Encouraging Ethical Behaviour Through Design:

A design process

Mallaa A. Alamoudi

A thesis submitted to the Faculty of Graduate Studies in
partial fulfilment of the requirements for the degree of:

Master of Design

York University

Toronto, Ontario

June 2016

Abstract

The phrase *social responsibility* appears with the word *design* because of the visual power of design to publicize information and knowledge. *Design and social responsibility* is a controversial topic in the filed of graphic design because some designers prefer to stay neutral toward social topics around them while other designers encourage utilizing the visual power of design to solve and promote social issues for the purpose of change. Above all, *Design and social responsibility* is usually limited by three areas: green design, designing for charitable organizations and reframing from designing for companies that either through the process or from their final product do harm to people. In my design work, supported by the investigation of the operational terms of the problem, the articulation of the research question and objectives, the introductory sketching phase, the visual research, the design approaches and the user testing feedback demonstrate a design process that can be utilized by others in the practice of design to be more socially responsible. The findings and outcomes of this research aim to create a practical guide for designers, design students and individuals interested in the filed of design and social responsibility.

Table of contents

List of Figures

Chapter One: Introduction

Definition of terms found in the introduction

Behaviour: "specific categories of actions people perform, what people do". [1]

Ethics: moral principles that rule an individual's behaviour.[2] Ethics are principles of behaviour based on what is morally good or bad.[3]

Conduct: the manner in which an individual behaves in certain places or situations.[4] The method in which an individual behaves in specific places or situations.[5]

    As a citizen of Saudi society, I have witnessed many situations where, in my estimation, individuals have behaved inappropriately. Also, I have noticed many circumstances of bad behaviour both toward me and to others around me. As an active citizen and designer, who has social responsibility, I have always asked myself: why do individuals behave badly? and how can graphic design participate in promoting good behaviour? These basic questions led to another series of more specific questions:

- What is behaviour,

- What is bad behaviour,

---

[1] Lyle Grant and Annabel Evans, *Principles of Behaviour Analysis* (New York: HarperCollins College Publishers, 1994), 2.

[2] Definition of *ethics* in English, *Oxford Dictionaries,* http://www.oxforddictionaries.com/definition/english/ethics?q=Ethics+ (Accessed on May 17, 2014).

[3] Simple definition of ethics, *Merriam Webster Dictionary,* http://www.merriam-webster.com/dictionary/ethic (Accessed on May 17, 2014).

[4] Definition of *conduct* in English, *Oxford Dictionaries,* http://www.oxforddictionaries.com/definition/english/conduct (Accessed on May 17, 2014).

[5] Simple definition of conduct, *Merriam Webster Dictionary,* http://www.merriam-webster.com/dictionary/conduct (Accessed on May 17, 2014).

- What is good behaviour,

- Who defines what is good and what is bad behaviour,

- Why should graphic design be socially responsible, and

- How can graphic design be an initiator of good behaviour?

I have conducted preliminary investigations to set the ground work to answer these questions. In general, behaviour defines the character of individuals; effective or ineffective; successful or unsuccessful. Also, behaviour generates feelings between individuals such as hate or love. Behaviour affects interactions between people and the environment around them.[6] However, I found that in most general, philosophical and psychological sources, good and bad behaviour usually appears together with the words: ethics, morals and codes of conduct. This led to another series of questions:

- What is ethics,

- What are morals, and

- What are codes of conduct?

In order to answer these questions, ethics, morals and codes of conduct were explored in detail to find similarities and differences between the terms. This exploration was also useful in providing a good picture about individual insights on behaviour, resulting in the second stage of the research which was defining in operational terms what exactly is the problem. As a designer,

---

[6] Ibid., 1.

I believe that investigating and exploring a topic before designing visuals is essential to understanding the scope and detail of a problem before creating effective solutions.

Chapter Two: Phase1 (finding operational terms of the problem)

Definition of terms found in this phase

Cultural anthropology: A discipline that focuses on the exploration and understanding of the Other. [7]

Social status: Positions an individual can hold in society.[8]

Social roles: Behaviours related to social status.[9]

GCC: Gulf Cooperation Council for Arab States of the Gulf. The union consists of six countries: Kingdom of Bahrain, Kuwait, Oman, Qatar, Kingdom of Saudi Arabia and United Arab Emirates.[10]

Social media: A means of interaction among people in which they create, share and/or exchange information and ideas in virtual communities and network[11]

Islam: A monotheistic religious Muslim faith regarded as revealed through Muhammad as the Prophet of God[12]

---

[7] James Birx, 2006., *Encyclopedia of Anthropology* (Thousand Oaks: Sage Publications, 2005), 150.

[8] Ibid., 151

[9] Ibid.

[10] " List of GCC countries, Gulf countries," *DubaiFAQs,* http://www.dubaifaqs.com/list-of-gcc-countries.php (Accessed on March 20, 2016).

[11] "Social Media Overview," *Office of Communication and Marketing,* http://communications.tufts.edu/marketing-and-branding/social-media-overview/ (Accessed on March 20, 2016).

[12] "Definition of *Islam* in English," *Oxford Dictionaries*, http://www.oxforddictionaries.com/definition/english/islam?q=Islam (Accessed on March 20, 2016).

Arabic: Semitic language of the Arab spoken by people in Middle East and North Africa[13]

Shura Council: Represents one of the ruling methods in Saudi Arabia. It act as a very important decision making body. Regardless to the system of monarchy, the authorized persons in the council take into consideration the options of many other elite groups.[14]

Cultural anthropology: A discipline that focuses on the exploration of others.[15]

Negative reinforcement: Identified with orders and threats such as: do, do not, and you could be next.[16]

Positive reinforcement: An event that is dependent on a behaviour and causes that behaviour to increase in strength.[17]

Jeddah: A seaport on the Red Sea coast of Saudi Arabia.[18]

Behaviour analysis: A field that concentrates on analyzing and changing human behaviour.[19]

Applied behaviour analysis: Focuses on the basis to resolve human problems. For example, how to encourage people to stop smoking or recycle waste materials.[20]

---

[13] "Definition of *Arabic* in English," *Oxford Dictionaries,* http://www.oxforddictionaries.com/definition/english/arabic?q=Arabic+ (Accessed on March 20, 2016).

[14] "About Saudi Arabia," *Ministry of Foreign Affairs,* http://www.mofa.gov.sa/sites/mofaen/ServicesAndInformation/aboutKingDom/Pages/KingdomGeography46466.aspx (Accessed on January 20, 2016).

[15] Ibid., 150.

[16] Ibid., 95.

[17] Ibid., 10.

[18] "Definition of *Jeddah* in English," *Oxford Dictionaries,* http://www.oxforddictionaries.com/definition/english/jeddah?q=Jeddah (Accessed on March 15, 2016).

[19] Ibid., 7.

[20] Ibid., 7.

In this section, I investigated a wide range of written codes of conduct in order to explore human nature and to understand good and bad behaviour. In my investigation, I have followed the traditional school of cultural anthropology that was used at the end of the 19th century and the beginning of the 20th century. In order to grasp and explain cultural practices of a society, anthropologists have to carefully observe the societal norms and participate within them. Anthropologists used to travel to the location where the study was to be conducted and learn the regional language. In their investigation, the demography of the area was taken into consideration. Aspects related to the history of the culture, the language, the political structure and the religious ideology were examined. Another focal point was the way that people relate and deal with each other in every day life, according to social status and roles, eg. how a mother deals with her children; how a leader governs their followers; and how a teacher manages their students. Observation and participation is known as *participant observation* method. There are no particular restrictions or instructions on how an individual could apply the *participant observation* method.[21]

I have chosen Saudi Arabia specifically as a case study, and not any other country in the GCC because I can apply the *participant observation* method as demonstrated by the school of cultural anthropology. I have observed and lived within Saudi society for almost 24 years. Although it can be argued that the social media revolution has blurred the physical boundaries of countries of the GCC it is beyond the scope of my experience to apply this method outside of

---

[21] Ibid., 150-152

Saudi. That said, I believe the results of this investigation may be relevant to these neighbouring regions for they share a common religion, language, and culture.

Before I started the investigation, I reviewed the demography of Saudi Arabia. The official religion is Islam. There are also non-Muslim citizens with differing religious beliefs which are officially recognized by Saudi society and government. The official language is Arabic. The government rules under the teachings and regulations of the Islamic religion. The social constitutions as set by the governments of the region advocate justice and equality to all. There is no bias regarding social income or status. Citizens are allowed to participate in the process of decision making through the Shura Council.[22] In response to current times, all governmental sectors and officials have websites and accounts on various social media platforms. In this way, it is believed that the social media platforms allow citizens, holders of Saudi nationality, and residents, holders of other nationalities other than Saudi, to participate by communicating their ideas and opinions. In theory, communication between citizens, residents and governmental sectors can be mediated through this government platform.

Because Saudi rules under the umbrella of Islam, the first source I chose to investigate was the holy book, the *Quran*. The *Quran* is the Muslim religious text, believed to be the word of God and prescribed by archangel Gabriel for the profit Muhammad. The *Quran* is considered to be a reference for all Muslims. The holy book gives guidance on different aspects of life such as: economy, marriage, custody, standards, morals, and good behaviour. These different aspects

---

[22] "About KSA, ruling system," *Saudi government,* http://www.saudi.gov.sa/wps/portal/saudi/aboutKingdom (Accessed on March 20, 2016).

are presented as a detailed guide in a clear and descriptive way. The main purpose of Islamic

religion is to obtain perfection of ones individual morals. Muslims, whether they are

conservative or liberal, are expected to behave according to the moral standard as set by the

religion.

In addition to the Quran, through researching documents made available to the public, I

found the *National Anti-Corruption Commission* of Saudi Arabia. The commission is a

governmental body and it focuses on enhancing integrity and fighting against corruption in all

public sectors. The commission also promotes equality, justice, honesty and transparency. The

first principle of the commission is to follow behavioural guidelines: "working in accordance

with the teaching of our faultless Religion of Islam in all our deeds and sayings, to be a role

model in our fortification for homeland against corruption, through morals and religious

values."[23] However, when I checked the website of the *National Anti-Corruption Commission*, I

found that the main focus of the commission is to report incidences of corruption rather than

promoting honesty, goodness and good behaviour. The general tone of the website is full of

negativity, threats, and punishment through the use of directive language.

Looking for other examples of governmental sources of codes of conduct, I checked

different governmental websites and found that they expect their followers, either employees or

citizens, to behave according to religious moral standards.

---

[23] *"Rules and regulations,"National Anti-corruption Commission,* http://www.nazaha.gov.sa/en/About/Pages/Rules.aspx (Accessed on March 20, 2014).

Following that, I looked at codes of conduct in different sectors outside of governmental sectors. In the samples that I analyzed, I found that there are no written codes of conduct available to the public. For example, the website of a Saudi bank named the National Commercial Bank has no professional code of conduct available on the bank website. Checking TD Canada Trust Bank, I found that they had a written professional code of conduct directed toward employees and the general public. I did a comparison between the availability of codes of conduct on the websites of the two banks twice: the first time in 2014 and the second time in 2016; the result was the same.

Correspondingly, I shifted to Western (or available) professional codes of conduct to expand my investigation. It's worth mentioning that my intention is not to impose Western culture or values onto eastern culture. The Western codes of conduct serve only as a guide, and to function as samples of codes of conduct made open to the public. Included in the study was 40 professional codes of conduct in different fields such as architecture, art and design, business and economy, education systems, engineering sciences, mass media and communication, medical services and medical sciences, political and public administration, and social sciences. In addition, 10 religious codes of conduct were reviewed.

Codes of conduct list:

1. Code of Conduct Ontario Society of Professional Engineers[24]

---

[24] "Code of Ethics," *Professional Engineers Ontario*, http://peo.on.ca/index.php?ci_id=1815&la_id=1 (Accessed on May 23, 2014).

2. National Society of Professional Engineers Code of Ethics [25]

3. The Association of Professional Engineers and Geoscientists of Alberta Code of Conduct [26]

4. The Institution of Mechanical Engineers Code of Conduct[27]

5. College of Professional Pilots of Canada Code of Conduct and Ethical Behaviour[28]

6. Code of Ethics for Registered Nurses[29]

7. Physician and the Ontario Human Rights Code[30]

8. Canadian Medical Association Code of Conduct[31]

9. College of Medical Laboratory Technologist of Ontario Code of Conduct[32]

10. Ethical Standards for the Teaching Profession (Ontario College of Teachers)[33]

---

[25] "Code of Ethics," *National Society of Professional Engineers,* http://www.engr.usask.ca/classes/GE/449/notes/Codes_of_Ethics_various_orgs.pdf (Accessed on May 20, 2014).

[26] "APEGBC Code of Ethics," *Professional Engineers and Geoscientists of BC,* https://www.apeg.bc.ca/getmedia/e8d858f5-e175-4536-8834-34a383671c13/APEGBC-Code-of-Ethics.pdf.aspx (Accessed on May 20, 2014).

[27] "Code of conduct - Institution of Mechanical Engineers," https://webcache.googleusercontent.com/search?q=cache:P5NduM4bmSgJ:https://www.imeche.org/Libraries/Membership/CodeofConductAugust2009.sflb.ashx+&cd=2&hl=en&ct=clnk&gl=ca (Accessed on May 20, 2014).

[28] "Code of Conduct & Ethical Behaviour," *College of Professional Pilots of Canada,* http://www.collegeofpilots.ca/code-of-conduct-public (Accessed on May 20, 2014).

[29] "Code of Ethics for Registered Nurses," *Canadian Nurses Association,* https://www.cna-aiic.ca/~/media/cna/page-content/pdf-fr/code-of-ethics-for-registered-nurses.pdf?la=en (Accessed on May 20, 2014).

[30] "Professional Obligations and Human Rights," *The College of Physicians and Surgeons of Ontario,* http://www.cpso.on.ca/policies-publications/policy/professional-obligations-and-human-rights (Accessed on May 20, 2014).

[31] "CMA Code of Ethics," *Canadian Medical Association,* http://policybase.cma.ca/dbtw-wpd/PolicyPDF/PD04-06.pdf (Accessed on May 20, 2014).

[32] "Code of Ethics," *College of Medical Laboratory Technologists of Ontario,* http://www.cmlto.com/images/stories/About_CMLTO/code_of_ethics.pdf (Accessed on May 20, 2014).

[33] "The Ethical Standards for the Teaching Profession," *Ontario College of Teachers,* https://www.oct.ca/-/media/PDF/Standards%20Poster/standards_flyer_e.pdf (Accessed on May 20, 2014).

11. Safe School Code of Conduct/ Ontario Ministry of Education/Parents Guide[34]

12. Code of Conduct and Ethics TD Canada Trust Bank[35]

13. Ontario Police Officer Code of Conduct[36]

14. A Guide for Ministers and Ministers of State[37]

15. Professional Practice of Artists[38]

16. Contraste's Artist Residency Program Jury's Code of Ethics[39]

17. Standards of Professional Practice in Graphic Design[40]

18. Canadian Phycologists Professional Code of Conduct[41]

19. International Sociological Association Code of Ethics[42]

20. Code of Ethics of the International Union of Biochemistry and Molecular Biology[43]

---

[34] "Safe Schools: Code of Conduct," *Ontario Ministry of Education,* https://www.edu.gov.on.ca/extra/eng/ppm/128.pdf (Accessed on May 20, 2014).

[35] "Code of Conduct and Ethics for Employees and Directors," *TD Canada Trust,* https://www.td.com/document/PDF/governance/td-governance-code-ethics.pdf (Accessed on May 20, 2014).

[36] "Ontario Police Officer Code of Conducts," *Government of Ontario,* http://www.e-laws.gov.on.ca/html/source/regs/english/2010/elaws_src_regs_r10268_e.htm#BK42 (Accessed on May 20, 2014).

[37] "A Guide for Minister and Ministers of State," *Prime Minister of Canada Justin Trudeau,* http://pm.gc.ca/grfx/docs/guidemin_e.pdf (Accessed on May 20, 2014).

[38] "Standards and Guidelines," *College art association,* http://www.collegeart.org/guidelines/practices (Accessed on May 20, 2014).

[39] "Jury's code of ethics," *Contraste Art Agency,* http://artcontraste.com/uploads/Contraste%20-Jury's%20code%20of%20Ethics%20EN.pdf (Accessed on May 20, 2014).

[40] "Standards of professional practice in graphic design," *AIGA,* http://www.aiga.org/standards-professional-practice/ (Accessed on May 20, 2014).

[41] "Canadian Code of Ethics for Psychologists," *Canadian Psychological Association,* http://www.cpa.ca/docs/File/Ethics/cpa_code_2000_eng_jp_jan2014.pdf (Accessed on May 20, 2014).

[42] "Code of Ethics," *International Sociological Association,* http://www.isa-sociology.org/about/isa_code_of_ethics.htm (Accessed on May 20, 2014).

[43] "Code of Ethics of the International Union Biochemistry and Molecular Biology," *International Union Biochemistry and Molecular Biology,* http://www.iubmb.org/index.php?id=155 (Accessed on May 24, 2014).

21. Lawyer code of ethics[44]

22. Code of Ethics and Professional Conduct of Governing Jury and Committee Members and Assessors[45]

23. Babysitter Code of Conduct[46]

24. Ethical Issues for Day Cares[47]

25. Ethics of Interpreting and Translating[48]

26. Society of Professional Journalist Code of Ethics[49]

27. International Code of Ethics for Canadian Business[50]

28. Marketing and Communication Activities Code of Ethics[51]

29. Canadian Association of Fire Chiefs[52]

---

[44] "Model Code of Professional Conduct," *The Canadian Bar Association,* http://www.cba.org/cba/ activities/pdf/codeofconduct06.pdf (Accessed on May 24, 2014).

[45] "Code of ethics and professional conduct governing jury and committee members and assessors," *CALQ,* http://www.calq.gouv.qc.ca/calq/ethique_comitesjurys_en.pdf (Accessed on May 24, 2014).

[46] "Babysitter code of conduct," *Bali Krisna Service,* http://www.balikrisnaservice.com/nannies-babysitters-bali/babysitter-agreement.html (Accessed on May 24, 2014).

[47] Barbara Sorensen, "Ethical Issues for Day Cares," *Live strong,* http://www.livestrong.com/article/296954-ethical-issues-for-day-cares/ (Accessed on May 24, 2014).

[48] "AUSIT Code of Ethics and Code of Conducts," *The Australian Institute of Interpreters and Translators INC.,* http://ausit.org/AUSIT/Documents/Code_Of_Ethics_Full.pdf (Accessed on May 24, 2014).

[49] "SPJ Code of Ethics," *Society of Professional Journalists,* http://www.spj.org/ethicscode.asp (Accessed on May 24, 2014).

[50] "Code of Ethics and Business Conduct," *Bombardier the evolution of mobility,* http://www.bombardier.com/content/dam/Websites/bombardiercom/supporting-documents/BInc/Bombardier-code-of-ethics-currentversion-en.pdf (Accessed on May 24, 2014).

[51] AMA Publishing, "Ethical Norms and Values for Marketers," *American Marketing Association,* https://archive.ama.org/Archive/AboutAMA/Pages/Statement%20of%20Ethics.aspx (Accessed on May 24, 2014).

[52] "Reference Manual 2012," *Canadian Association of fire chiefs,* http://c.ymcdn.com/sites/www.cafc.ca/resource/resmgr/Files/Resources/Redbook_English_FINAL.pdf?hhSearchTerms=%22code+and+ethics%22 (Accessed on May 24, 2014).

30. Code of Ethics for Cooks and Chefs[53]

31. Home Builders Code of Ethics[54]

32. CBC Radio Canada Code of Ethics[55]

33. Veterinary Technician Code of Ethics[56]

34. Relationships Between Spouses[57]

35. Children and Parents Code of Ethics[58]

36. Relationship Between Siblings[59]

37. Code of Ethics of Agriculture[60]

38. Health Centre Code of Ethics[61]

39. Athletes Code of Ethics[62]

---

[53] "Code of Professional Ethics," *American Culinary Federation,* http://www.acfchefs.org/download/documents/certify/certification/code_ethics.pdf (Accessed on May 24, 2014).

[54] "Members' Code of Ethics & Statement of Business Values & Commitments," *Canadian Home Builders' Association,* http://www.chba.ca/about/ethics-commitments.aspx (Accessed on May 24, 2014).

[55] "Policy 2.2.21: Code of Conduct," *CBC Radio-Canada,* http://www.cbc.radio-canada.ca/en/reporting-to-canadians/acts-and-policies/management/human-resources/2-2-21/ (Accessed on May 24, 2014).

[56] "Veterinary technician code of ethics," *National Association of Veterinary Technician in America,* http://www.navta.net/files/navta_vt_code_of_ethics_07.pdf (Accessed on May 24, 2014).

[57] "Code of Ethics of the Family," *World Association of Non-Governmental Organization,* http://www.wango.org/COEOF/COEOF.pdf (Accessed on May 24, 2014).

[58] "Children and Parents code of ethics," *World Association of Non-Governmental Organization,* http://www.wango.org/COEOF/COEOF.pdf (Accessed on May 24, 2014).

[59] "Relationship between siblings," *World Association of Non-Governmental Organization,* http://www.wango.org/COEOF/COEOF.pdf (Accessed on May 24, 2014).

[60] "Code of Ethical Practices," *Brockville Farmer's Market,* http://www.brockvillefarmersmarket.ca/code-of-ethics-c24.php (Accessed on May 24, 2014).

[61] "Code of Ethics," *McGill University Health,* https://muhc.ca/homepage/page/code-ethics (Accessed on May 24, 2014).

[62] "BC Athletics Codes of Conduct," *BC Athletics,* http://www.bcathletics.org/main/codesofconduct.html (Accessed on May 24, 2014).

40. Social Worker Code of Ethics[63]

41. Islamic Code of Ethics[64]

42. Hinduism Code of Conduct[65]

43. Jewish Code of Ethics[66]

44. A Code of Ethics for Roman Catholic Church[67]

45. Buddhist Code of Ethics[68]

46. Sufi Spiritual Code of Ethics[69]

47. Christian Code of Ethics[70]

48. Druze Code of Ethics[71]

49. Taoism Code of Ethics[72]

---

[63] "Social Media Use and Social Work Practice," *Canadian Association of Social Workers Profession of Choice,* http://www.casw-acts.ca/sites/default/files/Social%20Media%20Use%20and%20Social%20Work%20Practice.pdf (Accessed on May 24, 2014).

[64] "Islamic code of ethics," *Islamic Relief Worldwide,* http://www.islamic-relief.com/indepth/downloads/IRs%20Beliefs,%20Values%20and%20Code%20of%20Conduct.pdf (Accessed on June 2, 2014).

[65] "Hinduism code of conduct," *Bhaktivedanta Mission,* http://www.ramakrishnananda.com/en/our-mission/hinduism-code-of-conduct/ (Accessed on June 2, 2014).

[66] "Jewish Ethics: Some Basic Concepts and Ideas," *My Jewish Learning,* http://www.myjewishlearning.com/article/jewish-ethics-some-basic-concepts-and-ideas/ (Accessed on June 2, 2014).

[67] "Ethics," *Jewish Virtual Library,* http://www.jewishvirtuallibrary.org/jsource/judaica/ejud_0002_0006_0_06114.html (Accessed on June 2, 2014).

[68] "Five Precepts," https://en.wikipedia.org/wiki/Five_Precepts (Accessed on June 2, 2014).

[69] "SWO Code of Ethics," *International Association of Sufism,* https://ias.org/swo/swo-code-of-ethics/ (Accessed on June 5, 2014).

[70] "American Association of Christian Counsellors Code of Ethics," *American Association of Christian Counsellors,* http://aacc.net/files/AACC%20Code%20of%20Ethics%20-%20Master%20Document.pdf (Accessed on June 5, 2014).

[71] "The voice of the Druze," *Druze worldwide Community,* http://www.druzeworldwide.com/Community.html (Accessed on June 5, 2014).

[72] "Five Precepts (Taoism)," https://en.wikipedia.org/wiki/Five_Precepts_(Taoism) (Accessed on June 5, 2014).

50. Confucius Code of Ethics[73]

Findings of analyzing common words and their frequency of use in the codes of conduct investigated

The findings can be divided into qualitative and quantitative results.

Qualitative results:

- All codes of conduct have procedures and penalties against any demonstration of behaviour in respect toward breaking the standard values of the code. For example, "there is no tolerance toward certain behaviours such as discrimination and not being fair."[74]

- All codes have similar threatening and punishment language, for example, "individuals must not violate the code." Positive or good language is absent from almost all of the analyzed codes.

- All codes of conduct make a distinction between personal moral and ethical codes of conduct; however almost all ethical codes of conduct state that the code depends on personal morals in the first place.

- Some of the codes provide parameters for required ethical behaviour. For example, the word 'discrimination' is followed by 'discrimination in terms of family, religion, material status etc.'[75] Other codes give examples to avoid misinterpretations of the required ethical

---

[73] Pat, Zukeran. "Confucius," http://www.leaderu.com/orgs/probe/docs/confucius.html (Accessed on June 5, 2014).

[74] Ibid.

[75] Ibid.

- behaviour. Nevertheless, these codes state that not every situation can be addressed and individuals have to depend on their personal morals.

- Very few codes of conduct explain the advantages of following these ethical codes and values. For example, "individuals must act with honesty and must uphold the highest ethical standards so that public confidence and trust in the integrity and impartiality of the government are maintained and enhanced."[76]

- Most of the professional codes of conduct are up to date.

- In the codes of leading organizations, they mention that the performance of the employees is observed and monitored. These organizations designate trained managers for monitoring.

- Most of the ethical codes of conduct affirm that the mentioned ethical codes are the minimum standards by which individuals are expect to conduct themselves.

- Almost all codes of conduct lack motivation and positive reinforcement.

- All religions promote good behaviour and expect followers to achieve high standards of personal manners and ethics.

Quantitative results:

During the analysis of the different professional and religious codes of conduct, I found that some of the codes share similar ethical words and/or phrases. As a result, I kept a record of these words and/or phrases to help understand how these codes and values are communicated toward the reader. At the end of the analysis, I was able to classify these words and/ or phrases into two main categories: positive (see Figure 1-5, pages 17-20) and negative (see Figure 6-7, pages 22-23).

---

[76] Ibid.

The quantitative results for positive words indicate a general view on the most common ethical standards required in the codes. Most common positive words are integrity, honesty, dignity, fair, confidential, trust and faith. Besides, the results show that the number of positive words, which are 44, is less than negative words or phrases, which are 58. The difference between positive and negative words affirms the fact that the common language of these codes is some what punitive. When looking at negative words, it appears that most of the words or phrases are preceded either by *not* or *no.* Although, some words such as respect and comply appear to have a positive meaning, the context in which these words and/or phrases appear is negative.

Another point appears from the quantitative results is that the repetition of a positive word is higher than the repetition of negative words and/or phrases. As a result, I have classified positive words and/ or phrases as hard words due to their limited usage and occurrence in the written professional codes of conduct. Correspondingly, I have classified negative words and/or phrases as easy words because these words are used many times and form the punitive language of the written professional codes of conduct.

In addition to the codes of conduct, I observed how individuals express and define ethics and personal morals on social media platforms. My observation samples included posts from family, friends, artists, designers, sectors related to governments, and social media influencers. I found that their posts on social media can be divided into two main types: the first type promotes positive behaviour and the second type reports incidences about negative behaviour in society.

Common Positive Words
and frequency of use in professional and religious codes of conduct

03 Accountable
- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 01 Medical & Science
- 01 Politics & Public Administration
- 00 Religon
- 01 Social Sciences

11 Accurate
- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 05 Mass media & Communication
- 04 Medical & Science
- 00 Politics & Public Administration
- 00 Religon
- 02 Social Sciences

03 Appropriate
- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 01 Mass media & Communication
- 00 Medical & Science
- 02 Politics & Public Administration
- 00 Religon
- 00 Social Sciences

01 Benevolence
- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 00 Politics & Public Administration
- 01 Religon
- 00 Social Sciences

01 Caution
- 00 Art & Design
- 00 Business & Economics
- 01 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 00 Politics & Public Administration
- 00 Religon
- 00 Social Sciences

01 Cherish
- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 01 Medical & Science
- 00 Politics & Public Administration
- 00 Religon
- 00 Social Sciences

02 Compassion
- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 00 Politics & Public Administration
- 02 Religon
- 00 Social Sciences

12 Competence
- 01 Art & Design
- 00 Business & Economics
- 00 Education System
- 02 Engineering Sciences
- 01 Mass media & Communication
- 03 Medical & Science
- 02 Politics & Public Administration
- 00 Religon
- 01 Social Sciences

25 Confidential
- 01 Art & Design
- 02 Business & Economics
- 01 Education System
- 02 Engineering Sciences
- 03 Mass media & Communication
- 08 Medical & Science
- 02 Politics & Public Administration
- 03 Religon
- 02 Social Sciences

Figure 1. Common positive words in professional and religious codes of conduct, part 1

01 Conscientious

- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 01 Medical & Science
- 00 Politics & Public Administration
- 00 Religon
- 00 Social Sciences

01 Credibility

- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 01 Politics & Public Administration
- 00 Religon
- 00 Social Sciences

01 Devotion

- 00 Art & Design
- 01 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 00 Politics & Public Administration
- 00 Religon
- 00 Social Sciences

27 Dignity

- 01 Art & Design
- 01 Business & Economics
- 05 Education System
- 03 Engineering Sciences
- 01 Mass media & Communication
- 07 Medical & Science
- 01 Politics & Public Administration
- 03 Religon
- 04 Social Sciences

09 Equality

- 00 Art & Design
- 02 Business & Economics
- 01 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 04 Medical & Science
- 01 Politics & Public Administration
- 00 Religon
- 01 Social Sciences

03 Ethical

- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 02 Mass media & Communication
- 00 Medical & Science
- 00 Politics & Public Administration
- 01 Religon
- 00 Social Sciences

02 Excellence

- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 01 Politics & Public Administration
- 01 Religon
- 00 Social Sciences

25 Fair

- 01 Art & Design
- 02 Business & Economics
- 02 Education System
- 00 Engineering Sciences
- 06 Mass media & Communication
- 02 Medical & Science
- 02 Politics & Public Administration
- 05 Religon
- 02 Social Sciences

11 Faith

- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 02 Mass media & Communication
- 00 Medical & Science
- 02 Politics & Public Administration
- 00 Religon
- 03 Social Sciences

Figure 2. Common positive words in professional and religious codes of conduct, part 2

02 Fidelity

- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 01 Mass media & Communication
- 01 Medical & Science
- 00 Politics & Public Administration
- 00 Religon
- 00 Social Sciences

01 Forgiveness

- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 00 Politics & Public Administration
- 01 Religon
- 00 Social Sciences

03 Good

- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 00 Politics & Public Administration
- 03 Religon
- 00 Social Sciences

34 Honesty

- 03 Art & Design
- 05 Business & Economics
- 03 Education System
- 02 Engineering Sciences
- 05 Mass media & Communication
- 02 Medical & Science
- 02 Politics & Public Administration
- 04 Religon
- 04 Social Sciences

12 Honour

- 00 Art & Design
- 01 Business & Economics
- 02 Education System
- 01 Engineering Sciences
- 00 Mass media & Communication
- 01 Medical & Science
- 02 Politics & Public Administration
- 00 Religon
- 02 Social Sciences

09 Humble

- 00 Art & Design
- 00 Business & Economics
- 02 Education System
- 00 Engineering Sciences
- 02 Mass media & Communication
- 02 Medical & Science
- 00 Politics & Public Administration
- 01 Religon
- 02 Social Sciences

39 Integrity

- 03 Art & Design
- 03 Business & Economics
- 04 Education System
- 03 Engineering Sciences
- 06 Mass media & Communication
- 03 Medical & Science
- 03 Politics & Public Administration
- 04 Religon
- 04 Social Sciences

07 Impartiality

- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 01 Mass media & Communication
- 02 Medical & Science
- 02 Politics & Public Administration
- 00 Religon
- 00 Social Sciences

01 Ideal

- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 00 Politics & Public Administration
- 01 Religon
- 00 Social Sciences

Figure 3. Common positive words in professional and religious codes of conduct, part 3

17 Justice
- 00 Art & Design
- 02 Business & Economics
- 01 Education System
- 01 Engineering Sciences
- 03 Mass media & Communication
- 02 Medical & Science
- 03 Politics & Public Administration
- 02 Religon
- 02 Social Sciences

06 Kindness
- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 00 Politics & Public Administration
- 06 Religon
- 00 Social Sciences

06 Lawful
- 00 Art & Design
- 03 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 03 Politics & Public Administration
- 00 Religon
- 00 Social Sciences

01 Legislation
- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 01 Politics & Public Administration
- 00 Religon
- 00 Social Sciences

06 Loyalty
- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 04 Politics & Public Administration
- 02 Religon
- 00 Social Sciences

01 Modesty
- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 00 Politics & Public Administration
- 00 Religon
- 01 Social Sciences

01 Moral
- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 00 Politics & Public Administration
- 01 Religon
- 00 Social Sciences

05 Objective
- 01 Art & Design
- 00 Business & Economics
- 00 Education System
- 01 Engineering Sciences
- 00 Mass media & Communication
- 01 Medical & Science
- 00 Politics & Public Administration
- 00 Religon
- 01 Social Sciences

02 Patient
- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 00 Politics & Public Administration
- 02 Religon
- 00 Social Sciences

Figure 4. Common positive words in professional and religious codes of conduct, part 4

04 Purity
- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 00 Politics & Public Administration
- 04 Religon
- 00 Social Sciences

01 Reliable
- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 01 Medical & Science
- 00 Politics & Public Administration
- 00 Religon
- 00 Social Sciences

08 Responsiblty
- 00 Art & Design
- 02 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 02 Mass media & Communication
- 01 Medical & Science
- 00 Politics & Public Administration
- 00 Religon
- 02 Social Sciences

01 Reverence
- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 00 Politics & Public Administration
- 01 Religon
- 00 Social Sciences

02 Sincerity
- 00 Art & Design
- 00 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 00 Politics & Public Administration
- 02 Religon
- 00 Social Sciences

04 Transparency
- 00 Art & Design
- 02 Business & Economics
- 00 Education System
- 00 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 00 Politics & Public Administration
- 00 Religon
- 00 Social Sciences

15 Trust
- 00 Art & Design
- 02 Business & Economics
- 01 Education System
- 02 Engineering Sciences
- 01 Mass media & Communication
- 03 Medical & Science
- 01 Politics & Public Administration
- 00 Religon
- 03 Social Sciences

06 Truth
- 02 Art & Design
- 00 Business & Economics
- 00 Education System
- 01 Engineering Sciences
- 00 Mass media & Communication
- 00 Medical & Science
- 00 Politics & Public Administration
- 00 Religon
- 01 Social Sciences

Figure 5. Common positive words in professional and religious codes of conduct, part 5

Common Negative Words or Phrases
and frequency of use in professional and religious codes of conduct

02	Admit mistake	15	Discrimination
01	Avoid deceptive	01	Dishonesty
01	Avoid evil	01	Dishonour
02	Avoid misrepresentation	02	Avoid misrepresentation
02	Bias	01	Disrespectful
02	Bribery not permitted	05	Divulge
06	Comply with codes	07	Faslse statement
01	Comply with ethics	03	Follow laws
09	Comply with policy	06	Follow rules
03	Comply with regulations	01	Give recognition
06	Conflict of interest	04	Harassment
01	Defamatory	02	Humility
02	Discredit reputation	03	Inaccurate

Figure 6. Common negative words and phrases in professional and religious codes of conduct, part 1

03	Infringing copyrights	**01**	Not to infringement others
02	Instill confidence	**01**	Not to accept kick backs
02	Insult	**02**	Not to plagiarize
01	Lobbying	**01**	Not to violate code
01	Monitor	**01**	Not to violate standards
01	No assault	**09**	Obey laws
01	No harm	**02**	Offensive
03	No personal judgment	**02**	Participate with rules
01	No steal	**01**	Prejudicial
01	No threaten	**07**	Prevent harm
01	No torture	**02**	Reduce risk
04	No violence	**69**	Respect
01	Not to abuse relationship	**02**	Safeguard
02	Not exploit trust	**03**	Serotype
02	Not to commit vandalism	**01**	Unethical
02	Not to discredit reputation	**08**	Unselfishness

Figure 7. Common negative words and phrases in professional and religious codes of conduct, part 2

Posts promoting good behaviour

Figure 8. Suliman Alsalem's post on Instagram.

This post is by Suliman Alsalem, a Kuwaiti interior designer. He took a picture of a poster in a public parking area and posted it on Instagram. The poster states "you are watched by God". This phrase implies honesty but honesty is promoted through threat. [77]

---

[77] "Sulimanalsalem," *Instagram,* https://www.instagram.com/sulaimanalsalem/?hl=en (Accessed on March 29, 2016).

Figure 9. Reema Abood's post on Instagram.

This post is by Reema Abood, a Saudi artist. She posted a picture on her Instagram account saying "your morals are more important than your art." Also, she left a comment under the picture saying that "I have posted this picture before and I am posting it again for the second time." One of her followers commented as "yes you got it right with a like symbol" which can be translated into English as: "on point".[78]

---

[78] "i_reemaabood," *Instagram,* https://www.instagram.com/i_reemaabood/?hl=en (Accessed on June 29, 2014).

Figure 10. Ascia's post on Instagram.

This post is by Ascia, a Kuwaiti fashionista. She reminds her followers that the beauty of

an individual is represented through moral behaviour.[79] It appears that the person who translated

the phrase from Arabic to English mistakenly used the word manners where the proper

translation should have been morals.

---

[79] "Ascia_akf," *Instagram,* https://www.instagram.com/ascia_akf/?hl=en (Accessed on December 29, 2015).
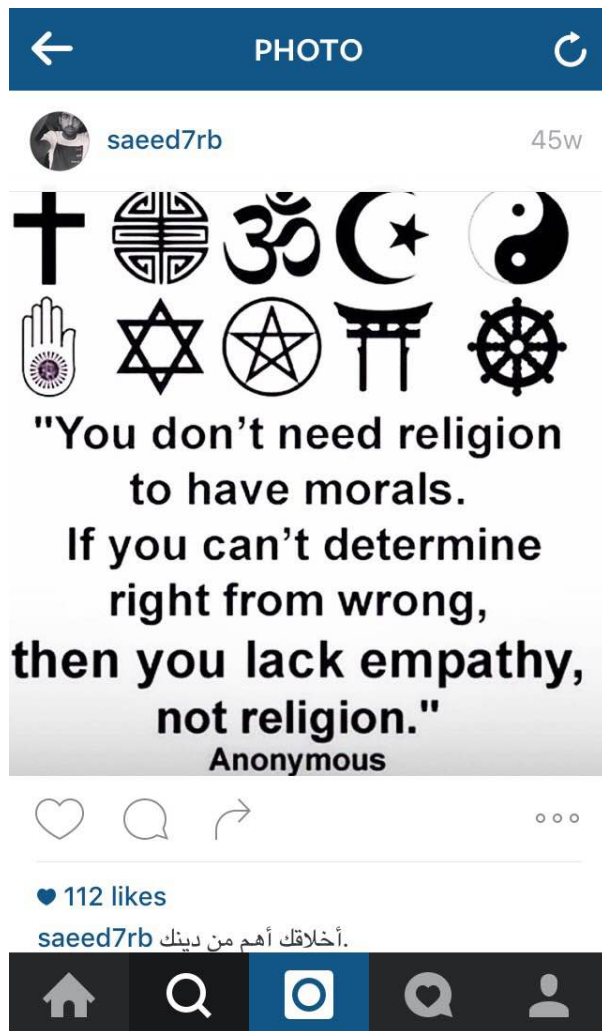
Figure 11. Saeed Alharbi's post on Instagram.

In this post, Saeed Alharbi emphasizes on morals over religion. He added a comment to the picture in Arabic saying "your morals are more important than your religion." [80]

---

[80] "Saeed7rb," *Instagram,* https://www.instagram.com/saeed7rb/?hl=en (Accessed on July 29, 2014).
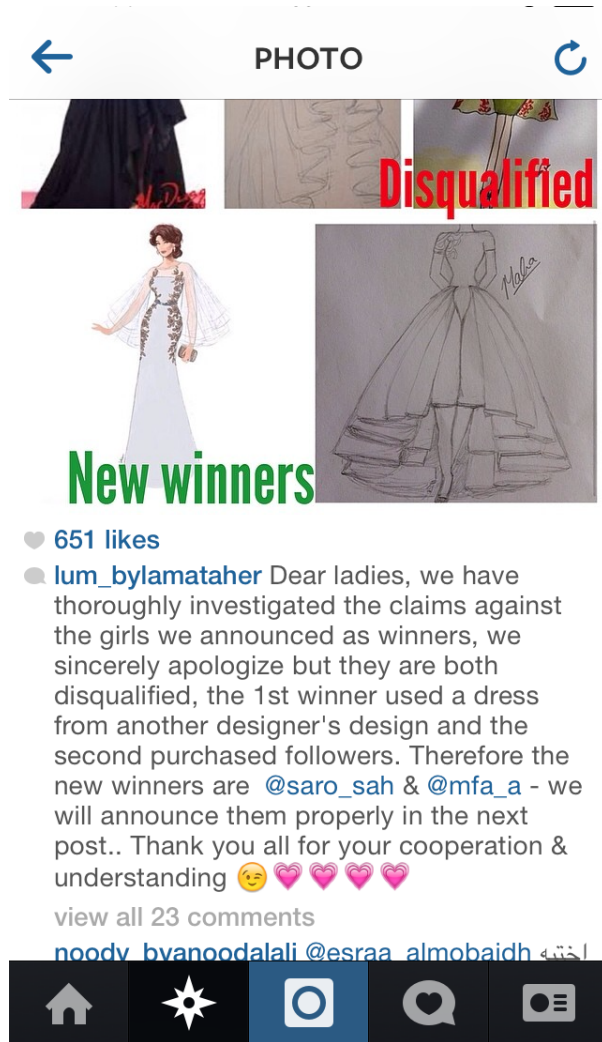
Figure 12. Lama Taher's post on Instagram.

This post is by Lama Taher, a Saudi fashion designer, announcing a plagiarism incidence. In 2014, she announced a competition on her Instagram account to design a dress and the first place design would be part of the Lama Taher collection. After she announced the first place winner, it was revealed that the design had been plagiarized.[81]

---

[81] "Lum_bylamataher," *Instagram,* https://www.instagram.com/lum_bylamataher/?hl=en (Accessed on June 29, 2014).

Figure 13. Saudi news' post on Twitter.

This post was by Saudi news on Twitter, reporting the theft of public use bicycles. The public bicycles project was new in the city and sponsored by the municipality of Jeddah.[82]

---

[82] "Saudinews50," *Twitter,* https://twitter.com/saudinews50 (Accessed on March 6, 2015).

Figure 14. All Against Verbal Bullying campaign's post on Instagram.

This post is by an anonymous campaign that fights against verbal bullying. Under the post, the campaign administrator left a comment saying "In this video we took advantage of the post-it notes by using them to show the negative effect of verbal abuse on people. The main purpose of this video is to increase awareness and inspire action against verbal bullying."[83]

---

[83] "All Against Verbal Bullying," *Instagram,* https://www.instagram.com/all_against_verbal_bullying/?hl=en (Accessed on March 29, 2016).

The detailed analysis of the 40 professional codes of conduct, the 10 religious codes of conduct, individual samples on ethics and morals on social media platforms demonstrates and affirms that there are problems with individual behaviour regardless of their religion or ethnic group. Most professional fields have ethical codes of conduct and ask their followers to respect and comply with the codes. The codes are up to date, which implies that an organization believes that such codes are necessary. In the case of Saudi Arabia, where there are few written codes made available for the public, organizations refer their followers to follow the Islamic teachings when it comes to ethical standards. If social media platforms are a microcosm of the larger society in which they exist, individual posts expressing ethical values give the impression that there are real problems with people following ethical behaviour. The analysis of the codes of conduct raises two main questions which are: 1) Why do humans need ethical codes of conduct to behave well? and 2) Regardless of the existence of ethical codes of conduct, why do people show disrespect and violate these codes?

Why do humans need ethical codes of conduct to behave well?

I start by reviewing some sociological theories in order to answer this question. The first theory is by Thomas Hobbes, an English philosopher (1588- 1679). Hobbes believed that "human beings are naturally self-interested." He claimed that human beings take actions and make decisions on the basis of what best serves their interests. His main concern was creating a peaceful environment, where humans could live together with no civil conflict. As a result he defined society as a group of individuals who are willing to give up some of their rights for the

benefits of other individuals of the group.[84] For him to guarantee the dedication of individuals in the society, he created the concept of *contract,* which embraces that each individual in the society has to accept and agree to the social laws as stated in the contract. At that time, individuals had to show their loyalty and obedience to the sovereign. The sovereign was an individual who was entitled to resolve the social and political issues within the society. Besides, he asserted that without a social contract and government control, human beings battle with each other in civil war, where it's impossible for human begins to deal with each other in a peaceful way.[85]

The second theory is by Herbert Spencer (1820- 1903), an English philosopher. Spencer is recognized for his belief in "the survival of the fittest". He believed that human nature is about surviving and surviving is for the strongest with no room for weak individuals in society.[86] Spencer advocated Hobbes theory of self-interest as an essential human feature. Although, Spencer adapted Hobbes theory to match his theory where the most dominant contract would be the strongest individual and presents those who blindly follow those interests to the weakest individuals in society.[87]

---

[84] Garrath Williams. *Thomas Hobbes: Moral and Political Philosophy,* http://www.iep.utm.edu/hobmoral/#SH5a (Accessed on January 19, 2016).

[85] Ibid., 697-698.

[86] William Sweet. *Herbert Spencer (1820—1903),* http://www.iep.utm.edu/spencer/#H3 (Accessed on January 19, 2016).

[87] Ibid.

Jean-Jacques Rousseau, a French philosopher (1712-1778) who was considered a leading

philosopher in the eighteenth century in Europe, disagreed with Hobbes. Rousseau stressed that

positive and negative behaviour depends on culture, which is in constant negotiation; behaviour

that is considered right in a culture could be considered wrong for the other.[88] He believed that

human beings are good by nature but that good nature was depraved by the human complexities

of civil war.[89]

      I propose that the best sociological theory that can answer the question about human

nature and their needs for ethical codes of conduct to organize or control their behaviour is

Thomas Hobbes's *self-interested* theory and *social contract* theory. What endorses my proposal

is that, nowadays, individuals are surrounded with *guides for usage* or *terms of conditions,* which

contain similar elements of ethical codes of conduct. These guides and terms of condition are

updated constantly. For example, before individuals can sign up for an email account, they are

required to agree to the terms of usage in order to create the account. Before updating cell phone

software, computer software or smart phone applications, a similar agreement must be made by

the user. However, not all users read the conditions and terms of use before they click on the

agree button because the conditions and terms of use are written and presented in such a manner

that is not encouraging users to read and understand them. As a result, I believe that the existence

of theses codes and terms and the constant update implies that a group of individuals believes

---

[88] Ibid.

[89] James Delaney. *Jean-Jacques Rousseau (1712—1778),* http://www.iep.utm.edu/rousseau/ (Accessed on January 19, 2016).

that humans are self-interested and there is a desire to protect the self from harm or future inconveniences.

Moving the investigation to the Saudi Arabian society, which is Muslim, I believe that Muslims have an ethical contract. However, the Muslims' ethical contract is virtual because followers of the religion are expected to behave according to ethical contracts regardless of their personal beliefs. Besides, one of the main principles in Islam is to protect individual rights and balance them against the personal benefits. The principle of protection and balance in Islam implies that individuals are self-interested by nature. The answer to the first question which was why do humans need ethical codes of conduct to behave well? can simply be articulated with Herbert Spencer's theory that humans are self-interested.

Regardless of the existent ethical codes of conduct ranging from professional to religious codes, why do people show disrespect and violate these ethical codes?

From my extensive analysis of codes of conduct and individual posts on social media platforms, it appears that the problem is not with the content of the codes. The problem is centred around the method in which the content is presented. Skinner, an American psychologist and behaviourist, believed that faulty behaviour occurred in the world because ethical behaviours were not positively reinforced. Also, Sidman, a behavioural scientist, indicated that societies, in general, substitute positive reinforcement techniques with negative reinforcements.[90] Above all,

---

[90] Ibid., 1-3.

Dr. Daniels, behavioural analysts, stated in his book, *Bringing Out the Best in People,* "surprise, people do not do what you tell them to do."

Most of the codes of conduct that I have investigated employed punitive verbiage. Some dedicated an extensive section at the end of the code for a listing of penalties for not adhering to the code. Negative reinforcements are usually represented in bold and capital letters and they are repeated more than once. Studies about human behaviour demonstrate that students go to school because they worry about the results of not going to school, instead of going to school for the positive reinforcements associated with learning and knowledge. Employees follow rules and regulations because they fear the possibility of losing their job, instead of working because of positive reinforcements related to the good work they do and the services they provide. Evans and Grant, behaviourist, proposed that "people obey laws because of the punishment of this obeying, rather than because the social harmony associated with an organized lawful society act as positive reinforcer".[91] From my investigations, I can state that, almost no codes of conduct emphasize the positive aspect for the desired behaviours.

An example of negative and positive reinforcement

Anti smoking campaigns operate as a good example of the malfunction of negative reinforcement. As stated by Dr. Daniels, phrases such as "smoking is dangerous" and "smoking kills"*,* did not aid in reducing the number of smokers in the United States of America. Another

---

[91] Ibid., 39.

example I found is the Australian government campaign against smoking.[92] In 2011 they

launched the campaign with negative reinforcement (see Figure 15, page 36) using negative

phrases such as 'coughing up blood can be the first sign of lung cancer'. The campaign opted to

use shock in its approach. The results of this campaign are not available to the public. However,

the new campaign they launched in 2015 implies that the 2011 campaign was unsuccessful. In

June 2015, the anti smoking campaign appeared using positive reinforcement (see Figure 16, page

37), which included phrases such as: *Stop smoking, Start preparing* and positive visuals. The

poster of the campaign listed the advantages of quitting smoking and a picture of a man with a

healthy look.

Figure 15. The Australian government's anti smoking campaign in 2011 using a negative
reinforcement message.[93]

---

[92] Ibid.

[93] http://puffnomore.weebly.com/uploads/3/8/2/6/38263573/3390867.jpg?275 (Accessed on February 4, 2016).

Figure 16. The Australian government's anti smoking campaign in 2015 using a positive reinforcement message.[94]

Nearly all theories of behaviour analysis recommended replacing punitive methods with positive reinforcement techniques in order to stop, limit or decrease undesired behaviour. With negative reinforcement the possibilities are high for the undesired behaviour to occur again and it usually occurs worse than the first time. Dr. Daniels mentioned in his book, *Brining Out the Best in People,* that once the punishment or monitoring disappears the negative behaviour appears again. In special cases where the only possible reinforcement is negative, once the desired behaviour is achieved it must be followed by a positive one. Negative reinforcements can be used as an approach to start a desired behaviour, yet the continuity of the desired behaviour is only granted by positive reinforcement. A negative reinforcement approach makes individuals

---

[94] http://cdn.theatlantic.com/assets/media/img/posts/2013/12/australia/bd07939a7.jpg (Accessed on February 4, 2016).

change because they have to change not because they want to change. Dr. Daniels states that individuals prefer positive reinforcements because it creates environments with less pressure and tension and more personal choice. Another reason for choosing positive reinforcement is that it maximizes functionality and performance while negative reinforcement demands minimum performance with the threat of undesirable consequences. Therefore, negative reinforcements create negative talk, expressions and actions while positive reinforcements create positive talk, expressions and actions.[95] The reason behind the popularity of negative approaches is that they provide individuals in authority with the illusion of power and control, while in truth they do not; they make the situation worse. Further, when individuals in authority see no improvement in behaviour they use stronger penalties and more negative approaches.[96] In my interpretation, the illusion of power and control created by negative reinforcement, can explain the use of punitive language and negative words and/or phrases used in most written professional codes of conduct. As a result, the only way to maintain and accelerate the desired behavioural change is through positive reinforcement approaches.

---

[95] Ibid.

[96] Ibid.

Chapter Three: Phase2 (research question and objectives)

All the attention given to ethical codes in different professional fields, different religions,

and individual posts on social media affirm the need for re-establishing ethical behaviour. As

mentioned earlier, the findings from analyzing the ethical codes of conduct suggest that the

problem may not be with the content of theses codes but rather the methods that are used to

communicate or deliver the content. In response, I propose to design visual marks that convey

ethical behaviour based on the behaviour analysis theory of positive reinforcement.

Research question

How can graphic design encourage positive behaviour in society?

Sub questions

- How can graphic design facilitate, rather than dictate, ethical moral behaviour?
- How can graphic design visually represents ethical values?

Objective/purpose

First, these marks are designed for individuals who embrace proper ethical behaviour.

The marks function as tools to help them embrace their beliefs and to express their ethical values

to others. It allows individuals to inspire and enlighten others, who may or may not accept to

advocate and promote the mark. I am designing for individuals themselves and using a bottom-

up model because I want individuals to change because they want to change instead of being

forced to change. Further, these marks are designed to inform and motivate individuals who hope to reconnect with their core values regardless of their religion or profession.

I believe that every power comes with responsibility and the power of graphic design lies in the production of images and communication of thoughts. The second reason behind designing these ethical visual marks is to contribute a practical example of how graphic design can be socially responsible. When searching about social responsibility and graphic design, I discovered that the topic has no definitive definition or direction. Is social responsibility related to content, designers, clients, corporate companies or a targeted audience? There are a few designers who addressed this topic such as Michael Rock and Katherine McCoy.

According to Michael Rock, socially responsible design usually connotes two main issues. The first issue is to choose not to design for cigarette and bomb manufactories. The second issue is that design should be environmentally friendly.[97] For example, designers are encouraged to practice green printing process by using soy pigment, which is vegetable base, over metallic ink, which is petroleum base, because soy pigment release less of harmful chemicals, Volatile Organic Compounds (VOC), in the air when compared to metallic ink.[98]

---

[97] Michael Rock, *Looking closer critical writings on graphic design* ed. (New York: Allworth Press, 1994), 192.

[98] Christienne Linne, "What is green printing?," *Printology* (blog), September 19, 2012 (10:06 a.m.), http://printology.blogspot.ca/2012/09/what-is-green-printing.html (Accessed on April 27, 2016).

He questions the possibility of design social responsibility being related to content. He

also states that if social responsibility is related to the content, then content is broad and must be

defined and differs from case to case. He states that when it comes to graphic design, usually the

message (content) is in the client's hands and the designer is only an advocate. To him interfering

in the business of the client is not the business of the designer. He believes that there is confusion

between social responsibility and personal responsibility, and quotes: "these are points of

individual conscience and integrity rather than responsibility." He stated that designers' social

responsibility appears in the producing and designing of meaningful forms. Rock is doubtful that

social responsibility is related to form because creating meaningful forms is related to the job

responsibility.[99] I think that according to Michael Rock there is no accurate definition for design

social responsibility. Instead he believes that the most irresponsible design is producing work

that is over-designed and without function.

On the other hand, Katherine McCoy supports the fact that designers as citizens should

be active and should take part in informing society because designers have the skill and talent to

do so. In her opinion, most graphic designers are passive and do not have the ability or freedom

to communicate and express their political issues and social concerns. She associates this

handcuffed position to the fact that graphic designers are trained to be neutral and that political

issues and social concerns are irrelevant to graphic work: "we were encouraged to wear white lab

coats."[100] McCoy also associates the folk tale of objectivity in design to a modernist design

---

[99] Ibid., 193.

[100] Katherine McCoy, *Citizen Designer: Perspectives on Design Responsibility,* ed. Steven Heller and Veronique Vienne (New York: Allworth Press, 2003), 2-3.

model, which promotes and encourages to be devoid of political issues and social concerns. She

urges that designers should think about the problems they solve and escape from the industrial

mentality. McCoy describes that the situation of choosing between content and client is a critical

situation that triggers questions such as: "Do designers practice their design social responsibility

around non-paid work? Do designers propose social issues to corporate clients?" She answers

these questions by recommending options designers should consider.

The first option is that designers use graphic design influence and power to promote and

to solve social issues and political concerns in addition to the commercial work that they do. For

example, McCoy's personal initiative she took toward "the anti-Vietnam, [Vietnam war

movement] and the feminist movement." At that time, she sent Christmas cards and T-shirts with

a "geometricized Swiss version of the feminist symbol" as a form of support. At the same time,

she continued to practice professional design solutions to advertising agencies and corporate

companies.[101]

The second option she suggests is that designers could propose more social engagement

to clients. McCoy believes and confirms that social and humanistic content have positive impacts

on sales. For example, when Moschino, a high-end fashion brand, made social issues part of the

collection, the audience showed more interest in the collection that tackled social issues.[102]

---

[101] Ibid., 4.

[102] Ibid., 6.

She is also critical of the design education sectors. She blames design education for initiating a zone of : "value-free design", which requires design students to be neutral. She also critiques the Bauhaus type of assignment, which mainly focuses on form and neglects content. She urged that design educators give design students their right to communicate responses at early stages before design students inherit a more neutral position. As a design educator, I am inspired by McCoy's position and consider that this project is not only a guide for professional designers but also for design students.[103]

---

[103] Ibid., 7-8.

Chapter Four: Phase 3 (pencil sketches)

After I addressed the research problem, defined my theoretical frame work, and proposed the solution direction, I started many pencil sketches for the visual marks (see Figure 17- 19, pages 45- 47). During this phase, I found that my sketches were random and not organized. I was not certain which design approach to follow. Even when I decided on an approach, I was not sure of the rational behind my choices. In addition, I discovered that I needed to be more familiar with the definitions of the ethical words. Also, I needed to decide which words I should focus on designing for the user testing. These questions lead me to phase four and phase five. In phase four, I investigated the definitions of the ethical words. In phase five, I did my visual research, which in return informed my design approaches for the visual marks that convey ethical meaning.
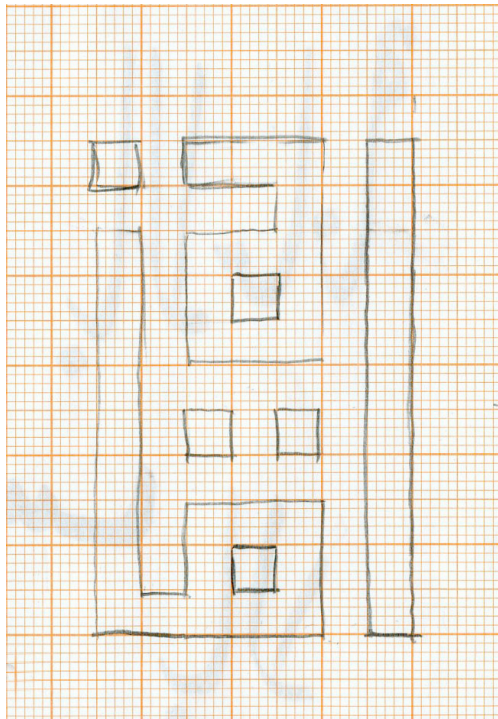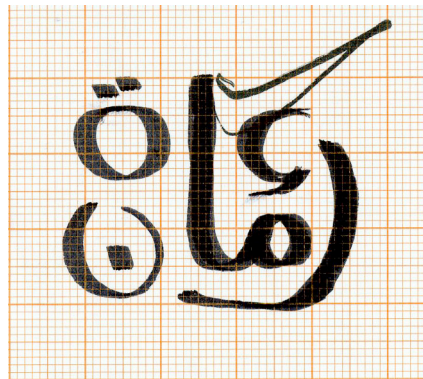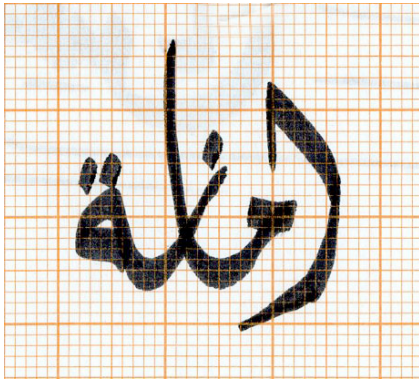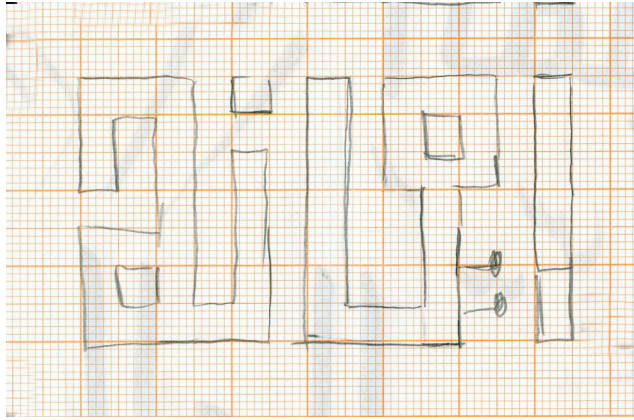
Figure 17. Different sketches to design the word
amanh, 'honesty' (part 1)
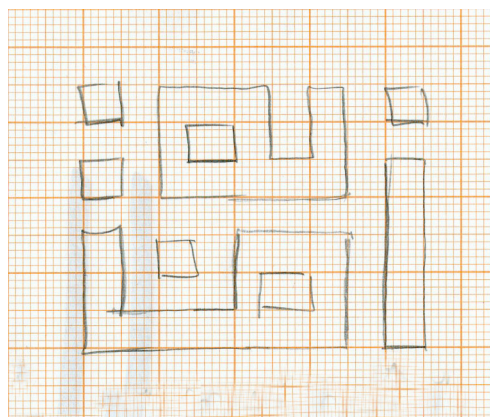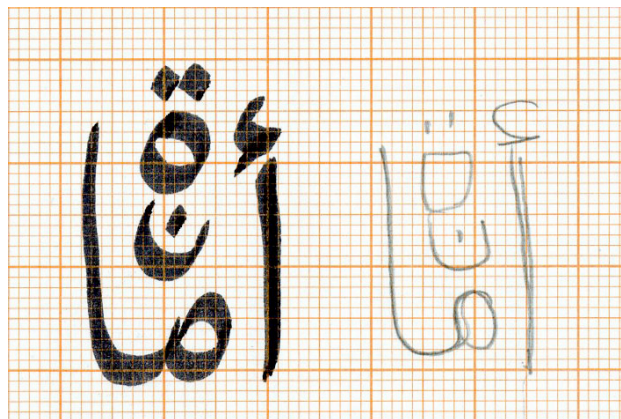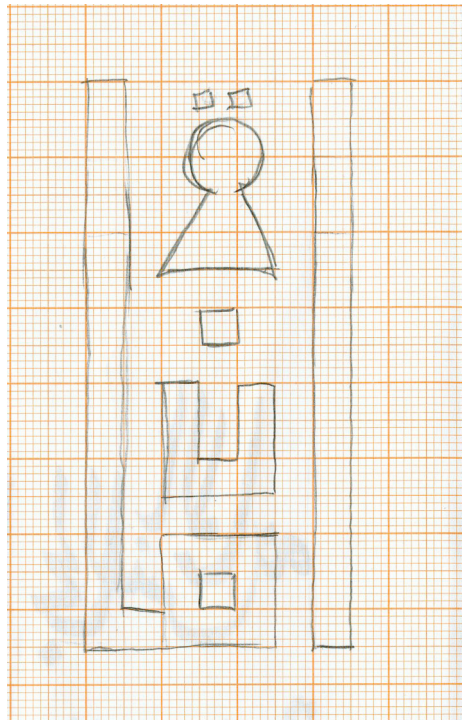
Figure 18. Different sketches to design the word
amanh, 'honesty' (part 2)
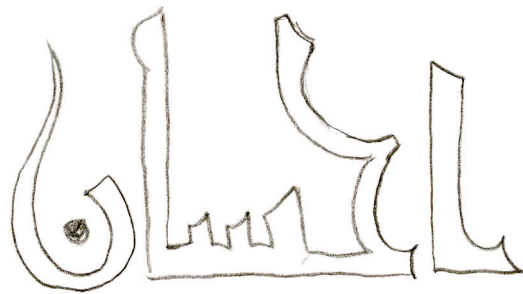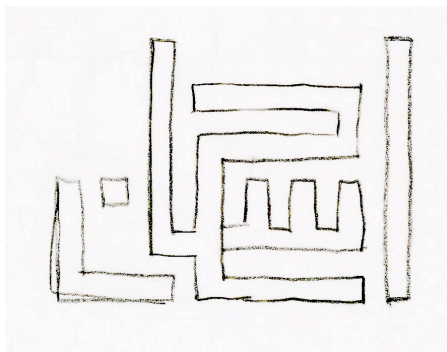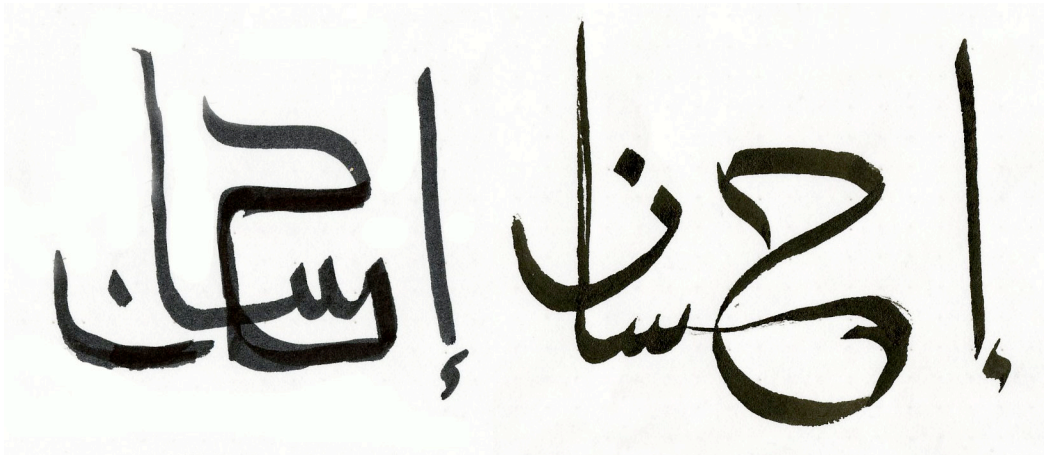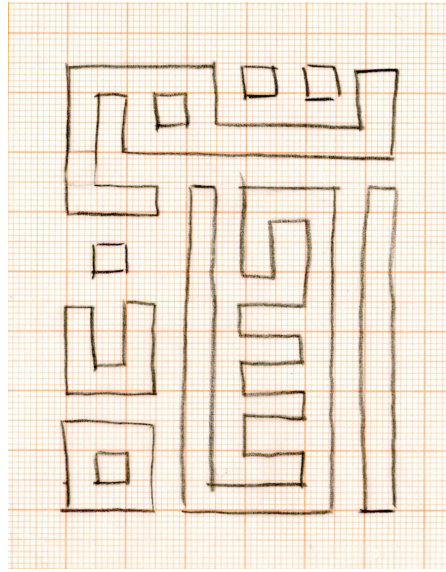
Figure 19. Different sketches to design the word
ehsan, 'integrity or excellence'

Chapter Five: Phase 4 (investigating the definitions of ethical terms)

In this phase, I investigated the meaning of ethical words that are the most common in the professional and religious ethical codes of conduct that I covered in phase one (see pages 8- 14). I included the three most repeated ethical words (see pages 49- 51). Also, I explored the difference in the meaning of the words between ethics, behaviour, moral and manners. I looked at the words in two dictionaries, Oxford and Webster because Oxford dictionary is based on British English and Merriam-Webster is based on American English. I also looked at the two dictionaries in two different eras, in the 1980s and 1990s, to track if there was a change in the definition or existence of the words. Merriam-Webster dictionaries depend on two main factors, "sustained usage" and "widespread usage," to keep words within their dictionaries, however Oxford dictionaries keep words even if they are no longer used.[104] The definition of the words in the two dictionaries from different eras are similar. Also, I made another comparison between the definitions in the 1980s and 1990s and Oxford and Merriam-Webster online dictionaries in 2016 and the result was the same; there is no difference. Although the ethics and ethical words can have other possible definitions, I propose to consider the definition of ethics and ethical words based on the basic definitions I found in the investigated dictionaries.

---

[104] "What is the Difference Between Merriam-Webster Dictionary and Oxford English Dictionary?," YouTube video, 3:00, posted by "Aaron Hutchinson," October 12, 2014, https://www.youtube.com/watch?v=XcdwZBjUMLo.

Figure 20. definition of *dignity* as specified by Oxford dictionary in the 1980s.[105]

Figure 21. definition of *dignity* as specified by Oxford dictionary in the 1990s.[106]

Figure 22. definition of *dignity* as specified by Merriam Webster dictionary in the 1980s.[107]

Figure 23. definition of *dignity* as specified by Merriam Webster dictionary in the 1990s.[108]

Note: there is no change in the definition in the 1980's and 1990's.

---

[105] *Oxford American Dictionary,* 1st ed., s.v. "dignity."

[106] *The Oxford Encyclopedic English Dictionary,* 2nd ed., s.v. "dignity."

[107] *Webster's New World Dictionary,* 3rd ed., s.v. "dignity."

[108] *Webster's New World Dictionary,* 2nd ed., s.v. "dignity."

hon·est (on-ist) *adj.* 1. truthful, trustworthy. 2. (of an act or feeling) showing such qualities, *an honest opinion; an honest piece of work,* done conscientiously. 3. (of gain etc.) got by fair means; *earn an honest penny,* earn money fairly. □**honest injun,** *(informal)* truthfully, honestly. **honest to goodness,** *(informal)* real, straightforward.
hon·est·ly (on-ist-lee) *adv.* 1. in an honest way. 2. really, *that's all I know, honestly.*
hon·es·ty (on-i-stee) *n.* being honest.

Figure 24. definition of *honest* as specified by Oxford dictionary in the 1980s.[109]

honest /ˈɒnɪst/ *adj. & adv.* ● *adj.* **1** fair and just in character or behaviour, not cheating or stealing. **2** free of deceit and untruthfulness, sincere. **3** fairly earned (*an honest living*). **4** (of an act or feeling) showing fairness. **5** (with patronizing effect) blameless but undistinguished (cf. WORTHY *adj.* 2). **6** (of a thing) unadulterated, unsophisticated.

Figure 25. definition of *honest* as specified by Oxford dictionary in the 1990s.[110]

hon·est (än′ist) *adj.* ‖ME < OFr *honeste* < L *honestus* < *honor,* honor‖ **1** orig., *a*) held in respect; honorable *b*) respectable, creditable, commendable, seemly, etc. (a generalized epithet of commendation) **2** that will not lie, cheat, or steal; truthful; trustworthy **3** *a*) showing fairness and sincerity; straightforward; free from deceit [*an honest* effort] *b*) gained or earned by fair methods, not by cheating, lying, or stealing [*an honest* living] **4** being what it seems; genuine; pure [to give *honest* measure] **5** frank and open [*an honest* face]

Figure 26. definition of *honest* as specified by Merriam Webster dictionary in the 1980s.[111]

hon·est (än′ist) *adj.* ‖ME < OFr *honeste* < L *honestus* < *honor,* honor‖ **1** orig., *a*) held in respect; honorable *b*) respectable, creditable, commendable, seemly, etc. (a generalized epithet of commendation) **2** that will not lie, cheat, or steal; truthful; trustworthy **3** *a*) showing fairness and sincerity; straightforward; free from deceit [*an honest* effort] *b*) gained or earned by fair methods, not by cheating, lying, or stealing [*an honest* living] **4** being what it seems; genuine; pure [to give *honest* measure] **5** frank and open [*an honest* face] **6** [Archaic] virtuous; chaste —*adv.* [Colloq.] honestly;

Figure 27. definition of *honest* as specified by Merriam Webster dictionary in the 1990s.[112]

Note: there is no change in the definition in the 1980's and 1990's.

---

[109] *Oxford American Dictionary,* 1st ed., s.v. "honest."

[110] *The Oxford Encyclopedic English Dictionary,* 2nd ed., s.v. "honest."

[111] *Webster's New World Dictionary,* 3rd ed., s.v. "honest."

[112] *Webster's New World Dictionary,* 2nd ed., s.v. "honest."

in·teg·ri·ty (in-**teg**-ri-tee) *n.* 1. honesty, incorrupti-bility. 2. wholeness, entirety. 3. soundness.

Figure 28. definition of *integrity* as specified by Oxford dictionary in the 1980s.[113]

integrity /ɪnˈtɛgrɪtɪ/ *n.* **1** moral uprightness; honesty. **2** wholeness; soundness. [ME f. F *intégrité* or L *integritas* (as INTEGER)]

Figure 29. definition of *integrity* as specified by Oxford dictionary in the 1990s.[114]

in·teg·ri·ty (in teg′rə tē) *n.* ⟦LME *integrite* < L *integritas* < *integer*: see INTEGER ⟧ **1** the quality or state of being complete; unbroken condition; wholeness; entirety **2** the quality or state of being unimpaired; perfect condition; soundness **3** the quality or state of being of sound moral principle; uprightness, honesty, and sincerity

Figure 30. definition of *integrity* as specified by Merriam Webster dictionary in the 1980s.[115]

in·teg·ri·ty (in teg′rə tē) *n.* ⟦LME *integrite* < L *integritas* < *integer*: see INTEGER ⟧ **1** the quality or state of being complete; unbroken condition; wholeness; entirety **2** the quality or state of being unimpaired; perfect condition; soundness **3** the quality or state of being of sound moral principle; uprightness, honesty, and sincerity

Figure 31. definition of *integrity* as specified by Merriam Webster dictionary in the 90s.[116]

Note: there is no change in the definition in the 1980's and 90's.

---

[113] *Oxford American Dictionary,* 1st ed., s.v. "integrity."

[114] *The Oxford Encyclopedic English Dictionary,* 2nd ed., s.v. "integrity."

[115] *Webster's New World Dictionary,* 3rd ed., s.v. "integrity."

[116] *Webster's New World Dictionary,* 2nd ed., s.v. "integrity."

Chapter Six: Phase five (visual research)

Definition of terms found in this phase

Sumer: Ancient area in the southwest of Asia; now represented in the area of Iraq, consisting of the southern part of Mesopotamia.[117]

Mesopotamia: Area located between Tigris and Euphrates rivers.[118]

Cuneiform: Latin term which means wedge-shaped.[119]

Hammurabi: The sixth king of Babylonia. Initiated one of the earliest set of laws. [120]

Hieroglyphics: An ancient Egyptian writing system that consists of hieroglyphs. Each hieroglyph is a drawing of an object or sound.[121]

Manuscript: A book or document written by hand rather than typed or printed.[122]

Phoenicia: Culture on the western shores of the Mediterranean Sea today represented in Lebanon and part of Syria.[123]

---

[117] Definition of *Sumer* in English, *Oxford Dictionaries,* https://www.oxforddictionaries.com/definition/english/sumer?q=Sumer+ (Accessed on December 8, 2015).

[118] Definition of *Mesopotamia* in English, *Oxford Dictionaries,* https://www.oxforddictionaries.com/definition/english/mesopotamia#Mesopotamia__2 (Accessed on December 8, 2015).

[119] Philip Meggs and Alston Purvis, *Meggs' History of Graphic Design* (New Jersey: John Wiley & Sons, Inc, 2006), 7.

[120] Definition of *Hammurabi* in English, *Oxford Dictionaries,* https://www.oxforddictionaries.com/definition/english/hammurabi?q=Hammurabi (Accessed on December 8, 2015).

[121] Definition of *hieroglyphic* in English, *Oxford Dictionaries,* https://www.oxforddictionaries.com/definition/english/hieroglyphic?q=Hieroglyphics (Accessed on December 8, 2015).

[122] Definition of *manuscript* in English, *Oxford Dictionaries,* http://www.oxforddictionaries.com/definition/english/manuscript?q=manuscript+ (Accessed on December 8, 2015).

[123] Ibid., 19.

Papyri: Material put together in Egypt from the pithy stem of a water plant in order to create sheets.[124]

Logogram: Sign or character that represents a word or phrase.[125]

Cretan: relating to or characteristic of the Greek island of Crete.[126]

Alif: First letter of the Arabic alphabet, corresponding to Roman a.[127]

Kaaba: Square stone building in the centre of the Great Mosque at Mecca, the site most holy to Muslims and towards which they must face when praying.[128]

Miniature: Object much smaller than normal, especially a small replica.[129]

Arab world: Includes the following regions:

- GCC & Yemen

- The Levant (Lebanon, Jordan, Palestine & Syria) & Iraq

- North Africa (Egypt, Libya, Tunisia, Algeria, Morocco and Sudan).[130]

---

[124] Definition of *papyri* in English, https://www.oxforddictionaries.com/definition/english/papyrus?q=Papyri#papyrus__6 (Accessed on December 13, 2015).

[125] Definition of *logogram* in English, https://www.oxforddictionaries.com/definition/english/logogram?q=logogram+ (Accessed on December 13, 2015).

[126] Definition of *Cretan* in English, http://www.oxforddictionaries.com/definition/english/cretan?q=Cretan (Accessed on December 13, 2015).

[127] Definition of *Alif* in English, http://www.oxforddictionaries.com/definition/english/alif (Accessed on December 20, 2015).

[128] Definition of *Kaaba* in English, http://www.oxforddictionaries.com/definition/english/kaaba?q=Kaaba (Accessed on December 24, 2015).

[129] Definition of *miniature* in English, http://www.oxforddictionaries.com/definition/english/miniature December 24, 2015).

[130] Ibid., 13.

- **Mamluk**: a member of a regime descended from Turkish, Mongol, and Circassian slaves which ruled both Syria (1260- 1516) and Egypt (1250 -1517).[131]

- **Cairo:** Capital of Egypt.

- **Hurufiyah:** Derived from Huruf which means letters.

In this phase I clarify the purpose behind investigating the history of letters and writing (visual research). The section begins with a general review on the history of early visual communication and writing including: Sumerians, Hieroglyphics and Chinese calligraphy. After that, I shift the focus of the research to Arabic calligraphy because, as I have mentioned, the official language in Saudi Arabia is Arabic. In this section I also cover how I have applied the findings of the investigation in developing the design approaches in my visual projects.

The purpose of the visual research is:

- to understand how visual communication evolved from simple geometric drawings in caves into abstract letters, which are used nowadays,

- to learn about the effect of substrates and tools, in each period, in shaping the features of visual communication,

- to acquire the needed knowledge to understand the differences between graphic terminologies: pictograph, ideograph and phonogram,

- to inspire design approaches that convey ethical meaning in mark-making,

---

[131] Definition of *Mameluke* in English, http://www.oxforddictionaries.com/definition/english/mameluke?q=Mameluke December 24, 2015).

- to look at examples on how ancient people used visual language to establish systems and communicate thoughts, and

- to learn about possible creative parameters within Arabic calligraphy.

The Sumerians

True establishment of human development and visual communication was by the Sumerian people in Mesopotamia. The simple drawings or marks that Sumerians drew in caves are examples of early visual communication. These abstract marks or drawings were created using geometric elements such as dots and squares. Sumerian civilization was strongly influenced by religion and trade. People in charge acknowledged the limited capacity of the human memory, and sought to create a method or system to document important religious information, including religious instruction. Similarly, they acknowledged the need for a recording system to communicate and document trades. [132]

First the Sumerians developed pictographs (see Figure 32, page 58). Pictographs consisted of illustrations of objects accompanied by carved numbers and individuals' names. Due to the plentifulness of clay in Sumer, clay became the main substrate for the inscribed pictographs. Sumerians used a reed stylus that tapered to a point, dragged through the surface of the soft clay to scratch pictographs. The pointed stylus tool creates a continues line of drawing. The scratched clay was exposed to the hot sun to dry. Over time, Sumerians substituted the pointed stylus with a triangular tipped stylus which was pushed into the clay to create wedge-shaped stokes. The substitution of the tool occurred due to the increased amount of information needed to be recorded and consequently the need to speed up the writing process. The creation of wedge-shaped stokes evolved into the creation of the ideographic Cuneiform language. Ideographs are abstract representations of ideas. For example, the sun was used to represent light and day.

---

[132] Ibid., 6- 10.

Cuneiform language evolved into a rebus writing system or phonogram, where drawn pictures are used to represent the sound of the object rather than the object itself. It is worth mentioning that it is thought that the Cuneiform language was difficult to learn.[133]

The Sumerians used writing to structure and organize their society and activities. For example, they used engraved writing on clay tags to record measurements, weights, and trade. They also used writing to record the Hammurabi law, which included the laws and penalties for various crimes. The Hammurabi law was written between 1792 and 1750 B.C. and it was written in a clear and concise way on 2.44 meter tall, an engraved "stone or slab" served as commemorative tool (see Figure 34, page 60). Sumerian people also used writings, pictures and ornaments on clay and wore them as necklaces and bracelets for identification and recognition purposes. In order to recognize and systemize food containers, Sumerians invented clay tags for containers. Mesopotamian's culture began to fade when it became a province of Persia, Greece and later on, Rome. However, the principle of visual language developed by the Sumerians was transferred to Egypt and Phoenicia.[134]

---

[133] Ibid.

[134] Ibid.

Figure 32. Examples of Sumerian pictographs.[135]

Figure 33. The code of Hammurabi law.[136]

---

[135] Ibid.

[136] Ibid.

I have investigated the Sumerian writing system because of similarities between Sumerian culture and Saudi culture. Both cultures are dominated by religion. I have analyzed the visual ways in which Sumerians delivered their religious principles and instructions to society. The first was the application of writing on a large scale such as public monuments, and the second on a small scale, such as objects that are attached to individuals. Systems of identification, and rules and laws in Sumerian society were constantly present. It seems that this ever constant presence was an effective approach to remind individuals of regulation and obligation.

Egyptian Hieroglyphics

Many Sumerian concepts influenced the visual communication systems in Egypt. While Sumerians developed pictographs into ideographs, the Egyptian writing system (hierographs) functioned as both pictographs and phonograms. According to many Greek and Roman scholars, hierographs were a secretive language. Hieroglyphics used figurative-based pictures to express words, and sometimes the only relationship between the word and the picture was based on sound not meaning. The direction of reading the hieroglyphics was determined by the direction of the drawings of the animals or the figures within the hieroglyphic. What is significant about these hieroglyphics is that they were rounded by a frame or designed inside a carrier 'cartouche' (see Figure 32- 33, page 58) when it contains remarkable names and important information. Due to the difficulty of expressing some of the words visually, Egyptians created a rebus system, which was a visual system based on sounds; every picture represented a sound. Egyptians, also, used 'determinative' after words to ensure that the reader received the right

Egyptians, also, used 'determinative' after words to ensure that the reader received the right meaning. In 1981, Paul Rand, American designer, employed the rebus system in designing a poster for IBM. Hieroglyphics functioned as documentation and as a decorative element. They were used to record religious, historical and commercial information and to record knowledge and theories.[137] The revolution of visual communication in Egypt reached its peak when papyri, plant based paper, was invented. Egyptians were the first to produce illustrated manuscripts where pictures and words were joined together for visual communication story telling.[138] Hieroglyphics were monumental writing and stone or wood were the main substrates for engraving. Books were also large, often 20 inches high and of various lengths. Egyptians used the brush as a writing tool. It was made of a rush stem, cut on an angle and polished to set the fibres apart.
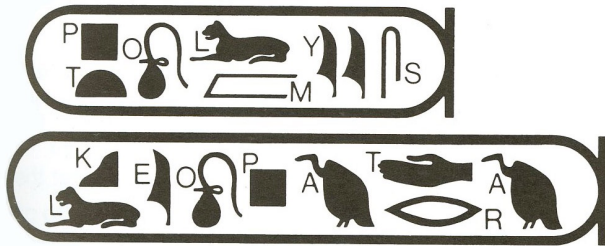
Figure 34. An example of Egyptian hieroglyphic framed with cartouche.[139]

---

[137] Ibid., 12-14

[138] Josef Brockmann, *A history of visual communication* (New York: Hastings House Publisher, 1971), 16.

[139] Ibid.

Through hieroglyphics, I see the design skills of the Egyptians. I am drawn to how simple, both

figurative and non figurative and informative these hieroglyphs are. The simple design without

compromising sophistication in hieroglyphs has made me aware that the design of the marks

conveying ethical behaviour should be both informative and clear. I was inspired by the rounded

frame 'cartouche', around the hieroglyphs. The cartouche was used by Egyptians to draw

attention to the message it surrounds, suggesting importance. Moreover, the monumental scale of

hieroglyphics shows that if a message is to be learned it must exist in the presence of the

intended audience. This idea, later, influenced my choice of primary methods of application for

the marks that I was developing.

Chinese Calligraphy

Chinese writing characters (see Figure 35, page 62) evolved from prehistoric characters.

The beginning of Chinese writing dates back 1800 B.C. The system consists of characters; each

character is a logogram and represents a word or thought. The character consists of a number of

strokes and framed by a virtual square. The Chinese writing system is considered non figurative.

It's worth mentioning that written Chinese cannot be divided into signs for sounds. As a result,

there is no connection between the Chinese spoken language and the Chinese writing system.

For an individual to reach a scholarly level of knowledge of this written language, a sum of 44

thousand characters and the corresponding vocabulary must be learned. The Chinese logograms

moved east and became the primary writing system in Japan, despite the dissimilarity between

the Chinese and Japanese spoken language. The Chinese contribution to visual communication is

not limited to Chinese culture but also the entire world. The Chinese invented both paper and printing. Historians ascribe the invention of paper to Ts'ai Lun's, a governmental official, in 105 A.D.

I have examined Chinese calligraphy because it has many common features with Arabic calligraphy. In both Chinese and Arabic calligraphy, the line, the thickness of the stroke, the space between strokes and the white space of the structure are all design choices, depending on the sensitivity, goal, and skill of the calligrapher. In both types of calligraphy, there is a wide range of design options for any particular word.
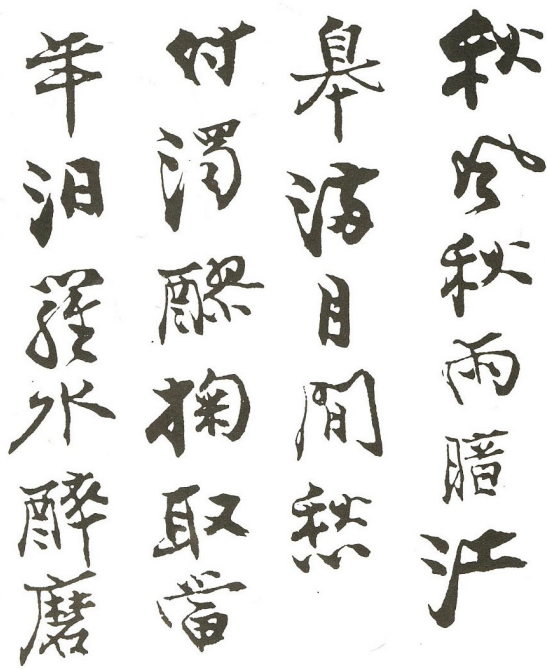
Figure 35. An example of Chinese calligraphy.[140]

---

[140] Ibid.

Some of the links between the investigation of the history and designing the marks that convey ethical meaning became clear after exploring early visual communication systems.

Arabic Calligraphy

Calligraphy, in general, is a universal performance and a form of art established and based on geometric and decorative principles. One of the many general differences between various kinds of calligraphy is the writing tool, whether it be pen or brush. With a pen, the width of the nib of the pen creates a mix of thick and thin strokes, which in return creates different visual styles.[141]

The Arabic alphabet was derived from the Aramaic alphabet. The Aramaic alphabet evolved from Semitic. Semitic is a modification of hieroglyphics where each hieroglyph represented the initial sound of an object. Semitic was created by tribes of Egyptian workers in the Sinai desert. The Aramaic alphabet was first utilized by the people of Aram, a large region represented in Syria today. The Aramaic alphabet consisted of 22 letters, written from right to left with a pen held at 45 degrees.[142]

The Arabic alphabet is one of the most widespread alphabets in the world. Important to Arabic alphabet is its direct connection with the spoken language. The Arabic alphabet is read from right to left, unlike Persian and Urdu, which are written with the Arabic alphabet with only

---

[141] Abdelkebir Khatibi and Mohammed Sijelmassi, *The Splendor of Islamic Calligraphy,* (New York: Thames and Hudson Inc., 1994) , 14.

[142] Ibid., 19.

minor modifications to match and adapt it to their spoken language. The Turkish language was also written using the Arabic alphabet until the death of the Ottoman Empire.[143]

Unlike the disconnect in the West between Latin type and calligraphy, the Arabic alphabet kept its calligraphic roots. The Arabic alphabet is a sum of 28 letters (see Figure 36, page 65) that can be attached from both sides and seven letters that can be attached only from its right side. Arabic letters change form according to its location within a word. There are three locations where a letter can appear (see Figure 37, page 66) at the beginning, in the middle and at the end of the word.[144] In its early forms, the Arabic alphabet was written with no diacritical marks. Around the 19th century, diacritical marks were added to the alphabet in order to distinguish the pronunciation of letters with identical shapes. Since the Arabic alphabet includes consonants only, short vowels and doubling of short vowels are represented in diacritical marks on top or below letters in order to avoid mispronunciation and misinterpretation (see Figure 38- 39, page 66). Further, a diacritical mark known as *sukoun* usually appears at the top of a letter and states that there is no vowel. Another diacritical mark known as *shadda* usually appears at the top of a letter and states the doubling of a consonant letter.[145]

In general, diacritical marks are used by beginner learners of the Arabic language and children. Through practicing the Arabic language, individuals acquire the ability to read without using diacritical marks. However, nowadays, from my personal observation, diacritical marks are

---

[143] Ibid., 21.

[144] Rana Abou Rjeily, *Cultural Connective,* (New York: Mark Patty, 2011), 34,35.

[145] Ibid., 45, 47.

used only in words that could have a possibility of misinterpretation so it serve as a form of

confirmation and emphasis. Some designers use diacritical marks as purely design elements to

the written or designed text.

ا	alif	'/ā
ب	bā'	b
ت	tā'	t
ث	thā'	th
ج	jīm	j
ح	ḥā'	ḥ
خ	khā'	kh
د	dāl	d
ذ	dhāl	dh
ر	rā'	r
ز	zā	z
س	sīn	s
ش	shīn	sh
ص	ṣād	ṣ
ض	ḍād	ḍ
ط	ṭā	ṭ
ظ	ẓā	ẓ
ع	ayn	'
غ	ghayn	gh
ف	fā'	f
ق	qāf	q
ك	kāf	k
ل	lām	l
م	mīm	m
ن	nūn	n
ه	hā'	h
و	wāw	w/ū
ي	yā'	y/ī
ء	hamza	'

Figure 36. Arabic alphabet and how it sounds in the English language.
(first column, from left to right, is arabic letter, second
is letter name and the third is letter translation).[146]

---

[146] Ibid., 46, 47.

End	Middle	Beginning	Basic
ـب	ـبـ	بـ	ب
ـج	ـجـ	جـ	ج
ـس	ـسـ	سـ	س

Figure 37. Some of the Arabic alphabet and the different positions it can take in a word.

The 'fatha': short vowel /a/ ‌ دَ (da as in dad)

The 'damma': short vowel /u/ ‌ دُ (du as in dude)

The 'kasra': short vowel /e/ ‌ دِ (de as in deduct)

Figure 38. Arabic alphabet diacritical marks and how it reads (part 1).[147]

The tanwin 'fatha': short vowel /a/+n ‌ كَلِمَةً

The tanwin 'damma': short vowel /u/+n ‌ كَلِمَةٌ

The tanwin 'kasra': short vowel /i/+n ‌ كَلِمَةٍ

Figure 39. Arabic alphabet diacritical marks and how it reads (part 2).[148]

---

[147] Ibid., 45.

[148] Ibid., 47.

Unlike other alphabets, the style of the Arabic alphabet is affected by the pen used to produce the communication, rather than the substrate. Each calligrapher adjusts the cut of the pen according to the kind of calligraphy they want to ascribe. Calligraphers sought to have a set of standards and rules of Arabic calligraphy. As a result, Ibn Muqla, as Arabs described 'a prophet of calligraphy', established the law of proportion which was later perfected by other calligraphers. The law of proportion is based on the dot as a unit and the height of the *alif*. The size of the dot depends on the cut of the pen and the width of the nib. The cut of the pen depends on the style of the calligraphy that the calligrapher wants to ascribe. The calligrapher determines the size of the written text based on the width of the dot, the consistent measurement of the *alif* and the diameter of the imaginary circle (see Figure 40, page 68). The *alif* is used to calculate the diameter of the imaginary circle. The height of the *alif* is measured by the number of dots. The *alif* height can range from three to twelve dots. Usually the height of the *alif* is controlled by the calligrapher. Besides, the measurement of the *alif* has to remain consistent through the text. This imaginary circle is used by the calligrapher to form other letters in the text proportionally. Maintaining a constant dimension through the text is a must and demonstrates the calligrapher's skill. Generally the pen used for calligraphy is cut from a dried reed. The height of the pen is usually around 10 cm and 1 cm for the width. The calligrapher cuts the end of the reed into a point either straight or slanted. Straight ends creates 'well-proportioned thickness' lines. The slanted end creates fine-pointed lines with up strokes and down strokes. Also, the calligrapher can control the width of the line by controlling the amount of pressure put on the pen.[149]

---

[149] Ibid., 46, 47.
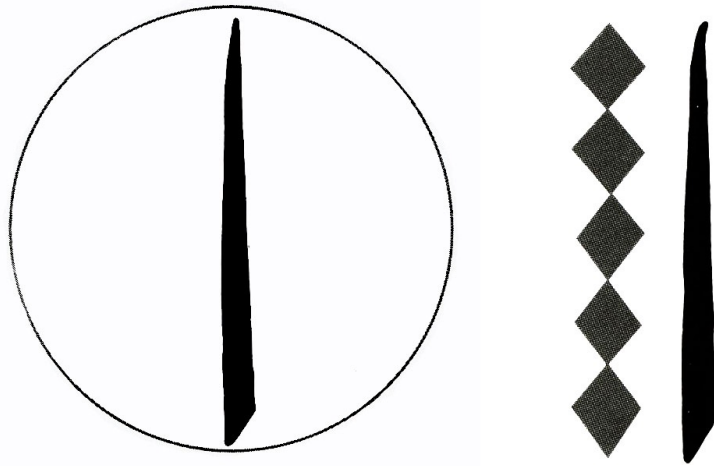
Figure 40. The Alif module. (On the left, the imaginary circle. On the right, points
      measuring the hight of the *alif*).[150]

Arabic calligraphy is featured with black ink as the basic colour. Calligraphers used to

prepare colour originally from vegetable and mineral sources. The colour palate in Islamic art

usually contains intense warm colours with the rare appearance of pastel colours.[151]

Before shifting the light to the different schools and styles of Arabic calligraphy, I cover

an important decorative element that usually appears combined with Arabic calligraphy which is

a miniature (arabesque). In Islamic Art patterns it is referred to as an arabesque. Miniatures

originated from Persian art and it was used first on walls. Miniatures are usually drawing of

animals and/or plants. These plants and animals are drawn in detail on a small scale. The quality

of the stroke of the drawing is clear, fine and stylized. Later, the use of miniatures migrated to

---

[150] Ibid.,46, 47.

[151] Ibid., 52.

Turkey, Iraq and Syria; these countries are within the physical boundaries of Persia. Miniatures

are rarely found in Muslim countries such as Saudi Arabia because of religious prohibition of

figurative drawings. However, the previous stated countries, except Saudi Arabia, are considered

liberal or considered to have more flexibility in the following of religious instructions. Unlike

miniatures, the arabesque has extended through out the Muslim world. Initially the arabesque

was found on architecture. After that, the arabesque was expanded and took place in calligraphic

work. Arabesque consists of floral miniatures and geometric patterns with the absence of

figurative drawings. Currently, tracing arabesque motifs requires a high level of skill.[152]

It is worth mentioning that I chose the word 'trace' instead of 'design' because all the

samples I have observed are using almost the same motif and pattern. However, in some recent

samples I analyzed I found that Islamic artists try to incorporate room for creativity. Creativity

appears in terms of: colour palette, colouring techniques, the arrangement of the motif and finally

the density of the motif. However, viewers are required to have basic visual knowledge about

miniature and arabesque to recognize and differentiate between the classic school of miniature

and arabesque and the contemporary style.

Arabesque is frequently found in mosques and a good example is the *Ka'ba* inside the

Holy mosque in Makkah. Arabesque also appears in books such as the opening pages of the

books. In terms of the Quran, arabesque appears in the margin of the page marking the chapters

---

[152] Ibid., 70, 72.

of holy book. The arabesque appears in gold, as a dominant colour, combined with other colours such as blue, green, yellow and white.[153]

In May 2014, this was the only information available for me to start the project. Sources and references about miniatures and arabesques were rare and almost secretive. I choose 'secretive' to best interpret the situation. Since I was looking for sources, most of the people were uncooperative and unwilling to share knowledge. To further assist in my investigation and develop ways to approach the design, in June 2014, I took a course at *Prince's School of Traditional Arts in London*. The course name was called *Islamic Manuscript Illumination: An Introduction to Islamic Forms*. Surprisingly, I found that this school is very conservative in their approach to training. The focus of the field of miniature and the arabesques is quite practical and limited to tracing skills. Very basic knowledge about the history and the origin of the arabesque was covered during the workshop I attended. The illuminator who taught the course was trained under the Persian art school and as a result most of the samples and sources presented were Persian motifs. However, she presented Turkish motifs in brief. This field requires further investigation and practice in the future, yet the knowledge I have acquired was sufficient to familiarize myself with the basic shape of the motifs, especially since the decoration element played a secondary part in designing the marks. My approach toward the decoration element was open. I practiced both Persian and Turkish motifs. After that, I designed arabesques inspired from combining both schools.

---

[153] Ibid., 71.

Muslim historians categorize Arabic calligraphy following genealogical methods. Some of the

calligraphic styles have adopted and are currently used while have some disappeared altogether.

Arabic calligraphy has two main roots: angular geometric script which was used to engrave the

text on monuments and is known as *Kufic,* while the round cursive script is used for daily records

and documentation and known as *Naskhi.* According to historians, the seven main schools of

calligraphy that survived and remain widely used are: *Kufic, Naskhi, Thuluth, Andalusian*

Maghribi, Riq'a, Diwani, Farisi.[154]

Kufic

Kufic is the original script in Arabic calligraphy and all the initial manuscripts of the

Quran were written in Kufic. Some historians claim that the Kufic style is named after the city of

Kufa in Iraq. This city was considered the heart of Islamic learning in early times. However,

Khatibi and Sijelmassi historians deny this; according to their research, Kufic script was

developed before the city was even established. In general, Kufic script was used on coins and

for monumental scripts because of its geometric and angular feature.[155]

It's worth mentioning that the Kufic school of calligraphy is wide and has a variety of

styles such as Square Kufic, Foliated Kufic and Quran Kufic script. However there are few

reliable references that cover some of the styles. The reason behind Kufic school having many

styles is Kufic letters are influenced by the regions where they migrated to such as Morocco and

---

[154] Ibid., 78.

[155] Ibid., 96.

Iraq. I have focused on the most popular styles that are practiced in present time and/or styles that are not typically practiced nowadays yet calligraphers are taking personal initiatives to find historical roots of the script and bringing them back into use.

The first style is the Kufic square. Although the origins behind this style are unclear, the method and the basic rules of this calligraphy are well-known. An interesting fact about this calligraphy is that it needs to be deciphered when compared to other schools and styles. In other words, it requires attention and many trials to read the composition. The Kufic square style structure is to be designed within an imaginary square or rectangular frame. Some calligraphers have taken this rule to a higher level and designed the Kufic structure through other geometric shapes. It is worth mentioning here that the word *square* in Kufic square refers to the unit in which the letters is build upon. The second rule of design is that the Kufic square is modular and contains even spaces between the words and even spaces between the letters of a word. By looking at the old Square Kufic alphabet (see Figure 41, page 73) and the new version of the Square Kufic alphabet (see Figure 42, page 73), one can see that there is no fundamental change in the structural design of the letters; in the new version, letters have more flexibility in terms of possible drawing of the shapes. This flexibility stems from the fact that when designing the composition with equal spaces between letters some of the shapes of the letters have to adjust to fit the space.[156]

---

[156] Mamoun Sakkal, "Square Kufi Alphabet," *Arabic Calligraphy Instruction,* http://www.sakkal.com/instrctn/sq_kufi_alphabet.html (Accessed on September 6, 2014).

Figure 41. Old Square Kufic alphabet.[157]

Figure 42. The new version of Square Kufic alphabet.[158]

---

[157] Ibid.

[158] Ibid.

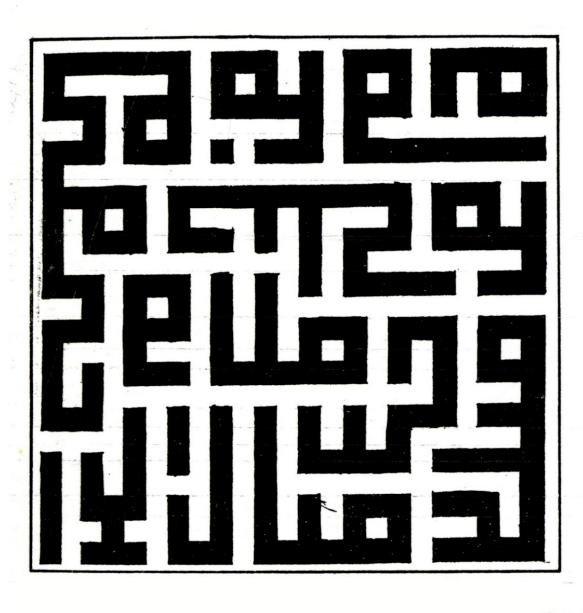Figure 43. A comparison between the old and new version of *dal* letter in Square Kufic.

Figure 44. An example of Arabic text written in Kufic Square.[159]

The second and third styles of Kufic script are Foliated and Floriated (see Figure 45, page 76). Both styles have similar basic shapes. The difference between the two is at the ending of the letters. In the first one, drawings of leaves are added to the endings of some letters. The second one, drawings of flowers are added within or around the letters as a decorative element.[160] This style of Kufic is designed based on geometric rules, one of which is equal spaces between letters. This style has some flexibility when it comes to designing the structure of the composition that can take any overall shape, which the calligrapher decides.

---

[159] Hassan Hibch, *Kufic Arabic Calligraphy,* (Dar Al Qalam), 30.

[160] "Caligraphy in Islamic art - beyond pen and paper," *Victoria and Albert Museum,* December 16, 2011, http://islamic-arts.org/2011/calligraphy-in-islamic-art/.

First arch
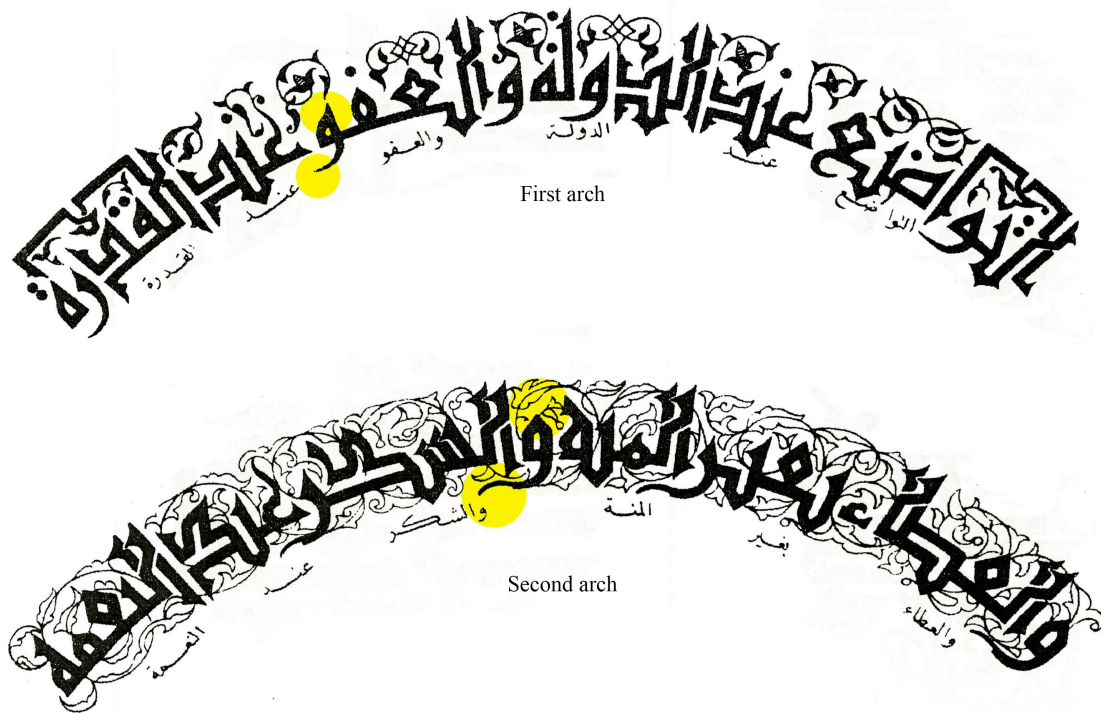
Second arch

Figure 45.The first arch is Foliated Kufic and the second arch is Floriated Kufic.[161]

The Square Kufic alphabet has migrated to North Africa and is now representative of the style used in Morocco (see Figure 46, page 77). The name of the style is *Andalusian Maghribi* or currently known as Maghrebi Kufic. This style spread through Morocco and into Spain because of the Islamic occupation of Spain from 711-1492 .[162]

---

[161] Ibid., 82.

[162] "Kufic Maghribi," *Caligraphy Qalam,* http://calligraphyqalam.com/styles/kufic-maghribi.html, (Accessed on February 7, 2016).

Figure 46. Example of Maghrebi Kufic script.[163]

Another style of Kufic is Qur'an Kufic script (see Figure 47, page 77). This style of

calligraphy is not commonly used nowadays. However, some calligraphers have started personal

initiatives to practice this style and research the basic rules behind the building of the alphabet.

Figure 47. Example of Qur'an Kufic script.[164]

---

[163] Ibid., 53.

[164] Ibid.

Figure 48. Some of the Arabic alphabet in different Kufic styles.

Naskh

Naskh is the main cursive script and it was originated by Ibn Muqla, as stated by most

historians. Naskh originated from the verb *nasakha* which means copy or transcribe (see Figure

49, page 79).[165] Naskh script was used to spread knowledge and to document administrative work

because of its legibility and clarity. According to Alarafi, master calligrapher, Naskhi is always

used to write the text of the Quran through different Islamic eras because of its clarity. He also

mentioned, in one of his calligraphic workshops, that beginner calligraphers are recommend to

---

[165] "Thuluth & Naskh," *Caligraphy Qalam,* http://calligraphyqalam.com/styles/thuluth-naskh.html, (Accessed on February 6, 2016).

start the journey of learning calligraphy with the mastery of the Naskh calligraphic school.

Naskh is the main school of Thuluth and Muhaqqaq.[166]

Figure 49.Quran text written in Naskh script.[167]

The word Thuluth means one-third. Thuluth script (see Figure 50, page 80) is named after the size of the cut of the pen which is one third of the nib.[168] The complicated structure of Thuluth has liturgical importance and it is used to write the titles of the Quran's Suras, which are the chapters or sections of the Quran. Besides, Thuluth is the official calligraphy used on Ka'ba.[169] According to Alarafi, a calligrapher cannot be recognized as a master if he does not perfect the Thuluth script. Calligraphers create different composition from both Naskhi and Thuluth script, I attribute this to the flow of the letters, but Naskhi and Thuluth script is to be

---

[166] Ibid.

[167] Ibid., 32.

[168] Ibid.

[169] Ibid.

written in a straight line. Besides Naskhi and Thuluth usually appear together on the same page, the first for body text and the second for heads and titles.[170] Also, both Naskhi and Thuluth script follow the law of proportion (see Figure 40, page 68).

Figure 50. An example of Thuluth script.[171]

Muhaqqaq script (see Figure 51, page 81) was originated by Ibn al-Bawwab, who was born in 975 AD and died in 1022 AD. Ibn al-Bawwab was innovative and a master calligrapher. He was Ibn Muqla's student and succeeded in copying Ibn Muqla's work. He was innovative due to creating 46 copies of the Quran with his hand.[172] Muhaqqaq is pronounced as *moo-huk-uk* and it means 'fully realized'. Muhaqqaq was used to write the text of a large scale Quran and identification and adornment on every-day buildings.[173] Unfortunately, the use of Muhaqqaq is rare nowadays. Original Muhaqqaq script is only seen in museums and in catalogues. Several contemporary calligraphers are taking personal initiatives to practice the Muhaqqaq calligraphic school and discover the codification of the script.

---

[170] Ibid.

[171] "Calligraphy gallery | 1450-1925 A.D. | East | Arabic prayer," *Caligraphy Qalam,* http://calligraphyqalam.com/gallery/index.php?album=period-4-SafavidsMughalsQajars&image=1-89-154.183.jpg (Accessed on February 17, 2016).

[172] Ibid., 116.

[173] "Muhaqqaq & Rayhani," *Calligraphy Qalam,* http://calligraphyqalam.com/styles/muhaqqaq-rayhani.html (Accessed on January 17, 2016).

Figure 51. An example of Muhaqqaq script.[174]

Further, when Mamluk ruled Cairo (1260 - 1517), calligraphic inscriptions on buildings

became a form of visual communication. Mamluk adopted two main calligraphic styles,

Muhaqqaq and Thuluth. The first style was used to write the Quran and the second was used for

writings on buildings and objects. They used inscriptions in public spaces to fulfil their political

and religious agendas. On buildings (see Figure 52, page 82) they inscribed certain information

such as the name of the individual who owned the building, the purpose behind the building and

the date in which the building had been built. These scripts were carved in marble in low or

medium relief and then placed on the wall. Besides public spaces, calligraphy was applied on

metal work, textile and glassware. Mamluk chose the Naskhi style because of its connotation of

formality and seriousness and above all its readability; Kufic was rarely used and eliminated in

Mamluk era because of its illegibility when compared to Naskhi, Muhaqqaq and Thuluth.[175]

---

[174] "Calligraphy gallery | 1250 to 1450 A.D. | Baysunqur Koran fragment," *Calligraphy Qalam,* http://calligraphyqalam.com/gallery/index.php?album=period-3-IlkhanidsMamluksTimurids&image=qur-0486.jpg (Accessed on March 3, 2016).

[175] Howayda Al-Harithy, "Inscriptions and the Making Public Spaces in Mamluk Cairo," in *Typographic Matchmaking in the City,* ed. Huda AbiFares (Amsterdam: Khatt Book, 2010), 18.

Figure 52. An example of carved calligraphy in building.[176]

Diwani

The Ottoman Turks created many styles of calligraphy. The most common style is Diwani

and the name has its origin in two different Persian words: divan and douane (custom-house).[177]

Its primary use was to record official documents. It was initiated in the 16th century and reached

its peak in the 19th century. Diwani script (see Figure 53, page 83) is used nowadays. One of the

most important features is that the letters that usually cannot be connected from the left side in

other schools of calligraphy are now connected in Diwani; calligraphers refer to these excepted

letters as unauthorized ligatures. Diwani's letters are noticeable to be highly stylized.

Unauthorized ligature and stylization made the Diwani script hard to read and in return

confidential. As a result, Diwani script was used as the official seal of the Ottoman empire.[178]

---

[176] Ibid., 23.

[177] Ibid., 80.

[178] "Divani & Riq'a," *Calligraphy Qalam,* http://calligraphyqalam.com/styles/divani-riqa.html (Accessed on February 28, 2016).

ا ا ٮ ٮ ٮ ع ٮ د رس ش

ص ط ع ع ٯ ٯ ٯ و ک ل

م ٥ ٥ ٿ و و ه ه ه لای

ذوات الخط العربي

Figure 53. Arabic alphabet written in Diwani.[179]

Riq'a

Riq'a script (see Figure 54, page 84) is one of the Turkish calligraphic styles. Riq'a means a small piece of cloth and was first written on piece of small paper. This script is used for everyday hand writing and it has spread through the Ottoman empire and Arab world because of the simplicity of learning the script. It was invented in the middle of the 18th century and is currently used. Riq'a is distinctive with its short strokes and straight letters when compared to the rounded letters of the Diwani style. Beginner calligraphers are always advised to start the journey of learning calligraphy with this script.[180]

---

[179] Ibid., 80.

[180] Ibid.

ا اب بت جخ ذ ز ش ش ض ظ
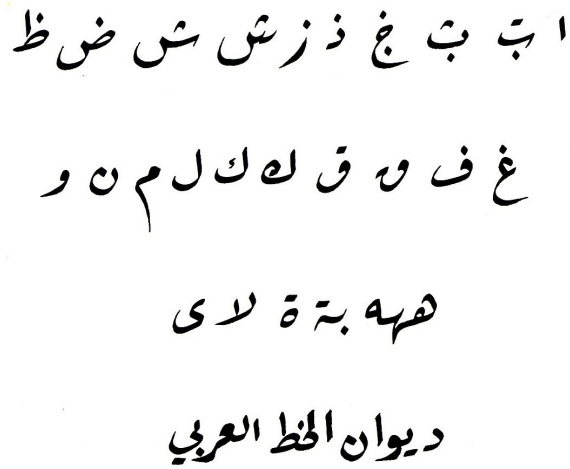
غ ف ڡ ق ڪ ک ل م ن و

هه به ة لای

ديوان الخط العربي

Figure 54. Arabic alphabet written in Riq'a script.[181]

Ta'liq (Farisi)

Ta'liq script (see Figure 55, page 85) is an example of Persian calligraphy.[182] This Persian

script is based on the Arabic script, with adoptions made to suit the Persian spoken language. The

letters in Ta'liq script rarely appear in the Arab world because the Ta'liq letters are adapted to the

spoken Persian language. It was initiated in the 11th century, perfected by the 13 century and is

commonly used today. Ta'liq is used as the official script in court documents and is also used in

the writing of books. This script is featured with its unauthorized ligatures and rounded letters.[183]

---

[181] Ibid., 80.

[182] Ibid., 81-82.

[183] Ibid.

ا ب ــتـــج د ر ذز س ش ص ط

ع ف ـفـ ق کـ کـ ل

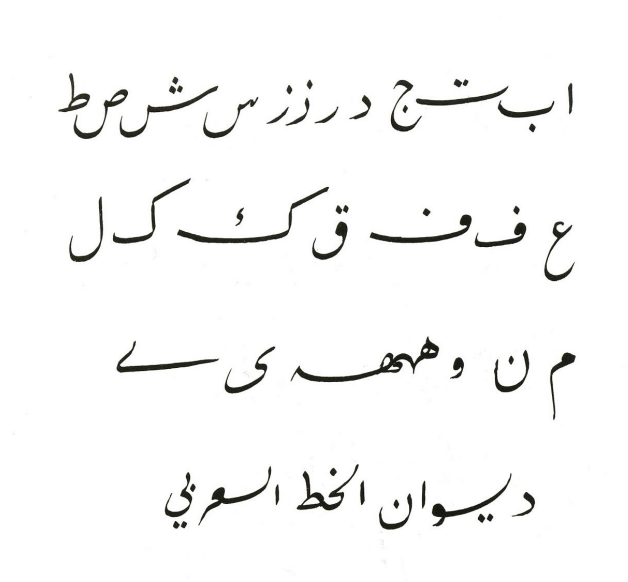م ن و هـهـ ی ـے

دیــوان الخط السـعـئی

Figure 55. Arabic alphabet written in Ta'liq script.[184]

Almuala

Recently, a modern Persian script (see Figure 56, page 86) appeared called Almuala. The

script was created by the calligrapher Hassan Sheri. He adapted the script from different Arabic

calligraphy schools such as: Kufic, Thuluth and Muhaqqaq. Almuala means deep love from the

heart and appears in the form of circles and straight lines.[185] Since the script is new there is little

detail about the formulation of the script. However, the script guide is available for individuals to

learn online.

---

[184] Ibid., 81.

[185] Ahmed Ali, "Unfamiliar Arabic script (Almuala script)," *Mr until sunrise,* http://mruntilsunrise.blogspot.ca/2013/04/blog-post_5258.html (Accessed on January 10, 2015).

Figure 56. example of Almuala script.[186]

Figure 57. Some of the Arabic alphabet in different calligraphic styles.

---

[186] Khaled Khaled, "Arabic calligraphy renovation," *Arabic type,* https://arabictype.wordpress.com/2015/11/16/renewing-arabic-calligraphy-2/ (Accessed on January 13, 2015).

Hurufiyah **Movement**

In the 1960s and 1970s, when Arabs used the street as a place to express their social concerns and political issues, they used the poster and banner (see Figure 58- 59, page 89) as their tool. The main element of the poster was Arabic calligraphy. The political poster treated Arabic text in two ways. First, the text had the classic calligraphic structure. Secondly, there was exploration and experimentation with Arabic letters. The second way led to a modern movement called the *Hurufiyah* movement. This movement inspired Arab artists and calligraphers to develop their own style. The movement allowed them a space of creativity while maintaining the main form of the letters. Zeina Massri in her essay *In Praise of the Word* has defined the *Hurufiyah* movement as "an approach in modern Arab art based on abstract compositional experimentation with Arabic Script. It is not necessarily confined to the principles of the Islamic rooted art of calligraphy, nor does it represent a continuation of it." Also, individuals with less authority and skill used Arabic calligraphy through graphic mediums such as stencils and stickers on walls in public areas to express their thoughts and concerns.[187]

At this time, in the West, images were the main component of political posters and text took a secondary priority after the image. In contrast, Arab political posters focused on text. The difference was not due to the fact that Arab artists lacked the skills of the West. Rather, the difference was due to the value of the text and calligraphy for Arabs. Massri in her essay *In Praise of the Word* gives the explanation of why text or letters is used over image in the Arab world. The first reason she discusses the value assigned to written text in the pre-Islamic era

---

[187] Zeina Maasri, " In Praise of the World," in *Typographic Matchmaking in the City,* ed. Huda Abifares (Amsterdam: Khatt Book, 2010), 31, 39.

Jahiliya. In this era, Arabs were famous for their poetry. The finest poems were included in the collection of *Mua'llaqat al-Sab'* (the seven golden Odes). Theses poems were written in gold and hung the Ka'ba before Islam was revealed in 610 AD. These poems inspired contemplation and imagination on the part of the readers. The Arabic language serves as a unification tool. Therefore, the greater importance of the word encouraged by inherited social practices.[188] The second reason is the artistic significance of the written Arabic language. Arabic inscription has always been present in Arabic cities, either on walls or on architectural such as buildings and mosques. The content of these inscriptions is inspired from Quranic verses or Arabic text. As a result Arabic calligraphy acquired its strength in the Arab street and public spaces.[189] Consequently, Arabic calligraphy performed both a visual and textual role. This provides an explanation to Western historians who claim that due to religious restriction on the usage of figurative images, words become the image in the Arab world.

---

[188] Ibid., 36.

[189] Ibid., 37, 39.

Figure 58. An example of the use of political banners in a protest
          taking place in a Beirut street, in 1965.[190] (The banners
          have different political concepts such as democracy,
          and freedom).
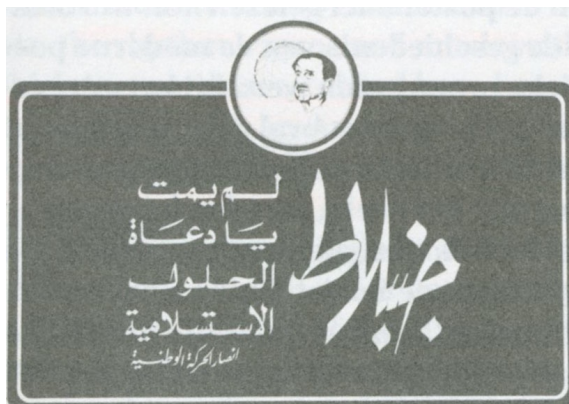

Figure 59. "Political poster issued in commemoration of the assassination
          of Kamal Jumblatt, founder of the Progressive Socialist Party
          in Lebanon."[191]

---

[190] Ibid., 37.

[191] Ibid., 33.

Chapter Seven: Phase 6 (design approaches)

Inspired from the *Hurufiyah* movement I adopted Arabic letters only as the main design element of the marks that convey ethical meaning. I have selected five design approaches for the marks influenced by square Kufic, Foliated and Floriated Kufic, Naskh script and new script derived from Persian calligraphy known as Almuala.

First series

I have adopted the square Kufic approach because, based on the investigation I have conducted, Kufic script is the original school of Arabic calligraphy although not the dominant school nowadays. The challenge in designing with Kufic letters was to maintain legibility while maintaining the rule of square Kufic which is equal spaces between words and letters. The first step I started with was designing a cultural quote (see Figure 60- 61, page 91) with this first challenge in mind. Calligraphers, usually design with one centimetre square as a unit for the letters; however I experimented with half of a centimetre square as unit to find if changing the size of the unit affect the over all appearance of the letter. I discovered that decreasing or increasing the size of the square unit results in different appearances of the letter and the structure of the letters. I experimented with many iterations before selecting the final Kufic compositions. The second step was dealing with the legibility challenge, which I turned into a creative parameter to design with. I decided to call attention to the ethical word within the composition. During sketching I tested the Kufic compositions on friends to get their feedback on the legibility and readability of the marks.

The ethical concepts in the first series are:

- man is enhanced to kindness, good and excellence,

- safety lies in talking the truth, and

- honesty and trust is the basis of assemblies.

Note:

These concepts are selected from Arabic quotes about ethics and the concepts are translated into English.
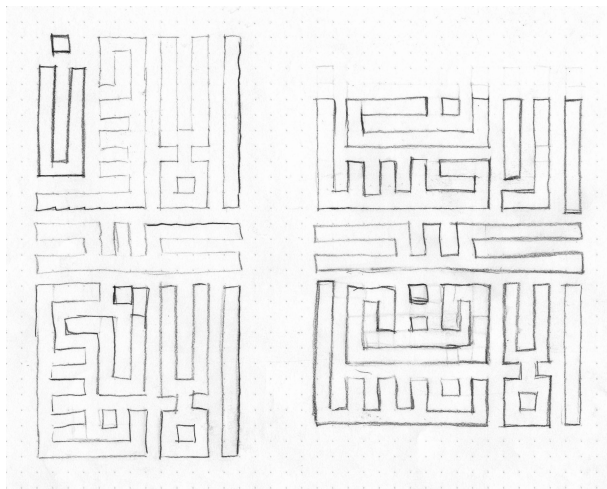

Figure 60. Examples on possible Kufic Square compositions for the quote
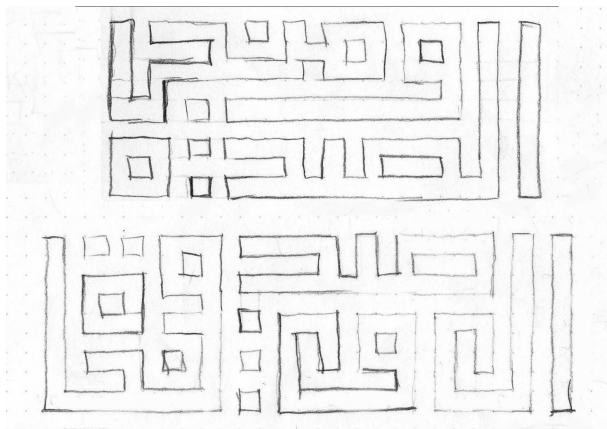"Man is enhanced to kindness, good and excellence."

Figure 61. Examples on possible Kufic Square compositions for the quote
"Safety lies in talking the truth."

In the first style, I was inspired by floriography and the arabesque. I have always observed that square Kufic appears historically with no additional design elements. Sometimes, the arabesque appears around the composition of square Kufic as a frame. I experimented with designing the arabesque around the composition (see Figure 62, page 92) and on the letters (see Figure 63, page 92). After many sketches, I designed a pattern, inspired from both the Persian and Turkish school, that is incorporated into the form of the letters.
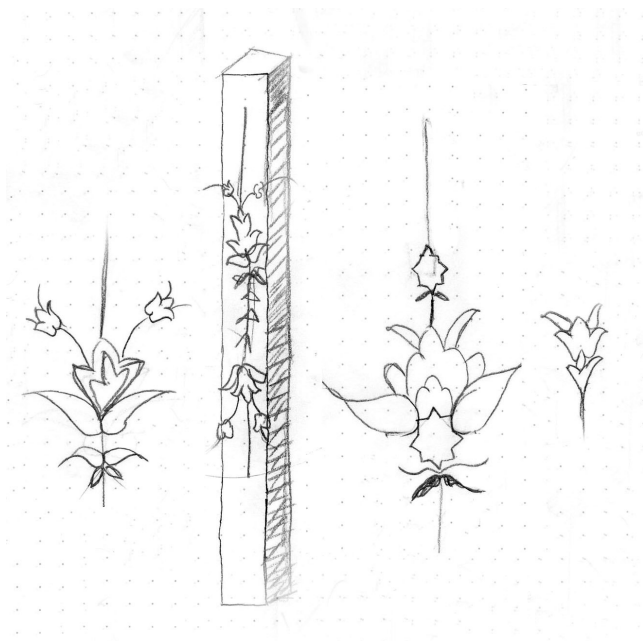
Figure 62. An example of design sketches for the pattern.
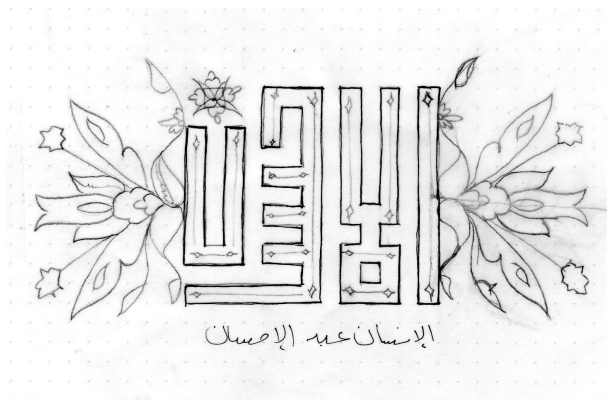
Figure 63. In this sketch I was experimenting with how to incorporate the patten I designed.
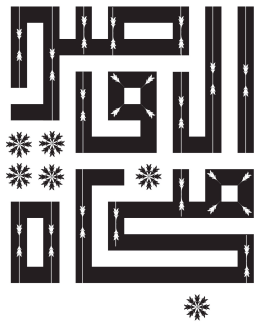
Figure 64. An example of incorporating the pattern into the letters.

In the second style, the design was inspired from the visual representation of the word *highlight*. In everyday life, when individuals want to highlight or to give emphasis to a word, they draw a line under the word, capitalize the letters of the word or highlight the word with colours. However, in the design sketches, I highlighted or emphasized an element by a stylized etching treatment (see Figure 65, page 93).
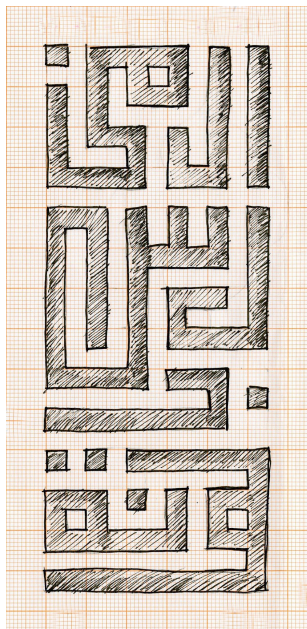
Figure 65. An example of stylized etching treatment.

In the third style (see Figure 66, page 94), I was inspired by the Egyptian cartouche that appears around hieroglyphics. Usually these hieroglyphics represent an important name or key information.

Figure 66. An example for a cartouche I designed for the ethical mark:
man is enhanced to kindness, good and excellence.
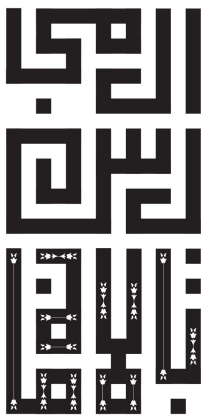
Trust is the basis
of assemblies
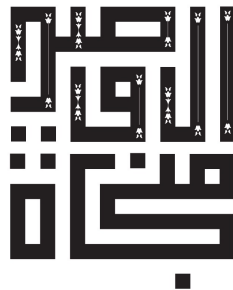
Safety lies in
talking the truth

Man is enchained
to kindness and good

Figure 67. Final design of the first style in series one.

Trust is the basis of assemblies

Safety lies in talking the truth

Man is enchained to kindness and good

Figure 68. Final design of the second style in series one.

Trust is the basis of assemblies

Safety lies in talking the truth

Man is enchained to kindness and good
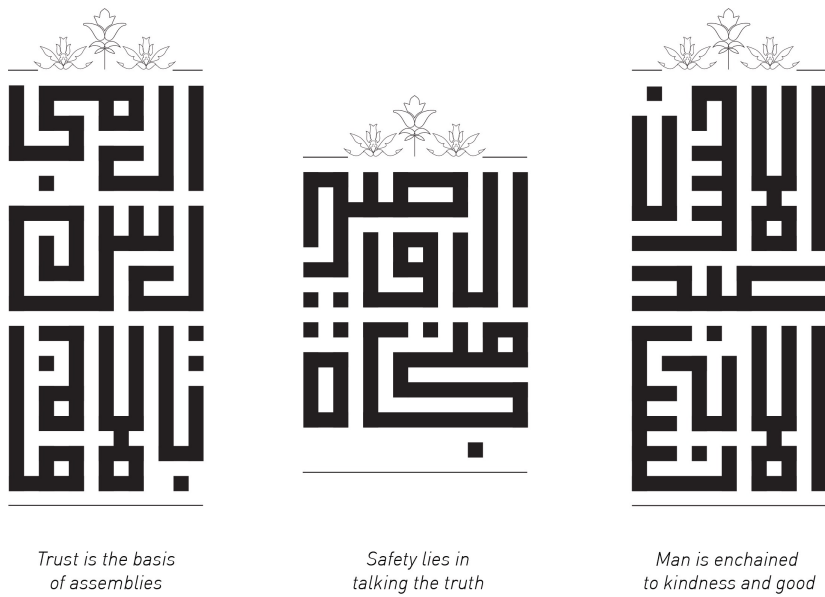
Figure 69. Final design of the third style in series one.

At this stage of the design process, Loud Art, a local platform showing emerging artist

work, announced a call for artists to participate by submitting their work. In 2015, the theme of

the show was "Reinterpreting Contemporary." To further test the marks that I was developing, I

applied to participate in the exhibition with the designed marks from the first series. The project

that I initiated here is called *cash.* In this project, I designed marks that comment on the ethics of

dealing with money. The project was accepted by the Loud Art curator. The exhibition was held

at Alkhobar city (see Figure 70, page 97), in the east side of Saudi Arabia, and at Jeddah, city at the

west side of Saudi Arabia, in 2015. In 2016, the exhibition was held in two countries in the GCC-

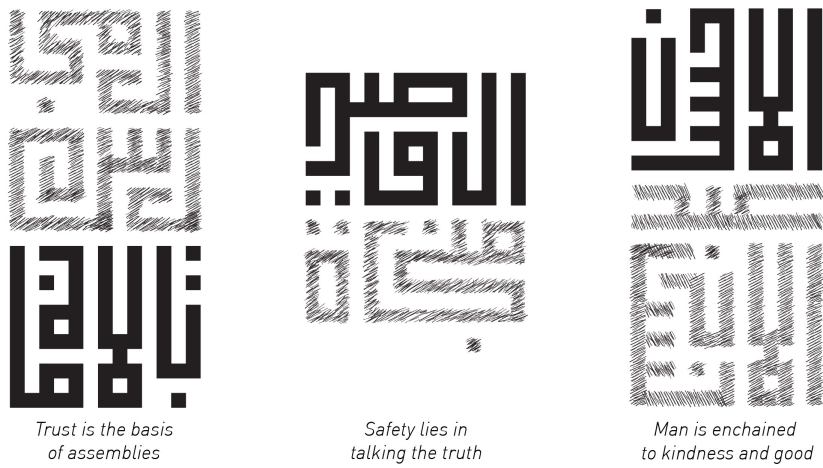Oman and Bahrain. I have received good reviews on the marks and the idea of the project from

the curator and from my friends and artists who attended the shows or who have seen the work

on the platform Instagram account, where my work received 109 likes and three comments

(see Figure 75, page 99).

Cash project brief

Nowadays, I defined the word cash as being associated associated with wealth and rich

individuals. These printed marks on Saudi riyal banknotes are intended to serve as a subtle guide

to manners in money matters, but can, at the same time, be applied to manners in everyday life.

The banknotes allow the message to be widely communicated and circulated to society. The

content of these marks is inspired and selected by Islamic culture. The project targets adults, but

also, and more specifically, the young (new generation). Young children will be handling this

currency well before they can even read the marks, and they will continue to have contact with

them thousands of times as they learn to read and mature through their teen years into adulthood.

If messages about good manners are constantly and subtly imparted to this generation as they

mature, perhaps they will be more successful at absorbing and subconsciously digesting

these messages (see Figure 72 - 74, page 98).

Figure 70. Poster of the show held at Alkhobar city.[192]

Figure 71. Another poster with the listing of the names of the participant artists.[193]

---

[192] "Loud Art," *Loud Art,* accessed, https://www.instagram.com/p/9fh9KDAkY9/?taken-by=loudart (Accessed on October 10, 2015).

[193] Ibid.

Figure 72. One Saudi Riyal banknote.

Figure 73. One Saudi Riyal banknote with a cultural comment on the ethics of dealing with money.

Figure 74. One hundred Saudi Riyal banknote with a cultural comment on the ethics of

dealing with money.

loudart   FOLLOW

109 likes   26w

specifically, the young (new generation). Young children will be handling this currency well before they can even read the marks, and they will continue to have contact with them thousands of times as they learn to read and mature through their teen years into adulthood. If messages about good manners are constantly and subtly imparted to this generation as they mature, perhaps they will be more successful at absorbing and subconsciously digesting these messages."

rakahman Thank you!

khadija.kareem LOVED IT !!

bisbisnow @fainfloosy

malaa_alamodi Thank you 🌹🌹🌹

malaa_alamodi @hebaabed_art

hebaabed_art 🌹🌹 ❤ @malaa_alamodi mabrooooook.

♡   Add a comment...   ○ ○ ○

Figure 75. A picture of the project posted on the Loud Art Instagram account showing the number of likes and the comments.[194]

---

[194] Ibid.

Second series

In this approach, I was inspired by Foliated Kufic and Floriated Kufic. I chose Foliated and Floriated Kufic because they derive from the original Kufic square. My first challenge was to design compositions out of the letters. I kept the main form of the letters and experimented with arrangement of the letter. For example, I designed many possible compositions for the word *honesty*. The ethical words in the second series are honesty, truth and ethics.

Figure 77. Examples of different designs for the word honesty.

In the first style, I was inspired by the Egyptian cartouche. However, in designing the cartouche I was inspired by different cartouches derived from the Quran opening pages from both the Persian and Turkish schools of adornment (see Figure 77- 87, page 101)
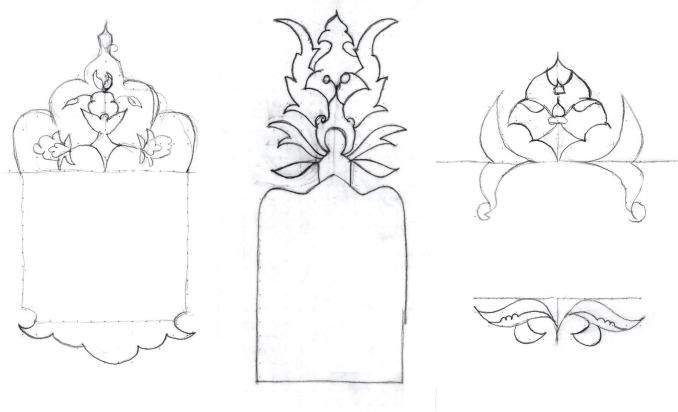
Figure 77. Experimentation with designing cartouches.

Figure 78. A process of developing one style of the cartouche.

In the second style, I designed a different pattern and selected one of them to fill the background of the cartouche (see Figure 79, page 102).

Figure 79. An example of one of the pattern I designed for the cartouche background.

After many sketches and explorations, the results I arrived at were unsatisfactory to me. I explored re-designing the strokes of the letters based on the main form of the Foliated Kufic and Floriated Kufic structures. The outcome of the experimentation resulted in the third style, which I named liner-rounded Kufic (see Figure 80- 81, page 102- 103).

Figure 80. Early sketch for liner-rounded Kufic.

Figure 81. Digital sketch for liner-rounded Kufic.

Final design options for the second series

Figure 82. Final design of the first style in the second series.

Figure 83. Final design of the second style in the second series.

Figure 84. Final design of the third style in the second series.

The third series

In the third approach I was inspired by the new Persian script Almuala. I choose to explore Almuala script because it is derived from the Kufic school. First I familiarized my eyes and hands with the script. After that, I started experimenting and designing compositions of ethical words. In this style I was inspired by the Egyptian cartouche and continued experimenting with designing cartouches (see Figure 87, page 105). The ethical words in the third series are Conscience, Excellence (good, kindness) and Justice (equity, equality) (see Figure 85-86, page104- 105).

Justice   Conscience
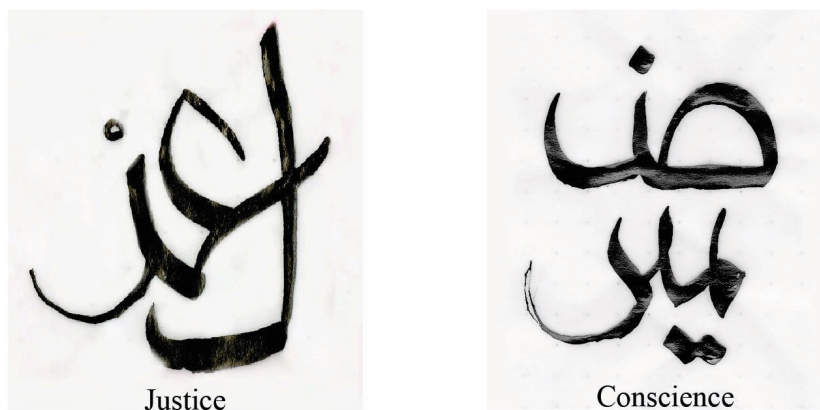
Figure 85. Experimenting with Almuala script to design a composition for each ethical word.
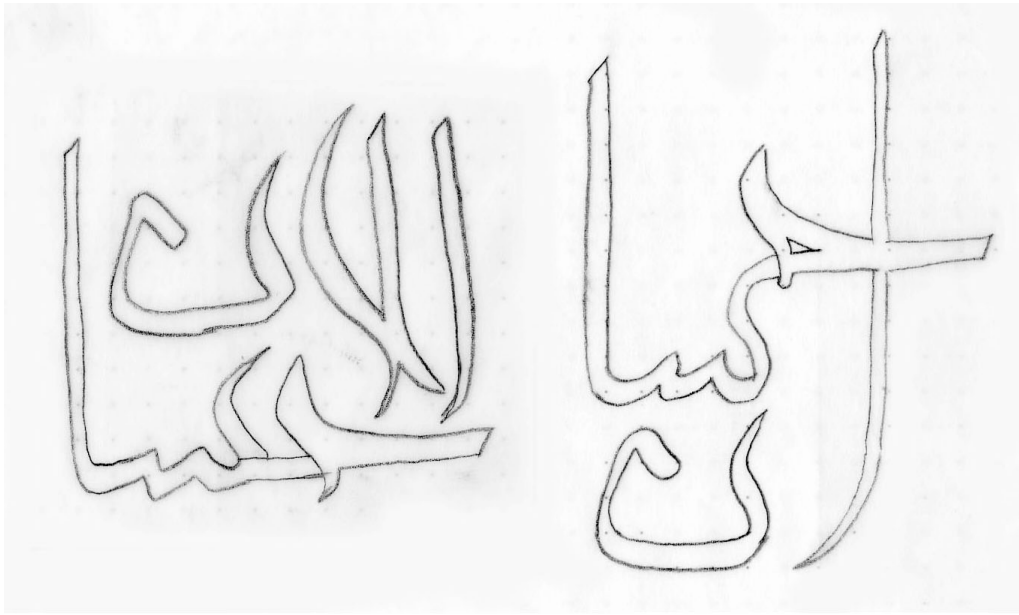
Figure 86. Experimenting with Almuala script to design possible compositions for the word excellence.
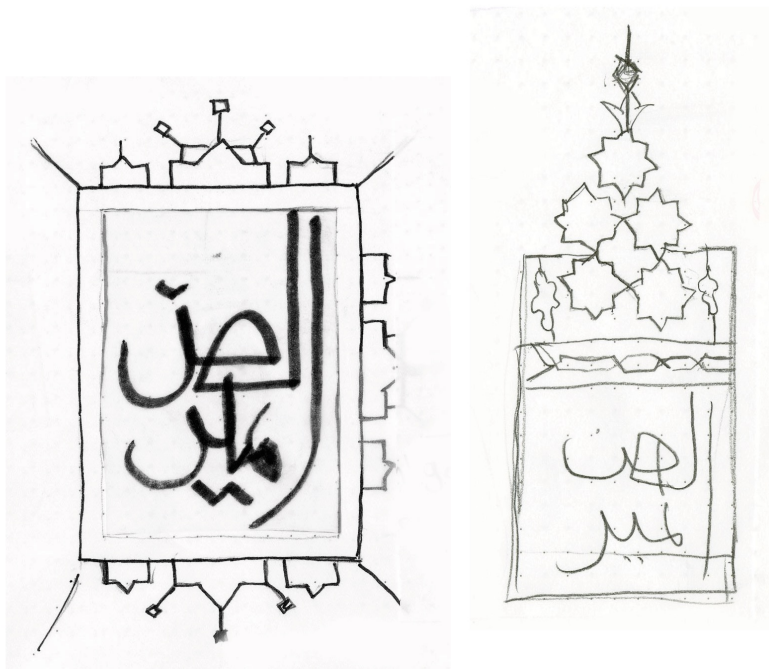
Figure 87. Experimenting with sketching different cartouches for the word conscience.

Final design options for the third series

Figure 88. Final design of the first style of the third series.

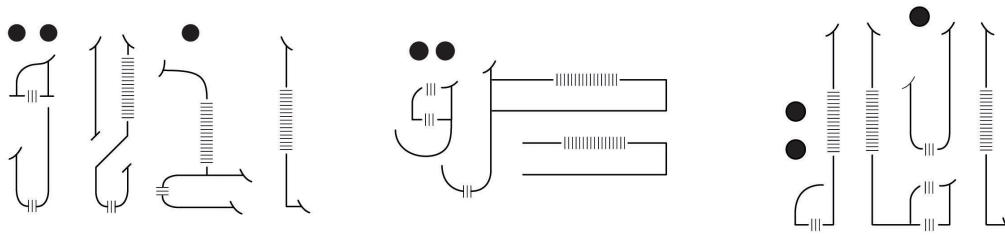Figure 89. Final design of the second style of the third series.
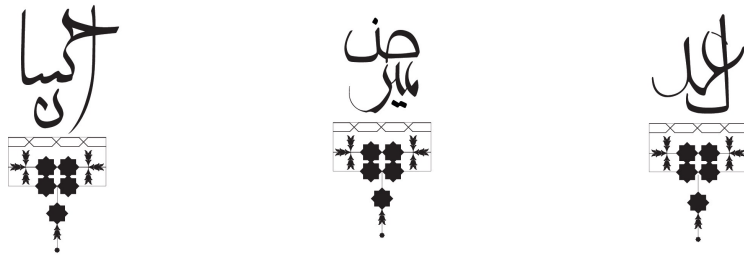
Figure 90. Final design of the third style of the third series.

The fourth series

In this approach I selected to design with the Naskhi script because it is the dominant calligraphic school style used nowadays. This calligraphic school is also used as the main calligraphy for the Quran, as stated previously. It is worth mentioning here that I am not a master calligrapher in Naskhi or Thuluth. I started the design process by practicing the Naskhi script. After that, I experimented with designing possible compositions (see Figure 91- 93, page 107- 108) for each ethical word. I can say that the results that I have created are a unique free hand style inspired by the Naskhi script and Thuluth.

The ethical culture quotes in the forth series are:

- let your tongue be used to saying the truth, you will be the winner,

- supervision should be by your conscience, not your boss, and

- if you want to seek nobility, you find it through doing

  justice (to others) & treat (them) with excellence.

Figure 91. Sketching possible compositions for the word conscience.
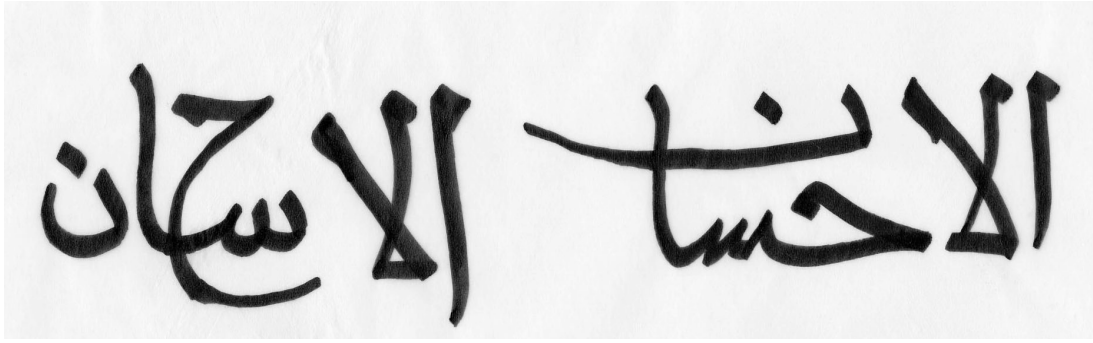
Figure 92. Sketching possible compositions for the word excellence.

Figure 93. Sketching possible compositions for the word truth.

Figure 94. Incorporating a layer of text and pattern to design the word excellence.
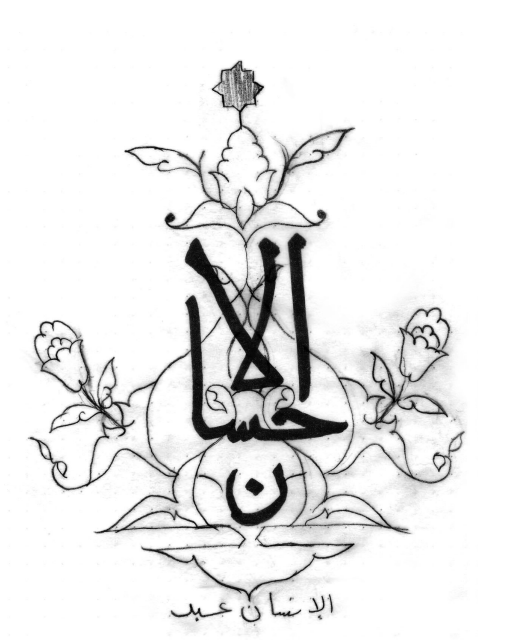
Figure 95. Another approach of incorporating text and pattern to design the ethical

word excellence.

Final design options for the fourth series

Figure 96. Final design of the first style of the fourth series where I incorporated a light layer of text.

Figure 97. Final design of the second style of the fourth series where I incorporated a light layer of text.

Chapter Eight: Phase seven (user testing)

Definition of terms found in phase 7

Facebook: an example of social network platform.

Twitter: an example of social network platform

Visual culture: "multi-disciplinary approach which deals with social and cultural interpretation of visual experience and how people define what they see."[195]

WhatsApp: Messaging application for smart phones.

FGS: Faculty of Graduate Studies at York University.

At this stage in the research, I needed to put the designed marks into the public domain and ask for feedback. Individual feedback revealed quickly the degree in which they accepted the marks. The feedback defined which design approach I should further develop in the future. In order to publicize the information, I had to carefully choose among many available options to circulate the marks. After close observation, I selected social media as the main platform for the dissemination and obtaining feedback because of its ubiquity in Saudi Arabia, the GCC and the Arab world.

Why social media platforms?

To answer this question I start by reviewing how Arabian people historically voiced their concerns in the 1960's and 1970's. After that, I cover an important political turning point that

---

[195] Parsa, "Image of power and the rise of visual culture," *Fotografya Journal,* no.9 (2007), quoted in Peter, Bradley. "Instagram: Why do we Post?" Master's thesis, University of Edwardsville, 2015, ProQuest (AAT NR31918).

shifted the method in which individuals communicate and express their thoughts in Saudi Arabia

in specific and the GCC in general.

In the 1960's and 1970's Arabian people initiated a movement entitled *Al-Shari al-'Arabi*

(Arab Street). This title served as the vernacular expression of Arab Nationalism and also served

as a symbol of Arab unity. Through Arab Street, individuals used to protest peacefully to express

their political/social concerns. The most common issue at Arab Street at that time was to support

the Palestine resistance which was in conflict with Israel. Arab artists, especially those interested

in political expression decided to leave the enclosures of galleries and approach public spaces.

The artists at that time believed that the galleries' walls limit the influence of their art work to

only visitors while using public spaces represented allowed their art a stronger voice and be

heard by many. They adopted posters and banners as the medium to apply their art. Also, they

marked houses and buildings with their writings. Arab artists included artists from different

nationalities; the most popular artists were from Egypt, Palestine, Syria and Lebanon.[196]

In the beginning of the 21st century, the Arab world witnessed the Arab Spring, which

was a political movement initiated by young activists promoting democracy and demanding to

change their dictatorial governments. During the Arab Spring, the regimes of four leaders came

to an end after many years of dictatorship; Ben Ali president of Tunisia who had been in power

for 20 years, Mubarak president of Egypt who had been in power for 30 years, Gaddafi president

of Libya who had been in power for 40 years, and Ali Abdullah Saleh president of Yemen who

---

[196] Zeina Maasri, *Typographic Matchmaking in the City,* (Amsterdam:Khatt Books), 31.

had been in power for 33 years. These presidents always promised their citizens change and improvement in living standards but they never kept their promises. The movement started in Tunisia because citizens were not able to accept the injustices imposed upon them by their government. Then the movement motivated the youth in Egypt, who were suffering injustices from their government as well. This suddenly inspired other movements in the Arabian region including Syria and Yemen. However, the biggest protests were in Egypt because the Egyptian president had always succeeded in convincing the citizens to reelect him over and over again for 30 years without keeping his promises. The protest in Egypt was youth-driven; many of whom had no previous political experience and were open to untraditional political methods of expression such as Facebook and Twitter.[197]

Young activists in Egypt were powered by the internet technology and the revolution of social media applications, which made the impossible social and political changes possible.[198] These activists planed and organized the protests by communicating through Facebook groups. Activists in Egypt, who energized the movement, are known as *Shabab al-Facebook* (Facebook Youth). Facebook youth, at that time, represented the lower class in Egypt, which represents the majority of Egyptian society as stated by Paolo Gerbaudo, a lecturer in digital culture and society in King's College London, in his book *Tweets and the streets.* The youth have turned the *like* and *comment* buttons, which originally operate as tools to connect people in Facebook, into major processes to end dictatorial authority. Facebook pages served as a primary platform to support

---

[197] Muzammil Hussain and Philip Howard, *Democracy's Fourth Wave?: Digital Media and the Arab Spring,* (New York: Oxford University Press,2013) 3-4.

[198] Ibid., 5.

the revolution. Activists communicated on Facebook in order to send and receive details about

protests. After that, they move to the street to continue the protesting processes. Social media

played a limited role in the Egyptian revolution because in 2011 only 25% of Egyptian adults

had access to the internet and only 52% of the protesters had social media accounts, (which

break down as 42% had a Facebook account and 16% had a Twitter account). Word-of-mouth

communication and social media contributed to mobilizing the Egyptian revolution. Protesters

went to the streets for 18 days and ended the Mubarak regime on January 25, 2011.[199]

The internet had an impact in effecting changes in the Arab world because it was the only

accessible communication platform for individuals in society when compared to other forms of

communication such as television or radio. The limited accessibility of the other platforms came

from the fact that tv and radio were highly regulated, controlled by the government and were

very costly to advertise or communicate through. In addition, in 2010 the internet was not fully

regulated or controlled by the government.[200] Also, I believe that at that time the power of the

internet was not reviled for the world. In other words, people, especially in the Arab world, never

imagined the power of the internet could contribute to ending dictatorial authorities in the region.

---

[199] Paolo Gerbaudo, *Tweets and the Streets,* (London: Pluto Press, 2012), 48-49.

[200] Ibid.
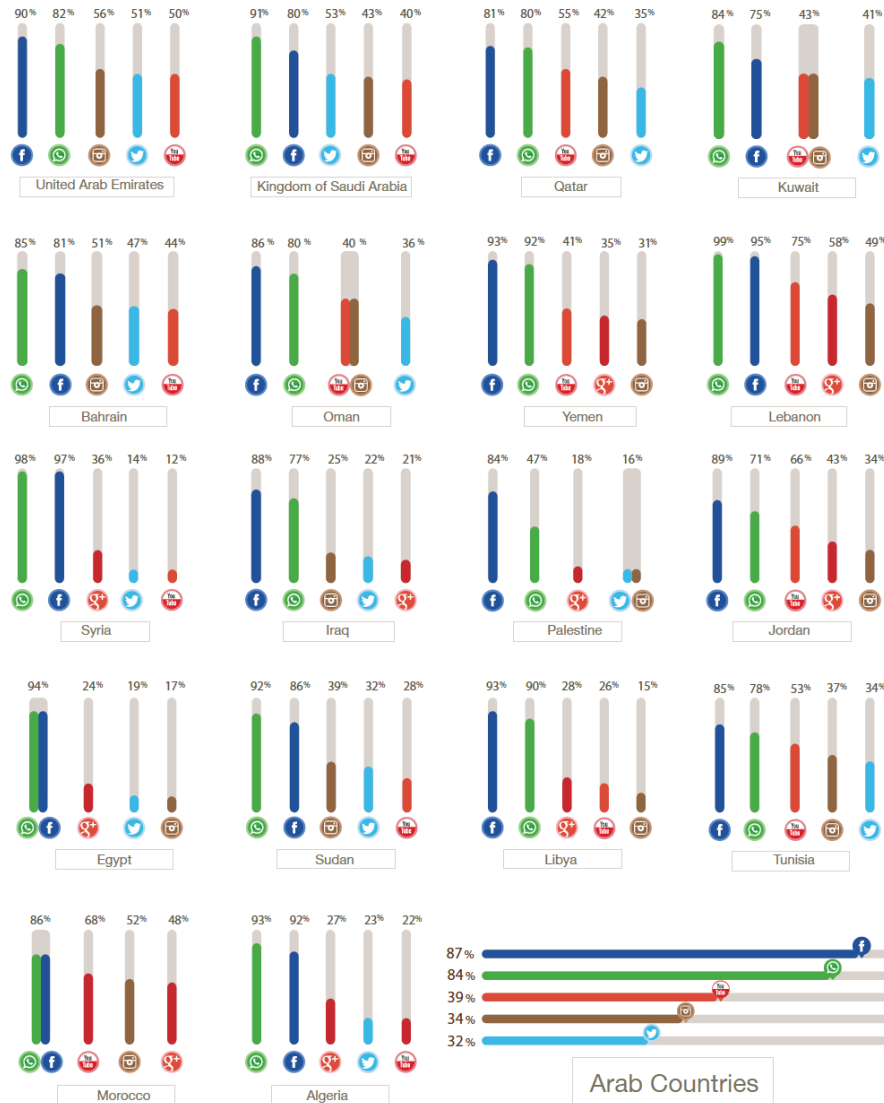
Figure 98. An exact report form about social media use in Arab countries in 2015. The report shows
Facebook with 87% and WhatsApp with 84% as being the most commonly used platform.
In Saudi Arabia the report shows that the number of WhatsApp users (91%) exceeded
Facebook users (80%).[201]

---

[201] Ibid., 24.

I tested the designed marks through a form of survey called a semantic differential scale. The semantic differential scale is a rating scale created to evaluate and assess the connotation of concepts, ideas and opinions. Participants are asked to select a position for their opinion on a scale with two opposite adjectives, for example, strong-week.[202] Since 90% of Saudis use WhatsApp, I adopted WhatsApp as the main platform to circulate the survey link. I asked my family, relatives and friends to circulate the link of the survey through WhatsApp in addition to any other social media platforms they prefer. The survey was written bilingual Arabic and English.

The survey started with a consent form, approved by the FGS, and participants could not proceed to take the survey without agreeing. In the survey, I did not collect any personal information about participants. Only composite results were to be retained. The survey contained three questions for each design approach. The questions asked individuals after viewing the visual examples about their opinions on three main criteria:

- Did they like or dislike the design,

- Was the design legible or illegible, and

- Is the massage within the mark strong or weak?

---

[202] "Semantic differential," *University of California,* http://psc.dss.ucdavis.edu/sommerb/sommerdemo/scaling/semdiff.htm (accessed on December 10, 2015).

Semantic differential result for the first series

Trust is the basis
of assemblies

Safety lies in
talking the truth

Man is enchained
to kindness and good

	3	2	1	0	1	2	3	
Like	%67.6	%8.1	%5.4	%13.5	%0.0	%5.4	%0.0	Dislike
Legible	%25	%20	%15	%10	%12.5	%15	%2.5	Illegible
Strong message	%62.2	%16.2	%5.4	%8.1	%2.7	%5.4	%0.0	Weak message
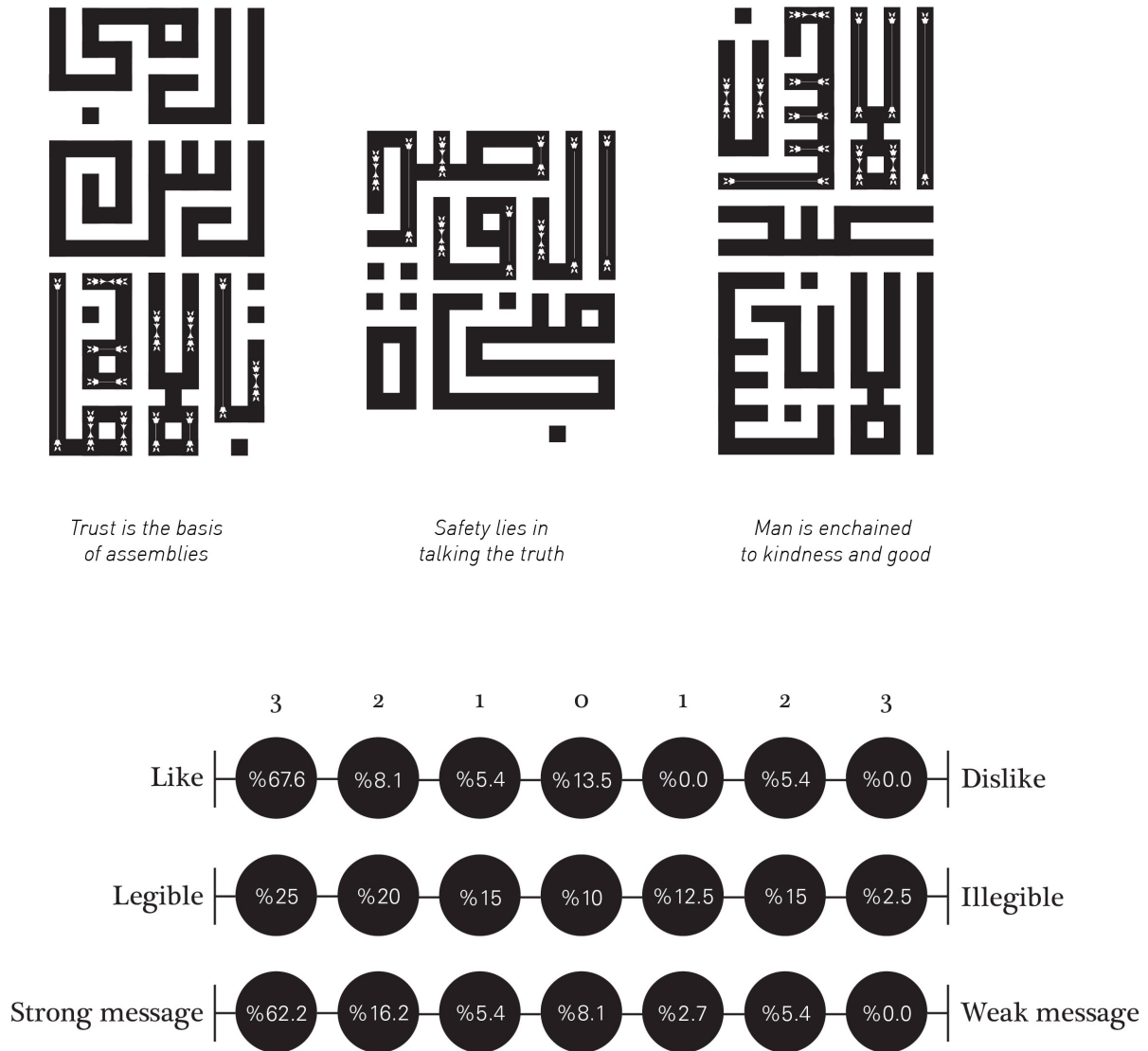
Figure 99. The result shows that participants liked the design and the messages of the marks.
The legibility of the marks received different rates, which is expected because as
I mentioned in phase five the school Kufic Square is not legible by nature.

Semantic differential result for the second series

Ethics (noble,
manners)

Truth (sincerity,
truthfulness)

Honesty (trust,
trustworthiness,
faithfulness)

	3	2	1	0	1	2	3	
Like	%61.5	%17.9	%12.8	%2.6	%0.0	%2.6	%2.6	Dislike
Legible	%56.4	%17.9	%10.3	%2.6	%0.0	%7.7	%5.1	Illegible
Strong message	%54.1	%18.9	%16.2	%8.1	%0.0	%2.7	%0.0	Weak message
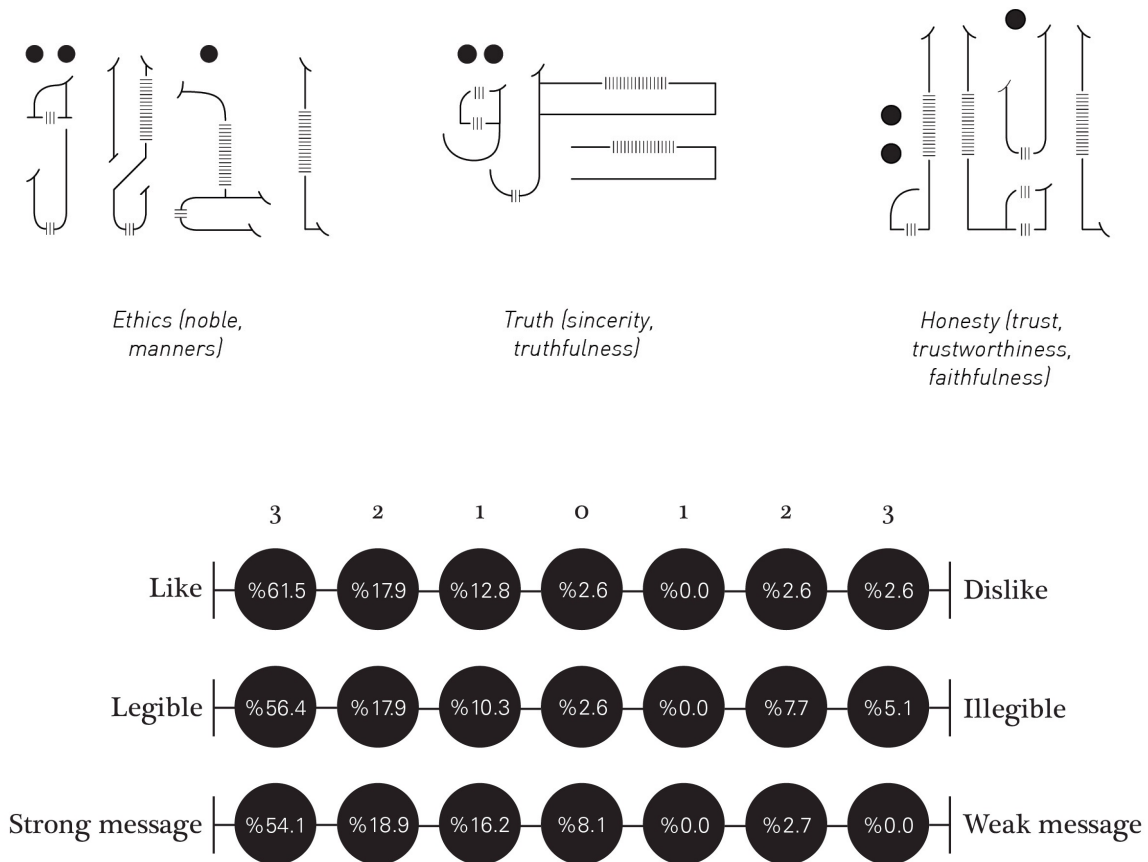
Figure 100. The result shows that half of the participants agreed on legibility and liked the
the message. Also more than half of the participants liked the design.

Semantic differential result for the third series

أعلى مراتب الدين

Benevolence (good, kindness)

رقابة الـ و لا الأمير

Supervision should be by your conscience, not by your boss

أقرب موارد الـ القياس على النفس

Justice (equity, equity)

	3	2	1	0	1	2	3	
Like	%52.6	%18.4	%7.9	%7.9	%7.9	%2.6	%2.6	Dislike
Legible	%71.1	%7.9	%7.9	%5.3	%5.3	%0.0	%2.6	Illegible
Strong message	%73	%13.5	%2.7	%5.4	%5.4	%0.0	%0.0	Weak message
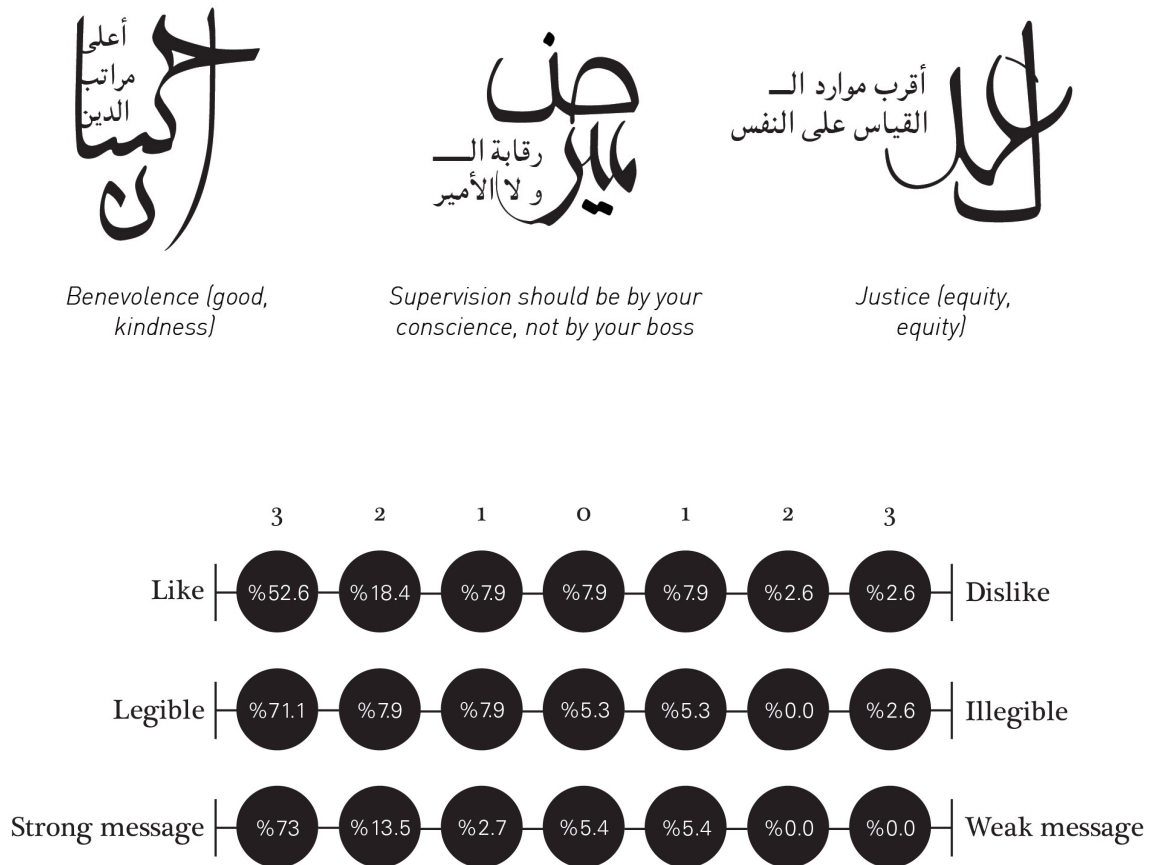
Figure 101. The result shows that half of the participants liked the design of the marks while most of them agreed that the message is strong. Legibility of the marks varied and the variation is expected because as mentioned in phase five, I used a Persian script for designing the marks.

Semantic differential result for the fourth series

let your tongue be
used to saying the truth,
you will be the winner

Supervision should be by your
conscience, not by your boss

If you want to seek nobility,
do justice (to others) & treat
(them) with benevolence....

	3	2	1	O	1	2	3	
Like	%52.6	%23.7	%15.8	%7.9	%0.0	%0.0	%0.0	Dislike
Legible	%47.4	%26.3	%7.9	%2.6	%5.3	%7.9	%2.6	Illegible
Strong message	%73	%16.2	%5.4	%2.7	%0.0	%0.0	%2.7	Weak message

Figure 102. The result shows that more than half of the participants agreed on the legibility and the strong message of the marks while only 52.6% of the participants liked the design.

The results of the survey demonstrates that participants were in favour of the first and second design series (see Figure 99- 100, page 117- 118). Also they liked the message in the third and fourth series (see Figure 101- 102, page 119- 120). As a result, I expanded the first series by including two ethical concepts from the third and fourth group (see Figure 103- 104, page 122).

I have published these marks under a campaign entitled *Kholki Hassan* (my morals are good) with a slogan in English *yes to ethics*. I have taken personal initiative in publicizing the marks. I have completed the production phase of temporary tattoos and t-shirts. The application on sweatshirts and t-shirts allow the individual the freedom of personal choice. Nowadays, with the revolution of social media, it is common for people to post their outfits on social media platforms or follow others who share their fashion. Online audiences are open to each other and messages can cross political and geographical borders in seconds. The small-scale objects that were attached to individuals in the Sumerian era inspired me to consider temporary tattoos as a very personal application for the marks. Temporary tattoos are fashionable and very affordable and work as a constant reminder for the individuals who wear them and for those who view the tattoos and are exposed to the message. The later step is dissemination of the marks. I am considering distributing the marks among family, friends, social media influencers and leading individuals in society. These applications are preliminary and could take further forms in the future according to individual needs for the marks.
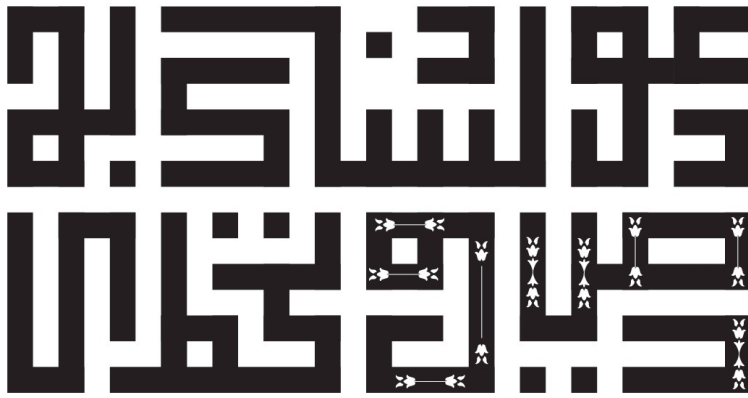
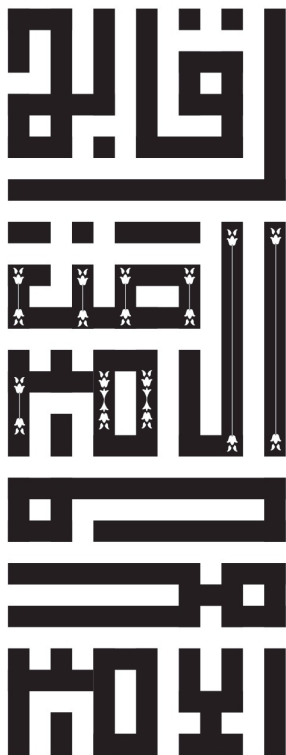Figure 103. The forth ethical concept in the first design series.

Figure 104. The fifth ethical concept in the first design series.

Bibliography

Abedini, Reza and Hans Wolbers. *New Visual Culture of Modern Iran.* New York: Mark Batty

      Publisher, 2006.

"About Saudi Arabia," *Ministry of Foreign Affairs,*

      http://www.mofa.gov.sa/sites/mofaen/ServicesAndInformation/aboutKingDom/Pages/

KingdomGeography46466.aspx (Accessed on January 20, 2016).

"About KSA, ruling system," *Saudi government,*

      http://www.saudi.gov.sa/wps/portal/saudi/aboutKingdom (Accessed on March 20, 2016).

"A Guide for Minister and Ministers of State," *Prime Minister of Canada Justin Trudeau,*

      http://pm.gc.ca/grfx/docs/guidemin_e.pdf (Accessed on May 20, 2014).

Abou Rjeily, Rana. *Cultural Connectives.* New York: Mark Batty Publisher, 2011.

Al-Harithy, Howayda. "Inscriptions and the Making of Public Space in Mamluk Cairo." In

      Typographic Matchmaking in the city, edited by Huda Smitshuijzen AbiFares, 19- 29.

      Amsterdam: Khatt Books, 2010.

"All Against Verbal Bullying," *Instagram,* https://www.instagram.com/

all_against_verbal_bullying/?hl=en (Accessed on March 29, 2016).

AMA Publishing, "Ethical Norms and Values for Marketers," *American Marketing Association,*

      https://archive.ama.org/Archive/AboutAMA/Pages/Statement%20of%20Ethics.aspx

      (Accessed on May 24, 2014).

"American Association of Christian Counsellors Code of Ethics," *American Association of*

Christian Counsellors, http://aacc.net/files/AACC%20Code%20of%20Ethics%20-*

%20Master%20Document.pdf (Accessed on June 5, 2014).

"APEGBC Code of Ethics," *Professional Engineers and Geoscientists of BC,*

https://www.apeg.bc.ca/getmedia/e8d858f5-e175-4536-8834-34a383671c13/APEGBC-

Code-of-Ethics.pdf.aspx (Accessed on May 20, 2014).

"Ascia_akf," *Instagram,* https://www.instagram.com/ascia_akf/?hl=en (Accessed on December

29, 2015).

"AUSIT Code of Ethics and Code of Conducts," *The Australian Institute of Interpreters and*

Translators INC., http://ausit.org/AUSIT/Documents/Code_Of_Ethics_Full.pdf

(Accessed on May 24, 2014).

"Babysitter code of conduct," *Bali Krisna Service,*

http://www.balikrisnaservice.com/nannies-babysitters-bali/babysitter-agreement.html

(Accessed on May 24, 2014).

Barbara Sorensen, "Ethical Issues for Day Cares," *Live strong,*

http://www.livestrong.com/article/296954-ethical-issues-for-day-cares/ (Accessed on

May 24, 2014).

"BC Athletics Codes of Conduct," *BC Athletics,*

http://www.bcathletics.org/main/codesofconduct.html (Accessed on May 24, 2014).

Birol, Inci. *Klasik devir Türk tezyînî sanatlarında desen tasarımı: çizim tekniği ve çeşitleri.*

  Istanbul: Kubbealtı, 2010.

Birol, Inci and Cicek Derman. *Motifs in Turkish Decorative Arts.* Istanbul: Kubbealtı Akademisi

  Kültür ve San'at Vakfı, 1991.

Brockmann, Josef Muller. *A History of Visual Communication.* New York: Hastings House

  Publishers, 1971.

Broug, Eric. *Islamic Geometric Patterns.* London: Thames & Hudson, 2008.

"Canadian Code of Ethics for Psychologists," *Canadian Psychological Association,*

  http://www.cpa.ca/docs/File/Ethics/cpa_code_2000_eng_jp_jan2014.pdf (Accessed on

  May 20, 2014).

"CMA Code of Ethics," *Canadian Medical Association,*

  http://policybase.cma.ca/dbtw-wpd/PolicyPDF/PD04-06.pdf (Accessed on May 20,

  2014).

"Children and Parents code of ethics," *World Association of Non-Governmental Organization,*

  http://www.wango.org/COEOF/COEOF.pdf (Accessed on May 24, 2014).

"Code of Conduct & Ethical Behaviour," *College of Professional Pilots of Canada,*

  http://www.collegeofpilots.ca/code-of-conduct-public (Accessed on May 20, 2014).

"Code of Conduct and Ethics for Employees and Directors," *TD Canada Trust,*

https://www.td.com/document/PDF/governance/td-governance-code-ethics.pdf (Accessed

on May 20, 2014).

"Code of ethics and professional conduct governing jury and committee members and

assessors," *CALQ,* http://www.calq.gouv.qc.ca/calq/ethique_comitesjurys_en.pdf

(Accessed on May 24, 2014).

"Code of conduct - Institution of Mechanical Engineers,"

https://webcache.googleusercontent.com/search?q=cache:P5NduM4bmSgJ:https://

www.imeche.org/Libraries/Membership/CodeofConductAugust2009.sflb.ashx

+&cd=2&hl=en&ct=clnk&gl=ca (Accessed on May 20, 2014).

Code of Ethics and Business Conduct," *Bombardier the evolution of mobility,*

http://www.bombardier.com/content/dam/Websites/bombardiercom/supporting-

documents/BInc/Bombardier-code-of-ethics-currentversion-en.pdf (Accessed on May 24, 2014).

"Code of Ethics," *College of Medical Laboratory Technologists of Ontario,*
http://www.cmlto.com/images/stories/About_CMLTO/code_of_ethics.pdf (Accessed on
May 20, 2014).

"Code of Ethics," *International Sociological Association,*

http://www.isa-sociology.org/about/isa_code_of_ethics.htm (Accessed on May 20, 2014).

"Code of Ethics for Registered Nurses," *Canadian Nurses Association,*

https://www.cna-aiic.ca/~/media/cna/page-content/pdf-fr/code-of-ethics-for-registered-

nurses.pdf?la=en (Accessed on May 20, 2014).

"Code of Ethics of the International Union Biochemistry and Molecular Biology," *International*

Union Biochemistry and Molecular Biology, http://www.iubmb.org/index.php?id=155

(Accessed on May 24, 2014).

"Code of Ethics," *McGill University Health,* https://muhc.ca/homepage/page/code-ethics
(Accessed on May 24, 2014).

"Code of Ethics," *National Society of Professional Engineers,*

http://www.engr.usask.ca/classes/GE/449/notes/Codes_of_Ethics_various_orgs.pdf

(Accessed on May 20, 2014).

"Code of Ethics of the Family," *World Association of Non-Governmental Organization,*

http://www.wango.org/COEOF/COEOF.pdf (Accessed on May 24, 2014).

"Code of Ethical Practices," *Brockville Farmer's Market,*

http://www.brockvillefarmersmarket.ca/code-of-ethics-c24.php (Accessed on May 24,

2014).

"Code of Ethics," *Professional Engineers Ontario*,

http://peo.on.ca/index.php?ci_id=1815&la_id=1 (Accessed on May 23, 2014).

"Code of Professional Ethics," *American Culinary Federation,*

http://www.acfchefs.org/download/documents/certify/certification/code_ethics.pdf

(Accessed on May 24, 2014).

Daniels, Aubrey. *Bringing Out the Best in People.* New York: McGraw-Hill Education, 2000.

"Ethics," *Jewish Virtual Library,* http://www.jewishvirtuallibrary.org/jsource/judaica/ ejud_0002_0006_0_06114.html (Accessed on June 2, 2014).

Delaney, James. Delaney. *Jean-Jacques Rousseau (1712—1778),* http://www.iep.utm.edu/ rousseau/ (Accessed on January 19, 2016).

"Five Precepts," https://en.wikipedia.org/wiki/Five_Precepts (Accessed on June 2, 2014).

"Five Precepts (Taoism)," https://en.wikipedia.org/wiki/Five_Precepts_(Taoism) (Accessed on
    June 5, 2014).

George, Alain. *The Rise of Islamic Calligraphy.* London: SAQI, 2010.

Gerbaudo, Paolo. *Tweets and the Streets.* London: Pluto Press, 2012.

Grant, Lyle and Annabel Evans. *Principles of Behaviour Analysis.* New York: HarperCollins
    College Publisher, 1994.

"Hinduism code of conduct," *Bhaktivedanta Mission,*
    http://www.ramakrishnananda.com/en/our-mission/hinduism-code-of-conduct/
    (Accessed on June 2, 2014).

Howard, Philip and Muzammil Hussain. *Democracy's Fourth Wave?.* New York: Oxford
    University Press, 2013.

http://cdn.theatlantic.com/assets/media/img/posts/2013/12/australia/bd07939a7.jpg (Accessed on

    February 4, 2016).

http://www.cbc.radio-canada.ca/en/reporting-to-canadians/acts-and-policies/management/

human-resources/2-2-21/ (Accessed on May 24, 2014).

Ink and Gold Islamic Calligraphy. Edited by Marcus, Fraser and Will Kwiatkowski. London:

    Sam Fogg, 2006.

"i_reemaabood," *Instagram,* https://www.instagram.com/i_reemaabood/?hl=en (Accessed on

    June 29, 2014).

"Islamic code of ethics," *Islamic Relief Worldwide,*

    http://www.islamic-relief.com/indepth/downloads/IRs%20Beliefs,%20Values%20and

%20Code%20of%20Conduct.pdf (Accessed on June 2, 2014).

"Jury's code of ethics," *Contraste Art Agency,*

    http://artcontraste.com/uploads/Contraste%20-Jury's%20code%20of%20Ethics

%20EN.pdf (Accessed on May 20, 2014).

"Jewish Ethics: Some Basic Concepts and Ideas," *My Jewish Learning,*
    http://www.myjewishlearning.com/article/jewish-ethics-some-basic-concepts-and-ideas/
    (Accessed on June 2, 2014).

Khatibi, Abdlkebir and Mohammed Sijelmassi. *The Splendor of Islamic Calligraphy.* New York:

    Thames and Hudson Inc., 1994.

Linne, Christienne. "What is green printing?," *Printology* (blog), September 19, 2012 (10:06

    a.m.), http://printology.blogspot.ca/2012/09/what-is-green-printing.html (Accessed on

    April 27, 2016).

" List of GCC countries, Gulf countries," *DubaiFAQs,*

    http://www.dubaifaqs.com/list-of-gcc-countries.php (Accessed on March 20, 2016).

"Lum_bylamataher," *Instagram,* https://www.instagram.com/lum_bylamataher/?hl=en (Accessed

    on June 29, 2014).

Maasri, Zeina. "In Praise of the Word." In *Typographic Matchmaking in the city,* edited by Huda

    Smitshuijzen AbiFares, 31- 44. Amsterdam: Khatt Books, 2010.

McCoy, Katherine. "Good Citizenship Design as a Social and Political Force." In *Citizen*

    Designer: Perspective on Design Responsibility, edited by Steven Heller and Veronique

    Vienne, 2-8. New York: Allworth Press, 2003.

Meggs, Philip and Alston Purvis. *Meggs' History of Graphic Design.* New Jersey: John Wiley &

    Sons, 2006.

"Members' Code of Ethics & Statement of Business Values & Commitments," *Canadian Home*

    Builders' Association, http://www.chba.ca/about/ethics-commitments.aspx (Accessed on

    May 24, 2014).

"Model Code of Professional Conduct," *The Canadian Bar Association,*

    http://www.cba.org/cba/activities/pdf/codeofconduct06.pdf (Accessed on May 24, 2014).

"Ontario Police Officer Code of Conducts," *Government of Ontario,*

    http://www.e-laws.gov.on.ca/html/source/regs/english/2010/

elaws_src_regs_r10268_e.htm#BK42 (Accessed on May 20, 2014).

"Policy 2.2.21: Code of Conduct," *CBC Radio-Canada,*

"Professional Obligations and Human Rights," *The College of Physicians and Surgeons of*

      Ontario, http://www.cpso.on.ca/policies-publications/policy/professional-obligations-

and-human-rights (Accessed on May 20, 2014).

http://puffnomore.weebly.com/uploads/3/8/2/6/38263573/3390867.jpg?275 (Accessed on

      February 4, 2016).

"Reference Manual 2012," *Canadian Association of fire chiefs,*

      http://c.ymcdn.com/sites/www.cafc.ca/resource/resmgr/Files/Resources/

Redbook_English_FINAL.pdf?hhSearchTerms=%22code+and+ethics%22 (Accessed on May

24, 2014).

"Relationship between siblings," *World Association of Non-Governmental Organization,*

      http://www.wango.org/COEOF/COEOF.pdf (Accessed on May 24, 2014).

Rock, Michael. "Can Design Be Socially Responsible?" In *Looking Closer Critical Writings on*

      Graphic Design, edited by Michael Bierut, William Drenttel, Steven Heller and DK

      Holland, 191-193. New York: Allworth Press, 1994.

"Rules and regulations,"National Anti-corruption Commission,

      http://www.nazaha.gov.sa/en/About/Pages/Rules.aspx (Accessed on March 20, 2014).

"Saeed7rb," *Instagram,* https://www.instagram.com/saeed7rb/?hl=en (Accessed on July 29,

    2014).

"Safe Schools: Code of Conduct," *Ontario Ministry of Education,*

    https://www.edu.gov.on.ca/extra/eng/ppm/128.pdf (Accessed on May 20, 2014).

"Saudinews50," *Twitter,* https://twitter.com/saudinews50 (Accessed on March 6, 2015).

"Social Media Overview," *Office of Communication and Marketing,*

    http://communications.tufts.edu/marketing-and-branding/social-media-overview/

    (Accessed on March 20, 2016).

"Standards and Guidelines," *College art association,*

    http://www.collegeart.org/guidelines/practices (Accessed on May 20, 2014).

"SPJ Code of Ethics," *Society of Professional Journalists,*

    http://www.spj.org/ethicscode.asp (Accessed on May 24, 2014).

"Social Media Use and Social Work Practice," *Canadian Association of Social Workers*

    Profession of Choice, http://www.casw-acts.ca/sites/default/files/Social%20Media

%20Use%20and%20Social%20Work%20Practice.pdf (Accessed on May 24, 2014).

"Standards of professional practice in graphic design," *AIGA,*

    http://www.aiga.org/standards-professional-practice/ (Accessed on May 20, 2014).

"Sulimanalsalem," *Instagram,* https://www.instagram.com/sulaimanalsalem/?hl=en (Accessed on

    March 29, 2016).

Sweet, William. *Herbert Spencer (1820—1903),* http://www.iep.utm.edu/spencer/#H3 (Accessed

    on January 19, 2016).

"SWO Code of Ethics," *International Association of Sufism,* https://ias.org/swo/swo-code-of-

ethics/ (Accessed on June 5, 2014).

Thang Ngo, "National Tobacco Campaign 2015," *etcom,* http://etcom.com.au/project_category/

campaigns/ (Accessed on February 2, 2016).

"The Ethical Standards for the Teaching Profession," *Ontario College of Teachers,*

    https://www.oct.ca/-/media/PDF/Standards%20Poster/standards_flyer_e.pdf (Accessed

    on May 20, 2014).

"The voice of the Druze," *Druze worldwide Community,*

    http://www.druzeworldwide.com/Community.html (Accessed on June 5, 2014).

"Veterinary technician code of ethics," *National Association of Veterinary Technician in*

    America, http://www.navta.net/files/navta_vt_code_of_ethics_07.pdf (Accessed on May

    24, 2014).

Viemeister, Tucker. "Beautility Good Design Has Utility." In *Citizen Designer: Perspective on*

    Design Responsibility, edited by Steven Heller and Veronique Vienne, 144-146. New

    York: Allworth Press, 2003.

Williams, Garrath. *Thomas Hobbes: Moral and Political Philosophy,*

    http://www.iep.utm.edu/hobmoral/#SH5a (Accessed on January 19, 2016).

Zukeran, Pat Zukeran. "Confucius," http://www.leaderu.com/orgs/probe/docs/confucius.html (Accessed
on June 5, 2014).

Annotated bibliography

Citizen Designer: Perspective on Design responsibility
Good Citizenship by Katherine McCoy

Citizen Designer contains a collection of essays about design and social responsibility. The book is edited by Steven Heller and Veronique Vienne. From the book I chose an essay called *Good Citizenship/ Design As A Social and Political Force* by Katherine McCoy. McCoy is a graphic designer and design educator. She is a co-chair at the design graduate program at Cranbrook Academy of Art. She develops interest in topics related to design, culture and society.

In her essay *Good Citizenship* she stated that most graphic designers are passive and do not have the ability and freedom to communicate and express their political issues and social concerns. She associated the lack of freedom and handcuffed position to the fact that graphic designers are trained to be neutral and trained that political issues and social concerns are irrelevant to graphic work.

Also, in the essay she drew designers', design educators' and design students' attention to their role in informing society due to their skill and talent in mobilizing and publicizing information. She gave some examples on how designers can be socially responsible such as:

- a personal initiative she took to support the anti-Vietnam [anti-Vietnam war movement] and
  the feminist movement while she continued to practice professional design selective to
  advertising agencies and corporate companies,

- a proposal to corporate clients with a social and humanistic content that have positive
  influence on sales, and

- a recommendation for design educators to develop design assignments that encourage design
  students to practice social responsibility.

This essay served as a main foundation in my thesis argument because the author's view
is unlike many other practicing designers. She agreed that social responsibility and design is a
huge topic and there is no definitive definition for the topic yet she has given possible solutions
and examples to encourage this responsible action.

Looking Closer: Critical Writings on Graphic Design
Edited by: Michael Bierut, William Drenttel, Steven Heller & DK Holland.

This book contains a collection of critical essays about graphic design. I chose an essay
called *Can Design Be Socially Responsible?* by Michael Rock. Michael Rock is a designer,
creative director and founder of 2x4 design studio. Also, he is a design professor at Yale School
of Art and at Columbia University Graduate School of Architecture. He guides cultural and
commercial projects. His list of clients includes: Nike, Prada and Miu Miu. His writing about
deign has been published in many design publication such as *I.D. Magazine* in New York and
Eye in London.

In his essay, he stated that every power has responsibility and the power of graphic design is obtained from its ability to produce images and communicate thoughts. Rock stated that the real issue with social responsibility when it comes to graphic design is vague. He proposed that social responsibility is about content and that when it comes to graphic design the content of the message is in the client hands and the designer is only an advocate. Also, he proposed that there is a confusion between social and personal responsibility. Rock mentioned in his essay that there is no accurate definition for design social responsibility. Instead he stated that the most irresponsible social design is producing work that is over designed with no function or no needed reason.

This article provided me with a perspective on how some graphic designers look at social responsibility and design. The author, from my interpretation, left the definition of responsibility and design open to be determined by the individual designer him/her self.

Brining out the best in people:
how to apply the astonishing power of positive reinforcement
by: Aubrey Daniels.

This book is distinctive because the author of the book applied positive reinforcement on people's everyday dealing, which helped me to get a better and a clearer picture about positive reinforcement and in return employ it in my project. Daniels is an Associate Professor and Lecturer at the Kennedy School of Government of Harvard University. In addition, he is a visiting professor at many universities. Daniels is an active member in the Association for Behaviour Analysis. His book *Brining out the best in people* has been translated into Japanese.

In the book he gave examples about positive reinforcements and why individuals and especially people in authority should apply such methods. Also, he talked about negative reinforcement, the drawbacks that appear as a result of applying such a method. He sated the reason why negative reinforcements is preferred by many individuals in authority because it provides them with the illusion of power and control. Again, as I mentioned earlier the examples and case studies in the book are from everyday life. This information gives the rational behind designing the ethical visual marks following the positive reinforcement method. Also, it gives interpretation of the use of the negative reinforcement method in the ethical codes of conduct.

Principles of Behaviour Analysis by: Lyle Grant and Annabel Evans.

The book is one of a few that addresses the challenges of changing human behaviour. Grant is a professor of psychology at Athabasca University (Alberta) and Evans is a professor at Concordia University (Quebec).

In their book they covered in detail the psychological methods used to change human behaviour such as: positive reinforcement and punishment (negative reinforcement). The authors covered the definitions, advantages and disadvantages using case studies about each method.

The book served as a basic foundation for me to understand both positive and negative reinforcement and the case histories are examples of how these methods are used to change the behaviour of sick people and children. This, in addition to other sources assisted me to understand the differences between positive and negative reinforcements.