Company Use of Brand and Cultural Heritage in Jordan

Lima Haddad

Msc in Marketing 2019

Thesis Supervisor: Zita Kelemen
Table of Contents

Chapter 1: Introduction  Page 1

1.1 Aim  Page 2

1.2 Research Questions  Page 3

Chapter 2: Literature Review  Page 5

2.1 Brand Heritage  Page 5

2.2 Cultural Heritage  Page 9

2.3 Company Use of Brand and Cultural Heritage  Page 18

Chapter 3: Research Aims and Methods  Page 27

3.1 Research Aim and Questions  Page 27

3.2 Approach  Page 28

3.3 Data Gathering Method  Page 29

3.4 Study Participants  Page 30

3.5 Data Analysis Methods  Page 32

Chapter 4: Research Results Analysis  Page 33

4.1 Case Study: Jobedu  Page 33

4.2 Case Study: Kasih Food Production Company  Page 40
Chapter 1: Introduction

When a company understands and promotes its history it has the potential to add tremendous value. The use of company or cultural heritage has the ability to strengthen the emotional bond a brand has with their customers. This is essentially what every business wants. This is why brand heritage can be used as a valuable marketing tool. In the same regard, a company can also implement elements of cultural heritage into their marketing efforts. Presumably, these are employed and promoted differently. This is because there are several factors that can affect this. What is of interest to this study is how companies in Jordan involve their brand heritage, their cultural heritage, or both into their marketing campaigns.

Although there has been research in this area, there is a lack of information in Jordan and also from an Arab perspective. There is significant research on iconic brands such Apple, Coca-Cola, Jack Daniels, Mercedes, and so on. While this is important research these are larger brands, and their countries of origin are not diverse. Therefore this study will seek to gain a more Middle Eastern perspective. In order to do this, this research will analyze companies based in Jordan.

The purpose of this research is to determine if there is a difference in how brand heritage and cultural heritage are used in marketing campaigns. It also seeks to determine the effectiveness of these strategies in Jordan. It also seeks to uncover whether the sector affects the ways in which brand or cultural heritage is utilized. With this knowledge it can therefore be possible for companies to develop better marketing campaigns, as well as create a better connection with their target audience.

This study is also of importance because in today's globalized world there is sometimes a uniformity in marketing campaigns. This is because a substantial amount of companies want to appeal to a wider audience. With the ease of access to information creating a
campaign that can appeal to as many people as possible is the easiest strategy. However, even with globalization, it is necessary to maintain a country’s cultural heritage. This is because it makes people more connected with their country. This can translate into the creation of campaigns that utilize either brand heritage or cultural heritage. This therefore can create an emotional connection with a brand.

1.1 Aim

While there have been multiple studies done on the topic of brand heritage and cultural heritage, there is little research that includes a Middle Eastern perspective. There have been studies that encompass several states in the U.S., as well as some that have multiple European countries. These studies tend to focus on more iconic brands. This study seeks a more Arab perspective. The Arab perspective comprises a shared history as well as the history unique to Jordan. This research will gather information about companies in Jordan, in an effort to answer the research questions and provide a wider range of information. This study hopes to elaborate on the current research as well as provide a meaningful contribution to aid in further understanding of cultural and brand heritage as marketing tools.

While it is not easy to define brand heritage and cultural heritage due to their tendency to overlap, this study will define cultural heritage as “something transferred from one generation to another. As a concept, therefore, it works as a carrier of historical values from the past.” (Nuryanti, 1996, p. 249). Similarly, brand heritage will be defined as a brand that is recognizable using the following characteristics “a track record, longevity, core values, history and the use of symbols.” (Urde et al., 2007, p. 7). Urde further clarifies this definition by stating “a track record means demonstrated proof that the company has lived up to its values and promises over time, whereas longevity reflects consistent performance among other heritage elements.” (2007, p. 7). This clarification is important because it gives a distinction between the two definitions.
1.2 Research Questions

This research will seek to answer the following questions:

In what ways do companies in Jordan use cultural heritage in their marketing campaigns?

In what ways do companies in Jordan use the brand heritage in their marketing campaigns?

What are the differences in implementation of brand and cultural heritage?

How does the company’s sector affect the way a company chooses to promote their brand heritage?

Compared to other methods, is the use of history an effective marketing tool in Jordan?

This will be exploratory and qualitative research. The first step will be to gather information about marketing strategies from companies in various sectors in Jordan. These companies will be chosen in an effort to gain a more well-rounded perspective about how brand and cultural heritage is used in different sectors, as well as different parts of Jordan. Data has been collected over the course of four months in the form of case studies, in-depth interviews, observation and secondary data. The information will be analyzed through comparative analysis. This theory has been chosen in an effort to find significant connections between observations. It is important to note that the author is Jordanian and has worked within the marketing industry, as well as studied marketing abroad. This therefore gave access to data, experts, and increased knowledge of marketing as well as marketing strategies in Jordan.

Chapter One provides theoretical and contextual information. It clarifies and justifies the purpose of the research.
Chapter Two describes how brand and cultural heritage are currently being used in Jordan. It is a complete literature review that includes the history and development of marketing strategies in Jordan, previous and current applications of brand and cultural heritage in Jordan, the Middle East and further, and the current direction of brand and cultural heritage usage is headed.

Chapter Three specifies the methodology used to create this study. It describes the companies that were chosen for case studies as well as the participants used for interviews. It also discusses the positives and negatives of using comparative analysis as a method for data review.

Chapter Four uncovers that cultural heritage is applied more than brand heritage within Jordanian companies. It offers a discussion and analysis of the case studies and in-depth interviews used for this research as well as the results of the study.

Chapter 5 includes the discussion of findings and the conclusions drawn from these findings. It also explains the limitations the study encountered as well as the implications for future research.
Chapter 2: Literature Review

In order to gain a complete and thorough understanding of a topic, it is necessary to dissect it into smaller more specific sections. Through the reflection on foundational articles and relevant research it is then possible to build a strong comprehension to better understand the research and the necessity for new works.

2.1 Brand Heritage

Companies are implementing brand and cultural heritage into their marketing strategies. Before such a concept can be fully analyzed, it is necessary to break down the terminologies, methodologies and models in order to fully comprehend why the implementation of such strategies is significant.

Brand heritage is a term that can be easily misconstrued. This is because it is a multifaceted concept, in that, there are several characteristics that can comprise a brand’s heritage. However said characteristics do not need to all be utilized, and at the same time they are not mutually exclusive. This is why it is important to understand the concept of brand and heritage separately in order to understand the term brand heritage. According to Kapferer, “brands are intangible assets and have traditionally been associated with physical goods, but the notion of branding has been extended to companies as well. A company brand is defined primarily in terms of organisational associations.” (Kapferer, 2004, p. 25). Kapferer’s definition only scratches the surface as to what a brand truly is. However, in the same work The New Strategic Brand Management, they go on the explain that “a brand’s success is based on its saliency, differentiability and intensity, and on the trust attached to the associations”. (2004, p. 25). This is important to note as it gives insight as to how functional attributes and symbolic values have the ability to help build a successful brand. On the same note it also clarifies how heritage has the ability to play a role in branding.
Unlike today’s “born global” companies, where a company is born with an international mindset, it is not possible for a brand to be born with a heritage. This is because while heritage is technically born into the company, it is a characteristic that must be nurtured over time. Nuryanti defines heritage in their work *Heritage and postmodern tourism* as something “associated with inheritance: something transferred from one generation to another. As a concept, therefore it works as a carrier of historical values from the past. (Nuryanti, 1996, p. 249). This means that consumers need time to make the brand a part of their lives. In doing so, they are able to pass the brand from one generation to the next. In their work *Strategic brand-culture fit: a conceptual framework for brand management*, Banerjee explains “history, image, expectancy and equity [are] the four pillars of a brand’s heritage. History represents its rich eventful past, and the image is an after effect of the brand communication and positioning based on the benefits to be enjoyed by the consumers”. (Banerjee, 2008, p. 314). While Banerjee states the building blocks that create heritage which then can build a brand, it can be argued that having a heritage does not necessarily create value or a heritage brand for that matter. This is because, as previously mentioned, that a heritage like the brand is something that needs to be nurtured and developed over time.

Brand heritage is the enduring record of a brand’s activities that connect the company to its past in an effort to increase its more competitiveness and positioning in the future. Bradford T. Hudson explains that “brand heritage is an emerging concept within the marketing discipline, which suggests that the historical status of older companies is often explicitly linked to their brand identity and consumer appeal”. (Hudson, 2010, p. 1538). However, the duration of said record is where there is debate. According to Nick Clark, Executive Creative Director at The Partners in New York, “it used to be that we all looked for brands we knew and trusted based on what they had come to mean over the years — brands that had been around for generations. Ones we could count on. Steady-as-a-rock permanence. This was a guarantee of quality, of integrity, of service and expertise built up over decades of experience. Now, Apple, PayPal and Amazon have heritage. We live in a world where what
once took 200 years to earn now takes less than 20”. (Clark, 2015, p. 1). While there is a lack of consensus as to the length of time needed in order to have an established brand heritage, there is uniformity in the components needed to create a brand’s heritage. Figure 1 illustrates the elements of brand heritage. These elements are track record, history important to identity, longevity, core values, and the use of symbols. While it may seem redundant to clearly state these terms, it is necessary as there are other elements that can be a part of a brand’s heritage. However, research agrees that the aforementioned are the key elements that make up brand heritage.

**Figure 1: Elements of Brand Heritage**

```
Track Record

Brand Heritage

Longevity

History Important to Identity

Core Values

Use of Symbols
```


“Brand heritage may be considered a variation of the larger concept of brand equity. Researchers have argued persuasively that the value of brands can be identified, and that distinct strategies should be employed to preserve and expand that value”. (Aaker, 1996; Aaker, 2004; Berry, 2000; Holt, 2004; Keller, 1993; Keller and Lehmann, 2006). Given this, it is important to not only understand what brand heritage is, but also how a company is able to operationalize their brand heritage.
Figure 2: Operationalization of Brand Heritage


Figure 2 expands on the terms in Figure 1 to better illustrate how a firm is able to implement their brand heritage into marketing strategies as well as other company processes. This is important as it takes a theory and gives a template as to how a firm is able to put their brand heritage into action. It is also significant, in that, it gives a way for any firm to operationalize their brand heritage. This is because there are no terms in Figure 1 or 2 that exclude a firm from using these templates because discriminating factors such as location, language, company size or years of operation. While it can be argued that the term heritage in of itself can be an excluding factor for the use of brand heritage, however, in their work, Rindell and Santos found that “as an organisational tool, none of these dimensions include genuine subjectivist consumer understanding and how consumers consider the various eras in the company’s past. Our findings indicate that the consumer’s viewpoint aligns with image heritage, which may differ to a certain extent from the company perspective on its corporate and brand heritage.” (Rindell and Santos, 2015, p. 16). This gives a nod to the aforementioned work of Clark who stated that a heritage that once took 200 years to build, is now being built in 20. (Clark, 2015, p.1 ). It it therefore possible that in the four years since making this claim that the timeline for building and operationalizing brand heritage has been sped up. If this is true, using brand heritage to gain a competitive advantage would become significantly harder as well as less impactful. This is because the true meaning of heritage would be lost. But conversely, there is another
strategy that will always remain impactful and has a timeline that is unable to be sped up--cultural heritage.

2.2 Cultural Heritage

Cultural heritage is a protean concept. Put simply it is tangible and intangible aspects of culture that are passed down from generation to generation. This therefore includes heritage as an experience, as an identity, as a place, or as a memory or collective remembrance, as well as includes an element of dissonance. In their work *Operationalising brand and cultural heritage* Hakala et.al., (2011) refer to Hofstede in stating “culture could be defined as a collective programming of the mind that distinguishes the members of one human group from another (Hofstede 2001). Societies develop their own distinctive cultures over time. The country is often used as the unit of analysis, and there have been various attempts to classify national cultures based on the value differences (e.g. Hofstede, 2001; Trompenaars, 1993). However, to our knowledge, there are no country classifications based on difference in cultural heritage. (Hakala, et. al., 2011, p. 450 ). It can therefore be argued that cultural heritage is a subjective term. However, from the same statement it is possible to deduce that cultural heritage is a group’s distinguishable characteristics. This is because, as Hakala, et. al. mentioned previous research has categorized data by countries, but this presents as problem as there are sub and counter cultures that often operate within nations. There are cases where these groups act independently within the nation, however, there are also cases where said groups act independently from the majority. In both cases, the latter specifically, it would be difficult to measure each group’s culture. According to Banerjee “measurement of the cultural heritage of a country should be based on homogeneity, endurance, tolerance and impediment, but he does not explain how to do it. In particular, impediment and tolerance would be hard or even impossible to measure in practice. We therefore suggest that two dimensions --homogeneity and endurance-- would be significant for evaluating and comparing cultural heritage in different countries.” (Banerjee, 2008; Hakala, et. al., 2011, p. 450). While this helps to clarify how to evaluate heritage within
nations, it is still problematic in that it seeks to measure the majority. In fact there root of heritage itself is noted by Laurajane Smith in her book *Uses of Heritage* “as has been well rehearsed in the heritage literature, the current concept of heritage emerged in Europe, particularly Britain, France and Germany, within the context of nineteenth-century modernity (for overviews see, for instance, King et al. 1977; Walsh 1992; Bennett 1995; Barthel 1996; Pearce 1998; Jokilehto 1999). Through colonial expansion new dialogues about race developed, and ethnic and cultural identity became firmly linked with concepts of biology or ‘blood’, and Europeans believed themselves to be representative of the highest achievements of human technical, cultural and intellectual progress. Debates over Darwinian evolution had also cemented the social utility and rationality of science, and social Darwinism had further helped to naturalize the conceptual link between identity and race, and the inevitability of European cultural and technical advancement and achievement (Trigger 1989; Smith 2006, p.13). From this it can be determined that the concept of heritage and cultural heritage is, again, a subjective concept.

It would therefore also prove to be difficult to evaluate heritage in parts of the world that have a shared heritage. Places like the Middle East where there is the shared Arab heritage. As previously noted one of the proposed measures for heritage is the homogeneity of a nation. This can be seen through Diener and Diener’s work in which they state “measures of homogeneity could be based on the dominance of a single language, ethnic background, and religion within a country. For instance, the higher the proportion of speakers of the dominant language, the more homogeneous the country would seem to be.” (Diener and Diener, 2009; Tonta, 2009). However, this idea proved problematic to Hakala et. al (2011), and they concluded that ethnic background correlated so strongly with language and religion that it made no difference in the final assessment (Hakala, et. al., 2011, p. 450). But it could be argued that in the Middle East, using ethnic background and religion would be good factors to use to separate data as there are religious and well as ethnic minorities within a particular nation. This is important because in the Middle East the unifying factor aside from the shared Arab heritage, is a shared language. On one hand it is possible to see
how the aforementioned measures would be able to work in practice. As it it would be possible to gauge the heritage of a nation, at least within the margin of error. But on the other hand, when it comes to Arab nations there are more issues that can be seen. In their 2013 work Exell and Rico note “that the heritage discourse in the Middle East has created its own cartography, as specific heritage issues influence the assimilation of nations into clusters of a perceived similar nature. The contemporary heritage discourse of this narrowly defined Middle East focuses on the role of cultural heritage in conflict and nationalism in a post-colonial context, a focus that is derived primarily from a history and contemporary reality of conflict that at times appears to be endemic to the region.” (Exell and Rico, 2013, p. 672). However, all things considered, it does provide a unique avenue for discussion. While it does complicate the idea of measuring heritage a bit more, it does shed light onto the Arab heritage itself. This can therefore be used to determine which variables will be the most accurate in measuring Arab culture. Figure 3, outlines the best way to do this.

**Figure 3: Operationalization of Cultural Heritage**

![Diagram](image)


While both the content and operationalisation sections of Figure 3 can be problematic when discussing Arabic countries, the measure of “number of cultural heritage nominations” is an important measure. This is because cultural heritage sites have the ability to serve as a tangible symbol of heritage. However, this could again be problematic when referring to
Arab nations again due to shared heritage. It was not until the twentieth century following the first World War that during the League of Nations in 1919 where it was decided that the former territories controlled by the Ottomans were to be divided between the Allied Powers. According to Article 22, the Class A mandates split the territories between the United Kingdom and France. This is when there begins to show some separation between Arab nations. So it can be argued that until this point that the heritage sites belong, culturally, to all Arabs. This is why it is necessary to find a model that is able to measure the cultural heritage of Arab countries individually. In order to do it is necessary to have a more solid understanding of Arab culture.

Arab culture is unlike any other. Currently the Arab world comprises 22 different nations—Algeria, Bahrain, Comoros, Djibouti, Egypt, Iraq, Jordan, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Palestine, Qatar, Saudi Arabia, Somalia, Sudan, Syria, Tunisia, United Arab Emirates, and Yemen. Figure 4 illustrates where these nations are located geographically.

**Figure 4: Arab States**

![Figure 4: Arab States](https://www.123rf.com/photo_62145890_stock-vector-arab-world-political-map-also-called-arab-nation-consists-of-twenty-two-arabic-speaking-countries-of.html) (Accessed on 19.02.2019).
While they are different countries now, they were once one united nation. This nation has a history starting in the mid-9th century BCE. While there were always tribes and different groups, it was understood that they are connected. This is because of the interconnectedness of these groups. “Arab cities show a variety of origins and growth patterns, they were nonetheless established by a common set of social, geographic, and religious factors leading to similar morphological principles developing the urban fabric.” (Ben-Hamouche, 2009; Bianca, 2000; Lapidus, 1969; Saqqaf, 1987; Kiet, 2010, p. 36). It was not until 1919 that there were traditional borders introduced between countries. Previously there was a concept known as dawla, which was the Arab version of state. However it is not the notion of state that is prevalent in most Western countries. Instead, it can be best compared to how the United States has states but is still a part of one country. Because of this interconnectivity there is therefore a shared culture. This includes all aspects, including language, traditions, food, art, and social norms but the most impactful is religion. The dominant religion in these nations is Islam. Islam is arguably the most significant factor that affects Arab society and culture.

Islam is the most prevalent religion in Arab nations. It was arguably the most influential factor in shaping Arabic culture and society. According to Dr. Peter Webb “it is commonly maintained that in the 7th century AD the fortuned of the ‘Arabs’ were radically transformed when they embraced a new faith (Islam), and embarked on a lightning-fast burst of conquest by which they settled across the Middle East and laid the groundwork for today’s Arab World.” (Webb. 2015, p. 1). This claim holds weight, however, Webb argues that this is a rather simplistic view as to how Arab culture is represented in literature. However, on the contrary it is well documented that Islam had, and continues to have a profound impact on several aspects of Arabic societies and cultures. This includes, but is not limited to, government, laws, customs, traditions, norms, and mores.
While some aspects of Arab culture change and adapt over time, there are certain characteristics that have remained steadfast to the people. They are core to the culture and can be found, to different degrees, within each of the 22 Arab nations. The most significant, are family, generosity, and hospitality.

Family is an integral part of Arab culture. Families play a significant role for Arabs, as they place their family before anything and anyone. They are fiercely loyal and will do anything to help support and protect their loved ones. This is also why they place great emphasis on the importance of honoring one’s family. De Atkine explains this in their work *The Arab Mind Revisited* by stating that “within Arab culture, old people are seen as a foundation for family cohesion, and children are welcomed as gifts from God rather than as burdens. Daughters—who traditionally are valued less than sons—remain the responsibility of their families, carrying their honor even after marriage (and it is this sense of family cohesion and honor that, in its negative aspect, results in the restrictions and controls placed on women). The idea that the state should bear responsibility for the welfare of their family would be considered insulting to most Arabs.” (De Atkine, 2004, p. 51). It is important to understand that this fierce loyalty encompasses both immediate and extended family. This is because the Arabs are a collectivist culture rather than an individualist culture. This means that the goals of the group are placed higher than an individual goals. In the context of family it can lead to an interconnectedness family web, rather than a traditional family tree if you will.

The collectivist culture is the reason why Arabs are hospitable and generous. Unlike individualistic cultures, collectivist cultures place more emphasis on the group. This means that not only do families have a central role, but members of society do as well. It is therefore a social norm that an individual should be generous, helpful and attentive to the needs of others. If these norms are violated it can then lead to backlash towards the entire family, not just the individual.
Now that it is understood how factors such as religion and family have impacted Arab culture, it is necessary to understand how it has impacted singular states. This study focuses only on Jordan. Therefore, it is necessary to comprehend the cultural heritage of Jordan.

The Hashemite Kingdom of Jordan became a sovereign kingdom in 1946. It has a storied and far reaching past that dates back to between 2000 BC. For the sake of brevity, this work will not go into detail unless necessary. However it is important to note that Jordan was previously under British control as mandated in the treaties following the first World War. During which it was known as Transjordan. As most nations that have colonial intervention, the impact of British rule as left its mark on Jordanian culture, and remains a part of their cultural heritage.

Cultural heritage, as previously mentioned, is an adaptable term. This means that it has the ability to be interpreted or utilized in different ways. It is also dependent on opinion and context. However, when it comes to cultural heritage of Jordan, there are typically two categories. They are material cultural heritage and natural cultural heritage. Material cultural heritage refers to both archaeological and traditional sites. Whereas natural heritage, as can be inferred from the name, pertains to ecosystems and geological structures. There are several material and natural cultural heritage sites in Jordan. Figure 5 illustrates where they are geographically.

**Figure 5: Map of Heritage Sites in Jordan**
Figure 5 depicts both natural and archaeological cultural heritage sites in Jordan. While they are important sites for Jordanian heritage, as well as the shared Arab identity, these sites are important in other ways. Some sites hold significance to Jordanians, Arabs, Muslims, Christians, and other groups. Because of this there is an opportunity to promote travel and tourism. Promotion of shared heritage, as well as Jordanian heritage sites is important because it brings more people to Jordan and therefore generates more revenue. In their book, *Cultural Heritage and Development in the Arab World*, Hassan and Youssif explain that not only is this important, it is ground breaking. They comment that “among the pioneer programmes in the Arab World is Queen Rania’s Institute for Tourism and Cultural Heritage in Jordan which has been founded with the aim of providing career opportunities in the tourism industry, management, conservation and preservation of historical and cultural resources. The Institute also aims to support research on issues related to sustainable management of natural and cultural resources.” (Hassan, et. al., 2008, p. 49). This is important as it not only illustrates the commitment of the government to increasing tourism in Jordan by emphasizing its unique selling points. It also shows a clear plan to generate more income, jobs and money. With the increase in funds and additional, reliable revenue streams, it also allows for the government to earn the necessary funds to
maintain the cultural heritage sites for everyone, both Jordanians and tourists. It can also be deduced that since Jordanians have the reputation for being the most hospitable of the Arab states, that this is another way to increase the number of tourists who visit every year. The combination of cultural heritage sites and positive cultural traits are two unique selling points that can drive tourists to the country. It is a clear way that Jordan is using its cultural heritage as a unique selling point to separate itself from the other Arab nations.

Cultural heritage tourism has become an increasingly popular industry. Jordan is no exception to this trend. This is positive as it has helped separate Jordan and allow others to differentiate it from the other Middle Eastern nations. It has also allowed Jordan to shape its own narrative. Tourism is an important industry for Jordan. Therefore being able to stand out from other nations, especially in the Middle East and amongst Arab nations, is paramount. Abuamound, et. al., explain that “the economic and political events that swept the globe beginning in 2008 led to a decline in global tourism by approximately 7% (UNWTO, 2009). According to the UNWTO, in the first four months of 2011, international tourist arrivals grew by 4.5%, with the exception of the Middle East. Due to recent political developments, the Middle East has not seen the same growth. However, according to the Jordan Tourism Board (JTB), Jordan has witnessed a 23.4% increase in tourist arrivals between January and September 2010, compared to the same period in 2009 (JTB, 2011).” (AbuAmoud et. al., 2014, p.151). While the data has not been updated on the Jordan Tourism Board site since AbuAmoud, et. al.’s article, it can be assumed that tourism has continued to increase. This is evidenced by the fact that Ryanair announced in March 2018 that starting in October of the same year it will provide service to Amman and Aqaba from 14 different European cities. As previously mentioned, the Queen Rania’s Institute for Tourism and Cultural Heritage in Jordan was founded to help with tourism management. There is also a foundation from Queen Noor, who created the Queen Noor Al Hussein Foundation which commits to “living heritage, which lies at the heart not only of the continuation of tradition from the past into the present, but which is also a means of bringing the dead past to life and in the process manage to enrich the present and map the
future. Support for handicrafts, traditional music, dance, and artistic creativity is also a means to generate much needed income. (Addison, 2002, p. 13). Through the work of both Queens it is possible to see the importance that cultural heritage holds to Jordanians. Also, the commitment they have to leverage this in an effort to increase the lives of everyone in the country. This can therefore be argued to be evidenced of all three Jordanian cultural traits, which are family, hospitality and generosity. Family in that the Queen, or to some capacity matriarch of the country is finding lucrative avenues to help her family. Hospitality in that they are welcoming tourists to their country. Finally, generosity in that they are sharing cultural heritage sites with them, as well as, their culture as a whole.

It is clear to see that cultural heritage is important to Jordanians. It can also be argued that because of this they may also value brand heritage, as it has the ability to reflect cultural heritage. Also that they two terms share similar, if not the same, attributes. This is why companies have employed the use of both brand and cultural heritage in their marketing strategies.

2.3 Company Use of Brand and Cultural Heritage

History plays an important role in business. It is the foundation of the concepts of cultural heritage and brand heritage when applied to business and marketing. As discovered by Kipping et. al. “Historians of international business have provided an extensive empirical evidence, both overviews and specific case studies, many of them internationally comparative in nature. And, while drawing on Chandler, they moved beyond his framework not only at large-scale manufacturing enterprises, but also at natural resources and the service sector as well as small firms.” (Kipping, et. al., 2008, 105). This inclusion of different types and sizes of companies allows for the application of different techniques to be applied and utilized in different ways. In the case of brand heritage and cultural heritage, it is possible for each to be used and effective in different cases. However, when it comes to cultural heritage and brand heritage, in practice, these terms have a tendency to overlap. As
stated by Hakala et. al. in *Operationalising brand heritage and cultural heritage* “product and company brand heritage tend to be intertwined. This is even more accentuated in companies/products with a long history.” (Hakala et. al., 2011, p. 450). This can make it somewhat difficult to differentiate between how a company utilizes each one as a marketing tool. However, Urde et. al., gives some insight and states that “defining them is not straightforward. It should also be said that a company or product with a heritage is not necessarily a heritage brand. Having a heritage does not in itself create value but it may constitute the foundation of brand building” (Urde et. al., 2007, p.10 ). This is important because it means that not every company has the ability to utilize brand heritage. As previously noted, it is also a possibility that brands are able to build a heritage in a shorter amount of time due to changes in what is considered a true heritage. This therefore can take the competitive advantage out of the utilization of brand heritage as an effective tool.

However, it is possible that every company can utilize cultural heritage. Brunnige in his work *Using history in organizations: How managers make purposeful reference to history in strategy processes* claims that “Actors in society make reference to the past for various purposes and thus become “users” of history. The degree of intentionality in using history differs. It may range from remembrance without any conscious purpose to instrumental use of historical references for achieving a specific aim.” (Brunnige, 2009, p. 12). This is important because it allows for a wider range of companies who are able to use cultural heritage in their marketing campaigns. This is also relevant when it comes to the differentiation between the two definitions. When it comes to brand heritage, as previously mentioned, it is not possible for every brand to have a heritage. This therefore means that not every company is able to employ brand heritage as a marketing tool. However, according to the aforementioned literature it is possible for most, if not all, companies to employ cultural heritage as a marketing tool. This is because every country has a heritage. This heritage resonates with some more than others. Some heritages are also more complex that others, and can therefore be more challenging to utilize effectively. According to *Consumer ethnocentrism and willingness to buy: analyzing the role of three demographic*
consumer characteristics “the strongest effect of consumer ethnocentric tendencies is on their willingness to buy domestic rather than non-domestic products.” (Josiasssen et al., 2011, p. 639). This now gives a company a more targeted audience. A more targeted campaign can increase the effectiveness of the employed strategy. However it can only be effective if the historical context is somewhat relevant and able to connect with people on an emotional level. Burghausen and Balmer’s work (2015) found that “corporate heritage identities being partially constituted in relation to the cultural heritage and the identities of other societal entities and actors imbuing it with cultural relevance and legitimacy. Moreover, it lends support to the notion of brand archaeology as a concern with provenance and historic attractiveness.” (Burghausen and Balmer, 2015, p. 26). Basically, the best thing is to appeal to the consumer’s emotions by using cultural heritage to stimulate memories and therefore change perceptions about the brand. It is important to use the cultural heritage, as well as brand’s heritage to gain competitive advantages where others are unable to do so. However, in order to connect with the consumer's emotionally it is necessary to know who they are.

To use brand or cultural heritage effectively a company must know who their target audience is. A target audience is the specific group of people that a company wants to sell their products or service to. This can be very broad, or can be narrowed down to be very specific. Target audience is not to be confused with audience segmentation. Segmentation is the process of dividing the overall population into subgroups, It includes geographic, demographic, and behavior factors into consideration. It can be used as the first step before targeting. The firm must also have a solid understanding of both their brand heritage and cultural heritage to be able to effectively implement them.

It is important to know the target audience so that when crafting a campaign, it works. Otherwise it may fall on deaf ears and be a failure and put the company at a loss. Thanks to the advances in technology, it is possible to use tools that can reach these audiences more effectively than ever. Wu, et. al., in their article Searching for Target Audience Based on
**Facebook Demographics**, they state “When developing an advertising strategy, advertisers can begin to get what the previous media cannot get through the Web 2.0 platform. Such as demographic information, customer service records, and even personal tastes and preferences, and even instant online behavior (viewing or clicking). Through these information, advertisers have a more scientific way to respond to customer needs. (Wu, et. al., 2017, p. 2). Through this technology advertisers are able to gain valuable insights about their consumers wants and needs. With all of this information available to companies, they are therefore able to craft campaigns comprised with elements that their target audience will more than likely respond to. This therefore can give insight as to whether this audience is likely to respond positively to a campaign that implements elements of brand or cultural heritage.

Heritage marketing, like other forms of marketing is consumer-centric. This means that the goal is to understand what the consumer wants, and to give it to them. The difference is that “in addition, they are also considering how other aspects of their heritage can be marketed, both for commercial gain and also in terms of generating a ‘feel good’ factor amongst the indigenous population (qualitative reasons). The marketing of heritage, especially heritage tourism, must be a finely balanced set of activities, as there is little point in alienating the local populus in favour of (possibly short-term) heritage tourism.” (Misiura, 2006, p.7). This definition holds true for both brand heritage and cultural heritage uses. Misiura (2006) continues in their book **Heritage Marketing** by stating “Similarly, food and drink that is marketed because of an aspect of heritage (such as the quality of the water in the Scottish Highlands that gives Scotch Whisky a distinct flavour) must not ultimately be aimed at the mass market but at niche market(s) in order to retain a degree of exclusivity and ‘premiumness’. Profit can be made from extra margins that can be levied on these types of goods and, in the long run, repeat purchase and advocacy by consumers that creates brand loyalty.” (p. 3). This is why it is important to understand the target audience, as well as, have a firm grasp on the heritage factors that resonate with that group, in order to incorporate factors of brand or cultural heritage into the aspects of the marketing mix.
Heritage and history can be easily confused. History explains the past, whereas heritage explains why it is still relevant today. When it comes to the uses of cultural heritage there are several. Namely, for tourism purposes, to market premium products, and to promote products made within a certain country. With these categories is it can be challenging to see why the differentiation between history and heritage is necessary. Daher explains that “this dichotomy between past and present occur[s] in different parts of the world as well. [Showing] how history and heritage (the past) could be molded into constructed periods of ‘then’ (distant) and ‘now’ recent.” (Daher, 2007, p. 12). This is important to note as it is one of the reasons that cultural heritage is an effective way to promote a product, place or service. Turgeon and Divers (2011) explain that “cultural heritage tourism is promoted in many places in the world as an economic development tool. In Jacmel, Haiti, before the devastating earthquake in 2010, local communities produced handmade paper, wood arts, and organized festivals that hosted more than 300,000 national and international visitors each year. After 2010, local communities in Jacmel planned to use cultural heritage tourism to rebuild their town” (Turgeon and Divers, 2011; Abuamoud et. al., 2016). This explains how it is possible to use cultural heritage to attract tourists to visit a country for more than just culturally significant sites. Which gives reason to believe that it is possible to use other cultural factors to promote tourism. Misiura explains that food and drink heritage are also linked to cultural heritage tourism. They note that “now, more than ever, consumers are looking for these cultural aspects to be more closely related in a package deal or are willing to travel for food and drink heritage’s own sake. For example, the Spanish tourist authorities have learned that consumers want to eat Spanish food to experience that part of the country’s heritage as well as other cultural aspects such as music and dance, together with an appreciation of what its built environment (architectural heritage, both ‘old’ and ‘new’) has to offer.” (Misiura, 2006, p. 24). This knowledge gives marketers an opportunity to promote the aspects of a country’s heritage in order to attract more tourists to said country.
Cultural heritage can be used to sell products. While not everyone has the resources or ability to travel, it does not limit them for experiencing aspects of another culture. Misiura (2006) explains that “interesting developments in relation to heritage food and drink are also emerging. For example, it is now possible to purchase through the Internet, i.e., from any part of the world, any number of vines in a French vineyard, the product of which will be delivered to the customer's door.” (Misiura, 2006, p. 24). This is important to note. This is because, not only does cultural heritage promote tourism, but it also promotes sales. It can be used to sell both regular products, as well premium products. The ability to utilize cultural heritage to influence brand positioning and brand essence is key. It also illustrates, as aforementioned, how the line between brand and cultural heritage can be blurred. It also shows how the country of origin effect comes into play.

The country of origin effect can influence a consumer’s decision to purchase a product. To understand this effect, it is necessary to understand the definition. Some will argue that the definition is not seemingly straightforward, for the purpose of this research, it refers to information pertaining to where a product is made, and how it affects consumer attitudes. Chattalas et. al., in their work *The impact of national stereotypes on the country of origin effect*, found that “It is clear that national images affect how consumers evaluate a country as a potential tourist destination, an investment podium or a source of consumer goods. As globalization increases, nations compete with each other to successfully export their goods and services, attract tourism and foreign investment (Kotler et al., 1997). As a result, nations must position and differentiate themselves in the perceptions of consumers, managers and investors”. (Chattalas, et. al., 2007, p. 68). This is why it is important for a company, to promote their products in a way that emphasizes not only their cultural or brand heritage, but also, the quality of it. Having a clear heritage story can help to remedy some preconceived notions or reservations a consumer may have. A clear heritage story is especially important for companies who promote their brand heritage.
Brand heritage is a brand’s identity that is created through its track record, longevity, use of symbols, core values. This can be seen in Figure 1, for reference. Not only is it important that these qualities are noted, but also, the factor that the company believes that this heritage is important. This is because it can help to set apart one brand from its competitors. There are several ways in which brand heritage can be used to do just that. It can be used to promote products, with both regular products and premium products. It can also be used in retro branding, iconic branding and corporate branding. While there are other factors such as brand essence, brand story and brand recognition that come into play when discussing brand promotion. It can be argued that brand heritage is something that significantly affects the perceived value of a brand. Liebrenz-Himes, et. al., note that “marketers have been accused of ‘manufacturing memories,’ or creating an environment of ‘going home again;’ by using nostalgia in the very beginning to give credibility to a new brand, so that consumers did not feel like it was coming from nowhere.” (Liebrenz-Himes, et. al. 2007, p. 141). This shows the effectiveness of a brand heritage has on consumers. The ability to make a consumer feel nostalgic can also trigger positive memories and therefore create a connection to the brand. In the current landscape where authenticity is an important factor, brands that can truly evoke nostalgic memories from their target audience as able to set themselves apart from their competitors. Templeton (2013) notes that “brands that focus on creating an identity generate consumer value by “becoming consensus expressions of particular values held dear by some members of society” (Holt, 2004, p.4). A brand cannot be successful if it does not connect with the customers in a meaningful way. It’s not about the clothes—it’s about the value behind the meaning of the clothes, and what the customers believe is enhanced about themselves when they wear the brand”. (Templeton, 2013, p. 36). Therefore it can be deduced that through the utilization of brand heritage, it is not only possible to connect with the consumer, but also to create a perceived value that is not present amongst other brands. This can be argued as to why premium brands are able to continue to market themselves at a premium price. Similarly, Urde, et. al (2007) found that “companies such as Johnson & Johnson (supported by its organisationally powerful
Credo), Volvo (continuously synonymous with safety), Coutts and Co (centuries-old banking expertise) and Nordstrom (consistently strong service ethic) create and confirm expectations about future behaviour to different stakeholder groups. Thus accumulated credibility and trust” (Urde. et. al., 2007, p. 9). So because of the track record, longevity, use of symbols, and core values there is then an additional perceived value that also comes into play. This perceived value is not only present when discussing brands. It is also prevalent when discussing the companies of which said brand belongs to.

Brand heritage is not just something that can be applied to promote tangible products. It can also be used by companies to help make the larger firm appear to be more credible, or look more favorable to potential employees. Brand heritage is not the only variable to do this, there is also the ability to promote a company using corporate heritage. However, corporate heritage assumes that the corporation is well-known. If a corporation has several brands, it is possible that the corporation itself is not well-known. Urde et. al., (2007, p. 9) states that “the importance of this element of heritage as a foundation of how an organisation sees itself today and for the future was explained to us by Volvo Cars former CEO Hans-Olov Olsson:

“Heritage provides a legacy that offers us a timeless relationship to the market/customers, society partners, and employees. Over time people recognise and expect that the company will continue to deliver on these commitments (safety, quality, environment, design). It sets Volvo apart from other car companies - it is hard [for others] to copy and be trusted. Our brand is the history and the future.” (April 2005)

While over time a brand is able to build trust and convey its company’s core values, they can sometimes only be associated with the tangible item. What Urde, et. al., note with Volvo is that not only is the association important to the consumer, it is also of value to potential employees. This is because the values associated with the quality of the products
also is the code that the corporate atmosphere follows. This ensures that both the company and the product are synonymous with their core values. This then shows the value that using brand heritage has when looking to enhance the both the value and actual value a company has outside of its brand.

It is clear to see that companies use both brand and cultural heritage in different ways. However, they way they do so is not always the same. But it can be argued that they ways in which they are used and applied will continue to grow and change. This is because companies are changing, the marketing industry is changing, and the very definition of heritage itself is changing. This is why it is important to have a clear and well-defined template to illustrate the various ways that brand and cultural heritage can be used. While there has been research, as aforementioned that does this, it is not inclusive to all cultures. This is why it is important to understand how companies in cultures who do not fit the current model use brand and cultural heritage. This will then help to build a more inclusive model that can thus be utilized more widely.
Chapter 3: Research Aims and Methods

After a review of the current literature, processes and models it has been possible to identify a research gap and limitation. This therefore gives a logical direction for which this research will follow.

3.1 Research Aim and Questions

While there have been multiple studies done on the topic of brand heritage and cultural heritage, there is little research that includes a Middle Eastern perspective. There have been studies that encompass several states in the U.S., as well as some that have multiple European countries. This study seeks a more Arab perspective. It will gather information about companies in Jordan, in an effort to answer the research questions and provide a wider range of information. This study hopes to elaborate on the current research as well as provide a meaningful contribution to aid in further understanding of cultural and brand heritage as marketing tools.

While it is not easy to define brand heritage and cultural heritage due to their tendency to overlap, this study will define cultural heritage as “something transferred from one generation to another. As a concept, therefore, it works as a carrier of historical values from the past.” (Nuryanti, 1996, Hakala, et. al., 2011, p. 448). Similarly, brand heritage will be defined as a brand that is recognizable using the following characteristics “a track record, longevity, core values, history and the use of symbols.” (Urde et al., 2007, p. 4). Urde further clarifies this definition by stating “a track record means demonstrated proof that the company has lived up to its values and promises over time, whereas longevity reflects consistent performance among other heritage elements.” (2007, p. 9). This clarification is important because it gives a distinction between the two definitions.

The questions that guided this research are:

In what ways do companies in Jordan use cultural heritage in their marketing campaigns?
In what ways do companies in Jordan use the brand heritage in their marketing campaigns?

What are the differences in implementation of brand and cultural heritage?

How does the company’s sector affect the way a company chooses to promote their brand heritage?

Compared to other methods, is the use of history an effective marketing tool in Jordan?

While the main aim of this research is to uncover how Jordanian companies use brand and cultural heritage, there are other questions that will aid in the direction of the research. Other areas of interest are gaining a firm understanding of the Jordanian marketing landscape. As well as the difference between Jordan and other Arab countries when it comes to the implementation of brand and cultural heritage. With this information it is then possible to see how such tactics and applications vary from region to region and country to country. It is then also possible to compare this knowledge to relevant literature to see the differences in other parts of the world. This then gives the ability to see how successful the usage of brand and cultural heritage are. While also clarifying as to if said strategies work in a region like the Middle East, where there is both a shared heritage and language.

3.2 Approach

This study is a comparative analysis of case studies and in-depth interviews. This includes, company case studies, in-depth interviews, desk research, and scholarly sources. There are case studies of four Jordanian companies. The case studies were provided through connections at the Jordanian companies used in the study. It also includes in-depth interviews with experts who work in marketing, primarily in Jordan. Specifically those who are in marketing, sales, e-commerce or social media related fields. For comparison,
some of the interviews were conducted with Jordanian marketing experts who have experience in Europe and the United States. **Data has been collected over the course of four months in the form of case studies, in-depth interviews, observation, desk research and secondary data.**

In order to remain neutral in each interview certain measures were taken. Measures such as taking notes, as well as recording the interview. This way non-verbal cues and tone were noted so as not to be misunderstood when transcribing and coding each interview. In an effort to avoid asking leading questions the interviews were kept unstructured. However, there were 20 questions that were asked to each interviewee in various orders. These questions can be found in Appendix A. They were also followed by probe questions, which can also be found in Appendix A.

Specific efforts were also made to remain objective and unbiased when analyzing the case studies. Specifically cross-checking measures. This entailed coding the data by looking for key elements in each case. After each case study was coded it was then possible to find similarities and differences between each case. This approach was a way to help limit researcher reflexivity and researcher bias.

**3.3 Data Gathering Method**

The data gathering methods for this study were case studies and in-depth interviews. According to Jennifer Rowley in her work *Using Case Studies in Research*, she states that “case study research is good for contemporary events when the relevant behaviour cannot be manipulated. Typically case study research uses a variety of evidence from different sources, such as documents, artefacts, interviews and observation, and this goes beyond the range of sources of evidence that might be available in historical study.” (Rowley, 2002, p.17). Similarly, Zaidah further explains Rowley’s point by noting “Third, the detailed qualitative accounts often produced in case studies not only help to explore or describe the data in real-life environment, but also help to explain the complexities of real life situations which may not be captured through experimental or survey research. A case study of reading strategies used by an individual subject, for instance, can give access to not only the
numerical information concerning the strategies used, but also the reasons for strategy use, and how the strategies are used in relation to other strategies. As reading behaviours involve complex cognitive processes, each reading strategy cannot be examined in isolation but rather in relation to other strategies (Zaidah, 2003; Zaidah, 2007, p. 4). For the purpose of this study case studies were used to research how Jordanian companies implement brand and cultural heritage.

The second data gathering method was in-depth interviews. These in-depth interviews were conducted with experts who work in marketing, primarily in Jordan. Specifically those who are in marketing, sales, e-commerce or social media related fields. This is because this is a qualitative study and most of the data gathered was interpreted and adopted for the research. Taylor, et. al., state that “qualitative interviewing is flexible and dynamic. Qualitative interviewing has been referred to as nondirective, unstructured, nonstandardized, and open-ended interviewing. We use in-depth qualitative interviewing to refer to this qualitative research method. By in-depth qualitative interviewing, we mean face-to-face encounters between the researcher and informants directed toward understanding informants’ perspectives on their lives, experiences, or situations as expressed in their own words.” (Taylor et. al., p. 102). This is why data was collected from both primary and secondary sources.

3.4 Study Participants
There were 4 case studies conducted. Each company is a Jordanian company, but are in different verticals. All 4 companies are headquartered in Amman. Each deal with Jordanian as well as international clients. The companies were chosen because of ease of access and because of their pertinence to the study. There is a brief description of each company in Table 1, below.

Table 1: Case Study Company Information

<table>
<thead>
<tr>
<th>Name</th>
<th>Year Founded</th>
<th>Headquarter(s)</th>
<th># of Employees</th>
<th>Industry</th>
</tr>
</thead>
</table>

30
<table>
<thead>
<tr>
<th>Company</th>
<th>Year</th>
<th>City</th>
<th>Employees</th>
<th>Industry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jobedu</td>
<td>2007</td>
<td>Amman</td>
<td>11-50</td>
<td>Art, Apparel, Design</td>
</tr>
<tr>
<td>Kaish Food Production Company</td>
<td>1994</td>
<td>Amman</td>
<td>201-500</td>
<td>Food and Beverage</td>
</tr>
<tr>
<td>Royal Jordanian Airlines</td>
<td>1963</td>
<td>Amman</td>
<td>1,001-5,000</td>
<td>Airline, Aviation, Transportation</td>
</tr>
<tr>
<td>Union Marketing Group</td>
<td>1993</td>
<td>Amman</td>
<td>51-200</td>
<td>Food and Beverage</td>
</tr>
</tbody>
</table>

For this study there were also 7 in-depth interviews conducted. The average age of the participants is 30. There were 5 females and 2 males. The participants were chosen because they work in the marketing industry in Jordan. 4 of 7 interviewees have international work experience- either working abroad or working with international clients. All of the participants are bilingual. The interviews were conducted in English and in person. The interviews have been documented but will not be made public in an effort to protect the privacy of the interviewees. Also, only the interviewees first names will be used to keep them as close to anonymous as possible. Table 2 gives a brief description of each interviewee.

**Table 2: Study Participant Information**

<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>Sex</th>
<th>Position</th>
<th>Industry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ahmad</td>
<td>30</td>
<td>Male</td>
<td>Brand Manager</td>
<td>Telecommunications</td>
</tr>
<tr>
<td>Farah</td>
<td>25</td>
<td>Female</td>
<td>Creative Director</td>
<td>Public Relations</td>
</tr>
<tr>
<td>Raed</td>
<td>41</td>
<td>Male</td>
<td>Head of</td>
<td>Marketing</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>------</td>
<td>----------</td>
<td>--------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>Rawd</td>
<td>31</td>
<td>Female</td>
<td>Senior Account</td>
<td>Marketing/Sales</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Executive</td>
<td></td>
</tr>
<tr>
<td>Victoria</td>
<td>26</td>
<td>Female</td>
<td>Senior Business</td>
<td>Technology/SA</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Development</td>
<td>AS</td>
</tr>
<tr>
<td>Saja</td>
<td>27</td>
<td>Female</td>
<td>Head of Sales</td>
<td>Art</td>
</tr>
<tr>
<td>Zeina</td>
<td>28</td>
<td>Female</td>
<td>Self-employed</td>
<td>Tourism/Hospitality</td>
</tr>
</tbody>
</table>

### 3.5 Data Analysis Methods

All data has been coded and critically analyzed in order to satisfy the objectives of this study and to best illustrate concepts. Gentles et. al., state that “in each section, we summarize how the topic is characterized in the literature reviewed, present a comparative analysis of differences among the three research traditions, and finally offer comments representing our analysis of the clarity, consistency and comprehensiveness of the available guidance from the authors reviewed on that topic and potential areas in which more clarity could be provided. Importantly, it is neither our aim nor our intention to convey personal opinions or recommendations about how to do sampling in this review. By unifying the findings and discussion within topic sections, we aim to make it convenient for readers to locate content for any single sampling topic in one place.” (Gentles, et. al., 2015, p. 1773 ). This was applied to this research as the current literature does not account for the cultural differences presented by Arab culture. Similarly, Gentles, et.al.’s statement forces the researcher to remain neutral, which helps to eliminate researcher reflexivity.

Due to constraints on time and money the data collection was gathered using non-probability convenience sampling. To measure brand heritage the templates in Figures 1 and 2 were used. To measure use cultural heritage the template in figure 3 was used.
Chapter 4: Research Results Analysis

Globalization has taken a huge toll on the marketing industry worldwide. Jordan is not exempt from this trend. However, there are still companies that utilize either the brand or cultural heritage to better connect with their target market. This is also a way to set themselves apart from current trends of blanket marketing. This chapter will discuss four case studies featuring Jordanian companies who either use brand or cultural heritage within their marketing mix.

4.1 Case Study: Jobedu

Founded in 2007, Jobedu is a creative brand that produces the works of talented local, regional and international graphic designers and artists. The brand defines themselves as a movement “a vibrant community believing in the spirit of community, creativity and pluralism.” (jobedu.com).

Jobedu is headquartered in Amman, Jordan. They have two brick-and-mortar stores, two mall booths, an e-commerce site and a wholesales site. They also sell products in Bahrain, Egypt, Jordan, Qatar, Saudi Arabia and the United Arab Emirates through Virgin Megastores. Jobedu also has its own merchandise company called Merchmallow. Merchmallow produces merchandise for other companies besides Jobedu and now accounts for approximately 40% of Jobedu’s total revenue. Jobedu currently employs 24 people while Merchmallow employs 3.

In order to get the company started, Jobedu has received external funding. Their first investor was a friend, who gave $4,000. To date, Jobedu has completed five funding rounds.
in which they have raised $370,000 from Angel Investors and seed investments from Oasis500 business accelerator.

To understand how the company was so successful in their fundraising, it is necessary to understand a bit more about their history. In 2007 Tamer Al-Masri and Michael Makdah were inspired by Arab pop culture and decided to start a brand. They created six unique designs and printed 600 t-shirts. They started selling Souk Jara which is a street market in Amman. From the success of their initial idea, Al-Masri and Makdah were able to raise $4,000 from a friend to continue to grow their business. In 2008 they had a new stock of 4,000 t-shirts. The sales of these shirts gave the two the profits and therefore the opportunity to open their first brick-and-mortar store in 2009. The store is located in Weibdeh which can be described as an artsy and cool neighborhood in the old town. The location helped to build the aesthetic of the brand, and attract both customers and artists. With the success of their first store, in 2011 Jobedu launched their online store. The store ships worldwide, and accepts multiple currencies. They also give a description of the meaning behind the designs for those who do not speak Arabic, or understand the reference. Figure 6 shows a Jobedu design with the English description of the design. It also shows the customer which artist created the design.

Figure 6: Jobedu Design

Source: Jobedu.com (accessed on 10.03.2019)
The design explanation is important as it allows for everyone to understand the designs, regardless of where they come from and what language they speak. This helps to promote Arab pop culture and art to other countries outside of MENA. While it is important that the design is understood by those who do not speak Arabic, the target audience for this is those who do. Through the use of language and symbols it is also a play on words, that if taken literally is not necessarily understood.

With the success of their flagship store and e-commerce site, in 2012 later they opened their second retail location in Abdoun, Amman. This is where there are several luxurious brands are located.

In order to attract clients Jobedu uses several marketing channels. Their online store is the primary point of sale (POS) for their online marketing, as well as for those who do not live in Amman. Their traffic comes from four main sources—direct, referrals, search, and social media. Table 3 illustrates the breakdown of all of their traffic sources.

**Table 3: Jobedu Website Traffic Sources**

<table>
<thead>
<tr>
<th>Source</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct</td>
<td>42.16%</td>
</tr>
<tr>
<td>Referrals</td>
<td>1.94%</td>
</tr>
<tr>
<td>Search</td>
<td>19.48%</td>
</tr>
<tr>
<td>Social Media</td>
<td>36.42%</td>
</tr>
<tr>
<td>E-mail</td>
<td>0.0%</td>
</tr>
<tr>
<td>Display Ads</td>
<td>0.0%</td>
</tr>
</tbody>
</table>

Direct refers to those who go directly to www.jobedu.com. This is the most significant source, which means that brand awareness and interest are both high. Referrals notes referral traffic that comes through backlinks on blogs or relevant articles.
Jobedu generates 100% organic web traffic. This means that they are not using any paid keywords to generate site traffic. So therefore the 19.48% web traffic generated is completely organic. The top 5 keywords that bring people to the Jobedu site are “jobedu” with 73.51% of traffic, followed by “مجلة ما وراء الكون الإلكترونية” which translated means “online comic books”. This is a keyword because Jobedu participated in the world’s biggest ‘Comic Con’ which was held in Dubai. There are articles on the site that mention this. On the same note, Jobedu sells comic books and fan apparel. Other keywords with less significant traffic include, Sakker graphic designer, musical t-shirts, and Omar-al soma shirt for sale.

Jobedu also uses social media to generate web traffic. Social media accounts for 36.42% of all overall traffic. The three main sources are Facebook, Instagram and Reddit. Facebook accounts for the majority of traffic, generating 53.83%. The Jobedu Facebook pages has 235,745 likes and 235,906 followers. Similarly, Instagram, generates 39.84% of social media web traffic, and the Instagram accounts boasts 44,500 followers. The following 6.34% of social media traffic comes from Reddit. This is through various threads and posts where people either mention or refer other users to Jobedu.

It is easy to see that social media plays an important role for Jobedu. This is why they place significant effort into their social media marketing, rather than using paid keywords to generate traffic and brand awareness. The effectiveness of their social media shows the positive reception of a cultural heritage brand. They generate only organic traffic which illustrates that their choice to create a brand based on Jordanian and Arab cultural heritage has a wide reach. It also shows the effectiveness of the use of symbols and language in cultural heritage marketing.

Jobedu’s designs are inspired by Arab pop culture. This is why they also take photos for their Instagram and Facebook accounts in strategic locations. This is to not only represent
their country but also to ensure that each design is connects to the customer through a story. These stories use an emotional appeal to connect with the potential customer. It plays on both Jordan’s or Arab cultural heritage. Figure 7 illustrates a photo used on the Jobedu Instagram page.

**Figure 7: Jobedu Instagram Post**

Source: www.instagram.com/jobedu (accessed on 10.03.2019)

It is important to break down the elements of the post in order to understand the way the Jobedu uses cultural heritage in their Instagram marketing. It should be noted that the same images are also used on their Facebook page.

The image itself is taken at the Amman Citadel (Jabbal Qa’Ia). The Citadel is a historical site that has several significant landmarks located within it. The original wall dates back to the Bronze Age (3000 BC – 1200 BC), it also houses the Temple of Hercules, and the Umayyad Palace. It is also one of the seven hills in Jordan. These hills holds significance as
they were the seven hills on which the city was originally built. Each of these sites represents an important part of Jordanian history, as well as Arab history. Now that it is understood why the location of the photo is of significance, the shirt itself can be understood. The shirt represents the star on the Jordanian flag. The seven points on the star represent the seven hills in Amman. Through this it can be seen how Jobedu uses cultural heritage not only in their marketing, but in their products through the use of language, symbols, and history.

There are other ways that Jobedu plays on Jordanian and Arab cultural heritage in the marketing efforts. Figure 8 represents a call to action (CTA) on the Jobedu Instagram page.

**Figure 8: Jobedu Call to Action**

![Image of a cropped photo of a minaret with Arabic text]

Source: www.instagram.com/jobedu (accessed on 10.03.2019)

The image is a cropped photo of a minaret. The minaret is a tower that is a part of a mosque where there are speakers or a place for the ‘Call to Prayer’. This image therefore is a play
on Arab culture. The image is of the Muslim ‘Call to Prayer’ however it is a CTA for customers. The post is for a promotion that offers an 80% off discount due to customer request. The offer is only valid for a specific period of time, and therefore those who are interested must act fast in order to receive the promotion. **This image illustrates cultural heritage through the use of symbols, language, history, and religion.**

The name Jobedu itself is a play on Jordanian and Arab cultural heritage. Jobedu is short for ‘Jordan Bedouins’. The Bedouins are a nomadic people who live in the desert. The word Bedu itself means desert people in Arabic. They live in Jordan, Egypt, and Syria. They represent an older way of Arab life. They are most known for their hospitality. They are the most generous people, and since the Bedouins are an origin for modern day Jordanian people, their influence can be seen in society today. Jordanians are known throughout the Middle East and Arab world as being extremely hospitable. The owners of Jobedu are both Jordanian and are very passionate about their culture. This is why they chose a name that represents a significant part of Jordanian culture. Their logo, which can be seen in Figure 9, is a camel. The camel is another nod to the Bedouin people. **The logo itself uses cultural heritage through the use of symbols, history, longevity and core values**

**Figure 9: Jobedu Logo**
Altogether, Jobedu is a solid representation as to how a Jordanian company utilized cultural heritage in their marketing efforts. It also shows that employing cultural heritage is an effective strategy as it creates a deeper connection to a brand. This therefore creates to stronger brand loyalty and then has the ability to produce a word-of-mouth marketing effect. As those who see the products are able to understand their meaning, and will ask where another person purchased them. This can be seen in the way that Jobedu generates web traffic. Specifically through the fact that they have 100% organic search traffic, as well as 42.16% direct traffic to their e-commerce site. The effectiveness of their social media shows the positive reception of a cultural heritage brand. They generate only organic traffic which illustrates that their choice to create a brand based on Jordanian and Arab cultural heritage has a wide reach. It reaches those who are not members of the Jordanian or Arab cultures, but still have developed an interest because of the quality and uniqueness of the pieces as well as the brand mission. This shows the effectiveness of the use of symbols and language in cultural heritage marketing.

4.2 Case Study: Kasih Food Production Company
Founded in 1994, with the mission to “provide safe, and high quality food to enrich health and good taste. we generate happiness of communities beyond the expectations of our customers all over the world.” (kasihfood.com). However, the story of Kasih goes back further than it’s 1994 inception. Rather, in 1926 Raslan Kasih established Raslan Kasih & Sons which was a factory for sweets and other confectionery. From their strong reputation and 68 years in the food manufacturing sector came the idea to establish Kasih Production Company in 1994. In the 25 years since their founding, Kasih quickly became the largest cannery and the largest packer of tomato paste in Jordan while leading the Hummus market.

Kasih is headquartered in Amman, Jordan. It is a privately held food and beverage company. They fit into the 201-500 employee vertical category. They are the leading providers of Hummus Tahini and Liquid Jameed, and provide peas and sauce products in the Middle East-North Africa (MENA) region. They currently distribute their products direct to consumer, through mediums such as their e-commerce store, caterers, delis and food distributors. They have partners with strong recognizable brand names who are able to market Kasih products worldwide. Notable distribution partners include Modern Arab Distribution in Jordan, Multi-brands in Saudi Arabia, Notion Group in the United Arab Emirates, Zabaneh Trading Company in Palestine, Ziyad and Brothers Importing Company in the United States, and Al Nawagel Trading Company in Iraq. All of which provide Kasih’s carton packed and canned vegetables, soups, beans and dips.

Kasih undertakes several methods of marketing. They use both new and traditional forms of media to promote their products. Their traditional media outlets include television advertisements, newspaper and magazine advertisements. Since Kasih is well-known brand with brand heritage, they utilize this in their marketing campaigns, coupled with cultural heritage. Figure 10 illustrates the brand history of Kasih as well as the cultural heritage of Jordan.

**Figure 10: Kasih Advertisement**
It reads: “90 years of Jordanian industry and international quality”. The image combines brand and cultural heritage to give an emotional appeal. The image shows the Kasih jameed creating the Jordanian cultural heritage sites Petra, Wadi Rum, and the Roman Amphitheater. The text notes that Kasih has been around for 90 years. With the text and the image combined it can be deduced to mean that Kasih has become an integral part of Jordanian culture and heritage. Not unlike the heritage sites such as Petra, Wadi Rum and the Roman Amphitheater. It employs the use of language, symbols, history, and longevity and core values to connect with the audience. This image has been used in magazine advertisements, newspapers and billboards around the country. It is a clear indicator as to how Kasih effectively blends brand and cultural heritage together to create an effective marketing campaign.

Similar to Jobedu, Kasih is also very active on social media. They use their e-commerce site to sell products direct to consumer. Their e-commerce store has two main
sources—direct and search. 58.42% of customers visit their website directly, where 41.58% of customers reach the Kasih page through a search. However, of that 41.58% it is 100% organic traffic. This means that Kasih does not use any paid keywords to promote their site. They top 5 keywords that bring customers to their website are تخزين الجميد السائل (how to store liquid jameed), جميد الکسیه (Kasih), jameed online kaufen, جميد الكسيه (jameed Kaish), and جميد في ألمانيا (jameed in Germany). They are also active on Facebook, Instagram, Youtube, and LinkedIn. Their Facebook is the most popular page with 331,726 followers and 331,847 likes.

The Kasih social media mediums effectively uses both brand and cultural heritage. Similar to their traditional media campaigns, the Kasih social media blends both brand heritage with cultural heritage. On their Youtube channel, Kasih created five different videos with the hashtag #إجمد (ijmad), which translated means “man up”. Figure 11 is a screenshot from the Kasih Instagram page, that uses the hashtag that is from the videos.

**Figure 11: Kasih Ijmad Campaign**

![Image](https://www.instagram.com/kasih.food (accessed on 10.03.2019))

They used these videos to promote their liquid jameed. Each video has a specific Jordanian cultural event, such as a wedding, eating mansaf, or with friends discussing current events, et cetera. In each video there is one man who is not acting according to cultural norms. Each time he acts out of the ordinary his friends remind him to “man up” and to act like a proper Jordanian man. This is because there is a certain level of machismo that a Jordanian man is expected to have. While the videos do not directly promote Kasih’s liquid jameed,
the choice of words used in the hashtag are specific. Since these videos were posted in 2017, the phrase إجمال (ijmad) is specifically associated with Kasih and these videos. This is an example as to how Kasih is able to combine brand and cultural heritage. They poke fun at the societal norms in order to promote their products. While at the same time emphasizing the importance and significance that these situations and actions have on Jordanian culture.

4.3 Case Study: Royal Jordanian Airlines

Founded in 1963 as Alia - The Royal Jordanian Airlines by a Royal Decree as the national carrier of the Hashemite Kingdom of Jordan. His Majesty the late King Hussein stated in his decree: “I want our national carrier to be the ambassador of goodwill around the world and a bridge across which we can exchange culture, civilization, trade, technology, friendship and better understanding with the rest of the world.” (www.rj.com). Since its inception, Royal Jordanian has been a key contributor to the national economy of Jordan. They bring in currency and play a significant role in bringing tourists to Jordan. Currently, Royal Jordanian alone contributes to 3% of the Jordanian gross domestic product. (www.rj.com).

Headquartered in Amman, it is a privately held airline that employs between 1,001 and 5,000 employees. Royal Jordanian also owns and operates a subsidiary, Royal Wings, which is dedicated to providing charter services. Specifically to locations in Cyprus, Egypt, and Israel. Royal Jordanian is a member of the Oneworld Airline Alliance, which boasts 13 other members. This strategic alliance gives Royal Jordanian passengers and other Oneworld Alliance members the opportunity to fly to and from Amman from more than 1,000 cities in 150 different countries. These routes include direct flights as well as single layover routes.

Royal Jordanian uses several methods of marketing. They use both new and traditional forms of media to promote their products. Their traditional media outlets include television advertisements, newspaper and magazine advertisements. Their online marketing includes social media, display advertising, referrals, and paid search keywords. Since Royal
Jordanian is significantly larger than Jobedu and Kasih, it is possible to analyze their online marketing more in-depth. This is because their online presence attracts more users and therefore there is more information known. Table 4 illustrates the traffic sources that bring potential customers to the Royal Jordanian website. With this data, it is possible to break down these sources even further. This is important as it gives a clearer image, as to how the Royal Jordanian marketing plan works. With such an understanding it is then possible to fully comprehend how the firm employs both brand and cultural heritage.

**Table 4: Royal Jordanian Website Traffic Sources**

<table>
<thead>
<tr>
<th>Source</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct</td>
<td>35.70%</td>
</tr>
<tr>
<td>Referrals</td>
<td>4.32%</td>
</tr>
<tr>
<td>Search</td>
<td>53.76%</td>
</tr>
<tr>
<td>Social Media</td>
<td>2.04%</td>
</tr>
<tr>
<td>E-mail</td>
<td>0.96%</td>
</tr>
<tr>
<td>Display Ads</td>
<td>3.23%</td>
</tr>
</tbody>
</table>

Before analyzing Table 4, it is important to understand where the majority of traffic is coming from. For the sake of brevity, the top five countries will be mentioned. In February 2019, the majority of traffic to the Royal Jordanian website came from Jordan, totaling 15.28% of overall visitors. This was followed by the United States which yielded 11.14%. Following closely is the United Arab Emirates with 10.89% which barely edged out Qatar who gave 10.27% of traffic. The fifth is Saudi Arabia who accounted for 7.83% of all website traffic. Four out of the top five countries are Arab nations. While the United States is not an Arab country, according to the 2010 census there were 1,698,570 people who claimed Arab ancestry or ethnic origin. Of that Arab population, 60,056 or 3.53% are Jordanian. (www2.census.gov/library/publications).
The country of origins refer to the nationalities of those who visit the site in general. Table 2 notes that 35.70% of all traffic is direct. This means that a user goes directly to the Royal Jordanian website. Whereas referrals, which account for 4.32%, come from sites such as skyscanner, zouglia.gr, factjo.com and royalclub.com. Two of these sites are travel sites, whereas Zougla is a Greek news site, and Factjo is a Jordanian news page. This shows a variation, again, as to where the website traffic is coming from.

The greatest traffic source is from search. Search accounts for 53.76% of all traffic to the Royal Jordanian website. Royal Jordanian uses paid keywords to promote their page, but still generates significant traffic from organic searches. Their top organic keywords are Royal Jordanian, RJ, الملكية الأردنية (Royal Jordanian), الخطوط الأردنية (Jordanian airlines), and Jordanian airlines. Of these organic keywords, Royal Jordanian is the most commonly used as it brings 44.75% of all traffic. This is why it is also the top use paid keyword. As a paid keyword it brings in 6.08% of all traffic. Other paid keywords include RJ, Royal Jordanian offers, Royal Jordanian booking, and Royal Jordanian.

Aside from keywords, Royal Jordanian also uses banner ads to drive traffic to their website. To promote their banner ads they use the Google Display Network, Yahoo Display Ads, Appnexus and OpenX to run their banner ads on high traffic sites such as Yahoo Mail, Youtube, BBC.com, Koora and Dubizzle. In regards to mail, 0.96% of the Royal Jordanian site traffic comes from email campaigns. This includes promotions to those with accounts, cart abandoners, newsletters, promotions to OneWorld Alliance members.

The final digital method that brings users to the Royal Jordanian site is social media. Social media accounts for 2.04% of all web traffic. The most notable source is Facebook, which yields 68.26% of all social media traffic. This is then followed by Youtube with 13.58%, Whatsapp with 5.63% and Linkedin and Twitter tied at 4.50%. Their Facebook boasts 584,595 likes and 586,924 followers. Their posts on Facebook are in both Arabic and English which makes it inclusive for all travelers. The ads on each social media channel are tied together into a singular campaign strategy that also pairs with their traditional media advertisements. However, outside of their campaigns, they post about domestic and
international holidays. They also post about events in Jordan. Figure 12 shows a post from the Royal Jordanian Facebook. The image translated says “let’s get together and support locals. #letsgodowntown”. This was posted to promote locals and other Arabic speakers to shop downtown at local markets. This was in response to the fact that people were buying products in more convenient locations. The direct effect of this was that the local merchants could not compete with stores, and malls and therefore their livelihoods were in jeopardy.

**Figure 12: Royal Jordanian Facebook Post**

![Royal Jordanian Facebook Post](image)

Source: www.facebook.com/RoyalJordanian (accessed on 11.03.2019)

This image in Figure 12 show that together, they are stronger than alone. It also uses cultural heritage to make an emotional appeal to Jordanians. This is because defining characteristics of Jordanians are the importance of family and generosity. It can be argued that Jordanians see each other as a family. Therefore when a family member is in need, it is the duty of the others to do what they can to help. This post on Facebook is a call to action to do just that. **The figure is effective because of the well-used language, symbols, and appeal to core values.**
Although this post is outside of their marketing plan, it does fall in line with their 2015 to 2019 business plan. The plan is comprised of 6 pillars. Two of which directly relate to the Jordanian people. “The second pillar of the plan involves boosting the local market share and growing by directly increasing the number of passengers from and to Jordan and through increasing the transit traffic via the kingdom”. Revenue management is the third pillar of the plan. The company has taken a number of measures to boost revenue, with a focus on ancillary revenues, which is the fourth pillar. (www.rj.com). It can be argued that the handicrafts and local products are in an indirect way ancillary revenues. The post therefore falls in line with their business objectives.

The second pillar of the business plan is a key indicator as to how Royal Jordanian plans to continue to use cultural heritage. Rather than adding elements of cultural heritage that connect with Jordanians, they promote the cultural heritage sites to bring those with either Arab heritage, or just those who are interested in visiting such historical sites. Their promotion of cultural heritage is to draw people to Jordan to help the nation economically. The “Art of Flying” campaign that ran from 2010 to 2013, shows how Royal Jordanian adds elements of cultural heritage into their campaigns in order to promote Jordan as a cultural heritage destination. Figure 14 is an advertisement from the Art of Flying campaign.

**Figure 13: The Art of Flying Campaign**
The image shows traditional sand bottles. These are said to have originated in Petra as they draw inspiration from the colorful rocks of the city. The ad also promotes tourism to Jordan by stating “visit one of the new Seven Wonders of the World, the red rose city of Petra and the lowest point on Earth, the rejuvenating Dead Sea with Royal Jordanian’s Zuwar program. This allows you to enjoy a stopover in Jordan before continuing your onward travel to your final destination. Who knows, you may even want to cancel your trip and stay in Jordan!” The ad not only promotes Jordan and its cultural heritage sites, but also a program that Royal Jordanian offers to allow its passengers to see said sites. Zuwar in Arabic means visitor, this is why this program is designed specifically for those who are not Jordanian. It provides several half or full day tours for passengers with specific layovers. Tours include religious sites, culture, leisure, ecotourism and adventure options. It provides transportation direct from the airport to allow passengers to see main cities and tourist attractions. This program offers a great alternative to a regular tourist destination. While it still promotes cultural heritage to bring tourists, it does not try to put Jordan in competition with other destinations. Rather, it acts as a complement to their already scheduled trip. The program states “so next time your travels take you through Amman, we invite you to make yourself at home in our home and culture by joining any Zuwar tour and share your stories with your friends, family and beloved ones.”

(www.rj.com). This is a great way to draw in passengers with long layovers. It may also entice them to return in the future for longer. It also encourages them to share their experiences with friends and family. This therefore promotes word of mouth marketing. It can be argued that word of mouth marketing is what drives such high search and direct traffic to the Royal Jordanian website. **Which can therefore prove that using cultural heritage to promote tourism is an effective marketing tactic.**

4.4 Case Study: Union Marketing Group

Founded in 1993, Union Marketing Group (UMG), is a privately held sales, marketing and distribution company that operate within the food and beverage sector. They are a part of
the larger Union Group of Companies. They are a supplier of beer, wine, spirits, energy
drinks, and fast moving packaged goods. At their inception they were the sole distributor
for Seagrams wine and spirits in Jordan.

They are headquartered in Amman and employ between 51 and 200 people. Their mission
is to “focus on quality local distribution via a four-pronged approach, one rigorously
pursuing the highest possible standards in the areas of long-term brand-building,
collaborative alliances with suppliers, customer service superiority, and internal efficiency
and systems development.” (www.umb.jo). In an effort to fulfil their mission, UMG has
added products other than Seagrams to their portfolio. In 2002 they made the decision to
branch out to non-alcoholic drinks. Their first offering was Red Bull. This made them the
first to offer Red Bull to the Jordanian market. This was a pivotal moment as it not only
brought Red Bull into a new market, but also helped UMG to gain more clients who are
from non-liquor companies. It also solidified UMG’s place as the leading beverage
distributor in Jordan. Since the inclusion of Red Bull, UMG has continued to add other
non-alcoholic choices to their repertoire. In 2008 they adopted the Best Nuts brand
followed by Epic Water in 2009.

Although there are laws preventing UMG from marketing they are still actively promoting
their brand. This is in a way a loophole as their are strict laws that prevent them from
outright promoting their product offerings. However, since they operate within the business
to business (B2B) space, they are still able to promote their brand. UMG does this through a
variety of social programs. As they play a significant role in the alcohol market, UMG feels
that it is there “duty to confront the issues surrounding alcohol consumption.”
(www.umb.jo). They do this through anti-drunken driving and under age drinking
campaigns. UMG is also active in helping students. They have the Local Athletes Support
Program and Student Support Programs. Their local athletes program assists Jordanian
athletes and teams who have talent but need the additional financial support to excel.
Similar to Red Bull, UMG tends to sponsor athletes and teams who are involved in extreme
sports. They also provide “energy support and study programs for students all the way from
exam weeks through to the conclusion of post-graduation celebration.” (www.umb.jo).
Supporting the community through various efforts helps to build brand awareness and shape consumer attitudes. With all of the strict laws in Jordan surrounding alcohol, being active in the community is a great way to improve the way they are perceived and therefore shape buying attitudes and help generate a positive associations.

It can be argued that UMG contributes to cultural heritage. Through their Local Artists and Fashion Designer Support Programs, UMG is directly supporting the Jordanian art and fashion scene. This can therefore be argued to be an indirect way that they use cultural heritage as a marketing tool. This is because through supporting local artists and designers they are actively contributing to cultural heritage of Jordan while at the same time promoting their brand. This is why it can be said that UMG indirectly uses cultural heritage as an agent of brand promotion.

It was determined by the study that cultural heritage, rather than an agent of promotion, is a hindrance to the marketing efforts of the Union Marketing Group. This is because of several reasons, mostly due to the fact that the majority (96%) of Jordanians are Muslim. Muslims are prohibited from drinking alcohol, and like most countries with a predominantly Muslim population, alcohol advertising is nearly impossible. In Jordan, there is a 200% excise tax on beer, wine and spirits. There are also restrictions that affect the places and days of sale. In regards to advertising, the government has banned national television advertisements for beer, wine and spirits as well as advertisements on radio, and billboards. There is however only a partial ban on print media. Partial restrictions in print media mostly refer to the type of magazine, newspaper or saturation limits. In Jordan there are also bans that stop beer, wine or spirit companies from sponsoring sporting events or youth events.

Evident patterns emerged during the analysis of the company case studies. This presented the need for a more comprehensive way to analyze both brand and cultural heritage for Arab and Jordanian cultures. This is why in addition to Figures 1, 2 and 3 the necessity to create new figures that take into account elements of shared heritage that exist and
have a great effect on both brand and cultural heritage. Figure 14 is an elaboration of Figure 1.

Figure 14: Brand Heritage with Elements of Shared Heritage

The terms that were added were language/dialects, religion/strictness, government/power legitimacy, and safety/stability. These are important as they not only help to understand the elements of shared cultural heritage that exists within the Arab world, but also takes into consideration other factors that impact brand heritage. These factors are interwoven into the brand stories and eventually the heritage. It can be argued that Figure 14 can also be used to analyze cultural heritage. This is because the elements that were added to the figure were those cultural elements that play an important role in the creation of brand heritage. These elements are also in Figure 15.
Homogeneity refers to the sameness of the population. Since everyone speaks Arabic it is important to also measure dialects. This is because with different Arabic dialects words are interpreted in completely different ways. Therefore a campaign or advertisement that uses cultural heritage can be understood in one area of Jordan but can be misunderstood, or have the meaning overlooked in another. In the same regard, the level of strictness of religion is important. Different areas of Jordan have different levels of religious strictness. Therefore in order to best measure cultural heritage, and its significance to a region or people, it is necessary to understand how devout they are to their faith.

Endurance refers to the length in which the nation has existed. Both with and without legal recognition. There are different governments throughout the Middle East. Jordan is a parliamentary monarchy. This means that there is a ruling Hashemite family, as well as a Prime Minister who is the head of the government. It is also important to acknowledge safety and stability when talking about endurance. The safety and stability of a region has influence on cultural heritage. This is because there have been conflicts as well as recessions and it impacted the people. Therefore when a country or region is threatened with another similar situation, it has the ability to conjure fear and memories of the past. While fear is not commonly measured with cultural heritage, it has a significant influence
on it as during difficult times the culture has to adapt to survive. Also, during conflicts some cultural heritage sites can be damaged or destroyed.

Due to the high levels of interconnectedness it can be easily seen it was necessary to create new figures. These elements and figures were used when coding the in-depth interviews. This allowed for a deeper understanding and a more thorough analysis of the data.

4.5 In-depth Interviews

In order to best understand the company use of brand and cultural heritage in Jordan in-depth interviews were conducted with professionals who work in the marketing industry in Jordan. In order to keep complete anonymity the names of each interviewee and companies they work for will be excluded from these results.

The results of the interviews were coded into four categories, and analyzed using the models that can be seen in Figures 1, 2 3 from the literature review, as well as the newly created models shown in Figures 14 and 15. The categories that will be presented in this section are language and symbols, religion and core values, history and government, and longevity, safety and stability. Each interviewee has experience in different areas of marketing, however their answers to the questions were able to provide insight as to how these elements affect brand and cultural heritage in Jordan.

Language and Symbols: Language and symbols play an important role in marketing. The usage of language and symbols is one of the ways in which a company is able to incorporate brand and cultural heritage into their marketing campaigns. It is important to note that in this case language does not necessarily always denote Arabic. It can also refer to the wording used in each campaign. This is because in Arabic one word can have several meanings and different connotations depending on the region or country the person is from. All of the participants agreed that language plays a large role in creating a successful campaign, especially ones that incorporate elements of cultural heritage. Saja (27) stated "make the audience talk about your campaign, connect it to a cultural element to make it especially memorable. Jordanian people are emotional and very attached to their culture".
In order to connect a campaign to a cultural element it is important to use the local language. Farah (25) notes that “it’s important to localize the content of the campaign as well as the products and brand presence. After researching the target audience the tone and the voice of the campaign are then developed around the attributes of the target audience. This can be done by using local dialects as well as slang to make a better impression and stronger connection”.

Both Saja and Farah explain why language is important for the company use of cultural heritage. Victoria (26), however, explains why it is also important to company use of brand heritage. She states “[language] is especially important when talking about brand heritage. A big brand will use specific words or phrases to promote specific products or services. This will then help the audience to connect these words or phrases to said products. If a brand has a heritage, like Nike for example, everyone knows that their slogan is “Just do it”. So when anyone hears that phrase they automatically associate it back to Nike.”

Language and symbols are straightforward ways that companies can implement their brand and cultural heritage into a marketing campaign. All of the participants noted that Jordanians are a very proud people. Therefore adding images, words or phrases to a campaign that reminds them of their culture can help to sell a product. However, each participant also noted the importance of using language that is not offensive. Ahmad (30) notes “it is paramount that the language used in campaigns is chosen carefully. Especially when referring to women, more specifically, mothers.” This is because in Arabic the most common “swear” words typically refer to mothers. So when creating an advertisement that even mentions “your mother” even for a holiday such as Mother’s Day is can be taken offensively as it is still seen as an insult. This is a negative effect that culture has on language. So while it can be effective to use cultural heritage or brand heritage in a campaign, it is important to be mindful of the language and symbols used. As well as how they are interpreted.

**Religion and Core Values:** Religion and core values are important to understand when applying cultural or brand heritage to a campaign in Jordan. While language and symbols
are important to catch a potential customer’s attention, the language and symbols used relate back to the core values of the people. In Jordan, the majority of the population is Muslim, and in-turn Islam plays a significant role in the shaping of Jordanian core values. As previously noted in the literature review, Islam has a significant impact on all aspects of Jordanian culture. This includes language, traditions, food, art, and social norms. It can be argued that Islam is the most influential factor in shaping Arabic culture and society. Of the seven interviewees, each mentioned the relationship between religion and Jordanian core values. Rawd (31) noted that “Islam can sometimes be a bit close minded to certain topics or products. That means that there are certain topics that, as a marketer, you need to tread lightly on. So like when talking about women, clothes, families or food you have to be extra careful not to offend or violate an Islamic law.” She also mentions that there are topics that are completely forbidden to market as they are not allowed by Islamic law, “it is completely forbidden to promote alcohol in Jordan as it is prohibited by Islam. Similarly, it is illegal to promote or even have pork products in Jordan. Which is a shame because it stops certain companies from bringing new products to the Jordanian market.” Such laws can have an impact as to how companies utilize brand heritage. This is due to the fact that foreign companies that come to Jordan, and are well known around the world, are unable to bring certain products because of the laws. Or in the same regard are unable to use certain marketing campaigns. Rawd (31) explains that “campaigns like the ones Budweiser is known for with the horses. These ads are iconic, but can’t be shown in Jordan because it is illegal to promote alcohol in Jordan. Because of this Budweiser doesn’t operate in Jordan. Their products are brought in through third-party distributors. This then requires no marketing efforts from Budweiser other than a few promotional items for the distributor to display in-store”.

5 of the 7 interviewees said that they feel that the use of cultural heritage is more widely used in Jordan. However, all seven participants noted that Royal Jordanian is the best when it come to heritage marketing. 2 of the 7 also mentioned that Kasih is another major player in heritage marketing. Raed (41) stated “it takes so many years, and even more money for a brand to have a “heritage” and be able to use it blindly like brands such as Coca-Cola,
FedEx or DHL. I haven’t come across a Jordanian company that has successfully created such leverage for their brand. But I’d say the closest are Royal Jordanian and Kasih, simply because of how popular they are, and how long they’ve been around”. From the case studies on Royal Jordanian and Kasih it can be seen that they are major players when it comes to heritage marketing. They use cultural heritage as well as brand heritage to promote their products. Both also use Jordanian core values to help promote their products or services. This is why it can sometimes be challenging to discern cultural heritage from brand heritage in terms of promotion. Farah (25) notes that “it is because of how [they] implement the heritage into the customer experience. A brand is not only about its theme, colors and branding. It’s about the values and attributes that define the company. In Jordan most of the values are affected by the culture”.

Religion and core values are rather intertwined in Jordan. Some would say that there is also a set of shared core values within the Middle East. However, there are specific core values that are unique to Jordan. They are family, hospitality and generosity. This gives companies the opportunity to implement two different types of cultural heritage into their campaigns. They can use the shared heritage of the Middle East and the core values that come from that, as well as the core values that are unique to Jordan. Raed (41) notes that “Jordanian culture is different from Arabic culture in a few ways. We tend to be more serious than other Arab countries when it comes advertising. Brands have only recently started opting for jingles or comedy to reach out to their target audience in Jordan. It’s rare to find a comedic ad that’s actually funny. We haven’t been doing it long enough to reach the level of sarcasm that’s used in, for example, Egypt”. All of the participants agreed that the main difference between Jordanian culture and Arab culture is the core values. Zeina (28) notes that “there isn’t much that separates Arab culture from Jordanian culture other than our exceptional hospitality and generosity”. Hospitality and generosity are the core values are the most often promoted when it comes to promoting the intangible aspects of cultural heritage. All of the participants agreed that the most common aspects of cultural heritage that are used in advertisements are the cultural heritage sites in Jordan. Ahmad (30) notes that “using cultural heritage in Jordan has been pretty
successful. This is partly due to the fact that we are very proud and patriotic in nature. Therefore ads that touch upon cultural heritage are more likely to be shared with friends and family and overall will be more successful”.

Overall, all seven of the participants agreed that religion has a significant hand in shaping the core values of the Jordanian people. This therefore affects the ways that cultural heritage is implemented within the marketing mix. They also agreed that cultural heritage is more widely used in comparison to brand heritage.

History and Government: History plays a significant role when it comes to the implementation of both brand and cultural heritage. This is because there are two aspects of history that come into play. This is important because in the Middle East the unifying factor aside from the shared language is the shared Arab history. Therefore in Jordan there is the history of the nation itself as well as the shared history that unites all of the Arab countries. This is why it can be challenging to measure cultural heritage in Jordan. The measurement has to set a clear divide between the shared parts of history as well as the ones that are only relevant to Jordan. This includes the parts of Arab history that have contributed to the shared Arab culture, and vice versa. However, the opinion of the participants regarding these differences varied. When asked what separates Jordanian culture from the shared Arab culture there were varied answers. However 6 of the 7 interviewees were able to make at least a small difference. Whereas only one stated that there was no difference. Farah (25) noted that “the Jordanian culture is different in many terms. It’s a very conservative culture but at the same time it’s a culture that’s open and accepting to change. It’s a culture that’s been holding on to its history, heritage and traditions. This is why the art and other creative spaces in Jordan are always trying to bend these into things along with their designs”. As aforementioned, Jordanians are also very proud of their history. This is why it is important to take care when adding elements of history and cultural heritage into a campaign. This again presents the issue of having a clear divide between the shared and Jordanian history. Ahmad (30) commented that “many Jordanians have different perceptions of what our culture is. I believe that the only way to rightfully apply cultural heritage or Jordanian history to a campaign is to truly understand what our culture is about. You must also see if
the people in your target group are actually influenced or feel included in the culture, otherwise the campaign will be a failure”. Ahmad brings up an interesting point that it is necessary to see whether history or cultural heritage is important to, or will have an impact on the target audience.

All of the participants agreed that history and use of cultural heritage has been used effectively in Jordan. However, as previously mentioned, it is important to make sure that it is used for the correct audience. Rawd (31) stated that “history has been used and abused in marketing for decades. Businesses, as I see, are now opting for more creative approaches that are new to the Jordanian culture, such as comedy, songs or even social media influencers”. On the same hand, Victoria (26) noted that “companies are relying too much on history and heritage to promote products and brands to the extent that they are beginning to lack creativity. The lack of innovative campaigns that also incorporates history or heritage is very alarming”. However, some interviewees mentioned that they can see the changes happening within the uses of cultural heritage and history in campaigns. Farah (25) said “the campaign where I saw the most change is when Royal Jordanian Airlines worked on a collaboration with Copenhagen. A bunch of social influencers were chosen to travel with Royal Jordanian to Copenhagen and introduce people to Jordan, our culture, and most notably our hospitality which we are very known for”.

Government is an important factor to the implementation of brand and cultural heritage in Jordan. As previously mentioned, there are laws that forbid the sale and promotion of certain products—namely alcohol. There are also religious laws that affect certain behaviors as well. The government and the type of government has a significant impact on how strict or relaxed these laws are in Arab nations. Jordan is a parliamentary monarchy. This means that there is a ruling Hashemite family, as well as a Prime Minister who is the head of the government. This means that the Hashemite family has reserve powers and performs ceremonial duties. While the Prime Minister is the technical head of state. All of the participants agree that the government has an impact on the way a company promotes brand or cultural heritage. While some of it may be indirect, there is an impact
nonetheless. Saja (27) said that “*political situations can increase or decrease the sale of certain products. It may come at the cost of exploiting an unfortunate event, for example, the Trump campaign run by Royal Jordanian before the 2016 elections*”. In 2016 Royal Jordanian Airlines ran a campaign that poked fun at Donald Trump. One of the taglines was “Just in case he wins...travel to the US while you’re still allowed to! Be Jordania. Be smart. Fly Royal Jordanian”. This was their way of using Donald Trump’s ban on Muslim countries to their advantage. This also showed that the Jordanian government does not necessarily have to be the one to have an impact on the promotion of cultural heritage.

**Longevity, Safety and Stability**: The safety and stability of a region has influence on cultural heritage. This is because there have been conflicts as well as recessions and it impacted the people. Therefore when a country or region is threatened with another similar situation, it has the ability to conjure fear and memories of the past. While fear is not commonly measured with cultural heritage, it has a significant influence on it as during difficult times the culture has to adapt to survive. Also, during conflicts some cultural heritage sites can be damaged or destroyed.

Safety and stability can refer to a company, business sector as well as the country as a whole. This is because policies or activities that are created or undertaken in an unstable environment are different than those in a stable one. A stable environment can promote positive decisions and attract foreign investors. Whereas an unstable or unsafe environment can have a negative effect on an environment as the priority it to maintain rather than growth. All of the participants agree that Jordan is a safe country and this is due to the fact that it is the only Kingdom in the area. Victoria (26) notes that “*Jordanians are not only proud of their country but also their safety and stability. Companies use cultural heritage in campaigns on national holidays such as Independence Day, or celebrations of the Royal family’s birthdays or anniversaries*”. She continues to mention that this stability also helps to bring in international investors as well as multinational brands and tourists. Zeina (28) elaborates on this by stating “*tourists are interested in Jordan and they choose us over other Middle Eastern countries because of how historically safe and stable our country is*”. 
Therefore when promoting heritage tourism to Jordan companies use the cultural heritage to promote the sites, and also emphasize the safety of the country.

The general consensus from all interviewees cultural heritage is more widely used in Jordan and is also more successful. They feel that the success of these cultural heritage campaigns lies in the fact that Jordanians are a proud and patriotic people. However, all participants agreed that it is important to add variety to campaigns that use Jordanian history, as it is a method that has been overused and is beginning to become ineffective.

Brand heritage is not a popular marketing method in Jordan. This is mainly due to the fact that there are not big enough companies with a long enough history. The companies that came into conversation when discussing the uses of brand heritage are Royal Jordanian Airlines and Kasih. However, it was determined that those companies more often utilize cultural heritage. If they use brand heritage it unbeknownst to the interviewees.
Chapter 5: Discussion

This theme is of importance because every country as well as every company has its own unique history. Even if the company itself is relatively new, they still have the ability to celebrate milestones. What is interesting is how the each sector integrates brand heritage or cultural heritage into their marketing campaigns. With this knowledge companies will be able to determine how effective these types of campaigns are, and can be. It can also be useful for companies who want to advertise in different countries because they will be able to gauge the possible effectiveness of this using brand heritage or cultural heritage as a marketing tool.

As noted in this study not every company has the ability to utilize brand or cultural heritage in their marketing strategies. However, some companies are born from the idea of cultural heritage. Jobedu was inspired by Arab culture and Jordanian history and heritage. Whereas Kasih manufactures and sells a product that is a staple in Jordanian cuisine. This therefore have them the ability to implement cultural heritage into their marketing mix. Similarly, since they were the first movers in the packaging of jameed they have a brand heritage as Jordanian as well as Arab people in general, trust them and have been using their products for generations. The same is similar for Royal Jordanian. They were able to use cultural heritage from their inception to promote the cultural and historical sites in Jordan. However, they are able to use brand heritage as they were the first Jordanian airline and are trusted by the nation—including the Royal family. Conversely, laws within Jordan prevent the Union Marketing Group from advertising their products as they contain alcohol. Also, the use of cultural heritage is not an impactful method when working within the business to business (B2B).

The aim of this research was to determine the ways that Jordanian companies implement brand and cultural heritage. As well as to uncover whether or not these are effective marketing methods. Based on the case studies and in-depth interviews it was determined
that cultural heritage is more commonly applied and is an effective method. Using comparative analysis to uncover patterns and find differences proved to be the right choice. This is because the topic of brand and cultural heritage is rather broad, and can be overlapping and therefore at times, vague. One of the biggest limitations is the lack of information on the topics of brand and cultural heritage in Arab countries who have a shared Arab identity as well as their own unique cultures and histories. However, the comparative analysis of case studies proved useful when it came to coding information, observation and documents. Jobedu, Kasih, Royal Jordanian and Union Marketing Group all use forms of cultural heritage in their business undertakings. However, cultural heritage only proved to be an effective tool for three of the four companies. This is due to the restrictions placed on the promotion of alcohol in Jordan, as well as the fact that UMG works typically in the B2B space. It was also determined that brand heritage is used by two of the four companies--Kasih and Royal Jordanian. However, it is typically blended with aspects of cultural heritage into a singular strategy.

It was determined in the literature that brand and cultural heritage is a commonly used practice and can be effective given the right audience and mediums. This is something that was discussed in the literature, and proved to hold true in the study as well. However, the literature did not provide an effective template for measuring aspects of brand and cultural heritage within countries with a shared heritage. Therefore it was necessary to expand on current figures to include aspects of shared history and heritage to accurately measure the implementation and overall effectiveness of the uses of brand and cultural heritage in Jordan. The new factors that were added are language/dialects, religion/strictness, government/power legitimacy, and safety/stability. These new templates can be seen in Figures 14 and 15. Overall, this research was able to fulfil its aim to better understand the ways that brand and cultural heritage are used by Jordanian companies.

5.1 Limitations
Limitations are inevitable within research. With this study there were several limitations with the availability of relevant scholarly sources. While, there are sources available, it was
the intent of this study to focus on research done within the Middle Eastern region. As well as academic sources published within the last decade. To remedy the lack of resources, some non-academic resources were used.

Another limitation was time. The duration of this study was four months. In order to gain a more in-depth, thorough and representative sample it would be necessary to conduct a study for a minimum of one year. Also, due to restraints on time and budget, this sampling was non-probability convenience. This therefore caused a lack of control over the representativeness of the sample and provided limited information in terms of greater concepts. With greater time this limitation could easily have been avoided.

5.2 Future Research

This study can help to remedy the research gap as well as help to uncover new gaps. This study has determined that the literature and information is not inclusive to all regions and therefore not applicable to all research. It is the hope of this research that the project will help to dissect brand and cultural heritage into more digestible yet distinct areas that will help to discern the two from issues of overlap. With a deeper understanding it is possible to create more succinct research that is able to be scholarly, relevant and applicable to all research no matter the country of origin.

The findings presented in this research demonstrates the lack of understanding of the division between brand heritage and cultural heritage. This is because the terms are multifaceted and therefore easily misconstructed and therefore misunderstood. This research shows that upon hearing the term heritage the first thought that comes to mind is history. However, the research proves that with the proper definitions and accurate methods of analysis it is possible to discern the two topics and uncover that heritage is more than just a singular term.

5.3 Conclusions

Although there has been research in on the company uses of brand and cultural heritage, there is a lack of information in Jordan as well as from the Arab perspective. This study
sought to gain a more Middle Eastern perspective. This meant taking into account shared Arab heritage as well as the heritage of Jordan and Jordanian companies. With expert insight and in-depth case studies it can be argued that cultural heritage is the more effective marketing tool in Jordan in comparison to brand heritage. The use of shared Arab heritage also helps companies to connect to a more broad audience. This is one of the few, if not the only, place in the world where this is possible due to the shared heritage. With this knowledge it can therefore be possible for companies to develop better marketing campaigns, as well as better target their consumers.

The research questions that guided this study are as follows:

In what ways do companies in Jordan use cultural heritage in their marketing campaigns?

In what ways do companies in Jordan use the brand heritage in their marketing campaigns?

What are the differences in implementation of brand and cultural heritage?

How does the company’s sector affect the way a company chooses to promote their brand heritage?

Compared to other methods, is the use of history an effective marketing tool in Jordan?

The study was able to answer all five of its research questions. It was determined that companies in Jordan use both brand and cultural heritage in their marketing campaigns. However, it was uncovered that cultural heritage is more effective and more commonly used. It was also determined that companies that operate within the B2C space use brand and cultural heritage in comparison to those in B2B.

This research has argued that brand and cultural heritage can be effective marketing tools. Also, that history overall is an effective marketing tool in Jordan because of the value the
culture places its nation’s history and heritage. This research proves that there is a need for a more inclusive measurement system, or rather a separate one that is able to better measure and account for the aspects that come along with the shared heritage.

This study is also of importance because in today’s globalized world there is sometimes a uniformity in marketing campaigns. This is because a substantial amount of companies want to appeal to a wider audience. With the ease of access to information creating a campaign that can appeal to as many people as possible is the easiest strategy. However, even with globalization, it is necessary to maintain a country’s cultural heritage. This is because it makes people more connected with their country. This can translate into the creation of campaigns that utilize either brand heritage or cultural heritage. This therefore can create an emotional connection with a brand.
List of Figures

Figure 1: Elements of Brand Heritage  
Page 7

Figure 2: Operationalization of Brand Heritage  
Page 8

Figure 3: Operationalization of Cultural Heritage  
Page 11

Figure 4: Arab States  
Page 12

Figure 5: Map of Cultural Heritage Sites in Jordan  
Page 15

Figure 6: Jobedu Design  
Page 34

Figure 7: Jobedu Instagram Post  
Page 37

Figure 8: Jobedu Call to Action  
Page 38

Figure 9: Jobedu Logo  
Page 39

Figure 10: Kasih Advertisement  
Page 41

Figure 11: Kasih Ijmad Campaign  
Page 43

Figure 12: Royal Jordanian Facebook Post  
Page 47

Figure 13: Art of Flying Campaign  
Page 48
Figure 14: Brand Heritage with Elements of Shared Heritage

Figure 15: Measuring Cultural Heritage in Jordan with Elements of Shared Heritage
List of Tables

Table 1: Case Study Company Information

Table 2: Study Participant Information

Table 3: Jobedu Web Traffic Sources

Table 4: Royal Jordanian Web Traffic Sources

Page 30
Page 31
Page 35
Page 45
References

Published Works


71


Online Sources


Appendix A: In-depth Interview Discussion Guide

1. What is your role at your current company?
2. Have you had similar roles previously? What companies?
3. What’s your scope of responsibility in your current position?
4. What types of marketing campaigns have you worked on during your career? Is there one you’re most proud of?
5. Are these campaigns seen only in Jordan, or in other areas?
6. Have you ever created or worked on a campaign that used brand heritage to connect with the target audience?
7. What separates Jordanian culture from Arab culture?
8. What are the differences? How are they applied to marketing campaigns?
9. How about a campaign that used cultural heritage?
10. How do you measure the success of a campaign?
11. How successful were the campaigns that used brand or cultural heritage in comparison to others?
12. How does the company’s sector affect the way a company chooses to promote their brand or cultural heritage?
13. In your opinion, how can a brand operationalize brand or cultural heritage?
14. Can you think of a Jordanian company that launched successful or effective campaign that utilized brand or cultural heritage?
15. Or maybe one that was a complete failure?
16. What was it that made the campaign so successful or terrible?
17. From your experience, what are the attributes are necessary to create a good campaign that uses brand or cultural heritage that connects with the intended audience?
18. How can you ensure that the message of brand or cultural heritage is received as intended?
19. In your opinion, is the use of history an effective of marketing tool in Jordan?
20. Is there anything more you would like to add?

Will use probes as needed:

- Would you give me an example?
• Can you elaborate on that idea?
• Would you explain that further?
• I’m not sure I understand what you’re saying.
• Is there anything else?