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Printiny: the depth of printing – indirectly shaping consumer minds through symbols

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DEDICATIONS

To my parent, mom and dad,

Whose unconditional love has ignited my desire to becoming the best version of myself.

To my sisters,

Amel my greatest mentor and role model,

Aya my source of strength,

I would have not survived this journey without their support.

To my brother,

Riad,

For always being there with his encouragement and help.

To my family and friends for believing in me.

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To my mommy Kamila Bouazza,

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Amel, for being my one call away and my remedy.

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ABSTRACT

This research explores the connection between consumer culture and symbolism, examining how these elements intertwine to influence consumer financial behavior and design preferences. Through the lens of marketing, advertising, and mass media, this study sheds light on the role of symbols in contemporary phenomena such as pop art and popular culture. In addition, Inspired by these insights, the founders of *Printiny*, Saidani Aya Malak and Merzouk Sihem, developed a comprehensive business model canvas. This model details the value proposition, customer segments, consumer relationships, distribution channels, key partnerships, key activities, key resources, cost structure, and revenue streams of the business. The study not only enhances the understanding of consumer culture and symbolism but also provides practical applications for creating effective business strategies in the print media industry. Hence, *Printiny* is a forward-thinking startup that aims to revolutionize the print media industry by leveraging the power of symbolism and consumer culture. The company offers unique and customizable printed products to its target customer segments, including art enthusiasts and businesses, emphasizing on bulding strong customer relationships.

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General Introduction

Consumerism influences every aspect of modern life, impacting individuals' perceptions of themselves and others through a set of symbols that shape and mold identities within a rich world of social interactions. Throughout history, consumer culture has been constantly forged by symbols conveying complex ideas and identities, primarily through marketing, advertisement, and mass media. These symbols, ingrained as cultural icons, figures, and trends known as popular culture, invaded every aspect of people's lives, fueling personal needs and shaping identities. The emergence of pop art in the 1950s, with its use of everyday objects and bold imagery, further exemplified how popular culture influences consumer behavior and societal norms.

Pop art's integration of elements such as advertisement, commercialisation, and celebrity images highlighted the profound impact of consumerism and made art accessible to all social classes. Meanwhile, the evolution of print media facilitated the dissemination of trends and ideas, highlighting the importance of symbols in reshaping consumer behavior and societal norms. Despite extensive research on symbolism, consumer culture, and popular culture, there is a gap in studies on the importance of symbols in print media and their crucial role in conveying identity. This gap emphasizes the need for a deeper understanding of how symbols in the field of printing function as cultural identity bearers within the context of consumer culture.

This dissertation seeks to answer the following questions:

1. How do symbols in print media influence the expression of identity in consumer culture?
2. What are the ways in which these symbols affect how individuals and groups perceive their identities?
3. What are the solutions offered by *Pintiny* to satisfy consumers' needs and preferences?

The primary objectives of this study are to:

- Analyze the historical development of consumer culture and the role of

symbols in print media.

- Explore how the identity is served by symbols in mass media.

- Examine how these symbols influence societal norms and consumerbehavior, with a focus on the impact of pop culture as well as pop art in challenging and redefining traditional standards.

This study aims at enhancing the understanding on how consumer culture isconstantly influenced by symbolism in print media. By analyzing thisrelationship, the research can provide useful information on the proper history ofconsumerism and symbolism for business owners to present the perfect cultural, financial, economic, and marketing plan. Additionally, the findings can help thefounders develop better strategies for communication and branding in *Printiny* .

This thesis is organized into three chapters: Chapter one provides the relationship between consumerism and symbolism in print media, fueled by the influence of popular culture and pop art. Chapter two reviews the advertisement strategies in coherence with the marketing plans of *Printiny* .Chapter three presents a detailed Business Model Canvas (BMC) of the startup project *Printiny.*

Chapter One: Consumer Culture and Cultural Symbols

1.1 Introduction:

Consumer culture, a significant aspect in modern society, has undergone a remarkable evolution, tracing its roots from the Renaissance period, where items began to symbolize status and identity rather than necessary commodities. In contemporary times, consumer cultures has been shaped by mass media, popular culture, and advertising. Within this context, print media, through the influence of pop art, made artworks accessible and affordable, with innovations such as silkscreen printing, further fueling consumers desires.

Symbolism, deeply ingrained in print media, crossed linguistic barriers to create emotional connections and shape cultural norms. This understanding is crucial for effective business development and branding, as it allows products to resonate on a deeper, more personal level with consumers. Additionally, a linguistic phenomena like code-switching offers further insights into the intricate formation of identity through language use. Hence, the present study is a comprehensive analysis on how symbols in print media influence identity, offering invaluable insights for marketers, sociologists, and cultural theorists. By exploring the history of consumerism, the role of mass media, the impact of pop art and popculture, as well as the importance of symbols in print media, this research aims to provide a broader understanding of the cultural and social effects of consumption. Ultimately, it allows the venture to forge meaningful connections between products and consumers.

1.2 History of Consumerism: A Part of People's Lifestyle and Culture

Throughout history, human beings sought to satisfy their basic biological needs, acquiring food to nourish their body and clothes to protect themselves from the cold (Then *&Now,*"Our Consumer Society"). Yet, this primal mindset evolved into a craving for more – a constant desire for new things, food, clothes, and items. Whether driven by the desire to keep up with trends, assert individuality, distinguish from their status, or simply for an aesthetic pleasure. This phenomenon is commonly referred to as consumerism, which was defined by the historian, Peter Stearns as a society in which a significant portion of the population acquire products that are not really

necessary for survival or traditional use, considering them as life goals. (“Consumerism in World History” 8).Consumerism has spread across the world, transforming individuals into avid consumers, fueling economic systems. As consumption increased, so did the growth of companies and the rise in wages, transforming the simple act of buying into a prevailing culture and mindset.

Consumerism roots trace back to the fifteenth century, during the Renaissance period in Western Europe, especially in Italy. This period witnessed a notable increase in trade and commerce, particularly in cities like Florence, Venice, and Genoa (“Our Consumer Society”). Craftsmen traded frequently, exchanging multiple goods from cutlery to textiles and ceramics.Art, carving, and tapestries became extremely popular, with people demanding luxury and novelty. The trading networks expandedto the Middle East and Asia, bringing a wide range of exoticspices, textiles, and luxurious jewels (“Our Consumer Society”). However, these tendencies encountered oppositions from philosophical and religious doctrines. Ancient Greek philosophers like Aristotle and Platodecriedthe process of excessive consumption as sinful, claiming it could potentially lead to moral corruption. (*The Republic*, "Nicomachean Ethics,").

Similarly, in Asia, Buddhists values considered the pursuit of material wealth and attachment as a source of suffering, being a cycle of a constant desire and dissatisfaction (“Our Consumer Society”).Only during the industrial revolution of eighteenth century, triggered first in Britain, did consumerism begin to dominate the social spheres. Innovations of new technologies like the steam engines and power loom revolutionized mass production, making clothing and household goods more accessible to a wider segment of the population *(“Our Consumer Society”).* Urban areas increased, leading to an expansion of shops and markets. Consumptions became part of people’s culture as a way to express social status, identity, and taste. Individuals eagerly acquired new products, food, and luxury items, having commodities like coffee, tea, and chocolate becoming remarkably coveted *(“Our Consumer Society”).* Slave labor practices, particularly in industries such as agriculture, textiles, and mining, allowed production on a large scale at a low cost, making goods more affordable and accessible (*“Our Consumer Society”).*

The Enlightenment era, with its emphasis on the importance of individualism, self-expression, and progress, further fueled the consumerists' zeal. Literature, art, and popular culture began portraying products as symbols of modernity, sophistication, and social advancement. This led to the development of marketing and advertising, as merchants sought innovative ways to promote goods. Multiple commercial strategies like shop signs, trade cards, magazines, and propaganda campaigns were established. Salespeople began to employ new persuasive tactics such as, door-to-door selling and direct mail (*"Our Consumer Society").* Moreover, capitalism being the dominant economic system of the time, facilitated the development of consumer credit and installment buying, making expensive goods accessible to middle-class consumers (Arnould,2).

Hence, a competitive environment among companies was fostered, offering a wide range of branded products. This allowed consumersto have more choices to fulfill their desires and aspirations.As products became associated with identity, authenticity and personal choice, individuals sought to assert their independence, going beyond the traditional social structures (Arnould, 7). Furthermore, as the world entered the modernist era, characterized by technological advancement from the late nineteenth century to the mid-twentieth century, consumerism gained a notable dominance among societies *("Our Consumer Society").* The emergence of cinema, gadgets, televisions, and computers flooded the market, allowing advertising to be in every corner of societies. Companies such as Comic books, Hollywood, Microsoft, and Apple acquired widespread prominence, with shopping malls and supermarkets becoming viral *("Our Consumer Society").*As societies progressed, consumerism knew no limits and continued to be deeply ingrained in people's cultures, reshaping not only economic systems but also the societal patterns and lifestyles.

1.3 Development of Consumerism

The phenomenon of consumerism evolved from mere acquisition of necessary commodities to an insatiable pursuit of possessions, driven by various factors. One such factor, coined by the sociologist Thorstein Veblen in 1899, is "conspicuous

consumption" (Veblen 33).Veblen introduced this term to characterize the conduct of upper class population, who acquire luxury items to assert their social group, distinguishing themselves from the others (34).This mindset transformed products into social values, where keeping up with trends and owning expensive assets represented success and prosperity. Therefore, certain foods and beverages were tabooed or forbidden from use by individuals outside the superior class (34). Items such as clothes, jewelries, and accessories became indispensable markers of one's position in society, conveying a sense of assertion of power, prestige, and status (33).

Another important aspect is discussed by Jean Baudrillard, referred to as "sign value" in his book "Consumer Society: Myths and Structures", originally published in French in 1970. This latter reflects his concerns regarding the shift in how individuals value their acquired assets. He argued that in modern consumer society, objects and commodities were no longer valued for their utility or quality, but rather for the symbolic meanings they conveyed (Baudrillard 7).These items went beyond their practical functions and became markers of societal values that shape individual identities, reflecting on who they aspired to be and which group they belonged to.

According to Baudrillard, this phenomenon is as a hidden language spoken unconsciously by consumers (6).He suggested that a consumer society functioned as a code in which items were signs and consumers subconsciously interpreted these signs to grasp their social significance (8). Hence, the act of purchasing became the language of consumerism, a primary means of communication within societies, indoctrinated and reinforced by advertisement. This ideology led to a constant desire for more consumption, even when it is not necessary, as acquiring new products ceased to be a necessity and instead became a lifestyle.

1.3.1 Frederic Jameson: Postmodernism and Consumer Culture

As time marched on, the world became increasingly compulsive about consumerism, shifting from the modern era to postmodernism. This shift trapped individuals in a cyclical pattern: work to earn, afford new possessions, and then work to afford more new possessions. In his seminal 1991 work, *Postmodernism, or, The*

Cultural Logic of Late Capitalism, the American philosopher Frederic Jameson labeled postmodern societies as "lacking of depth"(Jameson 71). He claimed that postmodernism has pervaded all theforms of media, fragmenting historical and cultural values, while establishing consumerism as an influential dominant force. Individuals became increasingly detached from substantive matters that have historical depth, as their life purpose was solely based on following momentary trends and styles (71).

Postmodern culture was inherently "schizophrenic"using Jameson's words (72), characterized by individuals suffering from disorientation, as they were deeply immersed in the consumer culture, losing their traditional cultural roots. This cultural disintegration, suggested Jameson, was a direct result to the late capitalism, where cultural roots were modeled and commodified for capitalist ends. Therefore, consumers become psychologically schizophrenic, frantically trying to make sense of who they are, through the products they consume *("Our Consumer Society").*

Furthermore, in order to illustrate how the consumer culture operates within the postmodern society, Frederic Jameson employed a metaphorical comparison between two pairs of shoes: Van Gogh's modernist portrayal in "A Pair of Boots" contrasted with Andy Warhol's postmodern depiction in "Diamond Dust Shoes.".

Van Gogh's painting was perceived to be more connected to the real world, as it portrayed a mundane and old pair of shoes of a peasant woman. Jameson argued that the damaged shoes carried a sense of history and lived experience, symbolizing the hardship faced by the working class during that time (58). On the other hand, Warhol's paintingdepicted shiny shoes covered in diamond dust, appearing chaotic with their varying sizes and shapes, lacking any meaningful narrative or connection to real-life experience. While visually appealing, Warhol's shoes were superficial, as they appeared to be more like mass-produced items than pieces of art with a story to tell (Jameson 58). Hence, the contrast reflected on the significant shift in societal values, mindsets, and attitudes from one generation to another. While the modernist society emphasized the importance of real matters, postmodernist society characterized by consumerism, placed values on appearances rather than deeper meanings. He concludes, "Andy shoes evidently no longer speaks to us with any of the immediacy of Van Gogh's footgear" (Jameson 59).

Individuals no longer seek for historical significance of their possessions; rather they are concerned with their visibility and status. They want to be noticed, they opt for expensive watches and fashionable shoes, not because of their quality or practicality, but because of the brand name they carry. It is about standing out from the crowd, demonstrating one's ability to afford what others cannot. Consumer culture has reshaped people's mindsets and desires, valuing the label more than the product itself.

1.3.2 Popular Consumer Culture

Popular culture played a prominent role in fueling consumerism, as it became ingrained in every aspect of people's lives, reflecting on their identities and personal needs. Individuals define and shape their sense of self based on the narratives they engage with, the films they view, the music they listen to, the books they read, and the information they assimilate ("Postmodernism and Popular Culture").

This phenomenon, commonly abbreviated as pop culture, is a deluge of ideas, trends, beliefs, ranging from internet memes, celebrity gossips to the latest up-to-dateTV shows and songs. Pop culture is considered as the most powerful force that controls and shapes social relationships ("Postmodernism and Popular Culture"). Since people's actions were often driven not by their personal will, but rather by their interpretation ofthe signs and symbols propagated by pop culture. This led to an increased consumption, since fitting into the norms of the popular culture required purchasing specific products; consequently, individuals became "consumers who cannot stop consuming" ("Postmodernism and Popular Culture").

Economics, in turn, addresses human's needs, and popular culture emerged to be a significant source from which these desires are derived ("Popular Culture and Consumer Behaviour"). Hence, Popular culture and Consumerism were considered to be parallel to each other, with consumerism both shaping and being fueled by pop culture ("Popular Culture and Consumerism"). Moreover, consumerism popularized cultural icons and brands that became synonymous with pop culture.

In David Marshall's "No Space – New Blood and the Production of Brand Culture Colonies," published in *The Journal of Marketing Management* in 2014, it was argued that these cultural figures and brands became symbols of status, aspiration, and identity for consumers, demanding products that were associated with them (583). For instance, well-known musicians had significant influence over people's preferences; their approval of a product, imbued with their inherent coolness, could encourage consumers to desire it (David Marshall, Pierre McDonagh, and Alan Bradshaw). Besides, Zygmunt Bauman, in his book *Consuming Life*, published in 2007, who suggested that, people were exposed to a certain pressure in which they had to spend expenses to guarantee their social membership.

To fit into society, individuals felt compelled to acquire items to be more appealing and desirable, transforming themselves into commodities to be bought and sold (Bauman 57). Therefore, the consumption of popular culture products became mandatory, serving as a vital element of personal identity and social integrity. Furthermore, popular culture allowed industries to create a constant demand for novelty, manipulating customers through the use of symbols and signs. Industries operate as a relentless cycle, constantly creating products, shaping desires among individuals, and selling to generate further production ("Popular Culture and Consumer Behaviour"). They provide people with a diverse range of music genres, movie genres, and literary works, tailored to different tastes, urging them to define themselves through what they consume. This process is driven by a significant strategy, advertising, which not only reinforced the consumers' addiction, but also established the notion of consumption as an indispensable factor for fitting in societies and shaping identities ("Popular Culture and Consumer Behaviour").

1.4 Pop Art: Art for all

As the art world evolved, becoming increasingly minimalist, less expressive, and more elitist, a movement emerged to redefine the standard, known as "pop art." Pop art began in 1950s, in Britain and the United States of America as a reaction against contemporary art forms. For Pop artists, traditional art failed to reflect the

everyday lives of ordinary people and remained inaccessible to the broader public. Hence, by drawing inspiration from popular culture, those artists sought to redefine the concept of art, introducing a new way of viewing the world by making artworks more relatable, modest, simple, bold, and fun ("What Is Pop Art?").

Pop art emerged as a bold departure from conventional artistic norms, as it displayed on a non-sense and unrefined approach of making art. This approach provided a new way of expression, making it accessible to people across all social classes (Lucy 10). Pop artworks were characterized by the use of vibrant, bright colors and images drawn from popular culture, often associated with consumerism, commercialism, and advertising (27). Artists of this movement, utilized icons and products that were widely popular and consumed at the time, including mundane elements; such as, soup cans, newspapers, celebrities photos, and road signs ("What Is Pop Art?").

The movement's main aim was to demonstrate that art was accessible to everyone, that anyone could create, reach, connect, and comprehend. Pop artists made art appearing as disposable, as they generated works that were low-cost, mass-produced, and glamorous. Thus, they made collages employing elements from everyday life, incorporating found objects, magazine cut-outs, comic books characters, ads, memes, comments, and products labels ("What Is Pop Art?").

Robert Rauschenberg was among the first pop artists to challenge elitism and inaccessibility of art, by using discarded, ready-made objects in his works, emphasizing that art should be closely connected to real life ("What Is Pop Art?"). Besides, Humor was a central element of pop art. Artists used political or societal subjects to indirectly mock them, challenge conventional norms, and reveal the hidden meanings of popular culture, leading assumptions among audiences to consider pop art as satire (Lucy 85). Claes Oldenburg, a sculptor renowned for his humorous pop art creations, crafted giant public sculptures that often lampooned American cultures. For instance, in 1963, Oldenburg created a large sculpture of a classic American sandwich, consisting of oversized slices of bread, lettuce, tomato, and bacon. By magnifying

these familiar food items to monumental proportions, Oldenburg employed exaggeration to highlight the excess of American consumer culture, criticizing consumerism in a satirical way.

Moreover, print making played a significant role in the development and dissemination of pop art, through its innovative and revolutionary technology, allowing a mass-production of artworks. Printing allowed pop art to be replicated in multiple copies of the same design, making it reachable to broader audiences; and therefore, more affordable ("The Characteristics of Pop Art in Printmaking". *Printed Editions*). Among the various printing techniques, silkscreen printing emerged to be the most common method, which consisted of transferring ink, with a design, onto a surface through a special screen made of mesh material (Andy Warhol and Pop Art Prints - Bitesize).

Silkscreen printing allowed artists to reproduce several copies of their works on various innovative surfaces; such as, paper, fabric, wood, and metal (Andy Warhol and Screenprinting – course hub).

This approach highlighted the essence of pop artworks, portraying them with bright, vibrant, and bold colors that captured the viewer's attention (Lucy 35). Andy Warhol, considered as a pop art pioneer, was particularly known for his silkscreen printing pieces of work (100). He favored producing his art on grand scale, replicating his prints numerous times, especially commercial artworks. Among his most iconic pieces were prints featuring the actress Marilying Monrole and Campbell's soup cans, both depicted in vivid colors with repeated images (101). Hence, silkscreen printing was often associated with commercial, celebrity, and advertising industries in order to align with the prevailing interests in pop culture and mass media (The Characteristics of Pop Art in Printmaking). Through the adoption of this innovative printing technique, artists could generate accessible and affordable artworks with high-quality graphics, erasing the boundaries between high and low art.

Furthermore, the pop art movement revolutionized the art world by making it more accessible, relatable, and reflective of everyday life. Through the use of innovative

techniques such as silkscreen printing, pop artists could mass-produce their works, reaching a wider audience and democratizing art as a form of personal expression for everyone. This principle is central to *Printiny* 's mission, as the company strives to provide unique designs for personal expression. By utilizing modern printing technologies, the company continues the tradition of making art accessible, creative, and affordable. Just as pop art made bold statements through vibrant and familiar imagery, *Printiny* aims to carry forward this legacy by enabling individuals to convey their identities and stories through personalized and high-quality printed designs. This connection to the cultural relevance of pop art transforms *Printiny* from merely printing company into an artist for all, offering customizable expressive ideas on a wide range of products.

As pop art symbolizes art for all ("What Is Pop Art?"). *Printiny* is a company accessible to everyone, valuing diverse perspectives, identities, and preferences. The company is dedicated to serve a broad segment of customers, from university students and teachers expressing their authenticity based on their academic pursuits, to companies establishing their own enduring brands in the world of business, to individuals seeking to demark themselves by asserting their unique identities. *Printiny*'s aim is to convert cultural icons into personal, eye-catching symbols that carry deep meaning, echoing the pop art movement. This vision is brought to life by young, talented, artists, painters, writers, and graphic designers, who craft the perfect sample for customers, allowing them to express their true selves through lasting, authentic artworks.

1.4.1 Exploring Identity and Pop Art in Customizable Designs

In the world of customizable printing and art, identity is inherently connected to design. Through the process of designing, art becomes a powerful medium for communicating diverse identities, making it ideal for self-expression. Identity in design became a way to define individuals and brands. For individuals, this includes personal interests, cultural backgrounds, and life experiences. For businesses, it encompasses brand values and visions (*Opencart).* A strong identity, whether for

personal use or corporate branding, serves as a powerful means of building connections with others, and asserting a brand's presence or individual's authenticity. This highlights the significance of identity in both personal and commercial contexts. *(Opencart).*

Designs on different products have profoundly influenced people, transcending borders and cultures (*Gapssg*). Today, ordinary items have evolved into powerful vehicles for self-expression and cultural representation. Whether featuring bold graphics, vibrant patterns, or meaningful symbols, they possess the ability to reflect the diverse heritage, beliefs, perspectives, and values that define individuals' identities (*Gapssg*). Customizable designs, in particular, empower individuals to portray their diverse identities through artistic ways. By choosing motifs, colors, and styles that resonate with their personal stories, they can not only affirm but also persevere their origins as well as personal narratives (*Gapssg*). In addition, these designs provide a sense of belonging within communities. For instance, wearing a t-shirt with a design that represents one's culture can forge a strong bond with others, who share similar cultural backgrounds (*Gapssg*). The representative design serves as tangible links to ancestral traditions and historical roots, ensuring a cultural mark that remains accessible across different generations. Whether for fashion or personal expression, each customizable design carries diverse identities, cultural legacies, and the potential to create connections with others.

On the other hand, designs that express identity often utilize art, with pop art being one of the most effective forms. Pop art's distinct style, characterized by its bold visuals and cultural references, serves as a powerful way for conveying both personal and popular elements (Madoff 67). This mixture can generate customized designs that are not only unique but also universally relatable, portraying individuals' identities through collective cultural experiences and preferences. Hence, Pop art utilizes well-known symbols and icons, familiar to the majority of people (68). For instance, incorporating colorful and vibrant images of classic cartoon series that are widely enjoyed within a specific society (73), such as "*Tom and Jerry*" in Algeria, can align with an individual's personal childhood story, thereby reflecting aspects of Algerian identity. Additionally, pop artworks often include societal opinions,

reflecting values, critiques, beliefs and social standings (67). This can be used to communicate deeper aspects of personal identity, by engaging with and responding to prevailing cultural norms. Pop art's ability to merge personal narratives with broader cultural ideologies ensures the creation of designs that are both widely liked and deeply understood, exploring diverse identities within contemporary society.

Furthermore, as pop art symbolizes art for all ("What Is Pop Art?"), *Printiny* company can emphasize on these principles in its customizable designs to create products that resonate with customers on a personal level. For example, the venture can offer customizable t-shirts featuring elements of pop art-inspired colors with widely known symbols. These designs can be generated by talented artists, painters and writers, allowing clients to reflect their unique identities and assert their cultural roots through lasting, authentic, and broadly meaningful symbols. Hence, the venture aims at converting cultural symbols into personalized, eye-catching statements that profoundly reflect each customer's identity and cultural roots.

In conclusion, the convergence of identity and pop art within printed customizable designs serves as a powerful way for personal expression and cultural representation. By integrating the principles of pop art into modern customizable designs, *Printiny* can offer products that are both visually attractive and culturally meaningful. This approach not only enhances the appeal of the company's products but also fosters a deeper connection with its customers, who can see their own identities reflected in the items offered. In doing so, *Printiny* aims at carrying the legacy of pop art, making art and design accessible, relatable, and reflective of everyday life.

1.5 Development of Advertising: From a Commodity to an Emotional Necessity

Formerly, advertising was a straightforward approach: showcase a product, list its functions, and state the price. However, a tremendous change occurred, as it became about providing more than a commodity but an emotional fulfillment ("POP CULTURE: The Clever Tricks of Advertising"). In 1960s, a remarkable new way of advertising emerged, known as Creative Advertising or Brand Advertising", led by

influential figures, such as David Ogilvy, who revolutionized marketing strategies by moving away from the traditional approaches offocusing solely on the products, and instead emphasizing onthe emotional connections and lifestyles associated with their brands (“POP CULTURE: The Clever Tricks of Advertising”). Rather than simply presenting product as functionalities, Ads evolved into narratives of aspiration and emotional experiences, establishing a deeper connection with the consumers.

David Ogilvy, considered as the father of modern advertising, renownedly asserted “The customer is not a moron, she is your wife” (Hrivnáková*)*, changing the whole perspective of advertising. Customers began to be viewed as partners, deserving the same level of consideration, empathy, and respect as one would give to a spouse. For Ogilvy, marketing campaigns should understand the customer’s desires, creating ads that directly spoke to their personal needs, rather than the existing emphasis on the product itself (Hrivnáková). He was not inclined into logic-driven methods; instead he favored strategies that tapped into an emotional level, exposing the deep and buried desires of customers.

Ogilvy encouraged campaigns to use humor and sincerity in order to forge an intimate connection with the target audience (Hrivnáková). However, the pioneer of modern advertising cautioned against the idea that customers could easily be deceived or manipulated, just as they would not assume that their own spouse could be fooled. Instead, advertisers should employ tactful strategies that prioritized respect and honesty, fostering a mutual trusting relationship between the customer and the brand (Hrivnáková).

One iconic example that illustrates Ogivly strategy is Volkswagen's "Think Small" advertising campaign, which not only successfully drove the sales ofnumerous carsbut also reshaped the marketing world (*Visual Rhetoric*). Hence, the advertising campaign playedon honesty, presenting the brand as a minimalist and more down-to-earth alternative to other competitors (*Visual Rhetoric*). By doing so, Volkswagen gained the trust of its audience and forgeda deep emotional bond with those who felt marginalized in their lives. It conveyed the message that owning a small and an unremarkable car was not a sign of inferiority but rathera bold and intelligent choice (“Truth in Advertising: DDB and VW Encourage the World to Think Small”),

ultimately boosting their sales andestablishing along-term brand loyalty (*Visual Rhetoric*).

Therefore, this innovative approach to advertising aimed at establishing a sense of belonging to a brand, going beyond a mere product ("How Volkswagen Just Squandered 55 Years of Great Advertising"). The psychological and emotional pull of the marketing campaigns was based on knowing what individuals truly needed and wanted ("The Clever Tricks of Advertising.").

Moreover, another significant instance that encapsulated the idea of understanding the customer was Calvin Klein advertisement for their perfume, named *Eternity*, in 2014 ("The Clever Tricks of Advertising."). The advert portrayed a long-term happy couple, who seemed to bedeeply connected and sharing a profound passion. Calvin Klein marketing company tapped into the typical and universal desire for genuine love, providing customers with a glimpse of their inner longings. Hence, marketing campaigns shifted their strategies from merely offering commodities to fulfilling people's desires, addressing the emotional needs that were often difficult to reach in daily lives. This approach aimed at making individuals feel understood, compellingthem to purchase specific items, with the hope of fulfillingtheir deepest desires.Advertisements ceased to solely be about providing functional assets, as they began offering to customers a sense of empathy and glimpses of the ideal versions they aspired to be (*"The Clever Tricks of Advertising"*).

1.5.1 The Power of Branding

Advertising has evolved beyond simply empathizing with costumers; it revolved around indirectly dedicating who they should become, shaping their identities by strategically constructing an image around a particular brand-name version of a product.The relationships individuals shaped with brands grew so strong that they ceased to perceive them as selling companies, rather they became akin to family; once customers identified with these brands, they could shape their whole personalities and identities (*"How Apple and Nike Have Branded Your Brain"*). Across history, humanity sought for societal systems to shape individual identities, whether through a

religion, governmental doctrine, community, or an institution. In modern societies, brands have stepped in, becomingone of these influential systems that shape and define identities at theircore (*"How Apple and Nike Have Branded Your Brain"*).

In her influential book "No Logo: Taking Aim at the Brand Bullies", published in 1999, Naomi Klein introduced the concept of the "science of branding", a formula conducted by the world of marketing. Brands were not merely presented as products; rather they representedan attitude, a set of values, a look, an idea, an experience, anda way of life to embrace (Klein 32). Customers, in turn, shaped their identities through particular brands, determining for themselves what those branded products signify to them. They assessed whether a brand aligned with their aspirations, values, and individuality. Thus, marketing companies began selling not just commodities, but entire lifestyles that individuals inspired to be part of, incorporating cultural ideas and symbols to make their brands more attractive.

Logos gained significance surpassing that of the product itself, as it was no longer about wearing a specific shirt, butabout embodyingthe brand and the ideas it conveyed (Klein 37). For instance, Nike, renowned as a globally successful sportswear brand, demonstrated the boundless power of the "science of branding" (37). Nike Companysold more than just shoes; it was intending to incarnate the very idea of sport itself (52). Their marketing campaigns featured athletes wearing trainers that depict determination, strength, success, and motivation, instilling in people not just a desire for the footwear, but a longing for the idea of being athletic, converting customers into "fanatical sports fans" (54). This demonstrates how the values associated with the brand could infiltrate individual's consciousness, shaping their attitudes and behaviors "I wake up every morning, jump in the shower, look down at the symbol, and that pumps me up for the day. It's to remind me every day what I have to do, which is, Just Do It."(Klein 53).

Furthermore, Naomi Klein argued that branding created a new mindset among customers, where remaining current with trends became inherent to individuals' identities, coining this phenomenon as being "cool" (64). Businesses shifted their focus on cultivating an image of coolness to appeal their target demographic, thereby making it an indispensable attitude to adopt. This led to an obsession, especially

among the younger generation, with appearing and feeling “cool”, as individuals grappled with the notion of possessing the right attitude and style.

The concept of “coolness”, introduced through branding, extended its influence beyond marketing spheres to shape societal norms, as it became a pervasive quality that influences everything from fashion trends to even political matters.Notably, political figures such as Tony Blair, the Prime Minister of England, aimed to rebrand Britain as "Cool Britannia," in order to project an image of a modern and dynamic nation (Klein65). Consequently, the world witnessed a significant number of people transforming themselves into brands, with their identities and decisions shaped by their brand affiliations. This led to a new form of social mindset, where individuals were judged based on the logos they displayed.The concept of branding became profoundly impactful, affecting not only the economical dynamics but also broader cultural and societal perspectives.

1.6 Symbols definition

Many researchers focus on the definition of a symbol, especially when discussing literature. So, it's natural to wonder what "symbol" really means. According to the *Oxforddictionary*, a symbol is "a thing that represents or stands for something else, especially a material object representing something abstract". This definition suggests that a symbol is a word or phrase that point to something beyond its literal meaning. *CollinsDictionary* defines a symbol as "an object, person, idea, etc., used in a literary work, film, etc., to stand for or suggest something else". Essentially, a symbol is anything—an object, idea, or sign—that represents a completely different concept or relationship.

From these definitions, it is clear that symbols help readers look beyond the obvious, connecting the normal sense of reality to something deeper and metaphorical. Comte Goblet d'Alviella, in her book *“the Migration of Symbols”*, explains that a symbol "might be defined as a representation which does not aim at being a reproduction" (10). In other words, symbolism is about extending the meaning to broader interpretations.

1.6.1 The Definition of Symbolism

The word "symbolism" comes from the term "symbol," which is derived from the Latin "symbolum," meaning a sign of faith, and "symbolus," meaning a sign of recognition(Elmahdi & Hezam 2). Symbolism involves using symbols—objects, people, colors, or even situations—to represent ideas and qualities with deeper meanings that go beyond the literal sense. Essentially, it's when something stands for something else, giving it a richer, or more profound meaning. (Hameed798)

Symbolism in literature is when authors use these symbols to convey complex ideas or themes. It might be a person, object, color, or event that represents something else, suggesting a broader or more abstract meaning. According to Hago Elmahdi and Mahyoub Hezam, in their work *"The Deep Meaning of Symbolism Significance in Men in the Sun"*, symbolism refers to "the process by which a person, place, object, or event comes to stand for some abstract idea or condition" (2).He also notes that in literary studies, symbols connect everyday reality to a moral or spiritual context. In other words, symbols can transform simple elements into meaningful connections that reach beyond the literal to a more figurative and spiritual realm.

1.6.2 Mass media

W. James Potter defines media as tools crafted to store and disseminate meanings(4). Within the broader spectrum of media, mass media stands out due to the nature of meanings it generates and the audience it reaches. Concerning the meanings, mass media content is crafted by specialized entities following a predetermined schedule of "daily actuality" within a national or linguistic context. It operates on a structured program: they assemble content in advance and distribute it based on a specific framework and timetable – essentially, they cater to masses of meanings. As for the audience, the technical capacities and opportunities inherent in mass media, along with the prevailing language, define the parameters of their utility, making them theoretically accessible to every member of a nation or language community, rather than solely to specific social subsets – they serve as media for the masses (McLuhan 25)

Hallin and Mancini propose that as mass media engage with nations, their evolution aligns with the modernization trajectory of nations. Historically, modern societies have relied on three primary mass media: newspapers (including periodicals), tracing back to the seventeenth century; radio, emerging in the 1920s; and television, taking center stage in the 1950s. However, the internet is excluded from this discussion as it operates more as an individual rather than a mass medium. It serves primarily as a technical platform for personal communication and services, although it can also be utilized to distribute the aforementioned traditional mass media (Meulemann 125). Hence, it's been categorized as a "converged medium" (Price Waterhouse Coopers53).

Crosbie defines mass media as channels of communication that disseminate information to large numbers of people, though the precise threshold of what constitutes a "large number" remains ambiguous. As he aptly puts it, "it's one of those things that we know when we see it..." (*PsychOpen*)

Dutton et al. (1998) propose that mass media, such as television, typically operate as "one-to-many" communication channels, where a single entity, like a book author, television program creators, or a film director, addresses a multitude of people simultaneously in a largely impersonal manner. This communication is predominantly one-way, with the message originators not receiving immediate feedback from the audience (*Defining the Mass Media*).

1.6.3Types of mass media

Mass media embraces several means of communication that reach large audiences simultaneously. These channels play a significant role in shaping public opinion, disseminating information, and influencing societal norms. Understanding the different types of mass media is essential for comprehending their diverse functions and impacts on society.

1.6.3. Print Media

It is one of the oldest ways to reach the masses, it encompasses various forms of communication through physical materials such as newspapers, magazines, booklets, and brochures. These traditional mediums were once the primary channels for mass communication before the advent of electronic media. In the early days, newspapers held a monopoly on delivering daily news to the masses, while magazines offered a broader spectrum of content ranging from politics and current affairs to entertainment and finance.

One of the key strengths of print media is its ability to cater to diverse interests and age groups. For instance, alongside serious news articles, newspapers and magazines also feature lighter content like cartoons, puzzles, and movie reviews, which engage readers across different demographics.

Importantly, print media has a unique reach that electronic media cannot replicate. While electronic platforms have global accessibility, print materials can penetrate remote areas where internet or television access may be limited or nonexistent. This universal accessibility makes print media a crucial tool for disseminating information and shaping public opinion worldwide.

Additionally, print media plays a significant role in marketing and promotion. Booklets and brochures are commonly used as promotional tools by businesses and organizations. They serve both pre-purchase and post-purchase functions, providing customers with information about products or services before buying and offering guidance and support afterward. Pre-buying promotional materials are often distributed for free in malls and stores, while post-buying materials accompany purchased products to enhance the customer experience.

Furthermore, billboards represent another essential aspect of print media advertising. These large-scale advertisements are strategically placed in high-traffic

locations to capture the attention of passersby. Their size and placement make them effective tools for raising brand awareness and driving consumer engagement.

1.6.3.b Electronic Media

Electronic media, also known as broadcast media, relies on electrical connections for user access. It encompasses platforms such as television, radio, and modern digital mediums like the internet, computers, and smartphones.Television holds a prominent place in electronic media, captivating audiences with its combination of audio and visual content. From daily news updates to beloved soap operas, television has become an integral part of many people's lives. It serves as a prime advertising platform, with advertisers investing significant sums for brief commercial slots during highly-watched programs, such as during the Super Bowl. Television programming caters to diverse audience demographics, offering a wide range of content for various age groups, thus fulfilling both informational and entertainment needs.

Additionally, electronic media extends to mediums like movies, CDs, and DVDs, as well as the electronic devices used to access these forms of media.Radio, another essential component of electronic media, boasts a broad reach and remains a popular advertising medium. With its engaging jingles and interactive programs, radio effectively communicates messages to listeners. Dial-in programs further enhance interactivity, providing audiences with opportunities to participate and contribute to radio broadcasts.

1.6.3.c New age Media

The emergence of the Internet has revolutionized mass media, offering faster communication and wider reach compared to traditional methods. Often dubbed as new-age media, mobile phones, computers, and the Internet have transformed how we interact with information and each other(Castells,“*The Impact of the Internet on Society”*).

The Internet has introduced numerous avenues for mass communication, including email, websites, podcasts, online forums, e-books, blogging, and Internet TV. These platforms have seen significant growth and popularity, facilitating easy access to information and entertainment. Social networking sites like Facebook, Twitter, and YouTube have particularly reshaped mass communication, making it more engaging, enjoyable, and accessible to the masses (Castells).Mobile phones have become indispensable tools for communication, enabling connectivity anytime and anywhere. Meanwhile, computers have made accessing vast amounts of information incredibly convenient, essentially making the impossible possible. Among these technologies, the Internet stands out as the cornerstone of new-age media, representing one of the most significant inventions in mass communication history.

Unlike in the past when news was primarily disseminated through morning newspapers, the Internet now delivers live updates in real-time as events unfold. For instance, millions worldwide witnessed the royal wedding of Kate Middleton and Prince William live online. The Internet's impact extends beyond just information sharing; it fosters interaction and connectivity through social networking platforms, becoming a fundamental medium for mass communication that we rely on in our daily lives.

Examining specific mediums, email has revolutionized communication by drastically reducing the time required for sending messages and minimizing paper usage. Additionally, the Internet hosts a plethora of websites catering to diverse interests, companies, brands, and causes. These websites serve various purposes, including information dissemination, search engine functionality, library downloads, and interaction via social networking features. Moreover, conducting e-commerce transactions has become seamless and convenient thanks to these online platforms(Castells).

1.6.4 The Importance of Symbolism in Mass Media

Mass media's most important factor is symbolism as it guides the audience to convey complex ideas, emotions, and concepts in an incisive and effective way. The next paragraph deals with some key elements in regards of the importance of symbolism in mass media.

1.4.6.a Visual Communication

Visual communication in mass media is served mostly by symbolism. It is considered as a crucial tool since complex ideas can be communicated rapidly and impactfuly through symbols,while overcoming language barriers. For instance, the use of the peace symbol convey a powerful, and meaningful message without the need for words. (Messaris ,*"Visual Communication: Understanding Images in Media Messages"*).

1.4.6.b Emotional Connection

Symbols' capacity to educe impressive responses from the audience. Help create a profouder connection between the message and the viewer, or the reader, by merging through cultural, historical, and personal associations. Mass media content can be enhanced by this emotional resonance, making it more remarkable and impactful. (Tan, *"Emotion and the Structure of Narrative Film: Film as an Emotion Machine").*

1.4.6.cCultural Representation

Mass media constantly use symbols to display and reinforce cultural norms, traditions, and ideologies, permitting the individuals to connect with the content given on another level. Neverthless, Symbols frequently hold shared values, cultural significance, beliefs, and identities within the society. *("Cultural Theory and Popular Culture: A Reader"*).

1.4.6.dPolitical and Social Commentary

Symbolism in mass is often utilised to shed light and criticize political and social issues. Media creators can address complex and influential messages about social injustice, power dynamics, and systemic problems. Through symbolic imaginary, to raise awareness and build existential questions among audiences(Mancini and Swanson 147*).*

1.4.6.e Brand Identity and Marketing

For companies, and businesses symbols have an important role in establishing brand identity and recognition. In advertising and branding. Logos, mascots, and other visual symbols become synonymous with a brand, representing its values, personality, and promise to consumers. Effective use of symbolism in marketing can help companies differentiate themselves in a crowded marketplace and build strong brand loyalty. (Sylvester50).

Mass media is a technology that is intended to reach a mass audience, a technology that reach a large section of public, the primary means of communication to reach a vast majority of people, the general public relies on mass media for information regarding entertainment, social, and political views *(Study.com).*

One of the most important functions of mass media is to provide information to the people. Mass media helps companies run endless ads to reach people with their targeted goals, it assists brands to connect with their audience, helps in building rand awareness, provides the most effective ways to convey and a message to the audience.

1.7 Code Switching and the Linguistic Situation in Algeria

The term *Printiny* is a word influenced by both the English language and the Arabic Algerian dialect. It allows the Algerian society to communicate by incorporating English or French words while Arabizing them to convey messages, sometimes by utilizing various words in one sentence or modifying one word with both English, French, and Arabic. This linguistic phenomenon is referred to as code switching, code mixing, or borrowing, as identified by Einar Haugen. This

occurrenceoriginally descended from the accessibility of two or more languages spoken within the same geographic area; it is called bilingualism or multiligualism (7).

Bilingual individuals have the ability to speak two languages and easily switch between them. For instance in Algeria, Arabic is the most spoken language as it stands for the primary indigenous language (*Office National des Statistiques – ONS*), while French gained prominence due to its country's occupation in Algeria, that lasted a century and a half, leading to the adaptation and familiarity with the language. However, there are other minor languages existing along side with the dominant ones, contributing to multilingualism in Algeria. In this case, it includes English for being a global language, and Berber an ancient language with historical roots, which makes Algeria a multilingual country.

1.7.1 Types of Code Switching

Situational Code-Switching (CS) refers to the practice of employing different languages or language varieties in various contexts. Certain languages are perceived as more appropriate for specific situations, such as asserting authority in the workplace, demonstrating academic proficiency at school, or expressing empathy in personal interactions (Myers–Scotton&Ury5).

Metaphorical Code-Switching (CS) involves the deliberate choice by speakers to switch languages within a sentence to achieve specific communicative effects or evoke particular emotions. It is often employed to fill lexical gaps or express nuances that may be lacking in one language. (Carol Myers-Scotton 75).

Conversational CS :Gumperz argues that code switching is "an element in a socially agreed matrix of contextualization cues and conventions used by speakers to alert addressees, in the course of ongoing interaction, to the social and situational context of the conversation" (Gumperz132). It contains some features such as ; quotations, addresse specifications, interjections, reiterations, message qualification and personalization versus objectivization (Yleyinen 17). Quotations are usually used in transmitting another individual's words from one language to another. However, it is also used to exclude people from a conversation. Interjections are used when they

are employed as a sentence filler (Gumperz84). On the other hand, reiterations occur when in need of clarification (Yleyinen17 – 18). However, message qualification is the introduction of a topic discussed in another language using a comprehensible one.

1.8 Conclusion

Having explored the history of consumerism, the influence of pop culture, the development of advertising, and the profound impact of branding on consumer identities and behaviors, the research now extends towards translating these insights into actionable strategies for a successful start-up company. Digging into the world of marketing psychology and consumer culture, a question arises: How can these revelations be converted from theories into tangible strategies that establish *Printiny* 's venture in the competitive market?

Chapter Two: Chapter Two: *Printiny* 's Identity and Marketing Plan

2.1 Introduction

Printiny is a startup company specializing in printing on all surfaces. The company provides essential materials ranging from textiles tomachines for other printing businesses. The corporation prioritizes timelydelivery and high-quality products. The vision at *Printiny* is to offer exclusivedesigns, paintings, and writings to the customers, whether for those seeking a one-of-a-kind piece or a unique collection. This approach will enable the company to grow, create various recruitment opportunities, and gain deeper insights into the clientele's preferences. The core values center on client satisfaction, excellent quality, and a diverse range of models and designs. *Printiny* 's founders are committed to maintaining respectful relationships with clients while fostering a friendly and collaborative workplace environment. Hence, the students aspire to be prominent entrepreneurs, dedicated to conduct extensive research in order to acquire a solid foundation in the printing field. They meticulously studied all the necessary equipment to ensure the company's success. The project idea took shape a year ago, aiming to provide superior printing services.

Printiny was founded by Aya Malak Saidani and Sihem Merzouk, they are both dedicated, intelligent, and hardworking individuals. The company has also sponsored and collaborated with a university club by providing prototypes. This collaboration has given the corporation valuable insights into consumer opinions on their prototypes. This business offers printed items of excellent quality, with the unique proposition of hiring painters, designers, and writers to provide exclusive artworks to clients. Some methods have been used to gather data for the research, such as, interviews, online forums, analysis, and meetings with competent entrepreneurs. The collected statistics lead to the conclusion that most clients demand for originality and accessibility.

Printiny strives to target all demographics across various ages and geographic areas. Our customer base primarily consists of students, teachers, administrators, small and large business owners, restaurant owners, and major

corporations. The company’s team plans to expand by adding a marketing team, designers,graphic designers, painters, artists, an accountant, and other essential workers toensure product perfection. These job opportunities are crucial for the business tooperate smoothly and efficiently.

Printiny hopes to secure funding from the1275 Project to enhance its operations and ensure better quality at affordable prices. This funding will enable the founders to invest in advanced merchandise and hire qualified individuals. In the short term, the company aims to attract customers by focusing on a robust advertising plan and reinvesting all profits back into the business. The venture’s long-term vision includes becoming a major wholesaler corporation, reaching the targeted audience through various levels. Hence,*Printiny*’s mission is going beyond conventional business aims to reach theindividuals’ authenticity.

2.2 Adveritisng and Marketing

Printiny is a market-driven company dedicated to attracting clients by not only meeting their needs, but by assessing them to feel the need to purchase the company’s products. The venture plans to invest in several advertising methods, as they are crucial for the development of the company. These methods can serve as a spotlight for the project, allowing *Printiny* to gain recognition, enhance brand visiblity and acquire customers.To achieve these goals, several strategies can be established, such as, outdoor and digital marketing. The former encompasses traditional advertising methods.

2.2.1 Outdoor advertising

In marketing, outdoor advertising is the key to raising product awareness and boosting sales. According to a study by Kotler, Wong, Saunders, and Armstrong (26), outdoor advertising influences consumer decisions, behavior, preferences, and attitudes by visually showcasing products in a way that resonates with audiences. It is an effective way to promote for a product and encourage people to purchase it. The

design and presentation of these outdoor ads can significantly affect their attractiveness to potential customers, which is why bright colors are often used to make the advertisements more appealing (Carson, Gilmore, Perry & Gronhaug, 33).

Although indoor advertisment is becoming increasingly popular, the classic methods of advertismentremain widely used,due to the direct contact with individuals or the consistency of the outside ads that give a sense of familiarity in the community. Outdoor advertising includes various approaches; such as, billboards, posters, transit advertising, and street teams.

2.2.2 Billboards

Billboards are large advertisment screens located alongside the major roads. They are considered one of the most effective ways to promote for products or services. There are two types of billboards: printed and digital. Printed billboards are static and last for a long time, while digital billboards can change advertisements every ten seconds. To achieve great results with billboards, some important details should be considered:

First, the advertiser’s way to reach the audience can be by understanding what the customer is looking for and creating an attracttive yet simple message to show them what is beneficial for them. The logo is not important but can be put in small letters in the corner of the billboard. Most importantly it should consist of the company’s contact information in big letters for everyone to see, such asmentioning a QR code, phone number,or a website address.

2.2.2.a Reaching the Audience

It is about understanding what customers are looking for and creating an attractive yet simple message to show the benefits of the advertised products. The logo is not the primary focus but can be placed in a small size in a corner of the billboard. However, it is crucial to include the company's contact information in large, visible text; such as a phone number, website address, or QR code.

2.2.2.b Versatility

Billboards are a versatile advertising tool, helping companies increase brand visibility and customer familiarity. By placing billboards along major highways, in front of large companies, or in high-traffic areas, advertisers can consistently reach a wide audience. As a result, the repeated exposure builds trust among consumers. According to a study by the Out of Home Advertising Association of America, billboards generate more than 70% unaided recall—meaning people can remember the message without any additional prompting. Another study by Nielsen found that billboards can lead to an average sales increase of 4.5% for the advertised product.

2.2.2.c Location

An essential aspect of successful billboard advertising is choosing the right location. Companies need to understand the demographics of an area and identify spots with high traffic and visibility. A study by the Traffic Audit Bureau[1] showed that 95% of people who pass by a billboard see it daily (chen).For *Printiny* , billboards are crucial element to gain visibility, and recognition, as they help establish atrusting client-seller relationship.

2.2.3 Transit Advertising

Transit advertising is a concept that emerged in the early twentieth century, initially involved placing advertisements on trams. This innovative form of promotion allowed businesses to reach a moving audience, making it a dynamic alternative to traditional static billboards. As the popularity of trams grew, so did the interest in using them as mobile advertising platforms.

Over time, transit advertising expanded beyond trams. In the decades that followed, it evolved to include other forms of public transportation such as buses, taxis, and train (Chen). This shift enabled advertisers to broaden their reach, connecting with commuters in a variety of settings and across greater distances. The adaptation to different modes of transit highlighted the versatility, and effectiveness of this advertising strategy, paving the way for further innovations in outdoor advertising.

2.2.3.a Bus wraps

The Traffic Audit Bureau (TAB) is an organization that measures the visibility and impact of outdoor advertising

Bus wraps are an eye-catching form of transit advertising where a large-scale advertisement is applied to the entire exterior surface of a bus. These wraps can transform a standard bus into a vibrant mobile billboard, grabbing the attention of pedestrians and other motorists alike. The use of bright colors, bold designs, and large text ensures that these ads make a strong visual impact as they move through urban and suburban areas. *(GOGO Charters)*

2.2.3.b Subway ads

Sybway ads are another common type of transit advertising. These ads can be seen in various locations within subway systems, including station walls, turnstiles, and even inside subway cars. This allows advertisers to engage with a captive audience of commuters who often spend extended periods waiting for trains or traveling to their destinations. Subway ads can take many forms, from static posters to digital screens, offering a versatile platform for creative campaigns (Courtois).

2.2.3.c Taxi ads

Taxi ads focus on the exterior and interior of taxi cabs. On the exterior, advertisements are typically placed on the roofs or windows of the taxis, making them visible to a wide range of people as the cabs navigate through city streets. Inside the taxis, smaller advertisements may be displayed on headrests or backseat screens, providing entertainment and information to passengers during their rides. This combination of external and internal advertising gives businesses the opportunity to reach both street-level audiences and taxi passengers. (Turner)

Such for of advertising has a series of advantages. The most prominent is a better Exposure. Transit advertising provides excellent exposure due to the high volume of people who interact with public transportation systems daily. Be it on buses, subways, trains, or taxis, these advertisments reach a diverse audience, including commuters, tourists, and local residents. This broad exposure ensures that the message is seen by many people multiple times throughout their daily routines. (Chen)

The second advantage is the geographic selectivity. Despite its wide reach, transit advertising allows for geographic selectivity. Advertisers can choose specific

routes or stations to target, allowing them to focus on areas with high foot traffic or demographic relevance. This flexibility lets businesses tailor their campaigns to reach their desired audience in specific locations, enhancing the effectiveness of their marketing efforts.(Chen)

One more positive outcome is the cost-effectiveness, because transit advertising tends to be more cost-effective than other forms of outdoor advertising. Both absolute and relative costs are generally lower, making it an attractive option for businesses with budget constraints. Because transit ads offer high exposure and frequency, the cost per impression can be lower than traditional advertising methods. This cost-effectiveness makes transit advertising accessible to a wider range of businesses, from large corporations to small startups.(Chen)

2.2.4 Guerrilla Marketing

Guerrilla marketing is a highly imaginative and unconventional approach to marketing that focuses on engaging audiences in a memorable way. According to Patalas and Baltesand Leibing (*storm*),By leveraging creativity, surprise, and interaction, guerrilla marketing campaigns aim to create a buzz that drives public interest and generates a lasting impression.As compared to the traditional marketing campains. The following outlines some of the key types of guerrilla marketing, providing a deeper understanding of their unique characteristics and impact.

2.2.4. Ambient Advertising

Ambient advertising transforms public spaces—both indoor and outdoor—into engaging environments where installations surprise and intrigue passersby. This type of advertising seeks to create a memorable experience, encouraging people to interact with the installations, often through taking photos or sharing their experiences on social media. For example, a large mural or a unique sculpture in a busy urban area can capture attention and spark curiosity, driving people to share their experience and, by extension, promote the brand. (*storm)*

2.2.4. Experiential Marketing

According to Saucet and Cova *(storm)* street marketing goes beyond simple interaction to create immersive experiences that directly involve the public. This approach encourages people to participate in a tangible way, fostering a deeper connection with the brand. Whether it's through pop-up events, product demonstrations, or interactive exhibits, experiential marketing invites the audience to become part of the campaign, making the experience personal and memorable. This active participation helps build a stronger emotional bond with the brand. (Krautsack 102)

2.2.4. Performance Marketing

Stealth marketing involves the use of actors to create staged scenarios or dramatic events that draw attention to a brand or message. This type of guerrilla marketing can include flash mobs, street performances, or elaborate staged scenes in public spaces. The goal is to surprise and engage the audience, leaving them with a story to tell and share. Performance marketing is particularly effective at capturing attention in high-traffic areas and generating social media buzz.Roy and Chattopadhyay. (*storm*)

2.2.4. Ambush Marketing

Ambush marketing involves surprising audiences at existing events or gatherings, often without prior notice. This type of marketing takes advantage of large crowds and high visibility to create unexpected moments that align with a brand's message or product. Examples include distributing branded merchandise at sports events or staging a surprise performance at a popular festival. Ambush marketing can be a cost-effective way to reach a large audience without the need for extensive planning or permits. *(storm)*

There are different variables of interest in Guerrilla Marketing; among them are the surprise effect, emotional arousal, and humour. The first, the surprise effect, is a crucial in communication concerning Guerrilla marketing. For it is the primary goal to attract customer’s attention and surprise, while providing the audience with exciting advertising. The importance of Surprise is vitalsince it prevents being overwhelmed by

too many information, and advertising. According to Derbaix and Pham (88), surprise serves as an antidote to overexposure to information and ads.

Luxton and Drummond (92) identify three elements that contribute to surprise: starting with advertising in unexpected locations to catch the attention of the individuals. By using creative systems, such as; unusual, and innovative advertising methods the costumers will most likely be intrigued, and surprised. The marketing methods should be the first and only advertising action developed, for it makes the company stand out.

The suprise element is key in guerilla marketing because it impacts the costumer’s engagement.

Emotional arousal is Favorable customer behavior is mainly directed by emotional arousal, appearing immediatly after the individual is exposed to advertising. If it were conveyed through a message, it can be more influential than the content itself, resulting in a positive attitude towards a brand and sparking purchase intention. Mandler (1995) suggests that emotional consequences of innovation help predict customer acceptance or rejection of advertisements. *(storm).*

Humour, according to Nunthiphatprueksa (95) emphasizes humor as a significant variable in advertising. It increases the buyer’s attention, while also being a powerful tool inadvertising when used judiciously. Humourous ads should be used to advertise new products, or services. However, repeating the same ad strategies can lead to adverse effects. (*storm*).

The benefits of Guerrilla Marketing include the ability to surprise consumers and spark curiosity. This approach creates a sense of intrigue, encouraging people to engage with the brand on a deeper level. The unexpected nature of guerrilla marketing makes it memorable and helps generate word-of-mouth promotion, often leading to social media shares and increased brand visibility. Additionally, guerrilla marketing tends to be more cost-effective than traditional advertising channels, as it relies on creativity and innovation rather than large budgets or extensive resources.

Overall, guerrilla marketing is a powerful tool for brands looking to create a unique and unforgettable impact. By embracing creativity and surprise, these campaigns can generate significant attention, leading to increased brand recognition and engagement.

2.3 *Printiny* in Digital Marketing

In his insightful Digital Marketing online courses,*Les Enjeux Du Marketing Digital,*2023, Mr.Bedja Salim defines the concept of Digital Marketing as any form of advertising that can be found on a screen, connected or not (Bedja 01:56). This definition implies that advertising for specific products, be it on online platforms such as Social Media or in an offline space like a standalone game is a Digital Marketing strategy. The overarching objective is to promote the seller's products in specific platforms, strategically targeting particular types of audiences in order to gain prospective customers.

The courses predominantly focus on Digital Marketing through social media, considering the omnipresent use of smartphones and internet access around the world. According to the digital report from DataReportal, statistics show that at the start of 2024, there were 33.49 million internet users in Algeria out of the total population of 45.95million,meaning that 72.9%of Algerians can have access to the internet. The report further emphasizes that 54.1 percent of these internet users actively engage on social media platforms. Consequently, BedjaSalim courses have provided a deep understanding on how to integrate Digital Marketing strategies for an effective enterprise publicity; as it is asserted"If you do not incorporate digital marketing into your business, you are offering your place to other competitors." (BedjaSalim, *LES ENJEUX DU MARKETING DIGITAL MARKETING*, Lecture 02, 2023).

One of BedjaSalim insightful analyses, in his course, *Statistiques Web en Algerie 2023*, led to the conclusion that each social media platform has a specific audience. For instance, Instagram is comprised of 56% male and 43% femaleuser reach; although, women typically show a higher range of engagement and expressiveness on the platform (Bedja 29:49). Therefore, *Printiny* 's strategic aim is to promote products on Instagram that align more with male preferences. Additionally,

another significant facet of the Digital Marketing online courses is the use of advertising through websites, which is explained in BedjaSalim lecture, *Search Engine Advertising* Optimization. The SEA (Search Engine Advertising) method involves enhancing a business's website visibility through paid references; such as Google Ads (Bedja). Given that SalimBedja's research states that that out of 100 website visitors, approximately three are likely to make a purchase (23:53), it is extremely important to optimize *Printiny* 's website visibility.

Furthermore, BedjaSalim's lecture, *Social Media*, highlights the necessity of hiring a dedicated communication team for the enterprise, as maintaining a continual and good relationship with customers is the pillar of its success. BedjaSalim offered two important communication techniques, known as "Emailing" and "Newsletters." The Emailing involves sending catchy emails containing the enterprise products to convert readers into clients. Newsletters, on the other hand, are about sending informative and friendly emails to the customers; such as, Happy New Year's greetings, to foster a positive relationship and image with the clientele. (Bedja, Email Marketing Strategies. 2023)

The course of Dr. James V. Green, the Managing Director of Learning and Development for the Technology Enterprise Institute at the University of Maryland in the United States of America, entitled *Identifying Entrepreneurial Opportunities,*explores the essential elements required to be a successful startup entrepreneur by examining the human mind set in order to identify business opportunities *("Free Course: Identifying Entrepreneurial Opportunities From University System of Maryland | Class Central").*

In his second lecture, *Thinking Entrepreneurially*: *How does individualism influence your decision-making?",*Green emphasizes that individualism is a crucial element for the success of future entrepreneurs in their startup endeavors. He defines the term "individualism" as people who do not actively seek support or approval from others, relying on independence, freedom, and control (00:27). Those individuals tend to trust their intuitions and challenge the conventional norms. Thus, entrepreneurs are often independent and deeply committed to starting and growing their company. They

possess an optimistic and positive attitude and strive for competitive success (Green).

Green emphasizes that when entrepreneurs face failure, they do not perceive it as the end, but rather as an opportunity of learning and improvement. However, he provides a warning that relying too much on individualism can be detrimental, asserting that a successful entrepreneur should not overlook the values of collective efforts and considerations (6:48). While Individualism and collectivism were historically viewed as exclusive categories, Green states that in today's world, individuals often express a combination of both. People may prioritize their individual goals and also be concerned about their group. They value their individual intuitions in their decision-making; however, they still believe that collective efforts are important. Therefore, Green advises future entrepreneurs to integrate both values appropriately, recognizing that generating ideas often depends on both independent and collective actions.

Hence, the focus in *Printiny* is to consider group perspectives, understanding people's preferences, and finding ways to benefit others, all while preserving the individualistic goals and inner-instincts. This is essential for conceptualizing ideas and providing products that fit with the broad market; and therefore, lead to profits for both the enterprise and its customers.

In addition to the importance of individualism, Greenpoints out the significance of "focus" in forging an entrepreneurial mindset. According to him, "developing an ability to focus our time and energy is an important step to enhancing our entrepreneurial mindset."He defines the term focus as a process of concentration on a particular issue or task (*"Are you able to effectively focus your time and resource?"*0:40). Greenargues that a proficient entrepreneur should focus on one project at the time, avoiding working on multiple tasks simultaneously, as this can diminish effectiveness and productivity. To support his argument, Green cites from Herbert Spencer saying: "A wealth of information creates a poverty of attention" (8:23). This emphasizes the fact that an excess of available data can lead to a lack of attention, thereby disturbing people's concentration process. Hence, he claims that

entrepreneurs need to be self-disciplined, providing multiple tactics for start-up launchers to adopt.

One of the most common strategies is limiting smartphone use, especially during the startup preparation phase. Green recommends that entrepreneurs should disengage from social media and unnecessary applications, minimizing their usage only to important matters, in order to maintain focus on essential tasks (*edx:Are you able to effectively focus your time and resource?)*.

Another advice from Green is to avoid excessive studies. According to him, in the world of business, individuals do not necessarily need to rely on academic sources for learning. While reading books may be a source of inspiration, he argues that it does not directly contribute in building a company (2:36). Instead, he encourages his audience to prioritize practical efforts over theoretical ones, in which entrepreneurs can focus on concrete objectives and take effective actions to achieve them.

Green mentions "time" as a crucial foundation in establishing a start-up. He suggests that future entrepreneurs should value their time, understanding that this does not imply devoting their entire day to the project. Instead, he recommends integrating strategic breaks into their work routine, urging individuals to know when to pause for effective outcomes (*edX*; *Are you able to effectively focus your time and resource?)*. An additional Green's essential tactic is the "Turn of the Noise" method, which consists of avoiding disruptive elements in life that could slow down the start-up building process (3:35). For instance, individuals should avoid unnecessary expenses; such as, restaurant dinners, and distance themselves from people who do not positively contribute in their entrepreneurial process. In alternative, he advises future entrepreneurs to surround themselves with like-minded individuals in the startup community who share similar goals. As this creates a constructive environment, where they can draw inspiration and learn from one another (Green 4:27).

In summary, the online course"Identifying Entrepreneurial Opportunities"led by Dr. James, is a series of insightful analysis. Through the multiple techniques provided, *Printiny* founders have acquired the necessary knowledge on how to embrace the

mindset of true entrepreneurs, allowing them to identify business opportunities and develop their start-up project with efficiency.

2.4 Identification of the Niche Market

Each field of study has its unique inclinations, in terms of tendencies, preferences, and trends. An investigation was conducted to analyze and understand the environment of the targeted group. The primary and most effective method involves distributing paper surveys during the event *Let's Art*, held on May 25, 2024, at the department of English, Abou Bakr Belkaid University of Tlemcen, Algeria. The latter, was organized by Stoflish, a club within the English department, in collaboration with *Printiny*, whose founders are members of the club.

Let's Art celebrated the essence of art, inviting students from different faculties and higher education institutions of Tlemcen to showcase their artistic talents. Beyond from providing a free space for writers, painters, photographers, and musicians to express themselves; Let's Art aimed at gathering data on students' preferences, tastes, and current trends, as well as understanding their sense of identity.

During the event, 40 questionnaires, written in English, Arabic, and French were distributed to students. The survey contains information about the student's faculties, departments, preferences regarding their clothing styles, music, movies, artists and art forms. The intended purpose of these questions is to identify *Printiny* 's target customers preferred designs on purchased items, allowing the enterprise to provide the appropriate products to different demographics. The collected data provides information on the targeted public depending on their field of study, aiming to gain knowledge about their preferences individually within each group. The question is based on the notion that within each department, students possess distinct mindsets and tastes, which may be shaped by their academic experience and environment.

The survey also investigates the cultural icons, themes and symbols that best represent the students' university experience. This inquiry aims to comprehend the

respondent's self-perception from subjective and personal perspectives, allowing *Printiny* to provide products that embrace the students' identity.

An additional question is related to the student's budget, investigating about the accessible price range they can afford, comprising three options (Less than 1000DA – from 1000 to 3000DA – More than 3000DA). The objective of this study is to gain insights into the students' financial limitations, enabling the enterprise to ensure fair pricing strategies to its audience.

The survey concludes with an open-ended question, encouraging respondents to propose additional products they would like to receive from the company (Any suggestions for our business? Are there any other printing products you would like to see?). This initiative seeks to integrate new ideas and items in the company that meet with the needs and desires of its customers.

Furthermore, another investigation was conducted comprising objectives and questions similar to the previous study. The latter was directed on social networks, merely *Facebook*, with a focus on analyzing the personal aspect of the targeted audience. The informants were selected based on their affiliation to the University of Tlemcen, using surveys, posts and online interactive methods. This inquiry aims to understand the trends, dark humor, as well as jokes exchanged among students related specifically to their department and field of study.

A supplementary investigation is conducted, in a form of a Google questionnaire, exclusively targeting teachers. This study examines the preferences and tendencies of educators at the University of Tlemcen across various disciplines, including the departments of English, Biology, Mathematics, and Electrical Engineering. Through the online survey, teachers have provided concrete and detailed information within their respective fields of expertise. The aim of the investigation was to aid *Printiny* in understanding its target public's preferences. The questionnaire comprises fourteen questions, covering faculty affiliations, specialized teaching fields, as well as gender and age demographics.

The initial questions of the survey relate to personal preferences of participants, regarding their type of clothing, music genres, movie-genres, favorite

books, and the frequency of their on-screen time habits. The purpose of this research aim is to differentiate between the mindset of the younger students demographic and their educators at the University of Tlemcen. These questions have been formulated with the understanding that teachers group within the target audience may interpret trends on a different length, due to their distinct life experiences and professional backgrounds. The underlying theory assumes that educators' preferences are shaped not only by their age but also by their field of teaching and academic interests.

The following questions investigate the cultural icons, themes, and symbols that educators believe as best representing their role. They also explore particular art forms, such as realism, cubism, and romanticism that inspire teachers, in addition to their preferred brands, whether in clothing or furnishings. The inquiry is discussed to learn about the specific themes, cultural icons, symbols, and trends that resonate with educators' aspirations, enabling the company to tailor designs that align with their interests.

Another question delves into the teachers budgetary limitations, asking about the maximum amount they typically spend on a work outfit, with the choice left open to their affordability. The objective of this research is to gain insight into their financial capacities, providing *Printiny* with fundamental understanding of its diverse demographics.

Finally, the survey concludes by offering participants a list of preferred social media platforms, including Snapchat, Facebook, TikTok, Instagram, X, and LinkedIn, accompanied by an "others" section. This investigation is conducted to assist the company's marketing strategies by gathering data on the most engaging social platforms for the target audience.

2.4.1 Survey Analysis

The survey results have manifested a range of differences between the students of the several faculties of the University of Tlemcen.Students within the English department have multiple musical inclinations as 90% of the respondents (12 respondents) prefer listening to Pop music, while 80% (10 respondents) lean towards

Algerian Rai. Others preferences include Jazz, Hip-Hop, Chaabi, and Rock. As for their dressing style the majority of the target audience opt for casual, streetwear, or classical\formal outfits.

In terms of cinematography, the respondents share interests in American and English movies\TV shows, particularly Romance, Action, Horror, Psychological Thrillers, with a notable 30% of respondents expressing interest in Japanese Anime. The target audience also possesses a penchant for various art forms, with Realism as the most favored, mentioned by 75% respondents. As for their favorite artists, English students seem to express a liking for singers; such as, The Weekend, Cheb Akil, and Michael Jackson. Additionally 10% of students show interest in drawing and paintings, with Van Gogh, being mentioned as their favorite artist.

Moreover, when asked about the cultural icons, themes and symbols that represent best the English department; the most common answers are Dark Academia, Vintage, and elementsrelated to the American Culture; such as, Statue of Liberty. In terms of budget considerations, the majority of respondents (80%) indicate a financial accessibility for pricing between 1000to 3000DA, while only a small percentage (2%) opt for a budget less than 1000DA, and 18% can afford pricingexceeding 3000DA. Lastly, in the last open-ended question, most of the participants have suggested customized shoulder bags and backpacks to be added in the company.

In the French department, most respondents (80%) share a common preference for French Rap music, citing well-known artists, such as Booba and Nekfeu. Other shared music genres include Rai and Pop music, selected by 60% of the respondents (8 participants). Concerning their types of clothing, 90% of respondents (11 respondents) prefer either casual or formal\classic outfits. When it comes to movies and TV shows, 70% of students express a preference for Action and Horror genres, while the remaining participants lean towards Japanese Anime. Concerning the respondents artistic inclinations, 80% of students (10 students) mention cubism, particularly admiring the works of Pablo Picasso. Additionally, when discussing the representative symbols, themes, and cultural icons of the French department, most students (11 respondents) state the Victorian Era as emblematic of their academic

identity and pursuits. On the subject of the budgetary limitations, 6 respondents can afford a budget ranging from 1000 to 3000Da, and 6 other students opt for a budget exceeding 3000DA; while none of the participants have selected the budget of less than 1000DA. Regarding the suggested products for the enterprise, respondents have mainly proposed customized embroidery on clothing.

Another community group that participated in the investigation consisted of biology students. The respondents (90%) indicated a preference for casual clothing styles, along with streetwear and sporty outfits. Considering the cinematography inclinations among biology students, the most selected genres are Action, Thriller, and Science-Fiction (07 respondents), with anadditional 4 participants choosing Comedy TV shows. Moreover, dealing with the budget preferences, 90% of the respondents (10 respondents) stated a preference for products priced between 1000 and 3000Da; however, only 1% of the respondents reported having a budget exceeding 3000Da.

As for the online survey, the sociology department students appeared to be the most active respondents. 70% of participants possess a shared penchant for specific music genres, including Rai, French Rap music, and Turkish music, with a noteworthy rate of 15% of female students expressing interest in Korean songs. When it comes to their dressing style; casual outfits seem to be a major preference, as 90% of participants indicate a liking for basic attire; such as t-shirts, jeans paired with sunglasses, and ARINI TN shoes. Additionally, the respondents express mixed interests in cinematography, encompassing Algerian, Moroccan, Egyptian, Korean, and American films. Therefore, their sense of humor is seemed to be solely inspired from the Algerian and Moroccan influencers, or comedians.

Another group of students who participated in the survey were the medical students. The participants seem to opt for more simplistic preferences, rarely indulging in trendy movies and series. However, it appears that some of the respondents (60% respondents) have a specific interest in *Grey's Anatomy*. Regarding their clothing inclinations, 70% of participants favor classic and formal outfits. Additionally, medical students share their own inside jokes related to their studies using references, often making references to concepts such as DNA.

On the other hand, the Google questionnaire exclusively targeting educators has validated the fundamental hypothesis of the research. It reveals that teachers of the University of Tlemcen possess both distinct and shared preferences, influenced by their field of teaching, as they belong to an older generation. Notably, they express a preference for originality, while displaying a comfortable attitude towards pricing.

The analysis of the first questions' responses, answered by 50 participants, indicate that the majority, constituting 65.3%, fall within the age bracket of 30 to 45 years old, while 22.4% of participants are aged 50 or above. However, only 10.2% are between 45 and 50 years old, with a smaller percentage being under 30 years old. Additionally, the data reveals a gender disparity, with a significant 87.8% of respondents being women, while only 10.2% are men.

Teachers of the department of English come from diverse academic backgrounds, including Literature and Civilization, Linguistics, and Didactics. Among them, 70% opt for classic and smart classic attire, while the remaining 30% prefer casual clothing. Regarding their musical inclinations, 45% of the respondents enjoy pop music, while other interviewees' choices vary from rock, country, jazz, to rai, chaabi, as well as Oriental and Andalusian music.

When it comes to film preferences, the majority (77%) of participants enjoy action and romance genres, while 20% prefer documentaries and comedy, with the remainders having a penchant towards mystery, horror, and thriller films. However, English teachers tend not to engage in daily-movie watching habits, since 70% of them indicate that they rarely indulge in binge-watching sessions. As for their preferred literary works, most educators favor works by American and English authors, including Kurt Vonnegut, Edgar Allan Poe, Shakespeare, Charles Dickens, and Tony Morrison.

Some also appreciate religious, Arab, and French literature. Moreover, when asked about art forms, 55% of the interviewees express admiration for Realism, 25% for Pop culture and Islamic culture; with the rest citing preferences for Romanticism, Surrealism, and Moorish art. Regarding the cultural items that best represent them, respondents provide a diverse range of responses; such as, summer, flowers, waves,

blue color, as well as, Maghrebian icons, Leanonardo Da Vinci, and Charles Dickens. In addition to their favorite furnishing and clothing brands, popular choices include: Zara, Calvin Klein, and H&M.

Besides, concerning the budgetary limitations of educators, 80% are willing to spend between 15000 DZD to 20000 DZD on an outfit, while 15% opted for pricing around 30000 DZD, with the remainders stating a budget of 10000 DZD or less. Lastly, all respondents (100%) are active on Facebook and 60% also spend their time on You Tube and Instagram. However, only 45% of educators possess Likendin accounts, with 12% engaging on TikTok and X (twitter).

In the department of biology, mathematics, and electrical engineering, educators share similar statistics. The majority of the respondents lean toward classic and smart casual clothing (95%), with 70% also preferring casual outfits. In terms of musical inclinations, interviewees have varied preferences, including pop, classical, jazz, country, electronical dance, chaabi, and rai, with a notable penchant for oriental music. As for the movie genres, 100 % of participants have a keen interest in action, romance, documentary, and comedy; while only a minority (12%) enjoys mystery and horror movies. While 70% of the respondents watch movies occasionally, the rest have selected the rarely option.

Furthermore, teachers exhibit strong preferences for French writers, such as, Victor Hugo and Mark levy, along with other frequently mentioned authors like Agatha Christie and William Shakespeare. Concerning the question related to art forms, 56% of respondents mention Realism, and 30% cite painting, cubism, minimalist and architecture, with 14% stating photography. In addition, participants express admiration for various cultural icons and symbols. For instance, biology teachers of the University of Tlemcen are drawn to anything related to health, nature, and humanity, with inspirational figures, such as Hafida Merzouk, Ghandi, Van Gogh.

On the other hand, mathematic and engineering teachers are inclined towards symbols of vintage, knowledge, and Islamic cultures. When it comes to the most coveted brands, 90% of interviewees mention Zara, Coco Chanel, and Tommy Hilfiger, while others state Bershka, Mango, Adidas, and Armani. Furthermore, 80%

of the participants are comfortable with prices ranging between 20000 and 30000 DZD, while 20% prefer a pricing between 10000 and 15000 DZD. Finally, all respondents (100%) have access to Facebook and Instagram, with 50% also using LinkedIn and YouTube. Nevertheless, only a small percentage of the target demographic has access to TikTok and Snapchat (6%).

These investigations have proven that the target market and customers haveunique as well as different perspectives, identities, and tastes, scattered in the different departments. Their choices are driven by their personal interests, hobbies, and their academic pursuits. Therefore, they demand for creative and original products that portray who they truly are. However, depending on their social status, both university students and teachers are searching for accessibility, depending on their financial capacities. The results show that in each department, the respondents express a certain sense of identity and affirm their way of thinking and preferences, depending on what they have learned during their academic or professional experience as well as from the environmentthat surrounds them.

2.5 Advertising Plan

Advertising is crucial for the development of *Printiny* . It can serve as a spotlight for the project, in which the aim is to gain recognition, enhance brand awareness and customer acquisition. To achieve these goals, several strategies can be established:

a- Digital marketing: This involves the creation and management of various social media platforms, each having tailored content to its specific application. This includes sponsoring social media posts with unique designs for the different targeted audiences. Additionally, this entails creating and promoting a website and mobile application.

Printiny ’s founders prioritize Digital Marketing as the core of their advertising strategy, considering the wide spread use of internet and social media by the target audience. Nowadays, both students and educators have access to social media platforms for professional and personal purposes. Therefore, it is primordial to create

content for specific demographics, which is an approach guided by the expert Mr. Bedja Salim. *Printiny* 's targeted social media platforms include Facebook, Instagram, TikTok, and Youtube. Those chosen platforms are used by the target audience and ideal for the world of marketing.

Facebook, being used mostly by teachers and for professional networking, (Bedja, *Social Media*) serves as a strategic space to present their preferred and most needed products; such as, customizable household and office furniture (dishes, pillows, frames, carpets, mousepads and pens). Additionally, products relevant to university clubs and events, like; badges, x-banners, roll-ups, flyers, and stickers, are well-suited for this platform.

Instagram, on the other hand, emerges to be a platform for a younger audience (Bejda, *Social Media*), i.e. students, encouraging a more casual approach. The shared products on this platform feature clothes including designs inspired by trendy lines, popular TV shows and singers, tailored to students' preferences; such as, t-shirts, hoodies, caps, tote bags and backpacks. Moreover, TikTok emerges to be a strategic platform for promoting *Printiny* 's products through creative and humorous videos. For example, using trending songs and viral challenges.

Lastly, YouTube serves as an informative web-source, providing engaging tutorials with insights on the creation of the company's products (Bedja, *Social Media*). This method contributes in showing *Printiny*'s costumers how the company works, making it credible and trusted; such as, videosdemonstrating the printing process of a t-shirt.

These strategies will be managed by a specific team, focusing solely on social media advertising, to be recruited by the enterprise. The team will be composed by students possessing the necessary skills to effectively enhance the company's visibility.

The results of the survey have validated the fundamental hypotheses of the research, demonstrating that university students possess a diverse range of preferences based on their field of study, demanding originality as well as accessibility.

2.6 Conclusion

In conclusion the company strives to study the preferences of the consumer and broaden its audience, by showcasing products through different marketing methods. Additionally, to satisfy the taste of all demographics *Printiny* decided to focus on both traditional a unconventional advertising strategies.

General Conclusion

The aim of this research is to understand the influence of symbolism onconsumer culture, and its exposure through advertising and mass media, and itsimpact on popular culture and pop art. Additionally, the research investigates thevarious strategies of outdoor and indoor advertisement. This later on leads to thefindings of an advertisement plan of*Printiny* company. The investigationguides the founders through writing a detailed business canvas resulting in therealization of what works best for the corporation.

In the first chapter, the analysis reveals that symbolism has a crucial effect inshaping consumer culture. The outcome of this study shows that symbols usedin advertising and media are presented as powerful tools to inspire all thedemographics, evoke emotions, convey brand identities, and create consumerloyalty to the business. These symbols influences trends in pop art and popularculture, as it directed *Printiny* into discovering the preferences and thevulnerability of its clientele.

The second chapter highlights the conclusiveness of various strategies ofvarious advertising strategies in multiple environments. It is found that bothindoor and outdoor advertising attract the consumer's attention by constantlyappearing everywhere. The latter provides the potential client a sense of familiarityand trust in the products or services offered.

The final chapter presents the Business Model Canvas for *Printiny* ,emphasizing on theneedof modern advertising strategies and consumer historical insights for an effective operation of the project. The BMC contains of all the information required for thesuccess ofthe company, mentioning the business's value proposition, customer segments, distribution channels, and revenue stream, while revealing its innovative future plan toprinting solutions.

This thesis contributes to marketing and consumer behavior by explaining howsymbolism, advertising, and consumer culture interact. It connects theoritcal strategies withpractical examples, filling the gap between ideas and real-world marketingstrategies.

The findings contain information that can help marketers, advertisers, andentrepreneurs to develop effective business strategies. As the importance of symbolism is carefully studied to improve theproductiveness of marketing campaigns, and understand the ability of the brand to connect deeply with its audience. The insights into advertising strategies caninform more targeted and impactful marketing efforts. The BMC analysisprovides a plan to use consumer data and innovative strategies to establish a solid competitive place in the market.

In conclusion, this thesis highlights how symbolism shapes consumer cultureand influences advertising and marketing practices. By combining theory withreal-life examples, the research provides a comprehensive view of consumerism andmarketing.The findings not only enhances academic knowledge but also offerspractical methods for entrepreneurs in navigating today’s advertising and consumerrealm.

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APPENDICES

APPENDIX 1

- Students Questionnaire for the Survey Analysis:

This survey aims at collecting data for a market investigation revolving around university students. Your valuable input will significantly contribute to our research. Thank you in advance for taking the time to complete to participate.

a. Which faculty and department do you belong to?

b. What style of clothing do you like?(please circle your chosen answer\s)

1. Casual.
2. Formal\Classic.
3. Streetwear.
4. Sporty
5. Others:

c. What music genres do you enjoy?

1. Pop.
2. Rai.
3. Rock.
4. Hip-hop\Rap.
5. Jazz.
6. Country.
7. Electronic\Dance.
8. Chaabi.
9. Others:

d. What kind of movies\series do you prefer?

1. Action. 9
2. Romance. 9
3. Horror. 6

4. Science-fiction. 5
5. Thrillers. 3
6. Anime. 1
7. Others:

e. Do you have any favorite art styles or artists?

f. Which cultural icons, themes, or symbols do you think represent you and your field of study as a university student?

g. What is the maximum you can spend on an outfit that includes pop art? (circle your answer)

Less than 1000DA 2 – from 1000 to 3000DA 11 – More than 3000DA

h. Any other customized printing products you'd like to see? Any suggestions for our business?

Teachers Questionnaire for the Survey Analysis:

This Google survey aims at collecting data for a market investigation revolving around teachers of the University of Tlemcen. Therefore, we kindly invite you to answer the following questions.
Your valuable input will significantly contribute to our research. Thank you in advance for taking the time to participate.

1. Please specify your faculty and department

2. What is your age range?
- Under 30
- 30 - 45
- 45 - 50
- Over 50

3. What is your gender?
- Male
- Female

4. Could you share your specialty within your teaching field and the specific subject you teach?

5. What is your preferred style of clothing?
- Classic
- Casual
- Smart Casual\ Chic décontracté
- Other

6. Which music genre do you prefer?

- Pop
- Classical
- Jazz
- Rock
- Country
- Electronic/Dance
- Rai
- Chaabi
- Other:

7. What types of movies or series do you typically watch?
- Action
- Romance
- Drama
- Documentary
- Comedy
- Horror
- Mystery\ Thriller
- Other:

8. How often do you watch movies or series?
- Daily
- Once a week
- Occasionally
- Rarely
- Never

9. Do you have any favorite books or authors that have had a significant impact on you?

10. Are there any particular art forms or artists that inspire you? (Cubism, Realism, ect)

11. Which cultural icons, themes, or symbols do you believe best represent you and your role as an educator**?**

12**.** What is the maximum you can spend on an outfit for work? (Ex: 2000DZD)

13. Do you have a favorite brand or designer for clothing or furnishing?

14. Which social media platforms do you prefer using for personal or professional purposes?

- Facebook
- Instagram
- Linkedin
- Youtube
- TikTok
- X (Twitter)
- Snapchat
- Other: