



Alchemy,  
Avatars,

*and*  
Altered  
Authority

Ogilvy

# Welcome *to* Futures 6

Marketing has been crafting and pumping messages out to target audiences for 150 years, but this is changing as we see a fundamental shift to co-creation. The role of every brand and organisation is now to empower fans in the development of content that adds to their shared story. This alchemy between brands and passionate creators is fuelled by technology.

We're seeing brands and organisations rethink how they operate based on a new understanding of their place in the world. It's been right in front of them the whole time, but looking beyond selling products and services is helping them have a real impact on the lives of communities and the health of our planet. It's addictive once they get started, and inspirational for others looking to find a way in.

New creative platforms including the metaverse are providing different ways for people to express themselves, and for brands to interact with them. No longer constrained by physical appearance, avatars mean consumers can be whoever or whatever they like in these new worlds, and fashion brands in particular are leaning in to encourage the glorious possibilities.

In parallel, an altered sense of authority is creating a new role for brands and organisations as governments around the world struggle to get on top of the world's increasingly complex problems. It's encouraging to see brands and organisations stepping up with real integrity.

Please get in touch if you'd like us to present these trends to your teams.

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**BLACK OWNED FRIDAY**  
IMAGE CREDIT:  
GOOGLE SMALL BUSINESS





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THE MORNING AFTER ISLAND

IMAGE CREDIT:  
OGILVY HONDURAS





# Altruism: Trends In *Purpose Marketing*



Early iterations of brand purpose were dominated by single-issue campaigns but leaders in this space are going much deeper. It's about pulling in diverse communities, baking change into operating models, and turning waste into new revenue streams.

THE BREAKAWAY  
IMAGE CREDIT:  
DECATHLON BELGIUM



# Absolute *Inclusion*

Brands and organisations are creating a sense of belonging and inclusion for those traditionally out on the fringe, by inviting diverse audiences to be front and centre of products and experiences.

In a world that celebrates difference, Australian of the Year Dylan Alcott wants kids to embrace their disabilities and be proud of who they are. He says it's up to everyone in society to create spaces where they feel included.

It's about more than accessible schools, workplaces, bars and stadiums. It's about creating an environment in these places where people living with a disability can thrive. They should be able to be the best version of themselves and do what they want.

This is why Dylan founded Get Skilled Access, a training organisation determined to change how governments and businesses interact with people who have accessibility and disability challenges.

Decathlon's 'The Breakaway' encourages audiences to see prisoners as people who deserve a chance to reintegrate into society.

The campaign saw the sports equipment and clothing brand setting up an e-cycling team for prisoners in a maximum-security Belgian prison. Brought to life on Zwift, a virtual world where 3 million cyclists race against each other, it gave prisoners the opportunity to ride with other cycling fans from all over the world.

They were listed as anonymous riders rather than being labelled as outcasts, and Decathlon produced a podcast documenting how this ongoing project has changed their lives. The prisoners even competed against a team of judges, lawyers and prison guards that included Belgium's Minister for Justice, who decided to extend the project to all prisons across the country.

Norway's postal service, Posten, marked the 50th anniversary of decriminalising homosexuality in 'When Harry met Santa'. The film celebrates same-sex love between two older men, making more people feel included at this special time of year. This love story reached more than 1.2 billion people in 150 countries, racking up more than 2.5 million views on YouTube, and winning the attention of media outlets around the world.

Dyslexia has a negative perception, especially in the workplace, and yet some very successful people including Sir Richard Branson, Keira Knightley and Jamie Oliver are living with this learning disorder. So, global charity Made by Dyslexia partnered with Virgin to turn a stigma into a superpower through a subtle language shift.

'Dyslexic Thinking' became a skill that 810 million LinkedIn users could add to their profile, highlighting the positive skills that dyslexic people possess. Dictionary.com added the term to its word list, further helping to shift people's perceptions.

Black Friday is the biggest shopping day of the year in the US, but it's seen by many as a day of mindless spending. Google injected some meaning through its 'Black-Owned Friday' campaign. This included a black-owned business badge and tips on how customers could search for black-owned businesses in their neighbourhood. The campaign celebrated smaller businesses that are often overlooked, helping owners to feel seen and showing the change that supporting them delivers in black communities.



BLACK OWNED FRIDAY

IMAGE CREDIT:  
GOOGLE SMALL BUSINESS

*This trend shows how there are endless opportunities for brands and organisations to effect change by creating a sense of belonging for those who are often excluded, overlooked or outcast.*

Although half of the world's 3 billion gamers are girls and women, they only account for 22 per cent of gaming studio staff. As a result, female characters are often hypersexualised. To highlight this and change how the industry portrays women, community interest company Women in Games hacked into the files of popular game titles and swapped the animation of male and female characters.

The result of this 'Gender Swap'? Batman with hips that don't lie and a bunch of other male heroes as you've never seen them before. More importantly, it sparked much-needed conversation and became the most talked about gaming campaign of the year in France. After being presented on stage at the industry's biggest award show, major studios signed up to stop oversexualisation.

Skin conditions like chronic dry skin, eczema and psoriasis are often misdiagnosed or not treated in the US because medical teams don't have access to imagery showing how they affect black and brown skin. Less than 6 per cent of image-based search results show conditions on skin of colour. Vaseline's 'See My Skin' addressed this problem by creating the world's first skin of colour image database, helping women of colour to feel seen and heard.

Paralympians have changed how people think about disability, but this unwittingly created a new stereotype that they are all superhuman. Channel 4's 'Super. Human' campaign addressed this by collecting two years of daily insights that show what makes these incredible athletes just like everybody else.

## *Need to know*

Find a societal problem and adapt your brand experience to solve it

Sometimes the job is to normalise rather than making people stand out

Go beyond acknowledging minority groups by creating space for them

It also reclaimed negative phrases like 'it's rude to stare' and turned them into bold claims of excellence like 'it's rude not to stare'. During the Olympics, full-page ads in national newspapers cheekily highlighted the supremacy of Paralympians: 'Sub 2hr marathons? We do those sitting down.'

Training routines have traditionally been designed for male physiology, ignoring the fact that half of the world's population has periods. 'NikeSync' is a training program that helps women understand and manage the impact of menstrual cycles on their performance.

Workouts on the Nike Training Club app were tailored for specific days – power and speed in the first 12 days, endurance and strength in days 13-19, mobility and recovery from days 20-28 – allowing women to harness the power of their period. Web content focused on key topics like craving, stress and immunity, with a 'Never Asked Questions' section tackling issues like 'can I swim on my period' or 'can I lose my period from over-exercising?'

There are more than 2 million amputees in China. As the 11th Disabled Games got underway, ecommerce platform TMall partnered with seven footwear brands to create 'The One Shoe Project'. Launched with a video featuring disabled athletes, this campaign gave people the option to buy one shoe at half price.

NIKESYNC  
IMAGE CREDIT:  
R/GA LONDON





# True-Self Brands

ONE HOUSE  
TO SAVE MANY  
IMAGE CREDIT:  
LEO BURNETT AUSTRALIA

## *Need to know*

Some brands have spent years building purpose into their operating model

This gives marketers an opportunity to deliver meaningful change

AB InBev has become the poster child for this altruistic approach to business

We must be somewhere near peak purpose at this point, but we're seeing an interesting shift as the concept of brands doing good matures. Instead of one-off campaigns that address a specific issue, some brands have spent several years moving to a new operating model that is intrinsically purposeful and often altruistic.

When brand purpose and social purpose are aligned, all business functions work together to create impact. Brands that operate with integrity win a place in the hearts and minds of consumers, and are also more likely to attract talented employees who can take their pick when looking for a new job.

French supermarket chain Carrefour is a great example. It won the Cannes Lions Grand Prix in Creative Business Transformation in 2021 with 'Act for Food'. It committed to abandoning pesticides and antibiotics, ensuring product traceability via blockchain, banning controversial substances and doubling the number of products in its vegetarian range. It also funded organic conversions for 2,000 farmers and introduced mandatory video surveillance in its slaughterhouses.

Doing good has been good for business. The supermarket chain saw worldwide sales increase by 3.1 per cent and it became the leader in organic food in France, with its sales of fruit and vegetables rising by 5 per cent, and its stock value growing by 9 per cent.

Multinational drink and brewing company AB InBev was the most recognised brand at this year's Cannes Lions, taking out the prestigious Marketer of the Year award among its haul of 40 awards. This success was built on a five-year creative transformation program that saw the business re-engineered around its core purpose: "We dream big to create a future with more cheers."

Climate change continues to be one of the most important areas of focus at Cannes. Black roofs in Florida can get above 75°C and make living conditions oppressive for apartment residents, but painting these roofs with a special paint reflects up to 85 per cent of sunlight and lowers temperatures by up to 10°C, meaning there's less need to run up air conditioning bills.

Coors Light used this insight to create its 'Chillboards' out-of-home campaign, which nobody could see but everybody could feel good about. The brand used a custom font to cover 96 per cent of roof surfaces and maximise the chill factor, delivering on its refreshment purpose even though nobody would see the ads.

Our oceans are littered with 14 million tons of plastic every year, impacting wildlife and the fishing communities that depend on their health. To help tackle this problem, Corona launched its 'Plastic Fishing Tournament' in markets around the world including Brazil, China, Israel, Mexico and South Africa. This saw fisherman paid for the weight of plastic they pulled from the sea. The brand also connected these fishermen with recycling companies, meaning they can now earn a secondary income all year round.

Hundreds of thousands of Australian homes are destroyed or damaged by extreme weather every year. Suncorp's 'One House To Save Many' is a home that's been designed and scientifically tested and built to withstand floods, cyclones and bushfires. The campaign saw resilience experts brought together to create ground-breaking features including mesh screens to protect against fire and debris, water diverting retaining walls, and air pressure release systems that prevent cyclone damage. Learnings were made available to the public and presented to government institutions as well as major building companies.

This two-year project was focused on moving the insurance conversation away from recovery in favour of resilience, generating industry conversation about strengthening

*This trend shows how building purpose into operating models is helping brands and organisations have meaningful and sustainable impact on important societal issues.*



homes and building codes. The Insurance Council of Australia aims to embed resilience into the National Construction Code by 2025, while the Federal Government has announced a \$600 million resilience fund for disaster preparation and mitigation.

Full brand integrity means going beyond your direct impact on the environment and communities to understand the role of your supply chain. For Budweiser, this meant helping any venue that sells its beer convert to 100 per cent renewable energy. 'The Energy Collective' campaign prevented 81,000 tons of carbon emissions, equivalent to taking 675,000 cars off the road.



CORONA FISHING  
IMAGE CREDIT:  
WE BELIEVERS



*“We dream big  
to create a future  
with more cheers.”*

AB InBev’s purpose helped it  
win 40 Cannes Lions in 2022  
including Marketer of the Year



AB INBEV  
IMAGE CREDIT:  
AB INBEV



# Trash *To Treasure*



**PINATEX**  
IMAGE CREDIT:  
DOLE X ANANAS ANAM

*This trend shows how innovative uses of production waste, labelling and packaging is tackling societal issues, improving brand perception and creating significant new revenue streams.*

## *Need to know*

Brands are finding innovative ways of putting waste to good use

This requires cross-functional input from many areas of the business

They're tackling global issues like climate change, hunger and public health

Brands are rethinking production models to minimise waste, maximise sustainability and develop new revenue streams. This is based on radical collaboration between a wide range of teams from supply chain, procurement and finance through to innovation, product development, marketing and creative.

The circular economy was prominent at Cannes this year, with brands finding purpose for what was previously considered waste. Fruit and vegetable producer Dole scooped six Lions, including the Grand Prix in Creative Business Transformation, after partnering with Ananas Anam to produce Piñatex, a vegan, cruelty-free and sustainable leather alternative made from the fibre of pineapple leaves that were previously left to rot or burned.

Saving 825 tons of leaves from the flames has prevented 264 tons of carbon from being released into the atmosphere each year. No hazardous chemicals are used in production, and residual leaf biomass is used as a natural fertiliser or biofuel. More than 200 brands in 80 countries are now using Piñatex to become more sustainable. These include Hugo Boss, H&M and Nike. It also provides a valuable new income stream for pineapple farmers.

In a similar project, AB InBev spin-off EverGrain is reusing barley waste left over from the beer-making process to produce sustainable, plant-based protein products<sup>2</sup>. One of these products is used for plant-based barley milk, while the other is a flour used to make pasta and baked goods including bread, pasta and pizza. Barley has a fairly neutral taste and is 95 per cent soluble, which means it doesn't require heavy flavouring to make it palatable. It can be added to drinks without changing their appearance or texture.

This innovation has great potential because the beer industry creates more than 9 million metric tons of barley waste every year. Now that waste can be used to help solve global food

**BARLEY MILK**  
IMAGE CREDIT:  
AB INBEV X EVERGRAIN



challenges. This project is one of the reasons why AB InBev made its debut on Fast Company's list of the World's 50 Most Innovative Companies. Other initiatives included local crop sourcing, circular packaging and transitioning small businesses into the digital economy.

IKEA used a much less glamorous collection to highlight a brand problem and encourage more sustainable behaviour within its customer base. The problem was that people see its furniture as disposable and are quick to throw it away, so the retailer spent nine days collecting unloved items before restoring them and reselling as 'The Trash Collection'.

The brand produced a brutally honest documentary about the campaign, and encouraged customers to order spare parts or sell unwanted furniture back to IKEA so that it could be given a new life. The amount of furniture sold back doubled after the campaign, spare part sales were up 20 per cent, and the brand's sustainability credentials also received a boost.

Cats love fish, so it's bad news for them that the coral reefs relied on by 25 per cent of all marine life are moving towards extinction faster than our rainforests. Cat food maker Sheba developed a reef restoration technique called Reef Star, showing the brand's commitment to sustainable fishing. It grew a new reef on a field of rubble destroyed by reef bombing, writing the word 'HOPE' in giant, living coral letters.

'Hope Reef' was large enough to be seen on Google Maps and could be explored underwater using Google Street View. The reef is thriving with 70 per cent coral coverage and a 300 per cent increase in fish numbers. More than a million people have explored Hope Reef on Google Maps, with Reef Stars recently announced in Australia, the Maldives, Seychelles, Mexico, and the US Virgin Islands.

Hundreds of millions of people live in poverty because of low wages paid by the fashion industry and most of them are

young women. The industry is also responsible for 1.2 billion tons of carbon emissions every year, more than the combined total of international flights and maritime shipping.

Shoemaker Nisolo highlighted the lack of visibility in the fashion industry with its 'Sustainability Facts Label'. Instead of just showing where a product was made and what materials were used, it wanted to show the impact on people and our planet. This includes whether the workers who made a pair of shoes earn a living wage and work in good conditions, and the product's carbon footprint.

Trash can also be turned into a cure. The World Health Organisation estimates there were more than 400,000 cases of dengue fever in India during 2021, with infection rates increasing 30-fold in the past 50 years. Based on the insight that garbage collection points are breeding grounds for mosquitoes, pest control brand Maxx Flash launched 'The Killer Pack' – packaging the coils that people burn inside their homes to repel mosquitoes in a biodegradable box that kill the insect larvae in garbage dumps.

At Semi Permanent, architect Paul Cournet spoke of his Datapolis research project with architecture students at TU Delft. Datapolis is all about considering the physical and spatial aspects of data and the cloud, making the everyday virtual experience of a connected world more tangible. One concept emerging from this project was 'data bathing' – using the considerable heat energy generated by enterprise cloud servers to heat pools and spas, or to function as building heating or provide an energy source for greenhouse gardens in urban areas. This transforms the virtual world of data into a very real physical experience, and asks interesting questions about engaging with our data and privacy. This idea will be explored more fully in Cournet and Bensi's forthcoming book *Datapolis*, which will be published in November.



# Authors: *A New Era Of Co-Creation*

The branding rulebook has been ripped up and thrown out of the window. A new generation of creators expects to be paid for their work, and brands are waking up to the value of extreme fandom.

THE FOAMY HAIRCUT  
IMAGE CREDIT:  
AFRICA DDB, SÃO PAULO





# Consumer *Creators*

Anyone with a phone is now a content creator thanks to improved cameras, processors and mobile networks. Social apps like Instagram and TikTok have made it easy to make photos and videos look good, while free distribution and granular search have enabled everyday users to find an audience for even the most niche content<sup>5</sup>.

Yet the only payment most creators receive is the attention of other users in the form of likes and shares. The social networks have built multibillion-dollar advertising businesses around this endless supply of free content serving every imaginable audience group.

But a growing number of users have woken up to the fact that their content is worthy of a fee, with platforms providing ways for these Consumer Creators to generate value from their output. These include paid newsletter services like Substack and streaming services like Twitch, where viewers pay to watch experts play games.

**BRETMAN ROCK**  
IMAGE CREDIT:  
ERIK MESSORI



The balance of power in these arrangements is starting to shift towards Consumer Creators who have spent years building large and highly engaged audiences, with Substack offering advances to writers it expects to be popular and Twitch reportedly paying higher percentages to its top streamers.

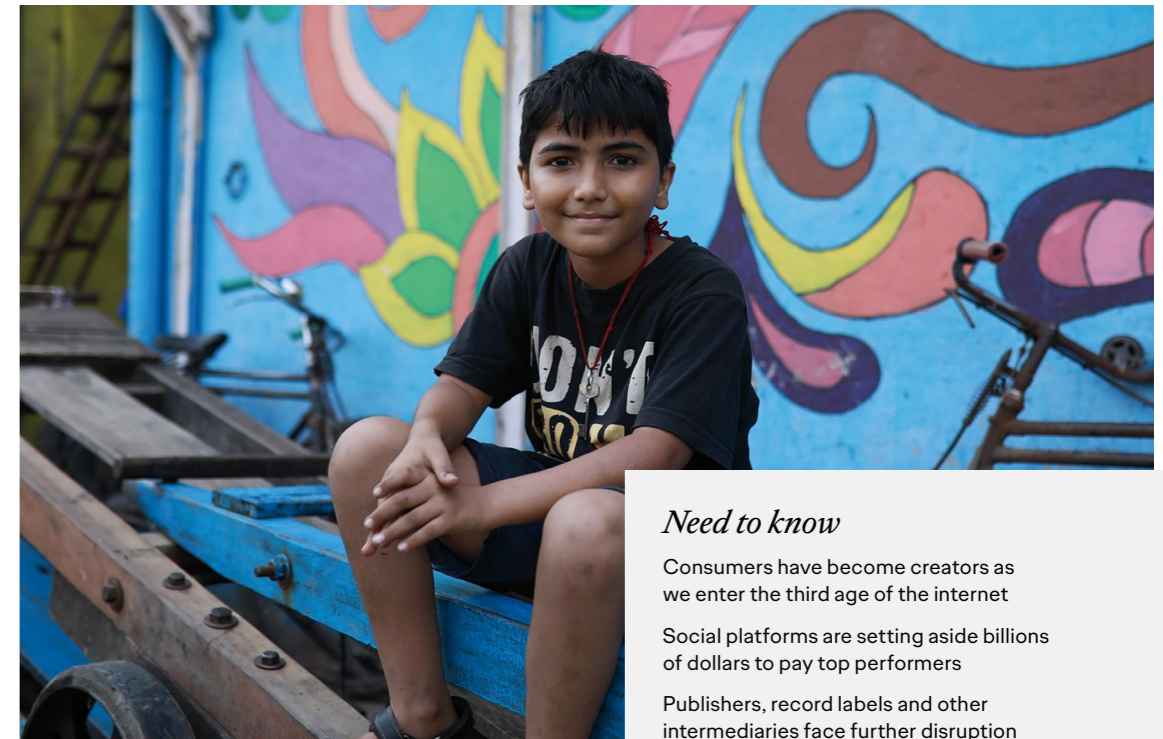
YouTube, which has long shared ad revenue with regular creators, is planning new features including paid 'applause'. With the number of channels joining its paid 'partner program' more than doubling in 2020, it has paid more than \$US30 billion to paid Consumer Creators during a three-year period. This is much higher than other social platforms.

TikTok plans to pay out more than \$US2 billion over three years from a 'creator fund' it launched last year. Snapchat says its Spotlight sharing feature is rewarding the creators of its most popular clips with a pool of \$US1 million a day. Apple recently announced that podcasters can charge subscription fees, taking a 30 per cent cut for the first year and 15 per cent in subsequent years. Key market rival Spotify responded within days, allowing its creators to keep the revenue this year but planning a 5 per cent fee in 2023.

This growing trend is forcing platforms that previously paid little or nothing to start rethinking their relationship with creators. The alternative is to become a promotional channel for content that is being monetised elsewhere. Paid subscriptions and tips are widely available on Facebook, which has also tested a newsletter platform and is paying gamers to join its platform.

Membership platform Patreon enables creators to manage personal, direct audience engagement, supporting their work through fan payments<sup>4</sup>. It's easy to make connections through the platform, which has more than a million active donors and 50,000 creators. There's also an opportunity for brands to find influencers with large numbers of loyal and engaged supporters. These creators include Instagram photographers, YouTube comedians and Snapchat artists, who use Patreon to offer tiered access to their work and exclusive content in return for payment.

**CHATPAT**  
IMAGE CREDIT:  
FCB INDIA LLP ADVERTISING  
LTD + KINNECT



*This trend shows how the third age of the internet will see more consumers finding ways to cut out the middleman and get paid for their creative contributions.*

Although platforms are enabling creator payments, the reality is that a few get rich while most earn very little. Spotify has said it wants a million creative artists on its platform to be able to live off their art, but only 0.2 per cent of its musicians earn \$US50,000 a year in royalties and 97 per cent make less than \$US1,000 a year. Patreon's top earner makes \$US2 million a year but 98 per cent earn less than the US minimum wage. A million views on YouTube would only generate about \$US2,000 in ad revenue, or about \$US600 for amateur contributions to Pornhub. Subscription and other forms of monetisation come with the promise of more significant earnings.

High-profile social media influencer Bretman Rock accepted a 'real' job during a Cannes Lion panel discussion, with Logitech CMO Najoh Tita-Reid announcing his appointment as the brand's Creator Director<sup>6</sup>. The role will see Rock supporting a network of other influencers. In an interview with *Page Six*, Rock said his priority would be convincing "more queer and brown kids" into the industry.

This trend is also giving rise to some unlikely stars. SOS Children's Villages India supports more than 45,000 homeless kids despite having a limited budget. One of those kids, 10-year-old Chatpat, set out to change all that by recreating iconic ads with his mates and then asking the brands to pay for the content. His efforts attracted much love on social media and generated more than \$300,000 in brand donations.

## *Need to know*

Consumers have become creators as we enter the third age of the internet

Social platforms are setting aside billions of dollars to pay top performers

Publishers, record labels and other intermediaries face further disruption

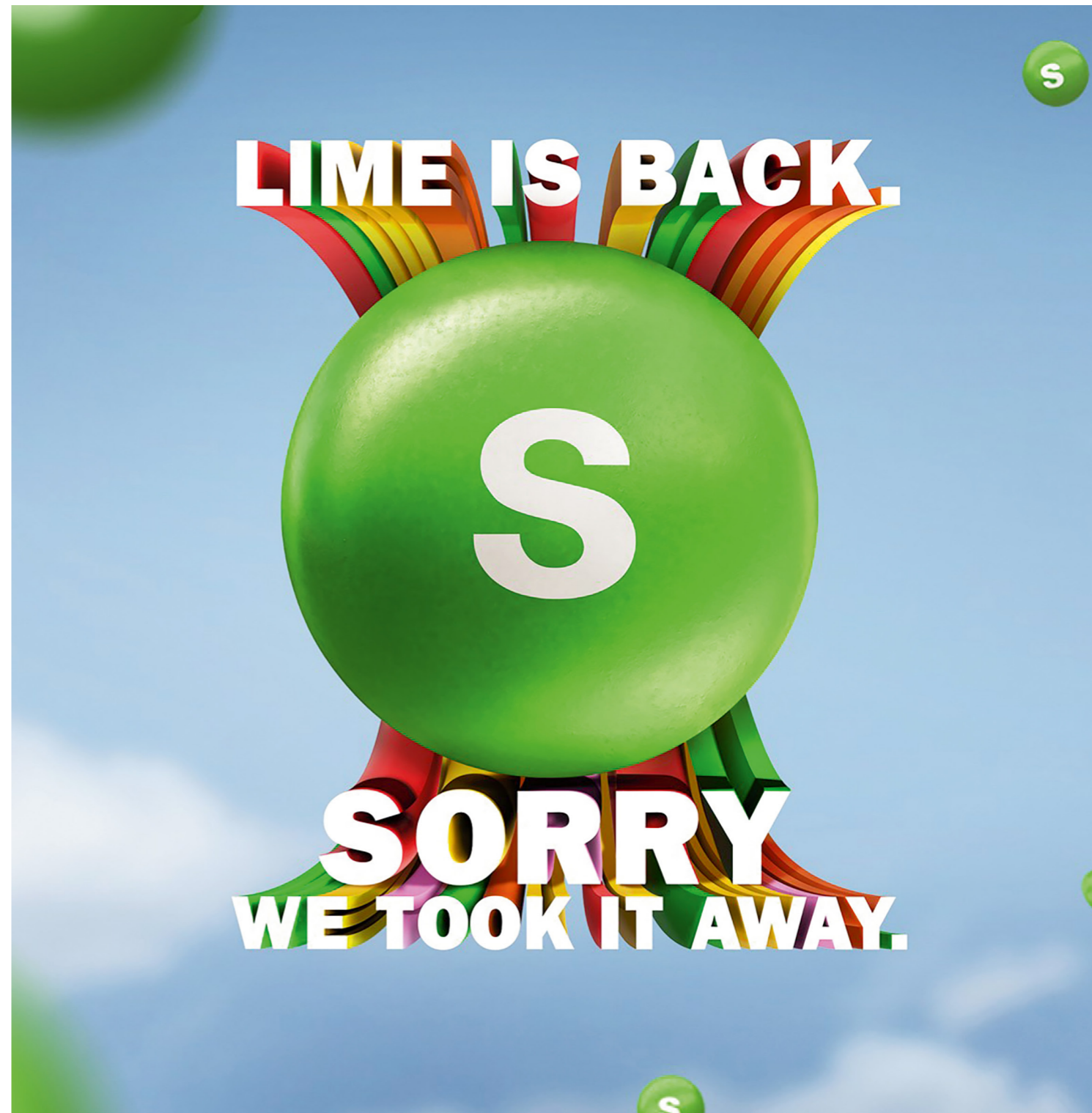
As opportunities to earn a living from online content increase, the outlook worsens for publishers, record labels and other companies acting as intermediaries between creators and audiences. High-profile journalists have found that Substack subscribers pay much better than editorial mastheads, and they also have much more freedom to choose what they write about.

Record labels have traditionally been responsible for generating the buzz that creates a hit record, but most of the 60,000 songs uploaded to Spotify every day are from would-be stars using online services to manage recording, distribution, merchandise and financing.

*“The day they replaced the lime skittles with green apple will continue to be the worst day of my life.”*

Just one of more than 130,000 complaints that convinced Skittles to ‘Apologise the Rainbow’.

SKITTLES APOLOGISE  
THE RAINBOW  
IMAGE CREDIT:  
DDB CHICAGO





# Extreme Fandom

*This trend shows how social media has broken down the walls between brands and their most dedicated fans, and the positive results that come from listening and letting them in.*

Passionate celebrity obsession has been around for decades, but where this sort of behaviour was once regarded as a little deranged, The New York Times says it's now a mainstream phenomenon<sup>6</sup>. Psychologists even have a name for it – celebrity worship syndrome. Where fans once had a distant sense of awe in proximity to their idols, social media has broken down those barriers and created a false sense of personal connection. Flaming and gushing that was once restricted to online worlds is creeping into real life.

The increasingly transactional nature of relationships between stars and their audiences has also created a sense among these fans that they own a piece of these celebrities. Stars earn lucrative contracts from the attention they receive and fans are demanding a piece of the action. Celebrities may be the influencers, but fans increasingly want this to be a two-way street where they influence those they worship. At its most extreme, it has the feeling of political activism, even though our expectations of elected officials are built on much more solid foundations of accountability.

McDonald's tapped into fandom with its 'Famous Orders'. Based on the insight that the brand had become cultural wallpaper – everyone knew it but there was a lack of emotional connection – this campaign set out to understand behavioural quirks and trigger nostalgic feelings among customers.

Local research unearthed personal stories and brand connections that could be amplified nationally and internationally. It showed that everyone has things they like to add or remove when ordering McDonald's, and became a platform to engage celebrity fans around their personal preferences. This was extended across markets to tap into different demographics and audience groups.

## Need to know

Your biggest fans want to be part of the story

Embrace their passion and let them run with it

Reward them and show your love of their efforts

The Chainsmokers used non-fungible tokens (NFTs) to give 1 per cent of royalties from their latest album – *So Far So Good* – to fans. The DJ duo minted 5,000 limited digital assets, with the VIP fans who get them also gaining access to exclusive content and other benefits through a private Discord channel. While the primary motivation was to drive deeper connections with their biggest fans, the team of 14 songwriters who worked on the album also stand to benefit, with secondary fees from any resale of these NFTs going to them.

Bella Hadid has also ventured into the virtual world of NFTs to engage with her fans, launching a range of more than 11,000 tokens made by 10 different creatives from 3D scans of her body. Half a million people joined the waitlist to get one. There are also loose plans for the super fans buying one of these NFTs to be given access to online and in-person meet and greets.

Even animated characters are generating Extreme Fandom. When the latest instalment of the Despicable Me franchise – *Minions: Rise of Gru* – hit the cinemas, TikTok went wild with armies of boys getting suited and booted before heading to their local theatre. Nobody is sure what sparked this #GentleMinions trend, but it's most interesting as an example of social media encouraging people to go out into the real world and have fun.

When beer brands were banned from sponsoring Brazilian soccer teams, it broke a connection between Brahma and fans that goes back to 1958. So it partnered with Sao Paulo FC's Reinaldo – a player with 2.3 million Twitter followers – to create 'The Foamy Haircut'. This represented the creaminess of its beer, white on the top with gold underneath.

This started a trend with other players, commentators and fans that took the brand to places it could never have reached

through shirt sponsorship deals. When Chelsea defeated Villarreal to win the European Super Cup, soccer and beer fans around the world saw Brazilian midfielder Jorginho score a penalty while sporting his own foamy haircut.

When TikToker Carly Joy gave her fans a tutorial on how to 'Bless Your F#@%ing Cooch' using EOS shave cream, the internet pretty much lost its collective mind. EOS was inundated with requests asking where to get this product and responded quickly by repackaging the range as 'Cooch Blessings Cream', with instructions directly quoting her viral video. This created a conversation about shaving and insatiable demand for EOS, with CMO Soyoung Kang saying its business doubled in a year.

Extreme fans are also quick to let a brand know when it gets something wrong. Oh, and they hold grudges for a very long time. Skittles found this out when changing the flavour of green sweets in its packets from lime to green apple, receiving more than 130,000 online complaints over nine long years that eventually convinced it to 'Apologise the Rainbow'.

The campaign started with a 35-minute apology streamed live on Twitch, with 136,000 fans tuning in to watch. The brand's apologies kept coming on Twitter, on a billboard in New York's Times Square, and in a post that covered every single complaint and would take more than 10 hours to read. Then it sent everyone free Skittles, with lime reinstated as the green flavour. This left a sour taste in mouths around the world, but in a good way and sales jumped more than 20 per cent.

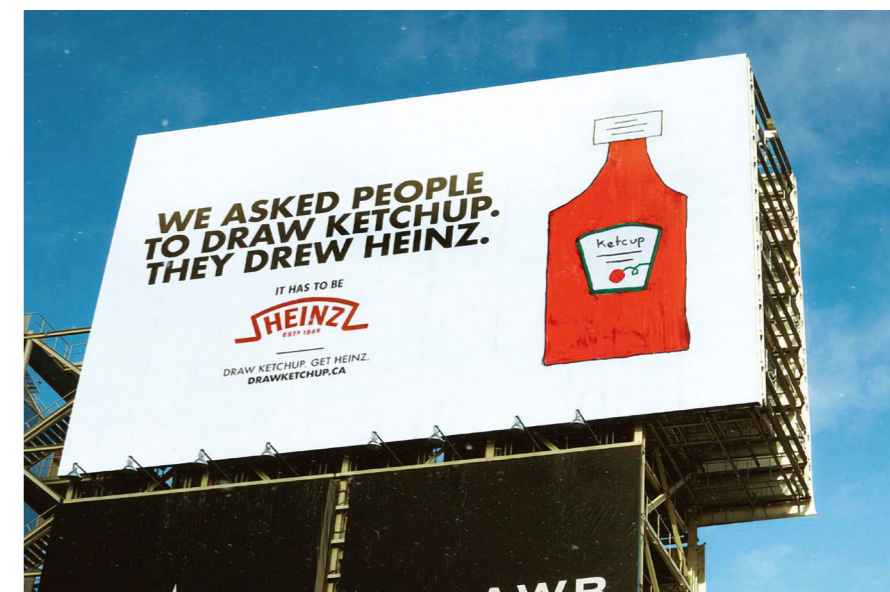
Fandom can also be subconscious as demonstrated by a Heinz campaign. When it anonymously asked consumers in markets around the world to 'Draw Ketchup', they overwhelmingly drew pictures of its signature sauce bottle. Except one guy who drew mustard. Awkward.

FAMOUS ORDER

IMAGE CREDIT:  
MCDONALD'S

DRAW KETCHUP

IMAGE CREDIT:  
RETHINK CANADA





# Avatars: *Adventures* In *Identity*



The very nature of what it means to be human is up for grabs as we move more fully into digital worlds while robots become more common in ours. The opportunities here range from celebrating self-expression to supporting the most vulnerable groups in society.

BALENCIAGA  
FORTNITE  
IMAGE CREDIT:  
FORTNITE X BALENCIAGA



# The Me *In Metaverse*

Definitions of what the metaverse is (or isn't) are still pretty loose, but the pioneers shaping these virtual worlds are all agreed that this is a space of infinite possibility. Venture capitalist and writer Matthew Ball has written a book – *The Metaverse And How It Will Revolutionise Everything* – which is an expansion of a nine-part primer covering a wide range of related topics from content and payment services to evolving user and business behaviours.

In an interview with *The Washington Post*, he says: “[The metaverse] is an ecosystem. And that means that everyone has agency shaping this future, not just in which companies we patronise directly, but the millions of entrepreneurs and developers upon which all of those later products depend. And it's really easy to forget that. We often distil or characterise these enormous technological transformations around a single product – Facebook, or the iPhone – and fail to recognise how many other things, creations, contributions, people, support them.”



NIKE  
IMAGE CREDIT:  
R/GA LONDON

Don Allen III is an extended reality (XR) creator. He told attendees at this year's Cannes Festival that metaverse virtual worlds have changed identity from binary to a fluid gradient. Where people could previously be themselves in the real world or a character online, now they can endlessly change appearance from one moment to the next. It's a safe space to be as outlandishly expressive as you like.

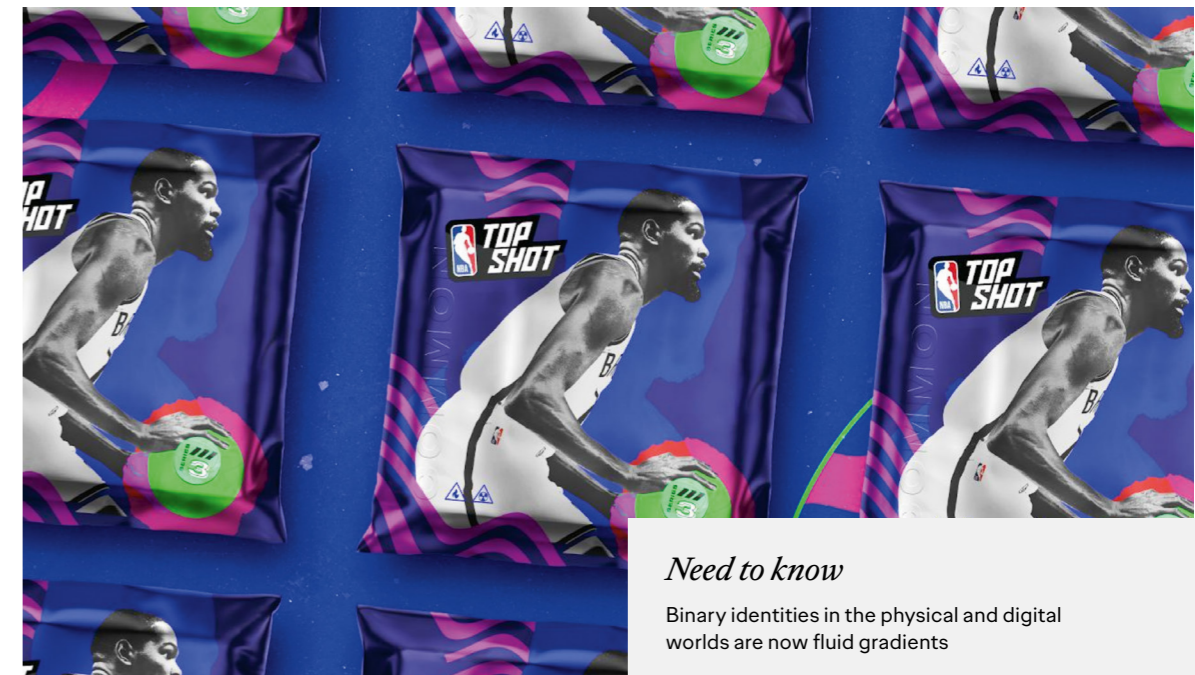
The opportunity for brands lies in helping them lean into these experiences. Fashion and graphic designer Jeff Staple says anything that developers can imagine can be brought to life. When communities make requests, brands can respond to their needs. Everything is much faster and less perfect in the metaverse because faults can be changed as soon as they're spotted with no need for expensive product recalls. New items can quickly be added in response to community feedback. He expects these communities will increasingly take control as the concept matures.

The fluid nature of self-expression in these metaverse virtual worlds has huge appeal for Gen Z because they are no longer boxed into a single identity by their physical characteristics. They are reimagining the future through their own worldview, realising that how things have been done in the past does not have to shape their experiences.

Momentum research suggests that the biggest attraction of the metaverse is that it's not like real life. Most of those surveyed (85 per cent) appreciated the ability to create a new online identity, found it to be much more inclusive than the real world (80 per cent), and said others liked them for who they are rather than what they look like (79 per cent)<sup>8</sup>.

Sporting brands were early entrants into the metaverse, which is hardly surprising given their deep ties to gaming. Verizon's Super Bowl experience in Fortnite attracted a crowd of 40 million people, but the NBA has made the most significant progress in using these spaces to connect with its fans. NFTs of Top Shots capturing famous moments in basketball history are trading virtual hands for thousands of dollars, with players getting in on the creative action as a secondary source of income<sup>5</sup>.

NBA  
IMAGE CREDIT:  
DAPPER LABS



## *Need to know*

Binary identities in the physical and digital worlds are now fluid gradients

Brands can listen to communities and quickly give them what they want

Those communities will eventually take control of the worlds being created

*This trend shows how the metaverse is breaking down our concepts of identity, providing individuals, communities and brands with endless possibilities to explore self-expression and be more inclusive.*

Luxury fashion brands have also been quick to jump in and are leading the way when it comes to experimenting with self-expression in these worlds. They're pulling these experiences through into the real world, with Balenciaga opening a digital store selling player skins inside Fortnite while selling t-shirts and sweaters promoting the collaboration in its physical stores.

In *Luxury 3.0 – a HypeBeast* report presented at Cannes this year – the communities surrounding a brand are portrayed as active stakeholders who place more value on stories than products. It's about knowledge rather than possession, community over crowds, and participation over observation.

But the money they are spending is very real – a virtual Gucci bag has sold for more than \$US4,000<sup>10</sup>, which is more than the price of the physical version, and pairs of Nike 'cryptokicks' are available for more than \$US2,000. Tommy Hilf is livestreaming a 'phygital' show at New York Fashion Week. The brand's Autumn 2022 show is on 11 September at the Skyline Drive-In in Brooklyn, but will also be livestreamed on Roblox with avatars walking through the platform's virtual New York City in the collection<sup>11</sup>.

Fluid virtual identity does have practical challenges. One of these is that the accessories bought for an avatar in one metaverse virtual world do not exist in another. Under Armour tackled this with its 'meta sneaker' by getting four of these worlds to work together so that its fans could wear the same pair of kicks in Decentraland, Gala Games, RKL, and The Sandbox. The shoes sold out almost immediately and raised \$US1 million for charity in 10 minutes.

Brands are also looking for ways to create more inclusive experiences in virtual worlds. Peruvian brewer Pilsen Callao, which calls itself 'the friendship beer', is making online gaming more inclusive for deaf gamers who miss out on multiplayer conversations because they can't hear voice commands. AI bots were trained to translate real-time conversations on Discord into gamer sign language via 'e-nterpreter' avatars.

Although escapism lies at the heart of the metaverse, The Entourage sent an important societal message by creating Will, its first homeless person<sup>12</sup>. Instead of investing in virtual reality, he points out that it would be more productive to address the predicament faced by the many people in our cities with nowhere to call home.

Art also has a role to play in helping us to explore new technologies. Loren Kronemyer's *Cryptic Female Choice*, which featured at this year's Dark Mofo, saw the artist experimenting with the concepts of value and mortality by minting one of her ova as an NFT. A physical copy of the contract was on display at the festival, confirming that the asset will remain stored 'in-vivo' by the artist until purchase<sup>9</sup>.



# *A virtual Gucci bag* sold for more than the real version

The price on Roblox was  
more than \$US4,000



GUCCI BAG  
IMAGE CREDIT:  
GUCCI



# Klara And *The Sun*

## Need to know

Ageing populations are increasing the need and demand for service robots

Practical applications include lifting, medicinal reminders and limiting viral spread

But there are also emotional benefits as robots establish personal relationships

We've named this trend after the novel from Nobel Laureate, *Kazuo Ishiguro*<sup>13</sup>. It's a dystopian story set in a futuristic America, where children from wealthy families are genetically altered in the hope of securing a place at a prestigious university. It's told through the eyes of a solar-powered android called Klara, who is bought as an 'artificial friend' by the mother of a sick teenager, exploring perceptions of love through their relationship.

Many societal themes are explored in the book, such as the ability to genetically alter your kids, and robots moving out of factories to become carers and even companions. It is this latter idea which we explore in this trend, with robots set to transform not only the world of care and health, but perhaps the very essence of what it means to be human.

We already have about a billion people over the age of 60, with the UN projecting this number will reach 2.1 billion by 2050 and 3.1 billion by the end of the century. These people will also live longer. Global life expectancy across the world hit 60 in 2018 – a feat the United Nations calls one of the most significant social transformations of the 21st century – but it is creating huge challenges for many nations, placing huge pressure on health systems and care resources.

Ageing creates demand for robots. China is now the world's largest robot maker, producing 212,000 industrial robots in 2020. Between 2015 and 2040, according to the UN, China's working-age population will fall by 124 million, or more than 13 per cent. And as well as machines being needed to do the work of dwindling young labour resources, retirees are also creating demand for robots that help with care and provide companionship<sup>14</sup>.

Sydney-based startup ikkiworks has developed a robot that supports the care of seriously ill children at home rather than in hospital<sup>15</sup>. It alerts parents when medication needs to be taken, or if there's a significant change in the child's temperature. Medical teams are able to monitor the data remotely.

But ikki's real power lies in its ability to interact with children and provide a soothing presence. It talks back to children in its own language, and parents can record songs or stories for it to play back. The robot's head lights up, which children can blow out like a candle to help calm their breathing.

As the world's leading electronics companies explore robot technology, Samsung has leant into healthcare applications. The Korean giant has offered a glimpse of a couple of bots in this space – Bot Care and Bot Air.

Bot Care is a healthcare assistant designed to help users take their medication, monitor vital signs like heart rate, and detect incidents like falls so that it can call for help if needed<sup>17</sup>. Bot Air will monitor and purify air quality, cleaning around the home to help meet its objectives.

Romeo is a person-sized robot designed to help and assist the elderly as their independence declines and they lose the ability to look after themselves. Romeo can open doors, climb stairs and reach for objects while going about its care duties. The idea is to allow the elderly to be able to stay in their own homes for longer.

Wearable robots are an alternative to this. These can be battery-powered and computer-operated, incorporating motors and hydraulics, or they can be simple, more passive designs that use springs and dampers.

The University of Texas Health Science Centre at Houston (UTHealth) and the City University of New York, City College (CCNY) have developed wearable robotics that can keep elderly people on their feet longer. The Central Advanced Research and Engineering Institute at Hyundai Motor Company has created a new mobility device with a wide range of speeds for a variety of people, including the elderly and the disabled. SuitX is an exoskeleton that supports, covers and protects its user, giving greater levels of strength and endurance<sup>16</sup>.

Sony's Aibo robot is being used to help entertain and provide companionship for the elderly. MySpoon is a robot for those who cannot feed themselves and Panasonic's Resyone is a robotic bed that transforms itself into a wheelchair.

Paro has been specifically designed as a companion for the elderly, improving quality of life by giving them a purpose in caring for it. It is being used to help elderly and dementia patients in London, Sydney and Japan. Lovot is a cute, cuddly robot designed to form a connection. People are hooked the moment they look into those sweet puppy-dog eyes.

Sometimes these robots take non-conventional forms. Dr Spot is a collaboration between MIT and Boston Dynamics, which sees a dog-like robot taking vital signs at US hospitals to help stop the spread of COVID-19. In a study, 90 per cent of patients said they would be willing to interact with more robots.

SoftBank Robotics has a humanoid robot called Pepper that has healthcare applications. It offers simple exercise instructions and can share medical results with health professionals. During the COVID-19 pandemic, it was deployed in hospitals to detect if people were wearing the right masks, improving awareness of social distancing among patients and staff.

Grace, a healthcare assistant developed by Hong Kong's Hanson Robotics, is designed to comfort the elderly and people isolated by the pandemic. She has a thermal camera to take temperatures, uses artificial intelligence to form a diagnosis, and communicates with medical staff or patients in English, Mandarin or Cantonese. Her primary goal is to reduce the burden on frontline medical staff.

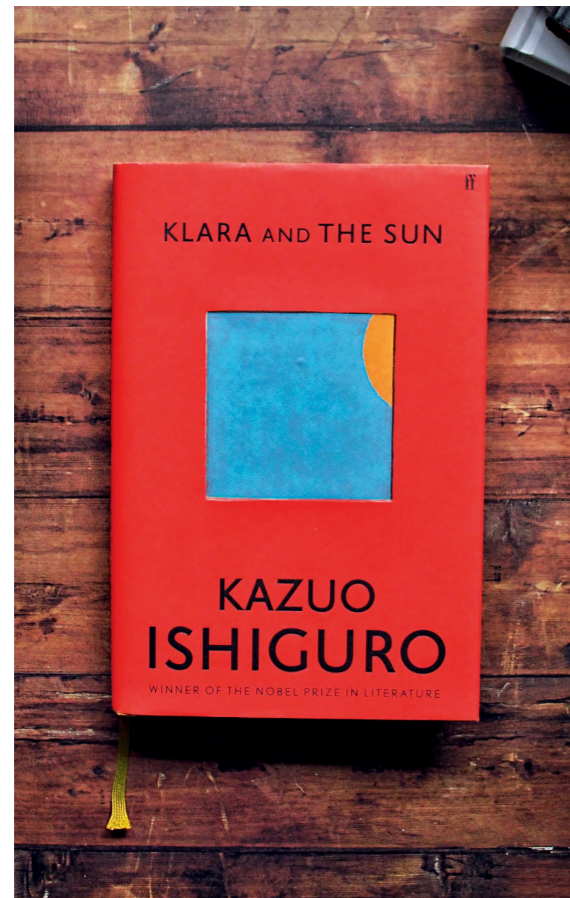
The American Society of Mechanical Engineers reports that the Smart Field Hospital located at the pandemic's epicentre in Wuhan, China is staffed by humanoid robots that disinfect surfaces, take patient temperatures, deliver food and medicine, and even provide entertainment.

Meanwhile, a new generation of digital humans has been designed to look and act like real people. Neons – virtual assistants designed by Samsung Technology and Advanced Research Labs – are designed to show emotion and engage in conversations, rather than answering questions like Alexa or Siri. Each one is computer-generated and can be customised to suit specific roles from a doctor or fitness trainer to a customer service advisor or personal companion.

IKKIWORKS  
IMAGE CREDIT:  
IKKIWORKS



KLARA AND THE SUN  
IMAGE CREDIT:  
MOTHERBOOKER



*This trend shows how robots of all shapes and sizes will help societies around the world deal with ageing populations, plugging the gaps left by a shortage of younger workers and caring for the elderly.*



# Altered Authority:

## *Re-empowering Democracy*



Individuals, groups and businesses are having a greater say in the issues of the day as governments wrestle with mounting complexity. Creativity holds the key to the hacks, hijacks and heists that deliver the biggest impact.

DOVE TOXIC  
INFLUENCE  
IMAGE CREDIT:  
OGILVY



# Powers *That Me*

We are living in a world defined by untruths, complexity, change and chaos. Set against this background, it's never been more important for government to embrace the wide range of diverse voices in our communities, and yet the average politician is still a wealthy, white, straight, middle-aged man. There's little diversity or difference of opinion, but some people are taking matters into their own hands and driving change.

Citizen engagement puts the people within communities at the centre of policy decisions. There's a growing realisation that governments need to personalise citizen relationships, and can no longer rely on broadcasting messages to communities. Jess Scully, Deputy Lord Mayor of Sydney, explores this in her book – *Glimpses of Utopia: Real ideas for a fairer world*. She says government policy needs to reflect the diversity of stories in our society<sup>18</sup>.

**KEEP IT TOGETHER**  
IMAGE CREDIT:  
OGILVY PR AUSTRALIA



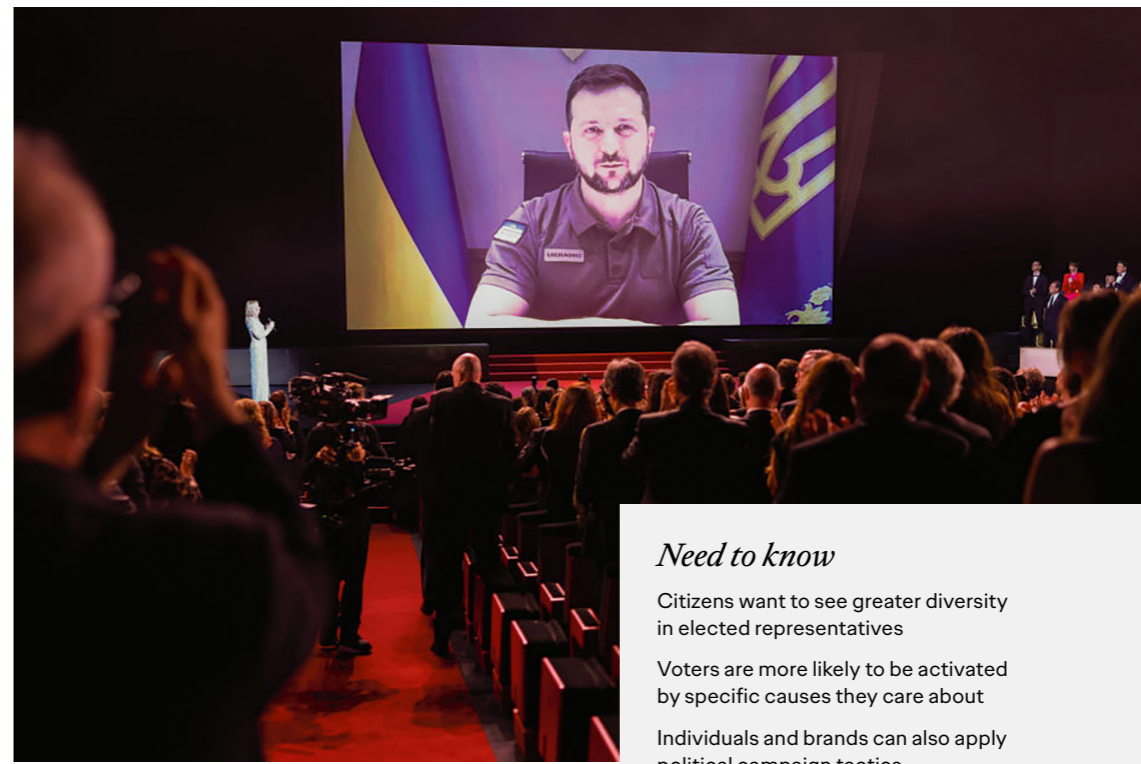
The approach needs to be more conversational with greater emphasis on listening rather than telling. And this listening is no longer just ticking a communications box – actions speak louder than words so feedback must influence policy decisions.

Digital tools like Built-ID's Give-My-View have an important role to play in facilitating this shift, targeting harder to reach demographics to give the silent majority a say in planning decisions within their community. It provides interactive timelines and facts about developments, giving communities an opportunity to vote on important decisions and have a real impact on planning proposals. Compared with face-to-face methods, it has been shown to deliver 20x increased engagement.

Here in Australia, this year's federal election will best be remembered for the success of the 'teal' independents and the Greens at the expense of the two major political parties<sup>19</sup>. The teal candidates were mostly funded by philanthropist Simon Holmes à Court, running in wealthy inner-city seats with a focus on climate change, gender equality and political integrity. Six women – Kate Chaney, Zoe Daniel, Monique Ryan, Sophie Scamps, Allegra Spender and Kylea Tink – defeated sitting Liberal MPs.

There were also some positive developments from a multicultural perspective. Although 10 per cent of people completing the 2016 Census identified as Asian Australian, and a further 3 per cent as Indian Australian, only three candidates with Asian ancestry were elected in 2019. Six more entered the lower house in this year's election – Michelle Ananda-Rajah, Cassandra Fernando, Dai Le, Sam Lim, Zaneta Mascarenhas and Sally Sito<sup>20</sup>.

Prime Minister Anthony Albanese has moved quickly on enshrining an Indigenous 'Voice to Parliament' in the constitution, releasing a draft of the question that would be put to the nation in a referendum<sup>21</sup>: "Do you support an alteration to the Constitution that establishes an Aboriginal and Torres Strait Islander Voice?". Should it be successful, this body would make representations on matters relating to Aboriginal and Torres Strait Islander Peoples. It would require an overall majority and in a majority of states to be successful.



**UKRAINE**  
IMAGE CREDIT:  
ANDREAS RENTZ/  
GETTY IMAGES

## *Need to know*

Citizens want to see greater diversity in elected representatives

Voters are more likely to be activated by specific causes they care about

Individuals and brands can also apply political campaign tactics

*This trend shows that citizens want more diverse voices in government and are more likely to rally behind specific causes than follow traditional party lines.*

Greens and First Nations Senator Lidia Thorpe caused something of a stir when referring to the Queen as a coloniser while being sworn into Parliament<sup>22</sup>. She was made to repeat the oath as it is printed on the card, but later posted an image of herself in the Senate with her right arm held aloft under the words: "Sovereignty never ceded." Her actions have once again sparked debate about whether Australia should be a republic.

When tech billionaire Mike Cannon-Brookes decided to try and scupper the demerger plans of energy generator and retailer AGL, his 'Keep It Together Australia' drive acted very much like a political campaign. The AGL board had announced plans to split the company, which is Australia's largest emitter of greenhouse gases, into two smaller businesses that would continue to produce coal-fired power until at least 2040.

Cannon-Brookes' private investment firm Grok Ventures quietly bought up more than 11 per cent of AGL's stock to become the company's largest shareholder, then went on the offensive to convince other shareholders and everyday Australians that the demerger was a flawed plan. This saw tailored messaging targeted at specific groups and individuals including AGL shareholders, employees, board members, and environmentally conscious citizens. Ogilvy PR developed the digital and social strategy for this campaign, which resulted in the AGL board scrapping its demerger plans two weeks before they were due to go to a shareholder vote.

At the other end of the scale, we've also seen the nation of Ukraine acting like a brand in seeking the support of individuals, communities and other nations since it was invaded by Russia. Its 'Brave Ukraine' campaign has positioned bravery as the country's most famous cultural export, which is especially important at a time when physical exports like wheat and sunflower oil have been impacted by the war. It echoes a speech given by Ukraine President Volodymyr Zelensky back in April, when he said: "Bravery is our brand."

Zelensky addressed the Cannes Lions Festival of Creativity this year, telling attendees that they have an important role to play in supporting the efforts of his people. "We are defending against a nuclear state that has unlimited access to money and has disregarded any limits on violence," he said. "The end of this war and its circumstances depend on the world's attention. That's why we need allies. We need people like you.

"Every time, you find words and images to reach the depths of the human soul. You make people talk about issues everyone would otherwise overlook. I'm sure that you will do a lot more to promote Ukrainian bravery. Your campaigns and your work will make our fight for freedom legendary. I believe that the power of human creativity is greater than the power of a nuclear state that is stuck in the past. Speak of Ukraine, don't let the world switch to something else."



# “Follow your *dreams*”

David Keene, former president of the National Rifle Association, addresses more than 3,000 empty seats representing students who would have graduated if they weren't victims of gun violence.



LOST CLASS  
IMAGE CREDIT:  
LEO BURNETT CHICAGO



# The Innoculation *Theory*

*This trend shows how governments are using truth to tackle misinformation, and how brands can apply the same strategy to address issues within their communities.*

With a decline in the rule of law happening around the world and challenging democracy, these are worrying times. But governments are getting better at tackling misinformation – as seen with the war in Ukraine and Australia’s recent federal election – which gives us some much-needed hope.

If we think of fake news as a virus, how can we use truth to build immunity into society through our systems of communication? What does this mean for what our leaders say, how they say it, and how they show up?

In their book *Spin Dictators*, Sergei Guriev and Daniel Treisman argue that lying is more useful than killing for today’s autocrats<sup>23</sup>. The war in Ukraine has seen Russian President Vladimir Putin providing a seemingly endless supply of examples, including claims that the Ukrainians were shelling their own cities and that their Jewish President Volodymyr Zelensky is a Nazi.

Where historic dictators like Hitler and Stalin killed millions of people, the modern crop of tyrants kill less but lie more. They hold elections and pretend to rule democracies, projecting an image of competence and vilifying their opponents as a threat to the natural order.

Things have also gotten pretty wild in our democracies, with a sitting US President inciting a mob attack of the Capitol when he should have been overseeing a smooth transition of power to his successor, and a British Prime Minister losing his job largely for repeatedly breaking his own lockdown laws.

A US-based charity, the (World Justice Project), has published an annual Rule of Law index tracking almost 140 countries since 2009<sup>24</sup>. This is based on tens of thousands of responses from citizens, lawyers and other experts.

Respondents are asked about experiences with their national justice system, producing scores based on a range of factors including corruption, regulation and security.

The WJP estimates a billion people encounter a problem each year requiring legal intervention or some other form of remediation, with 70 per cent feeling that their problem wasn’t resolved and 30 per cent not even feeling comfortable seeking a resolution. More countries experienced declines than improvements in the rule of law during each of the past four years.

But there are signs of a fightback, most notably in the US taking a very open approach to diplomacy and public communications around the war in Ukraine<sup>25</sup>. President Joe Biden’s decision to approve this strategy has met with widespread praise, with geopolitical experts saying it helped to unify NATO’s response and might even have delayed Russia’s invasion.

Ordinary citizens are also taking up the mantle. When a news blackout descended over Russia following its invasion of Ukraine, a group of Lithuanians started downloading Russian phone directories<sup>26</sup>. With the assistance of technology and communications experts, psychologists, and Russian-speaking volunteers from around the world, the #CallRussia campaign started contacting ordinary people to tell them what was really happening across the border. They logged almost 100,000 calls within three weeks, helping to neutralise Russian propaganda about a targeted military campaign designed to remove Ukraine’s ‘Nazi’ leadership.

This learning also has applications in domestic policy, with the US only too well aware of how powerful false narratives can be after Trump’s stolen election claims ended in the

## DOVE TOXIC INFLUENCE

IMAGE CREDIT:  
OGILVY

## CAPITAL ATTACK

IMAGE CREDIT:  
EVELYN HOCKSTEIN/  
FOR THE WASHINGTON POST  
VIA GETTY IMAGES

### *Need to know*

Democracy is being threatened by a wave of misinformation

But we’re seeing a fightback built around truth and openness

This has been led by political leaders and taken up by citizens

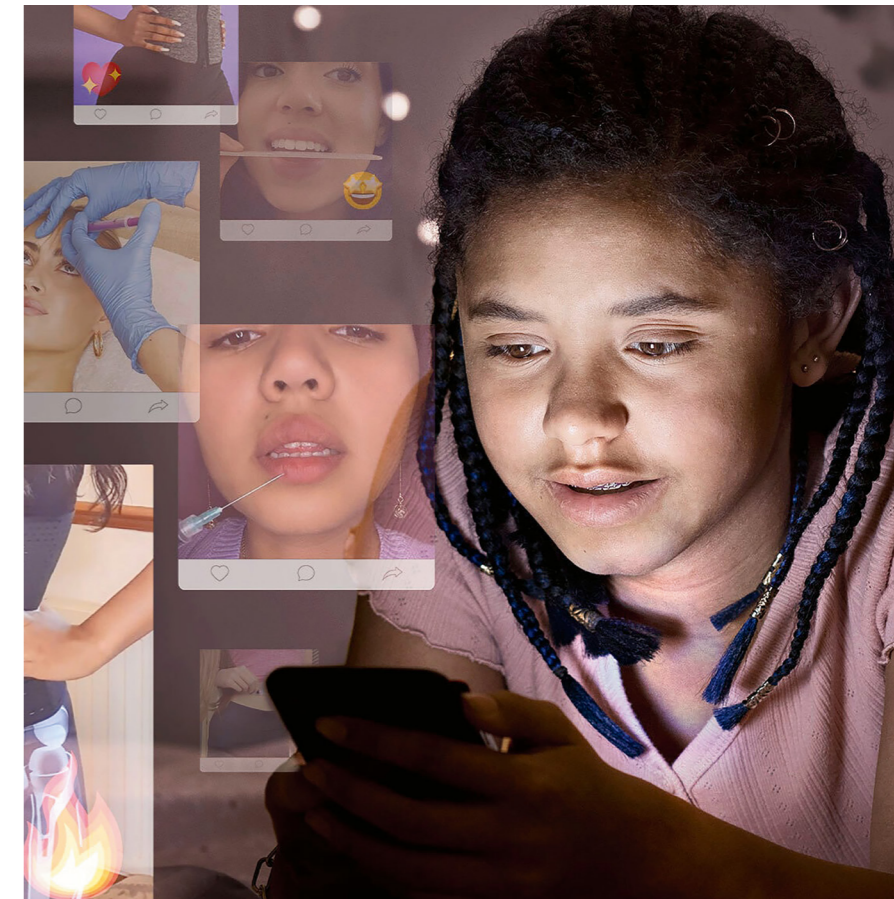
storming of the Capitol building. It’s clearly easier to diffuse tensions with early facts than to restore order once emotions are running high.

Here in Australia, Electoral commissioner Tom Rogers was prepared for a wave of disinformation ahead of this year’s federal election<sup>27</sup>. Having seen the impact on US elections and the UK’s Brexit vote in recent years, the commission went on the offensive in partnership with major social platforms to tackle inaccurate claims as they appeared.

An integrity taskforce including police officers, intelligence experts and security agencies prepared responses ahead of the election, with the commission responding to tens of thousands of misleading posts. Rogers says his team saw some self-correction on Twitter, as users pointed to AEC statements when challenging outlandish claims made by others.

We’re also seeing brands tackling misinformation on important societal issues. No mother would give her daughter toxic beauty advice, but teenage girls are exposed to it every day because social media is full of this content. Dove research shows that it causes low self-esteem. The brand highlighted this issue through its ‘Toxic Influence’ campaign, creating a space for mothers and daughters to talk about it and put these misconceptions to bed.

It did this by using deepfake technology to put this toxic beauty advice into the mouths of mothers on screen as they sat and watched the content with their daughters, showing how outrageous these claims sound when appearing to come from someone who loves you.





# Standing In *Opposition*

Brands and organisations are stepping in to make a difference where governments and authorities are failing to act. We're seeing a growing appetite for activism that pushes back on the status quo and changes laws to deliver social justice.

Disney is one brand flexing its considerable muscles in its home state of Florida, where Governor Ron DeSantis has overseen a new law restricting conversations about sexuality and gender orientation in classrooms<sup>28</sup>. The Parental Rights in Education bill – or 'Don't Say Gay' bill as renamed by critics – gives parents the right to sue if they think their school district has violated the ban.



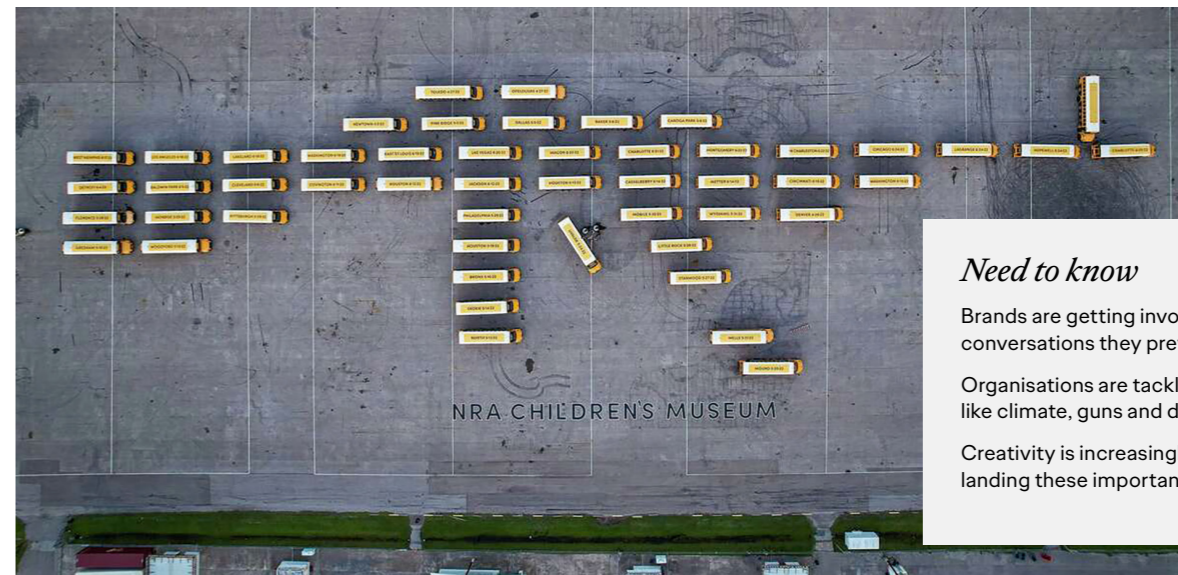
**DISNEY DON'T SAY GAY**  
IMAGE CREDIT:  
RINGO CHIU/REUTERS

Urged on by employees, Disney boss Bob Chapek openly criticised the bill and took his company into a public dispute with a politician that looks increasingly likely to run for the Republican nomination in the 2024 US election<sup>29</sup>. Positioning against Disney is a powerful way for DeSantis to raise his profile outside of his home state, but the media giant's willingness to stand up for what it believes is right will also play well among its global fanbase.

Creative stunts are a powerful way of drawing attention to issues. US gun control advocacy group Change the Ref organised a convoy of more than 50 school buses into the shape of an assault rifle outside the home of Senator Ted Cruz. The buses had 4,368 empty seats, representing the number of schoolchildren killed by gun violence in the US since 2020. This 'NRA Children's Museum' protest saw the buses decorated with memorabilia from school shooting victims. Cruz is an active supporter of the right to bear arms. Change the Ref co-founder Manuel Oliver – who lost his son Joaquin in the Parkland school shooting – delivered a handwritten letter calling for background checks, written by his then 12-year-old son.

In 'The Lost Class', Change the Ref filmed former National Rifle Association president David Keene giving a commencement speech to a sea of empty seats at a fictional school. He thinks he's doing a soundcheck, but the film reveals that he's addressing the 3,044 students who would have graduated in 2021 if they hadn't been killed by a gun. Keene's advice to "follow your dream and make it a reality" hangs heavy in the air.

Some campaigners are subverting laws to drive change. Like in Honduras, which was the only country in Latin America to ban the morning after pill. Women faced up to six years in prison for breaking this law, and one in four is a



**GUN CONTROL**  
IMAGE CREDIT:  
NRA CHILDREN'S MUSEUM

## *Need to know*

Brands are getting involved in political conversations they previously avoided

Organisations are tackling big issues like climate, guns and domestic violence

Creativity is increasingly prominent in landing these important messages

mother before the age of 18. More than a decade of protest failed to have any impact until women's rights group GE PAE moved the conversation beyond the government's jurisdiction with its 'Morning After Island'.

This saw women ferried out to a floating island in international waters to take the pill without fear of recrimination, and called for a repeal of the ban. After it became a global story, the Honduran President Xiomara Castro met with campaigners and promised to draft a new bill legalising the pill.

Cultivating or acquiring marijuana is illegal in Chile, meaning people who would benefit from using medicinal cannabis risk being treated as criminals. El Herbólogo Foundation – which discovered that patients with Phase IV Parkinson's could use the drug to control involuntary movements – decided to challenge preconceptions and drive important change through its 'Letters for a Law' campaign.

There are more than 40,000 Parkinson's patients in Chile. Those in a clinical trial of the treatment were asked to write two letters – one before treatment and one after to show how it dramatically improved their ability to write. More than 100 were posted to political, educational, religious and medical leaders, and another 400 to members of the general public, with digital copies drastically expanding their reach through social media. More than 33,000 people have since signed a petition requesting that medicinal cannabis be legalised under the constitution.

Domestic violence cases and femicides have spiked in Puerto Rico during the pandemic. Amnesty International used the taboo topic of menstrual blood to highlight this growing problem and inspire action. 'The Bloody Data' campaign launched on the International Day for the Elimination of Violence against Women.

Where many people think menstruation is repulsive, it urged them to be disgusted by the data collected in collaboration with the Gender Equity Observatory of Puerto Rico. This showed that 83 per cent of the country's women suffered domestic violence during the pandemic, and 35 per cent of female murder victims were killed in the privacy of their own home. Two months after launch, a gender violence state of emergency was declared, with an executive order calling for comprehensive sexual education, greater dignity in the criminal and judicial systems, and a national budget to address gender violence.

We've also seen two young creatives take on the creative industry's most powerful institution. 'Love The Work' is a library of 230,000 of award-winning ads from Cannes Lions dating back to 1954. It's an incredible resource but access was restricted to those paying a hefty annual subscription, until young creatives Quynh Tran and Toan Mai took a stand against this exclusivity with their 'Love The Work More' microsite. Based on the insight that all this content was hidden in plain sight, they embedded links to where every Lions-winning campaign could be viewed for free on video platforms like YouTube and Vimeo, through other award shows like D&AD or the CLIOs, or via news outlets.

The primary objective was to make this work available to young creatives and those from low socioeconomic backgrounds who can't afford the annual subscription. They launched the project on LinkedIn and Instagram, catching the collective eye of the global creative community through the professional networking platform. Within three days, it had reached 150 countries and started a conversation that eventually led to the Cannes Lions opening up free access for your creatives. Quynh and Toan also won a Bronze Lion for their efforts.



# About *Futures*

This is our tenth Futures report – and our sixth annual collection of marketing and communications trends gleaned from leading creativity, cultural and design events in Australia, New Zealand and around the world. This year's insights are built around inspirational work showcased at the Cannes Festival of Creativity, Dark Mofo, Semi Permanent, TEDx and Nudgestock.

This report was written and edited by Brian Corrigan, Bridget Jung and Richard Brett. With contributions from Laura Stoll, Sophie McIntosh, James Curtis, Dan Young, Miriam Wells.

**Also available in this series:**

The Decade Of Do (2020)

The Future of Communications (2020)

The Future of Content (2021)

Health Futures 2: Science with Soul (2022)

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CANNES LIONS 2022

IMAGE CREDIT:  
ADAGE





# About *Ogilvy PR*

Ogilvy PR is a global creative communications agency that partners with brands and organisations to drive value and growth. We build brands, protect reputations, and earn attention and influence through creative storytelling informed by data, and fuelled by technology.

Our specialist practice areas offer media relations, social and digital communications, external and internal stakeholder communications, government relations, issues and crisis management, influencer marketing and sales enablement across audiences and sectors. We work with some of Australia's most high-profile organisations to develop their communications strategies and deliver creatively led campaigns that drive business outcomes.

We are the region's largest and most specialised public relations and public affairs consultancy. Established in 2001, we have more than 120 communication specialists in Australia and New Zealand across offices in Sydney, Melbourne, Canberra and Auckland.



# Ogilvy



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