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Research Question:

How can Eco-Collective facilitate graphic designers and manufacturers to transform the packaging industry, and build a sustainable community database in the UK?

MA Project GDE750  
Critical Report  
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# Introduction

## 1.1 Background

On closer investigation of my overflowing recycling bag contents, I was shocked to learn that the majority of items I thought could be categorised as at-home recycling are not supposed to be. I discovered despite packaging displaying recycling symbols, it does not necessarily mean they are suitable for recycling in regular household weekly collections. With an influx of logos all offering different sustainable disposal advice, the sheer quantity of mixed messaging within packaging is overwhelming. Additionally, the exploitation of sustainable terminology within the packaging industry has become everyday practice. Brands are actively participating in greenwashing; trying to appear as though their product is sustainable in order to expand their customer reach and follow trends in the industry.

I am curious as to how packaging pollution has got to the point of no return. It is fundamental that I understand why brands have opted for designed packaging which is environmentally damaging, and what measures need to be put in place to prevent further packaging pollution and greenwashing. In particular, as a graphic designer in the UK I want to truly understand how designers can form a collaborative community to educate manufacturers and effectively apply sustainable practice. Through research, discussions and interviews with industry experts, I will explore current industry processes to identify the underlying issue that is causing global impact. Firstly, I will investigate the current customer journey and address the key problems in the industry. Secondly, I will explore methodologies of implementing sustainable practice to influence my final outcome and finally, I will apply all of my findings to build a sustainable solution.

## 1.2 Mission, Vision and Objectives

As a solution to target brands that actively participate in greenwashing I am proposing to launch Eco-Collective, the first UK database which promotes sustainable manufacturing practice and procedures. The toolkit is in the form of a website and application, which explores a broad range of topics to aid with the sustainable operations of a business. Eco-Collective has one fundamental purpose: to ensure that graphic designers and manufacturers have accountability surrounding the vital role they have applying sustainable practice.

## 1.3 Current Market and Competitors

Competitors tackling sustainability through the packaging industry include: Forest Stewardship Council, Ellen MacArthur Foundation, and the Sustainable Green Printing Partnership. All companies offer sustainable ethics and practice advice, and work with clients to effectively transform the manufacturing and design industries.

However, Eco-Collective set themselves apart from other consultancies by offering certification that specifically targets greenwashing. Consumers will recognise the Eco-Collective trademark on packaging and associate their brands with quality and transparency. Therefore the UK will begin to minimise the effects of wasteful packaging in the industry and additionally, offer support to local, ethical businesses. Introduction of this scheme should see a transformation of the industry long term, and begin to eradicate misleading brand packaging.

# The Problems With Packaging Today

## 2.1 The Disconnected Customer Journey

The first major turning point in my early research was learning that manufacturers are in discussions with clients a long time prior to approaching graphic designers. Osborne Pike explained that “...sustainability initiatives will have been through months or years of testing by the client before we get to work with their chosen sustainable solution”. My interview with Melissa from MLSK studio (Whatley, J. 2021b) also aligned with the above statement as it was agreed that there is a disconnect in the industry (figure 1). Melissa stated MLSK always want to opt for sustainable packaging but they can struggle to source the materials as sustainable manufacturers do not advertise directly, and therefore a database would really support graphic designers like them.

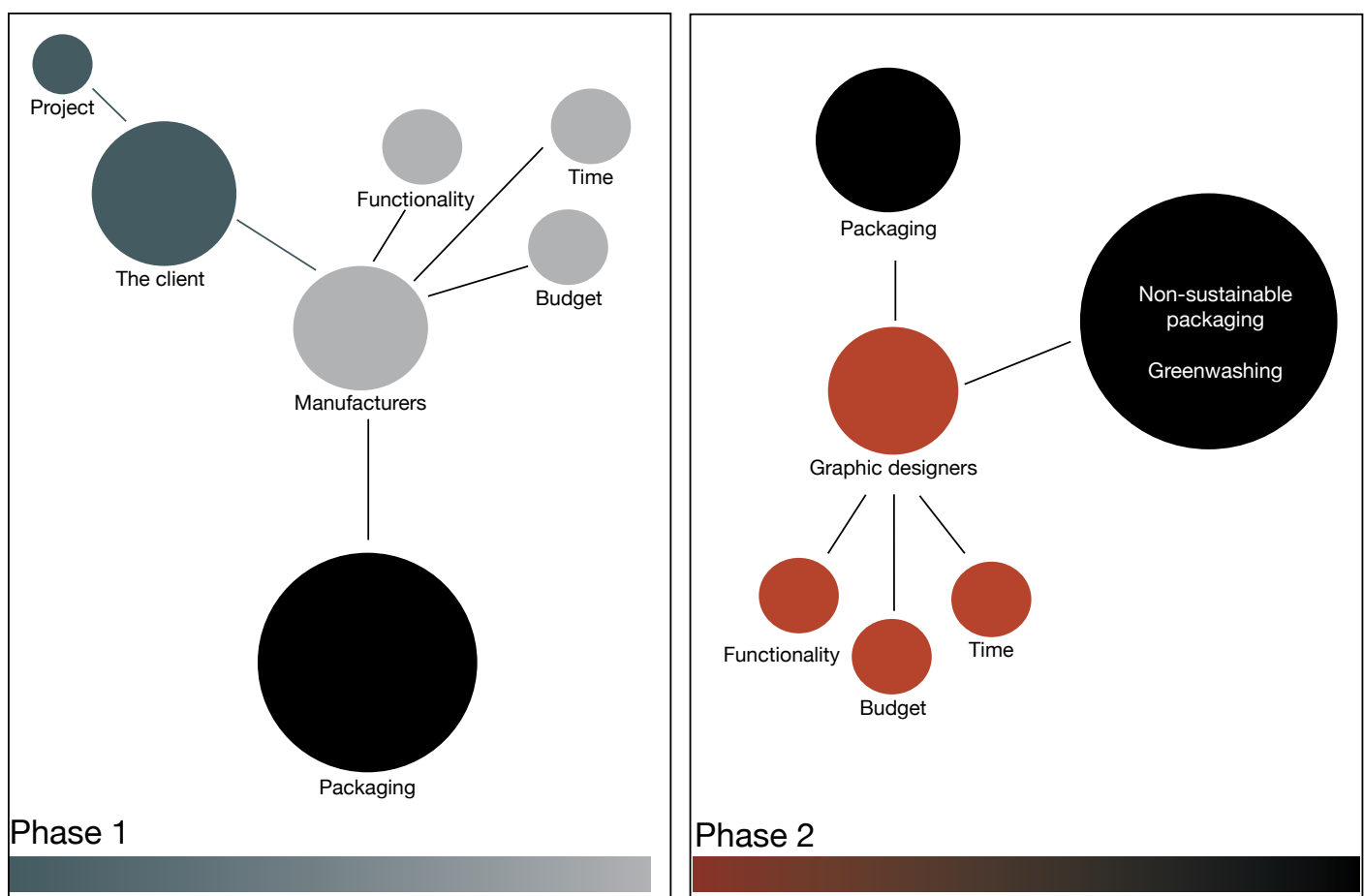


Figure 1: The disconnected customer journey. A representational blueprint of current industry processes requiring graphic designers and manufacturers to produce sustainable packaging in two disconnected phases.

My research demonstrates that the process for clients developing sustainable packaging is disjointed and split into two phases. Graphic designers are generally not being offered the opportunity to work alongside manufacturers in the early stages of a client project. Ultimately this results in a package that has not been considered from a sustainable viewpoint, along with a lot of unnecessary money and time wasted for all involved.

## 2.2 Graphic Designers and Manufacturers

The graphic design industry is thriving more than ever in the 21st century with much of its success a result from the advancement of technology. For example, consider how 30 years ago there would have been singular graphic designers that would have been creating typography for newspapers. Today the graphic designer has evolved to be a wearer of several hats, multitasking and being equipped with many creative skills: “Personal computers and digital technology have driven the development of graphic design over the last 20 years, and have given designers great flexibility to experiment creatively” (Ambrose, Harris and Ball, 2019). Along with this features software and tools which aid the production, application and distribution of packaging. For me to begin to identify the access issues surrounding sustainable materials within the packaging industry, I need to gain insight into how the industry operates, ensuring that as a graphic designer I fully understand the weaknesses in the supply chain and manufacturing systems. (I will detail how graphic designers can apply sustainable practice to their role in section 3.2).

With this in mind I reached out to manufacturers who were willing to give me some insight into their production and processes. I was particularly curious to find out what they think about the current process for sustainable production and how the industry could benefit from graphic designers collaborating with them. Luke Jamieson, director of Aylesbury Box Company has given me insight into their company design processes, and how they approach sustainability. Surprisingly Jamieson stated that only 20% of clients request sustainable alternatives to packaging. One of the most interesting insights from our discussion is that the remaining 80% of customers are either unaware of sustainable materials and methods available, or simply have not considered or factored it into their requirements. In fact, due to Aylesbury Box Company making the conscious decision to use FSC certified paper/cardboard throughout the whole company (at a worthwhile additional cost - meaning this is also factored into the price the customers pay and is often higher priced than competitors), 80% of clients are choosing the sustainable option regardless. This tells me that given the option, choosing to operate sustainably at a higher cost does not impact clients decision and generally clients prefer to work with an environmentally conscious company.

I was also informed by Jamieson about the process for manufactured packaging, noting that it is split into two - industrial and retail. Industrial packaging involves the shipping, factory and general manufacturing processes involved to protect products, whereas retail packaging is customer facing. The difference between the two is interesting and highlights the differences required when brands advertise. Industrial packaging is often very basic with instructions on how to handle boxes, whereas retail packaging is designed to lure the customer to the product. As the retail package is what sits on shop shelves this is where the overall design of colours, slogans, logos as well as package functionality is considered. Unfortunately, this also means this is where greenwashing is introduced (along with the digital and printed marketing and advertisement of the product). As a graphic designer there is not enough awareness around packaging processes; I am learning just from reaching out to manufacturers and having these conversations.

## 2.3 Mixed Messaging

One consideration is that introducing sustainable materials does not change the consumer system. Pollution is not going anywhere even if new materials are invented (although it is agreeable that the amounts may somewhat decrease globally) and therefore the industry needs to be reviewed as a whole. This is a much bigger problem to address, and I want to begin by looking at current systems and processes that graphic designers are interlinked with in the industry that

need to change.

The biggest issue I want to explore is mixed messaging on packaging. “Reduce, recycle and reuse” is a great rule to live by but it will only get us halfway there in terms of saving our planet. We are now at the point of no return. It is no secret that our planet is drowning in plastic and it is predicted by 2050 there will be more microplastics in the ocean than fish (Ellen MacArthur Foundation, n.d.a). Resources such as ink, paper and plastic that are sprinkled at customers to resonate a brand need not be wasteful, and materials should be deeply considered in regards to the packaging life cycle.

The global issue of greenwashing which surrounds branding such as misleading wrappers, symbols and advertisements is phenomenal. Phrases such as “eco-friendly”, “ethically made”, and “non-toxic”, alongside misleading advertising can deeply confuse matters. Brands exploit this terminology to market their product to consumers and gain leverage over other competing brands in the market. Examples of confusing information include: recycling bottle caps only but removing the bottle sleeve, film pouches, trays and sleeves not being recyclable (but the outer package is), fruit and vegetables contained in wrappers that can only be recycled with bags at large supermarkets or at local recycling centres, and having to travel to a local tip to dispose of the material correctly. The most frustrating moment for me personally was when I purchased some fruit packaged in netting with no information on how to sustainably dispose of it, knowing it can severely harm wildlife and the environment in landfill waste. Like myself, many consumers will see the recycling symbols on packaging and make the assumption that the packaging can be recycled with household recycling collection waste. Unfortunately, this could be doing more harm than good and contaminate the recycling stream, resulting in packaging being sent to landfill or incinerated.

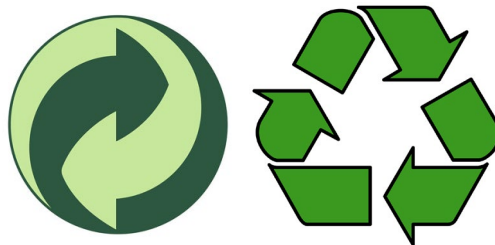


Figure 2: Mobius loop and green dot both display clockwise circular arrows (NS Packaging, 2019).

At first glance, the Mobius loop, green dot and recycle mark look similar and as if they present the same message (figure 2) when in reality the Mobius loop is the international recycling symbol which indicates whether a product can be recycled, and the green dot is used in European countries, indicating that the manufacturer has provided contributions towards costs of recycling the packaging. The recycle mark is used to persuade consumers to recycle if at all possible - yet the similarities between the arrow symbols but displayed using different colours, arrangements and accompanied with various text really requires consumers to look twice (figure 3).



Figure 3: Confusing recycling symbols used on packaging (ISM Waste & Recycling, 2021).

Additionally, there are sustainable definitions to be aware of that sound very similar but have different meanings. In order to help graphic designers understand the similarities and differences, I am providing examples:

- Recycled
- Recyclable
- Reusable

Recycled material refers to the process of plastic being transformed from one product to another, whilst recyclable material refers to plastic being collected to be made into something else. Reusable material is to imply that the item can be reused before it is disposed of (ideally recycled if possible).

- Compostable
- Biodegradable

Compostable items, if properly disposed of, will break down completely and can then be used to grow more resources. Biodegradable options will eventually break down, but we do not know when and there is no plan to use them for any additional benefit (Because Health, 2019). The biggest misleading information here is the implication that both terms are the same and that the material will dissolve back into nature very soon, when in fact the timeline for a biodegradable material could be years or sometimes decades.

- Ethical
- Sustainable
- Fairtrade

To be ethical refers to the moral principles of right and wrong, and making eco-conscious decisions in the moment. Ethical practice is “the idea that we are free individuals, able to make our own decisions and take responsibility for our actions” (Roberts, 2020, p.85). The terminology of sustainability refers to long term environmentally friendly applications, and considers the whole footprint of a product or practice. Fairtrade ensures that trading is done correctly and ensuring that supply chains are offering support systems to those involved. Fairtrade “enables businesses – and through them, consumers – to understand the whole supply chain because it is tracked from producer to buyer” (Fairtrade Foundation, 2021).

Currently, sustainable logos are confusing consumers by presenting misleading information. The manufacturing industry is lacking in certification discipline and a much clearer, concise system needs to be present, where symbols are instantaneously acknowledged and a call to action follows.

## **2.4 Unethical Practice**

To assist graphic designers in understanding what makes a company sustainable and how to avoid bad practice, I created an alphabetical brand archive of businesses who have made costly mistakes. Companies who do not carefully review the sustainable outputs of their business as a whole can land themselves in legal disputes with the law.

We have all heard of carbon footprint but what about carbon toe prints? Berners-Lee (2010)



explains how important it is for companies to consider the bigger picture (the entire footprint) of their business, instead of just the individual toe prints, like print, packaging, and using less electricity. For instance, companies should review the emissions as a whole. The brand archive explores sustainability as a whole - from looking at labour exploitation and unlawful pesticide use, to companies building cheat devices to pass safety testing. For the purposes of my project, I am listing a few of these examples below which relate directly to manufacturing, so those in the industry can hopefully learn from other companies mistakes:

- Amazon Prime entertains unethical practice by being built on the basis of consumer demand, and the negatives of the service outweigh the positives. The conveniently quick turnaround of getting a package to a customer for same or next day arrival has consequences on the environment. Delivering items separately from one single order results in an employee needlessly driving to the same location more than once, producing at least double the CO2 emissions generated from the vehicles. Amazon are also notorious for using large packaging in relation to the product size. This has a domino effect as more materials are being used by the manufacturer and are therefore more expensive - employee vehicles are able to store less parcels when making deliveries, and households are needing to dispose of excessive wasteful packaging by travelling to a recycling/landfill centre.
- Burberry found themselves in the spotlight after releasing their annual report in 2018, which declared “the cost of finished goods physically destroyed in the year was £28.6 million” (Weinberg and Weinberg, 2018) which includes products and packaging. The fashion industry is known for being poor with sustainable practice, as companies want to encourage fast fashion as opposed to buying a garment and keeping it for a long time. Fashion brands with the aim to prevent high fashion filtering down the consumer system, simply to keep the brand exclusive is devastatingly wasteful.
- Coca-Cola have a track record of broken sustainable promises (Figure 4). Coca-Cola’s Life campaign featuring the plant bottle is one in a long list of brands which use greenwashing terminology as a marketing ploy to gain leverage over their competitors. What they are not telling the consumer is that their alleged innovative sustainable bottle is still 75% plastic (specifically PET plastic which is only recycled in certain factories), and only contains 15% plant based material (Walker, 2013). As a result, Coca-Cola are continuing to release harmful gases into the atmosphere because they have not reviewed their manufacturing process as a whole and avoided the bigger production issue. According to the annual Brand Audit Report, Coca-Cola is the largest packaging manufacturer in the world and also the most destructive: “For the third consecutive year, Coca-Cola emerged as the #1 Top Global Polluter. A total of 13,834 branded Coca-Cola plastics were recorded in 51 countries, reflecting more plastic than the next two top global polluters combined” (Break Free From Plastic, 2021). Instead of using their global presence to make a change and reverse the effects of plastic pollution, they are relying on recycling by continuing to pledge that their bottles are single use plastic and designed to be used once and then disposed of (The Coca-Cola Company, 2021).
- Changing packaging from plastic to an alternative which is not suitable for its purpose can seem ludicrous. Yet, McDonald’s famously updated their straws from plastic to paper but at a compromise which does not benefit the environment. These paper straws cannot be recycled when used and end up in landfill. Additionally there has been a rise in complaints from customers of the fast food chain as the paper straws disintegrate when in use (Jazeera, A. 2019). Although McDonald’s have moved in the right direction by reducing plastic, they have not fully considered the durability of the alternative material (in this case paper) which disintegrates when in contact with liquid. This is an example of a company that has not truly considered form and function of the product regarding sustainable alternatives.



- IKEA is the world's largest furniture retailer using timber to produce their famous flat-pack self assembly furniture and have cut ties with their material supplier Vilis LLC in Russia, following controversy surrounding illegally imported timber. According to Earthsight (2021) "...shoppers have been purchasing an IKEA product containing the suspect Russian lumber somewhere on earth every two minutes" resulting in the effect of this sustainable error being a global scale issue. IKEA believed they were trading with FSC certified companies but 'unfortunately' upon investigation (in response to Earthsight's report), FSC announced their lease agreements with Vilis LLC had expired (Trushevskaya, 2021). In order to maintain their sustainability promises to consumers, IKEA needed to be reviewing their supply chain certification in far more detail to ensure it is valid.
- One of the biggest issues is importation of materials from foreign countries. Material sourced in another country with poor labour working conditions, including illegally employing underage children, excessive overtime and unsafe conditions does not make a company sustainable.
- When a company consistently advertises and releases new products claiming to be sustainable with the notion to attract consumers, this is a red flag that the company are greenwashing and using trends to market their business. H&M fashion retailer is a prime example of this as they have participated in greenwashing as follows:
  - Releasing sustainable ranges of products but encouraging the consumer to buy more and often, by offering marketing and discounts.
  - Putting thought into the packaging but not workers' rights and the other 101 important business sustainability areas.
  - Sells small sustainable ranges to make it seem as though the whole business is sustainable (but they mainly profit off non-sustainable goods).

From producing this archive I have identified that in order to be sustainable as a company, transparency goes a long way. I recognise that some of these reports I have investigated are outdated and therefore companies will have implemented sustainable practice since. For companies to identify and improve their sustainable footprint, companies need to be honest with not just themselves but customers as well. If companies fail to be honest it only backfires later down the line on everybody involved in the supplier chain.

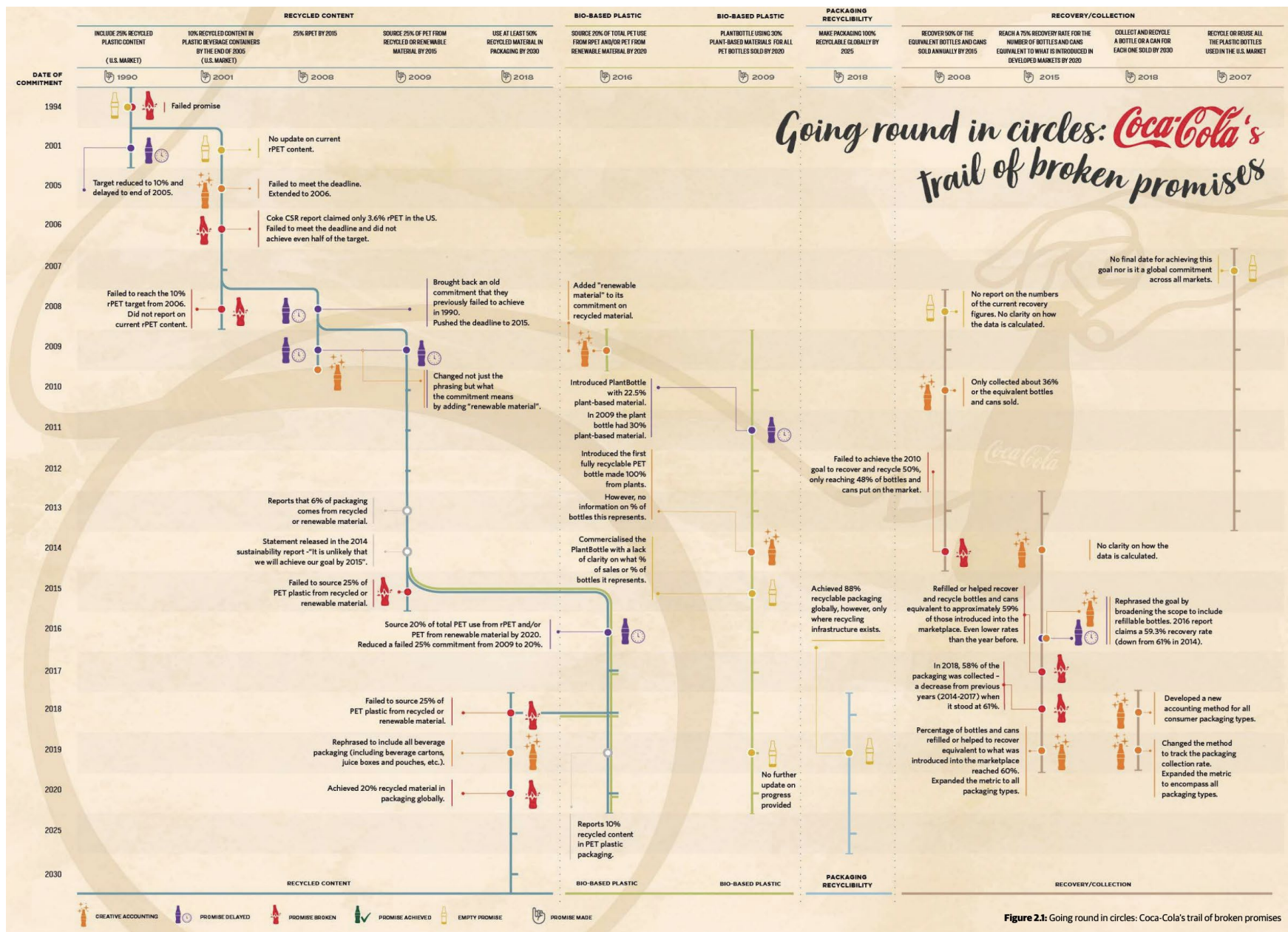


Figure 2.1: Going round in circles: Coca-Cola's trail of broken promises

Figure 4: A valuable insight to Coca-Cola breaking sustainable promises (Tangpuori, et al. 2020, p40-41, fig 2.1).

## Methods of Sustainable Practice

### 3.1 Materials

Within the print industry there have been controversial debates around whether ink or paper is source of the problem when it comes to sustainability, including the proposal to the government written by 14 year old Mirchandani which claims switching from Times New Roman to Garamond will save them “400 million dollars” (CNN, 2014). This raised the profile of the impact that ink and paper have on the environment.

“Century Gothic is often cited as one of the most efficient regular fonts; because of its thin print lines it uses 30% less ink on average than Arial. However, whilst it uses less ink, it uses more paper when comparing fonts like-for-like at the same point size.” (Leap, 2020). The quote above explains whilst a typeface may have a thinner weight, it is wide on a page and therefore uses more paper. The challenge for a sustainable typeface is to consider the carbon footprint of the printed material and not just the ink. A typeface that uses more pages uses more paper, therefore more space, more fuel for transporting and energy, power, and time, has a much larger impact. To make a difference and reduce the amount of paper used when printing, kerning needs to be small, weight needs to be thin/lightweight and sans-serif typefaces use less ink than serifs. Making the type size smaller and reducing spacing is fundamental to reduce amount of printing required.

Clients should be introduced to the benefits of reduced ink application, and minimising the use of aesthetic finishes. Print finishes have come a long way in the last few years, to the extent where most are now environmentally friendly. However, looking at the bigger picture is necessary to reduce carbon footprint: “Excessive ink consumption will certainly have adverse effects on the environment, because of higher consumption of energy resources. Therefore, environmental sustainability of printing can be achieved by keeping ink consumption at an optimum level in the printing production process” (Aydemir and Ozsoy, 2020).

The first plastic named Parkesine that was bio-based was made from cellulose by Alexander Parkes, in 1862 (Plastics Make it Possible, 2018) which is evidence that developing laboratory tested materials has originated from the 19th century. There has been a huge shift in the last few years with awareness around sustainable alternatives, including many startup companies generating their own biomaterials from vegetables, bacteria and organic matter. For instance, Botanical Inks studio based in Bristol UK, are demonstrating a variety of ink techniques on fabric, paper and printing by using flowers and natural dyes from nature. From wrapping up the flowers within the fabric and leaving them to stain, to diluting them in water and using as tie-dyes and ink, there are so many different ways to use them (Babs Behan, 2018).

The quality of packaging does not need to be compromised when opting for sustainable alternatives, according to Ethical Design Company “...It can require some additional problem solving if you want to design something for print and have to find creative ways to utilise the page space to save paper – without compromising the impact and strength of the design”. Curtis Packaging voiced that their clients prefer the imperfections that are a result of material testing and may opt for that alternative deliberately as it is unique. However generally, quality of sustainable materials is now much higher and bright white stocks are available, where “there is no compromise on quality” (Whatley, J. 2021a).

Ultimately for most companies, cost is going to be the deciding factor in making sustainable packaging as it will be currently at the higher end of the pricing scale. This is due to a number of reasons, but mostly a higher price is due to how wholesale printing is not considered an option with green alternatives, as they are less in demand. However, as sustainability is growing in awareness and companies are making environmentally conscious decisions, they are generally understanding that overall it is a valuable compromise to make for the benefit of their business, consumers and the environment.

### **3.2 Graphic Designer Responsibilities**

When considering packaging design, graphic designers and manufacturers will benefit from considering Life Cycle Design (LCD), which is the umbrella terminology for the life cycle stages of a product (Kusz, n.d). This means considering the afterlife and how the package interacts with industry processes. It looks beyond customer facing design such as materials and print used, it also considers the bigger picture such as storage, production and distribution methods. In addition to this, graphic designers need to consider whether they can:

- Make sustainable switches with materials and become dependant on long term, environmentally friendly alternatives that will make a difference. Review the print and packaging process within the business and put systems in place to prevent waste where possible; this could be investing in a recycling station for all employees or ensuring all paper is FSC certified.
- Investigate eco-friendly alternates to ink such as vegetable or soya based inks and water based varnishes. As Curtis Packaging also demonstrated, advise clients about these environmentally friendly alternatives, keep luxury printing finishes to a minimum and reassure the client they can benefit from lower total cost (Whatley, J. 2021a).
- Consider the output and impact when their digitally created designs are printed. Ensure that all margins, bleeds, rulers and crop marks are appropriately placed so that excessive material waste such as inks and paper, is reduced.

From my discussions with graphic design studios and packaging manufacturers, it is a fundamental requirement that the client is offered multiple solutions to becoming more sustainable. By doing this, awareness is being raised surrounding environmentally friendly packaging and processes.

### **3.3 Legislation, Frameworks and Policies**

Although my proposed consultancy Eco-Collective will initially be based in the UK, there are several global frameworks and policies which can influence users to ensure they are actively implementing sustainable practice. Legislation can be an effective long term effective method of implementing sustainable practice and it is important for manufacturers to be aware of such procedures.

For instance, the 'Bottle Bill' is a government led scheme which is already effective in countries such as the USA, Norway, Germany and Lithuania in encouraging consumers to recycle their packaging. Consumers pay a small additional sum as deposit at point of sale, and then when returning the container their deposit is refunded. Scotland is hoping to be the first country to successfully implement this in the UK as of 2022 (BBC News, 2021). Similarly, the UK have introduced the plastic bag charge as one of the first steps towards reversing climate change. When consumers are left with no option but to pay for plastic, they will take their own reusable bags for



products rather than paying for new ones. There is a psychological aspect that comes with the charge of packaging and the problem of waste becomes hard to ignore.

However, there is good news. A Plastic Tax is to be implemented in April 2022 which will apply to plastic manufactured in, or imported into, the UK that does not contain at least 30% recycled plastic. The aim of the government introducing this tax is to persuade businesses to invest in sustainable materials and therefore increase demand (GOV.UK, 2021). Unless companies see large demand from their consumers with sustainable alternatives, or have legal requirements introduced by the government, then it is unlikely sustainability will make significant progress for the time being. This is why it is so crucial that manufacturers and graphic designers are well educated, in order to advise and recommend appropriate action.

To raise awareness and ensure the correct advice and support is distributed within the industry, there are a number of policies available to implement in business practice as follows:

- American Institute of Graphic Arts: The AIGA Design Business and Ethics series gives graphic designers an insight on how to be transparent when creating environmentally friendly design by being wholly responsible and transparent with competitors, clients and consumers.
- Sustainable Green Printing Partnership: The SGP is a collaboration between the entire printing industry to tackle the issue of waste when printing, and showcases a network of certified printers that are operating sustainably for consumers to connect with.
- British Standards Institution: Being qualified to an ISO standard (for example ISO 14001 Environmental Management Systems) as a company demonstrates you are compliant and knowledgeable, whilst also giving leverage over other companies who are not certified. Undertaking training and audits with BSI ensures that your business is complying with the guidelines of each ISO standard and is recognised with a Kitemark application on products.
- Forest Stewardship Council: The FSC promote environmentally responsible management of the world's forests, which in turn ensures that nature is appreciated and valued. Demonstrating conservation and restoration through modern industry practice is a big step towards reversing irresponsible damage and becoming sustainable. The FSC trademark is a powerful sustainability statement used by companies and recognised by consumers worldwide.

# Eco-Collective: Sustainable Community Database

## 4.1 The Connected Customer Journey

Eco-Collective is a web and application based toolkit that will change the customer journey through collaborative working methods. Ensuring that graphic designers work with manufacturers for the duration of the whole project will utilise combined knowledge to generate the best sustainable outcome for clients (figure 5). My designs are in the development stages on this report and are under continual review, so are likely to evolve with industry expert feedback for improvement.

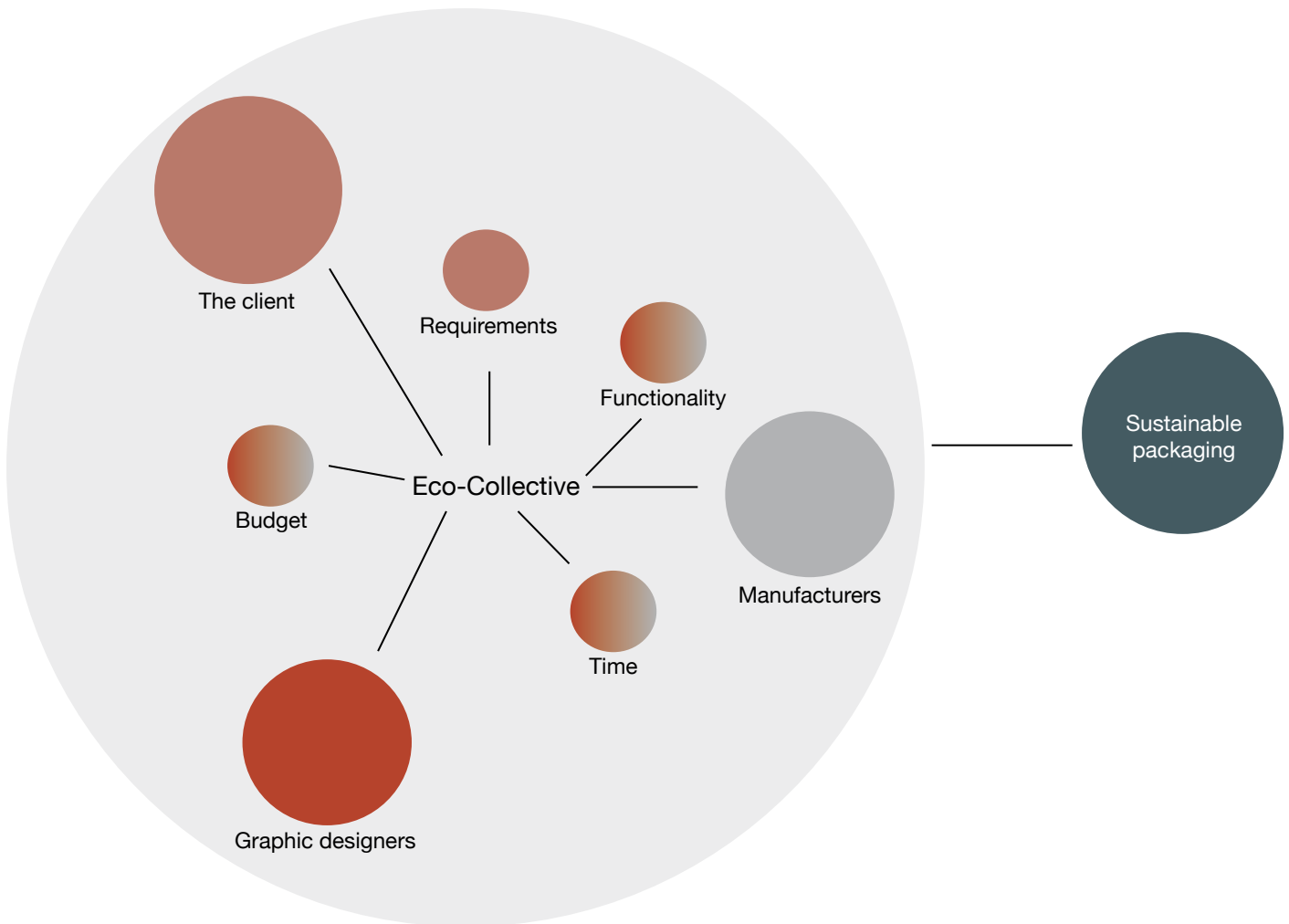


Figure 5: Eco-Collective customer journey encourages manufacturers and graphic designers to have discussions with clients regarding project requirements, packaging functionality, timeframes and budget.

Eco-Collective utilises a 3 phase system to combine expertise from all relevant stakeholders in the project, allowing expectations to be managed with timeframe targets (figure 6).

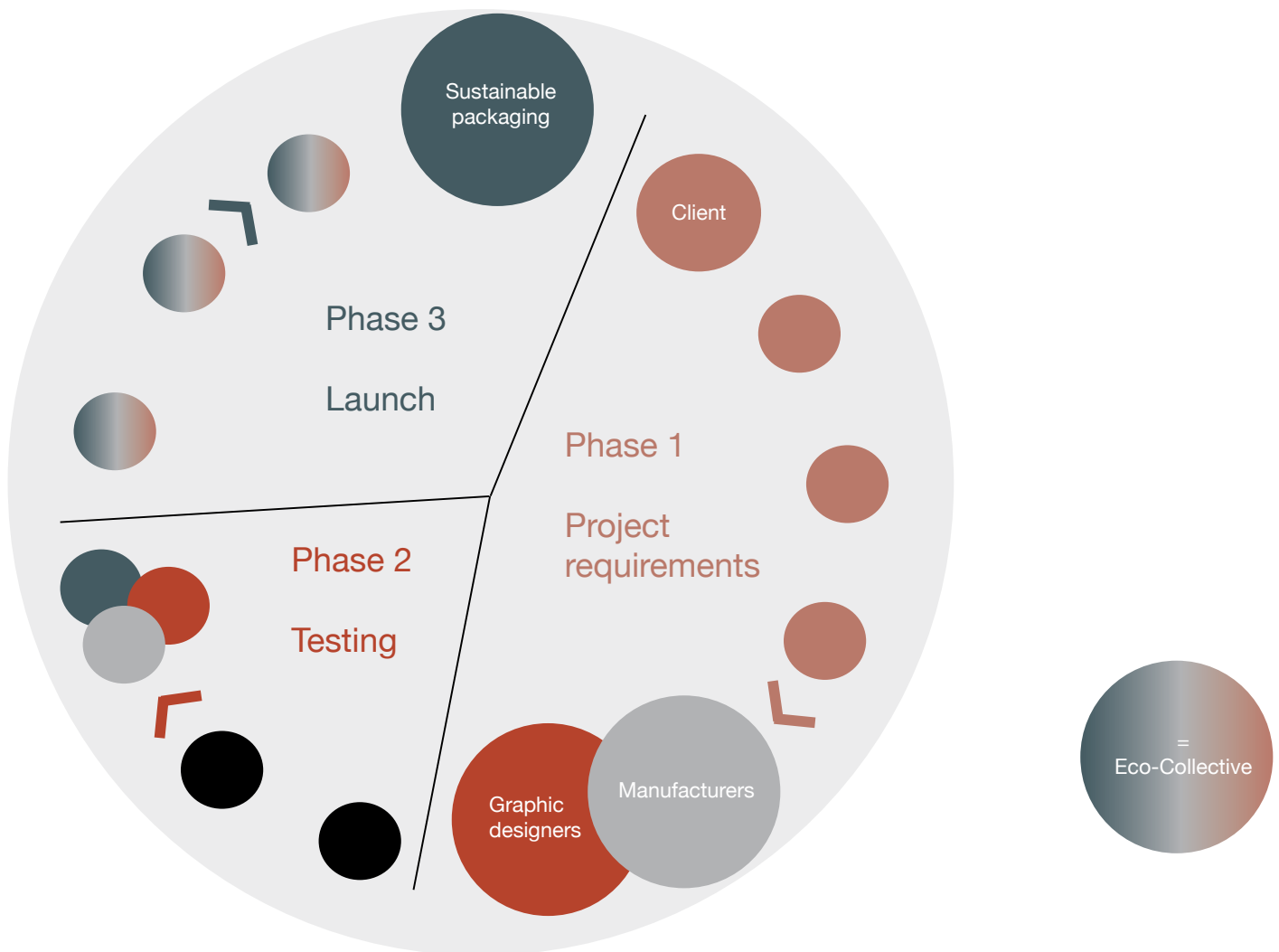


Figure 6: Eco-Collective phases are designed to encourage collaboration with continual review. It is important to ensure the client selects and approves the designs from both manufacturers and graphic designers before the sustainable packaging is produced. Clients will feel valued with this approach and benefit from the Eco-Collective system in that they have been able to have the opportunity to select from a range of options available, which have been specifically tailored for them.

For an explanation for each phase individually, see next page (figure 7).



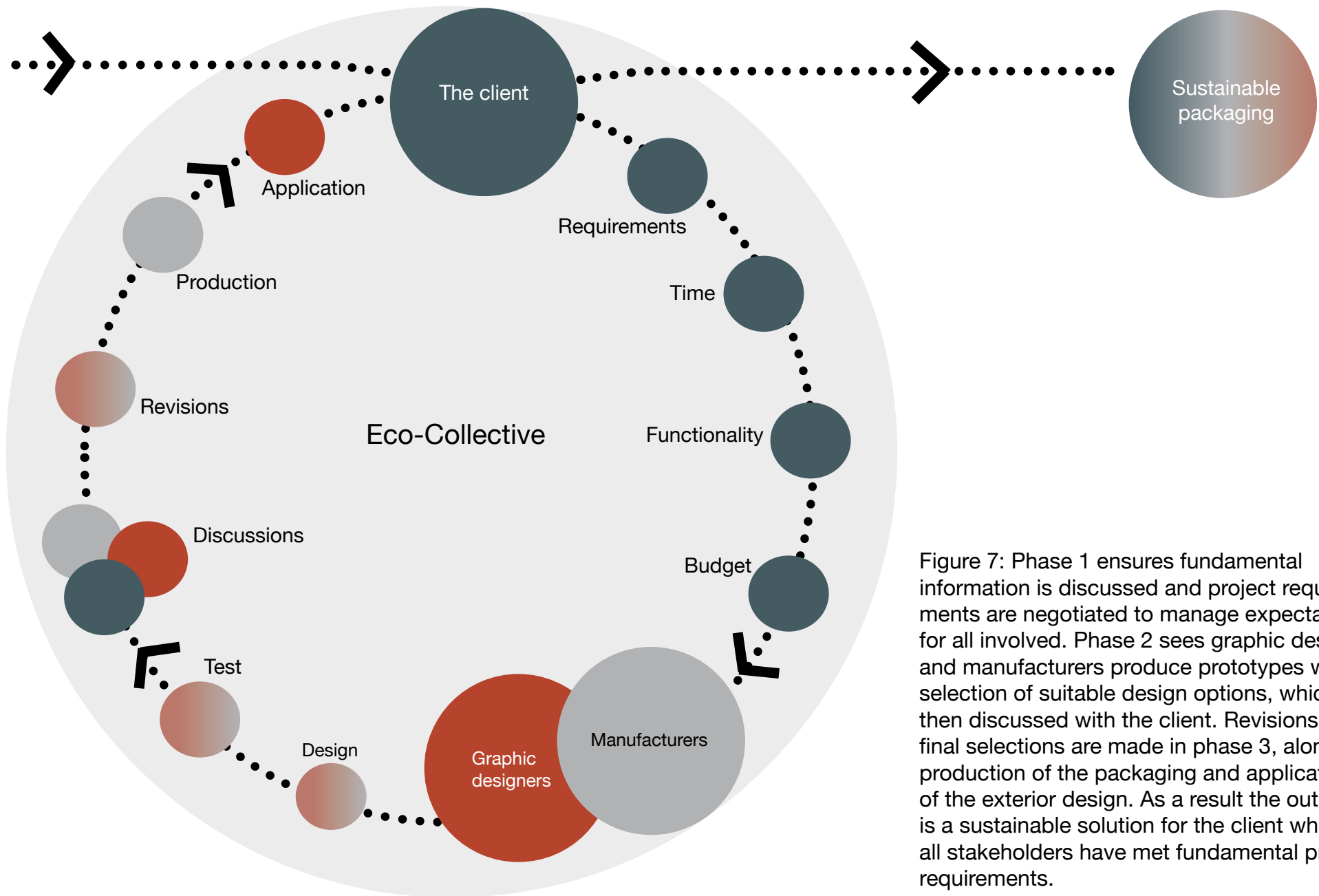


Figure 7: Phase 1 ensures fundamental information is discussed and project requirements are negotiated to manage expectations for all involved. Phase 2 sees graphic designers and manufacturers produce prototypes with a selection of suitable design options, which are then discussed with the client. Revisions and final selections are made in phase 3, along with production of the packaging and application of the exterior design. As a result the output is a sustainable solution for the client where all stakeholders have met fundamental project requirements.

## 4.2 Certification and Collaboration

The Eco-Collective database is a fundamental toolkit which will be the missing jigsaw piece in the sustainability sector for packaging design. To enable mass sustainable packaging to be introduced to consumers so that we are preventing greenwashing and transforming the unlawfulness of branding, simply raising awareness around the issue of wasteful and harmful packaging is not enough. Additionally, in exploring legislation it is clear that unless governments and parliaments impose strict laws on packaging, and consumer demand changes overnight to call out greenwashing, companies do not have the need to alter their methods of production based on consumer trends.

The second fundamental turning point in my research is the realisation that introducing an Eco-Collective trademarked certification scheme to transform the packaging industry, will alter how consumers associate brands with transparency surrounding sustainability. The trademark will call out brands that are deliberately misleading consumers and not applying ethical practice, and will have a domino effect on brands as they will be gaining new competitors in the sustainability market whilst losing customers to truly ethical brands. As a result, brands who are unethical will want to become sustainably certified through Eco-Collective to make their brand more appealing to consumers. This in turn will ensure brands will adapt packaging to meet certifiable requirements via yearly Eco-Collective audits.

## 4.3 Opportunities

The Eco-Collective database is in the function of a low data powered website and application, which provides a transparent catalogue of sustainable information varying from ethical brands, to the application of sustainable strategies within a business. Ensuring that this database is easily accessible and available online in the UK can open up the possibilities that eventually, Eco-Collective could branch out and expand to become a global network.

Perhaps the key success of creating Eco-Collective is that through research I have identified there is nothing else on the market that offers a fully functioning database with the added certification aspect. There are active companies such as the Ellen MacArthur Foundation who are exploring sustainability through circular economy proposals, aiming to “transform every element of our take-make-waste system: how we manage resources, how we make and use products, and what we do with the materials afterwards” (Ellen MacArthur Foundation, n.d.b) yet they are not tackling the issue of how to eradicate greenwashing once and for all. I believe Eco-Collective will be in a strong position in the manufacturing industry by offering collaboration; ensuring manufacturers and graphic designer relationships are interlinked and I feel this is the fundamental first step in transforming the packaging industry through sustainable design.

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