

do good ~~design~~

HOW DESIGN CAN CHANGE THE WORLD
PROFESSIONAL CLIMATE CHANGE



"I found great resonance with David's ideas.
I've sent copies to a number of friends."
— Vint Cerf, Vice President, Google

DAVID B. BERMAN FGDC,
R.G.D.

WITH A FOREWORD BY ERIK SPIEKERMANN



do good

HOW DESIGN CAN CHANGE THE WORLD

David B. Berman, FGDC, R.G.D.

San Francisco, California | January 2018



Why does this book need a title page? Why repeat what is already on the cover? The publisher says we have to have a title page for historical reasons and copyright issues. Maybe someone should tell publishers: if we removed the title page from every book published, we could save, on average, 3.1 billion pages of paper a year in the United States alone.

Speaking of saving paper, if you wish to share this book without giving yours away, bear in mind that **it can be purchased at davidberman.com/store in ebook format**. But wait: According to BBC Two, data farms now use as much energy as the entire car manufacturing industry. And the store of knowledge is doubling every five years. By 2020, the carbon emissions produced in generating energy for the Internet will be the equivalent of those produced by the airline industry. Tough choices: read the book.

Do Good Design

How Design Can Change the World

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proofreader!

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Ne csak jó design-t csinálj, hanem tégy jót is vele!

Non fate solo buon design,
ma fate del bene.

Nedělejte jen dobrý design, dělejte ho pro dobro věci.
لا تصمم جيداً فقط،
بل افعَل جيداً

Não faça solo buon design. Faça o bem.

좋은 디자인만 하지 말고

좋은 일을 하라!

Don't just do good design... do good!

デザインだけではなく、本当に「良い」ものを。

Gör ikke bare
godt design,
gör det
gott!

Ne faites pas
que du bon design,
faites du
bien!

Gör ikke bare god design!
Gör mer godt!

העצמה
הטובה
היא
העצמה
הטובה
היא

Nicht nur tun,
gutes
Design,
die Gutes
tun.

Delajte dobro,
ne samo

dobroga oblikovanja.

No hagas solo buen diseño,
haz el bien!

做好设计不够，还须行善有益。

I've written "Don't just do good design... do good!" in the prevailing language of each place this journey has taken me to. (So if yours is missing, invite me over!)

Do Good Design is now available in Simplified Chinese, Korean, and Indonesian, as well as English. If you would like this book published in additional languages, contact us.

To D.o.M. and D.o.D.
for instilling in me the knowledge
that social justice is not optional.

... and thank you to Naomi Klein
for urging me to write this book.

How we chose to manufacture this book

The first editions of this book were printed by Courier Corporation in Indiana. We chose Courier for their commitment to responsible, sustainable manufacturing. Courier is certified to the Forest Stewardship Council™ (FSC®), Sustainable Forestry Initiative (SFI), and Programme for the Endorsement of Forestry Certification (PEFC) programs. However, this edition was instead printed in Jakarta. Why? Well, In 2010, the Indonesian version of Do Good Design was published by Aikon, an Indonesian publisher, who delightfully brought me on a book tour through five cities within Indonesia. Aikon's leader, the remarkable Enrico Halim, insisted we must visit the printer, Desa Putra, on my first full day in Jakarta. I soon discovered why it was a must-see: Desa Putra is a printing company run by Catholic monks. The campus includes an orphanage, as well as a vocational school where orphanage graduates can learn the printing trade. After graduation from the middle school, they can take on an apprenticeship at the printing company, which itself is populated with decades of donated heavy printing equipment. Revenue from the printing company maintains a sustainable virtuous loop of supporting the orphanage and the school. *Gitu dong!* (That's "Do Good" in Bahasa Indonesia.)

I was toured through the plant, where the monks and press operators proudly showed me press proofs of the second printing of the Indonesian edition masterfully lithographed

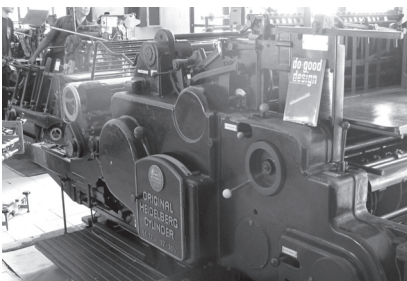


PHOTO: DAVID BERMAN

on an aging Heidelberg. I was then asked to give an impromptu speech, and what came out of my jetlagged mouth was an expression of absolute delight that here I was, a Canadian Jew, welcomed by the country with the world's largest Muslim population, addressing a sustainable design factory run by Catholic monks. "Enrico, can we please print the next English edition here too?" "Absolutely, David!"

On press in Jakarta, Indonesia.

How we chose our paper

We chose the papers for this book based on their high post-consumer waste content and certifications. Text pages of the first editions were on Mohawk Options 100% PC White Vellum 80 Text, containing 100% postconsumer waste fiber. The cover stock was Mohawk Everyday Digital Coated Gloss White 100C. For editions printed in Indonesia, we decided to stop appropriating Mohawk culture (see page 71!), and instead sourced papers locally with similar environmental considerations.

Why we chose New Riders/Pearson and AIGA to publish the first editions of this book

Pearson is a global company making a positive impact on the world. Pearson includes many brands you've likely heard of: New Riders, Peachpit Press, the Financial Times Group, the Penguin Group, and DK Travel Guides. Both Pearson and David Berman achieved climate-neutrality in 2009. Pearson supports the Anne Frank Trust, and is a signatory to the UN Global Compact. AIGA Design Press is a partnership of New Riders and AIGA, the professional association for design. AIGA is committed to imparting the value of sustainable design at every level of practice and production.

FOREWORD

by Erik Spiekermann



PHOTO: SUSANNA DULKINS

When the *First Things First* manifesto from 1964 was about to be republished by *Adbusters* for the new millennium, I readily signed it.

As the manifesto put it, “designers... apply their skill and imagination to sell dog biscuits,

designer coffee, diamonds, detergents, hair gel, cigarettes, credit cards, sneakers, butt toners, light beer and heavy-duty recreational vehicles.” Who wouldn’t agree with the conclusion that “our skills could be put to worthwhile use”? I signed, because the list of colleagues and friends who had already signed was impressive, even intimidating. And the original signatories from 1964 were pretty much all my heroes.

I did, however, add a paragraph stating slight misgivings. It is easy, after all, to put your name on a list of famous designers and bask in the reflected glow of their presence. But does that change what we would do in our studio the next morning? Would I tell my 70-some employees that from now on, we would be do-gooders only, send our “commercial” clients away and wait for more worthy projects to find the way to our door? Didn’t the other signatories also do work for hire, for clients who use our work to sell more of whatever they are selling? Is all selling bad? Is designing books always good because there are no bad books? Designing signage for a public transit system is good, airport signage is bad because only The Rich can afford to fly? And how about signage for shopping centers? Bad? Amusement parks?

As opposed to architects, who honestly think that the world would cease to exist if they stopped working, we graphic designers know that the world would probably carry on pretty much the same without our services. Things may look a little less colorful and some companies might sell less without our help in communicating their services or goods, but lives will not be lost. There are, however, situations where graphic design, or rather the lack of it, has cost

lives. In 1997, a fire raged through Düsseldorf airport in Germany. Thick smoke made it difficult to see the emergency signs, which were also not placed where they should have been, too small, and too badly lit. Sixteen people died because they could not find their way out. As a result, we were hired to not only design new signage that was legible, well-lit, and visually appealing, but we also worked with the planners to make sure the signs were put where they would be visible. The architects wanted the signs “out of the way of the beautiful architecture,” as they put it, which would have repeated the previous mistakes. We had to insist that we were not hired to simply make the place pretty, but actually make the airport function properly. Behaving responsibly is not asked for in Requests for Proposals, but without asking questions that haven’t even been asked, we would just be window dressers.

My first responsibility is to my family and to my extended family, the employees of my studio. They look to me for their livelihood. They all became designers because they wanted to make something – something that was better than what had been there before. Of course we discuss what sort of projects we take on and what type of clients we work for. Some issues are quickly resolved: we wouldn’t work for a cigarette brand, although some of us still smoke. But we have worked for automotive brands, and most of us still have cars, although essentially cars are very, very bad.

Whether what we design is good or bad is difficult to judge. We live in this society, and we benefit from the material wealth it offers. As Max Bill put it, we apply 90 percent of our efforts to making something work, and we should apply the remaining 10 percent to making it beautiful. “Designers have enormous power to influence how we see our world, and how we live our lives,” David writes in this book. I could not agree more, and I think that we all need to be constantly aware of what we do, for whom we work, and how our work affects others. But whatever our good intentions

may be, we cannot ignore the reality that design is a business and has to live by the rules of business. As we have seen recently, **those rules need to be rewritten.** There is hope for more awareness and responsibility, even in the world of commerce that we'd rather not belong to but cannot escape from.

In my 30 years of running a design studio, I have come to the conclusion that there is one thing we can do that nobody can stop us from. We alone decide *how* we work. Whatever the restrictions and limitations of the commercial world that buys our services, we create our own processes. *How* we deal with our employees, our suppliers, our clients, our peers, and even our competitors is totally up to us. How we make something is very important, and it is the one thing we can influence without much interference. We'd still have to fill out tax returns, make sure the computers are running and the rent is paid, but the way we work with each other and with our clients is where we can be different. As we take in the big picture of what this book is all about, let's begin by looking at our immediate reality. Charity starts at home.



Erik Spiekermann is an author, information designer, and typographer. He founded MetaDesign and FontShop, is Honorary Professor at the University of the Arts in Bremen, and has an honorary doctorship from Pasadena Art Center. He was the first designer to be elected into the Hall of Fame by the European Design Awards for Communication Design. He lives and works in Berlin, London, and San Francisco. His studio, Spiekermann Partners, employs 30 designers.

FOREWORD TO THE CHINESE EDITION²

by Min Wang

PHOTO: ZHENG BIN



In 2006, David Berman gave a lecture at our School of Design in Beijing. It resonated for both teachers and students because it reflected keenly on the work, the responsibilities, and the identity of the designer, touching on the school's slogan: "Design for the People." Afterward, I told him my hope that this book would be published in China someday. A huge design industry was born of our booming economy, almost overnight. Thousands of designers tirelessly service the economic engine, sparing no time to think of David's issues. This book will cause our designers to explore who they are and what they do.

Perhaps we chose to be designers to create beautiful objects. But do we bring something unexpectedly negative to society, along with that beauty? Are we helping make our environment unlivable?

We think of ourselves as designers, not decision makers; lacking a strong voice to change society's behaviors. We fail to admit our responsibility for the decline of the natural environment. We must reevaluate, and discover our share of influence.

We are often urged to put commercial interests first. But when one re-examines our social responsibility, you see the truth in David Berman's words: to do good rather than just do good design benefits both society and the enterprise.

It's an honor to be a colleague of David's on the Icoграда board. David pushes designers around the world to reflect on their duties, and to design for universal access. His actions have a large influence on many people, and thus on the global environment.

Design that is conducive to the planet and to humanity is good design. Design that is aesthetic and benevolent is good design. In the end, we must bring these aspects together.

Min Wang is dean of the Central Academy of Fine Arts School of Design, China's premier design school, and design director for the 2008 Beijing Olympics.

A stylized, handwritten signature in black ink, consisting of several fluid, connected strokes.

LETTER FROM AIGA

by Richard Grefé



PHOTO: AIGA

AIGA is publishing this vital reflection on the power of design because David Berman understands – and communicates with such intensity, sincerity, and clarity – that creativity has the potential not only to defeat habit, but also

to affect positive change.

AIGA's connection with David's indomitable esprit and steadfast commitment to social principles occurred when he brought to my attention the environmental and social standards he had advocated for Canadian designers. Milton Glaser, who has long had a similar commitment to the responsibilities of designers, joined me in adapting AIGA's standards of professional practices to David's language, adding the responsibilities that a designer has to his or her audience. Now, David's perspective is at the core of the designer's ethos in North America.

In 2008, AIGA China published the standards in Chinese, where there are one million students just beginning their design careers, and these standards are the only expression of professional expectations.

Margaret Mead had it right: "Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has." Let's see what David's very public statement, this book, can do to change our expectations.

Creativity can defeat habit. And we are counting on it.

"This instrument can teach, it can illuminate; yes, and it can even inspire, but it can do so only to the extent that humans are determined to use it to those ends. Otherwise it is merely wires and lights in a box."

EDWARD R. MURROW (1908–1965)
March 15, 1954, speaking about television

Richard Grefé is executive director of AIGA, the professional association for design in the United States.

GRAPHIC DESIGN & SOCIAL RESPONSIBILITY
DAVID BERMAN FGDC RGD
NOVEMBER 20, 2006

CENTRAL ACADEMY OF FINE ARTS, BEIJING

讲座：《大规模毁灭性武器—平面设计与社会责任》

主讲人：David Berman, Icograda (国际平面设计协会联合会) 副主席

时间：2006年11月20日15:00—17:30

地点：学术报告厅

关于主讲人更多的信息，可在www.davidberman.com上查看。

DESIGN: DAVID BERMAN, PHOTO: ANDREW SCOTT, EDITOR: K. B. B.

WEAPONS OF MASS DECEPTION

11 Over **NINETY-FIVE PERCENT** of the designers who have ever lived are alive today. Together, we have the power to define what professionalism in the communications design field will be about: helping increase market share or helping repair the world. There are more than **ONE AND A HALF MILLION** graphic designers in the World today. Imagine what we could achieve if each one of us spent just **TEN PERCENT** of our professional time on projects that will help build a better future: together, that's over **SIX MILLION** hours a week! There is so much power in visuals and when we use that power to deceive people

Promotional poster for speech in Beijing, December 2006³

are the people who design what goes into the human brain and we visual communicators are the people who design what goes in. We have a responsibility to not mess with that

A designer is

INTRODUCTION

IN THE YEAR 2000, I sold the successful graphic design agency I had founded at the age of 22. I chose a new career path, to achieve a balance between working for clients who are helping repair the world and sharing how to do that with others.

This book is a reflection of that quest. Its message is not just for designers and those who consume design, but for all professionals.

Graphic designers (some say “communication designers”)⁴ create a bridge between information and understanding. Industrial designers add usability and appeal to objects. Interior designers and architects invent where we live.

Designers have an essential social responsibility because design is at the core of the world’s largest challenges... and solutions. Designers create so much of the world we live in, the things we consume, and the expectations we seek to fulfill. They shape what we see, what we use, and what we waste. Design has enormous power to influence how we engage our world, and how we envision our future. How much power? I intend to shock you.

Everyone is now a designer. We live in an era that encourages us to develop our very own personalized interfaces with the world. Each time you resize your Web browser window, DVR your television programming, build a playlist, or customize a ringtone, you join a design team. Add in the crowdsourcing technologies of Web 2.0, and your role becomes far broader. Indeed, **I believe that the future of our world is now our common design project.**

Those who know me are aware that until now I’ve been a designer, a strategist, an expert speaker on a mission... but not a book author.

“an emerging synthesis of artist, inventor, mechanic,

Within the low-tech medium of a book, I'm told that, no matter how intrigued you may be with these words and pictures, there is over a 70 percent chance that you won't finish reading it. And I can't corner you in the hallway later, as I could if you slipped out on one of my presentations. Because you may wander from this book and unintentionally never return, I want to share the essence of my argument right now.

So before you get distracted by your iPad, a tweet, or someone texts or even calls you for dinner, here are the core thoughts:

Designers have far more power than they realize: their creativity fuels the most efficient (and most destructive) tools of deception in human history.

The largest threat to humanity's future just may be the consumption of more than necessary. We are caught up in an unsustainable frenzy, spurred by rapid advances in the sophistication, psychology, speed, and reach of visual lies designed to convince us we “need” more stuff than we really do.

Human civilization, trending toward one global civilization, cannot afford to make even one more major global mistake.

The same design that fuels mass overconsumption also holds the power to repair the world.

We live in an unprecedented technological age, where we can each leave a larger legacy by propagating our best ideas than by propagating our chromosomes.

Designers can be a model for other professionals for identifying one's sphere of influence, and then embrace the responsibility that accompanies that power to help repair the world.

So don't just do good design, do good.

objective economist and evolutionary strategist.”

BUCKMINSTER FULLER (1895–1983)

I am going to share with you how we can use design to help repair (or destroy) our civilization. The specifics are pertinent to all design and communications fields, while the principles of how one can make a difference are transferable to any profession. With my graphic design background, I draw most of my examples from what I know best: graphic design, advertising, and branding.

There has never been a better nor more important time to discuss responsible design. Back in 2002, I had my first chance to speak outside my native Canada, at an international design conference in the Czech Republic. My *How Logo Can We Go?* speech was a maverick⁵ presentation, the only one about socially responsible design. Just five years later, I moderated the social responsibility themed day at the Icofrada World Design Congress in Cuba, and almost every speaker *every* day tied their work to the difference that designers can make for the world. In 20 countries, I’ve seen, heard, and felt the change that is in motion globally. But will the shift be too little, too late?

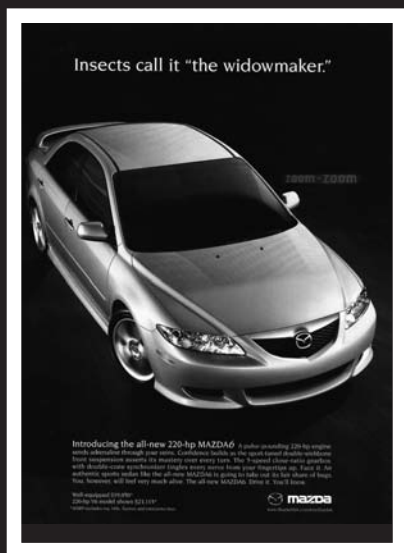
Designers who publish books usually show you their designs. But in this volume, I’ll instead focus on the work of others: some of the most influential design of our age. While you probably won’t know the designers’ names, you will recognize their work.

At the end, I will make an appeal to your true self. Don’t panic: I won’t ask you to give up your job, earn less money, or even have less fun. I *will* ask you to commit to becoming part of the solution.

If you’re already convinced but short on time, then skip now to the pledge on page 146.

Otherwise, as with most design problems, the place to start is in defining the goals, challenges, and constraints: doing so is typically more than half the solution. So here follows the “creative brief” for the design challenge of our lifetimes.

the creative disarming the weapons



Irvine, California:

When did roadkill become something to celebrate? We make 73 species extinct every day. Can we not show more respect for those that survive despite us? This ad copy promises to boost your confidence, as you master weaker things. How did cars go from being tools to being therapy?



Tokyo, Japan:

I found this food packaging for mango-flavored snack cakes in a grocery store in Japan. The food is as simple as it comes. However, the package design is layered with complexity, bordering on the predatory. Is most shopping simply feeding a frustrated hunter-gatherer instinct?

brief: of mass deception



Montréal, Canada:
Tobacco marketers greedily circumvent laws banning point-of purchase cigarette displays in stores, encouraging corner store owners to instead display clever matchboxes that mimic cigarette packs on the checkout counter. Must the marketing ethic be as unhealthy as the product?



Suva, Fiji:
Convincing people to pay more for water than for refined gasoline may seem impressive. Shipping water from the South Seas in plastic bottles from China to the U.S. and Europe in container ships seems unsustainable. Positioning the product as an environmental solution seems outrageous.



PHOTO: DAVID BERMAN

Cult Shaker transit ad, Copenhagen. Cheap caffeine, alcohol, and sex in a bottle

Køb den hos: Stofell, Shell, GS, Hydro Tesco, Fakta, Bilka, 7-Eleven og DSB butikker

**“If we do not change our direction,
we are likely to end up where we
are headed.” CHINESE PROVERB**

1 START NOW

IMAGINE FOR A MOMENT that you’re just over 20 years old. You know exactly what you want to do with your life: you’ve found your passion. You’re proudly paying your own bills doing what you love. Life is good.

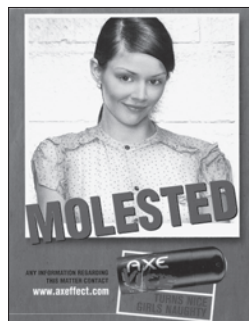
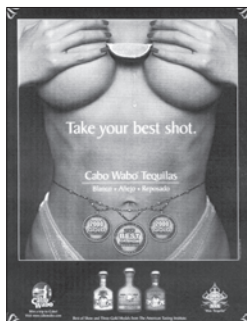
I first discovered my passion publishing a magazine in high school. At University of Waterloo, it was all-nighters at the student paper, neglecting my degree program in computer science. By the late 1980s, I had followed my muse to a tiny design studio above a pawnshop in old Ottawa South. Like so many other young people who realize that designing is who they are, I was jazzed with creating, exploring, and pushing the limits of my perfect little world-within-a-world of grids, fonts, and Pantone® colors, long before desktop publishing would make such terms household words.

I could shut out the messy world, and strive to surround myself with beautifully designed things. There was delight in staying up all night spinning two-inch font filmstrips through my Typositor, hand-rolling adhesive wax onto phototype galleys, refining kerning pairs, and unavoidably breathing photo chemicals. X-Acto blades, Letraset, and Rubylith... in the morning, I would zoom around town with a huge portfolio case strapped to my bright-red scooter, wearing cotton crayon shoes and all-black everything else.



PHOTO: STEVE ECHLER

In front of David Berman Typographics,
Hopewell Avenue, 1988



So when that hot⁶ feminist girlfriend tore into my microcosm, claiming that graphic designers like me were responsible for destroying forests in support of the systematic objectification of women by using pictures of their bodies to help sell products... well, my first reaction was to deny everything. But then I took notice of example after example, and promised to do something about it.

A youthful, creative, male mix of social justice, lust, and angry young hubris naively scooted me off to my first-ever meeting of the local chapter of the Society of Graphic Designers of Canada. Hastily written eco-feminist manifesto clutched in my hand, I was intent on changing the code of ethics of my profession. Little did I know that ride would span 16 years and take me to more than 30 countries and counting, vastly surpassing my naïve expectations. But more on that later ...

March, 1988

Presented in writing and verbally to the GDC Ottawa Chapter AGM

We, as graphic designers, have the ability to control to a great degree the choice of images used in the work we produce.

In the field of visual communications, our opinions are well respected and influential. I believe that with this power comes social responsibility.

It has never been more well-understood how women in our society are discriminated against. Not only are women exploited both mentally and physically: they are also subordinated economically and socially.

Sexism in our society is encouraged and perpetuated by the powerful commercial advertising and other printed media manipulating. In fact,



How design failed democracy

Fast-forward 12 years, to the turn of the millennium, when it dawned on me that designers not only had the potential to be socially responsible, but also may actually hold the future of the world in their hands. Here's an example.

The most influential piece of information design in my lifetime may very well remain the butterfly ballot used in Palm Beach County for the November 2000 U.S. presidential election. The number of votes mistakenly cast for independent Pat Buchanan instead of Al Gore, due to the misleading layout, was well in excess of George W. Bush's certified margin of victory in Florida, and enough to result in Bush winning the presidency nationally. **The poor design of this ballot is therefore likely responsible for the failure of the United States** to sign the Kyoto Accord on climate change, the 2003 invasion of Iraq in search of weapons of mass destruction,⁷ and a long list of controversial White House decisions during the eight years that followed.

AIGA's Design for Democracy is working with the U.S. government to clean up the ballot mess, which has compromised the mechanics of democracy.⁸ As a result of its efforts, in June 2007, the U.S. Election Assistance Commission issued voluntary guidelines for the effective use of design in administering federal elections. However, in the 2008 election, its recommendations were only

“It’s very easy for me to see how someone could have voted for me in the belief they voted for Al Gore.”

PAT BUCHANAN⁹

reflected in the ballot design of perhaps six states. The United States continues to have thousands of different ballot designs, with varied technologies, for electing one president.¹⁰

Responsible government should provide voters with a consistent ballot, designed by information design experts. In Canada, as in most Western democracies (let alone in countries like Afghanistan and Iraq, which ironically provide their citizens clearer ballots than the U.S. does), anything other than a professional and consistent national ballot design would be an affront. It is oddly inconsistent that, by law, the United States Food and Drug Administration requires consistent nutrition facts on every one of thousands of food package designs, while the U.S. government fails to legislate the use of a consistent, well-designed ballot and voting procedures across its 51 states and districts.

South Africa got it right the first time, in their 1994 election. The vast majority had not voted before, with a substantial portion illiterate. A simple ballot including candidate photos worked well.

The influence of design on election outcomes does not stop at the ballot box. Candidates spend most of their war chests on ads. Many of these messages are oversimplified and intentionally misleading, cunningly combining pictures and words out of context. *Advertising Age* columnist Bob Garfield admits “Political advertising is a stain on our democracy. It’s the artful assembling of nominal facts into hideous, outrageous lies.”¹¹ In 2004, U.S. presidential candidates spent over a billion dollars¹² disingenuously manipulating opinions, rather than simply presenting straightforward information that helps voters make an intelligent choice. President Obama was the third-largest advertiser in the country during the 2008 campaign,¹³ including an unprecedented online effort focused on positive messages.

Palm Beach County ballot, Florida, 2000: even Pat Buchanan was shocked at his proportion of the Jewish and black vote. With many pages of voting (11 offices, 9 judicial contests, and 4 referenda) to complete, many voters wrongly marked the second hole from the top to indicate their "Democratic" intention.

PHOTO: INDIANAPOLIS STAR

OFFICIAL BALLOT, GENERAL ELECTION
PALM BEACH COUNTY, FLORIDA
NOVEMBER 7, 2000

ELECTORS FOR PRESIDENT AND VICE PRESIDENT
(A vote for the candidates will actually be a vote for their electors)
(Vote for Group)

(REPUBLICAN)	3 →
GEORGE W. BUSH PRESIDENT DICK CHENEY VICE PRESIDENT	
(DEMOCRATIC)	5 →
AL GORE PRESIDENT JOE LIEBERMAN VICE PRESIDENT	
(LIBERTARIAN)	7 →
HARRY BROWNE PRESIDENT ART OLIVER VICE PRESIDENT	
(GREEN)	9 →
RALPH NADER PRESIDENT WINONA LA DUKE VICE PRESIDENT	
(SOCIALIST WORKERS)	11 →
JAMES HARRIS PRESIDENT MARGARET TROWE VICE PRESIDENT	
(NATURAL LAW)	13 →
JOHN HAGEIM PRESIDENT NAT GOLDHABER VICE PRESIDENT	

WRITE IN CANDIDATE
To vote for a write in candidate, fill in the direction on the long stub at year

TURN PAGE TO CONTINUE

OFFICIAL 2000-17
PALM BEACH COUNTY
NOVEMBER 7, 2000

(REFORM)
PAT BUCHANAN
EZOLA FOSTER

(SOCIALIST)
DAVID HARRINGTON
MARY CAL WOLFE

(CONSTITUTION)
HOWARD PHILLIPS
J. CURTIS FRAZIER

(WORKERS WORLD)
MONICA MADORENA
GLORIA LA ROYA

Not the solution: it was just as difficult to vote for George W. Bush for president in Ohio in 2004.¹⁴ Voting for Kerry was easy: mark box 6. But how do you vote for President Bush?

13 OFFICIAL PRESIDENTIAL BALLOT
GENERAL ELECTION - NOVEMBER 2, 2004
CUYAHOGA COUNTY

For President and Vice-President
To Vote for President and Vice-President, punch the hole beside the number for the set of candidates of your choice. Your vote will be counted for each of the candidates for presidential election whose names have been certified to the Secretary of State.
(Vote not more than ONCE)

For President: JOHN F. KERRY	For Vice-President: JOE B. EDWARDS	6 →
Democratic		
For President: CANDIDATE DISQUALIFIED	For Vice-President: CANDIDATE DISQUALIFIED	
For President: MICHAEL A. PEROUTKA	For Vice-President: CHUCK BALDWIN	10 →
Other-Party Candidate		
For President: MICHAEL BADNARIK	For Vice-President: RICHARD V. CAMPAGNA	2 →
Other-Party Candidate		
For President: GEORGE W. BUSH	For Vice-President: DICK CHENEY	4 →
Republican		

3 21 60 73 117 136
4 22 42 61 80 118 137
5 23 43 62 81 119 138
6 24 44 63 82 120 139
7 25 45 64 83 121 140
8 26 46 65 84 122 141
9 27 47 66 85 123 142
10 28 48 67 86 124 143
11 29 49 68 87 125 144
12 30 50 69 88 126 145
13 31 51 70 89 127 146
14 32 52 71 90 128 147
15 33 53 72 91 129 148
16 34 54 73 92 130 149

One of many sample ballots created by AIGA's Design For Democracy for the U.S. Election Assistance Commission. Their recommendations were reflected in ballot design used for the November 2008 presidential election within at least 6 states.

PHOTO: COURTESY AIGA

Official Ballot for General Election
Springfield County, Nebraska
Tuesday, November 07, 2006

Papeleta Oficial para las Elecciones
Condado de Springfield, Nebraska
Martes, 7 de noviembre de 2006

Instructions
Instrucciones

Making selections
Haga sus selecciones

Fill in the oval to the left of the name of your choice. You must blacken the oval completely, and do not make any marks outside of the oval. You do not have to vote in every race.

President and Vice-President of the United States
Presidente y vicepresidente de los Estados Unidos

Vote for 1 pair
Vote por 1 par

○ Joseph Barchi and Joseph Hallaren
Blue / Azul

○ Adam Cramer and Greg Vuocolo
Yellow / Amarillo

How have these manipulations become the norm? If the American public is to be equipped to choose the best leaders, we either need mandatory media literacy education starting in elementary school, or **legislation that prohibits lying with imagery as strongly as current legislation prohibits lying with words.** Meanwhile, good design can encourage youth to seize the cynical 54 percent U.S. election turnout rate as an opportunity.¹⁵

“Drink Milk. Love Life.”

That same chad-hanging election year, my daughter Hannah and I were on the way to her school. She was eight (and a half!) years old. As we passed by a beautiful billboard that proclaimed “Drink Milk. Love Life,” Hannah, who does not like drinking cow’s milk, had questions.

HANNAH: “David, I don’t drink that milk. Does that mean I can’t love life?” [Yes, she’s always called me David.]

DAVID: “No, of course not.”

HANNAH: “Do I love life less than kids who drink a lot of milk?”

DAVID: “No, Hannah, they just made that up to try to convince you to drink more milk.”

HANNAH (after a long pause): “Why are they allowed to say that if it isn’t true?”



**“We do not inherit this land from our ancestors,
we borrow it from our children.”** HAIDA PROVERB

persuasion

Good question, Hannah. At the time, I was preparing to speak at a design conference in Vancouver. Like most designers, I had planned to show my best work. But in that moment with my daughter, an idea hit me: instead of speaking about my own design work, why not instead speak about the influence of *all* design work?

What could become possible if designers used their power to influence choices and beliefs in a positive and sustainable way? **Imagine: what if we didn't just do good design... we did good?**

Many conferences, keynotes, and seminars later, I'm still traveling with that message. On the way, I've learned as much as I've taught, most often from those who are younger.

I met a young boy in rural Tanzania. He was clutching a plastic bag, decorated with the Camel cigarette brand, the only camel he is likely to meet in his lifetime.



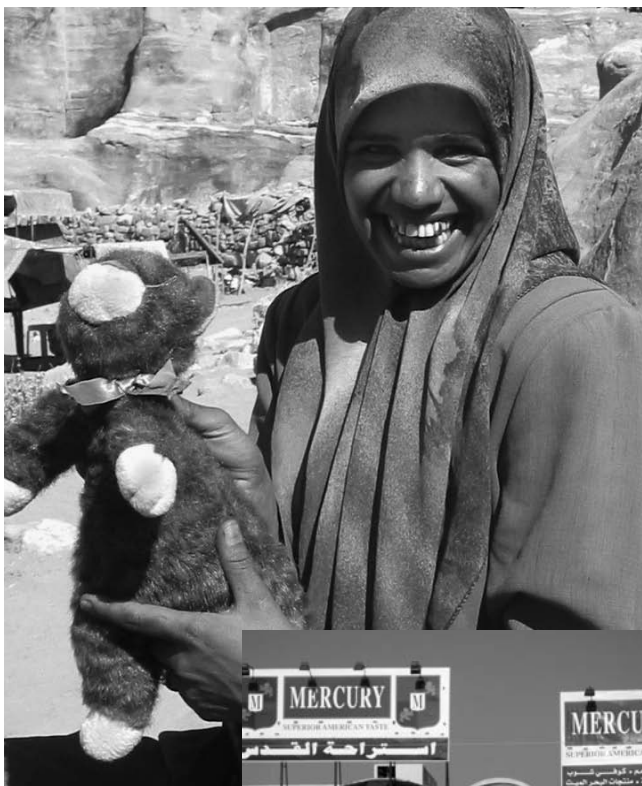
PHOTO: DAVID BERMAN

Tengeru, Tanzania

DOING GOOD

Cuba was an unlikely place to meet American Alan Jacobson. In 2005, Alan traveled 6,000 miles to work with artist Lily Yeh's Rwanda Healing Project. There, he led the transformation of Survivors Village and The Genocide Memorial Park honoring genocide victims from the Rugerero area, where over 800,000 people were slaughtered within 100 days in 1994. "Some designers feel that there is no meaning in what they do. I hope I can inspire some to find the good to be done."

In 2002, I spoke at a design conference in Amman, Jordan. We took a day trip to Petra – an ancient city majestically carved entirely from the surface of rock, and certainly the eighth wonder of the world. There I met a young woman and her camel. They live in the nearby town of Wadi Musa, where the largest sign in the town proclaims the “Superior American Taste” of a local cigarette brand.



PHOTOS: DAVID BERMAN

Bedouin friend, Petra, Jordan. (The cat is my traveling companion, Spice, one half of twins: Blackie stays home with my daughter)



Wadi Musa, Jordan

On the flip side of my world, back home in Canada, my daughter has never seen a cigarette billboard: all tobacco advertising likely to be viewed by children is illegal in Canada.¹⁶

Cigarettes are among the most highly advertised products in the world. Big Tobacco spends over \$13 billion a year¹⁷ promoting their cleverly designed disposable nicotine-delivery system. Their goal: to convince all three of these youth to start smoking cigarettes, within their teenage years, until they die.

PHOTO: GEIERUNITED



The cigarette: highly effective British industrial design from the 1880s

[All \$ in the book are u.s. dollars.]

In proudly free Western societies, we like to tell parents that it's up to them to control what their kids see and don't see. It is said that it takes a village to raise a child. I would add that it takes a society to raise a generation. Striving to be a good parent, I will help my daughter make clever choices around tobacco, and hope that she will live a long and healthy life, perhaps well into the next century.

When that 22nd century arrives, and our children's grandchildren look back on these remarkable days in which we lived, what will history recall as our most crucial issue?

PHOTO: HANNAH LANGFORD BERMAN



My daughter, Hannah at age 16

A teenage civilization

The potential impact of any global threat to humanity is far greater when combined with the current trend toward homogeneity of civilization design. Let me explain.

Human civilizations have come and gone, risen and fallen. Although most scientists believe our species has been around for at least five million years, this approach to social organization is only around 6,000 years old (10,000 at most).¹⁸ However, as science philosopher Ronald Wright points out, after 6,000 years of experimenting with civilization design, we humans now find ourselves sailing together into the future on the one huge remaining ship of a combined global civilization.¹⁹ Whether or not we welcome the idea of globalization, we are witnessing in our lifetimes our evolution into a singular, merged human community – the largest ever. There are no more geographic New Worlds to discover: only a shared destiny.

Wright goes on to describe civilization as God having let loose a special group of primates – the human animal – into the laboratory of life, giving them the power to tinker with life itself. What scares me the most about this image is that we are all now living inside the experiment: if we accidentally destroy “the lab,” we have no home left, either for ourselves or our future generations.

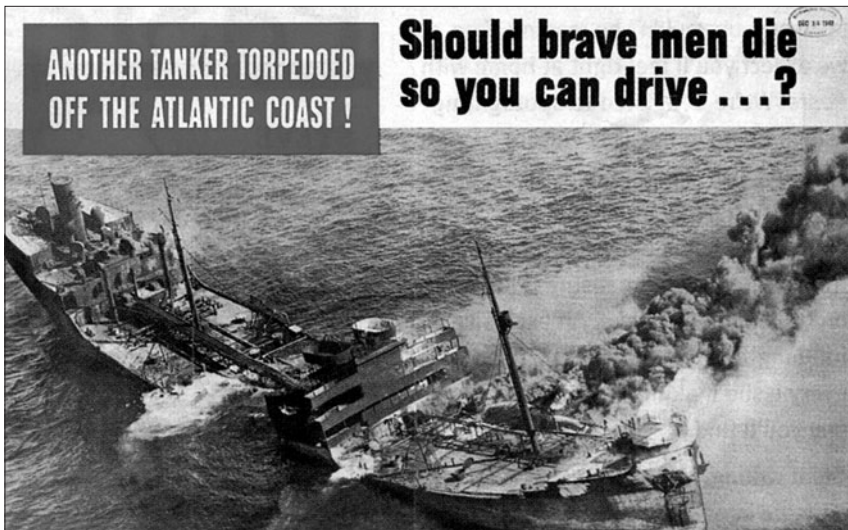
For good or for bad, our globalized inventiveness is fusing our destinies into one civilization. So together, humanity must choose wisely, and in this lifetime. Our common future is our common design challenge.

With or without us, evolution moves forward by trial and error. But if the future is to include a recognizable human civilization, we cannot absorb one more major miscue.

I hope that, 100,000 years from now, our descendants will look back on those first 6,000 “childhood” years of the Big Bang of civilization as the successful adolescence of humanity: that awkward time when there were many civilizations would be a distant memory. Maybe we will be remembered for somehow overcoming

our adolescent delusions of immortality and inane infighting, bringing forward the best of all cultures, and designing a sustainable future together: that we found a way to meet our needs without compromising the ease for future generations to meet theirs.

Wright's ship analogy describes our situation well. Consider that many miles of open sea are needed to turn a huge ship around: In the event that an iceberg appears on our horizon, we must start changing direction far in advance, to avoid crashing into it. If we wait too long, we pass the event horizon, with no choice but to resign ourselves to witnessing our demise in painfully slow motion. **Design has the potential to help steer us to a safer course.**



FROM CHARLATAN ARCHIVE (SEE NOTE 20)

“As Homo sapiens’ entry in any intergalactic design competition, industrial civilization would be tossed out at the qualifying round.” DAVID ORR²¹

Which future should we choose?



Human civilizations combine, then shortly implode. End of experiment.



Human civilizations combine, work it out, proceed with long sustainable future.

So which iceberg threatens us the most?

Is it terrorism? I don't think so. Though timely and freshly horrible in our minds, terrorism is not a new phenomenon and has yet to pose a serious threat to civilization. (I *do* think it is worth pondering why intelligent, and not particularly radical, people



Italy's Diesel brand presents a bizarre juxtaposition of Asian poverty and American poverty

from around the world are increasingly angry at and offended by Western culture. Perhaps they are outraged about being lied to continually by the most sophisticated deception process in history. More on this later.)

Perhaps the iceberg is a pandemic. A global pandemic is a highly probable catastrophe that deserves attention, including well-designed messaging to mitigate its effects. The spread of infectious disease is not new. In today's world, infectious diseases spread farther and faster than before, due to international travel

10,000 12,000 14,000 16,000 18,000 20,000 22,000 24,000 26,000 28,000

and shipping. The likelihood of a global pandemic of deadly, drug-resistant influenza or tuberculosis grows every day. Health authorities tell us that the question is not if, but when. Nonetheless, the worst scenario, while devastating, wouldn't likely end civilization as we know it.

Is the iceberg financial collapse? Or corruption? We'll consider design's role in these ills in the next chapter; however, we have overcome this type of challenge in the past and we will again.

No, the answer is "none of the above." When our children's children look back at the biggest issue of our era, they will see the most deadly threat as the devastation we wrought on our physical environment.

It is unfortunate that the culture that was the most influential of the 20th century also happens to be perhaps the world's most environmentally unsustainable.

**"There are no passengers on Spaceship Earth.
We are all crew."**

HERBERT "MARSHALL" MCLUHAN (1911–1980)²²



PHOTO: DAVID BERMAN

CONSUMERS OF DESIGN:

SHOPPING TIPS FOR AGENTS OF SOCIAL CHANGE

Temporary installation to draw media attention to the UK launch of International

No Shop Day: shop posters were screenprinted over recycled billboards. The language of shopping – shop fronts, sales coupons, receipts, and shopping bags – forms a No Shop brand, turning consumerism on its head.



COURTESY THOMAS MATTHEWS

Have a personal mission. **Rethink.** Know what you need, then seek out products that will fit you for a long time. **Read *Cradle To Cradle*.** Demand objects that are designed to last. **Avoid disposables.** Carry one great pen. **Carry chopsticks.** Carry your own shopping bag. **Carry a tune.** Be happy with your hair. **Give ideas as presents more often, things less often.** Give a gift subscription to *Adbusters*. **Eat less junk.** Eat fewer animals. **Avoid bottled water.** Drink local beer. **Seek simple entertainment.** Have fun. **Remember that you are already beautiful (and embrace those who have told you so).** Avoid style magazines: fashion is declawed rebellion, and a weak substitute at that. **Entertain yourself simply.** Don't leave your car idling. **If you don't have democracy, fight for it.** If you do have democracy, fight to keep it. **Then vote for lawmakers who will make laws that control visual lies and will regulate products that steal dreams.** Shake off the excessive amount of stuff you have in your life, then see how much lighter you feel. **Plan more carefully,** so you can consume more efficiently. **Resist all messages that seek to convince you that you need to consume in order to feel good.** If shopping is your hobby, find a more sustainable hobby. **If shopping is your habit, figure out why.** Avoid products made of PVC, the hazardous waste of the display industry. **Buy products that tell the truth.** Resist designer products unless you see the value the designer has contributed. **Resist being manipulated by visual lies.** Resist giving up your mental environment to corporations that wish to post billboards in your mind. **Don't get too comfy.** Stay alert. **Demand truth.** Share your truth. **Speak out when you see visual lies.** Think about how we can apply the principles in this book to all professions. **Lead by example.** Teach it. **Live it.** Share it. **Design your better future, then help us all design ours.**

“Be the change you want to see in the world.”

MAHATMA GANDHI (1869–1948)

the do good



The time
to commit
is now.

IMMEDIACY

1

"I will be
true to my
profession."

ETHICS

pledge

2

"I will be
true to
myself."

PRINCIPLES

3

"I will
spend
at least
10 percent
of my
professional
time
helping
repair the
world."

EFFORT

"Don't just do good design, do good."

DAVID BERMAN



Award-winning ad for cosmetic surgery: but aren't our noses good enough already?

**“Now that we can do anything,
what will we do?”** BRUCE MAU

12 “WHAT CAN ^{ANY}~~ONE~~ PROFESSIONAL DO?” *commit!*

EVERYBODY: Please read this final chapter. Think about how these principles apply to your work even if you do not call yourself a designer.

Imagine what would be possible if we did not participate in the export of overconsumption and the unbridled fulfillment of greed. No one understands the powerful mechanism behind these manipulations better than design professionals, and we all have the creativity and persuasiveness to make a positive change. We must act, we must be heard ... and sometimes we must simply say no by designing a better yes.

Some choose to pursue design purely as an exercise in the aesthetic. I know that simply creating beautiful objects or surrounding yourself with beautifully designed things can help create a fulfilling and comfortable life. However, that is only the surface of the potential good and sense of accomplishment you can achieve with creative skills.

Go further: recognize the interdependence, power, and influence of your role as a professional, and let it resonate with the world around you and within you.

People of all professions ask me, “So what can *I* do?” My answer: take this three-part pledge, with its components of professionalism, personal responsibility, and time.

1 “I will be true to my profession.”

For a couple of millennia now, doctors have been taking a pledge. Imagine if, instead of following the Hippocratic Oath, doctors had only focused on the wealth to be had from cosmetic surgery... or shaking down dying people for their entire inheritance in exchange for a remedy that would extend life by a few weeks.

Design professionals have built their own oaths. Join a national or regional association of professionals that has a code of ethics (sometimes known as standards or rules of professional conduct).

Your professional association should have a code of ethics that includes a commitment to social responsibility (and many other good things: licensing, authorship, competitions...). If not, use Icograda's template or call me: we'll work together to get that remedied.

If there isn't such an organization in your region, you can start one (we can help!), become a Friend of Icograda, or become a member at large of a professional organization in a nearby region (such as AIGA).

By joining, you'll have made a public professional commitment to abide to a minimum standard of ethical conduct. (Of course there will be many other benefits to joining as well.)

A commitment to professional ethics implies a minimum standard of conduct: a combination of your personal and public principles. The personal commitment you make to yourself, in

the form of your mission, morals, and beliefs. The professional commitment is a promise to uphold a common set of published minimum standards of behavior, which you make when you join a professional body. Professionalism implies a 24/7 commitment, a recognition that your profession is part of who you are.

[You can go further as well: there are issue-specific professional credos that you can commit to regarding particular issues within your field. Here are some examples from the design profession:

- *the Design Can Change pledge at www.designcanchange.org*
 - *the Designers Accord at www.designersaccord.org*
 - *Catherine Morley's No-Spec site at www.no-spec.com*
- ...or visit www.davidberman.com/dogood for a longer list.]*

2 "I will be true to myself."

Be guided by what you know is right.

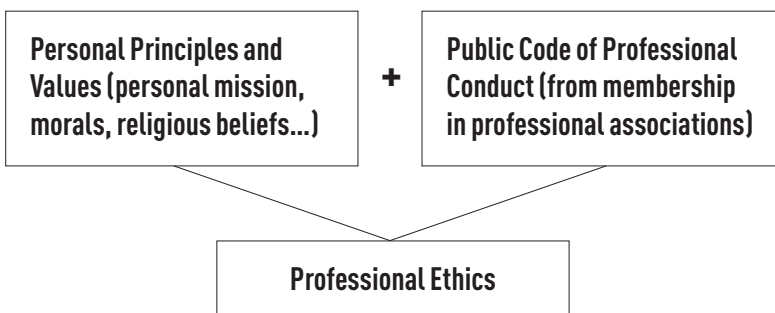
People ask me what constitutes doing good. I can't answer for you whether a hybrid SUV is part of the solution or part of the problem. However, I do know that if all professionals simply looked into their hearts, chose to be their best selves, and did only work that was in alignment with their principles, we'd be 90 percent there.

Be aware of your principles. Part of what designers do as professionals – just as is expected of doctors, judges, or engineers –

is to strive to maintain one's principles all the time. So when it comes to the question of what is right or wrong in the professional world, simply ask yourself, "How would I deal with this on a personal level? Would I recommend this product to my children? Could I look my daughter or my best friend in the eye while speaking this message or pitching the product or idea I've created, or would I have to look away?"

I don't have all the answers. I do know that if each one of us forbids ourselves from doing anything or helping to say anything that is out of alignment with our personal principles, then that will be more than enough to change the world.

Saying no at times is a big part of it. But it is often more powerful to propose an alternative solution that aligns with the principles of all parties. If we all do that, we'll get the shift required: we'll be contributing more than we're taking away; doing more good than harm.



“This is your life, and it’s ending one minute at a time.”

TYLER DURDEN

3 "I will spend at least 10 percent of my professional time helping repair the world."

I am not asking you to sell your firm. I am not asking you to quit your job. I am not asking you to work pro bono (well, maybe a little bit, but that's another story).

Here is what I am asking...

Christians call it a tithe. Muslims have something similar: *zakat*. Jews call it *ma'aser*. For the Chinese, it is *ci shan*.

And since time is money, I'm asking that you commit 10 percent of your professional time to help repair the world.

That's four hours of a 40-hour professional work week (and I'm clearly giving you a break here by pretending that you only work a 40-hour week). Four hours of design for an organization, a company, or government clearly acting for the social good.

There are close to 2 million designers in the world.¹²⁶ If each were to take just 10 percent of their professional time, imagine what would be possible. Close to 8 million hours a week of designing a more just, more sustainable, more caring civilization.

“When I retire from Madison Avenue, I am going to start a secret society of masked vigilantes who will travel the world on motor bicycles, chopping down posters at the dark of the moon.”

DAVID OGILVY, FOUNDER OF OGILVY & MATHER (1911–1999)

Make money doing it.

Let me be clear: I am *not* asking you to work for free. I am simply asking you to make sure that at least four hours of each professional week is spent on projects that are socially just.

When I sold my design agency, and decided to rededicate myself to working on projects that matter while sharing what I know, I expected to take a pay cut. I was surprised to discover that working exclusively for clients who are doing good in the world actually pays well. I suspect it is because they have products and services that truly fulfill on their promises. And clients like that tend to be stable and healthy organizations that also value my ethical practices. I also know that when I am working with integrity, I produce better work.

Sometimes it's a bit of a Robin Hood thing: the wealthier clients, who get to be the most demanding, effectively subsidize the less-wealthy clients, who allow us more creative and deadline flexibility. It's healthy cross-pollination that nurtures everyone involved.

Now.

Are we too late? Not at all. The time is perfect. Because of the increasing visual literacy and networking in our society, I believe we can design a scenario where we avoid running the ship aground. 15 years ago, if you said you were a designer, people asked, “What is that?” Today, they tend to already know. Instead they are now asking, “What are designers really about? Are they tradespeople?”

Are they craftspeople? Are they artists? Professionals? Are they ethical? How can I think like a designer?" What's our answer going to be? It seems the perfect time to be able to declare, "We're about this, and we're definitely not about that."

If not now, then when? I was invited to speak on ethics at one of the largest design schools in the U.S., Virginia Commonwealth University in Richmond – the heart of Tobacco Country. The talk was mandatory for design students, and in a huge campus auditorium I made a point of using example after example from the cigarette industry. When it was over, I wasn't sure if I'd be shown the door or embraced. After the Q&A, a student came up to me and said, "Thank you so much. I'm from a tobacco family, and until today I assumed I'd be taking a job in the tobacco industry."

Young designers often promise me they'll change: later, once they've established themselves and gotten a foothold in the industry. More experienced designers will tell me that they wish I would have reached them years ago, but that right now they have a mortgage and kids to feed: they claim the right time will be "someday." I tell both younger and older designers the same thing: our time is now.

**"It is only with the heart that one can see
rightly. What is most important is invisible
to the eye." THE LITTLE PRINCE**

commit

“All we have to decide is what to do with the time that is given us.” GANDALF

Are you ready to take the Do Good Pledge?

Each one of us has a choice: We can spend the best years of our careers helping to convince people they don't belong, that they don't smell right, that they're not thin enough or famous enough or tall enough or red enough or white enough or rich enough or smooth enough... and all they have to do to belong is to satisfy manufactured needs by buying more stuff.

Or we can remember that we all belong, and that each of us has an important role in working together, making the world better.

What design will be about is now up to us.

Design is a very young profession, without a long history that's impossible to uproot. We've barely begun. The role of design need not be defined by selling ideas and things through deceit.

Over 95 percent of all designers who have ever lived are alive today.

Together, it is up to us to decide what role design will play. Is it going to be about selling sugar water and smoke and mirrors to the vulnerable child within every one of us ... or helping to repair the world?

It should be about embracing a responsible and honored role in society – as it is with medical doctors, lawyers, and engineers. Society will then truly recognize the power of design, and the special role that design and design thinking will play in a brighter future.

I've had many audiences raise their hands to give a percentage of their time to repairing the world. You'll recall the ICI's masterclass from an earlier "Doing Good" sidebar? The participants one-upped me by applying strength in numbers. Lene Vad Jensen is one of the founders of the group that the masterclass participants formed, called Designers Of Today. DOT is a multidisciplinary forum of 30 designers who formally donate 5 percent of their professional design hours for "Design to Improve Life." For example, DOT offered 5 percent of their combined time for a year to UNICEF: a block worth more than \$200,000. They turned UNICEF's global warehouse in Denmark into a learning showroom for all visitors, and planned a game that teachers can instantly use to teach children's rights.

I know that if we fulfill the gifts of our professional skills by recognizing our power and the stewardship responsibility that accompanies that power, we can make a real difference. And since we can, we must.

Perhaps 100,000 lifetimes of human history preceded yours, and hopefully at least more than that will follow. Do you ever wonder why your life is taking place right now, at this remarkable turning point in human history? I know that we can continue to work together to create an environment where our children and our children's children will be able to fulfill their needs as easily as we are able to today. The future for humanity lies in the decisions we will make in our lifetimes.

The past 6,000 years has been civilization's collective childhood. From here on, it's one civilization for all – or not. So in this post-Darwinian world, it's up to us: the product designers, the message designers, the design thinkers, the specialists in the transportation of things and ideas over great distances and time. We must make sure that our inventions are not just clever but also wise; that they don't just do cool stuff, but are also in alignment with a sustainable future for humanity.

And, should civilization survive and thrive, perhaps 100,000 years from now people will look back at this "teenagehood" of civilization and admire the legacy of how we chose to spend our creative energies ... of the ideas we chose to propagate.

So choose well: **don't just do good design, do good.**

**We need you:
Take the Do Good Pledge right now.**

Go to www.davidberman.com/dogood

www.davidberman.com/dogood

Act now.

I meant it. If you haven't taken the Do Good Pledge, visit www.davidberman.com/dogood and do it now.

Read more, do more.

Go further: visit www.davidberman.com/dogood for recommendations of books and Web sites to visit, and for more things you can do.

PHOTO: KHADJA SAFRI



APPENDIX A

FIRST THINGS FIRST MANIFESTO**A manifesto by Ken Garland, London, 1964**

We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents. We have been bombarded with publications devoted to this belief, applauding the work of those who have flogged their skill and imagination to sell such things as: cat food, stomach powders, detergent, hair restorer, striped toothpaste, aftershave lotion, before shave lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ons and slip-ons.



By far the greatest effort of those working in the advertising industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity.

In common with an increasing number of the general public, we have reached a saturation point at which the high pitched scream of consumer selling is no more than sheer noise. We think that there are other things more worth using our skill and experience on. There are signs for streets and buildings, books and periodicals, catalogues, instructional manuals, industrial photography, educational aids, films, television features, scientific and industrial publications and all the other media through which we promote our trade, our education, our culture and our greater awareness of the world.

We do not advocate the abolition of high pressure consumer advertising: this is not feasible. Nor do we want to take any of the fun out of life. But we are proposing a reversal of priorities in favour of the more useful and more lasting forms of communication. We hope that our society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes. With this in mind we propose to share our experience and opinions, and to make them available to colleagues, students and others who may be interested.

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"You don't finish writing a book; you abandon it." – Carolyn Braun

ABOUT THE AUTHOR

*More about you...
it's always about David ...*

DAVID BERMAN has over 30 years of experience as designer and strategist. He provides motivation and techniques for applying strategy, design thinking, ethics, and creative branding and communications to business problems.

His award-winning client list includes Adobe, BMO, FEMA, IBM, the International Space Station, Health Canada, HGTV, Honda, the Aga Khan Foundation, the Sierra Club, TD, the Canadian Broadcasting Corporation, Canadian Air Transport Security Authority, VIA Rail and Canada's three largest Web sites.

He has had a longtime passion for accessible, universal design, with projects for governments, private sector, and schools on five continents.

In 2009, he was appointed a high-level advisor to the United Nations on how design can help fulfill the Millennium Development Goals. He joined the ISO committee for universally-accessible PDF format in 2011. In 2012, he became a Chair for accessible technology at Carleton University. In 2015, he was named an Invited Expert to W3C, the authors of WCAG 2.0. The same year he was appointed International Universal Design Champion for the Government of Ireland.

Since 1984, he has worked to establish codes of ethical practice that embrace social responsibility for designers throughout Canada and the world. He served as the first elected president of the Association of Registered Graphic Designers of Ontario from 1997 to 1999. David drafted the association's constitution and Rules of Professional Conduct, as well as the section of the certification exam on professional responsibility.

In 1999, he was named a Fellow of the Society of Graphic Designers of Canada, the country's top honor in the profession, and was elected national ethics chair in 2000, a role he continues in today.

David served three terms on the board of Icograda, the world body for communication design, and is now their Sustainability Chair. He is also a professional member of AIGA, IFPS, a Friend of IEDD, and Lifelong Member of Grafill.

Perhaps his greatest professional passion is as expert speaker: he keynotes on the role professionals can play in improving the human condition and the global environment. David's speaking and professional journey has brought him to over 50 countries.

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David B. Berman is a strategic consultant with 30 years experience in universal design thinking. He has traveled to over 50 countries, as an expert speaker, high-level advisor to the U.N., Ethics Chair for graphic design in Canada, chair for accessible technology at Carleton University, and a vice president of Icoграда, the world body for graphic design. Clients include IBM, the International Space Station, Sierra Club, and Canada's three largest federal government departments.



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