In the course of developing the focus for Design Study II on the Wendt Character and broadening the scope of ethics across the graphic design discipline, I have explored the following resources. This is a modest collection of materials, but an ever-growing one.

**Books**


This book is part of a series designed to direct teachers with a wide range of issues related to teaching in their discipline. The book is divided into four parts, which defines the discipline and the scope of design and technology in teaching, describes issue in teaching design and technology, debates the complexity of teaching design in the context of the educational and cultural environment and the social and cultural impact of the values and ethics taught in design.


AIGA and Crawford have choreographed a collection of essays focused on the business of graphic arts. The collection of essays cover the establishment and maintenance of business relationships, practices in management, logistics of marketing, protection and legality of rights and the importance of ethical standards. AIGA (American Institute of Graphic Arts) has incorporated their position for standards of agreement for graphic design services, including a legal form for business contracting.


Our ever-changing world has twisted the role of the designer. Design educators’ research, discuss and broadcast their notions of design in the world. Much of the content of this book looks at the development and education of designers and how designers are both creators and consumers of much of the visual content consuming the world around us.


Heller has a history of writing in the graphic design industry. This text is a collection of course syllabi and project outlines freely presented with the notion that all programs and professors are individuals and sharing ideas is for the better of the graphic education community. Many projects and course objectives focus on social responsibility and ownership of originality.

Heller has written extensively in the field of graphic arts and has contributed to this collection of essays along with forty other designers and design educators. This collection of essays looks at the process and strategies of learning design and how educators are currently teaching design. Some of the designers contributing essays, interviews and syllabi to this collection include: Meredith Davis, Max Bruinsma, Katherine McCoy, Gunnar Swanson, Steven Skaggs, Chris Pullman, Virginia Smith, Louis Danziger, Milton Glaser, Ellen Lupton, Rick Poynor, Lisa Fontaine, J. Abbot Miller, etc.


Heller has written a handful of texts that cover specific areas of the graphic arts and this collection of essays on the education of an illustrator is just one of them. This collection of essays looks at the changing structure and foundation of an illustrator's education and training, because the changing definition and value of the field of illustration. Some of the illustrators or rather artists contributing essays and syllabi to this collection include: Veronique Vienne, Barbara Nessim, Brad Holland, Teal Tiggs, Steve Brodner, James McMullan, Daniel Pelavin, Lisa French, Whitney Sherman, Rudy Gutierrez, Frances Jetter, Robert Kaufman, Terry Brown, etc.


Klein presents a powerful message concerning the powerful influence that large corporations have over culture and society. The practice of brand development and brand advertising are dissected and analyzed for their impact. There are hard and strong perspectives presented on the impact of globalization and exploitive business practices of large corporations both in third world countries and locally.


Lessig presents a number of scenarios and arguments for the laws governing and punishing copyright usage and property rights for commercial and private use. There are historical examples and a survey of how copyright laws have been used throughout history. Examples are used to compare the sometimes unjust treatment and double standard response and punishments that some situations are concluded with.


McDonough and Braungart provide a fresh and environmentally responsible perspective of the design of world around us by comparing how easy and purposefully better design would be. The book focuses on the design of recycling processes and the limited recycling life most products have because of current methods.

The guidelines laid out in this book have been used by designers as practical resources for managing business transactions and relationships. The guild offers a comprehensive collection of issues on legality and business practices for graphic design businesses, which include pricing guides for particular projects and clients and contract forms for graphic designers. Ethical guidelines focus on protecting original art and the creator, with minor considerations going towards the customer.


Spinello breaks down the necessary ethical values to maintain a moral and free digital frontier. He presents arguments and solutions for regulating and governing such a free space of the internet. There are had and fast perspectives and situations for protecting free speech and intellectual property.

**Articles**


This article comes in two parts and is part of Andrew Blauvelt's focus on the designer's role in representing culture and society. Blauvelt discusses his position and defines the influence design has over culture.


Blauvelt continues his discussion on the impact that design has on culture and the reactive nature of culture on the "traffic" of visual image and signs.


Helm's article focuses on revealing the impact that mass communication and rampant advertising has had on the economy and society. The article's position is that advertising is partially to blame for mass consumption and overuse of natural resources, because of its resulting influence for mass production and convincing us that we need more when we don't. Helm does a good job convincing the reader that social responsibility is in the hands of the designer and that advertising should not take advantage of society's weaknesses.

This article discusses the focus that R.J. Reynolds and Philip Morris took to market to particular age groups and the responsibility that either company had to their customer (or the lack there of).

Sutcliffe, T. (1999). At least he died with his boots on He was the world's most popular cowboy, and he was blamed for more deaths than Billy the Kid. Now the Marlboro Man's famous billboard has been handed to those who want to tarnish his memory. Welcome to the world of 'subvertisement'. The Independent.

This article covers the defeat that tobacco companies faced in the late 90s and the acceptance of the smoking hero. The transformation of society's awareness of the hazard smoking causes and the faltering social responsibility of major corporations is shocking.