

Societal values and their implications for contemporary graphic work

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Abstract

Societal values are one of the aspects of relationships, individuals' behavior, and association with each other, as they are considered among the controls and standards of individual and social behavior. It is not possible to define societal goals and differentiate the nature of one community from another except through values. Given the industrial and technological development and the positive effects that emerged in terms of information technology, communication processes, and knowledge and cultural exchange within the local and global framework, these societal values appeared weakly or almost absent from their standards and origins, to appear at the same time societal values influenced by other cultures reflected in the cognitive and cultural production of other societal values. The researcher aims to study societal values and their reflections on the graphic achievement through the following question: (What is the effectiveness of societal values? And what are their reflections on the graphic achievement?). Therefore, the aim of the research contributed to identifying the reasons for the realization of societal values in the local graphic posters, and the theoretical framework included two chapters, the first (The concept of values, societal values in the design idea and its relationship to the graphic achievement) and the second (societal values and their employment through typographic elements) with indicators, and the third chapter includes research procedures and how to choose the research community and analyze sample forms. The research reached several conclusions, the most important of which are:

1. Employing societal values in the design of the graphic poster enhances the areas of interdependence and cohesion and achieves the positive meaning of the concept of societal values that have nobility and originality.
2. Employing graphic images related to the cultural aspect by promoting the components of values that reflect adherence to societal values and pride in their cultural and human component.

Keywords: values - societal values.

Introduction

The concept of values is one of the social concepts that have great importance for the determinants of individual and societal behavior, and one of the influential features in the cultural and social field that reflects the subjectivity of the individual and society. As we find that the attributes of values in our present era are multiple and conflicting under the influence of the tendency to unite the world through the means of globalization and social electronic publishing, and in the possibility of achieving them with their multiplicity and contradiction between what is and what is desired and the realism of the content of societal values, including the Iraqi society, as it is a society that possesses an authentic civilization and an ancient heritage that is built on the foundations and values of the social, political and cultural phenomenon that distinguishes it from other societies that have faced many changes and transformations. This is reflected in the meaning of societal values, their role, controls, and social standards through the design of the graphic achievements of the publications of the Iraqi ministries, and as a mirror reflecting the meaning of societal values at the local and global levels. The researcher finds the importance of the problem to study societal values and their reflections in the graphic achievement by asking the following question (What are the reflections of societal values in the graphic achievement?), clarifying the features of societal values with their implications in light of the development of globalized social communication fields, within the framework of achieving graphic achievements with a cultural and civilized content at the local and global levels, so that the research goal is to reveal the reflections of societal values in contemporary graphic achievement, and the research is spatially determined in the publications of the Iraqi ministries (Ministry of Education, Ministry of Interior), temporally within the period from the year 2020 AD to the middle of the year 2021 AD, and objectively it is the study of societal values and their reflections in contemporary graphic achievement.

Terminology identification

- Values: It is the first element of the social structure, and it represents the desired qualities and ideals for the social action that people aspire to and look forward to. It is the outcome of a group of attitudes that an individual has towards a certain matter or issue that he faces, and it is considered one of the important incentives or motives, and of utmost importance not only in the life of the individual but in the life of nations and states (Al-Kafi, 2006 AD, p. 371).
- Societal values: means the characteristics preferred or desired by people in a particular culture, and they are general for all individuals, as they become guides to behavior or are considered a target for it. (Al-Mohya, 1414 AH, page 49).

Operational definition

- societal values: It is a set of acquired and agreed-upon cultural and social concepts, characteristics, standards, and controls within a social and cultural framework that are often clear and well-defined in well-established cultures that distinguish one society from another and one identity from another.

Theoretical framework:

Chapter one: Values concept

The concept of values is one of the cultural, social, and ideological concepts that have attracted the attention of philosophers, sociologists, and politicians, and the consideration of values as a topic that falls within the circle of interest of many disciplines. Its concept is likely to refer to a philosophical meaning that refers to (value) or the theory of values. It refers to the Greek word *axios*, and denotes what is (values), (precious), or (new) and axiology is the science that searches for what is (values) or (precious) and (new)" (Qasim, p. 345). Also, the concept of values raised many disputes about its source and place and about its relationship to human behavior, which made this term one of the most ambiguous terms of philosophy. Philosophically, values are part of the science of ethics, political philosophy, and the philosophy of beauty, as they are (right, good, and beauty) and are based on a specific characteristic latent like words, as in (knowledge) and actions as in (ethics) and things as in (arts)." (Al-Musawi, 2015 AD, p. 61). The real beginning of dealing with the concept of values in cognitive studies begins with the emergence of science in the modern era through a profound change in the individual's view of the universe with his liberation from the system of religious rule, theological pressure, and the authority of the church, and the emergence of the control of reason, science, and knowledge, as Descartes believes that Reason is measured by the attainment of knowledge from a principle (I think, therefore I exist) so that the realization of values is achieved through the realization of rational existence ((that the value is based on the thinking self) (Qasim, p. 350). The definition of values shows that they stem from mental and social knowledge, as (Nietzsche) refers to the content of values, "The higher type of man creates his values from the abundance of life and strength" (Copleston, 2016 AD, p. 499). As (Eric Fromm) refers to the concept of values society determines and controls the behavior of the individual and even produces his instincts and directs them and chooses the appropriate values and standards according to the necessities of life and the economic and controlling needs in this society. The economic aspect contributes to defining those values in terms of the societal unconscious as a determinant of the individual's behavior in society. In the field of philosophy and sociology, Durkheim refers to the

perspective of values on the basis that each human society has a moral system that represents a social reality. The moral system plays a role in the system of labor division, and society is the basis of values and their source for higher values, as values are defined as “a collective product of social factors, and the ethical system depends on the social structure of the society within which it exists” (Al-Tabi'i, 1985, p. 23), he points out that each society has its moral system that it needs, and through which it determines societal values towards what is desirable socially, especially since philosophy seeks to produce noble human values and ideals as the ultimate goal of human existence, such as belief in difference, dialogue, tolerance, rejection of fanaticism, and respect for human rights. It stands in the face of the deformation of human existence, the distortion of its value, and the distortion of its being due to scientific and technological progress" (Al-Zaini, 2011 AD, page 22). As other philosophers point out, the mission of philosophy is based on a value foundation, whether in its direction towards criticism or creativity, as it justifies principles and reveals mentalities. Values are also characterized by the following characteristics (Al-Baroudi, 2014, p. 35):

1. Spontaneity: Values are made by society, and not made by an individual or a group, although they are individual, as they are related to the direct, vital, and psychological needs of man, and are also linked to social needs within the framework of the social environment in which man lives.
2. Relativism: Values differ for one person concerning his needs, desires, and upbringing, as well as their difference from one person to another, from time to time, from one place to another, and from one culture to another.
3. Subjectivity and objectivity: Values are subjective and personal, they imply personal estimation and express personal elements and at the same time exist outside the self of individuals and at its embodiments.
4. Historical, Social, and Cultural: Values exist in many human societies, ancient and modern, and their late and advanced cultural and social levels.

The researcher finds that values and their appearance are not a direct subject of observation except through their influence on the activity of individuals and societies and their historical and ontological evolution, to achieve an ideological value dimension that is specific to the aspirations of concepts and standards that form the principle, belief, and ethics, as well as the differentiation of each community from another and the formation of a special self-identity linked to the cultural, moral and social content that society possesses. “It is an essential pillar in the culture of any society, but it can be said that it represents the core and essence of culture” (Ahmed M., 2012 AD, page 17). Thus, the concept of values will be dynamically linked within the cultural and social

framework. Therefore, they are multiple and differentiated activities and behaviors in the course of life, so we find that development and change are values, creativity is values, art is values, justice is values, and so on. This is what the graphic designer often embodies in conveying his design ideas in terms of societal values as if it were a visual discourse affecting the recipient, whether an individual or a community, to serve as a moving visual message that transmits its components to the imagination of the recipient, which reveals the reactions towards graphic design as a visual message and a rhetorical tool towards the recipient, as well as the designer's consideration of the meaning and concept of those values. Here, values appear through knowledge that belongs to the things themselves ((Hella. 2017. p. 237)). For example, what is desirable and prevalent in terms of values in eastern societies differs from what is in western societies, as is Figure (1), which employs the shape of swimming trunks with an American flag. It is considered one of the styles and indications of values that are different from the eastern society, which considers the flag of the state to represent the values of identity and national sovereignty.

Figure 1



The researcher finds that the relationship of graphic design to societal values is moving towards achieving a utilitarian and aesthetic function embodying those values as standards that reflect a specific culture to a specific social group. The function of graphic design is those structural criteria that are linked to the actual need for design production. Here, the function is clear, and its effectiveness is the circular achievement, with what it carries of formal, expressive, and performance connotations. Therefore, the ways of cultural globalization are pursued in the course of promotion and methods of propaganda and advertising by presenting promotional ideas and advertising that are different from the meaning of prevailing societal values. Falsifying facts or unfairly presenting them with repetition and diversity and the use of circumvention methods and hidden propaganda. ((Al-Qalini. 2002. p. 21)). It seeks to collect values towards the globalization of cultures in the form of cultural development and collective communication, so the graphic designer must look at any society through its culture, values, and affiliation. The more the design and designer are keen to consolidate societal values and their culture in his design ideas, the more he takes an

intellectual and performance path in which he is associated with his social environment and achieves a clear presence by employing the elements of that environment, and the design acquires privacy. As it is in Figure (2), in which the designer employs the form of the Iraqi citizen within a design idea that included societal, national, and political values from the standpoint of family interdependence and unanimous solidarity between women and men and from the standpoint of achieving the values of justice and cultural and social cohesion away from political and religious biases and the interference of globalized culture.

Figure 2



Societal values in the design idea and its relationship to the graphic achievement

The importance of art in society has become the subject of studies and research revolving around the artistic function it performs in establishing societies as well as promoting societal values. The relationship between art to man and society is a close one. Through the artwork, it combines its design landscapes, expressing the spirit of culture in society through different and changing stages and transformations. Building the design idea towards formulating societal values that do not see the nature of community life in terms of customs, behavior, ways of life, and historical events only, "but the most important thing is to know the ideas that arise from changes in the mode of production and the relationship of society with its classes." (Al-Yasiri, 2011AD, page 75). In this way, graphic design is considered a vital vessel in which the cultural and heritage wealth of society is contained, as well as what the design idea reflects in its functional and aesthetic construction. The graphic designer lives in a society that reflects its societal values, which are represented by customs, traditions, and cultural and historical heritage, which contribute to building his personality that seeks to consolidate these values through his graphic ideas, to add to it a clear and distinct feature that invites the community and recipients to think about the

components of the design idea "The creative designer lives the transformations of society accurately and makes his creative activity and luminous idea a creative energy that leads the aesthetic discourse of society and always establishes new aesthetic standards." (Abdullah, 2008 AD, page 139). In addition to functional values and standards, the meaning of the design idea is reflected through the three components of societal values, which cannot be separated from one another because they fall within and overlap to express human unity in general and the designer who formulates the design idea according to those components, which are similar to trends and beliefs in the field of societal values, which fall as follows (Al-Khaza'lah, 2009 CE, page 37):

1. The cognitive component: It means what the individual has of experiences and information that he has developed on a specific topic and includes perceptions, concepts, facts, and knowledge. The owner of value is aware of the right way to behave or act required and the outcomes that he has to strive for. Figure (3), shows the cognitive information that individuals need to follow towards achieving health and environmental safety within the framework of societal values, and as an idea that can be perceived by the age groups of individuals in general.
2. The emotional component: Its estimation criterion reflects the attachment to the value, the feeling of happiness for choosing it, the desire to announce it publicly, and everything that arouses the emotional feelings and emotions that a person has towards the subject of value. Figure (4): The achievement suggests the values of human interdependence, transcending class differences, and promoting human societal values.
3. The behavioral component: Its criterion is practice and includes the actual practice of the value, and the practice is repeated continuously in different situations whenever the opportunity arises for that. This component refers to the method that the individual should take toward a particular topic. As in Figure (5), the poster appears urging the recipient and persuading him to perform the behavior of value cooperation and help the needy societal groups to lead a functional goal of great interactive societal values.

Figure 3



Figure 4



Figure 5



- Therefore, the design idea is one of the most important means for the designer to show his directives and creativity to express more broadly the idea and goal in the graphic achievement towards showing specific societal values, to be an expression of his society in the process of progress and advancement to keep pace with developments and transformations in the world, as it conveys facts and ideas by translating the artwork as a graphic achievement, and this is what can be achieved through the dimensions of the design process according to the content and idea of that achieved through what follows (Al-Samarrai, 2015 CE, p. 68):

1. The Representative dimension: When the shapes are derived from nature according to the innovations of the designer, the representational aspect may be realistic, modular, or close to abstraction and symbolism to be expressed as symbols, including:

- a. Pictorial symbols of natural things such as people, trees, and landscapes. Figure (6), employs natural symbols as a representative semantic expression tool within the framework of preserving the natural environment as part of the concerns of societal values.
- b. Geometric symbols, idiomatic symbols, geometric shapes, verbal and written symbols. As in figure (7), which is the design of the logo of the Iraqi Ministry of Construction and Housing, the name of the ministry is employed through the letters of the geometric Kufic script as a semantic expression that mixes between originality, heritage, reconstruction, and construction as part of societal values in achieving development and preserving heritage.

Figure 6



Figure 7



2. The functional dimension: is that the design communicates the message and purpose of the designed material in a way that meets the scientific need of the users or serves its purpose. As shown in Figure (8), a poster for a discussion invitation conveys the reality of the negative impact of early marriage of girls and the extent of its impact on the family structure in societal values.

3. The expressive and aesthetic dimension: the designed artwork should be one of the works that aim to attract attention and play its expressive role in organizing its elements according to each of its elements to play its required role in the unity of the overall body of the work for excitement, interest, and aesthetic enjoyment. As in Figure (9), a tourist advertisement for the Iraqi Airways Company and its tourist trips to the governorates of Najaf and Erbil, to suggest the beauty of the place at the cultural heritage level as part of the cultural and religious heritage values in Iraq.

Figure 6



Figure 7



Chapter two

Societal Values and Their Employment through Typographic Elements

The foundation of the graphic achievement and its requirements is based on the structural elements that make up the construction of the design idea, which embodies societal values and translates them as a

graphic visual message that lies in giving individuals and communities a sense of the societal nature. Design work "is considered a confrontation with social problems in a distinctive aesthetic and technical form." (Ahmed, 2008 AD, page 174). One of the most important functional and aesthetic basic features in the compositions of the graphic work is to make the style of the design process a message to the structure of the graphic discourse through the typographic elements, which include:

1. The image: The basis for the graphic achievement and its requirements is based on the image, its content, and its semantic and expressive meanings, and it is considered a basic source in achieving credibility. It addresses the different segments of society at all levels as a universal language that all people can easily understand. It crosses spaces and continents, as "the culture of the image has replaced the culture of the word." (Yassin, 2015AD, page 80), and a direct visual speech to the recipient, as it has a direct effect in attracting the recipient through its expressive and semantic features that can be related to the psychological and physiological characteristics within the societal values, "as the image gives legitimacy and reasonableness to societal values, it also justifies its orientations and practices and defends them in the event of an attack on them" (Ayman, 2004, p. 96). As in Figure (8), a poster on International Orphan Day, and the need to take into account them as a community group recommends preserving and observing them within the various aspects of societal values, in addition to the functions that the image adds to the design idea, the most important of which is (Allah, 2017 CE, p. 87):

1. The photographic function
2. The organizational function
3. The explanatory function

Figure 8



2. Drawings and layouts: It is one of the important elements to show an idea with a clear and explicit goal that is realized by translating the movement of lines and their color gradations and changing their effects according to the methods of implementation and the methods dependent on them according to the design idea promoted and it may achieve an aesthetic pleasure that differs from photographs sometimes,

and is often employed to express a specific idea that cannot be expressed visually or photographically, especially when it is defined within a cultural, political, religious or economic framework directed at a specific social group and intended to be important in "It presents to the reader an essential, focused meaning, sometimes surprising or unreasonable, and despite that, it remains attached to reality, to borrow its various forms and signs to charge and develop it." (Sarhan, 2014 AD, page 25). As in Figure (9), a digital drawing of the Iraqi National Day, and the designer's approval of employing drawings of some heritage and civilizational landmarks as part of the national and societal values.

3. Headings: Their semantic and interactive expressions of the graphic achievement lie through the formulation of the visual idea and what the writing pattern performs to formulate and present the titles within the formulation of tracking ideological responsibility and in line with design and formal organization. Therefore, "the main objective of the written material is to communicate the idea as simply and clearly as possible to the readers, and not to attract attention to the beauty of the text. The main function of words and sentences is to create a mental image" (Ghazwan, 2009 AD, p. 62). Through titles, it is possible to achieve the consolidation of societal values by employing the written patterns of that society, as it is the part that is published and designed in a way that distinguishes it from the rest of the elements of the advertising message and is linked to it. Rather, it is considered "the personality and the portal that represents the printed face, and often deciphers the meaning of the advertising idea, especially when the idea is designed with complex techniques." (Muhammad, 2005 AD, page 69).

Figure 9



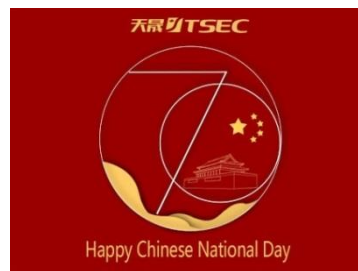
Figure 10



4. Color: Color plays a fundamental role in expressing a distinctive language and a means of communication at the level of form, content, and aesthetic utilitarian function, as well as its association with the emotional state, societal values, civilizations, and the diversity of cultures. "The graphic designer should be careful in using the appropriate color within the graphic visual discourse, describing a color as one of the most important elements in use, communication of the

idea and influence on the recipient, and it has its areas to express identity at times, and about the place at other times, in addition to its aesthetic role” (Ghazwan, 2017 AD, page 51). It enters into the construction of the graphic achievement from the standpoint of symbolic and semantic meaning, and it may enhance or influence the interpretation of the design idea. The perception of color is a cultural perception that is reflected through the acquired legacies, traditions, and cultural and historical customs of societal values “The colors are the result of the environment and the objective conditions related to it, and the significance of the color, if it is devoid of its scientific character, will differ according to the law of variation between human societies.” (Yassin, 2015 AD, page 24). The realization of color values is a cultural realization based on the color values and connotations that reflect those societal values. As in Figure (11) the poster of China's National Day, the use of the value of red color as a predominant part of the design space, and the use of the rest of the design elements with the value of yellow and white include the value of the red color to express a value that reflects its societal and national identity.

Figure 11



Theoretical framework indicators:

1. Societal values are related to graphic design by embodying the features of that society and reflecting the concepts, standards, and beliefs of the culture of a society that possesses privacy in identity, heritage, and civilization.
2. The graphic achievement that presents the design idea towards societal values reflects the effective influence in proving the self of that society and its distinction from other societies.
3. Typographic elements have a role in promoting and respecting societal values through their vocabulary and the symbolic and semantic meanings they contain, showing their visual awareness of societal values that possess culture, heritage, and civilization.
4. The components of societal values (cognitive, emotional, and behavioral) have a clear impact on embodying the design idea towards trends, standards, and beliefs that help preserve societal values.

5. The graphic work is subject to many studies and artistic, functional, and aesthetic treatments that meet the communicative goal of the meaning of societal values, which stand out as carrying communicative goals that are (relevance, truth, value, audience attraction, and shareability).

Research Procedures

Research community: The researcher gathered the research community after conducting a survey study for the Ministries of Education and Interior during the period from (2020 AD to mid-2021 AD) that were obtained from social networking sites, and some models were taken intentionally, provided that they represent the temporal limits of research and their analysis.

Research sample: The researcher relied on the descriptive approach in analyzing samples, as it is the path leading to revealing facts in different sciences employing a set of rules that dominate the mind and define its operations to reach known results from descriptive studies, which includes a description of the current phenomenon (which currently exists), its structure, operations, and prevailing conditions, recording, analyzing, and interpreting it.

Research tool: The researcher relied on the indicators that resulted from the theoretical framework.

Sample analysis:

Form No. (1)

Ministry	Subject	Measurement	Year
Ministry of Interior	International Day for the Elderly	80 cm x 80 cm	2021

Description: The poster appears by employing two images in the form of a hexagonal shape on both sides of the poster, one of which included on the right side a picture of an old man with a young man at his side, and a picture on the left side of holding hands in addition to showing some written texts and geometric shapes distributed in the space of the poster, as well as the logo and name of the Ministry of Interior and the Information Department.



First: The design idea and its relationship to the graphic achievement:

Achieving the representational dimension appears through the use of symbolic symbols for the form of the old man and the young man, thus achieving a material subject that the recipient receives from the functional and expressive point of view of the meaning of cohesion and respect for societal values, as well as the functional dimension, which embodied the visual message that achieves the positive meaning of the concept of societal values.

Second: the components of societal values in the graphic achievement

The emotional component was achieved in terms of choosing the design images as well as the verbal expressions, which included the emotional definition of a sense of desire, happiness, respect for the elderly, and their consideration as part of the societal structure on which the society relies in promoting values and their standards, generation after generation.

Third: Societal values and their employment through typographic elements

The achievement of societal values appeared through the employment of images as part of the main pillars of the graphic poster and the achievement of the semantic and expressive meaning, which emerged in the face of the elderly man and his wearing the traditional Iraqi Arab dress as part of the cultural heritage values that reflect the meaning of originality and nobility to meet the image of the interconnected hands, which represented an old person and embraced by the hand of a young man, reinforcing the meaning of societal cohesion and the choice of titles, which varied their employment through expressions supporting the design idea, which included defining the International Day for the Elderly as well as phrase (You are our pride and our pride) and a verse

from the Holy Quran, so that diversity appears to achieve a kind of interdependence of societal values and contrast in the employment of types of written fonts for titles, as well as the achievement of the color effect through the use of contrasting color values, which was represented by the value of color (blue and earthy yellow) as two colors that reflect the psychological meaning and a semantic symbolic meaning that embodies dignity for the elderly with the value of the color (blue) as well as the meaning of life, love of the land and belonging.

Form No. (2)

Ministry	Subject	Measurement	Year
Ministry of Education	International Day for People with Special Needs	80 cm x 80 cm	2020



Description: The poster appears by employing a child with special needs while he is sitting on a disability chair, wearing a scarf bearing the shape of the Iraqi flag, employing some written texts and diagrams, and employing wavy folds with the value of the color (red) on the left side.

First: The design idea and its relationship to the graphic achievement:

The achievement of the intellectual dimensions appears through the representational dimension, which included the employment of the pictorial symbol of the boy's shape as well as the schematic symbol of the movement of the hands in the form of muscles, strength, and heroism, to achieve a kind of functional dimension that includes respect for community members and support the educational reality that contributes to building new generations and towards societal values that are characterized by originality and nobility towards a prosperous future.

Second: Components of societal values in the graphic achievement

Achievement of societal values appears through the emotional component and sympathy for people with disabilities and special needs, considering them as part of human societies that need support, respect, care, and sympathy towards them. This includes the realization of the behavioral component, which has been achieved somewhat in the employment of features and elements that include the educational content as a visual message that refers to human behavior and educational activity that enhances educational cohesion and human interdependence of societal values.

Third: Societal values and their employment through typographic elements

The employment of societal values is shown through pictorial images, which were represented by the image of a student sitting on a wheelchair, as well as the employment of the schematic side to draw raised hands to express the meaning of strength so that this would be an achievement of the meaning of societal values somewhat to the educational meaning of the party that publishes the poster. This includes employing titles that express the International Day of Persons with Special Needs and the phrase (You are our pride) to achieve and enhance societal values in some way the educational meaning, in addition to employing the color values of the Iraqi flag as part of the symbolic and semantic meaning to enhance national identity within the framework of the values of authenticity, civilization, and community belonging.

The researcher reached the following results:

1. Achieving the cognitive component in Model (1) towards the realization of concepts and facts that accompany the concept of societal values, as well as achieving them somewhat in Model (2), so that the discrepancy in their realization and attribution appears as a cognitive component that leads to positive results towards creating community values.
2. Achieving the emotional component in Model (2) reflects the concept of pride in societal values as human values linked to human feeling and respect.
3. The use of titles as part of the verbal expression appeared in Model (1, 2), which is a verbal expressive part that is rooted in the imagination of the recipient towards enhancing the functional and expressive semantic aspect of societal values.
4. Color values appear realized as an important element of the typographic elements in models (1, 2) to show the importance of color values as a symbolic semantic meaning that contributes to attracting the attention of the recipient towards positive societal values.

Conclusions

1. The study revealed that the use of community values in the design of the graphic achievement promotes the areas of cohesion and the realization of the positive meaning of the concept of community values possessing nobility and originality.
2. The emotional dimension of graphic achievement contributes to achieving interdependence, cohesion, and emotional cohesion of the meaning of societal values.
3. National symbols reflect the meaning of originality, heritage, civilization, nobility, the identity of societal values, and their distinction from other societal identities.
4. The choice of color values reflects cultural values, positive vitality, and interaction, to realize the importance of the semantic meaning of identity, national, and cultural civilization as part of societal values.

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