FISH AWARE: Textile Design as an Environmental Intervention.

How textile design can be used as a medium to raise awareness of overfishing; and influence the pattern of fish consumption.

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1 BACKGROUND

1.1 INTRODUCTION

Overfishing is one of the largest issues in sustainability today. The problem is vast as the worlds dependence on the oceans is of such great importance nutritionally and economically. In my thesis I investigate how textile print design can be used as a medium to raise awareness of overfishing and influence consumer mindfulness. There are two approaches taken within this concept: to form cooperation between the WWF and Makia Clothing, and to raise awareness of overfishing to consumers through design.

This topic is important for two reasons. Firstly, overfishing needs to be addressed. Changes need to be made by all stakeholders. Consumers are stakeholders who have an important role to play as they are the ones purchasing the fish and providing the demand. This gives them the potential to influence changes in the industry that can help bring fishing to a sustainable level. Secondly, the issue of unsustainability has brought design and designers to a position where they have to think and design with an uncertain future in mind. There is no steady route to success or path to follow. Economic uncertainty has changed the framework of design positions in business, and limitations in natural resources mean designers are facing many challenges. However, on the up-side it has opened design to new ideas and ways of working; in essence the rulebook has been thrown out and replaced with a development of design that is sensitive to nature and its surroundings.

Aims: Raise awareness of overfishing through print design

Instigate a sustainable process with in companies

Engage the consumer

Encourage change in consumer habits

Look into the role of designer

As a textile designer I wanted to explore how I can embed a sustainable approach in my own design specialty, textile design. Why textiles? Textiles have the ability to hold a certain value for people, which is important in terms of communicating a message and engaging individuals. The textile in focus within this study is T-shirts. T-shirts can be a basic practical garment, but they can also be very personal to the user. It is this relationship with textiles that can provide a pivotal role behind sustainable communication. T-shirts are a good platform for images, and have traditionally been used as a way to communicate messages and reflect views and beliefs. In this case I am looking at the image on the t-shirt and how it can communicate. The theory is that if a good design is created in itself, reflective of design today that in addition tells a story and has a background, then it creates a very different appeal and image to the very representative statement motifs that resonate sustainable thinking.
1.2 COOPERATORS

WWF FINLAND

The World Wide Fund for Nature (WWF) is the leading non-governmental organization in wildlife conservation and endangered species. For this thesis I worked with their Helsinki office.

MAKIA CLOTHING

Born and bred in Helsinki Finland, Makia Clothing is a brand between street wear and smart casual. Founded in 2001, they describe themselves as being "A modern, yet old fashioned clothing company that reflects the Finnish tradition of simple straightforward design." (Makia Clothing) The brand is built upon board sports, fashion and music and aims to produce timeless design. Makia's approachable nature and target market of men and women from eighteen onwards made them an ideal cooperator for this project.
1.3 OVERFISHING

"A sensible world, facing a 30 percent-plus population increase between now and 2050, would be doing everything it can to deliver an abundant ocean to our grandchildren. Yet fishery collapses are occurring everywhere. Overfishing by industrial fleets has reduced spawning stocks so much that the worldwide catches are declining." (Sharpless 2011: p.1)

There is a population of over 7 billion people on the planet today (United States Census Bureau, 2013) Seven billion people inhabit 30 percent of the earth’s surface, the rest is covered in ocean. “Globally, fish provides about 3.0 billion people with almost 20 percent of their intake of animal protein, and 4.3 billion people with about 15 percent of such protein.” (FAO 2012: p.5)

Overfishing is when fish are taken out of the oceans at a faster rate than they can recover. Quotas industrial size fishing fleets fishing techniques illegal fishing and advanced technology are obliterating the oceans fish stocks. “The global fishing fleet is 2–3 times larger than what the oceans can sustainably support.” (WWF 1.) What happens if this is left to continue? If no action is taken then fish species will gradually disappear consequently affecting the ecosystem, and us. Marine biologists are not in agreement on the scale of overfishing, but some suggest that there has been a fall of 80 – 90 percent in large fish stocks (Montaigne, n.d.). Fewer and smaller sized fish are being caught, forcing fishing vessels to fish in deeper waters. If overfishing continues, there will be a complete collapse of fish stocks by 2050.

FISHING TECHNIQUES

Fishing techniques are highly damaging to other marine life. Bottom trawling is a technique that uses heavy nets which are dragged along the sea bed to collect fish and crustaceans. It not only catches fish but it also collects up and damages other living things on the seabed. This is sometimes done over and over again until there is little left, leaving the seabed barren.

"Long line fishing vessels deploy 1.4 billion hooks a year each with a slice of fish as bait." (Ocean2012, 2012) Nets can reach the size of 23,000 metres squared consuming everything in its path (Ocean2012, 2012). To have an idea of the capacity of these nets, thirteen jumbo jets are able to fit inside (Ocean2012, 2012). Hundreds of tons of fish can be caught in these nets, however inevitably some will not be the intended target. By-catch is a term for unwanted marine life ‘non-target species’ that has been caught amongst the fish. This by-catch is thrown back into the sea dead, which can include species such as sharks, dolphins and turtles.

“...the global fishing fleet is 2.5 times larger than what the oceans can sustainably support.” (WWF 2.)

Fish farming is the rearing of fish in enclosed areas situated on coastlines. This has been thought to be a good way of relieving the pressure from wild fish stocks. However, it is not a permanent solution. Farmed salmon are fed sand eels low value fish, but the amount of herring is so large compared to the end result that it is not a sustainable method to producing fish; more is put in and less comes out. “47% of our seafood demand is farmed fish.” (Ocean2012, 2012) Farmed salmon cages become dense with fish, causing sea lice to accumulate which then infect wild salmon. Chemicals are used to keep the fish free of sea lice polluting the open water. And salmon that escape are a threat to the wild populations. This dramatic reduction in fish not only has an impact on the marine ecosystems, but fishermen’s present and future livelihoods. It also has a knock on effect on other wildlife such as sea birds that rely on fish for their survival.
2 DESIGN, VALUES AND SUSTAINABILITY
DESIGN, VALUES AND SUSTAINABILITY

2.1 SUSTAINABILITY

Sustainability involves the careful management of natural resources and finance to support society, economy and environment. When one takes precedence over another, or is exploited in some form then an in-balance occurs. We are seeing the results of this with reports on global warming, economic instability, social unhappiness, and environmental limitations. Sustainability is about working for a successful outcome that takes account all three of these aspects.

Unsustainability has brought design and designers to a position where they have to think and design with an uncertain future in mind. There is no steady route to success or path to follow. Economic uncertainty has changed the framework of design positions in business, and limitations in natural resources mean designers are facing many challenges. However, with the nature of design being precarious and ever changing at the best of times, it could be argued that the discipline is appropriate for the job. Design can help to create sustainable ideas for products and services. Nonetheless, design is only one component to sustainable solutions, for sustainability to succeed cooperation must come from all stakeholders. This following section will go through a range of ideas on communicating sustainability from different perspectives, and how design can approach the challenge.

2.2 DISASSOCIATION WITH NATURE

Living in cities and growing urbanisation is dislocating individuals from nature. As we do not see what is going on, how our fish is caught or where it comes from, it makes it very difficult to relate or notice how important it is. In addition, as the industry has become so large it makes it appear equally difficult to control.

Even forty years ago, Schumacher could see how the industries development and the economy were going to affect the world. Yet it seems few have heeded his warning. E.F Schumacher’s book, ‘Small is Beautiful, a study of economics as if people mattered’, first published in 1973 takes a holistic view of the Western world’s workings, with economics at the centre of its problems (Schumacher, 1973). Schumacher observes that human’s achievement in ‘production’ has led to today’s issues in sustainability, ‘production has prominently been seen in terms of economic value, and has not sufficiently included in its equation societal and environment factors’ (Schumacher, 1973). ‘Once the world’s population began to rise, the result of our industrial achievements’ began to become increasingly evident’ (Schumacher, 1973). For example, the value of success has currently been measured in terms of Gross Domestic Product (GDP), which focuses mainly on production rates. Like an iceberg, this only presents one aspect of economics whilst the other aspects are concealed which are just as important. Schumacher is pointing out that economic growth is not infinite, and to assure any kind of sustainability then ‘values’ have to be included.

“The economics of permanence implies a profound reorientation of science and technology, which have to open their doors to wisdom and, in fact, have to incorporate wisdom into their very structure.” (Schumacher 1973: p. 20) This quote highlights the inherent importance of values as a factor in sustainability. If we do not have a foundation built of values then our use of science and technology can become mismanaged and even harmful, leading to issues such as pollution and societal problems (Schumacher, 1973). Not using common
sense and relying on science and technology to progress is like trying to fix something without first addressing the cause. In relation to the overfishing, it is being aided by fishing quotas and technical improvements, but this is not effective without common sense and suitable values driving it.

What is meant by ‘values’? Each individual has a set of values, such as power or kindness, and it affects how they perceive the world and how they see themselves. This is very important in terms of understanding why an individual does or does not engage in pro-environmental behaviour (Crompton & Kasser, 2009). It is important for three reasons, firstly for the reason mentioned above. Secondly to avoid unconsciously promoting environmentally destructive behaviours (Crompton & Kasser, 2009) and thirdly to bridge the ‘value-action gap’ (Blake, 1999).

2.3 INFORMATION IS NOT ENOUGH

This is how the development of strategies to encourage pro-environmental behaviour began (Kollmuss & Agyeman, 2002) Burgess et al. (1998) as cited by K&A described it as “… (information) ‘deficit’ models of public understanding and action…” (Kollmuss & Agyeman 2002: p.241) This would suggest that there is a lack of information that must be filled in order to achieve the outcome. One major criticism of the ‘information deficit model’ is that it is ineffective. “Research showed that in most cases, increases in knowledge and awareness did not lead to pro-environmental behaviour.” (Kollmuss & Agyeman 2002: p. 241) Owens (2000) goes further and suggests a different approach: “Though enjoying some intuitive appeal, such approaches have repeatedly been shown, by experience and in research, to be flawed, and a growing body of opinion points instead towards the need for more deliberative and inclusionary procedures.” (p. 1141) Owens (2000) frames this in a ‘Civic model’, where individuals should be more trusted to understand what the problems are and how to deal with them. It seems evidential that to encourage pro-environmental behaviour change current strategies have to go further than the presentation of information and to positively engage individuals.

2.4 EDUCATION

Education is an important aspect to behaviour change as it forms our sense of value as Schumacher states here. “The essence of education, I suggested, is the transmission of values, but values do not help us to pick our way through life unless they have become our own, a part, so to say, of our mental make-up. This means that they are more than mere formulae or dogmatic assertions: that we think and feel with them, that they are the very instruments through which we look at, interpret, and experience the world.” (Schumacher 1973: p. 63) It follows from this that most likely the best time to learn with values that support environmentalism would be at the earliest age possible. If young adults now change their eating habits with fish, they may set a good example on their children, in doing so potentially instilling these values as Schumacher states as their own. This principle was key in Makia becoming involved. This will be seen later, in the description of the design process in the next chapter.

2.5 DEALING WITH VALUES IN DESIGN

Values are being much discussed in the design world i.e. in interaction design and design of technologies (Friedman, Kahn, JR & Borning 2006; Sengers et al, 2005). For example, in the field of technology value sensitive
design and reflective design are two such approaches being looked into (Friedman, Kahn, JR & Borning 2006) “Value Sensitive Design is a theoretically grounded approach to the design of technology that accounts for human values in a principled and comprehensive manner throughout the design process.” (Friedman et al 2006: p2) It takes more important notice of individual’s values and how these are affected by computer technology (Friedman et al, 2006). Reflective design is a process that looks deeper into what motivates individuals and how we perceive the world, which a lot of is unconscious (Sengers, Boehner, David & Kaye, 2005) “Critical theory argues that our everyday values, practices, perspectives, and sense of agency and self are strongly shaped by forces and agendas of which we are normally unaware, such as the politics of race, gender, and economics.” (Sengers et al, 2005) Sengers refers to this as ‘critical reflection’, and this ‘critical reflection’ can bring about better understanding of individuals values making it possible to design in a way that generates long term value change. (Sengers et al, 2005) The design process should consider the role of human values in sustainability and work in such a way that supports them in order to develop sustainable patterns of behaviour.

2.6 CAMPAIGNS

Studies have shown that the way individuals view themselves directly influences how they consider/perceive the environment around them (Schultz, 2000; Crompton & Kasser, 2009) “Individuals who feel they are part of nature have views of nature and self that overlap significantly; conversely, individuals who feel that they are not part of nature have views of nature and self that do not overlap.” (Crompton & Kasser, 2009: p.12) This may make it difficult for some individuals to relate to nature if they perceive it as something unrelated. The WWF concludes that the lack of concern (which may be inability to concern) for the natural world can be accredited to this recognised human disassociation with nature (Crompton & Kasser, 2009). The issue is here that if it is difficult for some to empathise or relate to nature in a positive way, then when presented with an environmental campaign may only increase their indifference (Crompton & Kasser, 2009). This is one major factor that should be considered in a campaign strategy.

Campaigns have used current materialistic values as a tool to promote positive environmental behaviours (Crompton, 2008). The issue with this is that it can effectively end up promoting non pro-environmental behaviour (Crompton & Kasser, 2009; WWF 2008). “Much as in the case of selling a product, they should ‘go with what works’. Frequently, this may entail encouraging individuals to change their behaviour for reasons of social status or financial self-interest, rather than environmental benefit.” (Crompton 2008: p.5) The idea is to divert individuals from this type of materialistic thinking and instead encourage values that support environmental action. ‘Identity campaigning’ (Crompton & Kasser, 2009) is a WWF led strategy that recognises the importance of values individuals have in promoting behaviour change, “...it focuses on those aspects of a person’s identity that either lead them to demand more ambitious change on the part of organisations, or that underlie their motivation to engage in pro-environmental behaviour”. (Crompton & Kasser, 2009: p.4) Thus it’s about being able to tap into the right values of individuals and communities that will induce long term pro-environmental behaviour change.

One important factor in campaigns are their visual appeal. The visuals of a campaign have the potential to reach individuals on a more engaging level than just text and statements. “Powerful visual communications not only tell stories but elicit strong cognitive and emotive responses, engaging the viewer.” (Fuad-Luke 2009: p.93) In fashion, Kate Fletcher describes aesthetics as an ‘agent of change’ and a way of encouraging sustainability (Fletcher, 2008). “It follows from this that by making the sustainable alternative more attractive to people, we can encourage them to willingly embrace it” (Fletcher 2008: p.126) By describing the situation in an appealing and interesting way may engage the viewer more effectively, though based on Crompton & Kasser’s (2009) findings it could be a method that could potentially encourage current materialistic values.
2.7 DESIGN ACTIVISM

Design itself has been established as being well placed in helping sustainability challenges. As everything in one way or another has had some element of design applied to it, it seems logical that design can be used as a tool to develop change. Fuad-Luke (2009) states in his book ‘Design Activism: beautiful strangeness for a sustainable world’ “It is design’s ability to operate through ‘things’ and ‘systems’ that makes it particularly suitable for dealing with contemporary societal, economic and environmental issues.” (p. 2) Design activism is a design practice that aims to create social, environmental and political improvement in terms of sustainability (Fuad-Luke, 2009). It looks to improve an area that has not been cared for properly or mismanaged. Its role can be to change mind-sets alter perceptions design objects or systems that improve the environment and society (Fuad-Luke, 2009). These are just some examples. The three points of sustainability, environment, social and economy are usually the starting point to any design activism thinking and are at the centre of design activism (Fuad-Luke, 2009). Now there is research that has identified human values that effect environmental behaviour, it is possible to design campaigns and or objects in such a way that encourages the ‘right’ value set and connects with the more materialistic value driven sets, forming new behaviours. One way of doing this is by reformulating what campaign imagery is and finding a way that relates to individuals. It could be said that the examples mentioned below are forms of design activism.

2.8 ROLE OF DESIGN

In areas such as overfishing, the industry is so huge and powerful with a multi-dimensional structure, that to introduce a different structure towards sustainability would be wrought with difficulties. There are many aspects that need considering each that would need different approaches. The Transition management model or strategic niche management is an example approach that looks at the whole picture by creating strategies at different levels of a system with a focus on learning and experimentation. (Kemp, Schot & Hoogma 1998, Ceschin 2012) “Transition management employs an integrative and multi-scale framework for policy deliberation, choice of instruments and actions by individuals, private and public organizations and NGOs.” (Kemp, Rotmans 2004) Further WWF states to achieve sustainable results change must be employed through different structures of society, from individuals to governments (Crompton, 2008). Design can maybe not effect policy change, but can be implemen-ted through ‘socio-technical experiments’ (Sengers et al, 2005) that attempt to challenge the dominant routine, in this case changing individuals behaviour towards sustainable fish alternatives. In summary, experiments on their own without strategy will have unlikely impact on dominant routines, and a top-down policy strategy for change without experiments and niches do not guarantee impact either. What is needed is both to be done together and design can be utilised in the experiments in order to raise awareness and effect sustainable behaviour.

It is therefore possible to bring this kind of thinking to NGOs. Currently they focus mainly on policy and teaching, but it could be interesting to incorporate an element of design activism and so be able to affect another level of society and or industry. It could also help and support other strategies and as a whole result in something new. This study sets out to determine whether textile print design can raise awareness of overfishing and effect on consumer behaviour. From the research above it is apparent that providing information is not adequate in producing pro-environmental behaviour change. Aesthetics are important in making sustainable choices appealing but can also contradict the purpose and endorse materialistic values that lead to environmentally destructive behaviour. In order to engage individuals in pro-environmental behaviour values have to be carefully considered within the strategy or design process.
Fish

Global

Overfishing

By catch

Illegal fishing

Destructive fishing

Solving global problem locally

Using fish

- More?
3 CONCEPT DESIGN
3 CONCEPT DESIGN

The concept is a strategy to raise awareness of overfishing and to influence sustainable behaviour by bringing together the WWF and Makia Clothing in a campaign for overfishing. And in the process creating a fresh image around environmental campaigning.

In relation to the textile prints the concept is to create designs that are not direct statements but beautiful designs in their own right, giving the campaign a visual identity that inspires and motivates individuals. In addition to create designs that are subtle sensitive to the subject and visually appealing, may allow more scope for individuals to relate to it. More detail on the cooperation process is presented in the next chapter.

3.1 COOPERATION

The concept is built around cooperation between two different partners WWF Finland and Makia Clothing. The cooperation had to be between two who had not worked together before, both with different operates. One within conservation and one within the fashion/clothing industry. The development of the cooperation between Makia and the WWF is presented in more detail later in this chapter. The cooperation could provide each Makia and the WWF with new audiences and add/offer their image something new and fresh. In fig 1. the graphic explains the relationship between the two co-operators.

One of the key objectives of the concept was to target an audience other than those who are already actively interested in sustainability. For example creating a project with the WWF and a company that they have previously worked with could be too familiar to audiences. Cooperating with Makia meant that there was possibility to avoid this. There are gains and benefits each could receive from the cooperation. The WWF could provide Makia a value and endorsement that is becoming important for consumers. The cooperation also has the potential to continue, encouraging Makia to progress in this direction. Makia could offer the WWF a fresh image and value to their campaign and appearance. Altogether the cooperation could potentially improve the image of environmental campaigning, broaden the appeal of sustainable thinking and keep it current.

SUMMARY

* By collaborating with two different partners

* Appeal to a new audience

* Provide each other with new values and fresh image

* Potentially improving the image of environmental campaigning, broadening the appeal of sustainable thinking and keeping it current.

* Altogether, increased consumer awareness, better sustainable choices, both influencing industry.
**STRATEGY**

Awareness is increased

Influence over industry

**MAKIA**

- Requirements of Makia
  - Commercial limitations
  - Makia acquires a new value to their products/brand
  - Inspire change within the company

**DESIGN**

- How to convey a message through commercial print
- How can the design inspire change
- Interpreting the issue into design
- Forming cooperations

**WWF**

- Requirements of WWF
  - Interpret values through campaign
- New audience
  - Fresh image
  - Investigative design
  - Other ways to campaign?

Consumer has the opportunity to take action

Better sustainable choices

fig.1
3.2 WWF Overfishing Campaign 2012

As an independent designer to find co-operators, the only way was to knock on doors. I approached the WWF and Makia Clothing individually and communicated between the two.

It was a long process, to negotiate between two different companies takes time. Continuously the concept developed and changed as requirements and restrictions surfaced.

I began by approaching the WWF Finland office with an email. From this a meeting was arranged and they were open to the idea. From here the issue of overfishing was chosen as it was a campaign planned for the following year, in theory allowing time to create the project. What was not considered was the schedule for the cooperating company that would produce the textile prints; this inevitably led to problems later. Another reason why it was chosen was because one of the campaigns target audience were consumers. This was good for two reasons, that overfishing was something that consumers could potentially affect, and secondly, textile print is a medium that can communicate to individuals/consumers. Looking at this from an extended perception, the WWF Overfishing campaign focused on processing, retail sector, policy and public awareness; this project makes a supporting edition to this as it can approach consumers from an additional level.

3.3 Involving Makia Clothing

Makia Clothing was first mentioned by the Fisheries Officer as a company he would like to collaborate with for the project. With Makia’s image strongly connected to Finland and broad appeal, the issue of overfishing could be brought to new audiences encouraging a wider number of individuals to take action and consider more sustainable choices. Makias brand is also has an approachable nature, making it easy for individuals to identify with it. This image is what can add to the campaign, bringing the subject of overfishing under a different light. Makia was also chosen as it was a company not ordinarily known for its environmental credentials, un-like for e.g. People Tree or Globe Hope, both companies with core ethical values. The objective of this being to stretch out the idea of sustainability by taking it somewhere new, rather than somewhere customary to it. This would get the thought process going in sustainability, instantly hit a new audience, and also avoid over doing what has already been accomplished. I contacted Makias Head designer and emailed a presentation of the concept and campaign which was followed up by a meeting.

3.4 Campaign design

This campaign is a development from WWF’s Fish Campaign 2012. The aim is to raise awareness of overfishing; the key message of the campaign is to treat the global problem of overfishing with local solutions and to try sustainable alternatives. The following sections describe the different elements that comprise the campaign.

The campaign revolves around three individual issues surrounding overfishing, overfishing in general, salmon and the protection of the ocean. As the campaigns audience is outside of Finland, the issues had to be kept global, so as to be able to identify with as larger audience as possible. For example, it could not focus on any too localised issues otherwise there would be the potential for the message to get lost on individuals and have less impact.
3.5 The collection

The visual for the campaign began with printed T-shirts as the main product, complimented with tote bags, pins, with the same print and red beanies. The red beanies are in relation to Jacques-Yves Cousteau, which is a fitting reference for the project.

Each print design has a story that describes the issue behind it. These would be published on Makia’s website and the T-shirts ‘hang tags’. The stories give a short and direct explanation of each issue and what individuals can do. The idea behind including stories was that they would not only provide important information on the issues but to give the designs and products value and appeal, showing that there is something more behind the print that just a T-shirt.

3.6 The event

The Event was planned by Makia to be a fishing event in Helsinki, the idea was to be able to generate energy behind the issue and hopefully motivate and inspire individuals. It would be an opportunity to ask questions, possibly see how fish are cooked and what kind of fish to ask for, maybe even get familiar of what they look like and how to identify different fish, and to have fun. As one of the solutions the WWF give for overfishing is to go out and catch your own fish, regardless of the obvious impracticalities, this would have been a very appropriate event. The event was to be organised by Makia, however, it proved to be a too larger an operation to do, and Makia had to let go of the idea.

3.7 Fish recipe

Included in the campaign are recipes, providing something practical and something that can make it easy for individuals to start the change. The recipes had to use fish species listed as sustainable, and would be created by a known chef. Where these recipes should go had not been decided, it was possible they could be published on Makia’s website; however there were other possibilities too to place them on the ‘hang tag’ or even printed inside the T-shirt. As an end result, the recipe idea developed into three films. shirt. Three well known individuals would be filmed fishing in an area close to Helsinki and then coming together to cook the fish using the recipes. The recipes could also be referred to on Makias website. The film should be fun and engaging with discussion and to give an overall feeling of optimism. Possible subjects may be, Jukka Relander (from the Green party, he is involved in many campaigns like this), Antti Zetterberg; Chief Editor of (Kalastuslehti), he will also be able to publish an article on the campaign, and looking to find one more.

With all the elements put together, the design, stories, recipes and event, raising awareness becomes more than just involving individuals with the act of purchasing a product but instead a little bit more like an engaging experience. This type of experience may help to instil a level of sustainable thinking within individuals.

Makia have arranged to donate all profits to the WWF.
4 DESIGN PROCESS
DESIGN PROCESS

This section presents the design process including the development of the cooperation and campaign.
1. WWF initial meeting

Oct

2011
The project began with a simple idea. To create commercial textile prints that raise awareness of environmental issues, which would in turn influence sustainable consumer behaviour. To begin with, I approached the WWF Finland office to see if they were interested at all in the idea and to ask if they had projects I could get involved with. As an independent designer to find co-operators, the only way was to knock on doors. It was followed up by a meeting no.1 at their office where I explained further my idea and work they were doing was discussed. After going through various projects their up-coming ‘Overfishing campaign’ for 2012 was standing out as a potential project. This was because it was being planned for April 2012 which in theory gave time to develop the concept and produce the designs. This however turned out to be false, as the cooperating company’s schedule was not adequately considered. (This we will come to later). Another reason was because one of its target audiences was consumers. This was good for two reasons, that overfishing was something that consumers could potentially affect, and secondly, textile print is a medium that has the capability to communicate to individual/consumers. And the campaign was local to Finland.
To get acquainted with the project and to discuss possibilities I arranged to meet with the Fisheries Officer at WWF who was responsible for the 'Overfishing campaign'. It was also an opportunity to inform myself with as much information on overfishing and related fish species as possible.

The cooperating partner was also discussed at this point. The Fisheries Officer had expressed that he would like to see the project with Makia Clothing. (I also agreed with this as mentioned earlier). With Makia’s image strongly connected to Finland and broad appeal, the issue of overfishing could be brought to new audiences encouraging a wider number of individuals to take action and consider more sustainable choices.

Key points: The campaign was to begin in April 2012 and close in December 2012

- WWF want a ban on all red listed species
- WWF want to make people feel involved and not passive consumers.
- No set image to relate to by the WWF or the campaign.

The design process actually began before the brief became finally established. To begin with my proposed idea was that the campaign should be local to Finland, focusing on local issues. This changed further down the line at the Makia WWF meeting. It instead became the starting point for the research and first sketches.
Luomulohi file 25 €/kg
The next step was to contact Makia with my proposal. As the presentation was to be sent by email, it had to be able to get the viewers interest quickly and present the information clearly. It was made very short and simple with just four slides, beginning with a brief explanation of the issue, an infographic of my concept and a short explanation of what it is I want from Makia. It was important to make it visually interesting which would also give an example of my work. After a reminder email and phone call I heard back from Makia with interest and arranged a meeting at their office.
4. MAKIA
5. WWF

Apr May
For meeting no.4, I delivered a presentation that expanded further on ideas, and topics.

I met with the Head Designer of Makia, and we discussed there the schedule, T-shirt prints, campaign concept and the WWF. Concerning the schedule, the earliest possible time to release a campaign collection of prints would have been SS 2014, and this posed a problem as the WWF Fish campaign was for 2012. This needed to be reviewed with the WWF to check whether they could support Makia after this time.

We discussed exactly what issues the T-shirts would be describing, depending on how the WWF are campaigning. For example if the campaign is worldwide they would want to reflect the global issues and not the local issues. But if it’s concentrated on Finland then the local issues would be taken into account too. If it is only in Finland then it has to be worked out where the T-shirts can be sold as they sell in over thirty different countries, which would also affect quantity. As for the T-shirt print itself, there was only one guideline, and that was to design a print that fits within the traditional T-shirt template, meaning the print should be on the front of the T-shirt and not trailing onto the sleeves or on the back side. We also agreed that first and foremost the designs should be aesthetically appealing and good designs in their own right. In relation to other aspects of the concept, it was discussed that they would like to collaborate with well-known chefs and restaurants to produce recipes for fish. Ideas were that they could be printed on the T-shirt, or on to a booklet which has the designs and recipes which explains the project to the consumer. They would also like to create events in Finland which raise awareness in collaboration with the WWF. This would be a way to raise money and encourage some activity around the issue. As Makia were intending on a donated percentage to the WWF, it was thought that it would be more valuable and worthwhile to take a percentage of profits from an event rather than individual T-shirts.

What I learned was that it is a complex business adding a collection like this to a company; the whole brand has to work around it. They have to think about the photo shoots, the brochure and the visual style, it’s a lot of extra work. Also the marketing aspect was highlighted here; they want to create a lot of interest around the campaign through blogs and magazines, which would effectively work for the campaign, Makia and the WWF.

After this meeting there were some questions that needed to be raised with the WWF, so it was followed up by a meeting with the WWF Fisheries Officer where Makia’s stance on the project was explained. It concluded with the Fisheries Officer to arrange a meeting between Makia, WWF and myself.

Even though the brief was not secured yet or defined, I continued working on sketches and ideas, some examples are presented in the following pages.
Moodboard
SPACE
ABSTRACT
FRESH

CONTRAST OF ATMOSPHERIC TEXTURES AND HARD GRAPHICS

FUN/LIGHT

PASSION FOR A BETTER FUTURE
6. MAKIA + WWF

Designs sent

Jun Jul
After a few reminder emails, meeting no.6 with WWF and Makia was set. Held at WWF’s office, two persons from the WWF were present, the Fisheries Officer and colleague, and two persons from Makia, Head Designer and co-founder. The main agenda for myself was to fix the timing issue. What happened in this meeting was that Makia saw this concept as separate from their main collections. This meant there would be more flexibility for when the products could come out. Now there was a preliminary date for the collection SS13. An important factor for Makia was that the campaign should coincide with the WWF activities on overfishing. With this new date, the campaign would relate with the release of the WWF Fish Guide 2013. It was agreed that the campaign would be global and not only focused to Finland. This meant a complete change in perspective.

We discussed deadlines for designs, and it was agreed that I produce 3-4 designs by the end of July; they did not have to be finished. The completed designs should be ready by the end of the year. As they were for spring, they should be bright and colourful.

The possibility of holding an event was also discussed and what it could entail. It was generally agreed that a fishing event in Helsinki would be a fun and interesting way to promote and raise awareness of the issue. After the meeting Makia provided me with images of the t-shirts and tote-bags to help me with the design process, including a rough schedule of the plan ahead.
As the designs had to now fit a market outside of Finland, I began to look at issues and topics that were broad enough for a large audience to be able to relate to, and be able to do something about. Some initial work from the beginning was relevant, but more or less a fresh process developed from here. Example topics I looked into were; 75% of fisheries are overfished; salmon; discards; overfishing; 1% of the ocean is protected.

How to visualise these issues was the next step. I looked at the idea of comparison and contrast to try possible visualisations; number of fish in comparison to fifty years back, number of fish in comparison to people/population. Ideas like these were about presenting an idea where there could be instant understanding of the impact of overfishing. Other examples included; growth of population in comparison to fish stocks; graphic visualising decline of fish stocks; number of fisherman in comparison to fish stocks; side catch could feed Europe and Africa together. Presenting information within a context that is familiar may help the viewer relate more with the image. This was a by product of the infographic and data visualisation idea, and I found it difficult to successfully use this idea. This was because the information was complicated and difficult to interpret into a design that was understandable from first sight, which is the main purpose of infographics. Sometimes the result was not very revealing, it also became evident that there was potential for the designs to become too abstract and the message to become lost. This idea remained an influence behind the final designs as to use the concept entirely became too complex.

Subtlety however was one essential concept to the designs that did remain. This was to take printed campaign imagery on T-shirts away from the stereotype.
Here I was looing at how to illustrate the different fish under threat. Instead of writing the direct names, I experimented with the Latin names, as they would look less obvious and give a more interesting aesthetic to the design.
This design is an experiment at highlighting the 1% of ocean that is actually protected. The small square represents the 1%, whilst the image above shows the enormity that is waiting to be protected. Upon advice from my tutor, the square was changed to a small fish. This was to make sure the design would be understandable to viewers.
The ‘Know Your Fish’ slogan was added to the concept at this point. The slogan is incorporated subtly into the design, leading the viewer to look closer to see what it says.
This design is a experiment with a motif of fish hooks. In the end it looked similar to the Makia logo, which was proposed as such at a later meeting. The colours are very much a process of experimentation here. The yellow and red are quite harsh, but I was conscious of avoiding typical colours used in ethical design, often natural colours, green being common. The designs were also for spring, another reason to choose something bright.

The fish hooks are also graphic and solid to act as a contrast to the organic background. This is to reflect the heavy 'man made' issue of overfishing and the highly technical process it possesses.
As part of the collection I felt it was important to have a simple design. This one is quite representative, but its angular graphic lines give a different feel to the fish.
Thunnus Thynnus is Latin for tuna. This is another experiment at using text within the print to highlight the issue, in this case tuna. But rather than having solid bold text, the illustration of fish is used to create the letters, making the design more interesting.
This design emerged from sketches interpreting the sea. It is a design I would have liked to have developed, however it was left out from the proposed collection as it was difficult to connect it with overfishing.
7. MAKIA
  design
  selection

| Sep |
To select the designs, I met with Makia’s Head designer and presented seven designs to choose from and the ideas behind them.

Presented on the following pages are the designs shown at the meeting ending with the three that were finally selected.

It was agreed that I would write the stories and position the designs. The purpose of this was for myself to gain experience. Colours presented here were not fixed at this point, and needed further development. Comments were that the ‘orange’ colour used would look ‘dirty’ against the raw cotton. From here, the following tasks were colour ways, positioning and stories.
Selection presented to Makias Head Designer and colleague.
1. Design reflecting the issue of only 1% of the ocean being protected.

2. Thunnus Thynnus design, a typographic design that specifically looks at the issue of the decline in tuna.

3. Salmon tail design. A full illustration of a salmon tail with ‘Know Your Fish’ slogan. It could specifically relate to salmon only or be applied to other species.

4. Fish hook design. This is a design especially for the general issue of overfishing.

5. Ocean design. A design that can also be applied to various different issues. However this was designed with overfishing and the ocean in mind.

6. Geometric design reflecting the over consumption of fish. The illustration is a depiction of an industrial sized fishing net, containing the names of threatened species.

7. Salmon head and tail. Similar to the Salmon tail design in fig. 3. This design has the full head and tail and looks at the issues for the salmon species.
OCEAN
1 %
SALMON
Placement proposals for t-shirts, including selections by Makia.
Using the T-shirt template provided by Makia, I sent six placement variations to their Head designer. The highlighted selection are the placements chosen.
Placement proposals for tote bags, including selections by Makia.
On the left are the placement proposals. The selection highlighted are the placements selected by Makia.
8. WWF

stories checked

Oct  Nov  Dec  Jan

2013
The stories were important to get right; any inaccuracies within them could undermine the campaign. To ensure this was avoided, I met with the Fisheries Officer to review the ideas behind the chosen prints. I wanted to know if he had any advice on what the important aspects were in accordance with the issues.

In response, the issues in the prints were of good choice in terms of relevance in overfishing. The issues being overfishing in general, less than one percent of the oceans are protected, and the overfishing of salmon. The WWF have three main messages which were essential to incorporate into the stories. These are:

1. Buy local, sustainably caught fish
2. Buy small fish like herring
3. If you buy imported fish, buy MSC certified

Further advice was to keep the information really clear and concise. The aim was to have only one piece of information per design to make it easily understandable. For example I then looked at the idea of having a different WWF message for each story. Upon later correction of my stories, he commented that it is a good idea not to specify a certain fish when recommending sustainable alternatives

Story 1. This is to be an overall look at over fishing, but can attach a certain issue. I think it’s good to have one story open like this.

Story 2. Very important in Baltic sea area. Priority species economically. Main points are the wild populations and salmon farming. Message to get across is to buy local sustainable species. It is possible that the Salmon can be specified to Finland.

Story 3. The Fisheries Officer cleared up some statistical facts. 0.6% of the ocean is a no go zone for fishing. Another way to put it is that 99.4% of the ocean is fished (however this is not strictly accurate as the ocean isn’t fished equally but it conveys the point well) In Finland there are some protected areas but they are not protected from fishing. He suggested writing it in this form ‘only less than 1% of the oceans are protected from fishing’. The story for this should be about the protected and unprotected zones. The answer is to buy domestic and MSC certified fish.
The stories are descriptions of the issue behind each print design. They are meant to compliment the print design. Each story will be placed on the corresponding T-shirts ‘hang tag’ as a smaller edited version. The full version will be visible on their webpage. Once the stories were checked by WWF they were sent to Makia. As Makia may have to edit, the final version might be different from the ones presented here.
Story. 1

Over fishing is one of the biggest issues concerning sustainability. This commercial fishing has expanded to such a size that many species of fish are now critically endangered.

There are many threats to fish, such as illegal unregulated fishing, poor regulation and damaging fishing practices. The process of fishing can also affect other marine life. Nets for example, pick up other species that are un-wanted, called by-catch. This by-catch is then thrown back into the water.

The marine environment that supports the fish is also affected from over fishing, making it difficult for fish stocks to recover.

But it’s not just the fish’s problem, it’s our problem. Fish are one of our major food sources and good for our economy; it deserves our attention.

Sustainably managing fish stocks is one way to keep the oceans, lakes and rivers teeming with life, in turn providing us with a rich source of nutrition for years to come.

How to help
You might think there is not a lot you can do about this. There is! Just by making the right choices you can help turn things around. Trying out local sustainable varieties of fish can help endangered species recover their numbers. This will help boost your local fishing economy; reduce the pressure on over burdened fish stocks; and even better, you may discover a new type of tasty fish to eat.

Take a look at WWF seafood guide’s green list for more ideas
Story. 2

Salmon are having a hard time at the moment. This impressive species live in oceans and inland lakes, then when it comes time to spawn they can be seen making their epic journey along rivers swimming upstream battling against the current.

The salmon is a popular fish as it is very healthy to eat and great for our economy, which makes it an important species. It deserves our attention!

Sadly their numbers are facing decline due to various fishing practices like commercial fishing and salmon farming. This brings salmon into two categories, wild salmon and farmed salmon. Wild salmon live out in open water whilst farmed salmon are kept in enclosures situated on coast lines. Even though farmed salmon eases the pressure of overfishing on the wild population, it also exposes them to interbreeding and disease such as sea lice. Dams, habitat loss and pollution are other issues threatening their survival too.

How to help
To help the salmon we can reduce the fishing pressure on them by going for a large variety of different fish. Choosing farmed salmon is not a long term answer but it can help wild salmon populations increase. Another way to help is by replacing salmon with herring. It is small, but the herring is a great sustainable alternative, it is a species that can recover their numbers quickly, and it is extremely nutritious. So if we consume less salmon and a little more herring the salmon might have a chance.

Take a look at WWF seafood guide’s green list for more ideas
Story. 3

Less than 1 percent of the seas are protected from fishing. Due to large fishing fleets with high tech equipment fish are being taken out of the water at a colossal rate leading to over fishing. This is pushing some fish stocks to the point of collapse.

Over fishing can also have destructive consequences for the marine environment. Bottom trawling is a technique that uses heavy nets which are dragged along the sea bed to collect fish and crustaceans. It not only catches fish but it also collects up and damages other living things on the sea bed. This is sometimes done over and over again until there is little left.

This dramatic reduction in fish not only has an impact on the marine ecosystems, but fisherman’s present and future livelihoods. It also has a knock on effect on other wildlife such as sea birds that rely on fish for their survival. It also affects us.

As fish are one of our major food sources and good for our economy, it deserves our attention.

How to help
One of the things we can do to help protect and sustain fish stocks today is by taking things into our own hands...literally. Donning a pair of waterproof dungarees and stepping out to catch a fish is by far the most sustainable option. But failing that, following WWF seafood guide’s green list and looking for the Marine Stewardship Council (MSC) label on fish products will do the trick.

Take a look at WWF seafood guide’s green list for more ideas
Around October I received feedback from the T-shirt placements I made, and was asked to come up with a print for the back of the tote bags for example using ‘know your fish slogan’. I designed a few variations which are presented in the following pages.

I was also asked if I had ideas on how to present the WWF panda logo with the Makia logo next to the prints. I presented several ideas for this also.

Makia also expressed concerns for the colour combination for the third print (1%). They had described the green colour to be not the strongest next to the raw cotton. On reviewing, the colour I had chosen was meant to be a pastel blue than green, which may have meant the colours came up differently on the different screens. Nonetheless I made new colour suggestions. The colours were very difficult to find for the third print in particular.
SLOGAN SUGGESTIONS

know your fish

K N □ □ M
Y □ □ Q
F I □ □ H
WWF + MAKIA logo suggestions
WWF + MAKIA logo suggestions
Further colour suggestions

Three colour way suggestions. The main challenge was finding colours that did not look 'dirty' next to the raw cotton. For inspiration I looked at the colours from fishing vessels and equipment at Pittenweem’s small fishing port in Scotland. The colours here also reflect the oily colours that sit on top of the water around the boats.

For example, the almost neon red from the buoys is used in the centre colour suggestion. Then the bottom suggestion refers to the fishing nets that look slightly washed out.
9. MAKIA
files sent
to MAKIA

Feb  Mar  Apr
The final designs were sent to Makia for printing.

Meeting no.9 with Makias Head designer was to get an update on how the campaign was progressing. Several aspects had changed. First the tote bags were taken away from the campaign as financially they would not work. The planned event was also removed, however I suggested that it could be taken up at a later date, possibly in the following year. This would give the project some longevity and show further commitment to the issue.

Another development was the recipes. The recipes would be presented as part of a short film with three individuals. At this stage, Makia were planning to film Jukka Relander, Antti Zetterberg kalustuslehti Chief Editor and still to find a third person. I suggested that they use one of their own staff for the third person, this would really show that it is their voice and ensure some of Makias personality goes into the message which would add to the appeal.

In April Makia sent me the ‘hang tags’ for the T-shirts with each print and story, which are presented on the following page.
Overfishing is one of the biggest issues concerning sustainability. This commercial fishing has expanded to such an extent that many species of fish are now critically endangered. There are many threats to fish, such as illegal unregulated fishing, poor regulation and damaging fishing practices. The process of overfishing can also affect other marine life. Nets for example, pick up other species that are unwanted, called bycatch. This by-catch is then thrown back into the water.

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Sustainably managing fish stocks is one way to keep the oceans, lakes and rivers teeming with life, in turn providing us with a rich source of nutrition for years to come.

Salmon are having a hard time at the moment. This impressive species live in oceans and indeed lakes, then when it comes time to spawn they can be seen making their epic journey along rivers swimming upstream battling against the current.

The salmon is highly appreciated fish to catch and to eat with a strong cultural importance. Sadly their numbers are being declining due to various reasons like dams, habitat loss, harmful fishing practices and salmon farming. This brings salmon into two categories, wild salmon and farmed salmon. Wild salmon live out in natural rivers whilst farmed salmon are kept in enclosures situated on coast lines. Even though farmed salmon eats the pressure of overfishing on the wild population, it also exposes them to interbreeding and disease such as sea lice. Disease, habitat loss and pollution are other issues threatening their survival.

How to help
You might think there is not a lot you can do about this. There is, Just by making the right choices you can help turn things around. Buying local sustainable varieties of fish can help endangered species recover their numbers. This will help boost your local fishing economy, reduce the pressure on other endangered fish stocks, and even better you may discover a new type of tasty fish to eat.

Take a look at WWF seafood guide’s green list for more ideas.

See what Makia has to say about all this at www.makiaclothing.com/WWF

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Overfishing can also have destructive consequences for the marine environment. Bottom trawling is a technique that uses heavy nets which are dragged along the sea bed to collect fish and crustaceans. It not only catches fish but it also collects up and damage other living things on the sea bed. This is sometimes done-over and over again until there is little left.

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Take a look at WWF seafood guide’s green list for more ideas.

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T-shirt ‘hang tags’ composed by Makia Clothing
This is as far as the process goes within the thesis. The collection will be released in May 2013. The collection and project will also be on display and sale at the Master of Arts exhibition, Helsinki. Outside of the thesis, the process will continue with Makia and the WWF until the campaign comes to an end.
CONCLUSION

In this thesis I have instigated and developed a project with Makia and the WWF and proposed a campaign concept. I have re-evaluated campaign design and designed textile prints that raise awareness of overfishing. This whole process has involved engaging values in design, industry and individuals and bridging design with NGOs to create a fuller picture. From the research carried out it is clear that values play a fundamental role in developing sustainable attitudes. I have attempted to redefine campaign print design with value thinking and a different aesthetic to develop a new image/perception of sustainability and an improved relationship with the natural world.

The project has shown that instigating change into a multi-faceted industry is going to be difficult and complex. This thesis focused on the consumer and took a bottom-up approach, however ideally there needs to be strategies that incorporate the views and values of many different stakeholders, top-down, bottom-up and in the middle to induce any effective long term behavioural change. As a designer this type of cooperation is key in developing sustainable change, it’s not something that can be done on your own.

It is said, that the best way to learn is by making mistakes. As this project was largely ‘played by ear’ and very reliant on outside cooperation, mistakes were inevitably made. The project was designed with specific agendas that would grow and develop with the co-operators involvement; this unintentionally made it unclear where my involvement began and ended. I was also not prepared for problems coming to the end of the project.

Looking back, the concept could have been improved by collaborating with a body from economics to be able to consider all the aspects of sustainability. This is because on reflection, problems emerged from economic issues which are possibly a common problem to contend with. All profits made are donated to the WWF leaving little room for Makia to work with. To continuously produce this type of campaign would clearly not work economically, so how to move forwards and improve the sustainability of such initiatives would be the next step. In addition ensuring an event would have perhaps added a great deal to the project. First hand feedback from the T-shirt designs could have been collected and the over all impact may have been improved.

The campaign and designs will be released in May 2013, which means it is not possible to provide details of the results. In the future Makia are planning to continue raising awareness of fish within their A/W collection. They may also continue with an event (that couldn’t be held previously) at a later date which would express long term commitment to the issue and environment and providing a good example of sustainable behaviour.
REFERENCES


**IMAGE CREDITS**

All photos taken by Paula Barclay.

All illustrations created by Paula Barclay.

Moodboard contains images sourced from the internet.
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