



T.C.
ÇANKIRI KARATEKİN UNIVERSITY
INSTITUTE OF FINE ARTS
DEPARTMENT OF ART AND DESIGN

**THE AESTHETICS OF CIGARETTE DESIGN AND ITS
IMPACT ON ATTRACTING IRAQI YOUTH IN THE
TWENTY-FIRST CENTURY**

MUATAZ NIHAD MOHAMMED AL-MUHAMADAH

MASTER'S THESIS

Supervisor
Prof. Dr. Ersoy YILMAZ

Çankırı – 2024

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BİLİMSEL ETİK BİLDİRİMİ

Yüksek Lisans olarak hazırladığım *The Aesthetics of Cigarette Design and its Impact on Attracting Iraqi Youth in the Twenty-First Century* adlı çalışmanın öneri aşamasından sonuçlanmasına kadar geçen süreçte bilimsel etiğe özenle uyduğumu, tez içerisindeki tüm bilgileri bilimsel ahlak ve kurallar çerçevesinde elde ettiğimi ve sunduğumu, doğrudan veya dolaylı olarak yaptığım her alıntı için kaynak gösterdiğimi ve yararlandığım eserlerin kaynakçada gösterilenlerden oluştuğunu; ayrıca, yazılı izin alınmış olması dışında tezde herhangi birisine ait kişisel veri bulunmadığını, tezin bizzat teslim ettiğim basılı veya elektronik kopyasında bulunan bana ait kişisel verilerin tezde yer alması için izin verdiğimi ve telif hakkı başkasına ait olan yazılı, görsel, işitsel veya başka biçimdeki herhangi bir malzemenin ancak bilimsel etik ilkeleri çerçevesinde ve/veya gerekli izinler alınarak tezde kullanıldığını beyan ederim.

26 / 12 / 2023

Signature

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ÇANKIRI KARATEKİN ÜNİVERSİTESİ GÜZEL SANATLAR ENSTİTÜSÜ

Muataz Nihad Mohammed AL-MUHAMADAH tarafından hazırlanan *The Aesthetics of Cigarette Design and its Impact on Attracting Iraqi Youth in the Twenty-First Century* başlıklı bu çalışma, 26/12/2023 tarihinde yapılan Tez Savunma Sınavı sonucunda oybirliğiyle başarılı bulunarak jürimiz tarafından Sanat ve Tasarım Anabilim Dalı Sanat ve Tasarım-İngilizce Programında Yüksek Lisans Tezi olarak kabul edilmiştir.

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Bu tez, Çankırı Karatekin Üniversitesi Güzel Sanatlar Enstitüsü Yönetim Kurulunun 19/12/2023 tarih ve 33/01 sayılı kararıyla belirlenen jüri tarafından kabul edilmiştir.

Prof. Dr. Ersoy YILMAZ
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FOREWORD

I appreciate the one who taught me how to write, study, and reach the real result, my dear supervisor **Prof. Dr Ersoy YILMAZ**. I also extend my thanks to all my dear Doctors. Thank you to everyone who contributed to my completion of this study. First and foremost, Many thanks to God and my family, who helped me reach this special stage.

26 / 12 / 2023

Muataz Nihad AL-MUHAMADAH

ABSTRACT

Thesis Title : *The Aesthetics of Cigarette Design and its Impact on Attracting Iraqi Youth in the Twenty-First Century*

Author : Muataz Nihad Mohammed AL-MUHAMADAH

Supervisor : Prof. Dr. Ersoy Yilmaz

Thesis Type : master's degree

Aesthetic, marketing, and design styles of cigarette pack covers spread in Iraq were studied, and the extent to which Iraqi smokers were affected by them was investigated. This was also done by studying the most prevalent cigarette package covers in Iraq and conducting an electronic questionnaire to analyze the choices and preferences of Iraqi smokers by conducting a field survey of the city of Baghdad, the most densely populated city in Iraq, after dividing it into three classes: high, middle, and popular according to the living situation. The most common types of cigarettes in Iraq were identified, which are Marlboro, Kent, Nano Kent, Esse, Oscar, and other cigarettes. The covers of these cigarettes were also analyzed in terms of the colors and dimensions used in the cover design, as well as the colors and font size used in writing on the cover, in addition to the marketing and misleading phrases used in the cover. A comparison was also made between the health warning, the name of the cigarette company, and other marketing phrases in terms of location on the cover, font size, and color used to write it. An electronic and field questionnaire was also prepared on several smokers, through which their preferences and choices were analyzed, and the extent to which they were affected by designs, marketing phrases, and flavors on the packaging. The results of analyzing the packaging of selected cigarette packs showed that cigarette companies use many methods, methods, and design phrases to attract smokers and mislead them about the danger of smoking. The attractive design of cigarette packaging is an important and powerful factor in attracting young smokers, and it has an impact on young smokers, both direct and indirect. These and other details will be discussed in detail in the coming chapters.

Keywords: Cigarettes, Design, Iraqi, Packaging, Colors.

ÖZET

Tezin Başlığı : Sigara Tasarımının Estetiği ve Yirmi Birinci Yüzyılda Iraklı Gençlerin Cezbedilmesindeki Etkisi

Tezin Yazarı : Muataz Nihad Mohammed AL-MUHAMADAH

Danışman : Prof. Dr. Ersoy Yılmaz

Tezin Türü : Yüksek Lisans

Irak'ta yaygınlaşan sigara paketi kapaklarının estetik, pazarlama ve tasarım biçimleri incelendi ve Iraklı sigara içenlerin bunlardan ne ölçüde etkilendiği araştırıldı. Bu aynı zamanda Irak'taki en yaygın sigara paketi kapaklarını inceleyerek ve Irak'ın en yoğun nüfuslu şehri olan Bağdat şehrini böldükten sonra saha araştırması yaparak Iraklı sigara içenlerin tercihlerini ve tercihlerini analiz etmek için elektronik bir anket gerçekleştirerek yapıldı. yaşam durumuna göre yüksek, orta ve popüler olmak üzere üç sınıfa ayrılır. Irak'ta en yaygın sigara türleri belirlendi: Marlboro, Kent, Nano Kent, Esse, Oscar ve diğer sigaralar. Bu sigaraların kapakları, kapakta kullanılan pazarlama ve yanıltıcı ibarelerin yanı sıra, kapak tasarımında kullanılan renk ve boyutların yanı sıra kapakta yazılan yazılarda kullanılan renkler ve punto büyüklüğü açısından da analiz edildi. Ayrıca sağlık uyarısı, sigara firmasının adı ve diğer pazarlama ifadeleri arasında kapaktaki yeri, yazı büyüklüğü ve yazım rengi açısından da karşılaştırma yapıldı. Çeşitli sigara içicileri üzerinde elektronik ve saha anketi de hazırlandı; bu anket aracılığıyla onların tercihleri ve tercihleri analiz edildi ve ambalaj üzerindeki tasarımlardan, pazarlama ifadelerinden ve tatlardan ne ölçüde etkilendiler. Seçilen sigara paketlerinin ambalajlarının analiz edilmesinin sonuçları, sigara şirketlerinin sigara içenleri etkilemek ve onları sigara içmenin tehlikesi konusunda yanıltmak için birçok yöntem, yöntem ve tasarım cümleleri kullandığını gösterdi. Sigara ambalajının çekici tasarımı, genç sigara içenlerin ilgisini çekmede önemli ve güçlü bir faktördür ve genç sigara içenleri hem doğrudan hem de dolaylı olarak etkilemektedir. Bunlar ve diğer ayrıntılar önümüzdeki bölümlerde ayrıntılı olarak tartışılacaktır.

Anahtar Kelimeler: Sigara, Tasarım, Irak, Ambalaj, Renkler.

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1. INTRODUCTION

Smoking in this era is a problem of serious proportions, and thus it is moving towards a slide that may not lead to building a healthy and sound society. Although adults are aware of the harms of smoking and the official warnings that affect them when they start smoking each cigarette, in addition to the health inconveniences they suffer that sometimes reach the dangerous stage, they are in a state of acquiescence and obedience to the bad habit, which is smoking. The World Health Organization reported that one million people die annually because of smoking, and that the majority of them are from developing countries, and the scourge of smoking has spread to the Arab world, especially among women and youth, and even children (Hosni, 1990, p. 7).

Various anti-smoking measures have been proposed to help reduce the number of new smokers who take up the habit, including the use of standardized packaging for tobacco products. Standardized packaging also known as plain packaging, although this term may be less restrictive, requires the removal of all logos, graphics and colors, leaving only the tobacco company's brand name in a simple, standard font against packaging of neutral colors (Chantler, 2014, p. 10 -11).

In view of the importance of the role of the designer and design in this issue, where design is considered a means of attracting smokers or keeping them away alike, this thesis came to discuss the importance of design and its impact on young people due to the importance of this group in the future and development of countries, as well as the extension of the harmful effect of smoking on all other groups. And the importance of using plain packaging in reducing the spread of smoking in Iraq due to the lack of application of plain packaging so far.

The packaging is one of the components relied upon in marketing products in the market, especially in the face of competition from local and foreign products in both domestic and international markets. Both marketers and consumers pay special attention to the product's packaging due to its importance in achieving benefits for each of them in relation to the product. The packaging encompasses various pieces of information concentrated under the term 'labeling,' which organizations rely on in their promotional activities for the product. It represents what the consumer needs in terms

of information, whether about the product itself, its components, or information related to safe and healthy use for the consumer and the environment.

Designing the packaging, including its shape, color, and text, requires a study by the producing company to fine-tune its details. Additionally, it involves studying how to attract the consumer, which is done by considering several factors that positively or negatively influence the consumer's inclination to purchase the product due to its packaging. These factors include psychological factors such as motivations, perceptions, and personality, as well as social factors, including social class, family, culture, and reference groups for their various decisions. Furthermore, demographic factors like age, gender, and other factors such as income, and so on (Ben Nafla et al., 2017, pp. 9-10).

Packaging in general represents part of the product policy that is marketed by companies to the target market. It has become relied upon to achieve promotional goals and to support other marketing activities such as distribution. Packaging is considered a silent salesman who does not need speaking skills, movements, or attractive, coordinated voices. He is also a less expensive distributor in addition to an advertisement accompanying the product. Rather, he needs the appropriate colors, the desired shape, as well as the required size of data, along with packaging material of the appropriate quality (Lahloul, 2008, p. 196).

The packaging is the tangible, physical part of the product that is being marketed. It is the part of the product that is noticed first when it is displayed. It is a mirror of the product's marketing. Packaging means producing the product's packaging and the external design of its cover. It is all activities related to the design and production of containers and covers for goods (Azzam & Al-Sheikh, 2008, p. 201).

Packaging is managed by the company producing the commodity, but this does not reflect its importance being limited to the producing company only. Rather, its importance extends to the distributor if he is not the producer of the packaging, in addition to its importance to the consumer, the final user of the commodity. For companies, packaging has a promotional role due to its components, in addition to the role in protecting the product, preserving it, and preserving its quality during its

distribution and storage. The packaging can be an area of comparative advantage that could be one of the reasons for the consumer's preference for one company's product over another. It represents one of the types of factors that help sell the product (Azzam & Al-Sheikh, 2008, p. 210-211).

As for the distributor, through the packaging, the product is preserved on the one hand, and on the other hand, there is a better possibility of managing inventory based on expiration and production data. It also enables goods to be arranged according to their marking, which is determined directly from the outer packaging and accompanying colors, without regard to the name of the mark in most cases. As for the consumer, the packaging is the consumer's quickest identifier of the product. The consumer knows the mark from the outer cover, shape, and colors that are directly linked to the mark in the consumer's mind. The cover, in its promotional aspect that relies on attracting attention, is widely relied upon for consumer goods of all kinds that are purchased without making significant comparisons between different brands. The attractive cover and dazzling colors attract the consumer's eye (Ben Nafla et al., 2017, pp. p.11).

One of the most widespread products around the world that uses packaging in a way that attracts consumers is cigarettes, as product packaging is considered a necessary element for marketing products, including cigarettes. It allows companies to design their messages to the consumer and use them as a valuable form of promoting their company's name. Packaging is also a marketing tool that has more direct links with the customer and is more powerful in tobacco products (Roper & Parker, 2006, p. 474).

1.1. RESEARCH TOPIC AND CONTEXT

The design of cigarette package covers is an important factor in attracting young smokers, so international companies spend huge amounts of money on the design process. On the other hand, the World Health Organization requires these companies to include health precautions on cigarette packs, and in some countries the simple design of cigarette pack covers has been applied. In Iraq, there is currently no application of the concept of simple design, and there is an increase in the number of young smokers and the spread of different types of cigarettes, so this work examines the effect of beautiful design in attracting smokers and its contribution to the spread of

smoking among young people, as well as looking at the effect of simple design that includes repulsive graphics on reducing the prevalence of smoking.

1.2. FOCUS AND SCOPE OF THE THESIS

This thesis embarks on a comprehensive examination of the aesthetics of cigarette packaging design and its potential impact on the attraction of young Iraqi smokers. The research is organized into distinct facets of inquiry, with the overarching objective of comprehending the relationship between cigarette design aesthetics and the choices made by Iraqi smokers.

The research constitutes a comprehensive investigation into the impact of design on the appeal of cigarettes to young smokers in Baghdad, encompassing their preferences and the determinants that guide their choice of cigarette brands. Additionally, it explores the feasibility of implementing plain packaging for cigarette packs in Iraq. Initially, the study involves the selection of five prominent cigarette brands in the Iraqi market, subjecting them to a meticulous analysis of their packaging design. This analysis encompasses various elements, including color schemes, dimensions, the dimensions of health warning labels, company logos, cigarette pricing, and flavor variations.

Furthermore, Turkey will be mentioned in the research to illustrate a neighboring country that has pursued similar goals as the research, specifically in packaging cigarettes to deter young people from smoking. The inclusion of Turkey in the research is intended to highlight a nation that has successfully lowered smoking rates, and from which valuable insights can be drawn within the research's scope.

To further enrich the research, a structured questionnaire is devised for dissemination among a specific groups in Baghdad. The questionnaire is organized into three distinct sections: The initial section delves into the pre-smoking stage, examining the initial attraction and the inception of the desire to smoke. Its objective is to ascertain the role, if any, that packaging design plays at this preliminary stage.

The second section focuses on the smoking stage, encompassing the experience of sustained smoking and the aftermath of experimenting with different cigarette types.

It investigates smoker preferences and identifies the factors influencing their choice of cigarettes, including a comprehensive evaluation of the role of design during this stage. The final section aims to assess the extent to which Iraqi youth accept the designs created in Turkey, which feature alarming images, and whether these designs help deter young people from smoking.

In summary, this research aspires to offer a comprehensive, multidimensional exploration of the aesthetics of cigarette design and its potential influence on attracting young Iraqi smokers. The focal areas outlined above collectively contribute to a comprehensive analysis of this important subject, with potential contributions to both art and design scholarship and public health awareness. Also, a set of questions has been selected that the research will attempt to answer, which are as follows:

- What are the primary research objectives concerning the influence of packaging design on young smokers in Baghdad?
- Which specific elements of cigarette packaging design are scrutinized for the five brands selected from the Iraqi market?
- How does this research employ a sample of plain-packaged cigarettes from Turkey for comparative analysis?
- Who constitutes the target audience for the structured questionnaire, and what are the core components of its three sections?
- How do the three questionnaire sections align with the different stages of smoking behavior and the potential impact of packaging design?
- Does the design used in Turkey help Iraqi youth to quit or avoid smoking altogether?

1.3. THE RELEVANCE AND IMPORTANCE OF THE RESEARCH

Shedding light on the role of the aesthetics of designing cigarette packages in attracting smokers, especially young people in Iraq, is the first step in the process of reducing the spread of smoking among Iraqi youth, as cigarette package covers are themselves a means of advertising used by international companies through good design. Therefore, to reduce smokers, these covers must be designed with a design that does not attract young people and encourage the simple design used by some countries such

as Turkey and Australia. Raising these topics would educate society and government officials about the dangers of smoking and the importance of imposing simple packaging on cigarette companies in reducing the spread of smoking among the youth group on which the future of any country depends.

1.4. RESEARCH OBJECTIVES AND QUESTIONS

The design of cigarette packaging plays a crucial role in the proliferation of smoking and in attracting Iraqi smokers. Many individuals place a significant emphasis on the aesthetics of cigarette pack designs when making their cigarette choices. Frequently, cigarette selections are made based on the visual appeal of the packaging and the available flavors, as an appealing design and vibrant colors can sway consumer perceptions and enhance the product's overall allure. Among Iraqi youth, susceptibility to the influence of cigarette pack aesthetics is notably high due to their limited prior exposure and their inclination towards experimentation and novelty. The utilization of straightforward packaging for cigarette packs can contribute significantly to diminishing the product's appeal and, consequently, reducing cigarette consumption among young people.

Another objective of this research is to identify the design elements employed in packaging to convey the characteristics and attributes of various cigarette brands. Additionally, it aims to uncover the deceptive tactics and slogans used on cigarette packaging to promote tobacco products. Regarding the absence of stringent regulatory oversight by government agencies over tobacco companies in Iraq, this phenomenon may stem from either lax regulations or the influence of economic interests. The utilization of plain packaging for cigarette packs in neighboring countries is a topic of interest among researchers, as they explore its potential impact on Iraqi youth and the prospect of adopting a similar approach.

1.5. LIMITATIONS AND STRENGTHS OF THE RESEARCH

This research specifically focuses on *The Aesthetics of Cigarette Design and Its Impact on Attracting Iraqi Youth in The Twenty-First Century*. Field surveys were conducted to identify the most prevalent types of cigarettes in Baghdad only, as it is the largest province in Iraq in terms of population and cultural diversity, and it offers a wide

variety of different cigarette brands. Conducting a comprehensive and accurate field survey for all provinces in Iraq would be challenging due to regional variations in the most popular cigarette brands. It's worth noting that there is no existing study in Iraq on the effect of design on attracting smokers in Baghdad or Iraq in general, and there is no research on the use of simple packaging for cigarette boxes in Iraq.

Sample selection involved choosing various samples of cigarette types available in the markets, selected based on their high consumption through field surveys of local markets in Baghdad. The cigarettes were categorized based on price into three groups. The surveyed areas were also divided into three categories: affluent, middle-class, and working-class areas to ensure a more accurate selection of samples. Furthermore, multiple samples were chosen in each category to cover various tastes, especially considering the wide range of different cigarette brands in Baghdad. Therefore, this study focused on analyzing the most used types of cigarettes in Baghdad.

It's important to note that this work examines the aesthetics of design in regular cigarettes only and does not investigate the design aesthetics of other smoking products such as hookahs, vapes, electronic cigarettes, and others, which have become increasingly popular among young people. Among the strengths of this research, in addition to what has been mentioned earlier, is its primary reliance on visual analysis of the selected samples, including photographic images and field notes. While visual analysis provides valuable insights into the formal elements and aesthetics of the designs, it may have limitations and biases in capturing the full range of aesthetic qualities. By acknowledging this, this research provides transparency and awareness of its limitations and their impact on the generalizability and scope of the results. It also highlights areas that need further research and encourages critical thinking about the interpretations and conclusions drawn from the study.

1.6. STRUCTURAL OVERVIEW

The research has been divided into five chapters. The first chapter includes a general introduction to the topic, explaining the research's significance and objectives. Additionally, it addresses the research problem that the study tackles, defines the research boundaries, and presents the key findings from previous studies on the

research topic. In the second chapter, the principles of cigarette pack design are discussed, along with the legal and health restrictions imposed by the World Health Organization on tobacco companies. The significance of plain packaging in reducing the spread of smoking is also emphasized.

The third chapter presents the research methodology employed in this work, along with an introduction to the selected elements and the analysis of their respective packaging. Additionally, the electronic and field-prepared survey questions are introduced. In the fourth chapter, the results of the analysis of the selected samples are discussed. Furthermore, the analysis and discussion of the survey results are presented. The final chapter provides the conclusions of the study.

1.7. RESEARCH METHODS

Data Collection

1. Sample Collection Techniques

Electronic questionnaire: An electronic questionnaire is prepared via the web after preparing a set of questions directed at Iraqi youth. These questions examine the influence of Iraqi youth on the designs of cigarette pack covers and other factors that affect their choice of the type of cigarettes they use, in addition to knowing the extent to which they accept the idea of simple packaging that It is applied in neighboring countries such as Turkey.

2. Data Collection Tools

A. Photographs: Two photographs were taken for each sample of the selected cigarettes, the first showing the front and one of the sides, and the second showing the back and the other side of the cover, in addition to a picture of the cigarette itself. The pictures were taken using a mobile phone camera, considering the white background when taking the pictures.

B. Field observations: Field observations are taken during the field survey of local markets and the conversations conducted with shop and store owners asking them about the most popular types of cigarettes, as well as by observing the way cigarette

packs are displayed in stores and observing smokers when carrying a pack of cigarettes.

3. Data collection process

Field survey: It is carried out through a field survey of local markets to find out the types of cigarettes spread there, and more than one sample 3-4 is selected, which is considered the most widespread in Iraq. This is done by asking shop owners and merchants about the most in-demand types of cigarettes on the shelves of their stores. It considers the disparity in the living conditions of smokers, which may affect their choice of the type of cigarettes they use, so that the choice is truly reflective of all classes of society.

Conversations were held with shop and store owners regarding the types of cigarettes spread in the markets, their prices, what types are most sold in their stores, and whether there are specific types used only by young people or only by women, or not. Likewise, if there are types of cigarettes that are imported illegally. Photographs of selected cigarettes were also taken, and field observations were recorded to help understand the reasons for the spread of these types over others.

Sample analysis

1. Visual analysis

This is done by analyzing the collected images, which serve as the raw data for visual analysis. The images are analyzed based on the following criteria:

- **Dimensions:** The dimensions of the pack and cigarette are determined for each sample of the selected cigarettes and compared among them, in addition to discussing the extent of the effect of this factor on smokers.
- **Colors:** The colors used in the box designs are determined for each sample of the selected cigarettes and their use to promote the product and ways to use them to attract smokers are discussed.
- **The location of the health warning on the cover of the cigarette pack, the size of the font, and the colors used in writing it:** The location of the health warning on the

package is determined for each sample of the selected cigarettes, and the impact of the location used is discussed, as well as the font size and color used, and the deterrent it represents to the smoker to prevent him from smoking is discussed, and what is the role of the warning location. The effect of this warning.

- **The location of the company name and logo on the cigarette pack cover, the font size, and the colors used in writing it:** The effect of location, font size, and color in highlighting the company name and making it visible to other people is analyzed.

- **Flavors added and referred to in the packaging:** The colors and artistic designs used in cigarette packaging are analyzed to refer to them and promote them through the design shapes and colors used, promotional phrases, and their location on the cigarette pack covers.

- **Misleading promotional phrases:** It identifies the misleading phrases, their location, and the colors used in writing them on the covers of cigarette packs for each sample of selected cigarettes, which are used by cigarette companies to deceive smokers and attract them to them.

2. Qualitative analysis

The qualitative data resulting from the electronic questionnaire will be analysed, in addition to the field observations that were documented during the field survey. This analysis will provide a deeper understanding of the social, cultural and economic factors that influence Iraqi smokers' preferences in choosing the type of cigarettes they use.

1.8. LITERATURE REVIEW

There are several international studies that explore the role of plain packaging design on cigarette boxes and its impact on smokers since Australia first implemented plain packaging for tobacco products in 2012, followed by the United Kingdom and France imposing strict smoking regulations. These studies focus on the potential influence of simple packaging design on smoking habits and the behavior of smokers. These studies are:

In 2008, M. A. Wakefield and colleagues conducted an experimental study titled 'How does increasingly plainer cigarette packaging influence adult smokers' perceptions about brand image?' to investigate the impact of plain packaging on adult smokers' perceptions of brand image. They used an online survey involving 813 Australian adult smokers, examining the influence of reduced branding design elements on how smokers assessed cigarette packs, the type of individuals who might prefer them, and the expected smoking experience. The findings revealed that plain packaging with fewer branding elements led to less favorable evaluations, affecting attributes like attractiveness, sociability, and anticipated sensory experiences. This research underscores the significance of plain packaging policies in tobacco control efforts, particularly as countries strive to fulfill international commitments like the Framework Convention on Tobacco Control. Understanding the influence of specific design elements on brand perceptions is crucial for informed policy development, especially concerning young individuals at risk of smoking (Wakefield et al., 2008, p. 73).

In his 2009 study, 'The Impact of Cigarette Package Design on Perceptions of Risk,' David investigated the influence of cigarette packaging design on risk perceptions among 312 smokers and 291 non-smokers in Ontario, Canada. The study focused on the impact of misleading terms, such as 'light,' 'mild,' and 'low tar,' found on tobacco packages. The findings revealed that both packaging design and the presence of such misleading terms significantly shaped consumers' perceptions. Participants were more likely to associate packages labeled as 'light,' 'mild,' 'smooth,' and 'silver' with characteristics like a smoother taste, reduced tar content, and lower health risks in comparison to 'regular' or 'full-flavor' brands. Smokers exhibited a stronger tendency than non-smokers to perceive these 'light' and 'mild' packages as having lower health risks. The study further identified a substantial link between individuals' taste perceptions and their perceptions of tar levels and associated health risks (Hammond & Parkinson, 2009, p. 345).

Based on Allison Ford's research conducted in 2013, the study focused on assessing the reactions of a cohort of teenagers toward three distinct categories of cigarette packaging. These categories comprised the first, characterized by distinct brand logos, unique opening mechanisms, and vibrant colors; the second, featuring plain packaging

devoid of any distinguishing design elements; and the third, adopting standardized packaging with a simple, unadorned format, removing all brand-specific elements except for the brand name. Ford found that the packaging structure, including shape, opening method, and color, was not only associated with packaging liking and acceptance but also with susceptibility to smoking among teenagers. Additionally, it was found that plain packaging directly reduced the appeal of smoking to adolescents (Ford et al., 2013, p. 1).

Lund and Scheffels conducted a study in 2013 to investigate how plain cigarette packaging influences teenagers' perceptions of typical smokers. They gathered data through an online survey involving 1022 individuals aged 15 to 22. Participants were grouped into three categories and asked to assess cigarette smokers based on different packaging designs: branded, regular, or plain, along with descriptions. The sample included both male and female participants, smokers, and non-smokers. The study considered various smoker attributes such as gender, charisma, elegance, popularity, coolness, sophistication, and thinness.

The findings revealed that transitioning from branded to regular cigarette packaging led to a decrease in the positive imagery associated with smoking among teenagers. Therefore, the study suggests that plain packaging, by diminishing the positive associations with smoking, could be an effective strategy for reducing smoking initiation among teenagers (Lund & Scheffels, 2013, p. 1).

In a study conducted by Shankleman in 2015, the research focused on examining the influence of simple packaging for cigarette boxes on visual attention. The study involved testing a group of young individuals in the United Kingdom. The results indicated that standardized packaging had the potential to decrease the annual number of young people initiating smoking and subsequently becoming addicted. This reduction was primarily attributed to the standardized packaging's enhanced visibility, which, in turn, heightened the effectiveness of textual and pictorial health warnings on non-smokers (Shankleman, et al., 2015, p. 1).

In their study titled 'Cigarette Graphic Warning Labels and Smoking Prevalence in Canada: A Critical Examination and Reformulation of the FDA Regulatory Impact

Analyses,' conducted in 2013, Huang and Chaloupka examined the impact of pictorial warning labels on cigarette packages on smoking rates. They utilized a quasi-experimental methodology to investigate the effect of adopting these pictorial warning labels in Canada, using the United States as a control element for comparison. The study's results revealed a statistically significant decrease in smoking rates following the implementation of global smoking regulations in Canada, compared to the United States. Their analyses indicated that the introduction of daily smoking guidelines in Canada led to a reduction in smoking rates by 2.87 to 4.68 percentage points (Huang & Chaloupka, 2013, p. 7).

In 2017, Crawford Moodie conducted a survey involving a group of smokers aged 16 and older, in a market where both standardized packaging and fully branded packaging were available. The survey aimed to assess participants' utilization of standardized packaging for smoking and their perceptions of health warnings, including notice and close reading. Additionally, the study examined whether the use of standardized packaging increased the perception of smoking risks and the consideration of quitting. The findings revealed that smokers in the United Kingdom who used standardized packaging were more inclined to notice and closely read health warnings compared to those who did not use it at all (Crawford Moodie, 2017, pp. 1-7).

2. COVER DESIGN OF CIGARETTE

The transformation that the world is witnessing in various fields, whether economic or commercial, and even technological and social, is considered in light of the trend towards globalization and the increase in the volume of trade exchanges. Among the most important factors that led to the emergence of new needs and desires that the consumer seeks to satisfy and satisfy. These rapid transformations and developments at all levels prompted most productive institutions to improve the quality of their production in terms of quality, shape and size, in line with the requirements of the market, which in turn is witnessing great competition and fierce competition from a large number of diverse commodities available to this consumer (Sadiq, 2016, p. 3) .

With the tightening of market competition, it has become necessary for productive enterprises to pay attention to developing effective marketing strategies. These strategies ensure that it maintains or expands its market share, and fulfills the requirements and desires of consumers in a manner commensurate with their tastes and preferences. The final consumer goods market is among the most important markets affected by consumer behavior and consumption, especially with the wide variety of available products and commodities. Institutions must work to give their products a distinct color in this competitive market. To achieve this, the graphic design of the product and its packaging comes into play. This aspect is considered an effective way to link the product to the consumer and achieve the goals of both parties by influencing the psychological and psychological aspects of the consumer in order to attract him to buy the product (Sadiq, 2016, pp. 4-5).

In order for the cover design to be effective in achieving the set goals, it must pay special attention to the technical and aesthetic aspects of this design. The cover design should focus on promotional aspects, and should contribute to attracting consumers and persuading them to buy the product. To achieve this, an unconventional and advanced cover design system must be devised, and new and unconventional ideas implemented. The traditional role of the technical and aesthetic aspects of this design should not be ignored, as this aspect is also an important element of the factors affecting the general tendency of individuals to purchase behavior (Sadiq, 2016, pp. 4-5).

The success of the product to establish its position in the market and increase its sales depends on four pillars; They are, depending on the importance of the commodity, the graphic and structural design of the product packaging, advertising and price. Louis Cheskin, one of the first interested in the field of packaging, who stressed in their studies between the years 1940-1935 the importance of packaging and its impact on the subconscious level of the individual consumer through the transformation or transmission of sensation. He believes that packaging occupies the second place in the marketing program after the quality of the product, which occupies the first place (Obeidat, 2006, pp. 155-156).

The graphic and structural design of the product packaging is the visual image that expresses the commodity, and helps to identify it, especially with regard to consumer goods or those with widespread consumption. After the role of packaging was to protect the product, it became a psychological factor and an important marketing tool, as it helps to sell products, and attract the largest number of consumers by influencing them in terms of colors, graphics, and the brand name written on it. Therefore, producers paid great attention to the graphic design of packaging to suit the behavioral characteristics of the target individual, no less than their interest in the quality of the product itself, in order to influence the purchase decisions of this consumer and the frequency of its purchase (Sadiq, 2016, p. 6).

It is well known that design is the process of formal planning for something, taking into account the functional and psychological aspects, in order to achieve the satisfaction of human needs, both aesthetically and utilitarianly. The designer sets a plan for his design to achieve his advertising message in all its functional and aesthetic aspects, which appear in the consumer's reactions.

Therefore, in the field of packaging design, design elements are chosen, arranged, and planned to be a successful visual communication method that requires the designer to study consumer motives and behavior, in addition to studying the market to reach the most important facts and purchasing motives by answering some questions such as how the consumer can reach the packaging easily or with difficulty, can he identify the product among others? Or does the structural and graphic form express to the consumer the nature and characteristics of the product as it is inside the package?

Packaging design is one of the important means of planning, and the method of presenting packaging is related to creating a kind of influence and interaction, and it may be related to content to suggest its nature or not, and it is represented in its entirety by methods related to packaging design, and thus packaging design is related to many influencing elements (see Figure 1)

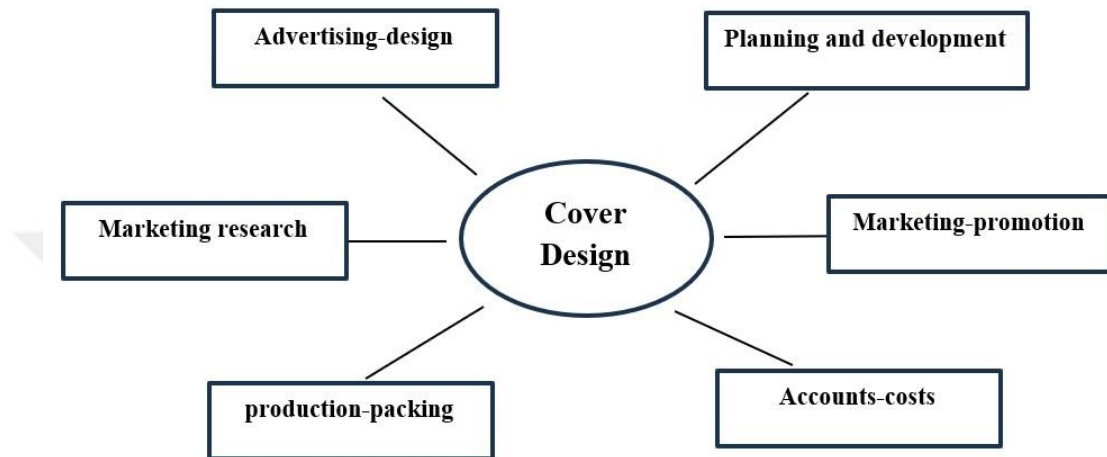


Figure 2.1. Elements associated with and affecting packaging design (Sadiq, 2016, p. 4).

Packaging design is one of the important metrics affecting the detailing of products, as it is an attraction factor that affects visibility and the speed of choosing the packaging as one of the vital elements in the field of highlighting the packaging and as a marketing tool. Choosing a packaging method associated with economic and environmental aspects is one of the basic components of the idea of packaging and related to the quality of the material used, the methods of its formation and the purpose of its use. Therefore, the actual duty of packaging design is through the aesthetic composition of the visual elements completed in a unit, while achieving compatibility in the technical design of packaging that emphasizes the final success. And the apparent picture of the packaging (Sadiq, 2016, p. 4).

The role of the designer is to choose a suitable packaging material for the purpose of packaging and the nature of the content, and to choose the shape of the box, boxes, bags, in addition to the efficiency of storage, transportation and distribution through the nature of size and shape, the method of circulation through the composition of the

package parts, the shape elements and the attached information. The designer must show sufficient information about the packaging through graphic representation and achieve the functional purpose related to economic and environmental factors when choosing the packaging method. Addressing the consumer and developing the packaging style must also be taken into account through good presentation, and finally choosing the typographic style. The design is based on scientific and technological bases and components, in order to produce it in the form of a final product, as it depends on science and beauty, and the design includes three stages; she:

1. **Analysis:** It is the division of data into small parts.
2. **Composition:** It is putting those parts together and formulating them in new ways.
3. **Evaluation:** which is discovering the success of this new system and its achievement of the primary objective.

The design process begins with the initial drawings and ends with the final packaging. The basic function of the design, the suitable material for the packaging, and its suitability for use must be determined according to the specific purpose of the packaging, the extent to which it can withstand use, the suitability of its weight for the consumer, and taking into account the innovative aesthetic design of the packaging, whether from the structural or graphic side. In all of these elements, the economic aspect of the package must be taken into account, as well as the technical stages used in its implementation, including printing techniques, final finishing and folding after the design process. Fine values in graphic design should be achieved in accordance with the rapid development in the field of the modern concept of graphic design. This depends on several elements such as balance in design elements without creating monotony and boring repetition, and rhythm in the distribution of spaces, volumes, shadow and light in a way that achieves harmony in the design.

Sovereignty also contributes to achieving the design artwork of the element to which the consumer is to be attracted by any method of sovereignty, whether by color, size, location, or configuration. The unit feature also establishes clear formative relationships between the design elements and parts of the design components. To create a distinct design personality as well as to achieve it in all designs of the entire

range of the product family. There are several modern considerations that need to be made in preparing for the modern perspective of rebellious packaging design which are (Calver, 2004, p. 26).

A design-successful packaging is a tool for favoring a product over another, attracting attention to it, and marketing it. It is considered a silent selling method for a silent product, through the innovative design of that packaging, as it can express itself in an appropriate manner that brings it supremacy and exclusivity on the sales shelves in different markets.

The graphic designer is also part of a collective work team to produce an innovative packaging design, with the participation of experts from marketing, an advertising specialist, officials from production and distribution, a printing and final finishing specialist, as well as the consumer himself. Working in one integrated team is the basis for success for an innovative and unique work.

Packaging design includes both the structural design of the package and the graphic design on its surface. The structural design of the package at all stages of its production affects the quality of using the package, achieving the best protection for the content, and ease of circulation on production lines and use by the consumer.

Graphic design is the means of communication between the producer and the consumer, the means of persuasion and expression of the product contained in the package, and the method of attracting the consumer to the package and arousing his desires without other competing packages in the display places. Designing a successful packaging depends on attracting the customer's attention through the technical and aesthetic aspects of using its graphic elements in a manner that achieves the consumer's requirements and satisfies his instincts. This depends on the designer's cultural and imaginative ability and his integrated study of the nature of the product from all psychological and psychological aspects, in order to use the simplest design vocabulary; From an image, line and color that is expressive and quick to meet the consumer's requirements and satisfy his functional desires for that product. Must necessarily focus on the nature of the consumer and his behavior when starting the

design process to know the colors and images and preferred language and the basic motives for the purchase.

The consumer is affected by the cultural and economic factors that determine his requirements, needs and choices, as well as taking into account the division of the consumer, according to age, culture and gender. The biggest mistake in packaging design is failing to cover one or more of these preferred areas as parts of an integrated system. Integrated design is the best way to get to the consumer as quickly as possible (Calver, 2004, p. 62).

Graphics and photographs in the packaging design are among the most important elements affecting the handling, marketing, preservation and retention of the packaging. And elegant, attractive and expressive graphics are used on the packaging design, and their compatibility with the general colors of all other elements of the various topographical elements. It is a way to easily identify the consumer on the packaging on the shelf next to many competing packaging, and it is a symbol of trust among consumers when those graphics and images are associated with a distinctive trademark.

For example, in the case of food packaging, images and graphics play a role in modifying the consumer's taste of the food product and making it attractive to him, which encourages him to interact with and try the packaged product. Often, his conviction of this product increases and his appreciation for it is complete after actually tasting the product. Therefore, these images must be characterized by direct expression of the product honestly and without exaggeration, and focus on the product without disturbing it. In order for the images to achieve their attractiveness, it is necessary to take into account the contrast factors, their geometric or optical position, their area, and their display method.

The decision to create a new design for a new product packaging is a difficult and exciting challenge for the designer, which requires a serious search for everything related to this product in the external market. Therefore, the best way to start developing a new design is to comprehensively gather information about all competing products that are similar to the product for which the packaging is to be designed. By

analyzing these designs, the designer is able to create new strengths in the design elements that were not taken into consideration as a source of inspiration for the designer to create new perceptions and creations that create distinction and an element of surprise in the innovative new form presented to the consumer (Cliff, 2002, pp. 8-9).

When that packaging is for the new product belonging to a well-known brand, the challenge is greater, to take into account that the development must take into account the second and distinctive elements of the company's personality and its products, which have become signs of trust between it and the consumer over the past years. So there are a few questions that need to be asked and answered thoroughly before you start planning your new packaging design, which:

1. Who is the product for? In other words, the target group; Where the answer will affect the choice of the color scheme used, the quality of the images, and the nature of the topographical elements used in the design.
2. Which sector does the product belong to? According to the packaging product sector, the appropriate elements and colors are determined to express them.
3. On what specials will you use the product?
4. The nature of the packaged material of the product.
5. The economic aspect of the product.

In addition, there are duties that must be taken into account in the structural design of packaging packages, such as the shape and dimensions of the package, as the rectangular and square-shaped packages facilitate loading, unloading and stacking operations in transportation, warehouses and display places. Round, irregular, hexagonal, octagonal, conical, or trapezoidal containers are difficult to arrange on shelves, and they occupy many unorganized spaces.

On the other hand, the size and weight of the package is a problem in itself. The larger the size of the package or the greater its weight, the greater the problem of transportation and arrangement on the shelves, especially with packages that are not straight and regular. The durability of the packaging must also be taken into account, as it must have sufficient bearing strength to protect the product inside it when trading

in the markets and when shipping and unloading, taking into account the proportionality of the strength of the packaging with its weight.

The iron packages are much stronger than the carton packages, but at the same time they are heavier, which raises the value of freight by aircraft. The durability of the packaging must be considered as a cost that does not increase the general cost that may lose the competitiveness of the product in front of competing products. The color of the box is important, and it is the nucleus of this subject, as the psychological aspect of color and its effect on the consumer must be taken into account, as well as the use of suitable inks that do not contain substances that interact with the inner product (Hammond, 2010 , pp. 226-232).

There are other aspects that must be taken into account, such as the method of opening and closing the packaging, the rebellion in shape and its suitability to the body of the packaging for the consumer. The structural shape of the packaging is one of the important initial points that the packaging designer sets in mind, taking into account the psychological aspect of the design elements and foundations used in shaping the body of the packaging to comply with the quality of the consumer, whether he is a man, woman or child. It is known that sharp lines are suitable for men, and soft curves for women, as well as soft and warm colors for women and strong and sharp colors for men. And taking into account the method of opening and closing the packaging, and taking into account the science of ergonomics in its dimensions and compatibility with the dimensions of the human hand at different ages (Ambrose, 2011, pp. 134-136).

What is new here is the concern for the structural form to be an inseparable part from the graphic form, but rather complementary and affirming the media and visual message of the package, so that the structural form becomes an integrated unit with the graphic design composition. Both increase the credibility and accessibility of the idea to the consumer in the simplest way; because the consumer does not accept the product because of his need only, but also as a result of his influence on the shape and form of the product and the extent of the ability of the packaging to influence him and fulfill his desires to make his positive decision to purchase the commodity (Ambrose, 2011, p. 43). Plain packaging refers to a standard tobacco product packaging design

that removes all brand imagery, including company logos, trademarks, colors, and other design elements (see Figures 2 & 3) (Cunningham & Kyle, 1995, pp. 80-86).



Figure 2.2. Standard cigarette packs with graphic health warning (Scollo et al., 2015, pp. 9).



Figure 2.3. Plain cigarette packs with graphic health warning (Scollo et al., 2015, p. 10).

Tobacco companies have used colors and words to market their products to smokers, non-smokers, adults, and youth by conveying perceptions of less harm, for example, brand descriptions such as the words mild or moderate have been used to advertise tobacco products that appear to be less harmful (Borland et al., 2008, 2008, pp. 4-6). As a result, many smokers tend to believe that these products are less addictive and have fewer health risks. Color and brand imagery can also be used to spread health

misinformation such as packaging that comes in lighter shades close to white to make it clear that the product is healthy (Hammond, 2010, p. 1).

Distortions in perceptions and judgment can also occur when brand variants are compared to the main brand, especially when it comes to products with special characteristics or dangerous products. For this reason, when comparing brand variants that are designed to be healthier in a health context versus their full flavor or flagship brand, there may be inaccurate assessments based on variance in perception and judgment. Packaging is shown to have a significant impact on communicating with consumers (see Figure 4).



Figure 2.4. Misleading different types and flavors in cigarette packaging (Sen & Kong, 2019, p. 2).

The WHO Framework Convention on Tobacco Control recommends implementing plain packaging as part of a comprehensive approach to tobacco control, packaging as a form of tobacco advertising and promotion where plain packaging simultaneously reduces misleading packaging and labeling and improves the effectiveness of health warnings (Bansal-Travers et al., 2011, pp. 674-676).

Australia is the first country to successfully implement the plain packaging act in 2012, which banned decorative edges and embellishments on the outer and inner surfaces of tobacco packaging. Under the ordinary tobacco packaging act in Australia, guidelines are set for all tobacco products, i.e., processed tobacco, or any product containing tobacco (Moodie et al., 2019, p. 2).

According to the law, the outer surfaces of cigarette packs must be Pantone448C color, Lucida Sans brand names are printed, required text and graphic health warnings are displayed, and no logos, trademark images and promotional text are printed. Similar laws mandate the standardization of tobacco product packaging, highlighting health warnings (Moodie et al., 2019, pp. 6-7).

Plain packaging has several key benefits. Research also supports that plain cigarette packaging enhances the visibility and impact of graphic warning labels. Graphic warning labels clearly highlight the risks associated with smoking (Strasser et al., 2012, pp. 41-42). They appear to increase the perception of vulnerability, enhance the severity of smoking-related illnesses, and reinforce the association between cigarette packs and negative stereotypes of smokers. Graphic warnings on regular cigarette packets have been shown to increase interest in graphic warning labels and public perceptions of the harm caused by cigarette smoking, and to reduce the social attractiveness of cigarette smoking in adolescents.

Plain packaging along with pictorial health warnings increases the effectiveness of health warnings, reduces false health beliefs about cigarettes, and reduces brand appeal especially among youth and youth (Germain et al., 2010, p. 7). These findings were seen in experimental, qualitative, and sample survey studies from Australia, Canada, Scotland, and New Zealand, as well as supported by reviews that explore plain packaging worldwide (Hughes et al., 2016, p. 1). Specifically, natural and experimental studies in New Zealand and Scotland have shown that plain packaging promotes smoking cessation and avoidance behaviors.

Young adult smokers smoke less around others and are more likely to give up cigarettes and think more about quitting than when they use branded packs. Moreover, the introduction of plain packaging in Australia in 2012 seemed to encourage smokers to quit (Hughes et al., 2016, pp. 183-188).

In general, the tobacco branding elements of color, design, and descriptors work together in a way that shapes consumers' perceptions of the product's qualities and communicates their perceptions of lower health risks. Plain packaging reduces the positive appeal of tobacco products and enhances health warning recall (Lund &

Scheffels, 2013, pp. 1-2). Simple packaging is needed to counter the illusion of healthy tobacco products that certain types of brands and images can convey to smokers and non-smokers.

2.1 SIMPLE PACKAGING LEGAL AND POLICY RECOMMENDATIONS

Standard packaging refers to the process of removing logos, colours, brand images and promotional information from packaging of tobacco products. According to standard or normal packaging regulations, the packaging becomes uniform in color across different brands and varieties. Actual dimensions of packaging and products are standardized, and restrictions apply to packaging accessories. In addition, packages typically contain government-mandated information, such as health warnings, tax stamps, and other required basic information (Czoli & Hammond, 2014, p. 1).

Standard packaging is recommended by the WHO Framework Convention on Tobacco Control (FCTC). Article 11 of the Framework Convention on Tobacco Control states the following, “...tobacco product packaging and labeling [shall] not [shall] promote a tobacco product in any way that is false, misleading, deceptive, or likely to create a false impression including any term, description, trademark, symbol, or other marking directly or indirectly, gives the false impression that a particular tobacco product is less harmful than other tobacco products” (World Health Organization, 2003).

The guidelines established to implement Article 11/46 explicitly address plain packaging, stating that “Parties shall consider adopting measures to restrict or prohibit the use of logos, colors, trademark images or promotional information on packaging other than trade names and product names displayed in colour.” Standard and font style: regular packaging” (World Health Organization, 2008).

The detailed guidance on restrictions on tobacco advertising, promotion, and sponsorship, contained in Article 13/17 of the FCTC, also recommends that “Parties should consider adopting simple packaging requirements to eliminate the effects of advertising or promotion on packaging” (World Health Organization, 2008). In 2014, the European Union revised its directive on tobacco products. The new directive specifically allows member states to introduce additional measures related to standard

or plain packaging when they are justified on public health grounds, are proportionate and do not create hidden barriers to trade between countries. members

In December 2012, Australia became the first jurisdiction in the world to implement plain packaging regulations. The plain tobacco packaging act was introduced to achieve three goals: to increase the notice, recall, and impact of health warning messages, to reduce the ability of packaging to mislead consumers into believing that some products may be less harmful than others, and finally to reduce the attractiveness of a tobacco product, to both adults and children.

Australian regulations prohibit all branding, logos, color uniformity and finish on retail packaging. The regulations also stipulate that trademark names and types must be printed in a standard font size, with attention to color and font type. The regulations also restrict the physical dimensions of tobacco packaging, including minimum package size, which effectively bans ultra-thin packages.

The appearance of cigarette sticks is also prohibited, along with packaging accessories, such as fillers and add-ons. Plain packaging was implemented at the same time as the new health warning regulations, which increased the amount of health warnings depicted on Australian cigarette packages 75% and 90% of major supply areas and introduced new health warning messages and images (see Figure 5) (Czoli & Hammond, 2014, p. 2).



Figure 2.5. Plain cigarette packaging in Australia (Czoli & Hammond, 2014, p. 2).

2.2 ATTRACTIVENESS OF TOBACCO PRODUCTS AND THE FUNCTION OF ADVERTISING THEIR BRAND:

Tobacco packaging is a prominent form of tobacco advertising and promotion, and internal documents issued by the tobacco industry recognize that this packaging plays an increasingly important role in promoting tobacco products in light of other restrictions imposed on advertising and promotion (Wakefield et al., 2002, pp. 73).

The packs of tobacco products not only promote the consumption of tobacco at points of sale, but also go beyond it, as the consumer displays the packet of tobacco when consuming its products and when presenting its products to others and displaying it in other ways, such as taking out the packet of tobacco and displaying it in one of the social events. In this way, tobacco products acquire the character of distinctive products, which means that these products stand out to a greater degree in the ranks of society, and that the identity of its consumer is determined by the image of the brand inherent in the packaging of those products that he consumes. Young people are also specifically targeted for the tobacco advertising function of tobacco product packaging, in the context of situations where many consumers of tobacco products become addicted before they reach adulthood (Wakefield et al., 2002, pp. 73-74).

It is estimated that around 10% of students aged between 13- and 15-years old smoke cigarettes worldwide. In addition, among these same students, close to 20% of them had never smoked cigarettes and reported that they were likely to start smoking in the

following year (Warren, 2008, pp. 1-2). Many controlled studies on plain packaging support the conclusion that this measure reduces the attractiveness and temptation of tobacco products. This body of evidence includes findings from recent empirical studies in Australia, Brazil, Canada, New Zealand and the United States of America, evidence from surveys in Australia, France, the United Kingdom and the United States of America, and focus group studies in New Zealand and the United Kingdom (World Health Organization, 2016).

These studies also examine attitudes and behaviors towards smoking, such as whether plain packaging influences smokers' intention to quit smoking and suggests that this is the case. Although the intention does not necessarily express future behavior, it nonetheless paves the way for behavior change (World Health Organization, 2016). Evidence from the implementation of plain packaging in Australia is consistent with the conclusion that such packaging reduces the attractiveness and seductive effect of tobacco products, as studies have shown, for example, a reduction in direct smoking rates and another sustainable reduction in the width of open tobacco packaging.

This indicates not only that smokers view tobacco product packaging as less attractive, but also that plain packaging reduces public exposure to tobacco product packaging as a form of marketing (World Health Organization, 2016). Evidence from the implementation of plain packaging in Australia also supports the finding that plain packaging promotes smoking cessation, including studies showing increased urgency by smokers to quit, and a significant and sustained increase in the number of calls to the quit line.

It is a service that helps tobacco users to quit, and higher rates of adult smokers' awareness of quitting smoking and their attempts to quit (Durkin et al., 2015, pp. 26-31). Article 11 of the WHO FCTC discussed above makes it clear that tobacco brands, including those on package packaging, may mislead the consumer regarding the health consequences of the consumption of various tobacco products. Variants such as mild, gentle, and similar brand variants mislead the consumer by suggesting that products associated with these variants are less harmful to health than normal brand variants, however this is not the case.

In fact, consumers compensate for the lower tar and nicotine yields in these products, including by extending their smoke and taking deep breaths. The machines for testing tar and nicotine yields are also affected by the small holes in cigarette filters that the smoker partially seals with his two fingers while inhaling smoke (World Health Organization, 2016). Despite a ban on the use of misleading descriptive terms, consumers still hold misconceptions about the risks posed by various tobacco products. This is due in part to the use of colors and other elements of the packaging design for the purposes of retaining misleading brand attachments in the absence of descriptive language.

Evidence for this comes from many sources, including the United States of America, where the Altria brochure on Philip Morris products of the United States was distributed to retailers (Morris, 2010, p. 2-3). That brochure showed retailers the new can identifiers associated with misleading brand variants. The book also enabled them to help consumers identify these variables after the use of misleading descriptive phrases was banned in packaging, for example, the Marlboro lite brand became Marlboro gold, while Marlboro Ultra lite became Marlboro silver.

The brochure also indicated that the packaging of some types of cigarettes and smokeless tobacco is changing, although the products remain the same. In this context, a nationally representative field survey of smokers was conducted in the United States of America one year after the ban on misleading descriptive terms came into effect. The survey showed that 92% of smokers reported that they could easily identify the brands they usually use, while 68% of them were able to correctly name the color of the box associated with the brand they use by the name of the banned descriptive phrase (Connolly & Alpert, 2014, pp. 140 – 145).

In this and other ways, there is a strong correlation between the packaging design of the box and how consumers perceive the danger of the product inside. For example, the consumer can be misled by different variants of a single brand of tobacco product, especially when offered in the context of trade alongside each other and with regular or full-flavored brands. One reason for this is that people are trying to find attributes among brand variants. Another reason is that consumers' perceptions of the danger of the product are affected by its packaging, and in particular its color. Previous evidence

proving this can be found in the internal documents of the tobacco industry published for the public through court cases. For example, a document published by the tobacco industry in 1990 recognized that so-called inferior products were packaged in lighter packages because they implied that they were healthy and clean (Borland & Savvas, 2014, pp. 58-63).

This observation is consistent with other internal tobacco industry documents, including studies that examined consumer reactions to ultra-light products packaged in different colors. These reactions included the consumer's classification of the quantities of tar that he imagines to be present in the products, and commenting on factors such as the intensity and strength of flavor that are added to those products packed in cans of different colors, and they compared this form with similar products contained within (Wakefield et al., 2002, pp. 76-77).

In this sense, peer-reviewed studies suggest that plain packaging will minimize the tendency of tobacco product packaging and brand variants to mislead the consumer regarding the relative health consequences of different products. This evidence includes the results of empirical studies conducted in Australia, Brazil and Canada, evidence from surveys conducted in Australia, France, the United Kingdom and the United States of America, and studies conducted from focus groups in the United Kingdom. It is also reasonable to expect the effect of simple packaging on misconceptions about product damage to increase over time after the effect that reminds the consumer of misleading packaging fades away.

However, evidence from Australia earlier suggested that plain packaging did kill consumer misconceptions about product harm. A national cross-departmental survey on product traceability also found that the percentage of adult smokers who perceived brands as no different in harmfulness increased statistically 69.8% during the first year of implementing plain packaging compared to the period prior to implementation 69.8%. 65.7) (World Health Organization, 2016). Health warnings inform consumers and others of the dangers of using tobacco products and discourage them from using tobacco, while brands on tobacco packages distract consumers from those warnings and reduce their ability to alert and discourage tobacco use.

Several peer-reviewed studies indicate that plain packaging highlights the importance of health warnings on tobacco product packages. This body of evidence includes empirical studies conducted in Australia and Canada, as well as evidence from surveys conducted in Australia. They are studies consistent with an independent body of evidence indicating that the effects of health warnings are magnified by the larger they are. Most important of all, the evidence indicates that plain packaging has other effects as well, beyond the effects of oversized health warnings.

Australia has updated the pictorial health warnings on tobacco product packages, including through the introduction of new and increased warnings at the same time as plain packaging. Although it is difficult to isolate the effects of each measure individually, the previous body of evidence is consistent with the conclusion that this policy change increases the effectiveness of health warnings in force in Australia a body that focuses on the effects of the change on adult smokers compared to non-smokers. They include studies that show smokers notice more warnings. In addition, more smokers responded to their intention to quit smoking to those warnings and to avoiding a specific number of them and the product packages attached to them, all of which may indicate the effectiveness of the warnings (World Health Organization, 2016).

Plain packaging has been made legal in Australia thanks to the plain packaging for tobacco products act 2011 and the plain packaging for tobacco products regulations 2011 amended by the plain packaging for tobacco products regulations 2012. Legislation and regulations have also been supplemented by the 2011 law on trademark amendment of plain packaging of tobacco products. The Australian parliament passed the plain tobacco packaging act 2011, which is the primary law that requires such packaging to be implemented and indicates its purposes in Australia, defines requirements for the packaging and appearance of retail tobacco products, and sets out offenses and civil penalties for violating these requirements.

The act also provides that regulations may set out additional requirements about packaging and appearance on retail tobacco products, which may be enacted by the Governor-General, meaning that they are made pursuant to delegation of authority and that they do not need to be approved by the Australian Parliament to become effective.

The plain packaging for tobacco products regulations 2011 detail requirements for the appearance and packaging of retail tobacco products (World Health Organization, 2016).

These regulations specify the permissible physical characteristics of the packaging of retail products, the colors and finishes of those products, the trademarks or marks placed on those products, labels, names of businesses or companies, variant names, wrapping paper, internal or external promotional advertisements, and the regulations set out requirements regarding the appearance of cigarettes and other tobacco products (World Health Organization, 2016).

The tobacco plain packaging act 2011 contained provisions that indicated the applicability of this act to the trademarks act 1995. In this context, those provisions were supplemented by the 2011 trademark amendment act on plain packaging of tobacco products which, among other things, provided for specific regulations regarding the impact of the plain tobacco product packaging act 2011 on the trademarks act 1995. Most importantly, there is nothing in Australian law that prohibits the registration of trademarks, thus enabling trademark holders to protect their trademarks from non-use actions arising from the implementation of the plain packaging act (World Health Organization, 2016).

Before going into more detail on the specific requirements of the act, there are some important points to note about the structure of Australian law. First, it is essential that the Australian Parliament, in the absence of a prior regulatory power to legislate for plain packaging to become effective. The second point is that, given that plain packaging has implications for Australian trademark law which is also contained in an act of parliament, the tobacco plain packaging act 2011 had to address the relationship between those two legal bodies.

On the third point it is that the delegation of authority to the Governor-General to make regulations ensures that by law Australia can adapt as many aspects of its law as circumstances dictate and without the need to seek the consent of Parliament. This flexibility is important considering the recourse to courts to challenge not only the plain packaging measure itself, but also the manner in which it is implemented. As

indicated in the description of the law referred to above, the Australian Plain Packaging Act applies both to the appearance of the products themselves and to their packaging for retail purposes, as well as to all categories of tobacco products (World Health Organization, 2016).

Plain packaging has also been implemented in Australia alongside existing tobacco control measures, as well as several new measures. A related measure included updating and enlarging health warnings to require that they cover 75% of the front of most tobacco packs, 90% of the back of cigarette packs and 75% of the back of other tobacco packages. Tax increases were also imposed in April 2010, including a 25% increase in the sales tax on tobacco, followed by increases in sales tax and customs duties equivalent to sales tax by 12.5% on 1 December 2013 and from September 2014 and 2015.

Another increase is scheduled for September 1, 2016. The government has also increased investments for anti-smoking campaigns, social marketing, and tougher penalties for smuggling crimes (World Health Organization, 2016). The figure below shows the historical context in which the simple encapsulation measure and those measures were implemented (see Figure 6).

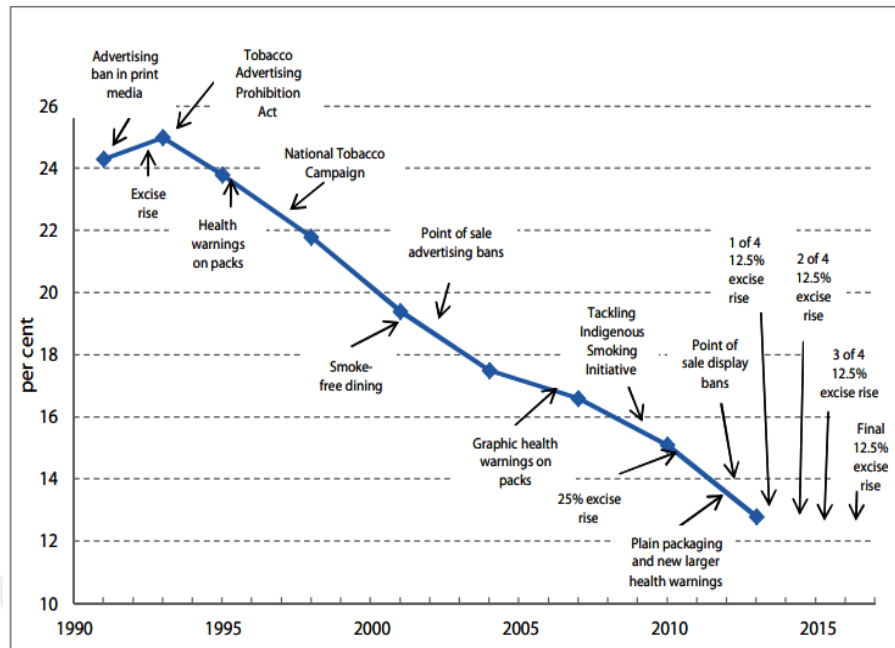


Figure 2.6. Smoking prevalence rates among adults 14 years of age or older, and implementation of key tobacco control measures from 1990 to 2015 (World Health Organization, 2016).

The Australian Government has published guidelines on enforcement of plain packaging regulations in Australia (Australian Government Department of Health, 2012), which outline key features of Australia's approach to a range of tobacco products and provide a means by which laws are more accessible and understandable. Figures 5 and 6 show the requirements set out in one such manual for the front and back of the packet of cigarettes, while Figure 7 shows the applicable requirements for the same cigarette set out in another such manual (see Figures 7, 8, and 9).

CIGARETTE PACK – FRONT

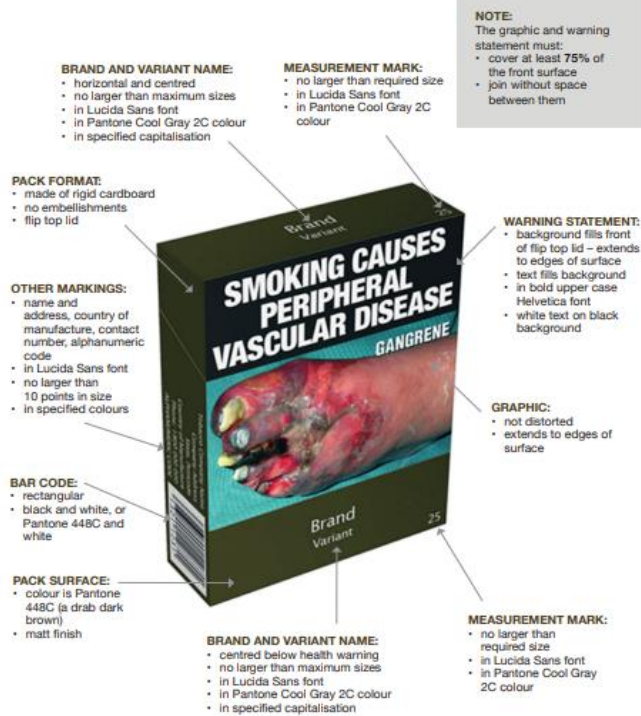


Figure 2.7. Specific requirements for the front of the cigarette pack (Australian Government Department of Health, 2012).

CIGARETTE PACK – BACK

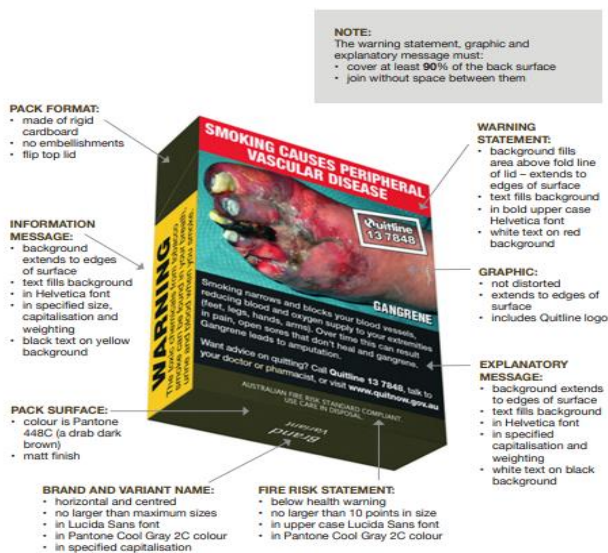


Figure 2.8. Specific requirements on the back of a pack of cigarettes (Australian Government Department of Health, 2012).

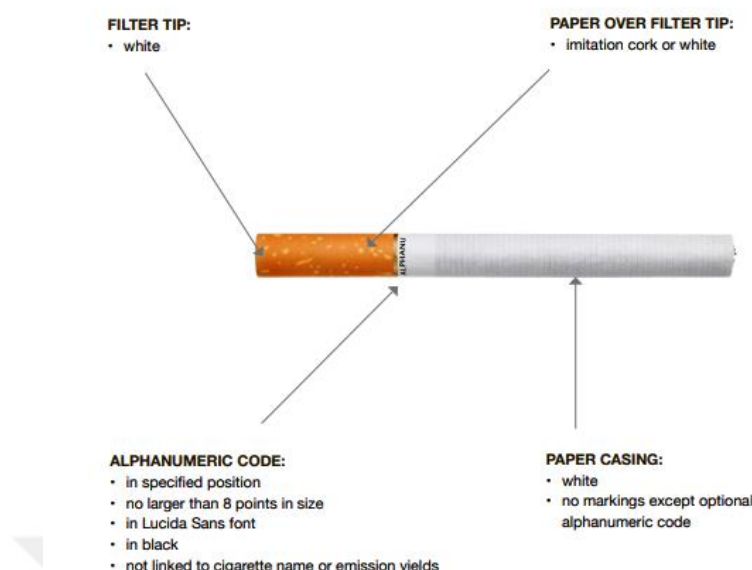


Figure 2.9. Specific requirements for a cigarette (Australian Government Department of Health, 2012).

2.3. SMOKING IN IRAQ

Iraqi markets abound with dozens of types of cigarettes that enter the country in various official and unofficial ways, and are sold in the capital, Baghdad, and other provinces. Many observers point out that the majority of these cigarettes are not subject to examination and quality control to ensure their quality, countries of origin, and their compliance with health safety conditions. Reports indicate that Iraqis spend more than a million dollars a day to buy cigarettes, at a time when the competent authorities are trying to control their income and legalize them by increasing taxes and customs tariffs. Iraq used to depend for its internal consumption on the manufacture of cigarettes in local tobacco factories before 2003, as they were sold under the supervision of the competent authorities and with strict control. However, since the American invasion, the country has become an open market for the entry of cigarettes without control or scrutiny.

The level of the reasons for the spread of the phenomenon of smoking in Iraqi society is high compared to the hypothetical average, and this is a result of the exceptional events that Iraq is going through that affected all segments of society, especially youth and women, and in all psychological, social, political and economic aspects that made

all members of society, including children and women, need to work in order to make a living. As a result of the difficulty of obtaining work and the provision of the simplest necessities of life for themselves and others, and the existence of free time and their impact on globalization and the rift in society, they resort to smoking in order to spend their free time, forget their worries and move away from reality (Khamas, 2019, pp. 953-954).

As a result of the latest changes that Iraq has witnessed, especially after 2003, this is what led to the spread of this phenomenon among the groups of Iraqi society, especially among young men and women alike. Also, cafes have spread widely in the capital, Baghdad, and in all governorates, and have become a threat not only to adult males, but also have spread among females, adolescents, and children. Almost no cafe or recreational club is devoid of hookahs or places designated for smoking, especially in high-end areas, as it has become a feature that reflects sophistication in The Iraqi society looked in spite of the danger of this phenomenon to society (Khamas, 2019, p. 956).

3. SELECTED SAMPLES

Although many countries have begun to apply simple packaging to cigarette packs, Iraq is so far from its application that the government is unable to prevent the entry of imported tobacco products through unofficial methods. Even the cigarettes that are entered through the official methods lack awareness images of the dangers of smoking, and there are many of them that are limited to the presence of health warnings on their packaging in the size of a small line on the side. There are a few of them that display health warnings inside a large square on the front face that covers only about 20% of the cover surface, while it is seen attractive colors and designs covering cigarette covers.

Government measures are limited to raising taxes on cigarettes, and this would lead to raising the prices of cigarettes. On the other hand, it does not reduce the smoker's addiction and does not lead to reducing his spending on cigarettes. It leads to the exact opposite, as the addicts' spending on cigarettes will increase. The cigarette case cover plays the role of a silent promoter who promotes himself and that tobacco companies spend a lot of money to show the cigarette case cover attractive and charming appearance because it is an important factor in attracting new smokers from young people.

In Iraq, due to weak government measures to prevent the spread of smoking and weak control over tobacco companies, it is noted that Iraqi youth are in direct confrontation with the temptations of smoking and the attractive forces of cigarette packages specially designed to attract them. These designs give a clear message of how wonderful smoking is, and with a lot of television advertisements and sponsorship campaigns for sports competitions and cultural activities that tobacco companies carry out to promote their products, it is difficult to resist smoking, especially in adolescence and youth.

Therefore, government intervention is required to protect young people from the danger of smoking and addiction in the future. It is known that addiction to smoking is one of the habits that is difficult to get rid of, so it is better to treat it before it occurs by preventing young people from being attracted to smoking and not creating a desire

for them to try smoking. To achieve this, it is necessary to know and identify the means and tools that tobacco companies use to influence and attract young people, and among these means is the attractive design of cigarette pack covers.

This necessitates the necessity of studying and analyzing the cigarettes spread in the Iraqi markets and understanding the way they affect the Iraqi youth. In order to complete the picture of the effect of these designs on cigarette covers, the nature of Iraqi youth must be understood in terms of their preferences and choices, the factors that influence these choices, and what is the main factor in choosing this type of cigarette over others. Plain packaging is the solution that has been used to reduce the spread of smoking in developed countries, as it addresses and fights the attractive forces caused by the attractive design of the packaging of cigarette packs. And this is by design as well, but in a negative way that repels consumers and new smokers from seeing a pack of cigarettes.

To understand how Iraqi youth interact with plain wrap, it can be compared it with the behavior of young smokers in Turkey after applying the plain wrap system, given that Turkey is neighboring Iraq and has a common Islamic cultural proximity with the Iraqi Islamic culture. Smoking rates decreased among young people in Turkey after the campaign launched by the Turkish government to combat smoking, the latest of which was the application of simple packaging on cigarettes. So, can Iraq apply a similar design to cigarette packaging, and what is the extent to which Iraqi youth accept this packaging?

In this chapter, a detailed outline of the research methodology used in this work was presented, which included a field survey to identify the most common types of cigarettes in Iraq. After that, a group of them were selected and analyzed in terms of shape, dimensions, and colors used in their design, in addition to the flavors added to them and the warning phrases of the dangers of smoking. An electronic questionnaire was also prepared containing a set of questions aimed at understanding more about Iraqi smokers and the factors that influence their choice of the type of cigarettes they use.

In this work, a field survey was conducted for a number of cigarette shops in the Iraqi markets, in addition to a group of smokers to identify and identify the different types of cigarettes that are widely consumed among smokers. A specific group of cigarettes has been identified, and the covers of the selected cigarette packs, which are more common and widespread in the Iraqi local markets, have been studied. The colors used, the size and shape of the box were analyzed, in addition to the materials, designs and flavors added to each of the selected samples, in addition to studying the educational images or health warnings on the packaging and the extent of the difference between them and the simple packaging boxes applied in Turkey, for example.

An electronic questionnaire was also conducted for a number of Iraqi youth to find out the age stage from which smoking started, and what were the reasons that prompted them to smoke in addition to the main motive that encouraged them to smoke for the first time, and does the design of the cigarette case cover affect their choice of the type of cigarettes they consume, and what is their opinion of the packages Simple packaging boxes. Then the results from the questionnaire were analyzed.

A field survey was conducted for a number of local shops and Iraqi smokers, with 40 shops and more than 150 smokers. As for the shops, they were divided into three sections according to the standard of living of the regions in Baghdad, namely: the high-end areas, with 10 shops in the areas of Mansour, Adhamiya, Karrada, Harthiya and Yarmouk. Medium areas with 15 stores in Zayouna, Qadisiyah, Al-Saydiya, Al-Waziriya and Al-Amriya. Poor areas with 15 stores in the areas of Dora, Al-Bayaa, Al-Ghazaliya, Al-Mashtal, and Bab Al-Moadham. They were asked about the most common and best-selling cigarettes.

As for the smokers, they were chosen randomly from different ages and from the same areas above, and in order not to take much of their time, they were asked only two questions, namely: What type of cigarettes do you use? Why did you choose him over others? Through the field survey, the following types of cigarettes were identified for study, taking into account their frequent use and the availability of many types with a slight gradation in price, as they were arranged from the highest price to the lowest, and in each type they were arranged from the strongest effect to the least, namely:

1. Swiss Morlboro cigarettes, which are of two types, gold and silver.
2. There are 3 types of British Kent cigarettes: comfortable, nano click, and nano Kent.
3. Esse It comes in three types, namely black, silver, and change.
4. Oscar It comes in three types, namely, Oscar Nano Press Blueberry, Oscar Nano Red, and Oscar Nano Silver.

3.1. ANALYSIS OF THE SELECTED SAMPLES

3.1.1 Marlboro:

Two types of Marlboro cigars have been chosen: gold and silver. There are many types of flavored Marlboro cigarettes, but the most common ones in Iraq are gold and silver. In general, Marlboro cigarette wrappers are similar in the design of the outer packaging, but there is a difference in color that indicates each type or flavor. There are also differences in the size of the package in some types, in addition to the difference in the size of the cigarette itself. Most of them, including the gold and silver types, share a health warning with the phrase: Smoking is a major cause of cancer, lung diseases, and heart and arterial diseases, in the size of a small font at the bottom of the front cover in Arabic and English, with a phrase for adults only on both sides in Arabic and English, each language on one side. Both types are made in Türkiye.

The cover of gold Marlboro consists of a rectangular box that opens from the top. Its height is 89 mm, its width is 55 mm, and its thickness is 24 mm. The original Marlboro cigarette designs bore the colors white and gold, and these colors are used to indicate the type. The box bears the logo of the global parent company Philip Morris, in addition to the name 'Marlboro' in large size on the front and back of the box, and underneath it there is the name of the brand in gold.

On one side of the box in small font, it bears the words 'tar 6 mg, nicotine 0.6 mg', in addition to a diagram showing the shape of the filter. The case has a smooth texture, but there are areas of different textures that can be noticeable, such as the company logo, the Marlboro name, and the alternating gold and white stripes. The cigarette itself, it is white and bears the name 'Marlboro Gold' in gold. The length of the cigarette is 83 mm and its diameter is 9 mm (see Figure 10).



Figure 3.10. Cover of Morlboro Gold cigarettes front and back of the cover (the researcher).

As for the silver type, its cover consists of a rectangular box that opens from the top. Its height is 89 mm, its width is 50 mm, and its thickness is 21 mm, as it is smaller in size. It has an original Marlboro design in silver and light sky color to indicate the type. It also contains the logo of the parent company, Philip Morris International, with the name Marlboro in large font size on the front and back of the box, with the name of the type of silver touch below it. On one side, in small font, there is a phrase ‘tar 3 mg, nicotine 0.3 mg, and there is no diagram showing the shape of the filter. The texture of the cover is soft, but there are some places with a different texture that can be felt, such as the company logo, the name Marlboro, and the alternating silver and sky lines. The cigarette itself is white in color and contains the name Marlboro Silver in silver on the filter, which is white with a silver stripe. Its length is 83 mm, and its diameter is 7 mm, so it is thinner than the first type.

3.1.2. Kent

Three types of Kent cigars were chosen: Comfortable Kent, Nano Click Kent, and Nano Kent. There are many types of flavored Kent cigarettes, but the ones that are widely spread in Iraq are the above types. In general, Kent cigarette wrappers differ in the design of the outer packaging, as each type has a different design and color. This

variation in color and design represents each type or flavor. There are also differences in the size of the pack in some types, in addition to the difference in the size of the cigarette itself. Most of them, including the three types, have in common the presence of a health warning in small font size on one side of the cover in Arabic and English, and on the other side the phrase ‘for adults only’ on both sides in Arabic and English as well. All types are made in Türkiye as well.

Comfortable Kent its cover consists of a rectangular box that opens from the top. Its height is 87 mm, its width is 56 mm, and its thickness is 23 mm. The cover has a distinctive design and a completely soft texture. The white color covers most of the cover area, with a number of colors used in writing the type of cigarette. The name of the Kent company is written in a different font, as this type of design is used to highlight the name.

The presence of the British and American tobacco group logo on one side. There is also a phrase ‘click switch refresh’ on the back panel in blue on a silver space on the back panel of the cover, along with the Kent company logo, which is in the form of an operation button, as in electrical and electronic devices. The same logo also appears on the top of the cover, in red, and this indicates the presence of a capsule inside the filter that can be crushed to give fresh breath and less odor upon use.

On one side, in small font, there is a phrase ‘tar 5 mg, nicotine 0.4 mg’ under the health warning ‘smoking is a major cause of cancer, lung disease, and heart and arterial disease’. The cigarette itself is completely white in color and contains the name Kent in gray with the company logo in dark blue that identifies the location of the capsule that can be crushed when starting use. Its length is 83 mm, and its diameter is 8 mm (see Figure 11).



Figure 3.11. Kent Comfortable cigarette case cover, front and back of the cover (the researcher).

‘Nano click Kent’ As shown in the above figure, its cover consists of a rectangular box that opens from the top. Its height is 86 mm, its width is 56 mm, and its thickness is 13 mm. The cover has a distinctive design and a completely soft texture. The black color covers most of the cover area, with the silver color writing the type of cigarettes, the name of the Kent company. In addition to the violet color in the upper part of the front of the cover, in the middle of which is the company's logo, to indicate the presence of a crushable capsule for the fresh breath, which gives its location in the cover the shape of a smiling child's face or a singing canary bird, which is drawn schematically in a darker shade of purple.

Also, when opening the package, the phrase ‘low odor’ can be noticed, indicating the small size with less smell. It is also noted that there is a British and American tobacco group logo on one side with the phrase ‘tar 4 mg, nicotine 0.4 mg’ in small font size, while on the opposite side there is a health warning phrase ‘smoking is a major cause of cancer, lung disease, and cardiovascular disease’. There is also more than one gray phrase on the back of the cover, which is the phrase ‘Click for fresh’, in addition to the

Kent mark that indicates the crushable capsule with the phrase comfortable filter plus, as well as the phrase 'low odor'.

As for the cigarette itself, it is white in color and contains the white Nano Click name on a dark brown stripe, with the Kent name along the filter, in addition to the operating mark indicating the Kent company in blue, which locates the crushable capsule, 83 mm long and 6 mm in diameter (see Figure 12).



Figure 3.12. Nano Click Kent cigarette pack cover, front and back of the cover (the researcher).

Nano Kent, as shown in the figure above, its cover consists of a rectangular box that opens from the top, its height is 86 mm, its width is 56 mm, and its thickness is 13 mm. The cover features a special design and a non-smooth texture in the part covered in black, while its texture is smooth in the part covered in gray. The gray color extends across the top of the cover in a triangular shape covering his head, with the letter 'K' from Kent's name designed to indicate the number one. The number one is clearly visible at the bottom of the front and is also placed at the top and bottom alongside the name Kent.

The cover features a distinctive silver design, and most of the writing on the cover is printed in this color as well. Upon opening the pack, the phrase 'low odor' can be seen to indicate the small size and less odor of the cigarette. There is a British-American Tobacco Group logo on one side next to the phrase 'tar 1 mg, nicotine 0.1 mg' in small font size, while the opposite side bears the phrase health warning indicating that smoking is a major cause of cancer, lung disease, and heart and arterial diseases.

Gray phrases also appear on the back of the cover, including the phrase 'Flavor Plus Triple-Core Filter', which indicates that the filter is designed with three separate sections, in addition to the phrase low odor. As for the cigarette itself, it is white and bears the name Kent in black. There are small black dots on the filter that form a triangle showing the tip of the letter 'K' in Kent's name. The filter is distinguished by the presence of a silver ring at its beginning. It is noted that the filter consists of a hollow primary part. The length of the cigarette is 83 mm, and its diameter is 6 mm (see Figure 13).



Figure 3.13. Nano Kent cigarette case cover, front and back of the cover (the researcher).

3.1.3 Esse

Three types of Esse cigars were selected: black, change, and silver. There are many types of flavored Esse cigarettes, but the ones that are widely spread in Iraq are the above types. Esse cigarette packaging has nearly similar designs for the packaging with the different colors used, as each type has a different color that represents the flavor used. There are also differences in the size of the package in some types, in addition to the difference in the size of the cigarette itself. The three types share a health warning in small font size on one of the front cover fronts in English. All selected brands are made in Korea. Esse Black, as shown in Figure 7, its cover consists of a rectangular box that opens from the top. Its height is 87 mm, its width is 57 mm, and its thickness is 13 mm.

The cover has a distinctive design and a completely soft texture, the black color covers most of the cover area, with a silver stripe on the side. The front end is completely black with a silver-colored side stripe. The silver color is also used in writing the name of Esse Black and the phrase “Super Activated Carbon Filter” to indicate the efficiency of the filter used. There is also a health warning phrase ‘Smoking is a major cause of

cancer, lung diseases, and cardiovascular diseases’ in English only and in small font size.

There is also the phrase ‘tar 4 mg, nicotine 0.4 mg, as for the rest of the sides of the cover, there is only the name Esse Black, and this includes the back side as well. As for the cigarette itself, it is completely white in color and contains the name Esse Black in black on the filter. It is 84 mm long and 6 mm in diameter (see Figure 14).

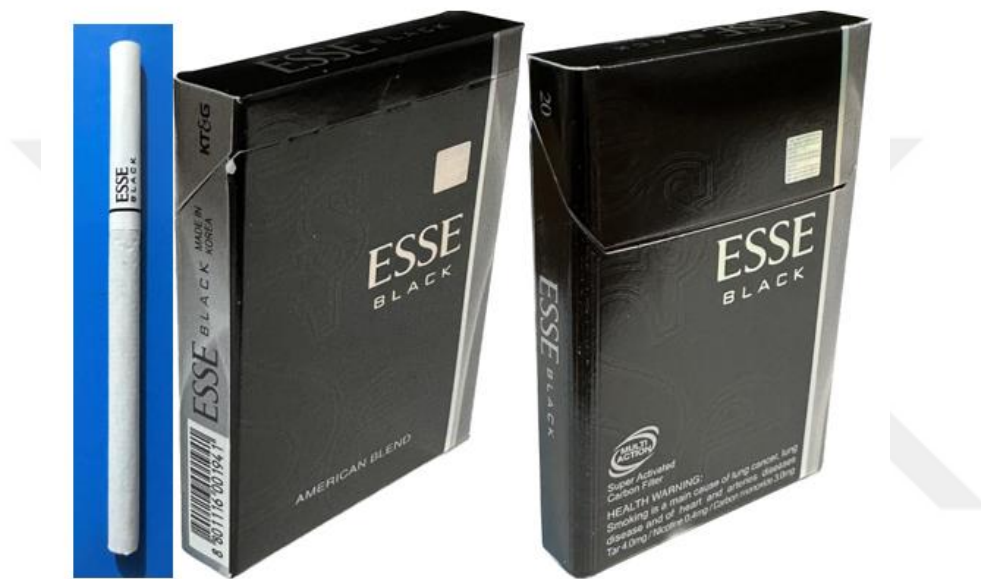


Figure 3.14. Esse Black cigarette case cover, front and back of the cover (the researcher).

Esse Change As it appears in the figure above, its cover consists of a rectangular box that opens from the top. Its height is 103 mm, its width is 57 mm, and its thickness is 13 mm. It is longer than the first type. The cover has a distinctive design and a completely soft texture. The blue color and its gradations cover most of the cover area, with the use of white in writing. The front end, which is blue in color, contains a small ball in the form of a white and blue glow, to highlight it visually, and symbolizes the presence of a crushable capsule in the filter with the phrase ‘Pop it fresh, feel the change’ to indicate that this capsule gives a different and refreshing flavor.

Also, the phrase ‘The First Ultra Slim Cigar with Creative Capsule’ indicates that the box contains a very thin cigar. There is also a health warning phrase ‘smoking is a

major cause of cancer, lung diseases, and cardiovascular diseases’ in English only and in small font size. There is also a phrase ‘tar 4 mg, nicotine 0.3 mg, the amount of nicotine is slightly less than the first type and contains the same tar. As for the rest of the sides of the cover, there is only the name Esse change.

The background contains the same phrases as the front end, except for the health warning phrase. As for the cigarette itself, it is completely white in color and contains the name Esse in dark blue with a change in black along the filter. There is also a blue ball on the filter with two arrows towards it to indicate the location of the shatter able capsule. It is 100 mm long and 6 mm in diameter. It is a long cigar when compared to other types, even the filter is long (see Figure 15).



Figure 3.15. Esse change cigarette case cover, front and back of the cover (the researcher).

Silver Esse, as shown in the above figure, its cover consists of a rectangular box that opens from the top. Its height is 87 mm, its width is 57 mm, and its thickness is 13 mm. The similarity with the first type. The cover has a distinctive design and a completely soft texture, the gray color covers the entire cover area, with a thin silver stripe on the side. The front end is completely gray with a silver side stripe.

The silver color was also used to write the name Silver Esse and the phrase ‘Super Activated Carbon Filter’ to indicate the efficiency of the filter used. There is also a

health warning phrase ‘smoking is a major cause of cancer, lung diseases, and heart and arterial diseases’ in English only and in a small font size, as well as there is a phrase ‘tar 1 mg, nicotine 0.1 mg’ the least of the three. As for the rest of the cover, there is only the name Silver Esse on it, and this includes the backend as well. As for the cigarette itself, it is completely white in color and contains the name Silver Esse in silver on the filter. Its length is 84 mm, and its diameter is 6 mm. The similarity with the first type (see Figure 16).



Figure 3.16. Esse silver cigarette case cover, front and back of the cover (the researcher).

3.1.4 Oscar

Three types of Oscar cigars were chosen: Nano, Blueberry, Nano Red, and Silver, due to their wide distribution in Iraq. In general, the packaging of Oscar cigarettes has almost similar packaging designs, with different colors used, as each type has a different color representing the flavor used. There are also differences in the size of the pack in some types, in addition to the difference in the size of the cigarette itself, and there are those that contain a capsule that can be crushed to give a distinctive flavor and fresh breath.

The three types have in common the presence of a health warning in small font size on one side in Arabic and English. Oscar Nano Press-Blueberry, its cover consists of a rectangular box that opens from the top, its height is 86 mm, its width is 57 mm, and its thickness is 13 mm. The black color covers most of the cover area, with a dark purple ball with purple radial lines extending from it to indicate the presence of a breakable capsule that gives a berry flavor, as written on the front 'Blueberry.'

There is also the name Oscar and the word Nano in grey. The front is similar to the back of the cover. On the sides was written, in small font, the health warning 'Smoking is a major cause of cancer, lung and heart diseases, and on the other side was written 'tar 4 mg, Nicotine 0.4 mg.' The name Oscar was written at the top and bottom, with a purple ball drawn. The cigarette is completely white in color and contains the name Oscar in silver along the length of the filter, with a ring shape representing the purple-flavored capsule, and Nano Press is also written on the front of the filter. Its length is 84 mm, and its diameter is 6 mm (see Figure 17).



Figure 3.17. Oscar Nano Press Blueberry cigarette case cover, front and back of the cover (the researcher).

Oscar Nano Red, as shown in the above figure, its cover consists of a rectangular box that opens from the top, its height is 86 mm, its width is 57 mm, and its thickness is 13 mm. Here, the similarity with the previous type can be seen in terms of dimensions. The white color covers most of the cover area, with two areas in red on the sides, inside

which is written in silver Oscar. Below it is written Nano Red on both the front and back surfaces to indicate the type. The texture of the cover differs in these red areas of the cover, which are grainy and differ in terms of texture from the previous type. There is a big difference in the color coordination of the Oscar Nano Red cover with the Oscar Nano Press-Blueberry type, as well as there is a health warning phrase in English only at the bottom of the front panel in light silver font and small font size.

This phrase was not noted in the previous type on this site but was on the side of the cover. As for the sides of Oscar Nano Red, the phrase 'tar 3 mg, nicotine 0.3 mg' was written in small font using a light gray color on the white part of the side. It makes it difficult to notice, while it's clearly noticed the name Oscar in silver color on a red part of the sides with a large font size, which makes it easy to notice. The cigarette is completely white in color and contains the name Oscar in red along the filter. Nano is written on the front of the filter in red as well. Its length is 84 mm, and its diameter is 6 mm (see Figure 18).



Figure 3.18. Oscar Nano Red cigarette pack cover front and back of the cover (the researcher).

Oscar Nano Red, as shown above, its cover consists of a rectangular box that opens from the top, its height is 86 mm, its width is 57 mm, and its thickness is 13 mm. Here, the similarity with the previous two types can be noticed in terms of dimensions. The

light gray color covers most of the cover area, with two areas in dark gray color on the sides, inside which is written in silver Oscar, and written below it is Nano Silver on both the front and back surfaces to indicate the type. The texture of the cover differs in these areas of the dark gray color of the cover, which are grainy. Also, it is noted that there is a great similarity in the design of the Nano Silver cover with the Nano Red cover, and the different colors used, which indicate the content of tar and nicotine present in them.

There is also a health warning phrase 'smoking is a major cause of cancer, lung diseases, and cardiovascular diseases' in Arabic and English at the bottom of the front panel in light silver font and small font size, which differs in terms of content from those found in Oscar Nano Red, which were only in English. On one of the sides of the Oscar Nano Silver was written in small font and in black the words 'tar 1 mg, nicotine 0.1 mg, and the name Oscar was written in silver on the dark gray part of the sides in large font, making it easy to notice. The cigarette is completely white in color and contains the name Oscar in silver along the filter. Nano is written on the front of the filter in silver as well. Its length is 84 mm, and its diameter is 6 mm (see Figure 19).



Figure 3.19. Oscar Nano Silver cigarette case cover, front and back of the cover (the researcher).

3.2. THE ELECTRONIC AND FIELD QUESTIONNAIRE

An electronic and field questionnaire was prepared that includes a set of limited-answer questions to know the behavior of young Iraqi smokers and to understand their preferences and choices and the factors that affect these choices and what is the main factor in choosing this type of cigarette over others, in addition to knowing the effect of design in encouraging smoking. The first group of questions seeks to classify the age groups of the Iraqi participants in the questionnaire in terms of current age and smoking duration.

The age group of the participants in the questionnaire started smoking, how many packs of cigarettes they smoke per day, and whether they consider themselves addicted to smoking or not. The second group of questions looks at the choices and preferences of smokers who participated in the questionnaire, and whether they depend in their choices on flavor or design when choosing the type of cigarettes, they use. Also, these questions search because encouraged smoking for the first time. Was it family or friends, or could it be design and its attractive powers?

The third and last group looks more precisely for the effect of design on smokers' choice, and the role of design in showing off to others the type of cigarettes a smoker

uses. Also, whether the unattractive design had a role in reducing the attractiveness of young people to smoking, and which is more effective in choosing the type of cigarettes used by smokers, the design or the price of a pack of cigarettes. Also, a picture of a sample of simple packaging used in cigarette packaging in Turkey was shown, and an inquiry was made about the possibility of applying this type of packaging in Iraq, which helps to enhance understanding of the effect of packaging design on current smokers, as well as preventing new smokers from being attracted to smoking (see Table 1).

No	Questions	Highest	Average	Lowest
1	How old are you?	39 - 30	29 - 20	Up 40
2	How many years have you been smoking?	More than 10 years	1 year ago	2 or 3 years ago
3	Are you addicted to smoking?	Between	Yes	No
4	How many packs of cigarettes do you smoke per day?	Half a package	Two or more packages	One package
5	How old were you when you started smoking?	14-20	21-30	31-40
6	What kind of cigarettes do you prefer?	flavorless	-	with flavour
7	What prompted you to smoke?	friends	cigarette design	family
8	Do you think that the beautiful design of cigarettes helps smoking?	Yes	Possible	No
9	Do you think that the design of attractive	Yes	Possible	No

	cigarettes helps young people to show off in front of others?			
10	Do you think that cigarettes that do not contain distinctive designs prevent young people from smoking?	Yes	Possible	No
11	If unattractive designs are put in place and contain frightening warning pictures of some malignant diseases, does this help you to quit smoking?	Possible	No	Yes
12	When you started smoking, did you choose cigarettes according to:	Design	-	flavour
13	Do you think that the distinctive and beautiful design of cigarette packs is a dangerous factor in attracting young people to smoking?	Yes	Possible	No
14	Which attracts you more about cigarettes, design or price?	Design	-	Price
15	Turkey put scary pictures on cigarette packs to prevent young people from smoking, do you support that in Iraq? This is one of	Yes	Possible	No

	the cigarette packs in Türkiye			
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Table 3.1. Sample questionnaire questions that were asked to young smokers electronically and in the field (the researcher).



3.3. RESULTS OF THE ANALYSIS OF SELECTED SAMPLE COVERS

In this chapter, detailed results of the cigarette packaging for the four selected samples were presented. The focus was on diagnosing the key design elements and promotional phrases that have contributed to the spread of these types of cigarettes in Iraq. These samples are used by cigarette companies to attract, mislead, and deceive smokers into continuing their smoking habits and to make them a means of attracting new smokers. Through the analysis of the selected sample covers and by concentrating on the deceptive designs, phrases, and messages employed by global companies to lure smokers, the results for these selected samples were discussed.

3.3.1. Marlboro

Marlboro cigarettes have achieved global popularity, not just in Iraq. This widespread fame has made the Marlboro brand highly recognizable, especially due to its exceptionally distinctive packaging design, which sets it apart from the designs of other cigarette brands. Even among the various types of Marlboro cigarettes, the packaging design remains consistent, with only the color changing to indicate the type and the amount of tar and nicotine it contains. Therefore, Marlboro cigarette boxes have become objects of prestige due to their broad fame and unique design.

In addition, the price of Marlboro cigarettes in Iraq, while not the highest, is higher than that of many other cigarette brands. It is also the most expensive among the selected samples in the research. According to the field survey conducted, in addition to the field research that categorized areas based on socioeconomic status into three categories: affluent, middle-class, and lower-income, using Marlboro cigarettes in middle-class and lower-income areas is considered a means of flaunting and distinguishing oneself among young smokers.

By observing the colors used on Marlboro cigarette packaging, it can be noted that colors are utilized to convey the level of tar and nicotine. For example, the light sky-blue color, paired with light silver, is used for Marlboro Silver Touch, which contains 3mg of tar and 0.3mg of nicotine. This color combination is also used for Marlboro Gold, which has 6mg of tar and 0.5mg of nicotine, and so on with the red color, which contains higher levels of tar and nicotine. This use of colors is a misleading technique

employed by most companies, including Marlboro, to entice and attract smokers indirectly by conveying that the light sky-blue color is less harmful, while the red color has a strong effect, and gold is average. This creates the idea that the gradient in tar and nicotine percentages may appear healthier or less harmful when using lower tar or nicotine content cigarette types.

Furthermore, the contrast in dimensions between the overall box size or the size of the cigarette itself is used to send indirect messages to smokers. Using a smaller-sized pack, like Marlboro Silver Touch, suggests it is less harmful to smokers than Marlboro Gold, which is larger in size. This is an attempt to entice smokers into switching to a different type of cigarette rather than quitting smoking altogether.

Therefore, dimensional contrast is one of the design tricks used by companies to attract and mislead young smokers. The contrast between the font size used for writing the Marlboro brand name in its various types and the font size used for health warnings, as well as the colors used for each, is another design technique used in Marlboro cigarette packaging. The brand name Marlboro, written in a very large font size with a textured appearance, can be found on the front and back of the package, occupying most of the top and bottom surfaces of the cover. It cannot be seen from the sides, as most people hold the cigarette pack from the sides, so the Marlboro name stands out and can be seen from all remaining angles. This is one of the design tricks used to make the Marlboro name visible to others who are not cigarette users.

In contrast, the health warning can only be found in one place, at the bottom of the front face, in a very small font size with a smooth texture that does not stand out or appear clearly. The small font size is also visually uncomfortable and tiring to read. These are design tricks to direct the visual focus of consumers towards the Marlboro name and away from the health warning. Overall, Marlboro employs various design techniques to attract and manipulate consumers, especially young smokers.

3.3.2. Kent

Kent cigarettes are widely popular in Iraq and globally. According to the field survey conducted, there are three main types of Kent cigarettes commonly used in Iraq. This popularity can be attributed to the various flavors they offer, catering to different tastes among smokers. Kent cigarettes stand out due to their diverse cover designs, unlike Marlboro cigarettes that have a single design theme. Each Kent flavor has its unique packaging design.

Additionally, some Kent cigarette types contain a crushable capsule, which provides a refreshing flavor when crushed, as promoted by the marketers. This feature has also contributed to their popularity among Iraqi youth. The use of colors in Kent cigarette packaging is not standardized across all varieties but is employed selectively. For example, the Kent Comfortable variety predominantly uses white in its packaging. It incorporates a small red circle around the letters 'on' in the word 'comfortable,' resembling a power button symbol commonly found on remote controls or electronic devices. This is intended to indicate the presence of a crushable flavor capsule in the filter, effectively promoting it.

As mentioned earlier, Kent cigarettes are promoted based on their different flavors, appealing to a wide range of tastes. The crushable capsule is also emphasized with a blue color and large font size on the front cover, with a suggestion of liquid flavor that will be released when crushed within the filter. Regarding the dimensional contrast, the size of the cigarette pack or the cigarettes themselves is used to indirectly communicate that smaller-sized cigarettes are less harmful.

The Kent Comfortable pack is larger, with dimensions of 87mm in height, 56mm in width, and 23mm in thickness. The cigarette measures 83mm in length and 8mm in diameter. In contrast, the Nano Click Kent and Nano Kent packs are smaller, with dimensions of 86mm in height, 56mm in width, and 13mm in thickness. The cigarettes themselves are also shorter and narrower, measuring 83mm in length and 6mm in diameter. This contrast implies that Nano Click Kent and Nano Kent are less harmful to smokers than Kent Comfortable, potentially enticing smokers to switch to a different type rather than quitting altogether.

Furthermore, the contrast between the font size used for the Kent company name and the health warning text, as well as their respective positions on the packaging, is a common design tactic. Kent company name is prominently displayed in large font size at the front of the pack, making it easily visible from various angles. In contrast, the health warning is positioned on the sides, lacks prominence, and features a small font size, which can be less noticeable and visually less taxing to read. In conclusion, Kent cigarettes have gained popularity in Iraq due to their diverse flavors, varied packaging designs, and clever use of design elements to appeal to a wide range of consumers, especially among the youth.

3.3.3. Esse

Esse cigarettes are widely distributed in Iraq and known globally. According to the field survey conducted, there are three main types of Esse cigarettes commonly used in Iraq. This popularity can be attributed to their affordability compared to the previous samples, Marlboro, and Kent. Additionally, they offer multiple flavors that appeal to a variety of smokers. The non-flavored types have a consistent packaging design with color variations depending on the type. On the other hand, flavored varieties containing a crushable capsule feature a different packaging design.

It's also worth noting that all the Esse cigarette types prevalent in Iraq are slim in size, suggesting that Iraqi smokers are inclined towards smaller-sized cigarettes. The colors used on Esse cigarette packaging generally convey the level of tar and nicotine in each type. For example, the color silver dominates the entire packaging of Silver Esse, which has 1mg of tar and 0.1mg of nicotine. These light colors are used to indirectly convey a message to smokers that it is less harmful. In contrast, the completely black packaging of Esse Black, with 4mg of tar and 0.4mg of nicotine, signifies a high tar and nicotine content. Here, the use of dark colors indicates a higher level of harm.

Esse Change, with 4mg of tar and 0.3mg of nicotine, features a different packaging design with various colors. Dark blue represents the high tar and nicotine content, and

subtle shades of blue indicate flavored cigarettes with a crushable capsule. Expressions like 'refresh,' 'change,' and 'ultra-slim cigarettes' are used to encourage smokers to try a different type, emphasizing its thinness and the presence of the crushable capsule.

There are many types of Esse cigarettes, but the three prevalent types in Iraq are all extremely slim. This suggests that the use of dimensional contrast in the size of the pack or the cigarettes themselves is employed to send indirect messages to smokers that smaller-sized cigarettes are less harmful.

The packaging dimensions of Esse Black and Silver are slim, with heights of 87mm, widths of 57mm, and thicknesses of 13mm. The cigarettes themselves measure 84mm in length and 6mm in diameter. In contrast, Esse Change has a longer pack with dimensions of 103mm in length, 57mm in width, and 13mm in thickness, while the cigarettes are 100mm long and 6mm in diameter. Although the cross-sectional area of the cigarettes is the same, the difference in length makes them appear slimmer, especially with the addition of the ultra-slim cigarettes phrase on the packaging. This is a deceptive tactic used by Esse to make their cigarettes look slimmer than other types, enticing smokers with the promise of less odor and less harm, along with the presence of a crushable capsule that provides a refreshing and unique flavor.

Like other cigarette companies, Esse uses font size contrast, especially with the health warning message on the pack. This is a common design technique in cigarette packaging. It's evident that a very large font size is used when writing the name Esse in shiny silver compared to the very small font size in white used for the health warning. As for the placement, the name 'Esse' is prominently displayed in large font size on all sides of the pack, while the health warning is found in only one place, at the bottom of the front side, where it doesn't stand out or appear prominently. The use of a small font size is visually less taxing to read, and this is one of the design tricks used to make the Esse brand name easily visible and visually appealing, especially with the use of distinct colors, font styles, and writing methods.

3.3.4. Oscar

Oscar cigarettes are widely distributed in Iraq and known globally. According to a field survey, there are three main types of Oscar cigarettes commonly used in Iraq.

This popularity can be attributed to their affordability compared to the first two samples. It's also worth noting that all three prevalent types in Iraq are small-sized cigarettes, and the word 'Nano' is used in the packaging of all three to indicate their small size. This suggests that Iraqi smokers are drawn to smaller-sized cigarettes, as indicated by the survey.

One of these types is flavored and contains a crushable capsule that releases a refreshing flavor when crushed. In terms of packaging design, the non-flavored types have a consistent design with color variations depending on the type. The flavored varieties with a crushable capsule feature a different design that highlights the capsule with a different color, depending on the flavor.

The colors used on Oscar cigarette packaging generally convey the level of tar and nicotine in each type. For example, silver and gray dominate the entire packaging of Oscar Nano Silver, which has 1mg of tar and 0.1mg of nicotine. These light colors are used to indirectly convey a message to smokers that it is less harmful. In contrast, the Oscar Nano Red, with 3mg of tar and 0.3mg of nicotine, uses white and red on the packaging to signify a higher tar and nicotine content.

Oscar Nano Press-Blueberry, with 4mg of tar and 0.4mg of nicotine, features a different packaging design with various colors. Black is used to indicate the high tar and nicotine content, while dark purple represents the flavor in this type. The shiny silver color is used for writing the name 'Oscar' in all varieties.

Oscar cigarettes are similar to Esse cigarettes in that all prevalent types in Iraq are slim in size. The packaging dimensions are 86mm in height, 57mm in width, and 13mm in thickness, with the cigarettes measuring 84mm in length and 6mm in diameter. The use of the word 'Nano' in the names of the three prevalent types in Iraq and its placement on the packaging, either individually or with a distinctive color, emphasizes the small size of the cigarettes, giving smokers the impression that these cigarettes are small and less harmful.

This is a misleading message to smokers, especially considering their low price compared to other prevalent brands in Iraq. All these factors contribute to the widespread use of these cigarettes in popular areas, aligning with the findings of the

field survey. Contrast is used in writing Oscar and the size of the health warning message, which is a common design technique in cigarette packaging. A very large font size is used when writing the name Oscar in shiny silver, compared to the very small font size used for the health warning. The placement of the name is similar to the style used in Marlboro cigarette packaging, where it is prominently displayed in large font size on the front and back of the pack.

The name 'Oscar' also occupies most of the surface of the packaging from the top and bottom, although it is not prominently displayed on the sides. This may be due to how smokers typically hold cigarette packs, covering the sides with their hands, ensuring that the name Oscar is visible from all remaining angles to other people who are not using the cigarette pack. This design technique makes the name Oscar easily visible and visually appealing to others who may be near the smoker but may not notice the health warning message, which is barely visible at less than one meter. This applies to all four studied samples of Oscar cigarettes.

3.4. THE DESIGN METHODS AND MARKETING PHRASES IN THE SELECTED SAMPLES

Through the analysis of the covers of selected cigarette samples widely spread in Iraq, it is evident that numerous design techniques and misleading phrases have been employed to attract smokers, both directly and indirectly. With the absence of strong regulatory oversight in Iraq, cigarette companies have left no space on the packaging unutilized for the promotion and advertising of their products, with the aim of enticing smokers. The design methods used to attract smokers can be summarized in the following table (see Table 2).

No.	Marketing Technique or Phrase	Use of Purpose
1	Varying font size for certain phrases on the packaging as in all selected samples	Highlighting a specific phrase or name, such as the company name, over other phrases like health warnings on the packaging.
2	Variation in the placement of certain phrases on the packaging, such as the front, back, or sides as in all selected samples	Emphasizing a specific phrase or name, such as the company name, at the expense of other phrases like health warnings on the packaging.
3	Using bright and dull colors for writing certain phrases and names on the packaging as in all selected samples	Highlighting a specific phrase or name, such as the company name, over other phrases like tar and nicotine content on the packaging.
4	Using light colors on the packaging for some types and dark colors for others of the same cigarette company	Making cigarettes with lower tar and nicotine content appear less harmful and less impactful with light colors.
5	varying the size of the packaging or cigarette between different types of the same cigarette company	Making smaller-sized cigarettes appear less harmful with less smoke and odor.
6	Using a crushable capsule in the cigarette filter and indicating it on the packaging as in some Kent, Ice, and Oscar types	Giving the impression to smokers that the cigarette provides a refreshing taste and, consequently, less annoyance to others when smoking.
7	In some cigarette types e.g., Oscar, using the phrase Nano with the product name on the front of the packaging with a different color and medium-sized font	Expressing the small size of the cigarette, leading the smoker to believe it is less harmful and produces less smoke for non-smokers nearby.
8	In some cigarette types e.g., Ice, using the phrase 'the first ultra-	Expressing that the cigarette is ultra-slim, leading the smoker to believe it is less

	slim cigarette' on the front of the packaging	harmful and produces less smoke for non-smokers nearby.
9	In some cigarette types e.g., Ice, using the phrase 'super-activated carbon filter' on the front of the packaging	Making the cigarette appear to have an effective filter capable of protecting the smoker and giving them a sense of safety when smoking.

Table 3.2. The design techniques on cigarette packaging used to attract smokers (the researcher).

Design in general, and cigarette packaging design in particular, is an art and a message crafted by the designer with their ideas and style. Through it, they can convey a message to the recipient or the end consumer, who is the smoker in the case of cigarette packaging. This style can influence the smoker by affecting their emotions and feelings, directing them towards the desired goal by giving them the impression that the product aligns with their aspirations and desires.

The recipient can read and interpret this message according to their thoughts, and they may be influenced by the design either directly through their conscious perception or indirectly through their subconscious awareness. Cigarette companies implement numerous ideas and techniques to attract smokers, aligning with the smokers' desire for continued smoking but with less harm or less obtrusive odor. Without effective regulation on these companies in Iraq, individuals are exposed to various enticing forms of smoking and are confronted with comprehensive systems aimed at delivering their products to everyone. This ensures that the visual presence of these products is ubiquitous and persistent, guaranteeing the continuity of their consumption.

3.5. THE RESULTS OF THE ELECTRONIC QUESTIONNAIRE

It has become evident that the age group ranging from 20-40 years has been addicted to smoking for approximately 10 years or more. When measuring this time period, which extends from 2003 and beyond, it is noticeable that cigarette packs and the cigarettes themselves initially underwent distinctive and attractive design changes. In their early stages, these products moved towards unique design after companies had previously focused solely on the quality of cigarettes and flavors, neglecting the packaging and the outward appearance of the cigarettes. When aligning this period, it

coincides with around 2003, marking the time when tobacco companies entered Iraq with full force and expansion.

The companies that entered Iraq after 2003 differ in their designs compared to the older companies that had metal cigarette boxes or plain boxes lacking distinctive designs like Sumer, Ashur, and others. These newly-entered companies distinguished themselves with highly attractive designs that contributed to the increased smoking rates in Iraq. This is affirmed by the types of cigarettes smoked by Iraqi youth, most of which or all are from foreign companies known for their unique and captivating designs, such as Marlboro, Esse, Mac, Kent, Dunhill, Oscar, and others.

The survey results have shown that the highest percentages are for non-addicted smokers, meaning that most of those who chose the phrase ‘attractive design’ are in alignment with having either moderate addiction or minimal addiction. These findings suggest that non-addicted smokers prefer cigarettes with distinctive and beautiful designs when they initially start smoking. They make choices that differ from addicted smokers who opt for attractive and distinctive designs to a lesser extent.

This is indicative that the design serves as an initial enticement that lures young people into smoking. Gradually, the design of cigarette packs and the cigarettes themselves become less significant compared to flavor and quality. Hence, it can be said that beautiful packaging design primarily appeals to weaker smokers, whereas for those addicted to smoking, flavor comes first before design (see Figure 20). Therefore, if the issue of enchanting cigarette pack design is addressed with less allure and effectiveness, it can keep young people away from the initial temptation, ultimately leading them away from smoking altogether.

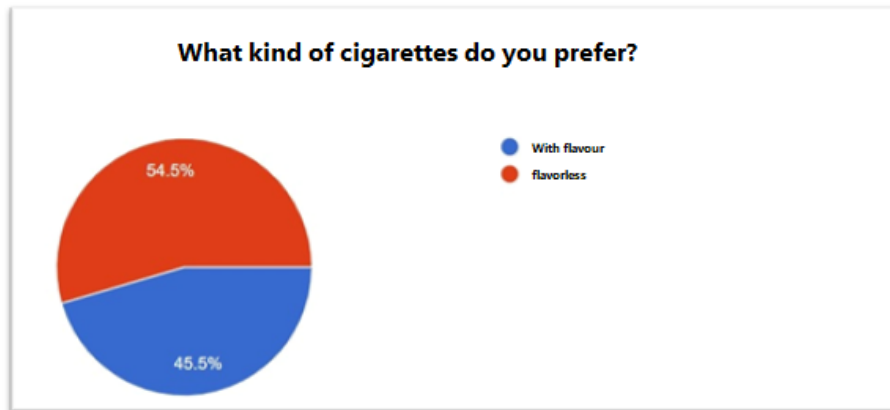


Figure 3.19. This percentage illustrates the importance of flavor for addicted smokers compared to young individuals who are still at the beginning of their smoking experience (the researcher).

Smokers who consume one pack of cigarettes or less daily choose their cigarettes based on attractive and beautiful packaging, unlike addicted smokers who choose cigarettes based on distinctive flavors and actually smoke more than one pack a day. These indications suggest that smokers at the beginning of their smoking experience prefer cigarettes with captivating designs, even though they know that the enchanting design on these packs doesn't necessarily mean a high-flavored and delightful taste. They view cigarettes as a form of display to others, which is why they do not smoke more cigarettes as addicted smokers do due to the inferior taste.

They are actually influenced by the aesthetics of distinctive cigarette packaging, but in the end, they will forsake the charm of design and resort to the charm of flavor and taste. It has been observed through the survey that companies focusing on distinctive packaging design do not pay the same attention to the flavor with the same level of design quality. This might be an intentional move to cover up the failure to create high-quality tobacco flavors.

These companies target non-addicted young people and do not aim at addicted smokers. This can be evidenced by the choice of the age group 14-20 years in response to the question indicating the age at which they started smoking, with a rate of 45.5%, which is the highest percentage among the choices (see Figures 21 & 22).

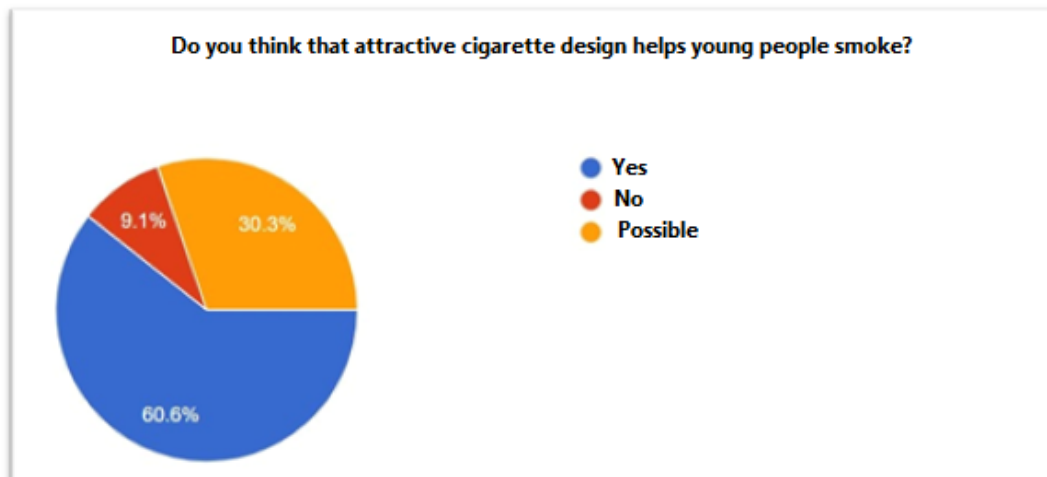


Figure 3.20. This percentage confirms that young people take advantage of the distinctive and attractive design of cigarettes to show off in front of others, and therefore they do not realize that they have fallen victim to the design and smoking (the researcher).

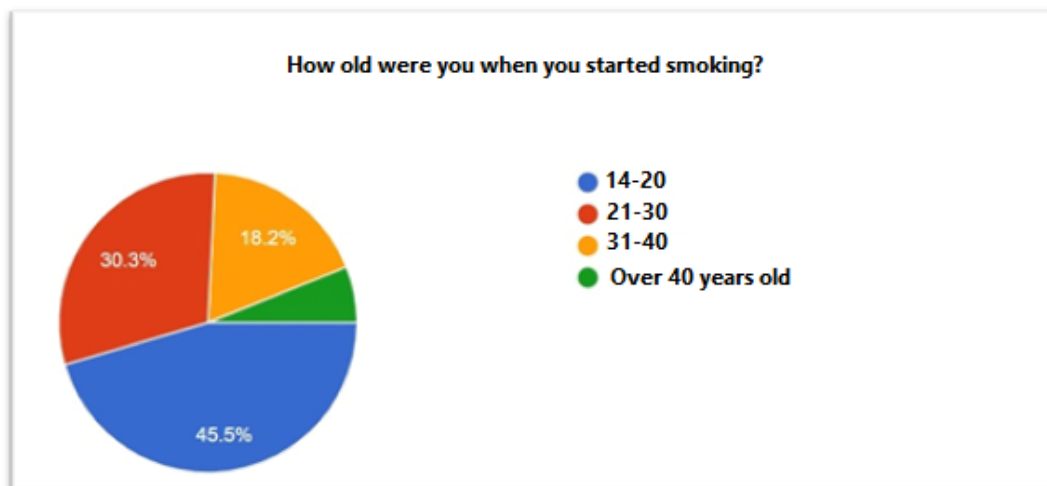


Figure 3.21. This percentage indicates that young people between the ages of 14 and 20 have started their smoking career for the first time, and this percentage corresponds to their choice of packages bearing distinctive and beautiful designs, in contrast to addict (the researcher).

As for the question regarding the motivation that led young individuals to become addicted smokers or heavy smokers, friends were chosen more often than family, and this percentage has an important implication (see Figure 23). Smokers who selected 'family' as the motivation for smoking preferred flavor over design. This suggests that young individuals who followed in their family's footsteps in smoking were not

swayed by the aesthetics of cigarette packaging design. In this case, this type of person cannot be easily persuaded to quit smoking.

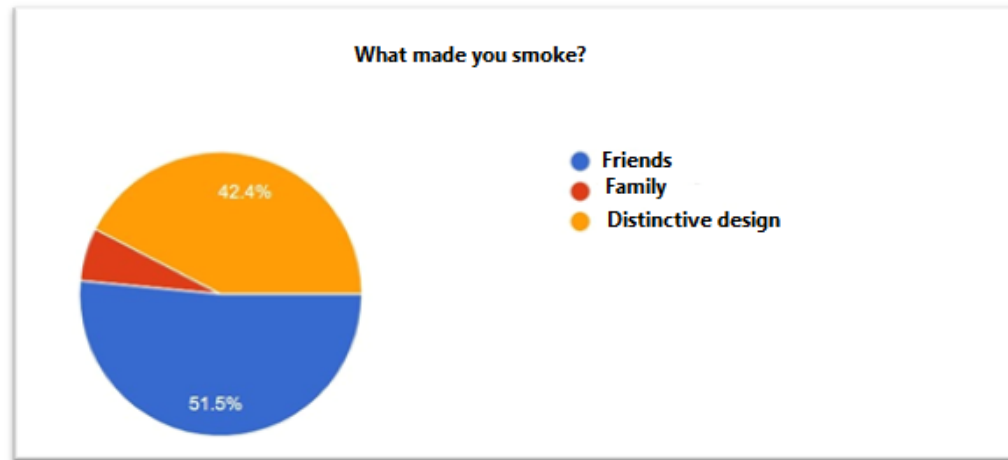


Figure 3.22. This percentage indicates that friends and the distinctive design of cigarettes are the main motivation for making young people smokers, and the smoking friends themselves were deceived by the design before they became smokers. So, smoking in both cases (the researcher).

On the other hand, the highest percentage was for friends being the primary reason or motivation for making young people smokers, and consequently, the distinctive and beautiful packaging design was chosen. These individuals were genuinely captivated by the enchanting design of cigarettes, just as their friends were before them, and they make up the majority. If the design on cigarette packaging is addressed, this percentage can gradually decrease. The noteworthy result is that the choice of distinctive design as a motivation for smoking was 42.4%, coming after the choice of friends. So, in both cases, whether the young person is swayed by the captivating design of cigarettes or by their smoking friends, the smoker in both scenarios is a victim of design.

Many companies have adopted the slim design of cigarettes, giving them a distinct appearance that differs from the thicker variety. This design has also led many smokers to believe that slim cigarettes are less harmful than others. Survey percentages indicated that young smokers aged between 14-40 prefer slim cigarettes, with a percentage exceeding 78% (see Figure 24).

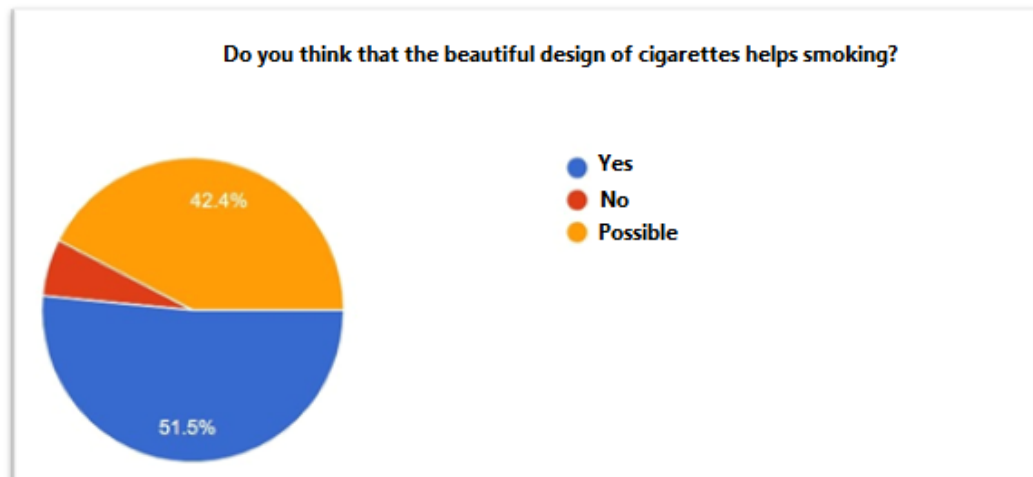


Figure 3.23. The majority believe that the distinctive design of cigarettes helps young people smoke, and this percentage confirms the negative side of the design that companies exploit to attract the largest number of young people towards smoking (the researcher).

This percentage also aligns with young smokers who are still in the early stages of smoking or have been smoking for over 10 years; they prefer slim cigarettes over thicker ones. Additionally, the word 'possible' was chosen by 42.4% in the belief that the distinctive design of cigarettes contributes to smoking. This percentage is sufficient to confirm that young people are swayed by the external appearance of cigarettes without considering their health risks in the future.

On the other hand, a percentage of 42.4% indicates that design cannot be a factor in making young people smokers, compared to 30.3% who chose 'maybe' that design could be a factor. This percentage varies from the previous percentages, suggesting that most young people chose this percentage because they do not realize that they are actually victims of the enchanting design of cigarettes (see Figure 25). When a similar question was asked with a narrowed and two-choice answer, design was chosen by a higher percentage, as in the question: Do you choose cigarettes based on design or flavor?.

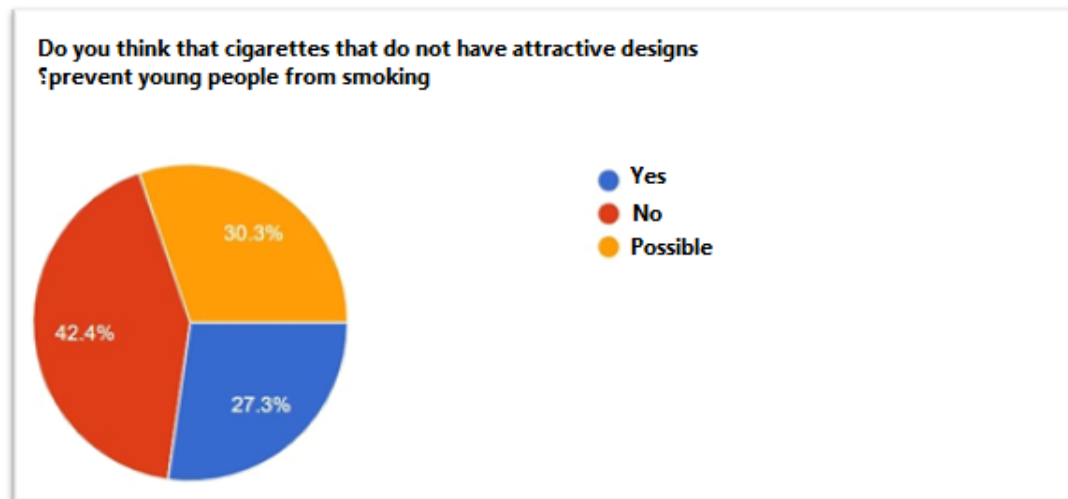


Figure 3.24. This percentage indicates that many smokers believe that cigarettes without distinctive designs cannot prevent young people from smoking. This percentage includes young people who have become addicted to smoking and find it difficult to quit (the researcher).

Design was chosen by 57.6% (see Figure 26). Iraqi youth at the beginning of their smoking journey are not familiar with the specific flavors of cigarettes. For this reason, they tend to choose cigarettes based on the enchanting design of the packaging without feeling the trap. Most of them smoke in secret, so they are unable to openly seek advice regarding flavors and quality. Therefore, they resort to choosing their favorite packaging design without revealing to their families that they have become smokers.

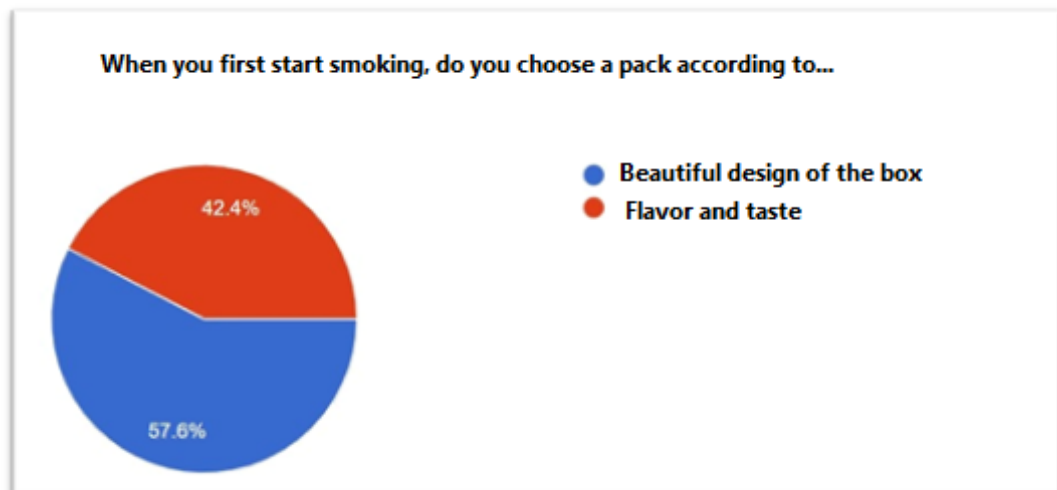


Figure 3.25. This question was formulated with limited options, and it is a question that expresses the responses of the human subconscious mind. When the choice is limited in this way, the subconscious mind chooses the answer according to the internal truth that may be unknown to the person himself (the researcher).

Most young smokers who are addicted to smoking eventually realize that design plays a significant role in attracting young people to smoking, but this awareness often comes too late for them. After becoming addicted and gaining experience with different cigarette brands and flavors, they later come to realize that tobacco companies that rely on distinctive cigarette designs rather than flavors are the ones that made them addicted (see Figure 27). They understand that they have fallen victim to design, and they also believe that young people who are still in the early stages of their smoking journey can be saved by adopting the methods used in Turkey and Australia for cigarette packaging (see Figure 28). These methods involve standardized packaging with gruesome images of smoking-related diseases that might occur in the future. Interestingly, these percentages align remarkably, as if confirming that adopting Turkey's approach to cigarette regulation is the optimal solution for saving young people in the future.

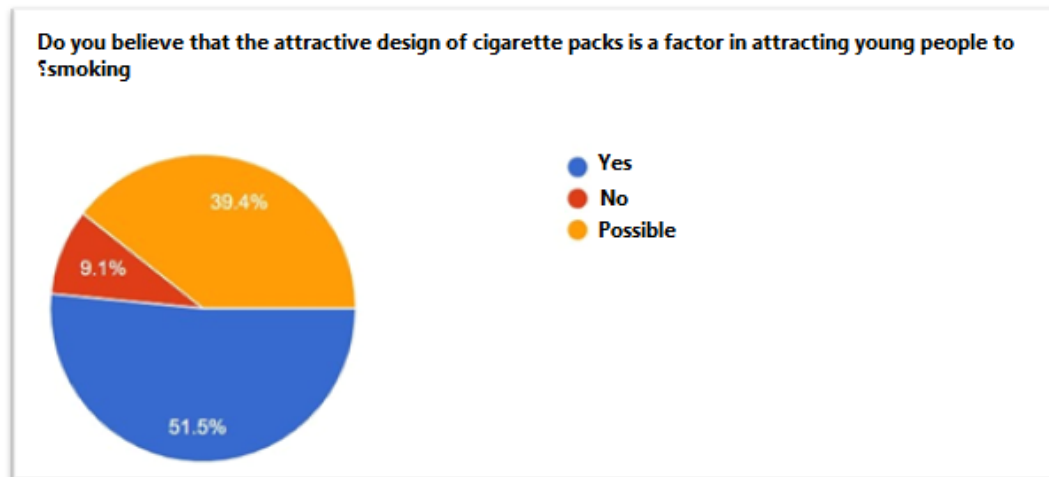


Figure 3.26. The majority believe that the enchanting design of cigarette packs carries a negative aspect despite the aesthetics it holds in other matters. These individuals believe that the design helps attract young people to smoking (the researcher).

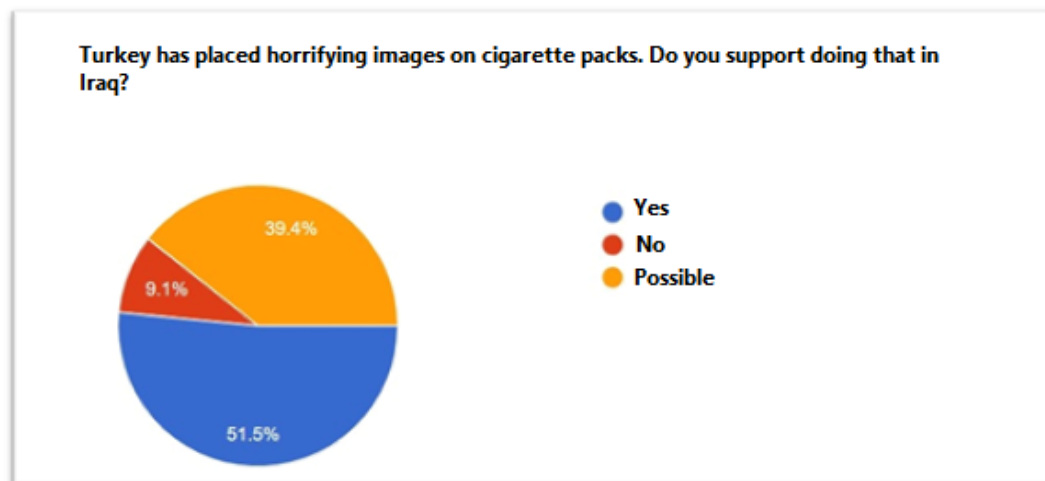


Figure 3.27. These percentages confirm that smokers themselves want to adopt Turkey's approach to dealing with cigarette design, which involves placing warning images of some diseases caused by cigarettes (the researcher).

Despite the economic and financial aspect being very important in the daily life of the Iraqi individual, the price of cigarettes is not as important to them compared to the distinctive design of the cigarettes (see Figure 28). The survey percentages indicated this, with a high percentage estimated at 75% preferring to choose cigarettes based on their design rather than the price. This can be observed in practice when the price of a beautifully designed pack reaches \$3, while there are cigarette packs that cost only 50 cents with the same flavor but with unattractive design. A field tour was conducted in the Iraqi markets, where it was noticed that many of the best-selling cigarettes have

distinctive designs despite their higher prices and ordinary flavor. At the same time, there are types of cigarettes that rank at the bottom of the sales list despite having the same flavor as those with distinctive designs.

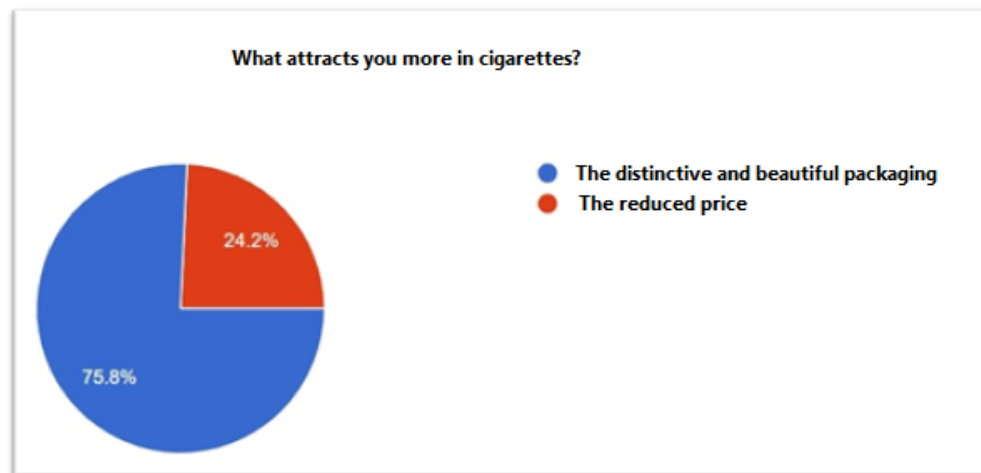


Figure 3.28. This percentage indicates that Iraqi youth prefer cigarettes with distinctive designs despite their higher prices or the flavor they carry (the researcher).

Finally, through the survey percentages, it has been confirmed that young smokers in Iraq have been and continue to be victims of the attractive designs on cigarette packs that emerged after the occupation of Baghdad in 2003. It appears that the Iraqi governments since 2003 have not realized the danger of this, nor have they addressed the increasing problems of smoking rates as Turkey, Australia, and some other countries have done. It is hoped that this study will be a starting point to save young people from the aesthetics of designs that are being exploited in the opposite way.

Design, despite its beauty and usefulness in various fields, cannot be positive at all when it comes to cigarettes. The Iraqi government can standardize cigarette packaging by placing images of people suffering from serious and frightening diseases. This way, individuals cannot carry such gruesome images with them, and they cannot show off those terrifying designs, especially with young people aged 14-30. On the other hand, the government should also impose strict control on the quality of cigarettes, as attractive designs often hide poor-quality cigarettes, especially those designed to catch attention.

4. CONCLUSION

This study has drawn multiple academic conclusions, as it was conducted with the objective of refuting the prevalent hypothesis in Iraqi society that the surge in the number of smokers in Iraq is solely attributed to the challenging social and economic conditions experienced by the country during the modern war era. The findings, however, revealed a significant influence of tobacco companies on the proliferation of smoking culture in Iraq.

The data and analysis demonstrated that tobacco companies effectively utilized design and art aesthetics in crafting cigarette products, contributing to the attraction of young individuals through visually appealing cigarette packs and enticing flavors. The visual impact and allure of these packs emerged as primary factors encouraging young people to engage in smoking.

The study also highlighted that young individuals turn to smoking in their early stages of life for the purpose of showcasing and boasting, subsequently evolving into a habit of intensive smoking, with a preference for cigarettes of moderate price and distinct flavors. This analysis underscores the paramount importance of marketing and advertising strategies employed by tobacco companies in shaping smoking behaviors within society. In summary, the study posits that smoking prevalence in Iraq cannot be solely ascribed to social and economic factors; rather, it necessitates acknowledging the robust influence of marketing and design strategies implemented by tobacco companies to promote their products.

Furthermore, there is an endeavor to leverage the state's capabilities to emulate certain practices carried out by various countries, including the neighboring country, Turkey. These nations actively pursue measures to restrain tobacco companies concerning design and enforce stringent conditions for affixing warning labels on cigarettes, a regulatory aspect currently absent in Iraq. This study revealed the importance of marketing and design in shaping smoking behaviors in Iraqi society. Tobacco companies relied on precise strategies to exploit emotions and attractive appearances in promoting their products, which contributed to satisfying the desires of young people and making the smoking process more attractive.

Cigarette packaging in Iraq is diverse and includes many distinctive and captivating designs that have become a form of self-expression for the individuals who carry them. Through a person's cigarette pack, it is possible to gauge their financial status, social standing, or even the psychological pressures they may have experienced in the past. This has made cigarette packaging an important factor in attracting new smokers and sustaining the prevalence of smoking. When considering ways to reduce the spread of smoking, cigarette packs and their impact are among the most critical issues that must be studied, analyzed, and mitigated.

Analyzing this issue in Iraq reveals that health regulation on cigarette companies is nearly nonexistent, which explains the wide variety of products these companies offer and their presence in the local Iraqi markets. Selecting Baghdad, with its high population density, as a study sample and dividing it based on the living standards of each city—rich, middle-class, and popular—provided a comprehensive and realistic picture of the types of cigarettes prevalent in the local markets within these strata.

Through the study and analysis of the selected samples' packaging, along with the electronic survey of Iraqi smokers, it was possible to identify the design techniques used by companies to influence young people. Additionally, it shed light on the choices and preferences of smokers that play a role in how susceptible they are to the designs created by tobacco companies to attract and perpetuate smoking. The following conclusions were reached:

1. The absence of health regulation on cigarette companies has allowed them to use the outer packaging of cigarette packs to attract both new and existing smokers.
2. There are various types and brands of cigarettes in Iraq, some with high, medium, or low levels of tar and nicotine, some with various flavors, some slim and ultra-slim, and some with high or low prices. This diversity caters to the needs and preferences of many smokers across different income levels.
3. The use of contrasting font sizes between the company name and the health warning on the packaging is a common strategy employed by companies to highlight the name clearly in contrast to the health warning.
4. The strategic placement of company names, types, marketing slogans, or the

presence of unique flavors on the packaging's prominent location, with health warnings relegated to less visually accessible areas of the packaging, is a technique used to draw attention to the attractive aspects.

5. Color manipulation in packaging design is a common strategy to direct visual attention toward marketing phrases that appeal to smokers. For instance, vibrant colors may be used in the company name, type, marketing slogans, or the highlighting of unique flavors. Additionally, bright colors may be used for certain cigarette types, while darker colors may be used for others from the same cigarette company, creating the impression that they contain less tar and nicotine and, therefore, have less harm and impact on smokers.
6. The production of small-sized cigarette packs and ultra-slim cigarettes aims to make them appear less harmful, with less smoke and odor, which encourages smokers to transition to these types. This aligns with the results of the field survey, which showed that most of the prevalent cigarettes in Iraq are small-sized packs and ultra-slim cigarettes, indicating that this design approach has a significant influence on Iraqi smokers. This corresponds well with the results of the electronic survey.
7. The use of crushable capsules in cigarette filters, highlighted on the packaging as in some Kent, Esse, and Oscar cigarette varieties, makes smokers perceive the cigarette as refreshing and less bothersome to those around them when smoked.
8. Some cigarette brands use misleading phrases on the packaging, such as Oscar, which used the term 'Nano' with the product name on the front cover, accompanied by a different color and medium-sized font to signify the cigarette's small size. These phrases suggest to smokers that using these types of cigarettes is less harmful and produces less smoke and odor, thus providing a sense of security during smoking.
9. In the early stages of smoking initiation, smokers are attracted by cigarettes with captivating designs and colors. However, as addiction develops, smokers tend to choose cigarettes based on flavors that suit their personal taste. This is because young smokers, at the beginning of their smoking journey, are unfamiliar with cigarette flavors. Therefore, they tend to choose cigarettes

based on the attractive design of the packaging.

10. The multicultural Iraqi society may not differ significantly from Turkish society in responding to the idea of plain packaging for cigarettes. A significant percentage of smokers believe that design plays a significant role in encouraging smoking. Likewise, no less than the first percentage of smokers prefer the idea of plain packaging in reducing smoking rates in Iraq if implemented.



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