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# **CROSSEOVERS BETWEEN CREATIVE AND FUTURES TOOLS AND PRACTICES FOR SOCIAL CHANGE**

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JALE GONULKAPAN SUDER

CROSSOVERS BETWEEN  
CREATIVE AND FUTURES TOOLS AND PRACTICES  
FOR SOCIAL CHANGE

by

JALE GONULKAPAN SUDER

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# Abstract

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Global challenges like poverty, gender inequality, access to good health, conflicts, climate crisis make disadvantaged groups suffer severely around the world. Advertising professionals and social marketers aim to tackle these issues through Social Good Campaigns to improve the well-being of individuals, communities, and the planet. However, their efforts have limits, and their contribution to positive social change might expand through collaboration with other disciplines that are also involved with social good. Futures, a research field that explores possible, plausible, and probable futures, offer a wide range of tools that allow us to envision and create desired futures that are inclusive, sustainable, and flourishing. The adoption of multidisciplinary methods may amplify the collective ability to cope with social issues.

Therefore, with the premise of potential overlap, this major research project explores crossovers between creative and futurist methods and practices to support positive change. First, the Context Research looks into the landscape of social good, the domain of cause-related advertising, and Futures approaches in the social context. Second, the Precedent Analysis examines similarities and shared attributes between Social Good Campaigns and Futures & Foresight projects. Then the Expert Interview Analysis provides key insights and opportunity areas for bridging creative and futurist practices. Finally, the study introduces a new future-oriented creative brief to support the development of effective, action-based social-good campaigns and projects. The creative brief is an indicative tool, an example of how creative and futures thinking may create a common set of practices, drawing on their complementarities.



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## DEDICATION:

To my son who eagerly waits for me to finish my “homework”.

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# Chapter 1

# Introduction

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# Introduction

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Advertising is mostly criticized for its profit-driven commercial activities, dominance upon culture, and corporatization of daily life. (Klein, 2000; Obey Giant, 2011; Adbusters, n.d.). However, it has also a significant role to inform, raise awareness, influence behaviours for good causes, and support social transformation.

This major research project aims to demonstrate the crossover influence of cause-related Advertising and Futures Studies to support positive social change. The study also intends to present key insights and opportunity areas to bridge two fields to mobilize social action. First, the Context Research looks into the landscape of social good, defines commonly used terms in the area, touches on behaviour change interventions, frames domains of social marketing and cause advertising, and explores Futures approaches in the social context and emerging disciplines that are related. Second, the Precedent Analysis demonstrates thematic and executional similarities between social good campaigns and futurist precedents. Then the Expert Interviews examines practices of both professions to identify crossovers between creative and futurist methods and tools and provides key insights and opportunity areas to collaborate and move forward. Finally, the study concludes by presenting a new future-oriented thinking template to improve the ability for more effective, action-based social good campaigns.

The role of advertising is now beyond commercial activities, it has expanded by incorporating cause marketing as mainstream (Drumwright, 1996). In today's competitive marketplace, for many organizations, it is not just enough to have corporate responsibility guidelines or eco-friendly efforts. Brands are called upon by the consumers to take a stand on environmental and social issues and are expected to actively defend a cause (Vredenburg et al., 2018; Sustainable Brands, 2018; Cone, 2013). Such as in the case of the athleticwear brand, Nike's Dream Crazy campaign featuring American football player Colin Kaepernick.





Figure 1: Nike's Believe in Something campaign poster that features American football player Colin Kaepernick.

From *Dream Crazy* by Nike, 2018, retrieved from <https://www.wk.com/work/nike-dream-crazy/>.

Copyright 2018 by Nike (Wieden + Kennedy, 2018).

Colin Kaepernick had been kneeling down during the American National anthem to protest police brutality, but when he was cast out from the league and lost his job due to his ongoing protest Nike stood by him in a powerful campaign delivering the message, "Believe in something, even if it means sacrificing everything" (Wieden + Kennedy, 2018). In 2018, this campaign has been accepted as bold and controversial but after the death of George Floyd in police custody this year, taking a knee has become the symbolic gesture among protesters at the demonstrations that support the Black Lives Matter movement (BBC, 2020).

Following Nike's steps, Uber, a leading transportation and delivery company, recently took its part in brand activism and ran billboards with the headline, "If you tolerate racism, delete Uber" and continued the statement, "Black people have the right to move without fear" (AdAge, 2020). The Procter & Gamble Company's (P&G) "The Talk" and "The Look" campaigns that aired in 2017 and 2019 respectively were about biases experienced by Black people. Building on these ads, now P&G calls for action against racial inequalities in America in its recent the "Choice" advertisement (P&G, n.d.). Last year, Unilever announced that the brands that do not stand for something will be disposed of (The Drum, 2019).

The commitment of striving for a good cause sounds promising, however, skepticism around the sincerity and consistency of the deeds of corporations should not be overlooked. Some of these organizations have been criticized for being partially responsible for social and environmental problems such as pollution, unfair trade, and cheap labor, human rights violations (Klein, 2000). Their actions and policies not only are seen as insincere but also well-designed public relations and woke-washing (Jones, 2019). Unsurprisingly, some companies will continue to chase the cash through people's values, and we should not be naïve to think that brand activism will change the world, yet it contributes to cause-promotion and the shift toward cause-related marketing helps the visibility of today's and tomorrow's issues. So, more than ever, brands feel the pressure to take a purposeful approach and be proactive in promoting diversity, inclusivity, and other good causes along with committing sustainability and ethical practices.

The pressure also escalates by the pressing problems of the present realities. Global challenges like poverty, gender inequality, access to good health, conflicts, climate crisis make disadvantaged groups suffer severely around the world (UN, n.d.). Advertising professionals and social marketers aim to tackle these issues through social-good campaigns to improve the

well-being of individuals, communities, and the planet. They often use marketing principles and techniques to raise awareness or to influence social behaviour in favor of the preferred behaviour or status (Lee & Kotler, 2016).

Fortunately, there has been significant growth in cause-related campaigns and the advertising industry is keen to embrace and award these campaigns globally. Major Award Shows including Cannes Advertising Festival, The Drum, One Show, D&AD, and Effie have specific categories for good cause campaigns (Engage for Good, n.d.) that hold prestigious recognition for the winners. Moreover, D&AD Awards has also a category for Future Impact which offers a 12-months mentoring program to the winners to accelerate their creative ideas that demonstrated the potential of driving social change (D&AD, n.d.).

As a former creative in advertising who has been involved in the development of a few cause-related projects in the past, the social good campaigns are my topic of interest. For the purpose of this MRP, I will concentrate on Social Good Campaigns and use this term as the main reference for precedents in cause-related advertising. As will be shown in the next chapters, the precedents I examined are selected among globally awarded campaigns generated by creative advertising agencies. This focus allows me to use my knowledge, experience, and judgement while comparing precedents and methods. Besides, these recognized social good campaigns are publicly accessible and they might be a source of inspiration for those who are interested in the area.

While social marketing and cause-related advertising can be accepted as one aspect to create positive social change (Lee & Kotler, 2016) Futures Studies such as Aspirational Futures (Bezold, 2009) and Social Foresight (Slaughter, 2004) contribute to positive social change by allowing communities envision and shape the future they prefer. Futures thinking provides a collection of tools including narrative and design-led practices that might involve overlaps between creative processes. Though Futures impact perceptions of people about alternative futures it appears have limited tools to mobilize social action. Hence, identifying a combination of methods that function well for the social good explorations and positive change might be beneficial for both professions.

Moreover, if integrated methods serve well, advertising has the potential to broaden the way people see the future and deploy the idea that the future can be shaped. Therefore, my intent with this research study is to strengthen advertising creatives with Futures tools to develop more impactful narratives. Utilizing the Futures lens in cause-related campaigns may foster constructive and robust thinking and leverage the collective ability to cope with emerging issues of the future. On the other hand, futurists may agree that their efforts should go beyond raising awareness and prompting speculations to mobilize social action.

# Research Question

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This research is designed to address an overarching question and the supporting questions below that aim to extend the understanding about the interrelation between Creative and Futures thinking:

How might creative and futurist practices and tools complement each other to support positive social change?

- How might we identify overlaps between Futures methods and creative processes within social-good campaigns?
- How might creatives integrate Futures thinking in their creative process?
- Given that most creative briefs end with a call-to-action section, how might the sense of urgency that exists in advertising be integrated into Futures Studies?
- Based on practices of two professions, what might be key insights and opportunities areas to move forward?



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# Chapter 2

## Context

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# Context

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How our well-intentions go beyond and create social change? How might we get better at doing good? These questions are the basis of my research question and I wanted to explore interdisciplinary ways to create more impactful social good campaigns. Raising awareness around a cause is important but it takes more to move people to act; it requires the target audience's will, persuasive messages, plans for persuasion, efforts to establish the right timing (Grimm, 2006).

With this in mind, I conducted a literature review to deepen my understanding of the fields of cause-related advertising and Futures approaches that concern social issues. This chapter addresses the context research phase. First, I define the most common terms linked to cause-related advertising. Second, I briefly touch on behaviour change models and behaviour change interventions. Then I talk about the shifting discourse from influencing behaviour at the individual level to supporting social transformation at broader levels and frame the domains of social marketing and cause-related marketing. In the subsequent section, I introduce Futures approaches in the social context and describe evolving terms in the field, and finally, I indicate potential opportunity areas for crossovers based on the context research.

## Defining Social Good Campaigns

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A range of terms is used both in practice and literature to define social cause-related activities such as social good campaigns, social impact campaigns, social marketing, cause-related marketing, and purpose-driven marketing. Brief definitions below are presented to help to distinguish these terms to avoid confusion and to pave the path toward setting the scope of the study.

### Corporate Social Responsibility (CSR)

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There is no consensus on the definition of CSR, it varies depending on interests and different concerns including environmental, social, economic, stakeholder and voluntariness (Dahlsrud, 2008). The definition by the World Business Council for Sustainable Development (2000) integrates multi-concerns and provides a foundational concept for CSR:

*“Corporate social responsibility is the continuing commitment by business to behave ethically and contribute to economic development while improving the quality of life of the workforce and their families as well as the local community and society at large.”.*

CSR may affect society and create social good, but the goal of CSR is not generally to create a social movement (Gaither & Austin & Schulz, 2018).

### Cause-related Marketing (CRM)

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Communicating a company's CSR practices such as their affiliation or work with non-profit organizations or support for causes through advertising, packaging, and promotions to build a reputation and increase customer loyalty is described as cause-related marketing (Brønn & Vrioni, 2001). Simply, it is marketing communications tools or activities of the corporate social responsibility commitment that aims to attract the customers to make them want to contribute to the cause through their purchasing (Brønn & Vrioni, 2001).

### Non-profit/NGO Marketing

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Non-profit marketing is defined as the use of marketing tactics to expand the objectives of a non-profit organization (Wymer & Knowles & Gomes, 2006). The marketing activities most often focus on supporting the non-profit/NGO's program and services through fundraising, volunteer recruitment, promotions, and advocacy (Lee & Kotler, 2016). They may also include relations with governments, board members, and donors (Wymer & Knowles & Gomes, 2006).



## Social Marketing

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A distinct marketing discipline that focuses on influencing behaviours that are linked with health improvement, environment protection, community contribution, and financial well-being enhancement (Lee & Kotler, 2016). International Social Marketing Association (ISMA) defines Social Marketing as “Social Marketing seeks to develop and integrate marketing concepts with other approaches to influence behaviours that benefit individuals and communities for the greater social good.” (ISMA, 2013). It is argued that social marketing should go beyond behaviour change and the following definition suggested to position the discipline more transformative, “Social marketing is the application of marketing principles to enable individual and collective ideas and actions in the pursuit of effective, efficient, equitable, fair and sustained social transformation.” (Saunders & Barrington & Sridharan, 2015).

## Social Innovation

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A developing discipline described as, “A process encompassing the emergence and adoption of socially creative strategies that reconfigure social relations in order to actualize a given social goal.” (Pue & Vandergeest & Breznitz, 2015). It is a co-design process that aims to provide solutions that benefit all stakeholders and enables the communities to challenge existing socio-economic and political paradigms (Irwin, 2015).

## Brand Activism

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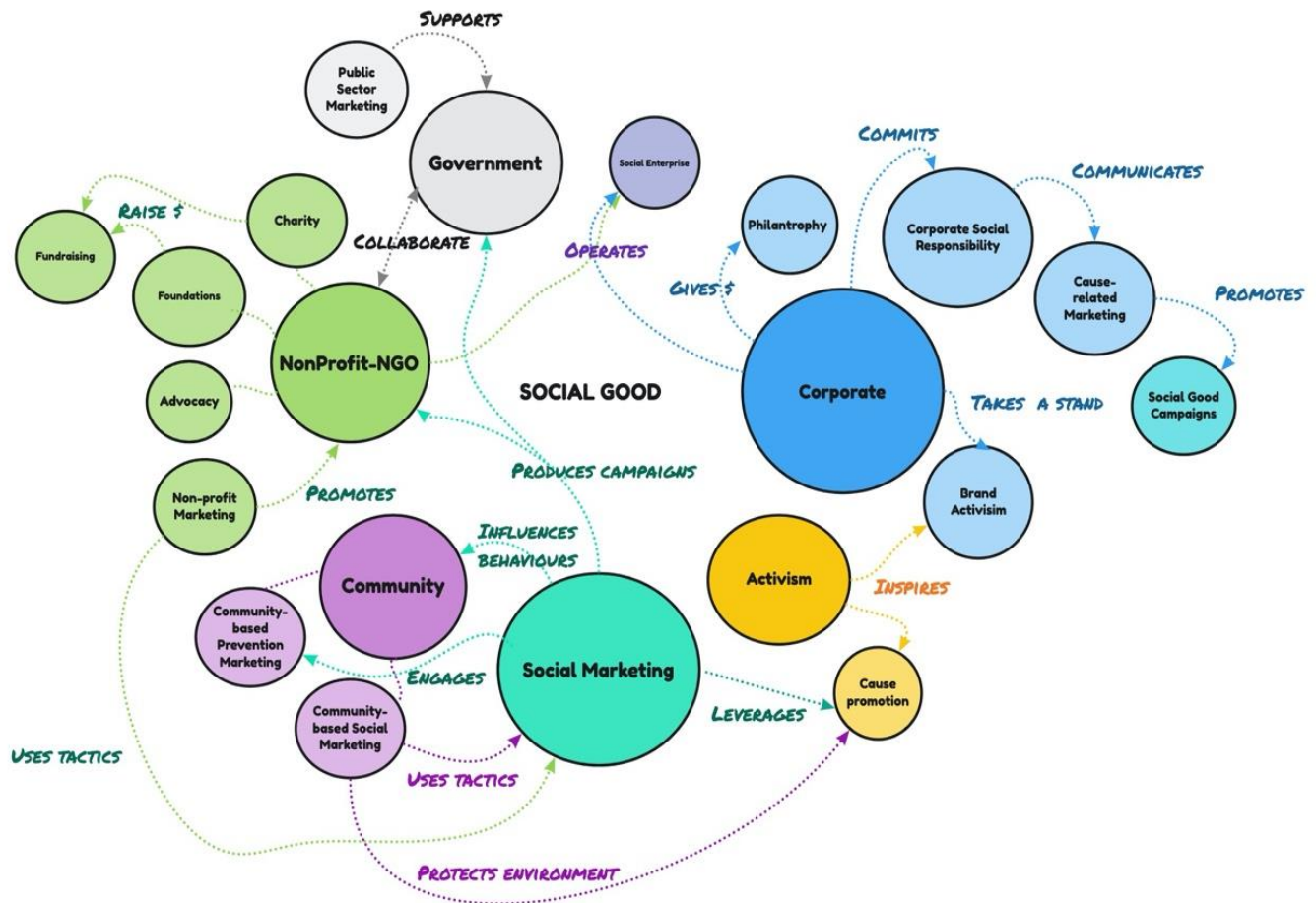
An emerging marketing approach where brands take public stances on social and political issues to be able to stand out in the marketplace (Sarkar and Kotler 2018; Vredenburg et al., 2020). It is defined as, “A purpose- and values-driven strategy in which a brand adopts a non-neutral stance on institutionally contested sociopolitical issues, to create social change and marketing success.” (Vredenburg et al., 2020).

## Social Good Campaigns

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Despite it is rare to encounter this term in the literature, it has common usage in advertising-related publications, award show categories (Cannes Lions, n.d.; Shorty, n.d.; Effie, n.d.; D&AD, (n.d.)) and in practice. Social Good Campaigns usually refers to a brand's or non-profit's communication practices that may aim to increase awareness or inspire action for a cause, crowdfunding for a social project, and create a positive impact or future impact on society or environment. Alternative utilization might be *Social Cause Campaigns* or *Social Impact Campaigns*.

The domains of the disciplines or frameworks mentioned above interrelated each other for one greater objective of a “positive impact on society and the planet”. Inspired from ERAF (Entities, Relations, Attributes, Flows) Systems Diagram, a method which helps to analyze elements of a system and their interactions with one another to capture current conditions of a system (Kumar, 2013), in Figure 2, I demonstrated the stakeholders that are involved and contribute to social good and their relations based on my understanding after the literature review. Since my investigation mainly focused on cause-related activities linked with corporations, I want to acknowledge that there might be other stakeholders that are not included in the diagram. For instance, business-society relations go beyond CSR lately and expand to new forms such as social entrepreneurship and conscious capitalism (Fyke & Feldner & May, 2016) but these relations are not detailed in the diagram.



miro

Figure 2: The diagram drawn by the author shows entities and their relations in the context of Social Good inspired by the ERAF Systems Diagram.

The diagram demonstrates that social marketing that has already adopted commercial marketing tools (ISMA, 2013) influences non-profit marketing, community-based social marketing, and community-based prevention marketing with its tactics. Social marketing aims to influence behaviours of individuals within a community. Social marketers work for non-profits and governments and produce campaigns or promotional activities for them. Activism raises awareness about the causes in society and consequently inspires brands and the mainstream audience. Having monetary and scaling resources, corporations are a powerful stakeholder in the landscape, they donate money for the public good through philanthropy and they might operate social enterprises, organizations that seek to maximize their profit to fund good causes.

Corporates aim to contribute to society and the environment via Corporate Social Responsibility activities and they communicate their CSR commitments through cause-related marketing that utilizes social good campaigns as a communication tool. As has been noted, Social Good Campaigns will be the focus area of this MRP.

## Understanding Behaviour Change Interventions

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Influencing behaviours in a preferred direction or supporting social transformation through behaviour change might be the ultimate goals of a campaign. Hence, it might be beneficial for creatives and strategists to understand major behaviour change intervention opportunities at a basic level. Behavioural Science studies have produced dozens of theories and models of behaviour change over the years (Jackson, 2005; Michie et al., 2011; Lee and Kotler, 2016;) and it is a rich domain to explore and contains extensive resources. Here, I will touch on two of them briefly since the topic is beyond the scope and deserves a research project alone.

Martin Fishbein's (1995) summary of behaviour change interventions provides an overview and emphasizes the key findings in the area. Fishbein states that based on major theories eight variables responsible for the formation of a behaviour: intentions, skills, environmental constraints, outcome expectancies (attitude), norms, self-standards, emotional reactions, and self-efficacy. Fishbein proposes that behaviour interventions that aim to change the underlying variables of a behaviour are likely to lead to the desired behaviour.

Another key point to mention is the Stages of Change Model developed by Prochaska and DiClemente (1994) which presents six stages of change:

1. Precontemplation: Having no intention of changing, denying having a problem.
2. Contemplation: Acknowledging having a problem and beginning to think about changing it.
3. Preparation: Planning to take action soon.
4. Action: Making the move.
5. Maintenance: Sustaining the gains and struggling to prevent lapses and relapse.
6. Termination: The ultimate goal. The former problem is not a temptation or a threat.



It is suggested that for social marketers the most likely stages to attract the target audience are action, preparation, and contemplation in which people in those stages are open to adopting desired behaviour (Lee & Kotler, 2016, p. 212).

However, there is a shifting discourse about accepting broader approaches in social change explorations rather than just concentrating on influencing behaviour at the individual level. The next section examines this shift, additionally, the domains of social marketing and cause-related marketing which are slightly distinctive from each other; and the factors that affect cause-related marketing persuasion.

## (Re)framing Social Marketing, Cause Advertising, and Social Change

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Social Marketing efforts traditionally concentrates on five major issues (Lee and Kotler, 2016, p. 27):

- Promoting good health (e.g., eating disorders, diabetes, obesity, tobacco use)
- Preventing injuries (e.g., drinking and driving, domestic violence, safety rules for children in cars)
- Protecting the environment (e.g., waste reduction, deforestation, water conservation, wildlife protection)
- Community involvement (e.g., organ and blood donation, voting, animal adoption, literacy)
- Financial well-being (e.g., fraud, bankruptcy, identity theft).

New issues like unsustainable consumerism, textile or technology disposal are emerging (Brennan & Parker, 2014), and together with the climate crisis and social inequalities, a growing set of problems seem to be handed down to future generations.

Therefore, it is argued that the objective of social marketing should go beyond influencing behaviour at the individual level and extend its activities to enhance social good in broader levels-midstream (e.g., family, friends, community) and upstream (e.g., policymakers,

corporations, media) audiences-and support social transformation reflecting long-term view and strategies (Brennan & Parker, 2014; Saunders & Barrington & Sridharan, 2015; Lee & Kotler, 2016, p. 31). Similarly, Craig Lefebvre (2013) remarks that social marketing needs to pivot from a one-off exchange approach to behaviour change toward greater involvement of people in co-create programs; from providing value or benefit based on assumptions and predetermination to letting people identify what is value or benefit to them (p. 498). Consequently, this shift in social marketer's thinking will transform social marketing and social change in years to come (Lefebvre, 2013).

While social marketing aims to achieve socially desirable goals, the motivation of cause-marketing is usually either enhancing the positive image of a company or increasing sales even it contributes to the public good (Donovan, 2011). In other words, for brands, involvement with a cause might be driven by a sense of social responsibility or desire to achieve financial advantages through brand-favorable outcomes of cause-related marketing (Holiday et al., 2020).

Although its introduction was in 1981 by the American Express campaign (Webb & Mohr, 1998) that donated funds to different non-profit organizations as part of the San Francisco Arts Festival, the popularity of cause-related marketing increased in the 90s indeed and back then described as "advertising with social dimension" by Drumwright (1996) who demonstrated its potential for positive social and company benefits even from early implementations.

In the following years, Webb & Mohr (1998) explored how consumers think and feel about cause-related marketing and found key points that follow: highly skeptical consumers toward CRM are less likely to respond positively to CRM campaigns; the perceived fairness of the campaign (e.g., donation) affects in favor responses; the expectation of high contribution to the cause results with a strong response; the more knowledge about the CRM campaign leads to attributing more importance; and consistency in supporting the cause affects the attributions about the reasons for the company's involvement with the cause.

In a recent examination, Bergkvist & Zhou (2019) reviewed the literature on cause-related marketing and observed that the research on factors influencing the effects of CRM on brand evaluations concentrate on six categories: cause-brand fit, brand factors, cause factors, donation factors, campaign factors, and individual factors.

In summary, the literature review on these factors states that:

- Cause-brand fit often have a positive effect on CRM persuasion,
- Hedonic (pleasure, fun motivated) products tend to produce more positive outcomes than utilitarian (practical) products,
- Cause involvement, perceived importance of the cause, and cause-brand fit are positively related to brand evaluations,
- Longer campaign duration shows positive effects on brand evaluation and brand loyalty,
- Interdependent self-construal people -those view their close relationships, social roles, and group memberships as central to their sense of self (Giacomin & Jordan, 2017)- are more responsive to CRM compared to independent self-construal people -those view internal attributes, such as traits, abilities, values, and attitudes as central to their sense of self (Giacomin & Jordan, 2017).

## Exploring Futures in Social Context

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Futures Studies is a research field consists of methodologies, approaches, and tools that aims to discover, invent, propose, examine and evaluate possible, plausible, and probable futures to explore alternative futures to help people in choosing or creating their most desirable future (Bell,1996; WFSF, n.d.).

Some approaches to Futures, including Aspirational Futures (Bezold, 2009), Social Foresight (Slaughter, 2004), Critical Futures (Inayetullah, 1990) involve and contribute to positive social change by allowing communities create the future they prefer.

Aspirational Futures concerns with understanding likely and alternative futures and commits to creating a preferred future for a community or an organization while encouraging stakeholder participation and empowerment to develop a shared vision to move people into action (Bezold, 2009).

Critical Futures examines social interiors meaning both visible forms of society (e.g. populations, technologies, and infrastructure) and implicit social factors such as worldviews,

paradigms, and values (Inayatullah, 1990; Slaughter 2012). In particular, a foundational research method in Critical Futures, the Casual Layer Analysis (Inayatullah, 1998) concerns more with unfolding the present and past to create alternative futures rather than predicting the future. It analyzes four layers: the litany (current issues); social causes (systems); worldviews (discourse, social-cultural structures); myths (metaphors, collective archetypes) to understand problems deeply in each level and grounds of a particular problem and how it is framed.

Integral Futures (Slaughter, 2012) criticizes focusing mainly on external aspects of the human predicament and advocates that Integral Futures may bring new dimensions to Futures Studies by appreciating the interior collective (society) and interior individual (the unique inner world of each person). Richard Slaughter argues that Integral Futures frameworks acknowledge the complexity of systems, contexts, and interconnectedness of awareness and activity, the factors that influence the behaviour of individuals and groups. He also proposes that the levers of change, the strategies, the enabling contexts, and the pathways to social foresight can be found if futurists and foresighters look deeply into themselves and their social context.

Subsequent studies offer new futurist tools to explore the intersection of social action and Futures research. For example, Jose Ramos (2016) attributes a major role to Social Foresight in informing and inspiring social movements and community-based social action. He suggests that co-developed narratives, shared visions, and strategies that are outcomes of a participatory foresight may lead to a sense of natural ownership, commitment, and action.

Developed from the application of Casual Layer Analysis (CLA), Narrative Foresight focuses on the power of metaphors and myths to transform the stories of individuals, organizations, or society to the desired future (Milojevic & Inayatullah, 2015). It aims to facilitate desired futures by looking at personal or internal deep stories and by linking present actions with the underlying frameworks of meaning.

# Navigating Through Related Futures Terms

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In addition to the Futures approaches that deal with social issues that I mentioned above, I want to highlight evolving disciplines and practices that are also interrelated with Futures, Design, and social change. In the following chapters, I refer to some of these concepts of Futures and Design, hence it might be helpful to give a foundational description beforehand.

## *Design Fiction:*

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A hands-on practice that combines design, science fiction, and science facts. It creates fictional objects, artifacts, or experiences to tell stories that provoke and raise questions; open up possibilities; and create imaginative conversations about multiple potential futures (Bleecker, 2009). It materializes imagination through modeling, crafting things, and story objects.

## *Speculative Design:*

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Speculative Design is an inspirational or influential perceptual bridge to engage the audience using a combination of objects, design probes, or other materials within a managed speculation (Auger, 2013). Plausible, tangible, and accessible demonstrations may lead the audience to think about their future selves and assess what they want or do not in the future (Auger, 2013).

## *Transition Design:*

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An emerging area of design practice, study, and research that focuses on the design-led transition toward more sustainable futures through reimagination and reconception of entire lifestyles (Irwin, 2015). It advocates longer-term visioning and recognition of the need for solutions that require radical paradigm shifts in social, economic, and natural systems (Irwin, 2015).

## *Experiential Futures*

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An evolving approach in Futures that involves “the design of situations and stuff from the future to catalyze insight and change” (Candy, 2015). Through tangible, immersive, interactive,

live, and playable artifacts, it aims to bridge abstract possible futures and reality in the present (Candy & Dunagan, 2016)

The diagram in Figure 3 helps to visualize and locate the terms I mentioned above. Angheloiu (2019) has mapped out emerging fields and approaches in Design and Futures to present the relationships between the sub-disciplines. The diagram shows them across two axes based on attitudes towards change and strong sustainability. Strong sustainability acknowledges that economic or social capital cannot replace natural capital, and the transformative attitude to change implies that a paradigm shift beyond the current system is required.

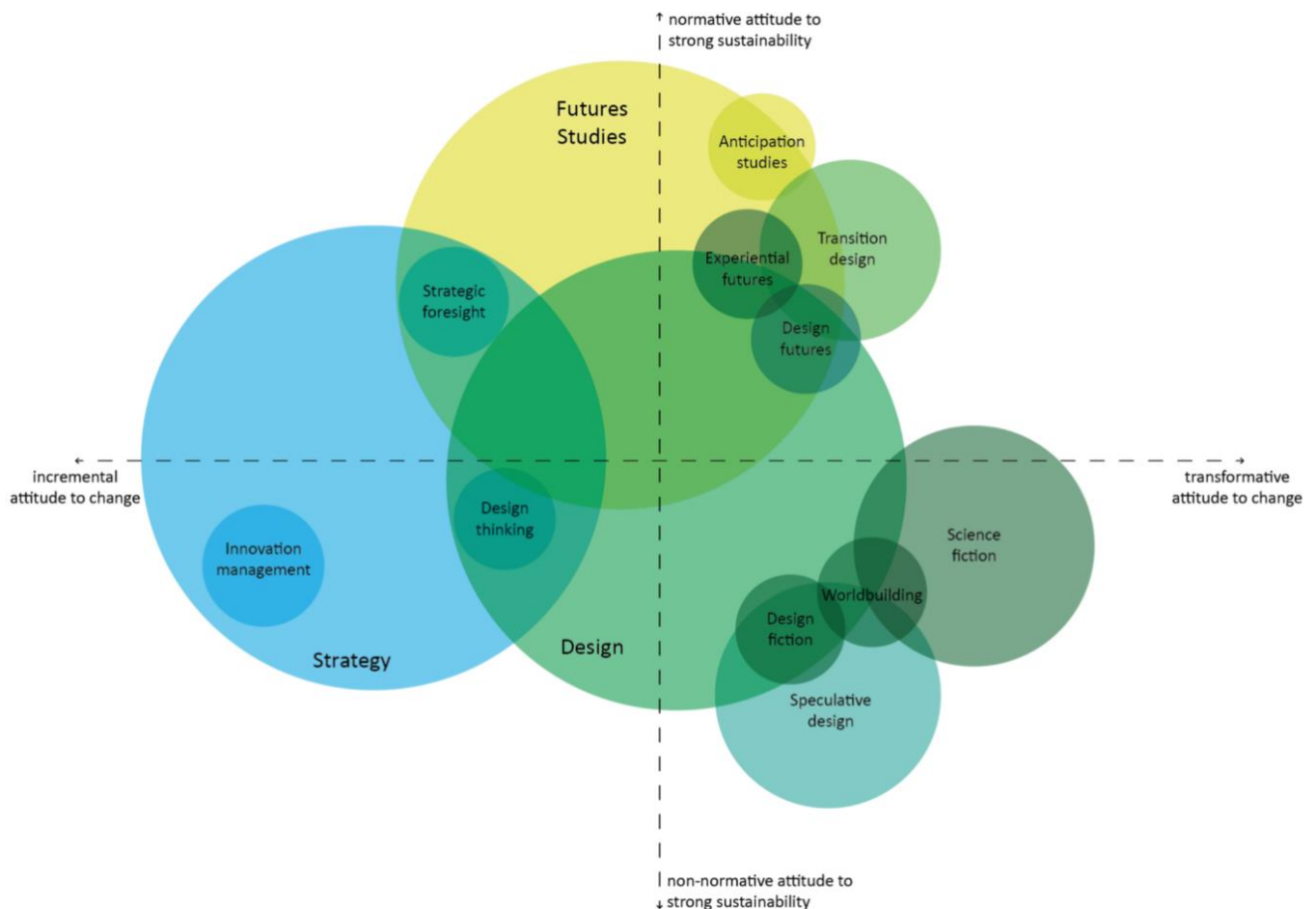


Figure 3: Mapping demonstrates emerging approaches in Design and Futures. From *Mapping attitudes towards change and strong sustainability* by C. Angheloiu, 2019, retrieved from <https://medium.com/the-shape-of-things-to-come/design-x-futures-design-futures-26e47b43775d>. Copyright 2019 by C.Angheloiu.

## A Potential for Crossovers

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According to Wendell Bell (1996), the main purpose of futurists is to maintain or improve the well-being of humankind and the Earth; and to empower people to achieve a future that is better than the past and present. As has been noted previously, social marketers and cause-related advertising creators also aim to tackle social and environmental issues for the welfare of individuals, communities, and the planet (Lee & Kotler, 2016). Hence, it is fair to say that the fundamental overlap of the two fields is their ultimate objective.

At a research method level, Donovan (2011) suggests that looking upstream for what influences a behaviour; identifying a person's beliefs, attitudes, and socialization may lead to more effective campaigns. Likewise, CLA (Inayetullah, 1998) examines the social causes, worldviews, myths that underlie a surface problem before creating alternative futures. So, seeking the deep roots of the individual and social actions can be seen as shared perspectives to solving issues.

Similar to Narrative Foresight (Milojevic & Inayetullah, 2015), narratives and metaphors also play an important role in advertising (McQuarrie & Phillips, 2005), and there might be overlaps in linking past, present, and future through an overarching story.

The broader participation of diverse stakeholders in the discussion has been indicated as critical for the success of any foresight initiative (Nikolova, 2014). On the other hand, participatory approaches through co-creation and consumer-generated advertising are getting more adopted in social marketing and advertising (Dibb & Carrigan, 2013; Orazi & Bove & Lei, 2016). Since both fields appear to be more open to the inclusion of outer actors into their practices, collaborative efforts might be fostered.

Moreover, the advertising industry also expands its tools by adopting behavioural science (Ogilvy Consulting, 2020), and systems thinking (Sullivan & Boches, 2016, p.193). Currently, in Toronto, Sid Lee is exploring the expansion of its practices to include Foresight methods (Sid Lee, 2020). These indicators present that there are inquiries of broader thinking and a need for cross-disciplinary methods within the advertising industry. The next chapter, *Methodology* explains the stages I have been through as a researcher in this study.



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# **Chapter 3**

# **Methodology**

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# Methodology

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The research process of this MRP was supported by mixed methods and involved two main routes: first, understanding the context of “Social Good” through the Context Research; and second, identifying the most preferred tools and practices that leads to impactful social good campaigns or futurist projects to support social change through the Precedent Analysis and subject matter Expert Interviews.

## Context Research

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A literature review was conducted to understand the fields of social cause-related advertising and Futures Studies. In the domain of advertising, the literature review explored both social marketing and cause-related marketing via academic journals, books, videos, webinars, and industry-related magazines and websites.

The initial discovery search began with navigating between a range of terms linked to social cause advertising commonly used and often confused with one another. Defining topic-related terms allowed me to distinguish them individually and set the focus of the MRP, which is Social Good Campaigns. Inspired by the ERAF systems diagram, a system diagram was mapped out to illustrate the entities that are involved in social good and their interactions with each other. The investigation expanded to behaviour change models and behaviour change interventions to provide a foundational understanding of intervention opportunities for desired behaviours. Then the shifting discourse from influencing behaviour at the individual level to supporting social transformation at broader levels was introduced. Afterward, the distinction between social marketing and cause-related marketing, and factors that affect cause-related marketing persuasion were explained.

In the area of Futures Studies, the literature review examined the Futures approaches that are involved and contributed to social change. A few tools and models that might be utilized in



envisioning desired futures for individuals, organizations, or society were shortly explained. Likewise defining advertising terms, a set of additional futurist terms related to the social context were explored and briefly described. Then based on the research up to that point, the potential areas for crossovers are discussed.

## Precedent Identification and Analysis

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A precedent analysis was conducted to identify similarities between social good campaigns and Futures projects.

Social good campaigns were determined through an investigation of various global award show websites. The intention behind choosing the campaigns among award-winning works was to demonstrate the positive impact they had already created. They met industry standards and were recognized by executive-level jurors. The campaigns which included future thinking; contributed to inclusivity; and fostered sustainable impact were chosen for further inquiry. Most of the advertising campaigns were selected from recent projects, often within the last three years, targeting the general audience. Futurist precedents were chosen via recommendations of professionals in the field followed by supplementary Internet search. Those which were accessible to the public, focusing on social change, promoting sustainable living, and establishing inclusive futures were chosen. Geographical diversity was offered by the precedents that span from the Americas to the South Pacific.

As the precedent identification continued four major themes emerged: Experiential, Speculative, Sustainable, and Inclusive. Thus, the precedents were classified under these themes to provide a clear comparison of the common characteristics they exhibit. A precedent table was developed, and the advertising campaigns and the futurist projects were placed accordingly. Then a brief outline was generated for each precedent including the creator, sponsor, description, and result or objective of the project accompanied by links for further interest. An exploratory, content-driven examination is carried out among these precedents. Based on observation and exploration, shared attributes were identified for each theme and used as an assessment tool. Then the aligning characteristics of each precedent with the shared attribute were highlighted. A summary of the observations was given at the end of each theme. In the final analysis, the precedents were evaluated all together to provide key insights.

## Expert Interviews and Thematic Analysis

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Primary research offered an opportunity to understand the practices and processes adopted by both professions when tackling social matters. After obtaining the approval of the Research Ethical Board (REB), the candidates for interviews were identified based on their experience and expertise on the topic through referrals and by scanning publications, conferences, talks, and online presence. Eight semi-structured interviews were conducted with nine subject matter experts: three futurists & foresighters, three advertising creatives, one advertising executive, and two designers. There is a subtle distinction between foresighters and futurists. Foresight, specifically Strategic Foresight, often refers to an organization or business-oriented activities whereas Futures involve more cultural and social issues and used to describe the field and practice overall (Gidley, 2017; WFSF, n.d.; Sardar, 2010). All the experts either live or have lived in Canada and have been involved with social good campaigns, social impact projects, social change explorations, or purpose-driven strategy development. It is a connected community whose works were predominantly Toronto-based that were also expanded to global projects including the Asia Pacific and Europe.

The virtual interviews, which lasted approximately forty minutes, were recorded and verbatim transcribed through a mobile application. During the interviews, the participants were asked about their thinking process and the tools and techniques they use in the ideation stages of their work. They were also asked whether they are familiar with the practices of the other profession. All the experts showed great interest in the topic and they were generous to share their insights and thoughts on potential overlaps of two fields. They also provided their opinions on the enablers that lead to social action and transformative social change.

A thematic analysis was conducted to analyze expert interviews. Thematic Analysis is a data analysis method that seeks patterns of collective or shared meanings or experiences across a set of data (Braun & Clarke, 2012). Common themes and patterns were sought to identify the key insights and opportunities for positive social change. The purpose of the expert interviews was also to reveal the preferred methods, tools, and techniques that may be used in social good campaigns.

Finally, I developed a future-oriented thinking template for social good explorations based on the findings of the literature review, the precedent and expert analysis, and my professional experience as a tangible outcome of this study. The future-oriented thinking template is in the form of a creative brief that has adopted an action-based, co-creation driven approach. The brief serves as an exemplary model of combining creative and Futures thinking, and it is one indicative tool that may be created through the crossovers between creative and futurist methods.

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## Subject Matter Experts

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The experts interviewed for this study are: (In alphabetical order)

### **GEORGE PANOPOULOS**

George Panopoulos is the Global Head of Strategic Foresight at The Solferino Academy, an initiative created by the International Federation of Red Cross and Red Crescent Societies (IFRC). He is responsible for building the global practice and positioning the Solferino Academy as a global leader in strategy, foresight, planning, and innovation within the humanitarian sector. Before IFRC, George was the executive lead at Slalom, a foresight and innovation practice, and the Canadian President of MRM//McCann, an experience design and innovation company where he was tasked with driving team growth, culture, new business, branding, generating industry press and thought leadership. He is a Master of Design candidate at OCAD University, Strategic Foresight and Innovation program.

### **JANET KESTIN & NANCY VONK**

Janet Kestin and Nancy Vonk are the co-founders of Swim, a leadership consultancy for creative companies. They were the co-chief creative officers of Ogilvy & Mather Toronto for 13 years and are two of the leaders behind the Cannes Grand Prix-winning Dove Campaign for Real Beauty. In 2012 Nancy and Janet were included in Advertising Age Magazine's 100 Most Influential Women in Advertising list and they were among Creativity magazine's Top 50 Most Creative People of 2008. They are the authors of *Pick Me and Darling, You Can't Do Both (And Other Noise to Ignore on Your Way Up)*.

## **JASON THEODOR**

Jason Theodor is the Executive Director of Imagination & Experience Design at Capco. He oversees design experiences for financial institutions like RBC, TD, CIBC, BMO, and Scotia Bank. He is specialized in experience design for digital products and services. He has created experiences for brands such as Nike, Yahoo!, and General Motors and digital products for Cox Communications and WestJet. Previously he worked for agencies including MacLaren McCann, Ogilvy, Critical Mass, Blast Radius, and Publicis.

## **LAURA STEIN**

As Partner, Chief Creative Officer at Bruce Mau Design, Laura Stein is responsible for overall creative and strategic direction for the studio's brand and design output. She has led some of Bruce Mau Design's highest-profile and most awarded initiatives including ASICS, ASICS Tiger, Sonos, OCAD University, and Hutchins Center at Harvard. Previously she was at Sid Lee where she led brand and design projects for a variety of clients including McGill University, Deloitte, and MaRS Discovery District.

## **LEAH ZAIDI**

Leah Zaidi is a Senior Associate at the Future Today Institute who specializes in strategic foresight, systems thinking, science fiction, worldbuilding, and design fiction. She has worked with a variety of corporate, government, and not-for-profit organizations. Her contributions to worldbuilding and foresight received the Most Significant Futures Work award in 2018 and 2020 by the Association of Professional Futurists. Leah is an Associate Editor of the World Futures Review and is an international advisor to Sitra Fund, Finland's endowment for the future. She has a Master of Design degree from OCAD University's Strategic Foresight and Innovation program.

## **MAGGIE GREYSON**

Maggie Greyson is recognized to be the Association of Professional Futurists for the Most Significant Contribution to the Field of Futures Work. She is also a winner of the Next Generation Foresight Practitioner Special Award from the School of International Futures. She has a Master of Design in Strategic Foresight and Innovation from OCAD University. Her work garners international attention for strategic communication and innovative storytelling methods. She has designed interactive online experiences for Fortune 100 companies such as Nissan, GE, and Shell. She had a ten-year career as a designer for the stage with companies such as the International Shakespeare's Globe, in London and Stratford Theatre Festival.

## **PADDY HARRINGTON**

Paddy Harrington is the founder of Frontier, a Purpose Design Office focused on collaborations, media, and products with a purpose-driven performance philosophy. He has almost 20 years of experience in the design field. He has degrees in Literature and Architecture and has worked in research, architecture, advertising, and design. Among clients, he has collaborated with are PepsiCo, MaRS, Unilever, The National Arts Centre, Electronic Arts, the Holy City of Mecca, and the Fogo Island Inn in Newfoundland. He is an award-winning writer and filmmaker and has spoken at several design conferences as well as at Brown, Harvard, and the Central Academy of Fine Arts in Beijing. Paddy is formerly the SVP Design Innovation and Digital Creative Director at Indigo Books and, prior to that, Executive Creative Director at Bruce Mau Design.

## **PRATEEKSHA SINGH**

Prateeksha Singh is a multidisciplinary practitioner based in Bangkok, Thailand. She currently serves as the Head of Experimentation with the United Nations Development Programme's (UNDP) Asia Pacific Regional Innovation Centre. In this role, she works with regional Country Offices to understand the cohesion amongst current portfolios of work and identifies innovative opportunities to address deeper systemic change. Prior to UNDP, she was doing community-based work centered on social justice and equity projects, with an emphasis on gender and climate, primarily based in Canada. She is the recipient of the 2019 Joseph Jaworski Next Generation Foresight Practitioner global award recognizing her work on



equitable, anti-colonial, and culturally sensitive futures work. She volunteers on the Board of Directors for the Association of Professional Futurists and chairs the annual virtual APF Futures Festival.

## Limitations

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Though I strived to execute comprehensive research covering many aspects of social good campaigns and social change explorations in Futures studies, this study has its limitations that need to be acknowledged.

### Scope of the Context

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Social good and social change are broad topics that many actors are involved and impact the processes at different levels. Governments, policymakers, corporates, non-profits, NGOs, scientists, technologists, educators, media can also be influential in social issues (Lee & Kotler, 2016, p. 26). However, the scope of this study was limited to the practices of advertising creatives and futurists. Moreover, even the scope was narrowed down to two fields, there are already vast amounts of methods, tools, and techniques that support ideation or exploration utilized by both professions and it is not possible to address or mention all of them in this MRP.

### Time Limitation

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Given the fact that this major research project was limited to three months, additional time could have allowed an in-depth examination. Additional expert interviews, particularly those who have experience in both professions might have provided more insights to identify overlaps. More time would have also allowed for conducting follow-up conversations with the experts to get their comments on the identified opportunity areas and preferred tools.

Having walked through the research methodology, process, and limitations; now I will discuss the findings of this study in the next chapter.

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# Chapter 4

# Findings

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# Findings

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## Precedent Analysis

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The precedent analysis demonstrates executional and thematic similarities between social good campaigns and futurist precedents. At the precedent identification phase, I realized that there is a lack of relevant assessment tools to evaluate the precedents that I chose from two different fields of cause-related advertising and Futures. Instead of employing existing frameworks or tools that are often utilized to analyze similar kinds of content, I developed a self-built assessment framework. First, I looked for emerging patterns, and then out of observation, I determined four major themes to examine.

The themes and their content categorized as follows:

***Experiential:*** The campaigns or projects in which the target audience was immersed in a different reality.

***Speculative:*** Projects or campaigns that are outcomes of speculative (fiction) design.

***Sustainable:*** The ideas and projects that make a positive contribution to sustainable living.

***Inclusive:*** The precedents that strived for an inclusive approach toward women, people with disabilities, animals, and nature.

Under these themes, I investigated 10 Social Good Campaigns and 8 Futures and Foresight projects. The precedents are placed in *Table 1* to give a snapshot of the classification. Some precedents matched with more than one category, in this case, the dominant attribute of the

project played a role in its identification. As will be illustrated, there are similitudes and common characteristics that can be attributed to the projects of both fields.

**TABLE 1: PRECEDENT PLACEMENT OF SOCIAL GOOD CAMPAIGNS AND FUTURIST PROJECTS**

THEMES	PRECEDENTS	
Executorial	Advertising	Futures
<b>Experiential</b>	<ul style="list-style-type: none"> <li>• Lifeboat</li> <li>• In Someone else's Shoes</li> <li>• Sweeper</li> </ul>	<ul style="list-style-type: none"> <li>• Mitigation of Shock</li> <li>• ZedTO</li> </ul>
<b>Speculative</b>	<ul style="list-style-type: none"> <li>• The Trash Isles</li> </ul>	<ul style="list-style-type: none"> <li>• Museum of Income Inequality</li> <li>• Slaughterbots</li> </ul>
<b>Thematic</b>		
<b>Sustainable</b>	<ul style="list-style-type: none"> <li>• CUBO House</li> <li>• Palau Pledge</li> </ul>	<ul style="list-style-type: none"> <li>• Climate Change Reimagined: Dubai 2050</li> <li>• Transformation</li> </ul>
<b>Inclusive</b>	<ul style="list-style-type: none"> <li>• Lessons in Her Story</li> <li>• Nature Represented</li> <li>• Lion's Share</li> <li>• The Paralympic Network</li> </ul>	<ul style="list-style-type: none"> <li>• Fem-LED Bodystorming</li> <li>• Challenge for Change 3.0</li> </ul>

In the analysis each precedent is organized as follows: the client, sponsor, or organization that the work produced for; the agency, company, or actor behind the idea and production; a general description of the project; the objectives or results of the project; and a link for further interest.

An exploratory, content-driven examination was carried out among these precedents. The rationale behind this decision was to allow the common characteristics emerge from the precedents to constitute patterns. I did not want to fit the attributes into a predetermined or imposed framework. I chose to examine four themes separately on different tables, gradually



established the categories and made the comparisons accordingly. (Applies to Table 2, 3, 4, and 5)

Based on observation and exploration, I identified shared attributes of each theme and used them as an indicator and evaluation criteria. Then I sought aligned aspects of each precedent with the shared attribute. The characteristics in accord with the shared attribute were briefly highlighted in the tables. This structure allowed me to evaluate themes in a meaningful way that can be linked to both the context research and expert analysis. Finally, I gave a summary of my observations after each theme that is followed by an overall precedent analysis at the end of the section.

## EXPERIENTIAL PRECEDENTS

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### LIFEBOAT

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*Campaign/Project:* Lifeboat - The experiment

*Client/Organization:* Sea-Watch

*Agency/Company:* Serviceplan Hamburg, Germany

*Description:* Lifeboat-The Experiment gives a realistic insight into the fears of Mediterranean refugees. It simulates a refugee-flee situation on the Mediterranean Sea. Participants of the experiment stayed on a boat in similar circumstances for a few hours that refugees experience for days.

*The result:* The experience caused the participants to reevaluate their views of immigrants attempting dangerous sea crossings. All the volunteers agreed that only extreme despair can motivate people to take that risk. The experiment underlined the necessity of the sea organization, Sea-Watch.

*Link/Source:* <https://www.lifeboatexperiment.org/>



Figure 4: Lifeboat campaign poster featuring experiment participants on a boat. From *Lifeboat-The experiment* by Serviceplan, 2019, retrieved from <https://www.serviceplan.com/en/landingpages/serviceplan-hamburg/cases/seawatch-lifeboat.html>. Copyright 2019 by Serviceplan.

## IN SOMEONE ELSE'S SHOES

*Campaign/Project:* In Some Else's Shoes - The Home

*Client/Organization:* Santander Bank

*Agency/Company:* Arnold Worldwide, USA

*Description:* The Home was an immersive experience in the heart of NYC's financial district. Influenced by real survivor stories, the house and the audio journey through it were designed to provide a new perspective on what living in an abusive home is like, and why it's so hard to leave.

*The result:* The finances are the number one reason why women do not leave. The bank's micro-lending program aimed to help women reclaim their financial freedom and lives. 2000 loans were distributed, 6 victims were given safe shelter. More importantly, the Home allowed visitors to feel and understand the hopelessness of domestic violence.

*Link/Source:* [www.dandad.org/awards/professional/2020/231685/in-someone-elses-shoes/](http://www.dandad.org/awards/professional/2020/231685/in-someone-elses-shoes/)

## *SWEEPER*

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*Campaign/Project:* Sweeper

*Client/Organization:* United Nations Mine Action Service (UNMAS)

*Agency/Company:* Critical Mass, USA

*Description:* An educational exhibit curated in the New Museum, New York to demonstrate the dangers of landmines. "Sweeper" simulates the very real terror of leaving home, walking to school or driving to work, and not knowing if you will survive your next step. Using iBeacon technology, a landmine "explodes" when an unlucky visitor comes across one.

*The result:* The campaign targeted to overcome the psychological barrier of "not our problem" approach toward global issues by inducing feelings of extreme vulnerability. The exhibit drove high awareness for UNMAS and raised funding to combat landmines.

*Link/Source:* <https://www.criticalmass.com/work/detail/united-nations>

## *MITIGATION OF SHOCK*

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*Campaign/Project:* Mitigation of Shock

*Client/Organization:* Suncorp, Centre for Contemporary Culture, Barcelona

*Agency/Company:* Superflux, UK

*Description:* A future apartment radically adapted for living with the consequences of climate change in London around 2050. The immersive installation allows visitors to get a sense of a possible future where people experience food insecurity, extreme weather, and resource scarcity.

*The objective:* The project intended to present actionable hope by introducing tools to grow food from existing resources. It aimed to raise awareness and a sense of responsibility around the consequences of inaction.

*Link/Source:* <https://superflux.in/index.php/work/mitigation-of-shock/#>





Figure 5: A design artifact where a plant grows using nutrient fog in a future apartment. From *Mitigation of Shock, London* by Superflux, 2017, retrieved from <https://superflux.in/index.php/work/mitigation-of-shock/#> . Copyright 2017 by Superflux.

## ZED.TO

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*Campaign/Project:* ZED.TO

*Client/Organization:* General Audience

*Agency/Company:* The Mission Business, Canada

*Description:* A combination of theatrical events and online content telling the story of a fictional biotech company, ByoLogyc, that causes a human-made viral pandemic.

*The objective:* The goal was to prompt people to realize how new technologies come with an agenda that conveys the values and aims of their creators which might lead to frightening consequences.

*Link/Source:* <https://zed.to/>

<https://byologyc.com/>

TABLE 2: THEMATIC ANALYSIS OF EXPERIENTIAL PRECEDENTS

EXPERIENTIAL PRECEDENTS	Immerse to Different Reality	Builds up Individual Experience	Grows Empathy	Creates a Sense of Urgency
<b>Lifeboat</b>	√ Simulates a refugee's situation on the Mediterranean Sea in a wave pool on a lifeboat.	√ Actual experience through simulation	√ Changes perspectives and reenables empathy √ Increases the understanding against the risks of sea crossing	√ Remakes the issue newsworthy again √ Improves dialogues for solution
<b>In Someone Else's Shoes</b>	√ An actual house installation along with audio recordings of victims talking about domestic violence	√ Visitors witness the traces of violence and listen to the victim's stories at the same time	√ Allows people to understand the reasons why victims cannot getaway	√ Makes the problem visible
<b>Sweeper</b>	√ An exhibit in a museum	√ Simulates the unexpectedness of a landmine explosion	√ Induces feelings of extreme vulnerability	√ Drives high awareness for UNMAS

<b>Mitigation of Shock</b>	√ A future apartment installation in 2050	√ Illustrates food insecurity, extreme weather, and resource scarcity	√ Emotionally connects people with the challenges that humanity could soon be facing	√ Presents consequences of inaction against the climate crisis
<b>ZED.TO</b>	√ Fictional product launch events and supportive online content	√ Interactive participation to live events and programs	√ Prompts the audience to reconsider the hidden goals of tech creators	√ Points out the risk of a human-made viral pandemic

**Observations:** All the experiential works examined immerse the audience in a distinct atmosphere. The intense and direct exposure to often a disturbing reality help people to understand the gravity of the problem. Participants or visitors develop empathy towards the victims or the people in that vulnerable position through individual experience. The projects like Lifeboat and Sweeper not just communicate but also create a sense of urgency.

## SPECULATIVE PRECEDENTS

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### TRASH ISLES

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*Campaign/Project:* Trash Isles

*Client/Organization:* The Plastic Oceans Foundation and LadBible

*Agency/Company:* AMV BBDO, UK

*Description:* Millions of tons of plastic, almost at the size of France, float on the Pacific Ocean. The Trash Isles campaign aimed to raise awareness on the issue by designing a country with an actual flag, currency, passports, and celebrity citizens.

*The result:* An application has been submitted to the United Nations (UN) to recognize The Trash Isles as an official country to oblige other countries to clean it up. More than 200.000 signatures were achieved on the petition and the matter brought to attention at the highest level.

*Link/Source:* <https://www.thedrum.com/creative-works/project/amv-bbdo-ladbible-trash-isles>  
[https://www.youtube.com/watch?time\\_continue=43&v=FzXSsnFNAj0&feature=emb\\_logo](https://www.youtube.com/watch?time_continue=43&v=FzXSsnFNAj0&feature=emb_logo)

## *MUSEUM OF INEQUALITY*

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*Campaign/Project:* Museum of Inequality

*Client/Organization:* General Audience

*Agency/Company:* Avenir, USA

*Description:* The speculative design project envisions a future where income inequality no longer exists. A fictional future museum opened in 2045 reminds future generations of the devastating impact of income inequality in American society.

*The objective:* The project aims to get feedback from people to help think broadly regarding income inequality and the decisions that will impact possible futures.

*Link/Source:* <https://sites.google.com/view/museumofincomeinequality/home?authuser=0>

## *SLAUGHTERBOTS*

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*Campaign/Project:* Slaughterbots

*Client/Organization:* AI Researchers and General Audience

*Agency/Company:* The Future of Life Institute, USA

*Description:* A speculative video project of killer drones that are programmed to attack targeted people without human control. The short film presents a near-future scenario in which lethal autonomous weapons have become widely accessible.

*The objective:* The project aims to ban autonomous weapons. It calls AI researchers and also others to take a pledge to neither participate nor support the development, manufacture, trade, or use of lethal autonomous weapons.

*Link/Source:* <https://www.youtube.com/watch?v=9CO6M2HsoIA>  
<https://autonomousweapons.org/>

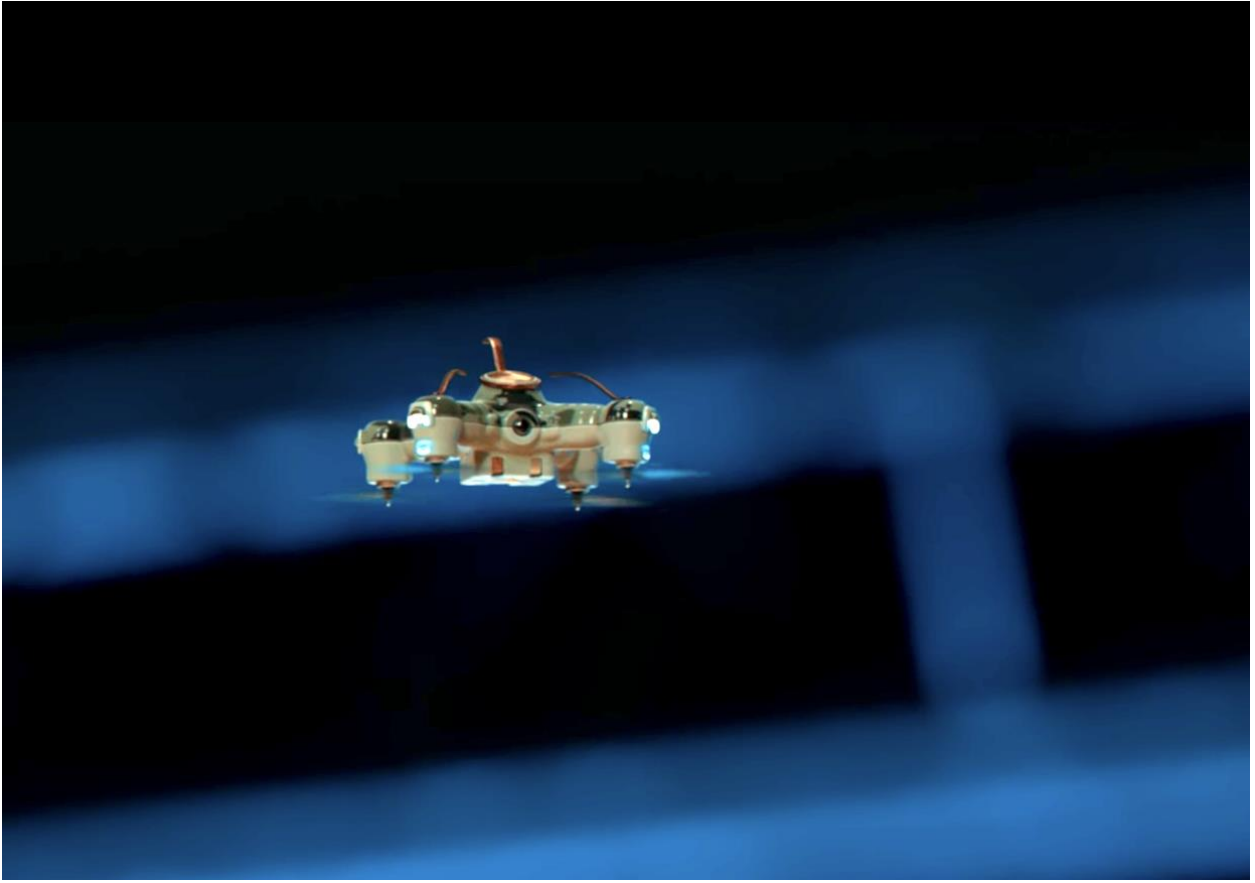


Figure 6: A killer drone flying in the air programmed to find its target. From *Slaughterbots* by The Future of Life Institute, 2017, retrieved from <https://www.youtube.com/watch?v=9CO6M2HsoIA>. Copyright 2017 by The Future of Life Institute.



TABLE 3: *THEMATIC ANALYSIS OF SPECULATIVE PRECEDENTS*

<b>SPECULATIVE PRECEDENTS</b>	<b>Speculative Content</b>	<b>Design Artefacts</b>	<b>Provoke Emotions</b>	<b>Creates a Sense of Urgency</b>
<b>Trash Isles</b>	√ A non-existing country	√ Flag, Currency, Passport, Citizenship	√ Makes the massive plastic pollution visible and tangible	√ Brings attention at the highest level, UN Assembly
<b>Museum of Inequality</b>	√ A future museum	√ A website	√ Reminds devastating impact of income inequality	√ Demands feedback for broader thinking
<b>Slaughterbots</b>	√ Uncontrolled autonomous weapons	√ A short film	√ Highly dystopian √ Presents a potential near-future threat	√ Calls upon immediate action to sign the pledge and use other channels to ban the autonomous weapons

**Observations:** The speculative precedents allow the audience to envision a possible state or an alternative reality by using design artefacts. They lead to speculation on how things could be and aim to provoke emotions. Two projects, the Trash Isles and the Slaughterbots, create high levels of urgency and call upon immediate action, whereas the Museum of Inequality opens a debate about income inequality.

# SUSTAINABLE PRECEDENTS

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## CUBO HOUSE

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*Campaign/Project:* Cities for Our Future-CUBO House

*Client/Organization:* Royal Institution of Chartered Surveyors (RICS)

*Agency/Company:* VCCP LTD, UK

*Description:* Through its Cities for Our Future program, RICS organized a global campaign inviting students and young people to answer the most pressing challenges facing our cities. The winner of the contest was a project called CUBO: the sustainable, scalable, affordable bamboo house that can be built in just 4 hours, and only costs 60 pounds.

*The result:* The winner won a monetary prize, mentorship, and support of global investors to implement his idea in Manila and across the Philippines.

*Link/Source:* <https://www.socialpurposeawards.com/the-drum-social-purpose-awards-2019/campaign-of-the-year-for-profit/cities-for-our-future-a-story-about-surveyors-changing-the-world-yes-really>

## THE PALAU PLEDGE

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*Campaign/Project:* The Palau Pledge

*Client/Organization:* The Palau Legacy Project

*Agency/Company:* Host/Havas, Australia

*Description:* Tourists entering the island of Palau have to sign a pledge stamped on their passports to help the country protect its environment.

*The objective:* To develop a behaviour change to mitigate the collective negative impact of mass tourism.

*Link/Source:* <http://hosthavas.com/case-studies/the-palau-pledge/>

## CLIMATE CHANGE REIMAGINED: DUBAI 2050

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*Campaign/Project:* Climate Change Reimagined: Dubai 2050

*Client/Organization:* Dubai Future Foundation

*Agency/Company:* Tellart, UEA

*Description:* An interactive and immersive exhibition at the Museum of the Future reimagines a thriving future of Dubai. Visitors step into a self-sufficient, resourceful, technologically and biologically improved life in 2050.

*The objective:* The purpose of the exhibition was to present a different approach to climate crisis challenges and transform them into opportunities.

*Link/Source:* <https://www.museumofthefuture.ae/>

## TRANSFORMATION

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*Campaign/Project:* Transformation

*Client/Organization:* MarS, Nuit Blanche

*Agency/Company:* Pixel Magic Design and various artists, Canada

*Description:* An interactive art installation at MaRS Centre, Toronto to draw attention to environmental issues during Nuit Blanche, a contemporary arts festival. It demonstrates how some Canadian ventures are leading the way to a more sustainable future.

*The objective:* The purpose of the exhibit was to be a rallying cry for collective action for sustainable futures.

*Link/Source:* <https://marsdd.com/transformation/>

TABLE 4: *THEMATIC ANALYSIS OF SUSTAINABLE PRECEDENTS*

<b>SUSTAINABLE PRECEDENTS</b>	<b>Provides Sustainable Solutions</b>	<b>Impacts Future Generations</b>	<b>Adopts Positive Approach</b>
<b>CUBO House</b>	<ul style="list-style-type: none"> <li>✓ Sustainable, scalable, affordable, bamboo houses</li> </ul>	<ul style="list-style-type: none"> <li>✓ Made of sustainable materials</li> <li>✓ Roof captures rainwater</li> </ul>	<ul style="list-style-type: none"> <li>✓ Helps to solve housing problems</li> <li>✓ Accessible for low-income communities</li> <li>✓ Offers dignified, better living</li> </ul>
<b>The Palau Pledge</b>	<ul style="list-style-type: none"> <li>✓ Encourages environmentally responsible behaviour</li> </ul>	<ul style="list-style-type: none"> <li>✓ Preserves the lands of the children of Palau</li> </ul>	<ul style="list-style-type: none"> <li>✓ Creates a meaningful connection with nature</li> <li>✓ Makes every tourist a catalyst for change</li> </ul>
<b>Climate Change Reimagined: Dubai 2050</b>	<ul style="list-style-type: none"> <li>✓ AI and biotechnology for water desalination</li> <li>✓ Automated micro-farms</li> <li>✓ City Kit: City building robots</li> </ul>	<ul style="list-style-type: none"> <li>✓ Envisions a thriving society that reversed the negative impacts of climate change</li> <li>✓ Offers life-enhancing solutions</li> </ul>	<ul style="list-style-type: none"> <li>✓ Utilizes innovation as a means to sustainability, adaptability, resilience, and economic opportunity</li> </ul>
<b>Transformation</b>	<ul style="list-style-type: none"> <li>✓ Informs about creative solutions</li> <li>✓ Gives a platform to cleantech ventures such as those that eliminate plastic waste or store clean energy</li> </ul>	<ul style="list-style-type: none"> <li>✓ Leads the way for a change</li> </ul>	<ul style="list-style-type: none"> <li>✓ Portrays a hopeful vision of a sustainable future</li> <li>✓ Calls for grassroots collaboration</li> </ul>

**Observations:** The precedents in this category provide sustainable solutions either by using existing technology and regenerative resources or introducing forward-thinking technologies. The projects aim to impact future generations positively by offering life-enhancing options. All the projects adopt a positive approach and suggest recovery from the negative consequences of the climate crisis, mass tourism, and lack of affordable housing.

## INCLUSIVE PRECEDENTS

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### LESSONS IN HER STORY

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*Campaign/Project:* Lessons in Her Story

*Client/Organization:* Daughters of the Evolution

*Agency/Company:* Goodby Silverstein & Partners, USA

*Description:* Using AR technology, the Lessons in Her Story rewrites one of the middle school US history textbooks without changing the textbook at all. It illuminates the stories of women in history that have been previously left out.

*The objective:* The campaign aims to change how children are conditioned to see only powerful men in history and overlook women who have also made history.

*Link/Source:* <https://www.dandad.org/awards/professional/2020/231688/lessons-in-herstory/>

### NATURE REPRESENTED

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*Campaign/Project:* Nature Represented

*Client/Organization:* SAMBITO

*Agency/Company:* Maruri Grey, Ecuador

*Description:* Legal systems all around the world treat nature, species, and ecosystems as objects and property. A new constitution in Ecuador gives nature legal rights, representation, and defense for the first time in history. The campaign calls for lawyers around the world to act on behalf of Ecuador's ecosystem and represent it.

*Results:* Thousands of lawyers donated their working time to environmental law cases. As a result, a 49% reduction of deforested areas, reduction of CO2 emissions, and complete protection for marine sites are the foremost achievements so far.



*Link/Source:* <https://sites.wpp.com/wppedcream/2018/public-relations-public-affairs/business-to-business/nature-represented?c=64d0ea1b-4b86-48de-895e-305c1957452f>

## THE LION'S SHARE

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*Campaign/Project:* The Lion's Share

*Client/Organization:* The Lion's Share Fund, UNDP

*Agency/Company:* Clemenger BBDO, Melbourne

*Description:* Animal images appear in approximately 20% of all advertisements that we see. The Lion's Share Fund asks companies to donate 0.5% of their media spend when any of their ads feature animals.

*Objective:* The fund aims to raise \$100 million over the next three years to benefit animal welfare, conservation, and environments worldwide.

*Link/Source:* <https://www.thelionssharefund.com/>



Figure 7: A scene from The Lion's Share video, a mother and a baby rhinos walk on the African savannah. From *The Lion's Share* by The Lion's Share Fund, 2019, retrieved from <https://www.thelionssharefund.com/>. Copyright 2019 by The Lion's Share Fund.

## THE PARALYMPIC NETWORK

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*Campaign/Project:* The Paralympic Network

*Client/Organization:* The Canadian Paralympic Committee

*Agency/Company:* BBDO Toronto, Canada

*Description:* Paralympic Games gets almost no coverage by mainstream media. In 2018, the Canadian Paralympic Committee asked its fans to become broadcasters. It released a tool that lets people sign over their social accounts to live-stream events of their choosing.

*Results:* The 2018 Games became the most-watched games in Canadian history.

*Link/Source:*

<https://marketingawards.strategyonline.ca/winners/winner/2019/?e=75784&w=The+Paralympic+Network>

## FEM-LED 4CORP

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*Campaign/Project:* Fem-Led 4Corp

*Client/Organization:* Ontario Media Development Corporation

*Agency/Company:* Super Ordinary Lab, OCAD U & The Mission Business, Canada

*Description:* The workshop explored the causes of low female participation in information communications technology (ICT) and interactive and digital media (I&DM) leadership. A speculative future workplace environment where gender equality exists was designed and a combination of bodystorming and forum theatre technique was used.

*Objective:* The research initiative aims to disseminate the findings of the report to a broader audience to encourage ICT sectors to be hospitable to women and more inclusive, and lead to future investment.

*Link/Source:* <https://www2.ocadu.ca/research/superordinary/project/fem-led>

## CHALLENGE FOR CHANGE 3.0

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*Campaign/Project:* Challenge for Change 3.0

*Client/Organization:* National Film Board of Canada

*Agency/Company:* Super Ordinary Lab, OCAD U, Canada

*Description:* Challenge for Change was an activist documentary series by the National Film Board of Canada that covered controversial issues in Canada. Social Issue and Storytelling

Challenge for Change 3.0 workshop (Stein et al., 2016) was a Futures exploration built on this community media project. The workshop gathered social activists and storytellers to identify the pressing social issues relevant to Millennials that may amplify over the next 10 years.

*Objective:* The project aimed to include unheard voices into social discourse through stories and enhance the possibility of real change.

*Link/Source:* <https://www.nfb.ca/playlists/michael-brendan-thomas-waugh-ezra-winton/challenge-for-change/>

TABLE 5: *THEMATIC ANALYSIS OF INCLUSIVE PRECEDENTS*

<b>INCLUSIVE PRECEDENTS</b>	<b>Inclusive Towards an Ignored Group</b>	<b>Empowers the Group or the Audience</b>	<b>Brings Paradigm Shift</b>
<b>Lessons in Her Story</b>	√ Recognizes women in history	√ Encourages young girls to show their potential √ Makes them aspire to be leaders	√ Tackles the power balance between men and women √ Illuminates the stories of successful women
<b>Nature Represented</b>	√ Recognizes Ecuadorian nature, species, ecosystems by law	√ Grants legal rights to nature √ Nature represented by thousands of volunteer lawyers	√ For the first time in history, nature has given legal rights and represented in courts √ Redefines environmental activism
<b>The Lion's Share</b>	√ Recognizes wildlife as a shareholder	√ Gives animals an agency and protection	√ Direct opportunity to save species from extinction, preserve wildlife habitats and look after animal welfare

<b>The Paralympic Network</b>	√ Supports Paralympic athletes	√ Makes the achievements of Paralympic athletes visible √ Extends the coverage of Paralympic games	√ Challenges the traditional media that ignores the games and creates a broadcast network made of fans
<b>Fem-Led 4Corp</b>	√ Supports women leadership in the Information Communication Technology (ICT) sector.	√ Flags the declining female leadership and female inclusion in <u>I&amp;DM and more broadly ICT sectors.</u>	√ Criticizes anti-women culture across ICT sectors √ Offers key solution areas to overcome gender imbalances
<b>Challenge for Change 3.0</b>	√ Identifies unheard, marginalized voices in Canada	√ Similar to the original Challenge for Change films, it suggests that videos are accessible, democratized tools for people to tell their own stories √ Aims to utilize new media platforms and storytelling to build empathy and raise awareness and action	√ Builds the possibility of social impact √ Advocates that by addressing reconciliation, multiple social issues might be addressed as well.

**Observations:** The inclusive precedents embrace the agency of massively ignored groups and empower them by giving voice, recognition, and visibility. They bring a paradigm shift through challenging gender biases, social exclusion, and marginalization. They also set higher benchmarks by applying new ethical standards like granting legal rights to nature and giving the share of animals back for the benefit of their welfare.

## Summary of Precedent Analysis

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In light of observations on precedents, social good campaigns and futurist works consist of overlapping methods and practices regarding the themes of Experiential, Speculative, Sustainable, and Inclusive. The experiential approach allows the audience to understand the pressing problems of the people who are in vulnerable situations through a first-hand emotional experience, which may result in growing empathy and creating a sense of urgency that may lead to mobilizing social action. Speculative provocations allow people to envision the possibilities or alternative futures more tangibly utilizing design artefacts. The sustainable precedents adopt a hopeful approach instead of amplifying fear toward climate crisis or other environmental issues and demonstrate how innovation and clean technologies can be used in service of humanity and nature to flourish and to foster sustainability, adaptability, and resilience. Inclusivity plays a critical role to enable paradigm shifts that lead to transformative social change. Massively ignored groups, marginalized communities, ecosystems, species rather be heard and included in the conversations and be the creators of the solution they preferred.

## Expert Interviews

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At the Expert Interview stage of this study, I had the honor and privilege of speaking with nine prominent professionals in the fields of Advertising, Design, and Futures in eight semi-structured interviews. I am grateful for their time and for sharing their insights and processes with me. It was also encouraging to see their interest in the topic and feel their support in my research.

Through the interviews and referrals, I succeeded in building a resourceful social network that is connected to futurists and foresighters from OCAD University's SFI program and some of the foremost advertising and design executives in Toronto, Canada. They brought in new perspectives to the project and provided critical resources for additional information. I learned about their practices, the most efficient tools in their own explorations, the emerging approaches in the context of social change such as transition design, an area that focuses on the design-led transition toward more sustainable futures (Irwin, 2015).



The subject matter experts allowed me to get a broader picture of the context and to gain a more holistic view of social matters. Through their opinions, I understood that social matters are multidimensional, that there is no one ideal way of operating a social project, that it is essential to listen to the stakeholders who have been involved in the issue, and not to make general assumptions. For instance, during the ideation process of a social good campaign in a traditional advertising agency, it is rare for creatives to conduct one-on-one interviews personally or to participate in group workshops. They often work on the information or data provided through strategy departments or the client itself. On the other hand, designers tend to work more research-driven and community-driven and look for ways to increase stakeholder engagement in the processes. This co-creation approach is similar to the futurist practices. Based on the reflections of experts, I realized that a strong interaction with the people for whom you are designing for may lead to deep empathy toward them and internalization of their values which may result in more reflective ideas that are originated from the people's views, needs, and preferences.

As a part of my findings in this study, the expert interviews guided me to identify the key insights and the opportunity areas that are discussed below.

## Key Insights

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### Hopeful Approach

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The insights gathered from the interviews highlighted the importance of adopting a hopeful approach when tackling both existing social issues and possible future problems. In the realm of Futures studies, dystopian scenarios or images may alarm people at the beginning but may also carry the risk of alienating the audience by overwhelming them with apathy. As futurist Maggie Greyson pointed out, there is a thin line between being open to learning new knowledge and completely shutting down. If we constantly amplify fear about the future, we may lead people to inaction and indifference. Instead, we need to embrace positive approaches that deploy the idea that our present actions have an impact on shaping desired futures.

# *“Pulling heartstrings is not working anymore.”*

*George Panopoulos*

In the same fashion, advertising professionals seem to have had enough of campaigns that use fear as an induction and motivation tool. The social good campaigns that pull heartstrings and portray sad images with depressing messages are considered outdated and do not move people anymore. On the contrary, they cause numbness and lack of concern about social problems. Utilizing negativity as an emotional trigger might also block innovative thinking in social good campaigns and cause-related marketing. The end goal of a social good campaign should not be just raising awareness and fund-raising. Broad strategies that expand the contribution of a campaign to social action and transformative change are clearly needed.

When they are asked about the successful social good campaigns they admire, two creative executives pointed to the SickKids VS. campaign created by Cossette for SickKids Foundation (Cosette, n.d.). The idea behind the campaign was simply “sickness is not weakness”. Repositioning kids as superhumans and showing the true strength of the kids and their fight against illness resulted in a phenomenal and highly impactful campaign that disrupts conventional charity advertisements while changing perspectives and empowering the kids. The campaign raised \$57.9 M in 3 three months and their average donation amount went up 63% (Cosette, n.d.). In contrast to high praise, there were critiques over the appropriateness of the battle metaphor which may also imply that those who do not beat their illness or disability are losers (Picard, 2016; Kinross, 2016). In many cases, children have not any control over their medical conditions and this does not mean they did not fight enough to defeat the sickness.

## Genuine Concerns and Actions

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Through the expert interviews, I had the unique opportunity to speak to two of the creative leaders behind Dove's ground-breaking Campaign for Real Beauty, Nancy Vonk and Janet Kestin. It was a pleasure to listen to the behind-the-scenes story of the campaign which embodies critical learnings. Through global research, Dove found that the pressure put on women to conform to a narrow definition of beauty made them feel bad about themselves, universally. The research revealed that 15 minutes after reading a fashion magazine, women's self-esteem plunged, and the self-esteem challenges facing women were also true for girls, as young as 5. The global Ogilvy and Unilever teams recognized that the real and relevant opportunity for Dove was to champion an inclusive definition of beauty: to help women feel comfortable in the skin they're in, and create a world where beauty is a source of confidence, not anxiety. The campaign, which featured unretouched real women, was extremely well received around the globe. Women felt a collective sense of relief and discussion about Dove's new definition of real beauty became widespread. Dove quickly added depth and proof of their commitment to the endeavour by launching the self-esteem project, creating educational tools that would help kids in dealing with self-esteem issues, running workshops, and even bringing the idea into schools (Dove, n.d.). The campaign has not been without controversy. It was argued that "real" women in the Dove ads were too similar to pre-existing beauty standards and the campaign contradicted itself by not including a woman with a disability (Celebre & Denton, 2014).

Despite the critiques, the campaign continues 14 years later and remains a milestone in body positivity. The Dove experience shows that long-term commitment to a cause, creating tools that people can use, putting them into practice, and actually "walking the walk" are the assets that lead to impactful social good campaigns. As Nancy Vonk and Janet Kestin highlighted, it also requires visionary and courageous leadership by both the brand and the agency to run bold, unconventional, and controversial campaigns. According to Vonk and Kestin, brand and agency teams need to be genuinely engaged in and passionate about the cause. In Dove's case the Unilever clients, recognizing that people might take a while to warm up to their new approach, said they would continue to run the campaign even if it lost money in the first year.

*“If everybody on the team isn't genuinely engaged and committed to the cause, don't even go there!”*

*Nancy Vonk & Janet Kestin*

To make a real difference, the efforts have to be authentic, not a flash in the pan publicity stunt. Otherwise, as they pointed out, it is certain to get negative feedback and be called out for being manipulative and opportunistic.

From a design perspective, brands that frame their core purpose around a cause are capable of providing products, services, or experiences that are aligned with environmental and social good. The designers I interviewed argued that rather than just communicating social good, the purpose-driven brands such as Tom's, Patagonia, Tesla, Warby Parker, and Fogo Island Inn offer better choices to their customers that are both aspirational and inspiring and also are built on strong environmental and social foundations.

*"Design is a useful tool to help to change people's perspectives on environmental and social good."*

*Paddy Harrington*

Paddy Harrington suggests that design is a useful tool to help to change people's perspectives on environmental and social good, and he gives the example of Tesla. Tesla not only solves the sustainable mobility but also offers a great driving experience to the drivers. Harrington coins the term "eco-emotional" to describe this approach which means both ecologically and emotionally driven solutions in a nutshell. Since many decisions are driven by emotions not just by logic, high-performance products and exceptional experiences that are built on purpose may influence consumer decisions.

## Participatory Methods

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Drawing insights from the experts and being in accord with the literature (Nikolova, 2014), it is fair to say that any foresight initiative should bring diverse stakeholders into the discussion. People, particularly those who are not familiar with Futures thinking, might avoid considering the future and facing uncertainty. Introducing them to foresight and Futures through participatory workshops and welcoming, inviting dialogues may give them more grounding about the future and consequently increase their engagement in the future.

*"It is really important  
to get stakeholder input."*

*Laura Stein*

Participatory methods are also embraced in the realm of Design. The Chief Creative Officer of Bruce Mau Design, Laura Stein emphasized the importance of getting large-scale stakeholder input into the design projects, especially community-driven works. Finding ways to engage communities, letting them articulate their needs and their own desires for a certain kind of outcome increase the benefits of the project.

While futurists and designers utilize and advocate for participation and inclusion, traditional creative practices in advertising often exclude other stakeholders at the ideation stage. One of



the futurists who has experience working with marginalized communities, Prateeksha Singh's comment helped me to see the missing piece in the typical advertising creative process. She said, "I don't know how long the creators of social good campaigns work with a community to realize what they want.". I think, particularly for the development of social good campaigns it is time to reconsider and expand our methods of understanding and knowing people. Thus, as Singh stated, we can amplify people's voices, especially those who are structurally unrepresented and underrepresented.

*"We can amplify people's voices"*

*Prateeksha Singh*

## Experiential and Speculative Works

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Aligned with the findings from precedent analysis, experiential and speculative projects appear to work in drawing attention, delivering messages, and participating and engaging in the discussion at hand. Futurists I had spoken to found that art-oriented and design-fiction-oriented works are a particularly effective and more resonant way of communicating with people. A playful approach allows people to drop their guard and not be so serious about the work which then helps them engage more. Experiential Futures is highly accepted as efficient because it situates the audience in the future and forces people to think about themselves and their place in that future.

## Simplified Language

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The Futures experts that I interviewed agree that futurists should start to get involved in other actors and use a language that is understandable for all. People might talk about and engage in the future in different ways hence futurists need take responsibility to understand their language and translate it to Futures and likewise translate foresight and Futures terminology to them. Simplifying or modifying the language depending on the audience would foster the

engagement and outcomes of the projects. Thus, futurists can start to get into more mainstream conversations which are important to go forward.

At this point, it is important to remember that UNESCO also works for encouraging people to become more future-literate, a term coined by futurist Riel Miller (2007). Through the Futures Literacy Laboratories, UNESCO aims to develop the capacity to ‘use-the-future’ more broadly to innovate the present (UNESCO, n.d.).

## Opportunity Areas

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The opportunity areas outlined below are findings from the expert interviews and the reflections from the whole research process that offer suggestions that might be helpful for creatives and futurists.

## Collaboration

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The experts, particularly those who have experience in advertising or marketing and also made the transition to Futures agree that there are crossovers between two fields and both sides can learn from each other. By adopting the Futures lens, the advertising industry may become conscious about the future potential of the present moment and move from moment-oriented thinking to thinking about the long-term impacts of their present actions. Thus, they may contribute to fostering sustainable change. On the other hand, if futurists want to create social change beyond awareness and provocation, they may learn from marketers to excel in communicating their messages effectively to the mainstream audience.

My initial focus was on identifying overlaps between advertising creative and futurist methods and practices, however, as the research investigation expanded, I recognized that design is a crucial element of the solutions and needs to be included in the picture. Purpose design, transition design, experience design are the disciplines that are also related to social change, and collaboration with these areas would be beneficial for all. Since the design is future-oriented by incorporating considerations for future implications and challenges and measuring lasting impact, it might bring in useful tools to both creatives and futurists.

## Activists and Artists

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During our conversations with experts, it is discussed that the combination of art and activism is quite effective in the landscape of who is shaping the future. Science fiction authors, filmmakers, future-oriented graphic novel designers have an influence on creating Futures images. They are impactful because they are not just talking about abstract worlds but also illustrating the consequences for individuals.

*“Social change-oriented work should get into more emotional visceral storytelling around what it means for one person.”*

*Leah Zaidi*

Leah Zaidi, who is also a storyteller suggested that social change-oriented work should get into more emotional visceral storytelling around what it means for one person. The experts found some activists inspirational and genuine in their purposes such as Adrienne Maree Brown (women’s rights activist), Greta Thunberg (environmentalist), Malala Yousafzai (female education activist), Alicia Garza (civil rights activist), and the Black Lives Matter movement. Additionally, the works of Nesta (innovation foundation) and Superflux (speculative futures studio) from the United Kingdom have been brought to attention as good examples. Hence, both for creatives and futurists, it is worthwhile monitoring artists and activists who are working in the realm of social change and learn from their experience.

*" I find young activists' bravery  
inspiring."*

*Jason Theodor*

In a similar fashion, anti-colonial approaches in Futures also involve arts, fiction, science fiction, and speculative fiction while challenging the Western norms. For instance, Afrofuturism has significant examples at the intersection of art and Futures including movies (e.g. Black Panther (2018), After Earth (2013)), exhibitions, comics, sci-fiction, music and provides a black cultural lens that enables envisioning the future with cultural critiques (Womack, 2013). Likewise, Indigenous Futurisms explores the future from Native perspective in fiction and visual arts including new media such as digital art and virtual reality (Fricke, 2019). Indigenous Futurisms not just envisions the future but also looks at the past and the present simultaneously (Keene, 2018). A foundational principle of anti-colonialism is to seek alternate futures for humanity in which historical mistakes are not repeated (Canavan, 2012). Consequently, empowering ideas coming from long-time oppressed communities might provide guidance and inspire inclusive social good campaigns.

## Diversity of Teams

It is suggested that in a digital era, it would be advantageous if advertising creative teams, typically consist of a copywriter and an art director, expand with the inclusion of a creative technologist, a user-experience designer, and a social media strategist to address the need for digital-centered ideas and to implement new technological possibilities (Sullivan & Boches, 2016). Integrating new technical skills into teams essential but embracing diversity and inclusion is equally important. As the creative experts acknowledged, there is heightened recognition for the lack of diversity and inclusivity within the advertising industry, both in the workforce and the content of the works. Based on their observations, though more women and color of people are appointed to senior positions, the hiring processes still need to be improved. Likewise, futurists agreed that project teams or foresight activity participants should reflect the diversity of people they serve. This inclusive approach is also in accord with the literature review. Ziauddin Sardar (2010) proposes that Futures studies need to recognize and accept that there are different ways

of being human, different forms of living, and different knowledge systems hence frameworks, methods should serve that mutual diversity is assured.

Another point to be conscious of is one's positionality. Bourke (2014) argues that the beliefs, political stances, and cultural backgrounds of a researcher and a participant might affect a research process, hence researchers should acknowledge who they are as individuals, as group members, as people who hold particular social positions. Similarly, creatives and futurists need to take into consideration their positionality in social good explorations. They need to recognize where they stand in relation to the target audience and seek ways to reflect the views, voices, or desires of the target audience.

## Showcasing Projects

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As mentioned earlier, advertising agencies are good at promoting and showcasing their works through award shows (Cannes Lions, n.d.; Shorty, n.d.; Effie, n.d.; D&AD, n.d.) and their websites. However, resources for futurist works are limited. During my research, besides a few experiential and speculative works which I examined in the precedent analysis, I experienced difficulty accessing Futures projects publicly. Although the Association of Professional Futurists annually recognizes and shares the Most Significant Futures Works (APF, n.d.) in the field, it is a challenge to find a video, audio, or online content about the projects. In many cases, maybe other than reports, findings of Futures works do not pass on a broader audience. As experts highlighted, Futures does not use the instruments to convey and repeat their messages through different media as the advertising industry does. If futurists want to draw the attention of the mainstream audience, they should devise new ways to showcase their works.

*"Futures does not have  
the sophistication that advertising  
has by repeating the message."*

*Maggie Greyson*

## Preferred Methods

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Specifying crossovers between creative and futurist methods and practices was one of the goals of the expert interviews along with identifying key insights and opportunity areas. Through the preferred methods indicated by the experts, I aimed to demonstrate a set of tools that are already accepted as effective. It is important to realize that each case is unique in its own social or environmental landscape and requires bespoke tools that may lead to the impact desired.

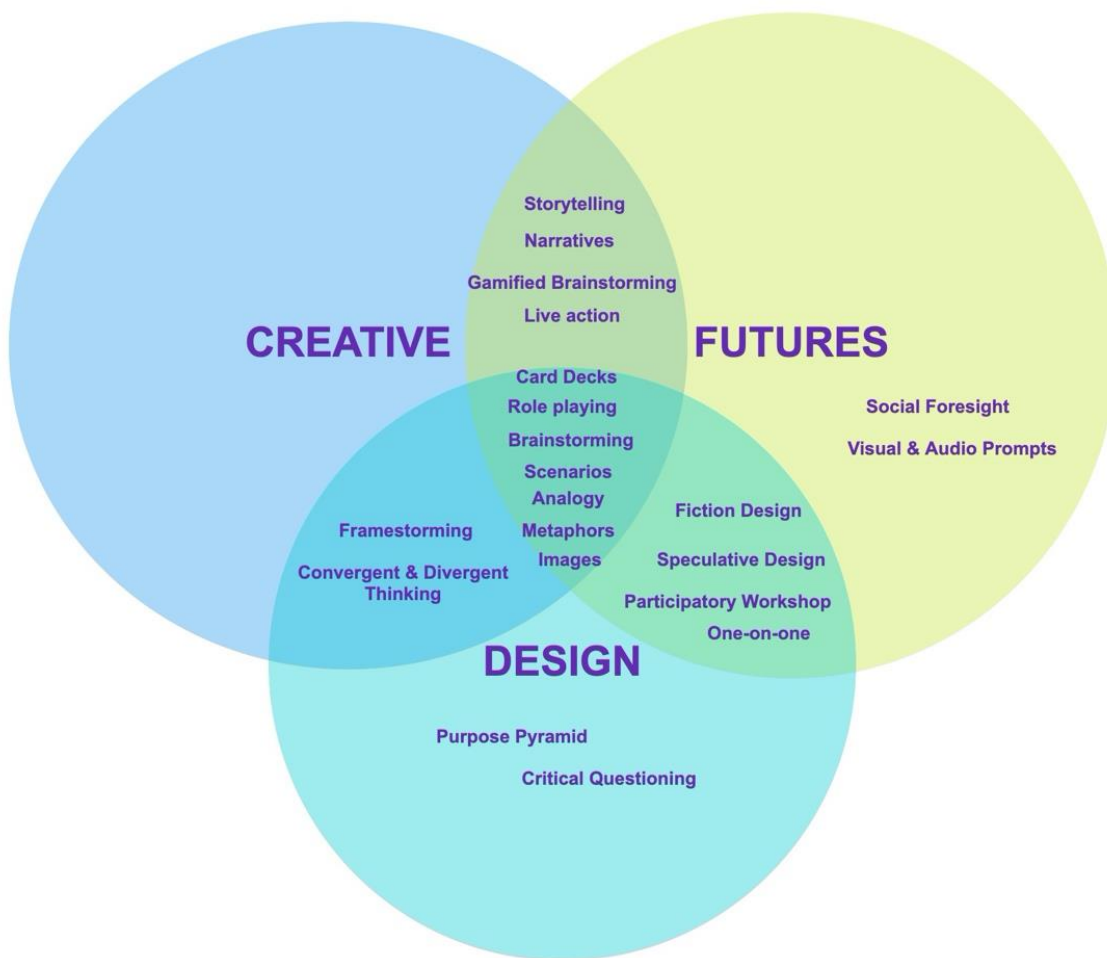
With this in mind, I need to indicate that there are literally hundreds of methods, tools, and techniques that support idea-generation or Futures exploration utilized by both professions. For instance, Gerald F. Smith (1998) identified 172 idea-generation techniques ranging from structured procedures to advisory guides through his analysis of idea-generation methods. Multiple resources offer a wide range of design methods to research complex problems and drive innovation which might also apply to social issues. Hence, the methods and tools are out there, and in the reality, a practitioner's preference based on experience and the goals of the project mostly determines which technique is the most impactful.

Decades ago, James Webb Young (2003) determined five stages that most advertising creatives go through during their ideation process that strongly resonated with me. He argued that consciously cultivating these stages might be used as a technique. The first stage is gathering raw materials, which means finding as much information on the problem and withdrawing related content from one's general knowledge. Second, thinking constantly over the raw material, playing around with these thoughts, and generating partial ideas. Third, the incubating stage, which is leaving the problem aside, doing something comforting, and turning the problem to the unconscious mind. Fourth, the idea revelation-letting the ideas appear out of nowhere. Fifth, refining and finalizing the ideas.

When I refer to insights from experts, the creatives describe their thinking as “very messy” and they say they do not think within a framework or method. Compared to the creatives, the designers appear to have more structured processes for discovering context and knowing people, whereas futurists tend to follow specific methods or tools. Even so, the futurists I spoke with have developed their own techniques built on their needs and experience in the field (Greyson, 2017; Zaidi, 2017; Singh, 2019).



The methods, tools, and techniques that the experts mentioned in our conversations situated on a Venn diagram below. It is necessary to underline that the visual representation portrayed in Figure x is generated based on the information gathered from the interviews and does not cover all the methods in these fields. It might have been relatively different if I had conversations with another group of experts. Besides, it should be acknowledged that a technique might be effective under certain circumstances.



miro

Figure 8: The Venn Diagram demonstrating overlaps among Creative, Futures, and Design methods based on expert interviews.

## Overview of Preferred Methods

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The Venn diagram helped me to visualize the information and made it easy to identify overlapping methods. At a glance, all creative methods seem to be also used in the development of Futures and Design works. Design and Futures share participatory and emerging design approaches. It is no surprise that Futures include future-based methods such as Social Foresight (Slaughter, 2004) differ from other fields.

First, let's look at the intersection of three areas. Brainstorming, Metaphors, Analogies, Scenarios, Role Playing, Card Deck, and Images located here. It is said that brainstorming was invented by Alex Osborne from the BBDO agency (Mattimore, 2012, p. 23), which is today widely used across disciplines. The fundamental principles of brainstorming are: one, it helps to achieve quality ideas over the quantity of ideas, and the second, it excludes criticism during the session and encourages rapid-fire ideas.

Designers may use metaphors to examine people's understanding of concepts or to facilitate their understanding in familiar ways or in generating new concepts (Hannington & Martin, 2019; Kumar, 2013). As has been noted previously, Narrative Foresight focuses on the power of metaphors and myths to transform the stories of individuals, organizations, or society to the desired future (Milojevic & Inayetullah, 2015). In advertising, metaphors are utilized for indirect persuasion of the target audience by implying the message instead of stating outright (McQuarrie & Phillips, 2005).

Analogies rely on similarity-based searches on memory and play an important role in creative thought (Smith, 1998). Designers look for similarities to the context being examined over analogous models to benefit previous practices (Kumar, 2013). In Futures practice, analogies might be helpful to open up the possible futures (Inayetullah, 2018).

Card decks often aim to provoke thoughts and they might be offered in the forms of method cards, strategy cards, role-playing game cards, and trend cards (e.g., IDEO Method Cards (2019), Drivers of Change Cards (ARUP, n.d.), MethodKit (2012)). They are usually preferred in ideation, co-design, innovation research, and identification of drivers and trends for foresight initiatives. The experts mentioned the Storymatic Classic, a storytelling game cards (Storymatic,

n.d.) and the Mash-up card game, developed by Calla Lee and Prateeksha Singh (2018) that combines two random words to create future objects or things and from there starts a discussion about preferred future.

Scenarios or scripts are the backbones of TV and cinema commercials to tell the story of a brand or to convey its messages (Burtenshaw & Mahon & Barfoot, 2011). Illustrating concepts as real-life stories of users over concept scenarios help designers to refine their ideas (Kumar, 2013). As a futurist tool, scenarios are developed for building resilience, provoking new thinking, and describing what could be. The most well-known versions are the 2x2 Matrix (Rhydderch, 2017) and the Generic Images (Dator, 2012; Dator, 2019).

In Futures Studies, role-playing and games increase the possibility of understanding of futures, allow greater insights, and enable brain-body-spirit learning (Inayetullah, 2017). Through role-playing, designers take the role of the user or customer to connect their real lives (Hannington & Martin, 2019).

While storytelling helps worldbuilding in Futures (McDowell, 2019), it also allows developing empathy for others via participant stories. Within advertising, storytelling is in its DNA, almost every element of advertising tells a story (Fog & Budtz & Yakaboylu, 2005).

At the intersection of Futures and Design, One-on-one Interviews, Participatory Workshops, Speculative Design, and Fiction Design are the overlapping methods. One-on-one interviews are the fundamental method of collecting first-hand opinions, attitudes, experiences, and perceptions of a participant or an expert (Hannington & Martin, 2019). Participation-oriented futures practices are used to identify plausible and desired futures; to develop improvement strategies to targeted status (Popp, 2013). Through co-design activities, Participatory Design encourages the inclusion of users and stakeholders into all phases of the research and design processes (Hannington & Martin, 2019). Design Fiction creates fictional objects, artifacts, or experiences to raise and provoke questions; to open up possibilities, and to create imaginative conversations about possible futures (Bleecker, 2009). Speculative Design is an inspirational or influential perceptual bridge to engage the audience by employing a combination of objects, design probes, or other materials within a managed speculation (Auger, 2013).

The overlapping area between Creative and Design indicates two methods: Divergent & Convergent Thinking and Framestorming. In brief, divergent thinking is about creating choices and convergent thinking is making choices (IDEO, 2008) and they are the essence of creative thinking. Design Council's framework of Double Diamond Model, launched in 2004 has four stages of Discover, Define, Develop, and Deliver and includes divergent and convergent thinking stages (Design Council, 2019). Designers might use the model in their design process to explore the problems or solutions widely and then focus on narrowed actions. Framestorming, a term coined by Prof. Tina Seeling from Stanford University, is an alternative to traditional brainstorming and aims to formulate lots of questions around an issue, then uses the question-generation to frame the challenge (Berger, 2016).

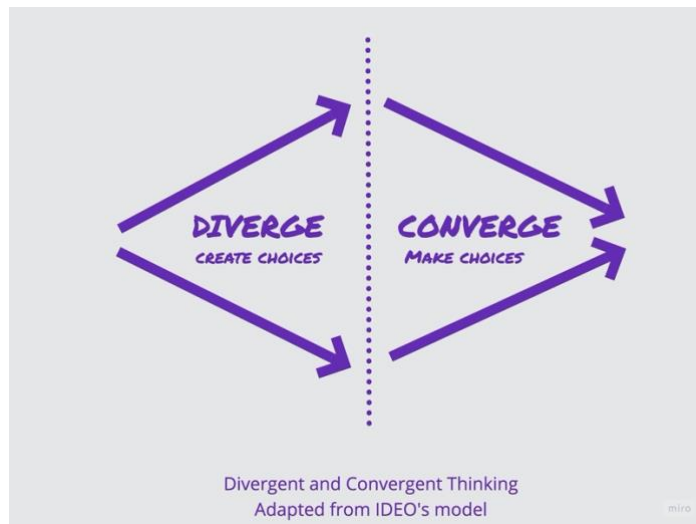
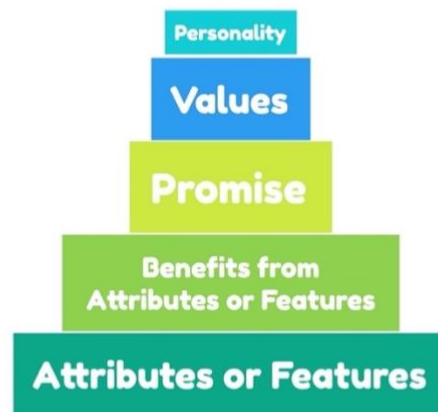


Figure 9: The diagram demonstrating Divergent & Convergent thinking. Adapted from *IDEO's Divergent and Convergent Model*, (n.d.), retrieved from <https://designthinking.ideo.com/>

Finally, in the cluster of Design, we see two methods the Critical Questioning and the Purpose Pyramid. Critical questioning helps to get the truth of things and to uncover assumptions, and to open up issues and problems in a systemic way (Boswell, 2006). The purpose pyramid is a model that Jason Theodor derived from existing brand and strategy pyramids in order to use in his practice for the development of products, applications, or websites. According to this model, the pyramid has five levels: 1. Attributes and features; 2. Benefits originated from these attributes and features; 3. Promise; 4. Values; and 5. Personality. The top-level, personality is what customers or users see, below that the values it espouses,

and then follows promise that it is offering benefits through the available features. *Figure 10* is drawn to demonstrate the model.

Purpose Pyramid



miro

Figure 10: The Purpose Pyramid diagram drawn by the author to demonstrate Jason Theodor's model.

In this section, I have discussed the key insights and opportunity areas for bridging creative and futurist practices based on the information I gathered from the expert interviews. I also have presented a set of methods preferred by the experts and explained them briefly to give an idea of how they are usually utilized in the fields of advertising creativity, Design, and Futures.

# Crafting Future-Oriented Thinking Template

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In addition to identifying overlaps between creative and futurist practices and demonstrating opportunity areas to bridge two professions, I also aimed to develop a future-oriented thinking template to improve the ability for more effective, action-based social-good campaigns as a tangible outcome of this study. Based on the literature review, the precedent analysis, the key insights gathered from the experts, and my professional experience, I developed a creative brief format for social good explorations that is more future-oriented and co-creation-driven introduced in the following pages.

Creative briefs are the starting point for creatives and allow them to understand the purpose of a task, the audience, and the message that needs to be delivered (Sullivan& Boches, 2016, p. 185). Although creatives are not limited by the brief, the format of it usually sets the boundaries. Therefore, they influence the thinking process of a creative. Typically, a creative brief defines a business problem, describes the target audience, sets communication objectives, provides a single message or positioning, lists benefits and supportive promises, and proposes a tone of voice and call-to-action (Sullivan & Boches, 2016, p. 185; Lee & Kotler, 2016, p. 344)

Figure 11 illustrates a typical brief that has the key points mentioned above.

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# Agency Brief

Client Name  
Product  
Job Description

## **Business Problem**

## **Target Audience**

## **What Do We Want Them To Think Or Feel?**

## **What Is THE ONE THING The Advertising Has To Say?**

## **What Are The Support Points?**

## **Tone Of Voice**

## **Mandatories**

Due:  
Approvals:  
Job Number:

Figure 11: A brief format adapted from the model of Sullivan & Boches (2016, p. 186). Copyright 2016 by L. Sullivan and E. Boches.

Sullivan & Boches (2016) argued that this model requires to be modernized to connect people rather than talking at them and should focus on deliverables rather than only concentrating on the message of the advertising. They found Faris Yakob's (2015) new brief format more community-oriented, social-media-driven, behaviour change-focused, the attributes that have the potential to address the needs of a digital age advertising.

In his book Paid Attention, Faris Yakob (2015) describes a brief as "a process of asking for creative solution to a problem" and offers a set of questions that a brief should define.

*"What is the brand's problem? What are related consumer problems?"*

*How can we solve for both?"*

*"What does success look like? Tangible, measurable?"*

*"Who are participants and passives?"*

*"What provocations can we glean from their behaviour?"*

*"What are the appropriate brand actions and apertures?"*

*"What is the desired behavioural response?"*

He applies these thoughts to the template he suggests as Idea Brief shown in Figure 12.

<b>IN BRIEF</b> One line summary of the brief		<b>IDEA BRIEF</b>	
<b>WHAT NEEDS TO HAPPEN?</b> What needs to happen? What's the business challenge and marketing task? Why does this brief exist?			
<b>COMMUNITY INSIGHT</b> What do we know matters to the community we wish to engage? What do they see as valuable?	<b>BRAND INSIGHT</b> What is the brand's POV? How does it behave in the world? What makes it special? What does it do that no one else does?	<b>CULTURE INSIGHT</b> What is the relevant element of culture to tap into? The tension that can be solved? The movement that can be harnessed / created?	<b>SOCIAL INSIGHT</b> What is being discussed in social media about this brand and topic? Who are the influential voices? What is the sentiment?
<b>BRAND ACTION</b> What's the key thing the brand wishes to do for the community? How will it stimulate conversations and participation? How is it verbing?		<b>BRAND TERRITORY</b> What are the key media for this community? What are the best channels for achieving the business objectives? What media should we create? What should we not overlook?	
<b>WHAT IS THE KEY BEHAVIOR WE WISH TO CREATE?</b> What do we want the community to do? Be as specific as possible. If it is buy more frequently - when, and for what? Are there intermediate behaviors that will help gauge successful engagement with the community? Google searches [what terms], social activity, store traffic, social media volume,			

Figure 12: A new brief format by Faris Yakob (2015, p. 166). Copyright 2015 by F. Yakob.

In the development of the future-oriented creative brief, I inspired by the brief format of Faris Yakob as presented above. Social Insight, Community Insight, and Brand Insight areas derived from his model. Additionally, I have included an Individual Insight area into my version based on the key insight that originated from expert interviews that campaigns or projects should portray what a particular situation means to individuals and consequently help them to situate themselves in the context. Yakob's model appears to be behaviour change-centred whereas the template I propose focuses on desired action while keeping the concept of influencing behaviours. As discussed in the Context chapter, there is a shifting approach from changing behaviours at individual level toward influencing midstream (e.g., family, friends, community) and upstream (e.g., policymakers, corporations, media) audiences. Hence, I concentrated on the action we want to see rather than only changing behaviours.

The other inspiration source for the new template was Discovering the Activation Point report by Grimm (2006). The report concentrates on mobilizing people who have concerns for social issues and identifying and leveraging activation points. It advocates that to enable social change it requires to persuade target audiences to take action outside of their comfort zones that will have positive consequences later on. Grimm points out that often the audience has knowledge of a social problem and cares about it but do not take action. She suggests that to encourage action critical questions below need to be answered.

*“What is needed to build will?”*

*“How can we know what is important to a target audience?”*

*“How can we reinforce the probability of action?”*

I used these questions as a basis to support the template to be more action-driven. As can be seen in the areas of *Brand Action* and *What's the action we want to see?*, the supporting questions aim to activate people. Since this study aims to present ways to bridge cause-related advertising and Futures, I also wanted to focus on the future implications of present actions and allocated a particular area of *What might be the future impact of this action?* to prompt future thinking. Finally, based on the findings in this study that participatory methods and collaboration is important to shape desired futures, I added a specific area for engagement and participation channels. Differing from typical briefs that impose communication channels to deliver campaign messages, the version I crafted aims to meet with a target audience through co-creation channels to build conversations.

The brief serves as an exemplary model of combining creative and Futures thinking, and it is one indicative tool that may be created through the crossovers between creative and futurist methods. I aimed to present an example of bridging two fields. I acknowledge that it is a work-in-progress and not yet tested by real challenges. Nevertheless, it is a basis for a discussion and may lead to further iterations.

TABLE 6: *FUTURE-ORIENTED THINKING TEMPLATE*

CREATIVE BRIEF FOR SOCIAL GOOD
WHAT IS THE PRESSING ISSUE?
What is the social or environmental problem we want to address? What is the challenge?
SOCIAL INSIGHT
What is the social context? How the issue is discussed in society?
COMMUNITY INSIGHT
What matters to the community involved with this social issue? What do they value?
INDIVIDUAL INSIGHT
Why is this issue important at the individual level? How does a person place oneself in the matter?
BRAND INSIGHT
What does the brand want to do? Why does it matter? What is the cause-brand link?

WHAT IS THE ACTION WE WANT TO SEE?
What is the ultimate goal of the project? What do we want from the community or individuals to do? How do we want them to act? Do we want to influence their behaviours? (e.g., change a certain behaviour, stop a bad habit, adopt a pro-environmental behaviour.)
WHAT MIGHT BE THE FUTURE IMPACT OF THIS ACTION?
What might be the future implications of this action? Does it serve the desired future of the community/group? How does it reinforce further actions?
BRAND ACTIONS
What is the first and foremost thing the brand should or can do? How might the brand foster the audience's will for the desired action?
WHAT ARE THE ENGAGEMENT AND PARTICIPATION CHANNELS?
How might we meet with the audience? Can the audience be part of the ideation process? What are the collaboration and co-creation channels?

The future-oriented thinking template I presented here, and previous sections of Findings, the expert analysis, the precedent analysis, and the context research, altogether formed the final thoughts that I will sum up in the next chapter, Conclusion.



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# **Chapter 5**

# **Conclusion**

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# Conclusion

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The premise of this MRP was that there might be overlaps between creative and futurist methods and practices, and the fields of cause-related advertising and Futures may complement each other to support positive social change. In light of findings based on the literature review, precedent & expert analysis, I concluded that the premise of the MRP is valid and that the two fields can collaborate, complement, and learn from each other.

In the identification of the overlaps between two fields, the methods I had conducted, Context Research and Precedent Analysis and Expert Interviews fed and enhanced one another. The literature review allowed me to deepen my understanding of both cause-related advertising and Futures in terms of theory, practice, and emerging approaches.

The potential crossovers I identified at an early stage of the study, the utilization of narratives and metaphors, and the broader participation of diverse stakeholders in the discussions, are also highlighted by the experts. Tough behaviour change theories and frameworks are rich in literature, they are not described as a part of the processes of practices in the interviews. However, as noted, some agencies have expanded their tools by adopting behavioural science (Ogilvy Consulting, 2020).

Regarding overlapping methods, some tools like analogies, metaphors, brainstorming, storytelling were anticipated from the beginning. In addition to them, I was also expecting to see CLA (Inayetullah, 1998) and Backcasting (Robinson, 1982; Hannington & Martin, 2019) to be brought up by the experts but surprisingly they did not mention them.

Participatory methods were embraced both in the literature (Nikolova, 2014) and by the experts. The findings indicated that participatory workshops and welcoming dialogues bring diverse stakeholders into the discussions, increase engagement, and help to identify the needs and desires of communities.

The literature pointed out that cause-brand fit often has a positive effect on cause-related marketing persuasion (Bergkvist & Zhou, 2019). In line with the literature, experts emphasized the importance of genuine concerns and actions around a particular cause and developing purpose-driven products and services built on strong social and environmental solutions.

The precedent analysis is in accord with expert interviews and they overlap at some key insights:

The hopeful approach was adopted in the majority of the precedents and also embraced by experts. It was found as a facilitator that opens discussions and a catalyst that fosters adaptability, resilience, and innovative ways of thinking.

Experiential and speculative works stood out among precedents. They illustrated a considerable impact on the target audiences by building individual experience which often resulted in growing understanding and empathy against the victim or vulnerable and led to a higher engagement with the cause or the future portrayed. Likewise, the experts considered experiential and speculative works as a highly effective and a more resonant way of communicating with people due to their capacity to allow people to situate themselves in a certain condition or in the future.

Inclusivity was identified as an empowerment tool in the precedent analysis that gives voice, recognition, and visibility to ignored groups. Similarly, experts agreed that both project teams and the content of the works should be inclusive and reflect the diversity of people they serve.

Creating a sense of urgency was a powerful means to mobilize people as demonstrated in experiential and speculative precedents. Futurists highlighted that Futures have limited tools to mobilize social action. Hence, for futurists, reaching and mobilizing mainstream audiences might be possible through the adoption of communication techniques that marketers use.

Overall, the literature review, precedent & expert analysis provided opportunity areas to increase the positive impact on social change. Thus, our efforts may transcend raising awareness and prompting speculations.

The opportunities lie in:

- experiential projects where individuals experience alternative futures or someone else's situation first-hand,
- genuine concerns and actions around a particular cause,
- development of purpose-driven products and services built on strong social and environmental solutions,
- collaboration among two professions and other disciplines through participatory and interdisciplinary methods, and co-creation with all stakeholders involved in the issue,
- diverse teams that reflect the diversity of the groups or communities involved and identifying the researcher's or creator's positionality within a project,
- interaction across art, culture, activism, and grassroots movements.

At the final stage of the study, to address the supporting research question of “How might creatives integrate Futures thinking in their creative process?” I focused on developing a future-oriented thinking template as a tangible outcome of this study. To improve the ability for more effective social good campaigns, I proposed a creative brief format that is more future-oriented, action-based, and co-creation-driven. The creative brief is an indicative tool that may be created through the crossovers between creative and futurist methods. A further exchange between both professions and explorations for new techniques that combine creative and Futures thinking would support the complementarity of the two fields.

On the whole, this major research project contributes to the collective awareness on social issues; identifies potential crossovers between cause-related advertising and Futures; and provides key insights, opportunity areas, and tools for creatives and futurists to expand their efforts for social change and enhance their ability to mobilize social action. The social and environmental challenges we face are complex but by means of future-oriented, design-driven, and more far-sighted strategies we may progress toward preferred futures.

# Further Research

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Within the last decades, Futures thinking had separated from its origins in Europe and the United States and has become more decentralized, distributed around the globe, and inclusive (Schultz, 2015). Studies and practices in Pacific countries including Australia, Taiwan, Thailand, Singapore, India, and Pakistan have significant contributions to the field. As has been mentioned in the literature review, Critical Futures (Inayatullah, 1990) examines cultural realities, worldviews, and power relations; correspondingly, Integral Futures (Slaughter 2012; Voros, 2008) includes different ways of knowing and recognizes the plurality of perspectives. Additionally, evolving approaches in Futures such as anti-colonial Futures, Afrofuturism, and Indigenous Futurisms bring in diverse lenses and enable us to envision the future with cultural critiques and challenge the norms. Therefore, it is worthwhile for both creatives and futurists to understand and collaborate with these disciplines to expand the knowledge channels beyond European and North American perspectives. Both cultural and geographical diversity might offer new paths and a wide range of views into a further study that explores the intersection of advertising creative and futurist practices.

Another interesting area to research might be advertising creativity, particularly in the social change context. During my literature review, I found a limited number of studies that examined advertising creativity that were conducted with actual agency creatives (Kover, 1995; Turnbull & Wheeler, 2015). The real-world challenges might allow creatives to gain professional competencies that may expand our understanding of creative thinking. Thus, it would be beneficial to investigate social good campaigns and social cause marketing among actual agency creatives and strategists.

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