

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 | February 2013



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 safari.peachpit.com 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

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

Publisher: Nancy Aldrich-Ruenzel

Project Editor: Michael Nolan

Development Editor: Margaret S. Anderson

Contributing Editors: Reva Berman and Sabina Lysnes

Graphic Design and Typography: Cynthia Hoffos FGDC,

with David B. Berman and Erik Spiekermann

Production Editor: David Van Ness

Layout/Compositing: Cynthia Hoffos and Khadija Safri

Cover Photography/Illustration: Trevor Johnston

Researchers: Patrick Cunningham and Dr. S. Berman

Copy Editor: Haig MacGregor

Indexer: Heather McNeill

Product Marketing Manager: Sara Jane Todd

Publicity Manager: Laura Pexton

Design Manager: Charlene Will

Manufacturing Coordinator: Jason Perrone

Proofreader: Rose Weisburd

Fonts: Erik Spiekermann (Meta Serif, Meta Plus) and Albert Jan-Pool (DIN Pro)¹

Proofreader!

New Riders
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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 افعل 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 godt!

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

Gör ikke bare godt design, gör det godt!

לעשות רק עיצוב טוב לא מספיק, עשה גם טוב!

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.

सिर्फ अच्छा डिजाइन नहीं,
अच्छा करें।

Gwmewch fwy na dylunio da - gwmewch ddazionni

Ná ach mach bhfuil dea-dhearaq, a dhéanamh go maith!

Älä tee vain hyvää designia ... tee hyvää!

صرف اچھی ڈیزائن نہ کرو... اچھا کرو

Jangan hanya buat desain yang keren,
tapi buatlah desain yang mendorong kebaikan

Sukurti gerã dizainã per maãã. Kurk gerã!

不僅要好好的設計，更需心存善念。



How we chose to manufacture this book

This book was printed and bound by Courier Corporation, in Terre Haute, 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.

The goals of the FSC and SFI are similar, and involve detailing objectives for the protection of endangered species, wildlife, soil quality, and water quality. The FSC is an international network, founded in 1993 by environmental groups concerned with global tropical deforestation and unsustainable logging practices.

This book is printed under Rainforest Alliance, on behalf of FSC chain-of-custody certification. Vegetable-based inks were used. The page imposition was optimized to minimize waste (using suctioning for all trim, and recycling of all waste paper and plates). Bleeds (ink that runs off the edges of pages) did not cause additional paper use, due to the shaving required by the finishing process.

Why we chose Mohawk paper

We chose the papers for this book based on their high post-consumer waste content and FSC certifications. The text pages are Mohawk Options 100% PC White Vellum 80 Text, containing 100% post-consumer waste fiber. The cover stock is Mohawk Everyday Digital Coated Gloss White 100C.

All papers were manufactured by Mohawk Paper in Cohoes, New York. Mohawk is North America's largest privately owned manufacturer of fine papers, envelopes, and specialty substrates for commercial and digital printing. This family-owned business has consistently renewed its commitment to environmental stewardship. Mohawk was the first U.S. manufacturer of commercial printing papers to match 100% of its electricity with windpower renewable energy credits and the first U.S. premium paper mill to shift toward carbon-neutral production.

Why we chose New Riders and AIGA to publish this book

New Riders is part of Pearson, a global company that is committed to social responsibility and making a positive impact on the world. Pearson includes many brands you've likely heard of: Peachpit Press, the Financial Times Group, the Penguin Group, and DK Travel Guides. Pearson also partners with Safari Books Online (safari.peachpit.com), which is helping to save forests by publishing electronically. 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. Particularly admirable is their Made With Care initiative, which calls for publishers to produce their product using the most ethical and environmentally-friendly processes possible. Visit <http://pearson.com/environment> for Pearson's full environmental policy.

AIGA Design Press is a partnership of New Riders and AIGA, the professional association for design. AIGA's mission is to advance designing as a professional craft, strategic tool, and vital cultural force. AIGA is also committed to imparting the value of sustainable design at every level of practice and production.

FOREWORD

by Erik Spiekermann

PHOTO: SUSANNA DULKINIS



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.


 A handwritten signature in black ink that reads "Erik Spiekermann". The signature is stylized and written in a cursive, slightly slanted font.

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.



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
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关于主讲人更多的信息，可在www.davidberman.com上查看。

PHOTO: DAVID BERMAN, IICD, AIA, AND SCOTT GOODSON, A&B



WEAPONS OF MASS DECEPTION

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

PHOTO: DAVID BERMAN

Promotional poster for speech in Beijing, December 2006³

...the best tools which pipe 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 maverick’s presentation, the only one about socially responsible design. Just five years later, I moderated the social responsibility themed day at the Icoграда 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.



PHOTO: ARTURO DE ALBORNOZ

If only all weapons could be this clever: promotion for Belgian crime writer Pieter Aspe

“Designers: don’t work for companies that want you to lie for them.” TIBOR KALMAN (1949–1999)

4 THE WEAPONS: VISUAL LIES, MANUFACTURED NEEDS

WHEN I ASK MOST PEOPLE what they think of the design of the Coca-Cola wordmark, they say “Great logo!” However, if you look at it as if you’ve never seen it before – as a piece of typography it is awkward to read, and crudely lettered by the inventor’s bookkeeper in a Spencerian typestyle we now usually reserve for schmaltzy wedding invitations.

No, the equity and charm of the Coca-Cola mark as the world’s most recognized consumer product brand is not in its graphic design,⁶⁵ but rather in its history of consistent and incessant repetition. Though you’ve seen it thousands of times, you’ll never see it in green, nor in the wrong typeface. And though this page is black and white, you can easily close your eyes and visualize Coca-Cola red. Even in the dark, you can recognize the shape of a Coke bottle by feel. For this, The Coca-Cola Company is to be congratulated.



PHOTO: DAVID BERMAN

The corporation stands up as relatively noble when examined under the bright retail lights: the Coke brand only appears on its cola (it doesn't even appear on other soft drinks that The Coca-Cola Company produces) so the word "Coke" continues to add value to the specific product that made it famous. In stark contrast, companies like Nautica, Tommy Hilfiger, and Nike don't actually manufacture anything at all: they just brand, often recklessly so.

By the time I set up my typography studio, the art of branding had undergone a transformation. No longer just a product enhancement, branding became the commodity. The brand name itself is for sale as a representation of an ideal, a lifestyle, a philosophy. There was a time I could walk into a sporting goods store looking for my next pair of basketball shorts and find all my choices in one part of the store. Today I must travel from the Adidas substore to the Nike substore to the Reebok substore, as some

"I don't love it, but it'll grow on me."

PHIL KNIGHT

After paying \$35 for the original Nike swoosh from designer Carolyn Davidson

far-off coven of "brand managers" crosstrains me to go brand shopping rather than shorts shopping.



"Nike" yarmulke,
Ottawa, Canada

"Nike" butcher shop in
Meseranti, Tanzania

Politicians try to gain name recognition by littering our street corners during elections with signs printed only with their names. They know how much humans prefer the familiar.

We know that 60 percent of consumers prefer the comfort and security of a national brand over a no-name product or service,⁶⁶ and that preference extends to all products sold under that brand. Try on the example of Nike baseball caps. Nike made its reputation by delivering quality shoes, and built a customer base who trusted its brand. So when Nike chooses to sell baseball caps, the same group of loyal customers is ready to consume such hats because they believe that Nike would only make great products. Then Nike adds a huge Nike logo on the front of the cap. Now consumers have another reason to buy the product: they can publicly proclaim their membership in the Nike club and align themselves with a reputation of quality and style. Thus, a \$4 hat becomes a \$19.95 hat (plus a free walking billboard for Nike) even though Nike is not an innovator in the hat-making industry.



PHOTO: DAVID BERMAN

Choosing “Nike” product in a six-floor Beijing superstore of often-counterfeit merchandise. The near-perfect label reads: “A poreion of your purchase supports youth community...”



Taking advantage of the trust people naturally place in a familiar name leads many firms to put their names on products they don't actually make.

Chanel, known for classic design of dresses, takes a \$5 pair of sunglasses, adds their name, and increases the retail price over 40-fold: a hefty and quick profit. Trading on its good name worked for perfume, so why not eyewear?



Hugo Boss is in on the eyewear profits too. He knew how to produce startling high-end menswear (including the masterfully intimidating SS uniforms designed with graphic designer Walter Heck, and the creation of the Hitler Youth's brown shirts⁶⁷), but perhaps comes up short on optics.

I doubt Nautica has vision experts on staff either, but the company can see the potential for a quick buck.



So why are the big brands shocked when people are happy to discover they can just buy the symbol after all? Companies who brand indiscriminately compromise their brand equity by diluting the legitimate links to quality that their brand's legitimate value was built upon.⁶⁸



PHOTO: DAVID BEERMAN

Choosing shady sunglasses on the Embarcadero, San Francisco, California

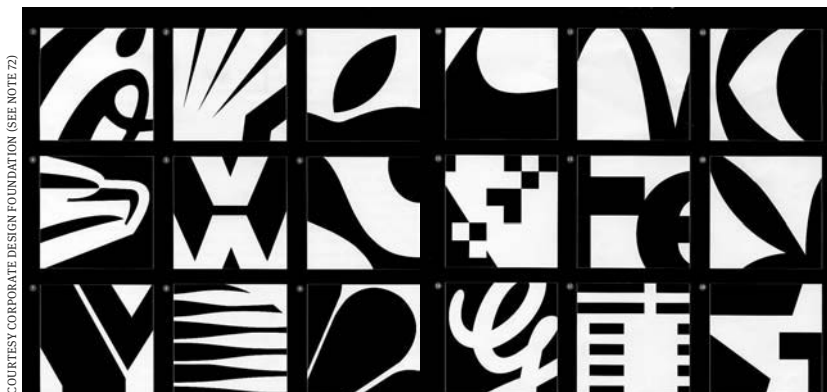
Brand literacy

Adbusters magazine founder Kalle Lasn claims that most North Americans can only identify 10 plants, yet can recognize 1,000 corporate brands.⁶⁹ I am embarrassed to say that the birds I know best are blue jays, cardinals, and orioles, having grown up a fan of major-league baseball.⁷⁰ The average American encounters over 3,000 promotional visual messages each day (up from 560 in 1971).⁷¹

DOING GOOD

Vancouver's Kalle Lasn launched *Adbusters* magazine in 1989, when mainstream media, such as the Canadian Broadcasting Corporation, refused to sell him airtime for his anti-logging messages. His culture-jamming magazine now has a global circulation of 100,000. Make that 100,001.

“Logos have become the closest thing we have to an international language, recognized and understood in many more places than English.” NAOMI KLEIN



Can you name the brands?

I'd rather learn Hangul, the best alphabet on Earth!

I showed this array of logo fragments to an audience of designers in Amman, Jordan. Each logo has had its color removed; each only shows a small part of the symbol. Even before I'd finished explaining what I've just told you, audience members correctly called out the brand names represented by 17 of the 18 logos.

The one that amazes me most is the FedEx logo. The fragment is simply the letters “Fe,” in one of the world’s most common typefaces. Does this mean that every time a sentence begins with “Feel” or “Feminine” or “Ferret” in a similar sans serif font, we are subconsciously reminded of what we must do if our package absolutely, positively, must get there overnight?

Ultimately, consumers pay the cost of all this advertising. The syrup in a bottle of Coke costs the bottler one-twentieth of a cent. The average cost of successfully launching a brand in the U.S. is over \$30 million.⁷³ Meanwhile, growth in global ad spending outpaces the growth of the world economy by one-third.⁷⁴

So how much is a message worth?

How much is space in our brains worth? Of course our brains are invaluable: perhaps the most fascinating, precious things in the universe. But in the same way that insurance actuaries must assign a cold hard cash value to a human life, can we quantify the value of a cubbyhole in the human brain?

An event in the 1990s makes it possible...

In 1995, Michael Jordan wasn't playing basketball. Michael, the world's most successful superbrand, had decided to retire from the sport, after leading the Chicago Bulls to three championships in a row, to pursue his boyhood dream of becoming a baseball major-leaguer. It didn't pan out. In the 11 days between when the rumors began and Michael Jordan press-conferenced his return to basketball, the total market capitalization (total shares multiplied by the price for one share) of Michael's top five corporate endorsers (McDonald's, Sara Lee, Nike, General Mills, and Quaker) rose \$3.8 billion.⁷⁵ That's the perceived worth of us all knowing of the change in Michael Jordan's career: over 50 cents for each human being on Earth.

Where is that money? It's not sitting in a bank somewhere. Instead, it represents mindshare: shares of our minds. The stock market assigned a value of over 50 cents for each brain that knew Michael was slam-dunking again above a wooden stadium floor in Chicago.



You too can smell like a basketball player



James Naismith, inventor of basketball,⁷⁶ who grew up less than 50 kilometers from my home, would have become a multimillionaire if he'd had an agent

Fast-forward to August 2008, when we witnessed China spending more than \$40 billion on the Olympics, dramatically injecting the minds of television viewers worldwide with an impressively repositioned brand of the world's third-largest purchasing power. For the bargain price of around \$6 a head, this form of invasion is certainly cheaper than conventional warfare ... perhaps it now is conventional warfare.

The shift for the China brand for me occurred in 2006, when my friend Professor Xiao Yong toured me through a tucked-away section of CAFA, China's top design school. There, his team of professors and students was diligently crafting the entire Beijing 2008 look: banners, medals, wayfinding signage... I was impressed to see students perfecting an identity system that could best the work of a top global design agency in London or Los Angeles. I found myself correcting negative bias I had been taught long ago against the Chinese system of governance.



PHOTO: DAVID BERMAN

Students working on the graphics for the Beijing Olympics at CAFA, 2006

In 1988, Philip Morris, desperate to further diversify its tobacco roots, bought Kraft Foods, what was then the largest non-oil acquisition in U.S. history. They paid more than \$12.9 billion, three times its market valuation, due to its brand equity. The value attributed to branding changed forever.⁷⁷

After a talk on design ethics in Oslo, I was hunting for my favorite Scandinavian snack, salt licorice. Jan Neste, president of Grafill (the Norwegian Association of Graphic Designers and Illustrators), proudly offered me a Freia Melkesjokolade chocolate bar instead. We turned over the famous yellow package and discovered that Freia was now owned by Kraft: Norway's most beloved candy brand had been bought by an American tobacco company.

Today, brand valuation falls within U.S. Generally Accepted Accounting Principles (GAAP), and there is now an ISO committee for an international standard on brand valuation.



Philip Morris combined Kraft with General Foods, then added Nabisco in 2000

DOING GOOD

When I met designer Zeida Harrison in Seattle, I learned that she spent her teenage years in Ghana, weathering extreme deprivation including famine. "Having to do without and be creative about finding enough to eat really makes you focus on what truly matters," she told me. "Recycling, avoiding waste and overconsumption were never an issue". Zeida now designs in Los Angeles, volunteering as head of AIGA Center for Cross-Cultural Design. The Center helps designers think beyond their national and cultural borders. For example, their Sharing Dreams program is bridging the political divide between the US and Cuba.

Global Branding 2.0

Remember what I said about Michael Jordan and 50 cents a brain? Since only a fraction of all 6.7 billion humans are in Michael's target audience, the message value for each target brain is actually much larger. Or is it? Would it be defensible to include the entire world population in this calculation? The reach of marketing messages has grown dramatically since 1995. In 2003, the NBA sold over \$600 million in merchandise outside the U.S. (that doesn't include broadcasting revenue).⁷⁸ The Internet represents the quickest proliferation of visual messages in the history of the planet. According to business guru Tom Peters, it took 37 years for radio to penetrate 15 million homes in the U.S., while the Web reached that point within four years.

Like many, I assumed the Internet would increase open competition because it lowered the cost of entering the market. And while it has created what *Wired's* Chris Anderson calls "the long tail," where virtual bookshelves can hold far more titles than brick-and-mortars, there doesn't appear to be any less market concentration at the top.

Indeed our current era is defined by falling telecommunications costs, making it easier to promote concentration of a particular brand. The American JBNetwork e-mail service offers to send 10 million

"Whether we will acquire the understanding and wisdom to come to grips with the scientific revelations of the 20th century will be the most profound challenge of the 21st."

CARL SAGAN (1934–1996)

e-mails for \$8,000, at a rate of more than 100,000 messages an hour. **Our ability to transmit information and products to new markets has never been less expensive or more immediate.** Further, the sophistication of how messages are used to influence behavior is ever-increasing, as research into the mechanics of neurology and human behavior flourishes.

The more that the Internet makes us all broadcasters, all consumers, all potential makers of things explosive, the more we need the guidance of our parents, our teachers ... our principles.

The globalization of overconsumption and lying is obviously counterproductive. Whether you are a fan of globalization or not, it is an unstoppable force. However, globalization can enable an emerging nation to progress in only 10 years to the same place that took 200 years for the United States. Such rapid development carries a correspondingly serious risk to cultural diversity. One way to protect that culture is by expressing it within principled and ethical professional behavior: such expression can help inoculate a culture from the downside of globalization's velocity.

“Globalization will be sustainable if each of us manages the filters needed to protect our cultures and environments, while getting the best of everyone else’s... rather than a homogenization of them.” THOMAS FRIEDMAN

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Simulated Imagery. Results not typical.

DERMALANCE

DERMALANCE

Interactive advertising adds another layer of impulsive, instant gratification: in this ad you can drag the vertical bar left and right

If you're so big on preserving culture, why let this American publisher force you to abandon Canadian spelling?

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