

2031

A FUTURE

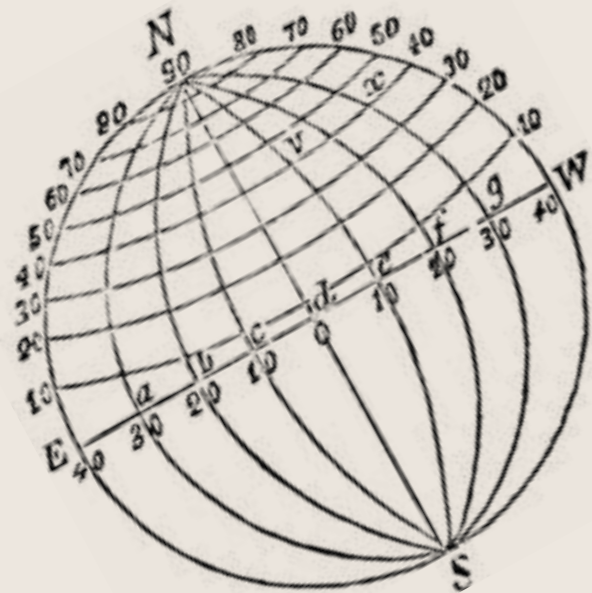
WORLD

THE
REPORT

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Created by
Isobel Farmiloe

DAZED
MEDIA

A SNAPSHOT OF THE FINDINGS

WHAT MATTERS TO OUR
GEN Z AUDIENCE

Our audience's biggest fear for the future is climate change making the world uninhabitable

45%

Our audience's biggest hope for the future is the prevention of climate breakdown

35%

AN IDEA OF COLLECTIVE LEADERSHIP

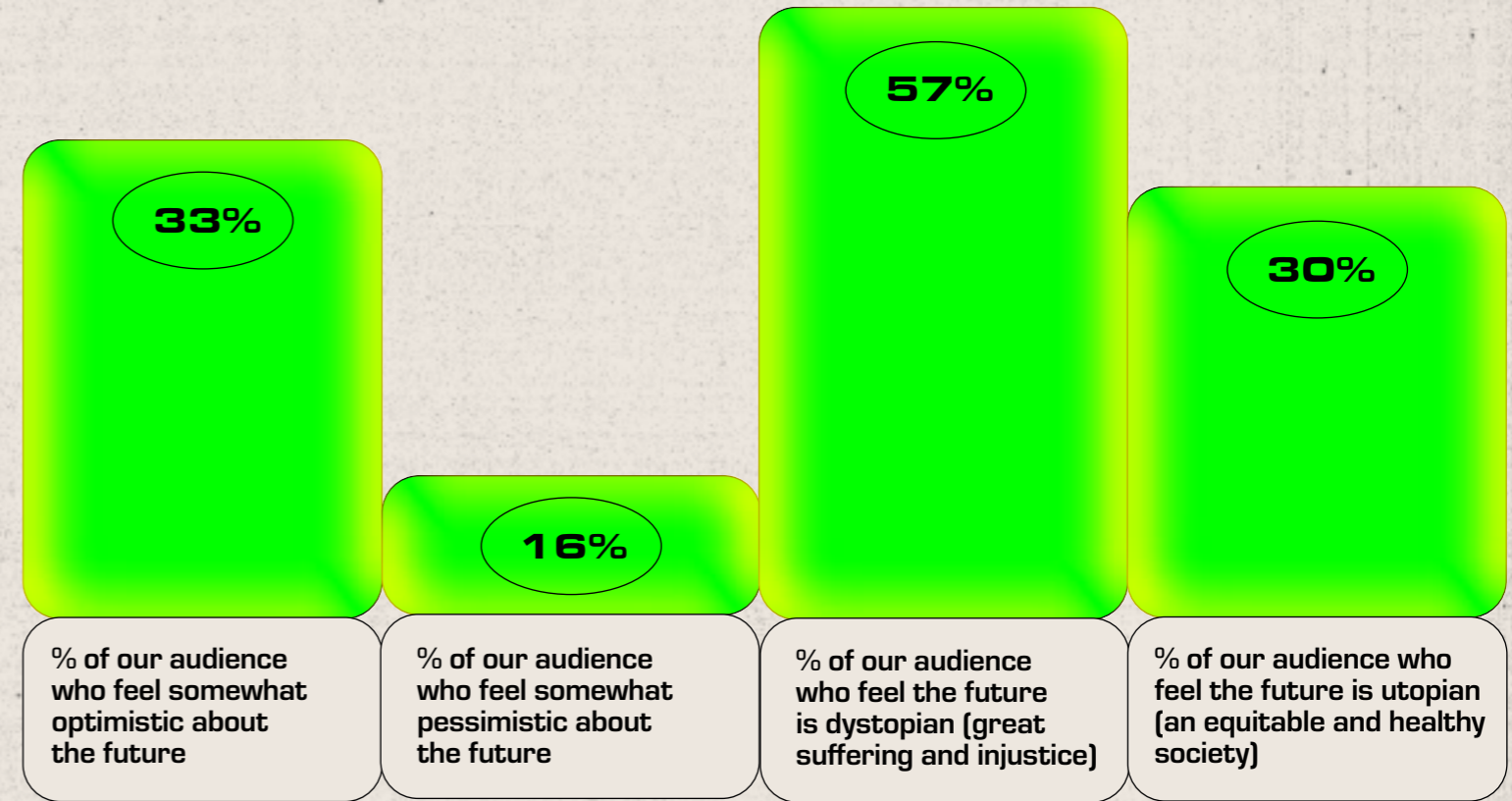
"I want to see younger generations leading change. No more people in power who can no longer relate to the struggles of the world."

"The educated and diverse youth who are activists and willing to fight for a utopian future without monetary benefit (which is what most politicians seem to have as their goal)."

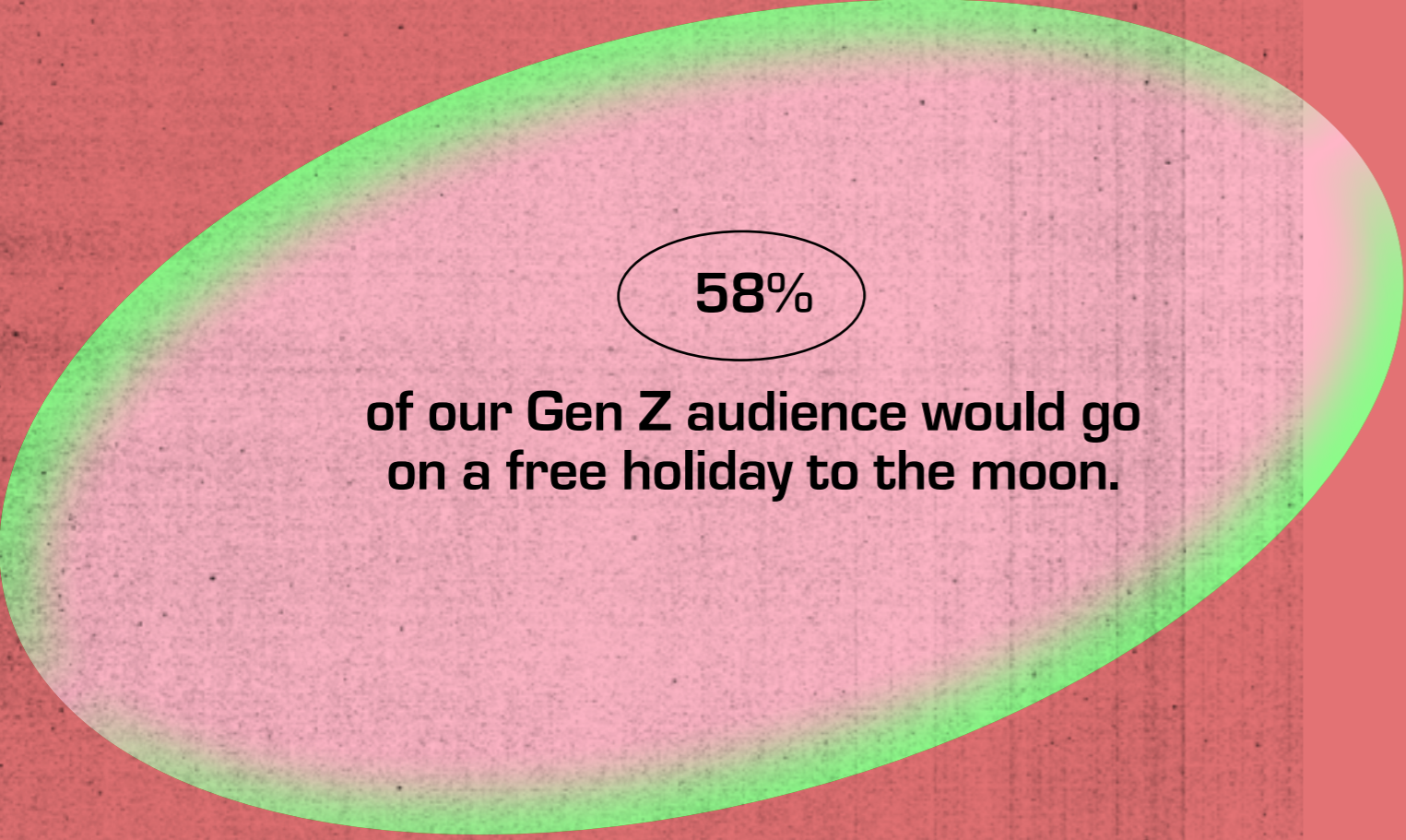
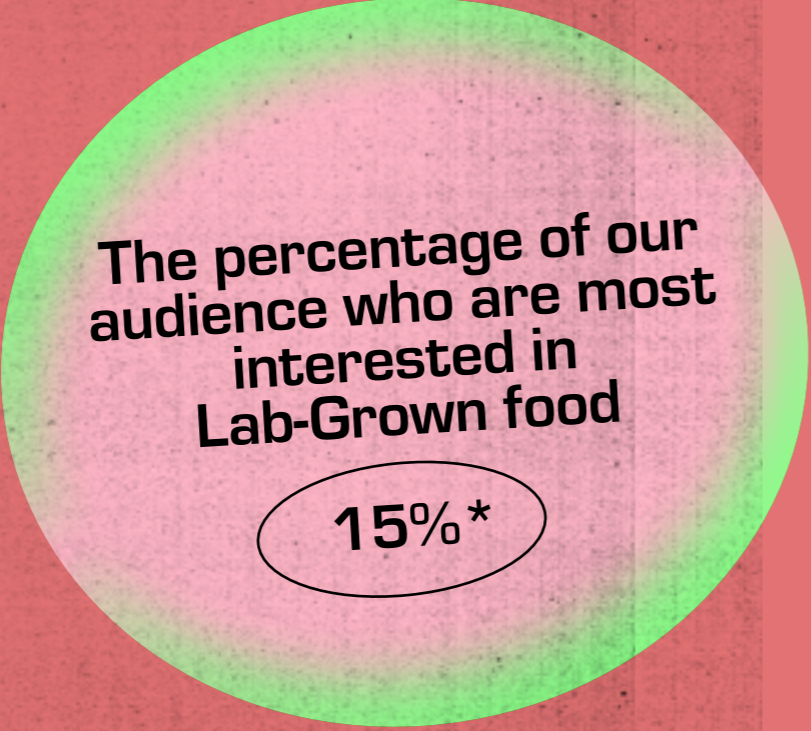
"Everyone who's alive, including me. We can all make huge changes in small ways, with the people who surround (us) and the environment."

Dazed Audience

THEY FEEL OPTIMISTIC ABOUT THE FUTURE OVERALL BUT HAVE MIXED FEELINGS



WHEN IT COMES TO EMERGING TECHNOLOGY, THEY'RE MOST INTERESTED IN LAB GROWN FOOD RIGHT NOW



WHAT'S GIVING THEM HOPE FOR THE FUTURE

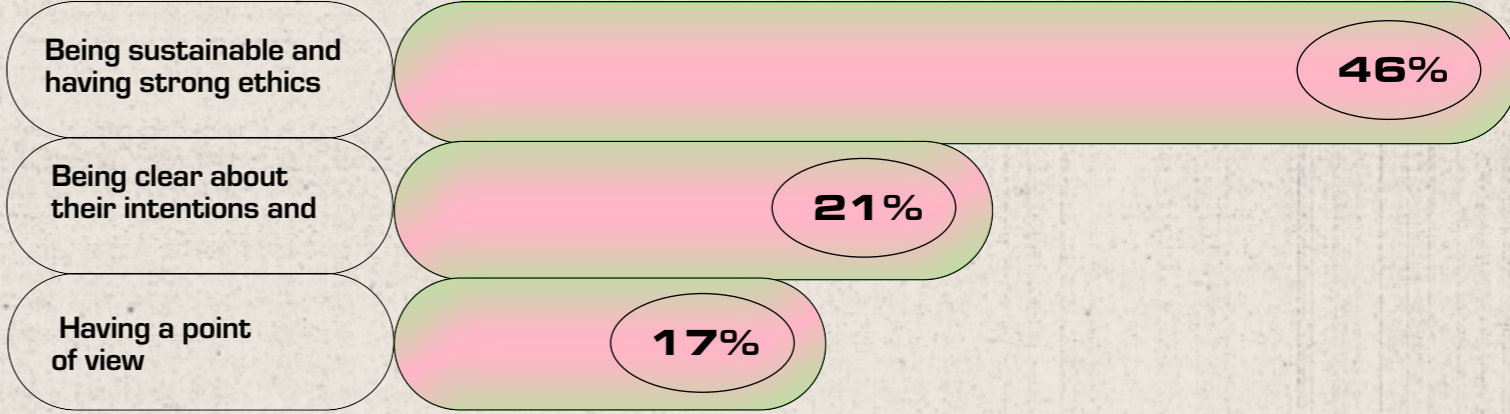
- The prevention of climate breakdown (35%)
- The eradication of social inequality (30%)
- That capitalism dies (20.4%)

“What we need is to generate access to education and technology to create a direct democracy that allows for everyone to shape our reality” (Gen Z, Argentina).

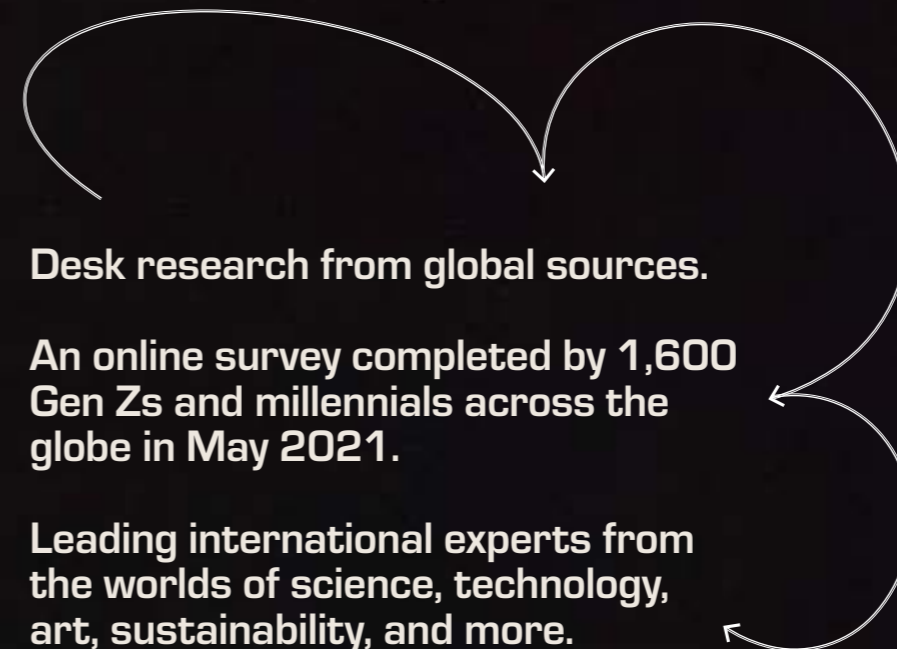
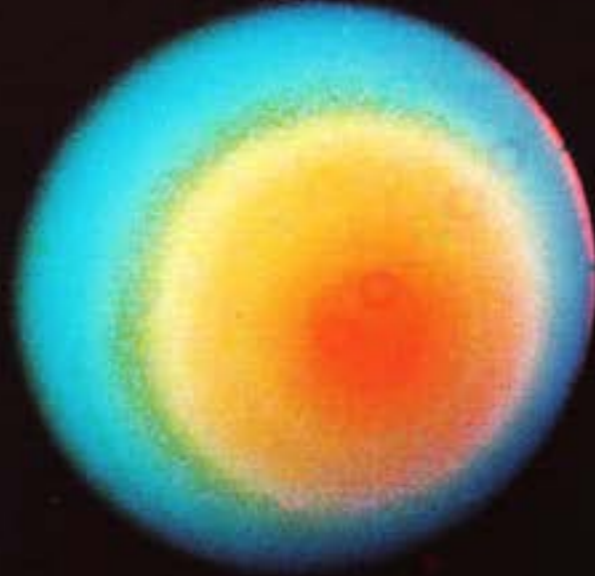
“(There is a need to) prioritise education and centre youth (particularly marginalised groups)” (Gen Z, UK).

WHAT THEY WANT TO SEE FROM BRANDS

TOP 3 CRITERIA THAT ATTRACTS OUR AUDIENCE TO BUY FROM CERTAIN BRANDS OVER OTHERS



METHODOLOGY

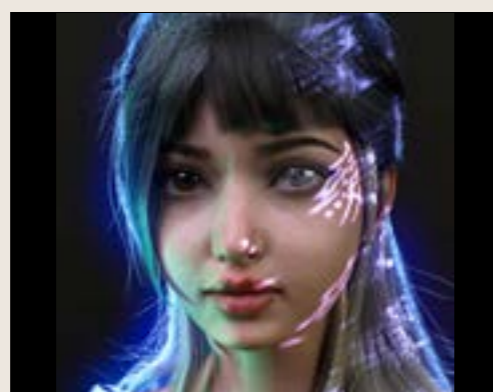


OUR EXPERTS

We asked our experts:
what do you predict will most likely happen
in your field within the next three to five years?



Anil Seth,
Professor of Cognitive and
Computational Neuroscience,
University of Sussex



Ruby Gloom,
Digital Avatar



Jon Vlassopoulos VP,
Global Head of Music, Roblox



Raya Bidshahri,
Founder and CEO,
School of Humanity



Julia Watson,
Designer, Activist, Academic,
and Author



Alfredo Brillembourg,
Architect and Co-Founder,
Urban-Think Tank (U-TT)



Debra Nelson,
Senior Practitioner,
Football Beyond Borders



Tracey Follows,
Futurist



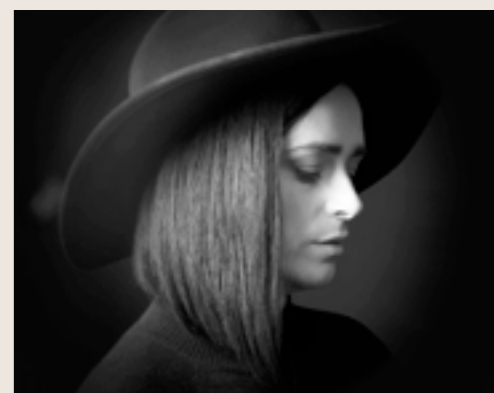
Hillary Taymour,
Founder, Collina Strada



Imogen Snell,
Creative Director, ISSUDIO



Bunny Kinney,
Creative Director, NOWNESS



Lauren Bowker,
Material Alchemist and Founder,
THEUNSEEN



Benoit Pagotto,
Co-Founder, RTFKT



Jason Okundaye,
Writer



Chris Dorland,
Visual Artist



Jack Self,
Writer, Architect and Founder,
Real Foundation



Joseph Watfa,
Head of Policy,
Football Beyond Borders



Lady PheOnix,
Founder and Chief Curator,
YESUNIVERSE

2031

A FUTURE NEW WORLD

THE REPORT

A Future World is Dazed Media's science-meets-pop culture platform, platforming mission statements from people paving new pathways for our planet, whether activists, inventors, fashion pioneers, technologists, artists, or AI scientists.

When different disciplines collide and experiment, the results can be extraordinary.

2031: A Future World is a report that offers visions of where civilization is heading. Through data compiled from Dazed's audience and insights provided by a range of experts, 2031: A Future World looks ahead to the next decade, exploring inspiring and frightening possibilities but diving deep into what has to change to sustain this planet. If the past year has taught us anything, it's that the future is unpredictable. These predictions are research-based, thought-led speculations and projections. As in life, nothing is guaranteed, but this report aims to start meaningful conversations about the future.

2031: A Future World is an expansive look at the key components that define culture as we know it and how it will evolve while revealing our audience's hopes and fears for what comes next. Are we heading for automated utopia or dystopia? Can we stop the climate crisis? Will our ascent into the virtual world reveal our truest selves? And will brands become people?

In times of economic or societal unrest, we seek to control the world around us. But that seems harder than ever – where are we now, and where do we go from here?



"We are definitely no longer in the 20th century, but the full scope of this new century's logic has yet to be fully revealed. We are in the midst of an unresolved and full-blown revolution for humankind."

A REALITY CHECK

Before looking ahead, let's take stock of where we are now and discuss some of the fundamental shifts and themes influencing our future.

The pandemic forced us to slow down and reflect on our lives (Monomass Report, 2020). However, visual artist Chris Dorland believes the world is still moving exponentially, with the potential to shift into an unpredictable overdrive.

“The life cycles of events and trends are getting shorter, more volatile, and increasingly unpredictable.”

Speed is an incredibly powerful force, and the global societal machine is being sped up faster and faster. At some point, if you push any mechanism fast enough, the possibility for breakdown and entropy is inevitable.

Over the last 30 years, we have consistently witnessed micro breakdowns and crises, but the possibility that a major societal fault line starts cracking in uncontrollable ways does not seem inconceivable.”

“The life cycles of events and trends are getting shorter, more volatile, and increasingly unpredictable.”

Chris Dorland,
Visual Artist



As we are becoming more connected, society is also fragmenting. Alfredo Brillembourg, Architect and Co-Founder of Urban-Think Tank (UTT), says, “Topics such as the climate change crisis, Black Lives Matter, the COVID-19 pandemic, and extreme poverty all are overshadowed by an ideological battle that becomes an impediment to finding common solutions.”

The problem with ideologies can be divided. One (side) contains all the injustices of the income and class gap that has lived on for centuries. The other is the way that factions on the right exploit this division as a political tool.” It’s also reported that terrorism and extremism are escalating in the digital era (RAND, 2013).

The growing pressures of the climate crisis have reached boiling point. Bunny Kinney, Creative Director of NOWNESS, says,

“We as consumers get that single-use plastics are bad, but (we) don’t always practice what we preach. The tipping point has not quite arrived. Brands need to lead the change and listen to the minority voice, the influential consumer, the Dazed audience.”

Digital architect Iddris Sandu believes that, “the reason why the world is so unsustainable is that we’re creating so much product. And if we were able to create digital products to replace those physical products, we can produce more, all while generating less amounts of energy. (Dazed’s Editorial Campaign, A Future World, 2021)”

**DIVERSITY
AWARENESS**

Crucial conversations about systemic racism and inequalities have taken place in industries worldwide over the past year. Actions speak louder than words, and brands will need to follow through with their promises in meaningful ways. Imogen Snell, Creative Director of ISSTUDIO, says,

“Brands have a greater responsibility to acknowledge a wider cultural and political landscape. (There needs to be) a rise in more intelligently created content, collaborators will need to be considered carefully, and the context they bring as individuals will be as important as the final image and outcome.” However, writer Jason Okundaye is wary that diversity and inclusion could be weaponised against the communities they’re uplifting. “I kind of recoil at the thought of the future of diversity and inclusion because, in 20 years, am I going to be protesting against a Black prime minister or something? And are they going to use it as a beating stick against me if I say, ‘Look at stop and search, or the rates of homelessness, housing poverty,’ and things like that? Am I going to be told, ‘Look at these great Black figures in charge, in power, high up in these different industries.’ I don’t think it’s just the political sphere: diversity can be a weapon in lots of different corporate industries where you might have a female face or a Black face or a gay face, to deforestation or worker exploitation.”

“Brands have a greater responsibility to acknowledge a wider cultural and political landscape.”

Imogen Snell,
Director of ISSTUDIO

**CHINA RISING:
WEST > EAST**

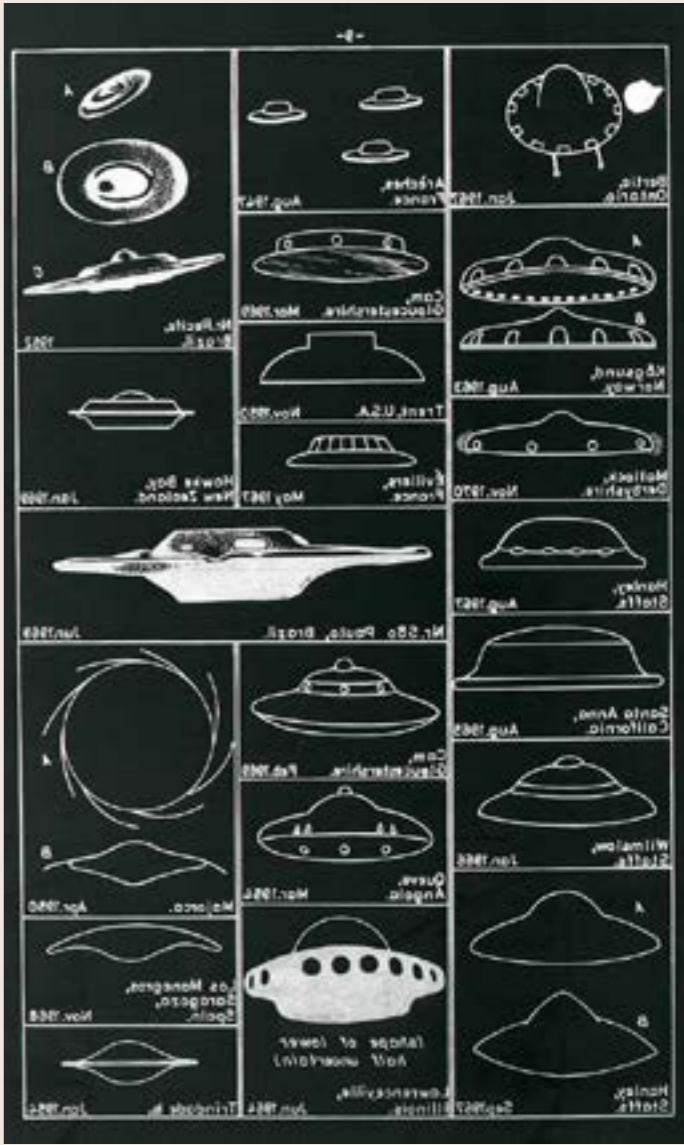
Chinese consumers will set the agenda and tone for the rest of the world as western influence continues its downward trajectory (McKinsey & Company, 2021). “Tapping creative communities on the ground is an essential strategy if brands are to navigate China’s diverse range of trends and tastemakers successfully,” says Adam Knight, Co-Founder of TONG (Jing Daily White Paper, 2021). India has also been recognised as a growing superpower in Asia.

**A TRANSFER
OF WEALTH?**

There’s a radical transfer of wealth taking place that could see us move from privately owned to community-operated or decentralised autonomous organisations (DAO). The teen GameStop traders, online investor forums, and NFTs (Non-Fungible Tokens) and cryptocurrencies have influenced a new generation to invest their money in financial markets. In addition, 31% of Gen Z is currently relying on side hustles as their only or primary sources of income (Logica, 2019). Yet, despite growing concerns over the increasing wealth gap, Gen Z has an idealistic view of the future of wealth. “The newest generations really want to lead to make a difference – a social difference – with their investments, as well as with their charitable giving,” says Dawn Desjardins, Vice President and Deputy Chief Economist of RBC Royal Bank. “They really do see themselves more as global citizens” (Ensemble Panel around The Future of Wealth, 2019).

**THE AGE OF
CONSPIRACY
THEORIES**

UFO sightings in New York doubled in 2020, and conspiracy theories about 5G and the vaccine spread like wildfire across the globe. Although they may not all be linked to the pandemic, some psychologists compared conspiracy theories to religious beliefs (Sociologia. Rivista Quadrimestrale di Scienze, 2015). One reason might be that they help us feel more controlled by taking unpredictable or random events and reasoning they are predestined or shaped by human hands (BBC, 2020).





GLOBAL ANXIETY

More than half a million people reported signs of anxiety and/or depression in September 2020, the highest rate since the start of the pandemic. Anxiety screens were up by 634% from January, and depression screens soared 873% (MHA, 2020). In addition, 45% of millennials and 43% of Gen Z also believe they will be less happy than their parents' generations (Deloitte, 2020).

Anxiety screens were up by 634%

THE AGE OF THE MULTI-TASKER

Polymaths and multi-hyphenates are increasingly common amongst a curious new generation (Dazed's Era of Monomass, 2020). Imogen Snell, Creative Director of ISSTUDIO, says, "Fashion Designers will continue to take on other roles more publicly (as) filmmakers, graphic designers, artists, poets. There is a new space for them to express themselves beyond clothes, and audiences are here for it. Multi-tasking creatively will become even more normal." According to Jon Vlassopoulos, VP of Global Head of Music of Roblox similarly, predicts, "Millions of music artists will spend their time creating and expressing themselves beyond the limitations of 'songs'. They will expand their creativity to become filmmakers, game creators, and TV producers, building closer connections than ever before with their fans."

CANCEL CULTURE EXHAUSTION

Social media has empowered audiences and given a voice to the marginalised but has this gone too far?

Lauren Bowker, Material Alchemist and Founder of THEUNSEEN, says, "Everyone is so scared to have an opinion and of being cancelled. We've been forced to sit and follow the rules. Everything is so regimented right now."

"You can sense the exhaustion when it comes to cancel culture. I hope that in the future, we will develop a more sophisticated, empathetic way of educating one another and less of a kind of knee jerk, cancel culture-driven reactions to people who have a genuine passion or curiosity for cultures not their own."

Bunny Kinney,
Creative Director of NOWNESS

IDENTITY CRISIS IN A SURVEILLANCE STATE

Anil Seth, Professor of Cognitive and Computational Neuroscience, University of Sussex, believes: **“We’ll soon develop virtual people that may be very difficult to distinguish from real people when both are filtered by video screens.”** In addition, there are growing concerns around data privacy, and blockchain could be the future of securing our online identity (IDB Lab, 2020) by providing a unified and tamper-proof infrastructure.

There’s also been an increase in the creation of Biometric Protection Accessories (Does Work, 2020) to disguise parts of a wearer’s body that can be read by recognition software and expose their identity.

A MOMENT OF DIGITAL ACCELERATION

E-commerce sales boomed with 46% growth in 2020 (ONS, 2021), and we spent more time online than ever before (Ofcom 2020). In April, searches for the ‘metaverse’ on Google skyrocketed, with China leading as the top search country (Google Search Trends, 2021). The pandemic has accelerated the shift to digital but will the speed of growth last? According to a recent report by McKinsey Digital, consumers will spend less time on digital channels when the pandemic ends.

THE SHIFTING ROLE OF THE INFLUENCER

This past year, we’ve seen a backlash against influencers fleeing the pandemic to ‘work’ in Dubai – although they continue to be powerful marketing tools for brands. People are three times as likely to follow an influencer on social media as they are to follow a brand (Hello Society, 2019), and 63% of global consumers trust what an influencer on social media says over a brand (Edelman, 2019). Influencers, as we know them now, will continue to adapt to the markets they serve. We’ve already seen the shift from aesthetically-driven Instagram Influencers to lo-fi TikTok stars. Gen Z will support influencers with unique, less individualistic views who engage and entertain them in meaningful ways.

DIGITAL OWNERSHIP

There’s been much discussion and hype around NFTs providing ownership and sovereignty of digital assets. But it’s not without backlash, and critics have condemned the tokens’ estimated energy spend. The Digiconomist estimates a single Ethereum transaction’s carbon footprint at 33.4kg CO2 (Digiconomist, 2021) – 14 times more than mailing an art print (Quartz, 2021) which is estimated at 2.3kg CO2 (Earth.Org, 2021). Lady PheOnix, Founder and Chief Curator of YESUNIVERSE, believes this speculation is unfair and misdirected.

“It feels like there’s a smear campaign against NFTs: a backlash. No one talks about the environmental impact of binge-watching Netflix or being on Zoom for eight hours a day. There is an environmental impact, but it’s not dealing with reality in a balanced way. It might be unpopular, but it’s my truth.”

For her, NFTs allow creative people more agency over their time, money, and success. “If you free up the artist and creative people, you allow them to thrive – others will be freed up and start thriving. Imagine if the most creative people have the same freedom that engineers, doctors, lawyers have – what an incredible world we would live in.”

“It feels like there’s a smear campaign against NFTs: a backlash. No one talks about the environmental impact of binge-watching Netflix or being on Zoom for eight hours a day. There is an environmental impact, but it’s not dealing with reality in a balanced way. It might be unpopular, but it’s my truth.”

Lady PheOnix,
Founder and Chief Curator
of YESUNIVERSE

THE FUTURE OF CAPITALISM

57% of people worldwide said that “capitalism, as it exists today, does more harm than good in the world” (Edelman, 2020), and

25% of our Gen Z audience said their biggest hope for the future was that capitalism dies.

In the 2016 book Rethinking Capitalism, economists Michael Jacobs and Mariana Mazzucato argued that “Western capitalism is not irretrievably bound to fail: but it does need to be rethought.” Author of 2005’s Capitalism As If The World Matters, Jonathan Porritt calls, spoke of the “Five Capitals” as integrating five pillars of human capital – natural, human, social, manufactured, and financial capital – into existing economic models. An example of this is the B-Corporation movement, whereby certified companies – like Ben & Jerry’s and Patagonia – legally pledge to consider “the impact of their decisions on their workers, customers, suppliers, community, and the environment.” Visual artist, Chris Dorland believes that, “Late-stage capitalism is a virus that has fully invaded and consumed our bodies. We are capital, and everything we do is now transactional, trackable, and minable. As cryptocurrencies become increasingly popular, this is only going to intensify.”

We've already seen the shift from aesthetically-driven Instagram Influencers to lo-fi TikTok stars. **Gen Z will support influencers with unique, less individualistic views who engage and entertain them in meaningful ways.**

CULTURAL TENSIONS

Some tensions and factors driving future trends are exasperated by the pandemic.

AI < Human

Digital < IRL

East > West

Public > Private

Individualism > Collectivism

The growing pressure of the climate crisis
> Consumerism and capitalism

Global political instability >
Democratisation of power

Joy over emerging from the pandemic
< Despair over the mountain of debt
and widening inequalities

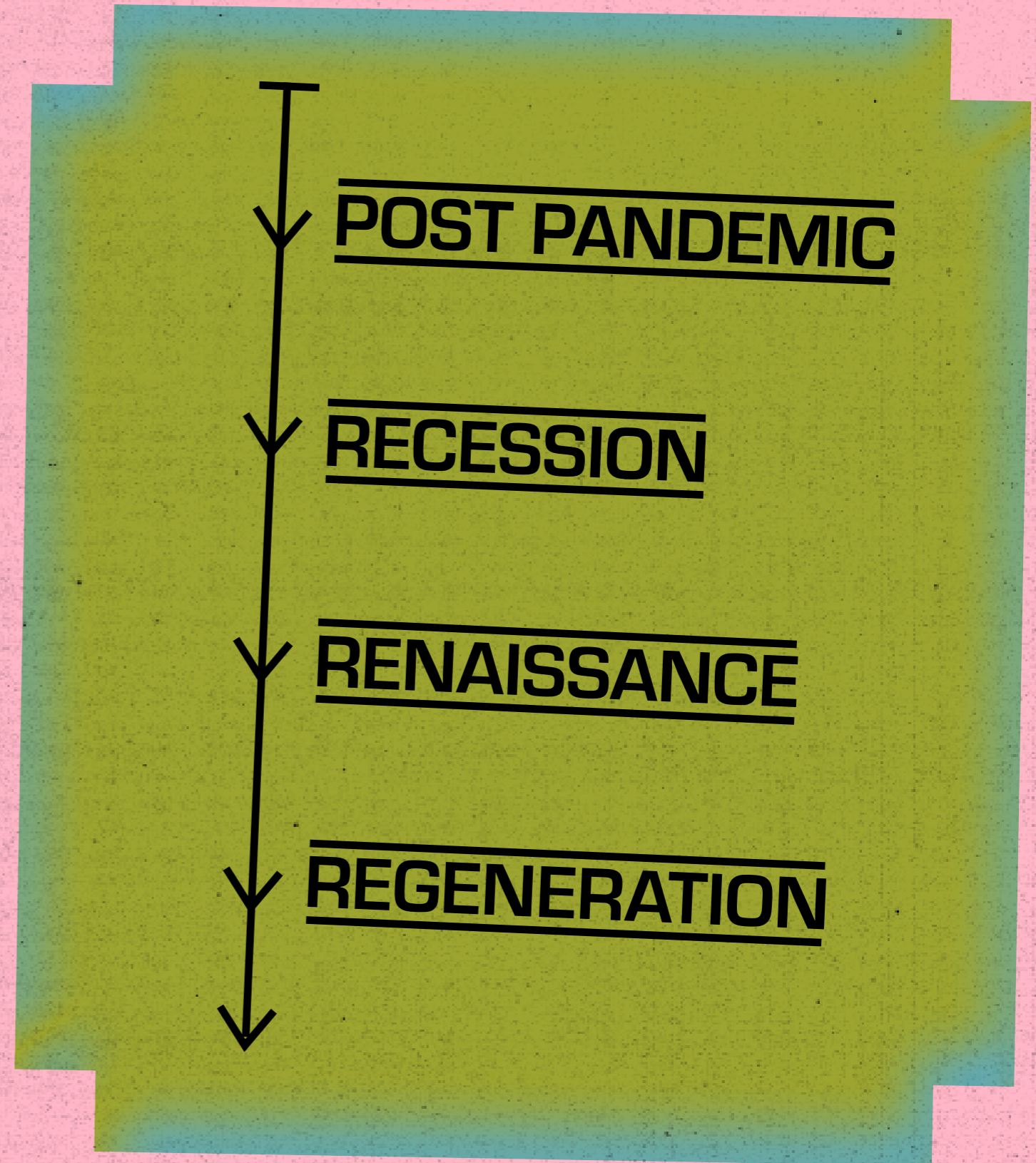
THE FUTURE TIMELINE

UTOPIAN

WHERE ARE WE HEADED?

“The future will be about hyper presence through technology. In ten years time, we’re going to be fully immersed in AR: we’ll all be wearing smart glasses. It will be our entertainment, the way we communicate. Chat rooms and DMs will be physical. We can both be present physically in a virtual space, and have a telepresence and holographic prescience, and be sharing the same space.”

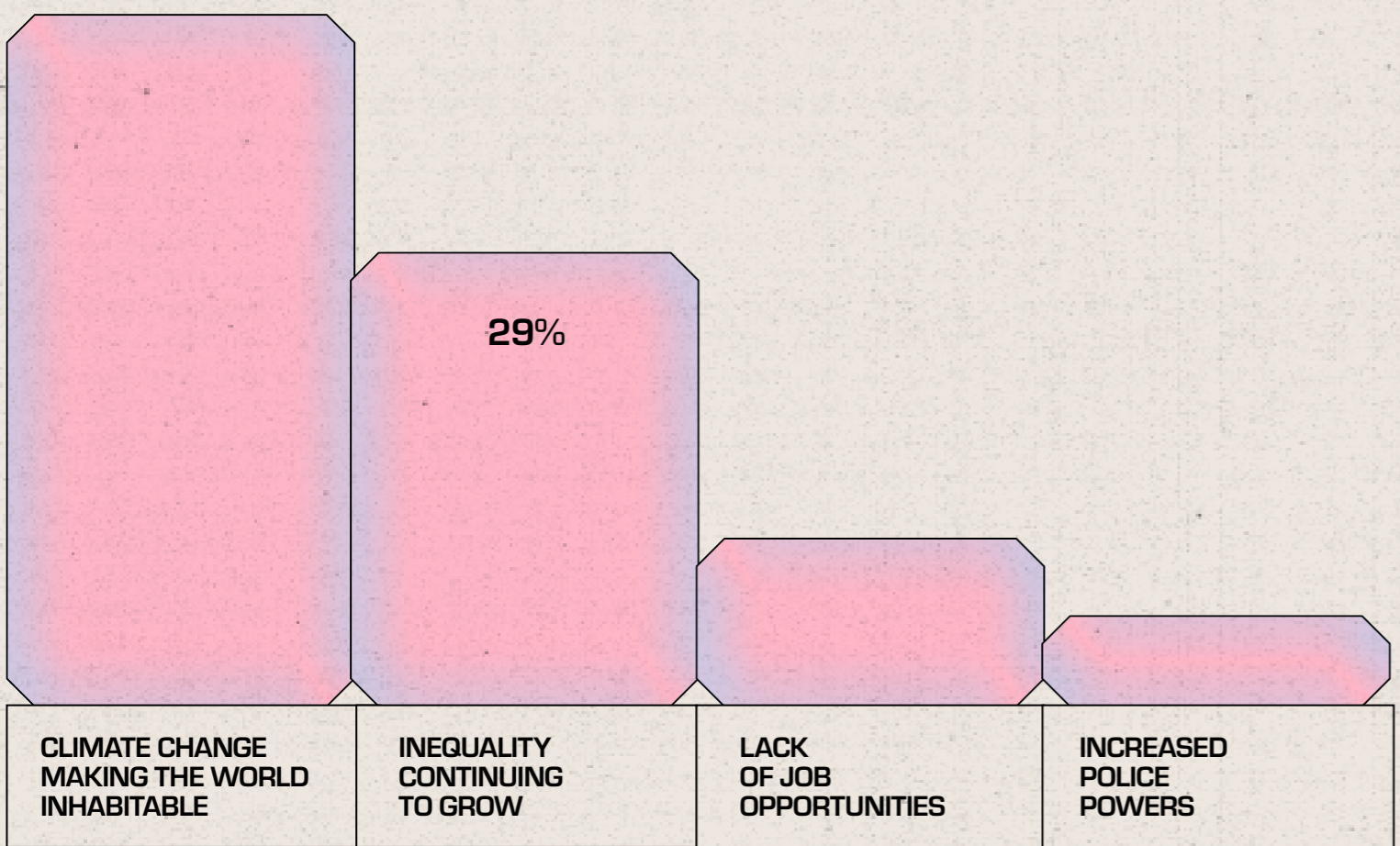
Lady PheOnix,
Founder & Chief Curator, YESUNIVERSE



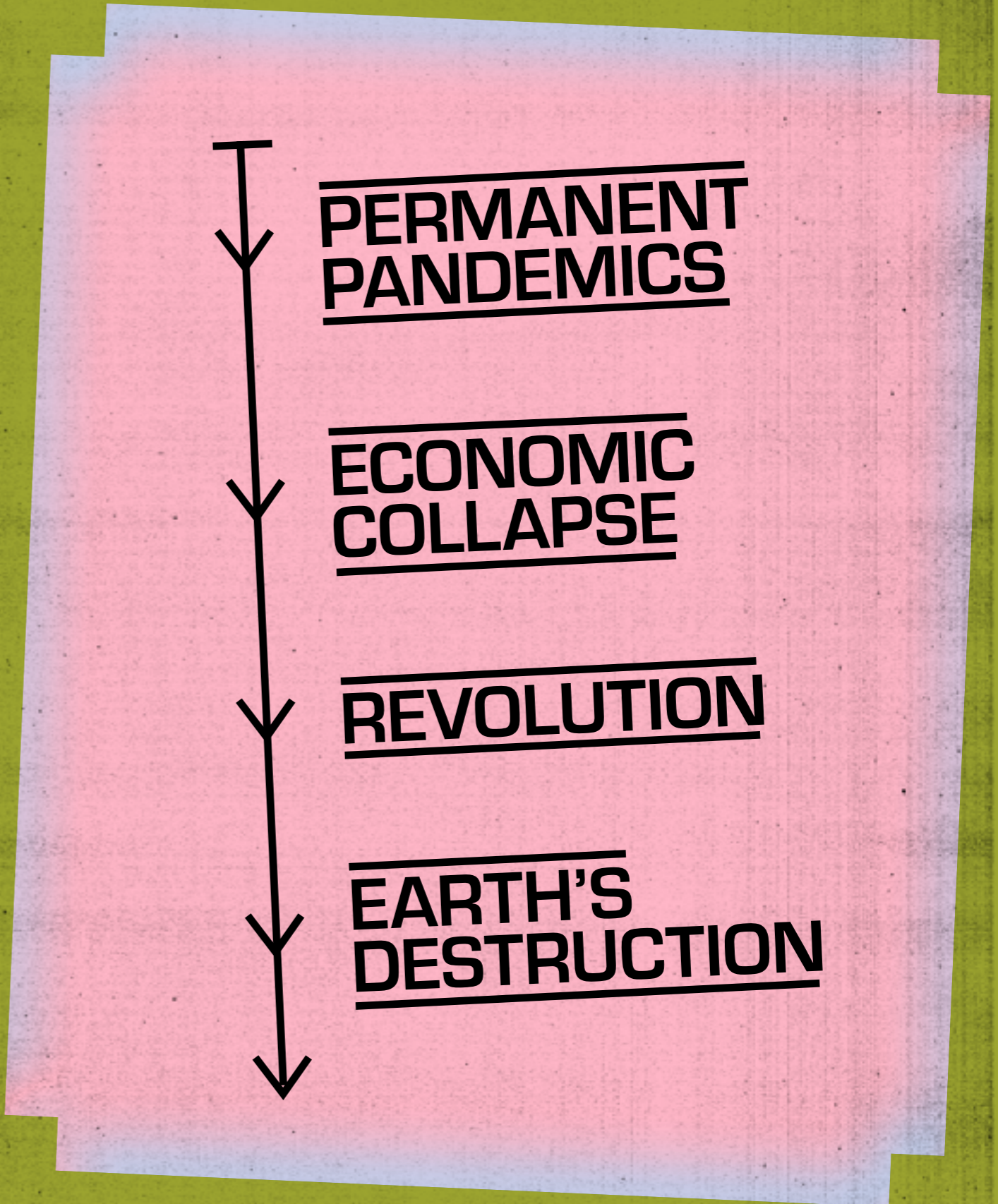
"The future is just a kind of layering deposit over the top of what already exists. If I look around my room, there are only two unique objects to the 21st century, my laptop and my phone. Those are really the only two objects that I can see which could not have existed 40 years ago."

Jack Self,
Writer and Architect

**THEIR BIGGEST FEAR
FOR THE FUTURE**

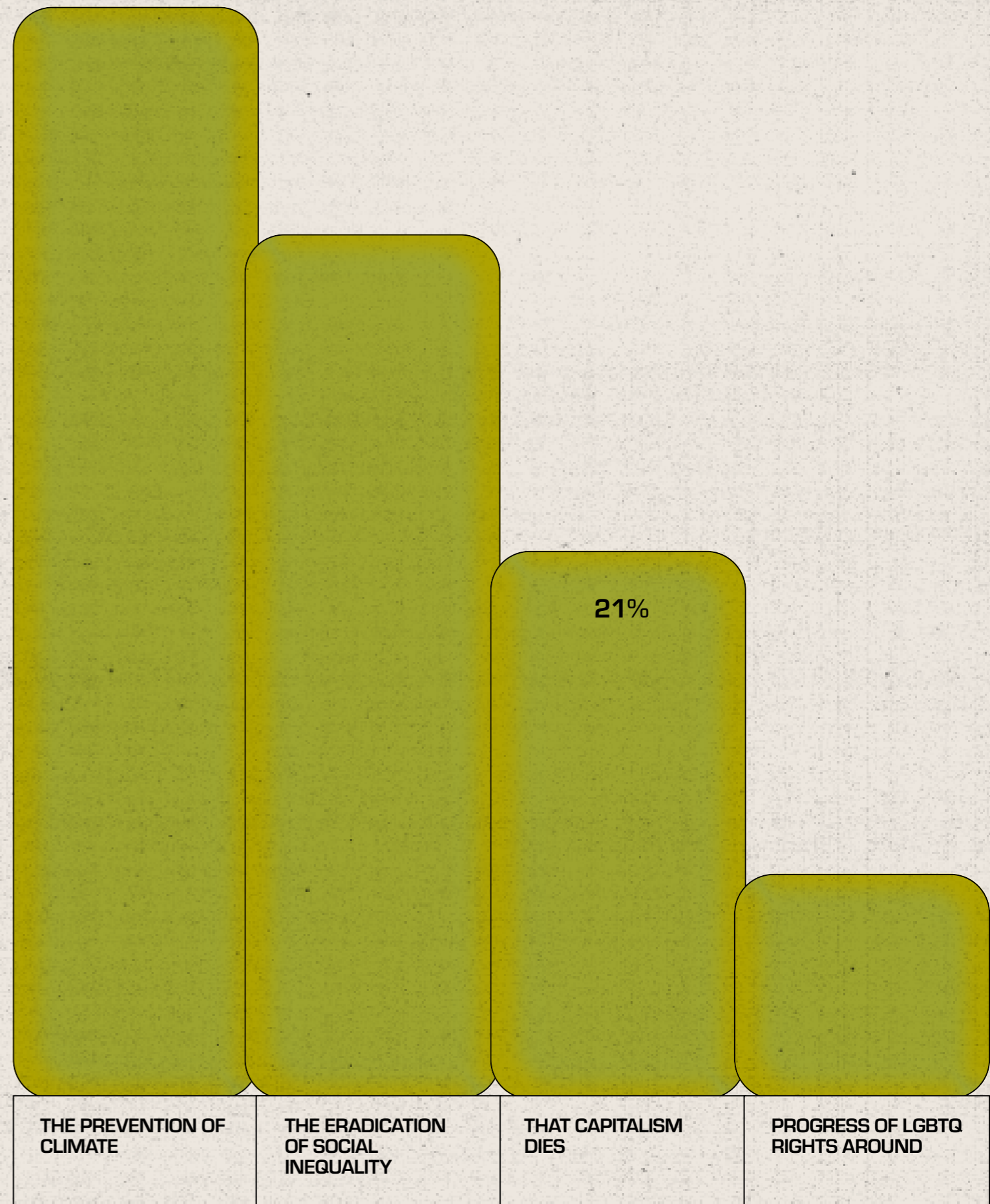


DYSTOPIAN



KEY FINDINGS FROM GEN Z

THEIR BIGGEST HOPE FOR THE FUTURE



IN 2021, DAZED'S GEN Z AUDIENCE FELT MOSTLY OPTIMISTIC ABOUT THEIR FUTURE.

15%

Said they feel somewhat optimistic about the future

30%

Said they feel very optimistic about the future

Gen Z was

16%

more optimistic about the future than millennials

7%

Said they feel very negative about the future

16%

Said they feel somewhat negative about the future

PREDICTIONS
FOR A

FUTURE
WORLD

01. THE FUTURE OF IDENTITY

“In the future, there will be more digital identities that are different from our real-life identities. Our online selves will become more fantastical and utopian: fluid and evolving expressions of self. A way to take back control of our overexposed lives.”

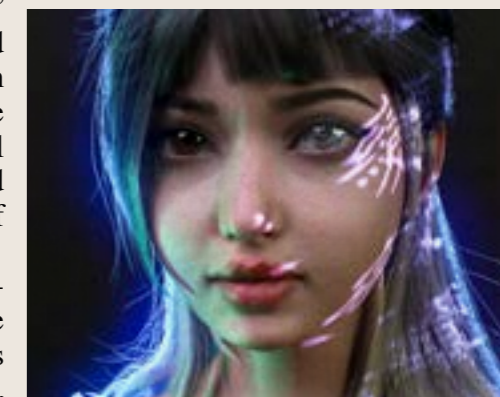
Ruby Gloom,
Digital Avatar

NEW DIGITAL IDENTITIES: THE EXPLORATION OF SELF

In the future, we'll see users desiring increased control over their digital identities as they explore their 'self' through digital spheres. Chan Kayu was a real-life influencer in Hong Kong, but the toxic abuse and pressure she experienced presenting her 'real' identity through social media pushed her to explore new expressions: an entirely digital one. Since creating the digital avatar Ruby Gloom, her social media experience has transformed and allows her to reclaim a degree of privacy and control.

According to Hype Auditor, virtual influencers have almost three times the engagement rate of human influencers (Hype Auditor, 2020). Furthermore,

with nearly 25% of Gen Z members expecting their gender identification to change throughout their lives (Irregular Labs x Gucci, 2021), digital identities allow for a fluid exploration of self.



THE RISE OF TRANSHUMANISM

“Tech is increasingly pushed deeper and deeper into our bodies and our consciousness.

The post-human body is very real, and it’s happening to all of us.”

Chris Dorland,
Visual Artist

Biohacking is an attempt to manipulate the brain and body to optimise performance outside the realm of traditional medicine by inserting technology under the skin and hacking DNA. Although it may seem like something from a sci-fi film, 63% of consumers would consider permanently or temporarily augmenting their bodies with technology, with 53% believing it would improve their quality of life (Kaspersky, 2020). Biohacking is also used as a tool for extreme wellness and disease prevention. Lauren Bowker, Material Alchemist and Founder of THEUNSEEN, states, “Transhumanism is already here – 524 people in every million have a pacemaker. In the 2019 book *Novacene: The Coming Age of Hyperintelligence*, co-author James Lovelock predicts cyborgs will be the next age of humanity, rendering the human body defunct. Globally, biohacking is set to be worth \$52.8bn by 2027 (Polaris Market Research, 2020). As part of A Future World’s editorial campaign on Dazed digital, we spoke to the cyborg and co-founder of the technology company, Cyborg’s Nest, Scott Cohen who said, “If we’re spending so much time, energy and money to make our homes, phones, and cars smarter, why not invest the same amount of time and energy and money into making ourselves smarter?”

HOW THIS PLAYS OUT IN CULTURE NEURALINK

Elon Musk’s brain-computer interface Neuralink unveiled a prototype chip implanted in a pig’s brain. Elon Musk claims that such devices could, in the future, provide users with a direct link between their brain and everyday technology and even be used to treat conditions such as depression and insomnia.



AI CONSCIOUS- NESS

“In five years, we might finally have solved the grand mysteries of consciousness: how it arises from the brain, what it’s for, how it’s expressed in other animals, and whether even new forms of technology could be, or become, aware.”

Anil Seth,
Professor of Cognitive and
Computational Neuroscience,
University of Sussex

A highly debated question is: will AI ever be conscious? Technological advancements in this space are well underway. According to a study by Tech Nation (Tech Nation 2021), in the past decade, the UK’s AI sector has grown by 600%. A view among many experts is that AI systems will likely (more than 50% probability) reach overall human ability by 2040-50, which increases to very likely (90% probability) by 2075 (Fundamental Issues of Artificial Intelligence, 2016).

However, many scientists, including leading AI expert Andrew Ng and roboticist Rodney Brooks, believe this unlikely, as there’s no existing software rivalling the brain in terms of overall computing ability (Interesting Engineering, 2021). We’re also very far from, if ever, being able to understand the human brain fully.

02. THE FUTURE OF COMMUNICATION

“There will be more diverse kinds of social platforms in the future that allow you to connect and share in more creative and self-expressive ways other than just through videos and images, which is the focus right now.”

Ruby Gloom,
Digital Avatar

THE CHANGING FACE OF SOCIAL MEDIA

Social media platforms have increasingly evolved from social spaces into marketplaces selling products and services. Incredibly, just 9% of our Gen Z audience said they want to stay on social media, with Facebook, Instagram, and Snapchat named as the top three platforms they had considered leaving or had already deactivated their accounts. While we may never leave social media altogether, we will be more inclined to control which aspects of our lives we share and with whom (Wired 2021). Currently, 43% of US under-30s think large social networks like Facebook and Instagram have ‘too many people on them’ (Zak, 2019). Lady PheOnix, Founder and Chief Curator of YESUNIVERSE, says, “I built my entire community

Facebook, Instagram, and Snapchat named as the top three platforms they had considered leaving or had already deactivated their accounts.

on Instagram. I love it for that, but I also have a critique: Instagram doesn’t appear to value the community. Instagram uses me, and the relationship isn’t reciprocal. But we aren’t users to be used: we’re a community of people. That distinction is really important.” New platforms will instead focus on wellbeing and empowering micro-communities to allow users to express their private selves more intimately. Creative content will be curated in the same vein as IRL experiences with a human touch and two-way live communications. But we’ll also see algorithms used to personalise content and products in innovative ways – like AI recommending products based on your taste to reduce return rates.



“There’s already been a lot of people talking about the roaring ‘20s, and that will be driven by people who want to be in physical contact with each other, who want to be around each other, and who are excited about doing and making things in the real world.”

Jack Self,
Writer + Architect, Founder,
Real Foundation

We’re currently craving IRL experiences and interactions, and this ‘touch starvation’ is set to continue (WebMD, 2021). Regardless of whether we’re interacting digitally or physically, we’ll look for ways to connect deeply with our close networks. With half of the under-30s in the US reporting they feel safer in smaller social communities (Zak, 2019), virtual spaces will allow for more personal and curated spaces for smaller communities so that we can communicate as our true selves in intimate settings. 38% of people under 30 only use Facebook for the private messenger function (Zak, 2019), and we see a rise in more closed network social platforms such as Clubhouse. Social media giants like Snapchat and Facebook are investing heavily in AR. Snapchat’s founder Evan Spiegel says, “What we sort of believe is that virtual reality is going to end up being a pretty small percentage of your overall day. Because it turns out people actually love the world around them. They love hanging out with their friends and experiencing things together with their friends in the physical world. And so, AR, we believe, is a more everyday use case. Because it really just enhances the world that you already really enjoy, rather than taking you somewhere else” (The New York Times, 2021).

**HOW THIS PLAYS
OUT IN CULTURE
FACEBOOK**

According to a recent patent application, Facebook is working on animation avatars via VR headset cameras. Once a camera captures human expressions, they can be mapped to a user’s avatar, enabling more human-like communication between digital doubles.

**ENTER THE HIVE
MIND: BRAIN TO
BRAIN COM-
MUNICATION**

“Creativity and idea-sharing will happen through the connection of our brains. Ideas will be originated, discussed, and finessed in a sort of brain-to-brain thought, a brain cloud or hive mind.”

Tracey Follows,
Futurist

Researchers are developing brain-to-computer interfaces and implants that will read brain signals – from our thoughts to our handwriting – and translate them to on-screen text (Scientific American, 2021). Despite global restrictions on movement, there is no shortage of creativity, with 40% of people reporting that they feel more creative than usual (WeTransfer, 2020). With these technological advancements, the ways that we share and express our ideas and collaborate with others will be more seamless than ever previously possible.

03. THE FUTURE OF ENTERTAINMENT

A CULTURAL MULTIVERSE MERGING GAMING,
**SOCIAL, COMMERCE AND
ENTERTAINMENT**

“As more and more people spend more time online and technical capabilities expand, we’ll increasingly see the metaverse play host to massive, immersive, virtual events, pioneering new forms of live, participatory entertainment.”

Jon Vlassopoulos,
VP, Global Head of Music, Roblox

After more than a year in and out of lockdown, socialisation and live events have evolved digitally. The Travis Scott Fortnite concert was one of the PR moments during lockdown, and many brands have followed suit, creating skins and virtual goods explicitly for gaming worlds. Gaming has been dubbed ‘the potential new social media’ (Wunderman Thompson, 2021), and the pandemic has dramatically accelerated its growth and highlighted its potential. For Gen Z (26%), video games topped the list as their favourite form of entertainment (Deloitte, 2020), and 82% of global consumers reported playing and watching video games and/or video game content during the pandemic (Nielsen, 2020).

This trend of digital escapism will likely stick around long-term (Foresite Factory, 2021) as 17% of people revealed they prefer their online lives to their physical ones (Dazed’s A Future World survey, 2021). This jumps to 52% (Dazed x Squared Circles Study on the Future of Virtual Goods, 2020)

when speaking to committed gamers (gamers who spend over eight hours playing games each week). There is great potential in the convergence of gaming, social, commerce, and entertainment, as each adapts and integrates elements from the other. We’ve also seen gaming technology used within film production, such as the 2019 live-action film, *The Mandalorian*, which used Epic Games’ 3D technology creation programme, Unreal Engine, during production. When the pandemic halted real sports, esports were streamed on network television and will be broadcast ahead of the Summer Olympics.

HOW THIS PLAYS OUT IN CULTURE MY DAEMON APP

App users are assigned a ‘daemon’ that provides personalised advice on exercising or having alone time, watching a movie or talking to a friend. It turns daily habits into gamified challenges to improve their daemon’s (and their own) contentment.

“The 2010s were the era of Instagram, which was all about curation.

Now we’ve replaced that with TikTok, which is self-shot, messy video content, feeding our desire for 24 hours of newness. We’ll see more of this in the future and also recycling content, seeing the idea of appropriating content for memes, remixing it, bringing new life to archive footage.”

Bunny Kinney,
Creative Director, NOWNESS



“We’ll see a rise in more lo-fi ‘clever’ and more relatable approaches. People want to see brands using all corners of pop culture and media.”

Imogen Snell,
Director of ISSTUDIO

IMMERSIVE EXPERIENCES: THE BLURRING OF VIRTUAL AND REALITY

“Immersive gaming, deep fakes, NFTs, and the eventual emergence of a full-blown multiverse are in the not too distant future. Reality is well on its way to being a dusty old thing of the past, like records and typewriters.”

Chris Dorland,
Visual Artist

We spoke to the musician Charli XCX and author Jia Tolentino for the podcast, *The World Beyond Social Media* as part of Dazed’s *A Future World* editorial campaign, where Charli XCX says, “I’m at a phase now where real is almost boring,” she tells Tolentino, “because it’s that thing that’s been recycled and recycled... I now want to see the opposite of that. I want to see the hyperreal, the fantastical, the absolutely avant-garde and out of this world.” Chris Marotta, Design Lead of ustwo, believes that the social aspect of gaming is its most influential aspect and that the future of AR lies in creating powerful social experiences. Beyond gaming, VR will be an essential platform for streaming content as well as shopping. By 2030, people could have abandoned brick and mortar stores for VR (Focusing Future, 2020), shopping in virtual markets, paying with virtual money, and having drones deliver the order directly to their kitchens. Benoit Pagotto, Co-Founder of RTFKT, believes, “Augmented reality is going to be huge and the next computational revolution.” The demand for VR and AR is high, and the technology to create hyper-realistic virtual experiences already exists, with sales of virtual reality goggles rising 350% during lockdown (The Times, 2021). Deep fakes are blurring the lines between reality and fiction. Victor Riparbelli, Chief Executive and Co-Found-

er of Synthesia describes them as the ‘future of content creation’ (BBC, 2021). But writer Jason Okundaye is apprehensive. “I remember watching a deep fake for the first time. It seemed so completely real. I couldn’t believe that it was entirely computer-generated, and it really scared me. I wonder about how that might end up linking into the risk of disinformation or targeted campaigning and political and algorithmic campaigning as well – it’s disturbing.” Despite this, deep fakes are increasingly being harnessed commercially – described as ‘AI-generated videos’. From a deep fake news presenter on South Korea’s MBN network to deep fakes reanimating the dead (MyHeritage’s tool DeepNostalgia). As technology rapidly questions our understanding of reality, what’s ‘real’ will become almost impossible to distinguish.

HOW THIS PLAYS OUT IN CULTURE DEEP REALITY

A VR experience tracking real-time heart rate and electrodermal activity (via a wristband) and brain activity (using an EEG headband). The procedurally generated, luminescent underwater environment is designed to unconsciously influence the body signals of the observer via subtle pulses of light, movement, and sound.

In our Monomass report in 2020, we found that Gen Z wasn’t interested in big budget, glossy editorials and instead wanted to see real and meaningful content. According to Imogen Snell, Creative Director of ISSTUDIO, this will continue.

“We’ll see a rise in more lo-fi ‘clever’ and more relatable approaches. People want to see brands using all corners of pop culture and media.

Celebrities, musicians, and media platforms will collaborate more and more. Audiences are smart and want depth and personality more than slick unobtainable art direction and imagery.” Joseph Watfa, Head of Policy at Football Beyond Borders, believes,

“The days of mainstream, traditional media seem to be behind us. The future will be digital, but also grassroots. Young people engage with the media they want and will hype up those that they want. The rise of gamers and YouTubers has been amazing to see and has shown people that you can become whoever you want.”

04. THE FUTURE OF BEAUTY

“As we see the rise of the influence of technology within beauty, there will be a counter-movement and a continued push towards natural beauty in the future.”

Bunny Kinney,
Creative Director, Nowness

61% of our Gen Z audience is prioritising their physical and emotional health.

After a turbulent year, 61% of our Gen Z audience is prioritising their physical and emotional health.

Aesthetically, the rising trend and widespread acceptance of cosmetic surgery and ‘tweakments’, alongside #botoxwars and social media filters, have globalised and homogenised beauty standards. As a result, it’s easier than ever to shape our real faces into our AR ones in increasingly permanent ways. Cosmetic surgery clinics reported double the number of appointments after the first lockdown (Dazed Beauty, 2020). There’s also a rise in consumers conflating beauty and wellness, a figure even higher for men (75%) (Ulta, 2021). Editor and writer Dominic Cadogan states, “People don’t see beauty as a standalone thing anymore – it’s holistic.”

HOW THIS PLAYS OUT IN CULTURE BODY PLASTIKA

This app allows users to upload photos and “virtually test” various cosmetic surgery procedures on their iPads, iPods and iPhones. Users can play with shapes and adjust parts of their body to simulate nose jobs, cheek implants, chin and lip augmentation, jawline contouring and a range of liposuction treatments.

DIGITAL BEAUTY GETS REAL

“Technology is the most important thing about the future of beauty. It will be crucial to how people discover brands, buy, test, and review products. Virtual beauty will be just as legitimate. Digital products and the ways you can manipulate and transform yourself will become more important than real-life: this is real-life.”

Bunny Kinney,
Creative Director, Nowness

AI and AR beauty solutions have been accelerated by the pandemic (Fortune, 2021) and will be even more prevalent in our future. With 17% of Gen Z stating their preference for virtual realms over physical ones (Dazed’s A Future World Survey, 2021), digital beauty is an area not to be overlooked. Digital beauty allows users to seamlessly enhance and alter their look within gaming worlds and video software. Most of Gen Z (80%) say that “being yourself” best fits their definition of beauty (Viacom, 2019). Digitally altering their looks offers limitless ways to experiment with beauty and looks that fall outside conventional norms in temporary, risk-free ways. Lauren Bowker, Material Alchemist and Founder of THEUNSEEN, offers a different perspective, believing ‘physical’ make-up has an unshakable and eternal lasting power. “I personally find digital beauty a gimmick: the physical experience of make-up is always going to be there.” However, she does acknowledge the challenges and limitations when it comes to make-up innovation. “Make-up is essentially a chemistry business that’s restricted by laws. Everyone’s been using different recipes from the same soup, as it’s very hard to get new ingredients on the list. If you have the drive and investment, you can do it, but it’s a slow process.”

HOW THIS PLAYS OUT IN CULTURE
LOOK LABS

The physical Cyber Eau de Parfum is a unisex perfume launched in May 2021. The NIRS (Near-Infrared Spectroscopy) produced a reading of the perfume, which was recorded in the form of spectrum data to detail the molecular make-up of the fragrance..



NEW AGE BEAUTY: CONSUMERS DEFINE BEAUTY, MORE CREATIVITY, AND DIVERSITY

“In the short term, Gen Z is coming of age and dominating the beauty market, defining sociological trends. But, in the long term, what’s interesting from an anthropological point of view is the idea that at some far, far point in the future, the divisions between our cultures may no longer clearly exist along racial or ethnic lines, and in a future hyper urban world where everyone is a mixture of many different cultures and backgrounds, what happens to this idea of policing, owning or appropriating different cultural products?”

Bunny Kinney,
Creative Director, Nowness

Globally, consumers are demanding more from brands than ever before. They are yearning for broader beauty ideals and are calling on brands to update their product offerings to be more inclusive (Wunderman, 2021). Two-thirds of Gen Z in the US are more likely to buy from brands with diverse representations (WeSparks, 2019). Make-up artist Grace Ellington says, “Gen Z is hungry for a wider range of beauty standards and facial features, and respond very positively to models who diverge from the current ‘Instagram face’ look.” Beauty role models have transformed, and TikTok could be shifting this even more. We’ve seen beautbaby android, privacy hack, and baroque dystopian (Geraldine Wharry writes for Dazed Beauty, 2020).

HOW THIS PLAYS OUT IN CULTURE
RUKA HAIR

Ruka Hair departs from broad categories such as ‘coily’ or ‘kinky’ and sells various hair extensions that mimic real curl patterns. “Black hair is dominated by people who simply don’t understand Black women, which makes RUKA so necessary. Digitally backed and scientifically informed RUKA completely deconstructs the entire shopping experience – a true disruptor in the industry. As an advocate of backing Black women founders, the business is at its core for us, by us.”



05. THE FUTURE OF FASHION

“Everything in luxury fashion will be done digitally or will be recycled. I hope that in the future, luxury brands will be using trash to create their collections.”

Hillary Taymour,
Founder, Collina Strada

RETHINKING THE CONCEPT OF ‘NEWNESS’

Lauren Bowker, Material Alchemist and Founder of THE-UNSEEN, says, “I’d like to see true innovation, brands creating stuff you can’t even think of. We see re-hashes of the old, but we don’t see true newness.” Only 5% of our Gen Z audience believe that brands creating the latest products make them influential (Dazed A Future World Study, 2021), whereas

46% of our audience say their favourite brands are ‘sustainable’ and have strong ethics.

The fashion industry has an enormous waste problem, producing 10% of the world’s carbon emissions – more than all international flights and maritime shipping combined. It’s also the second-largest consumer of the world’s water supply, and 85% of all textiles go to landfill each year (World Economic Forum, 2020). Emerging designers are shaking up luxury fashion, including Hillary Taymour, Founder of Collina Strada, who utilises sustainable practices but refuses to call herself a sustainable brand to avoid greenwashing her audience. Circularity could be met with the help of blockchain and QR codes that track the origin of materials and create greater transparency. Material innovation will ultimately reduce pollutants, and the industry must rethink its production cycles while considering the impact of pre- and post- product. Julia Watson, the author of the 2019 book *Lo-TEK, Design by Radical Indigenism*, adds, “Brands need to reframe their understanding of the industry under an ecosystem model that delivers systemic change from producer, consumer, and reducer. If you change your materials into biomaterials, there are so many multiplier effects – we can restore an ecosystem by changing a product stream.”



HOW THIS PLAYS OUT IN CULTURE BURBERRY X IBM

In October 2020, Burberry teamed up with interns at the tech company IBM to develop a prototype system to improve product traceability. Named Voyage, the prototype works by identifying a product through scanning a near-field communication tag or entering a product ID. Consumers can then trace a garment’s production journey and lifecycle.



A MATERIAL REVOLUTION

“As a material innovator, I haven’t seen any groundbreaking innovation in a long time.

There are a few great innovations such as Nike Flyknit and adidas’s Futurecraft.loop but many of the smaller innovation projects for brands never make it to mass production. Materials like Mycelium have been around for a while. It’s a slow process and requires huge investment and education internally.”

Lauren Bowker,
Material Alchemist and Founder,
THEUNSEEN



VIRTUAL FASHION IS THE FUTURE: DIGITAL FASHION AND WEARABLE TECH

“The future of fashion is all about virtual fashion and NFTs. Brands need to work together with communities to make this successful.”

Hillary Taymour,
Founder, Collina Strada

44% of our Gen Z audience believe that we’ll spend more time online than offline in the future.

As the gap between our online and offline self collapses, digital fashion, beauty, and products, including in-game skins and NFTs, will become increasingly meshed with our everyday lives. At some point, there will be no distinction at all. “Selling virtual dresses and assets will be a significant revenue stream for brands,” believes Cathy Hackl of the Futures Intelligence Group (Vogue Business, 2021). Digital fashion is a more sustainable, size-less and gender-less innovation that will push self-expression to new limits. Brands will need to learn how to contribute meaningfully to these virtual communities to create authentic exchanges and opportunities. Gaming understands how to architect powerful immersive experiences – transporting users to alternate, escapist realities – in a space where they are most influenced in real-life by their online identities (Dazed X SC study, 2020). The wearable technology market is set to be valued at \$104bn by

2027 (Grand View Research, 2019), and smart garments embedded with features to make our lives easier will help bolster our well-being and sense of security.

The online metaverse and social networking site IMVU grew by 44 per cent during the pandemic: it now attracts seven million active users a month, most of them female or female-identifying, aged 18 to 24.

“I like digital fashion. Creators can create whatever they feel like without having to think about the use or portability. It’s free and not limited by physics or other forces which we usually take as the foundation of our creation.”

Eslem Demirel,
24, Berlin, Dazed Audience

Designers are revolutionising how future collections are made, including when they are shown. In the absence of runway shows, fashion brands have turned to film to showcase their collections. Post-COVID, we’ll likely see more innovative and alternative ways that customers and fans can experience collections outside of traditional fashion shows. Young designers are also shifting to more environmentally and socially sustainable practices of creating (as detailed in an open letter by Dries Van Noten).

AI can disrupt manufacturing in the long term (British Fashion Council, 2020) by removing the guesswork and providing data-driven insights. Customisation will be vital to reducing textile waste, and fully customisable apparel is set to claim ten to 30 per cent of the market share by 2030 (Deloitte Digital, 2020). 3D technology, shape-shifting mannequins, and predictive AI will provide bespoke fits for customers and can even preempt future trends via algorithms. Imogen Snell, Creative Director of ISSTUDIO, says, “Technology and smart infrastructures will allow products to

be made on-demand rather than over-producing. The future of luxury will be a new type of couture with more bespoke personalised items: there will be more independent makers taking on tailor-made commissions but via Instagram.” These advancements in technology will enable smart textiles to innovate further and is expected to grow to \$475 billion globally by 2025 (McKinsey & Company, 2020). For example, antimicrobial finishes will protect us from pathogens. Fire-proof jackets and bandanas with interchangeable filters, as well as self-repairing materials made from bacteria and yeast that are water-activated, will undo the damage done by adverse weather conditions.

HOW THIS PLAYS OUT IN CULTURE LAUREN BOWKER

Founded by Alchemist Lauren Bowker, THEUNSEEN is a design and chemical innovation licensing studio that inspires the next generation of thinkers, designers and scientists towards disrupting the aesthetic of technology.



06. THE FUTURE OF COMMERCE

“Virtual goods will hold more value than physical goods in the future. We (RTFKT) think everything is going to be based on NFTs – everyone’s going to have an NFT wallet and wardrobe. NFTs as a medium are going to stay and disrupt a lot of experiences we have today.”

Benoit Pagotto,
Co-Founder, RTFKT

BLOCKCHAIN, NFTS, AND SOCIAL TOKENS GO MAINSTREAM MEDIA

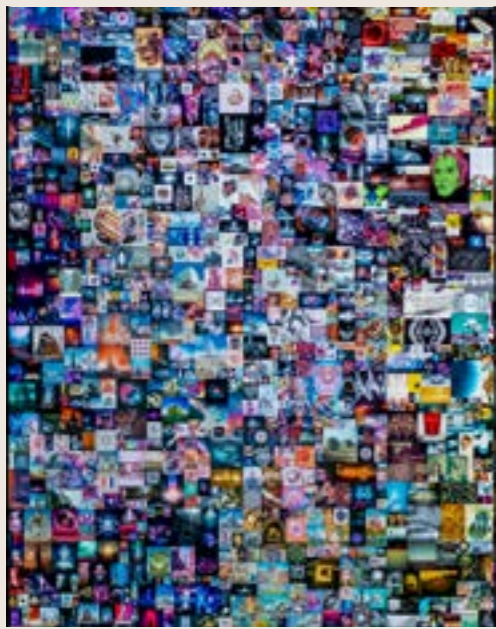
The global blockchain technology market size is expected to reach \$72 billion by 2026, rising at a market growth of 51.8% CAGR (compound annual growth rate) during the forecast period (Report Linker, 2021). But, despite its noteworthy ascent, there remains scepticism around the instability of Bitcoin. The Financial Times recently expressed “new doubts among institutional fund managers over the future of cryptocurrencies as an asset class” (Financial Times, 2021). However, according to NFT forecasts, a long-term increase in value is expected: the price prognosis for 2026 is 2.874 US Dollars, with revenue expected to be around +861.2% (Wallet Investor, 2021). There’s no denying that blockchain, NFTs, and social tokens have the potential to decentralise wealth and power structures. Lady PheOnix, Founder and

The global blockchain technology market size is expected to reach \$72 billion by 2026

Chief Curator of YESUNIVERSE, believes, “NFTs are a huge part of the future, but they won’t be called NFTs: they’ll just be an everyday part of life. Digital ownership and digital identity are the future. We’re moving rapidly towards that. It allows for sovereignty around artists and their practice. They can now launch their own gallery.” 68% (total responses) of our Gen Z audience are interested in the metaverse (including cryptocurrency, digital clothing, NFTs, VR, AR, social networks). Out of that, 8% note NFTs and 12% say cryptocurrency has grabbed their attention most.

HOW THIS PLAYS OUT IN CULTURE NBA TOP SHOTS

The NBA has used the emotional charge of its games to launch NBA Top Shot, a cryptocurrency collectable platform where consumers can purchase NFT ‘trading cards’ (GIFs or video clips) of gameplay moments. Every time a community member sells a moment to another collector, the NBA takes a royalty fee.



THE CREATOR ECONOMY BOOM: MONETISING THROUGH SOCIAL TOKENS

RETHINKING RETAIL: IRL AND BLENDED RETAIL EXPERIENCES

According to the Centre for Retail Research, almost 14,000 shops were permanently closed in the UK last year (Retail Gazette, 2020). In the future, we'll see physical retail stores replaced with more holistic cultural experiences that seamlessly integrate technology. According to adidas's quarterly report, the brand wants to remove 1,000 stores from its retail network and shift from 30 per cent direct-to-consumer to 50 per cent direct-to-consumer adidas, (2021). Futurist Richard Hames predicts we'll see "a resurgence in shopping malls, offering a richer range of experiences blending retail, music, dining, and entertainment" (Raconteur, 2021). Again, technology will play a role in fluid and personalised experiences. Bunny Kinney, Creative Director of NOWNESS, believes bricks and mortar stores could disappear completely: "the pandemic has shown that the store, in many ways, is redundant," he notes.

29% of American students no longer want to become bankers, doctors or lawyers, they aspire to become creators (Antler, 2021).

The pandemic has accelerated the power of the creator economy. 29% of American students no longer want to become bankers, doctors or lawyers, they aspire to become creators (Antler, 2021). This trend of monetising our passions to make a living cuts brands and advertisers out of the picture. NFTs have accelerated this further by allowing creators to monetise digital content and products to benefit from sales. In the future, we'll see the rise of more online platforms (such as Ro-

blox and Patreon) competing for creators and more mainstream adoption of social tokens, which allow creators to interact with their fans or community members directly, and monetise their content more flexibly. The art industry has significantly benefited from this, and the music industry is also gaining traction in this space with the arrival of NFTs. Now artists and labels can create alternative revenue streams to rival big streaming platforms such as Spotify.

HOW THIS PLAYS OUT IN CULTURE RALLY SOCIAL TOKENS PLATFORM *

Rally is an open network that enables creators to launch vibrant and independent economies with their communities powered by the ethereum blockchain. (Rally.)

"Music artists will be able to earn a living through the patronage of super fans who will support their art, and in some cases, create alongside the artists. We can envision new stars launching their careers in the metaverse, too – similar to what we've already seen with the rise of social platforms and creator economies online."

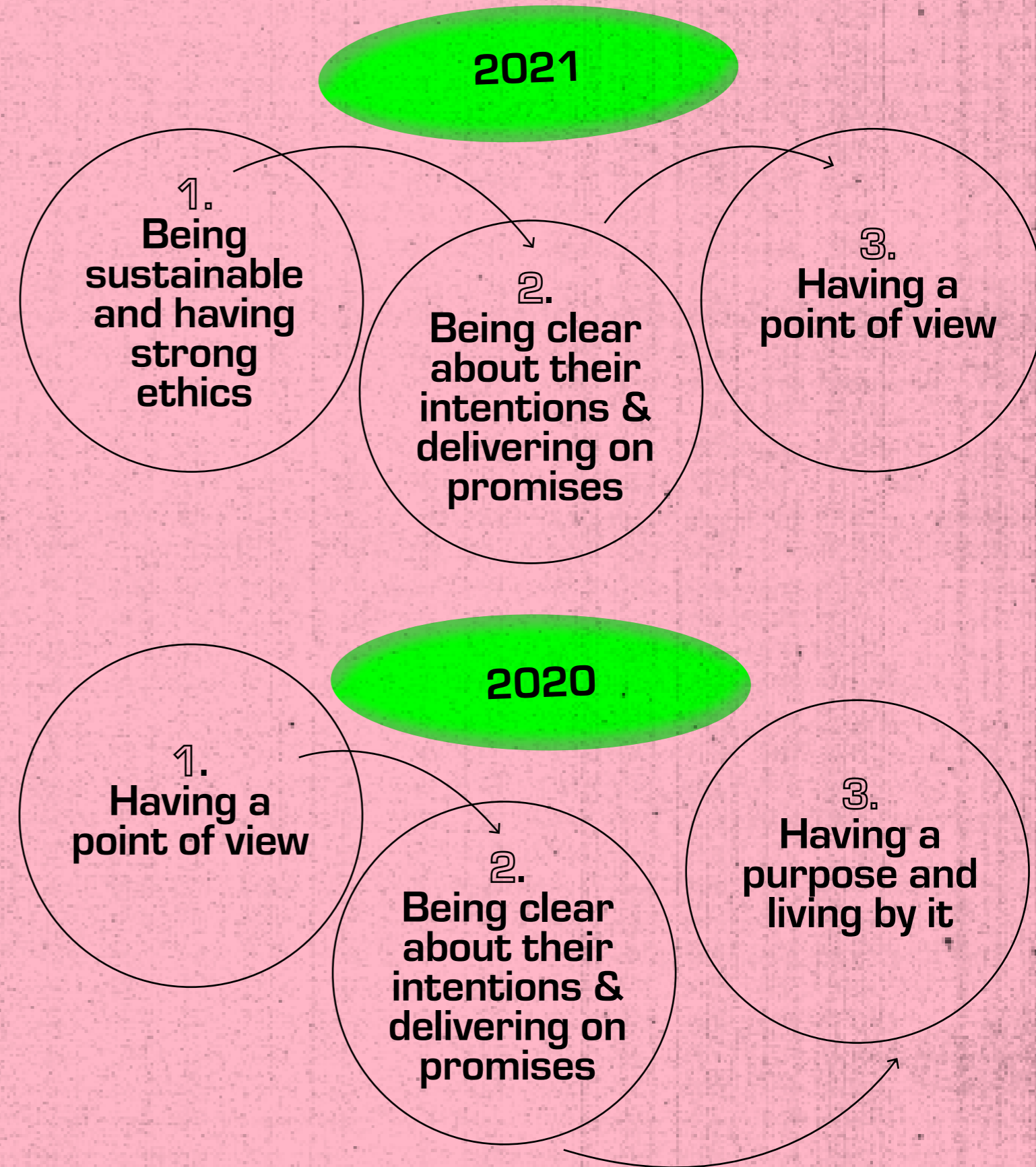
Revenue streams, such as virtual ticket sales, tipping, virtual meet and greets, virtual merchandise, and song purchases, will allow artists to build up a following entirely in the metaverse and earn a living exclusively on platforms like Roblox."

Jon Vlassopoulos,
VP, Global Head of Music, Roblox

TOP THREE

criteria that attract our audience to buy from certain brands over others.

TOP RANKING IN 2020/1 COMPARED TO 2020 AUDIENCE SURVEY.



07. THE FUTURE OF BRANDS

“We’re wanting brands to behave more like humans, and in the future, brands will become humans. This will be an evolution of marketing whereby brands seek to build stronger relationships with their consumers... We’re (already) testing it by brands having their own social media platforms.”

Bunny Kinney,
Editorial Director, NOWNESS

BRANDS BECOME HUMAN

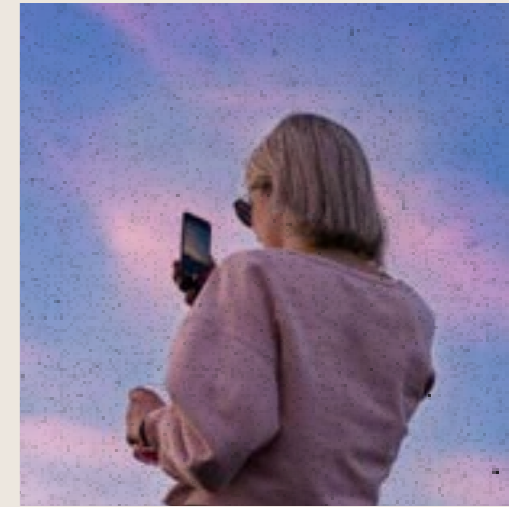
More research nods to the idea that brands could evolve into human entities, with one in three adults under the age of 35 (33%) feeling more favourable towards brands with a sonic (audio) identity (DLMDD and YouGov Study, 2021). Brands of the future will need to build stronger relationships with their consumers, learn through

(33%) feeling more favourable towards brands with a sonic (audio) identity

collected data and listen to their audiences’ needs. Only then will brands be able to tailor personalised experiences to them, both online and offline. Experiences are vital to creating emotional connections with audiences: as Hillary Taymour, Founder, Collina Strada, believes, “Brands need to create more exciting experiences for audiences, always re-invent and be in spaces where your audience are.”

"When it comes to brands, it's all about collaboration and developing their HR strategies. Brands need to take into consideration all of the young talent, the talented 15-year-olds who have been gaming for ten years: these are the people you need to attract to come and work for you."

Benoit Pagotto,
Co-Founder, RTFKT



Now that anyone can be a brand, the lines have blurred. The masses hold the real power, and traditional brands are struggling to control the narrative they once had the monopoly on. With the rise of the creator economy, we'll see more peer-to-peer marketing – where customers engage with other customers through recommendations – and grassroots brands rising to success with the support of the 'crowd'. Larger corporations will need to educate themselves internally and develop HR strategies to attract new talent with solid relationships with their fan bases and communities. Hillary Taymour, Founder of Collina Strada, believes, "We'll see more polarisation between big and small brands." There will also be more cross-industry collaborations as brands will need to reach new communities outside their

existing customer base. Lauren Bowker, Material Alchemist and Founder of THEUNSEEN, says, "I would like to see fewer brands, but brands that have a true purpose. If the purpose is authentic and it stands the test of time. The future of brands would be listening to your own voice first, before attempting to know your community."

"We'll see more polarisation between big and small brands." There will also be more cross-industry collaborations as brands will need to reach new communities outside their existing customer base.

82% of US consumers have at least one paid streaming video service, and the average subscriber has four subscriptions (Deloitte, 2020). We're seeing a rise in brands creating premium paid content hosted on Apple TV and Netflix (Dior's film *Nose* debuted at the 2021 Tribeca Film Festival and is streaming on Apple TV and Amazon Prime), and this will evolve into mass scale entertainment as the demand for this content continues.

According to research by Barclaycard, Britain is "a nation of super subscribers", spending £323m in 2020 on digital and subscription services – an increase of 39.4% on the previous year. This also has a global ripple effect, with 27% of consumers expecting the number of subscription payments they make to increase over the next 12 months (Pay Safe, 2020).

08. THE FUTURE OF EDUCATION

“The future of education is modularised. Instead of being driven by four-year degrees and longitudinal courses, the trend is increasingly focussed on micro-learning and on-demand content.”

Raya Bidshahri,
Founder and CEO, School of Humanity

THE END OF THE CLASSROOM AS WE KNOW IT FLEXI-LEARNING: A MOVE TO MICRO AND ON-DEMAND COURSES

When creating the School of Humanity, Iranian educator Raya Bidshahri recognised that mainstream education models were failing, so she created a space that exclusively operates online using a progressive skill-based approach. With cross-disciplinary learning becoming a top priority and giants such as Google offering a mix of degree-level certifications and micro-courses, flexibility will remain vital to the education sector. In 2021, the online degree market is valued at \$117bn but is predicted to grow 10% annually (HolonIQ, 2021). New online spaces, like the metaverse, could offer more potential for learning and collaboration between teachers and students. “Creativity will flourish in the metaverse as it becomes a collaborative hub for the younger generations who love to create individually and collectively,” says Jon Vlassopoulos, VP Global Head of Music of Roblox. Students will choose institutions that are designed for the metaverse and apply the codes of gaming. It’s been proven that the application of video games in education increases student

motivation and improves several types of critical skills: social, intellectual, reflexes, and concentration (M Suznjevic, 2020).

HOW THIS PLAYS OUT IN CULTURE KENYA-KAIST



Kenya-KAIST: The campus is creating a metaverse that provides assistance for running classes and creates an immersive learning experience that runs the gamut of activities while utilising the latest digital technologies.





TEACHERS BECOME FACILITATORS

“Now that information is widely available, we see the student taking an increasing amount of ownership and guiding their own learning, with the teacher providing mentorship and context along the way.”

Jason Lembke,
Principal, DLR Group (The Possible, 2017)

The pandemic has dramatically evolved and normalised learning at home. Marianna Mäki-Teeri, Foresight Analyst at Futures Platform, believes AI will become the teacher while humans will take on mentor and coach roles. “When AI will start taking care of repetitive parts of the job, human resources can be focused on developing learning content and mentoring students” (Futuresplatform, 2020). Teachers will learn alongside students and encourage them to broaden their views (The Possible, 2017). But this idea of co-learning alongside educators will transcend the classroom. TikTok and YouTube facilitate DIY learning and are influencing how audiences expand their knowledge and skills. It allows teachers to break away from their limiting institutions and share knowledge in new, digestible ways (THE, 2020). The self-starter spirit that Gen Z harnesses through their pursuit of education will continue as learners strive to find unique ways to up-skill outside of traditional curriculums. About 81% of people globally believe we seek out alternative ways to educate ourselves as we get older (Pearson Global Learner

RETHINKING THE CURRICULUM: INTERDISCIPLINARY, HUMAN, AND INCLUSIVE LEARNING

“The Future of Education is interdisciplinary. This is because reality is interdisciplinary.”

Subjects and disciplines only exist in our minds as part of our collective imagination. So, if you look at any local or global challenge – whether it be the climate emergency or a pandemic – no single discipline can explain and solve that challenge.”

Raya Bidshahri,
Founder and CEO,
School of Humanity

Curriculums don’t currently teach the skills to create a truly sustainable and inclusive future. 76% of Australian educators believe schools should foster soft skills such as empathy, cross-cultural skills, and adaptive thinking to help future generations gain tangible skills from a young age (McCrinkle, 2020). These should be embedded in curricula that are not solely focused on academic performance since students engage more effectively through active learning techniques (Harvard Gazette, 2019). Inclusivity will also be a key driver for students to gain a broader worldview while developing skills for their future careers.

Globally, 55% of Gen Z is hopeful they will find meaningful work that contributes to the greater good of society and helps solve global challenges by 2025, rising to 82% by 2030 (EY, 2021). Debra Nelson, Senior Practitioner at Football Beyond Borders, supports a curriculum change. “The curriculum will become more accessible, relatable, and inclusive. Gen Z is such a powerful generation that they will force education to change: they have the resources and access to seek knowledge and education from elsewhere. More recently, they have been exposed to the ills of the education system, which has motivated them to voice their opinions and fight for change. We have seen it recently with Pimlico Academy regarding the change in curriculum, uniform policy, and standing in solidarity with Palestine.”

09. THE FUTURE OF SOCIETY

WOMEN'S HEALTH GAINS AWARENESS AND HUMAN RIGHTS MOVEMENTS BECOME A CONSTANT FOCUS

Women's health has historically been ignored by mainstream medical care and in public discourse. Despite this, the global digital health market – including telemedicine, online pharmacies, and wearable devices – could reach \$600bn by 2024 (McKinsey & Company, 2020). Yet, only 1.4% of the money flowing into healthcare goes into the femtech industry (The New York Times, 2021). Historically, there has been a pattern in the medical industry, which has overlooked women's health research. In the public sphere, these topics are often taboo. However, sexual wellness and femhealth are being acknowledged by independent beauty and wellness brands, and finally prompting broader conversation.

Only 2.5% of publicly-funded research is dedicated solely to reproductive health (UK Clinical Research Collaboration, 2015), even though one in three women in the UK will suffer from reproductive or gynaecological health problems (PHE, 2018).

It's clear that this is high on the agenda for our audience, and women's health coming to the fore in society is the second most likely prediction (Dazed A Future World Survey, 2021).

HOW THIS PLAYS OUT IN CULTURE *

NIKE TRAINING CLUB

Rule Your Body: A new Gen Z-founded community refreshingly covers women's health through the lens of race and culture.



“In the next three to five years, there will be a continuation and acceleration of the current civil rights struggle. I’m particularly waiting for the discussion around women’s health to come to the fore. Since 2011, we have seen Occupy, BLM, #metoo, XR, BLM2, and a number of other movements that seek to address social injustice. The demographic trajectory of millennials and Gen Z means there will be more of these movements. It’s a sign of the strength of today’s patriarchy that women’s health is so low down the agenda.”

Jack Self,
Architect, Writer, and Founder, Real Foundation

The global population is predicted to hit 9.4 billion in 2070 before declining to 9 billion in 2100 (Wittgenstein Center IISA, 2014). Declining male sperm count could threaten the human race: by 2045, we will have a median sperm count of zero, according to Professor Shanna Swan’s co-authored study and book titled Count Down (2021), though the Harvard GenderSci Lab believe there isn’t enough evidence to support these doomsday predictions (Human Reproduction Update, 2017).

But do Gen Z want to have children? Thousands of people under 35 living in five European countries – France, Germany, Italy, Spain and the UK – were asked whether they planned to have children this year. An overwhelming majority (60%–80%) reported that they were either postponing or abandoning the idea altogether. (LSE, 2020). In the 1920s, scientist J B S Haldane famously predicted that by 2074 more than 70% of humans would be born from an artificial womb, but will we be living in Aldous Huxley’s Brave New World in the near future? A research study (Lancet, 2018) noted that at least a dozen children in Sweden, the United States, and Serbia had been born to women with transplanted uteri donated by a living relative. In 2017, a lab successfully gestated premature lambs in artificial wombs – perhaps humans could be next (Nature Communications, 2017).



A NEW MODEL OF LEADERSHIP

We discovered that our Gen Z audience wants to see more BIPOC, working-class people, members of the LGBTQIA+ community, and people with disabilities (Dazed A Future World Study, 2021).

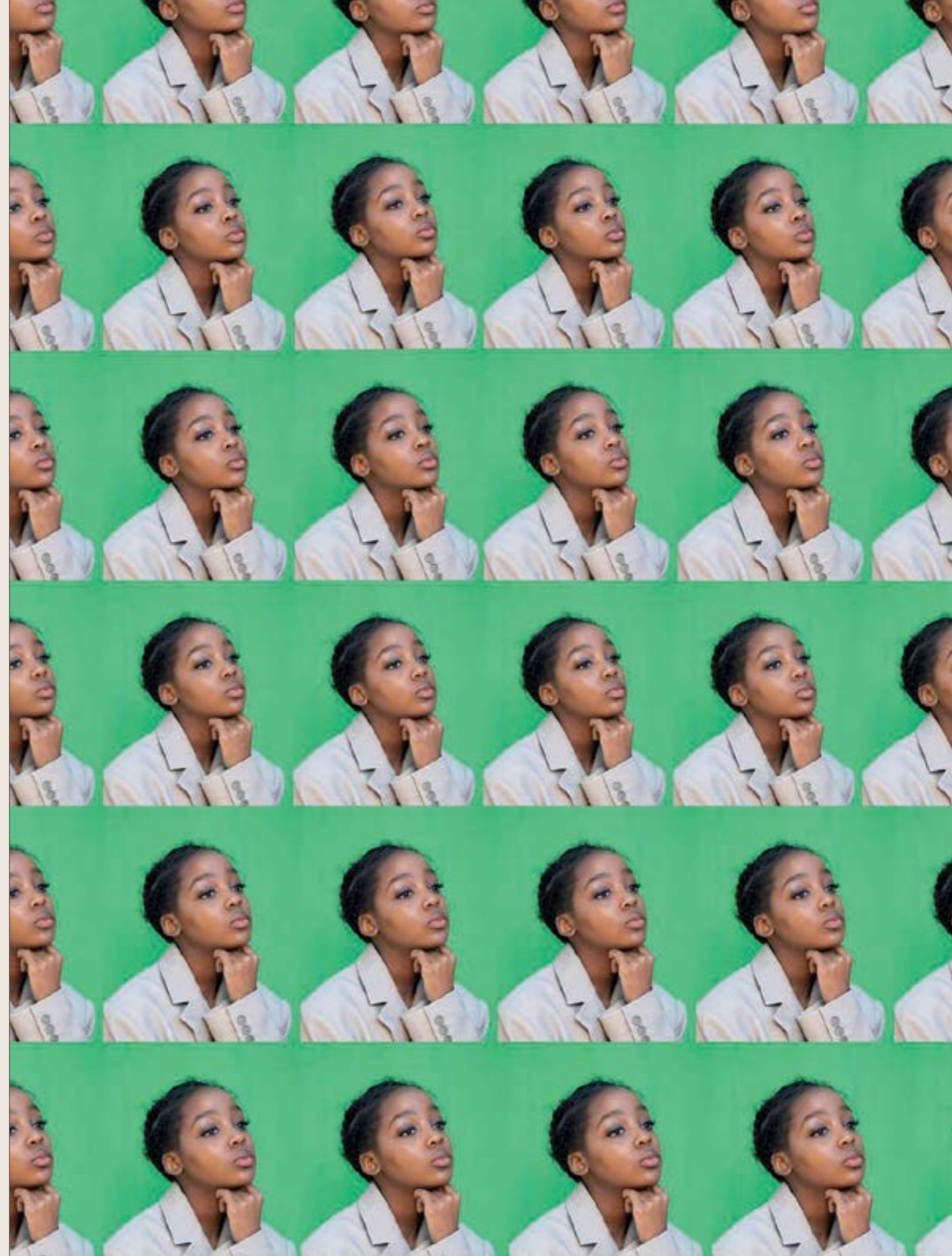
We are placing more importance on community than in previous times, with 89% of consumers feeling more, or as, connected to their communities’ post-COVID (Accenture, 2020). So it’s unsurprising that our audience would like to see more everyday representations leading and shaping our future world collectively. Gen Z is looking for leaders they relate to and genuinely understand their needs to help create a utopian future. We discovered that our Gen Z audience wants to see more BIPOC, working-class people, members of the LGBTQIA+ community, and people with disabilities (Dazed A Future World Study, 2021). Alongside these demographics, they also want to see “educated and diverse activists” in power who are “fighting for a utopian future without the monetary benefit.” (Dazed A Future World Study, 2021). Other experts also agree that collaboration is the key to progress. When talking about designing our future cities, Alfredo Brillembourg, Co-Principle of Urban-Think Tank, says, “As we turned our attention to the concept of ‘city’ – what it is, what it can be, what its future looks like, we recognised that there can be no progress without collaboration.”



“Sharing knowledge across disciplines and industries is a really important key to our future.

Taking the time to educate and explain. It is key to education, design, science, fashion – all industries.”

Lauren Bowker,
Material Alchemist and Founder, THEUNSEEN



29% OF OUR AUDIENCE BELIEVE THE FUTURE OF
HUMANITY WILL BE MORE UTOPIAN, VERSUS 57%
THINK IT WILL BE MORE DYSTOPIAN

“The human population will peak in about 2070, and by 2100, the estimate is that there’ll be probably a third fewer humans on the planet. That may accelerate more if our fertility problems go unchecked. **Male fertility, I think, being 50% less than it was. If it goes on the current trajectory, we’ll be living in Children of Men, the dystopian scenario by the middle of the century, notwithstanding Clive Owen’s incredibly handsome charisma.**”

Jack Self,
Architect, Writer, and Founder,
Real Foundation

TOP RANKING CATEGORIES

1. GLOBAL CITIZENS
2. POLITICIANS
3. ACTIVISTS
4. CREATIVES
5. ENTREPRENEURS



WHO GEN Z WANT TO
**SEE LEADING OUR
FUTURE WORLD**

ENTREPRENEURS THAT OUR
**AUDIENCE WOULD
LIKE TO SEE SHAPING/
LEADING OUR FUTURE
WORLD.**



E.g. Elon Musk, Bill Gates

CREATIVES THAT OUR AUDIENCE
**WOULD LIKE TO SEE
SHAPING/LEADING
OUR FUTURE WORLD.**



E.g. Amanda Gorman, Rihanna, Billie Eilish,
Pharrell, Arca

ACTIVISTS THAT OUR AUDIENCE
**WOULD LIKE TO SEE
SHAPING/LEADING
OUR FUTURE WORLD.**



E.g. Greta Thunberg, Malala Yousafzai

“Grassroots community activist groups.”
“Activists, but not an individual because it’s so
dangerous to look to a single person.”
“Climate leaders. Women. People with an interest
in alternative wellbeing and holistic health.”

POLITICIANS THAT OUR AUDIENCE
**WOULD LIKE TO SEE
SHAPING/LEADING
OUR FUTURE WORLD.**



E.g. Alexandria Ocasio-Cortez, Bernie Sanders

“Politicians hopefully will create change.”
“All the World Leaders.”
“Fair politicians.”

“Empathic and creative people.”

“The educated and diverse youth who are activist and willing to fight for a utopian future without monetary benefit [which is what most politicians see to have as a goal].”

“People with disabilities, people with unheard voices”

“Everyone who’s alive, including me. We all can make a huge change in small ways, with the people who surround [us] and the environment.”

“Everyone working together.”

“Normal, everyday people.”

“Society and the collective, no one individual.”

“A collective of individuals that tries its best to represent the people it aims to help.”

“A group of people from different backgrounds [ethnicities, nationalities, religions, social classes, ages, genders, etc.]”

“Our younger generations. No more people in power who can no longer relate to the struggles of the world.”



THE EMERGING

TECH

THAT OUR

AUDIENCE

IS MOST INTERESTED IN

GEN Z IS MOST INTERESTED IN LAB-GROWN FOOD AND SPACE TRAVEL.

1. LAB-GROWN FOOD
2. SPACE TRAVEL
3. CRYPTOCURRENCY
4. NEW SOCIAL PLATFORMS
5. VR
6. DIGITAL CLOTHING
7. WEARABLE TECH
8. NFTS
9. AR
10. DRIVERLESS VEHICLES
11. ROBOTICS
12. 5G NETWORKS

10. THE FUTURE OF OUR PLANET

“There’s a lot of discussion around climate change now, which is incredible. **But I’m in a privileged position in an industry that can choose to be conscious. A lot of people don’t have that choice. So, brands and individuals that can need to make that choice, we need to educate and create products that have true accountability and are climate neutral.”**

Lauren Bowker,
Material Alchemist and Founder,
THEUNSEEN

CLIMATE CRISIS CONFUSION

When asked how do you feel in response to the climate crisis, our audience said:

33% said they feel like it’s hopeless and it could be too late

32% said they feel hopeful that we can turn the climate crisis around

There’s a lack of faith in governmental bodies across the world. 65% of US adults think their government is doing little to limit climate change (Pew Research, 2020), and research (IPCC Report, 2018) shows that the worst impacts of climate change could be irreversible by 2030. In June 2021, the UN announced it needs to rewild and restore an area the size of China to meet commitments on nature and the climate (The Guardian, 2021) and according to research from Oxfam and The Swiss Re Institute, the world stands to lose close to 10% of total economic value by mid-century if we fail to tackle rising greenhouse gas emissions (The Economics of

Climate Change, 2021). Our audience wants global citizens to shape our future world, with many suggesting ‘indigenous people and youth’ to lead the charge. Bunny Kinney, Creative Director of NOWNESS, says, “Everyone is going to keep buying plastic unless there’s a fundamental cultural shift that happens because the long-term threat becomes very real: it becomes short-term.” Jack Self, Writer, Writer, Architect and Founder of the Real Foundation, believes, “The system has to break, or it will have to evolve in quite a radical way to no longer be based on linear and exhaustive processes, but based on circular and regenerative processes.”

“In the future, we’ll see cities keep expanding and people in urban environments that will keep on expanding too... It’s been interesting to see this shift of people towards the countryside, as they want to be next to nature after being confined. Cities are the most vulnerable to climate change because they are so intertwined with these different systems. So we are going to have to think about not building walls, and we need other strategies that work with nature.”

Julia Watson,
Designer, Activist, Academic, and Author



Our relationship with the planet is at a critical point with vulnerable ecosystems and at-climate-risk communities. As a worst-case scenario, it’s predicted that the amount of carbon we’re releasing into the atmosphere could cause sea levels to rise by a potential two to five metres by the year 2300 (IPCC, 2020). Despite efforts to relocate to ‘climate safe’ areas, cities will remain hot spots, and this could cause even greater threats to our resources, forcing us to learn how to distribute critical supplies fairly. But ‘smart cities’ will be a legitimate solution, and the market size is projected to be worth \$1.3T (CBI Insights, 2020). The future of these smart cities will rely on AI technology to safeguard the needs of people, animals, and nature simultaneously to meet the demands of the population and preserve biodiversity –

balancing the city and whatever is left of its natural surroundings. As author Julia Watson suggests, symbiosis will be vital for nature’s systems to work in tandem with architectural structures.

**HOW THIS PLAYS
OUT IN CULTURE
TOYOTA**

Toyota Is Building a Futuristic Prototype City Powered by Hydrogen Henning Larsen: The firm will build Copenhagen’s first community made entirely from timber. Based on the city outskirts, the ‘Fælledby’ scheme will demonstrate how sustainable modern housing can satisfy the needs of people, animals, and nature simultaneously.

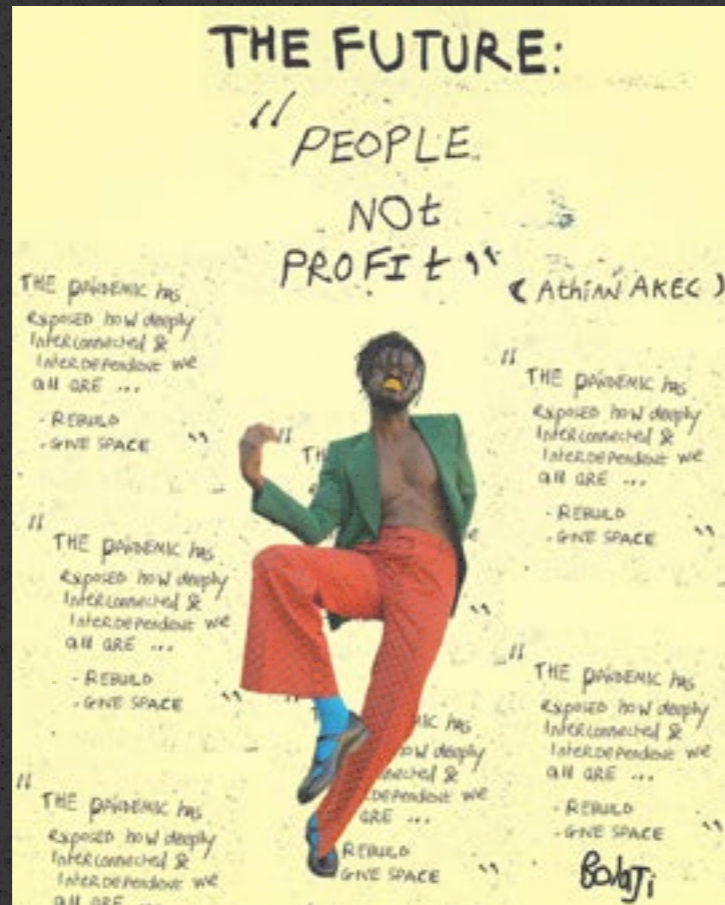
**POLARISING OUR
MEANS OF
TRAVEL**

Tony Wheeler,
Co-Founder, Lonely Planet
(London Business School, 2020)

“I think when (travel) comes back, it’s not going to just jump back to suddenly we’re going everywhere, and EasyJet are in full operation, and Emirates are flying you all over the world. That’s not going to happen: it’s going to be different.”

The travel industry amassed \$118bn worth of debt throughout 2020 (IATA, 2020). As a result, ticket prices will likely rise, and there will be fewer short-term holidays and business trips – instead, holiday-seekers will choose to travel locally. It’s predicted that widespread international tourism will not fully recover until 2024 (IATA, 2020). The future of work will remain primarily online, and workers

will be reluctant to travel for business, with 33% of consumers expecting to go on fewer work trips post-COVID (Airbnb, 2021). Despite this, intergalactic adventures could be a reality, and hotels are being developed for the space age. With hopes to live out these fantasies, the space tourism market is expected to be worth \$1.7bn by 2027 (Business Wire, 2021).



الحرية مفتاح الديمقراطية

IF WE COULD SEE THE FUTURE THERE WOULD BE NO JAILS TO BURY OUR SPIRITS

ادادي

berxwedan jiyane

demo is today at 5:30 in front of parliament

58%

**OF OUR GEN
Z AUDIENCE
WOULD GO
ON A FREE
HOLIDAY TO**

THE

MOON

Space travel is one of the emerging tech trends that Gen Z is most interested in, with Elon Musk ranking in the top three people they want to see shaping and/or leading our future world.

“Starship won’t just give us the ability to send human explorers to Mars, the moon, and other destinations in the inner solar system. Instead, it offers us a two-order-of-magnitude increase in overall operational capability to do pretty much anything we want to do in space.”

Robert Zubrin,
Spaceship Engineer (Nautilus, 2021)

REAL WORLD

A BIG CITY WITH GREEN SPACES - ADAPTED TO BE CIRCULAR & CLIMATE-FRIENDLY



AUGMENTED REALITY PEOPLE AND VIRTUAL PEOPLE

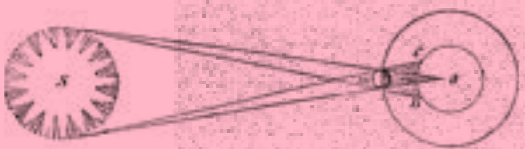
SOCIAL SPACES

LESS STORES MORE BRAND EXPERIENCES



LAB-GROWN FOOD

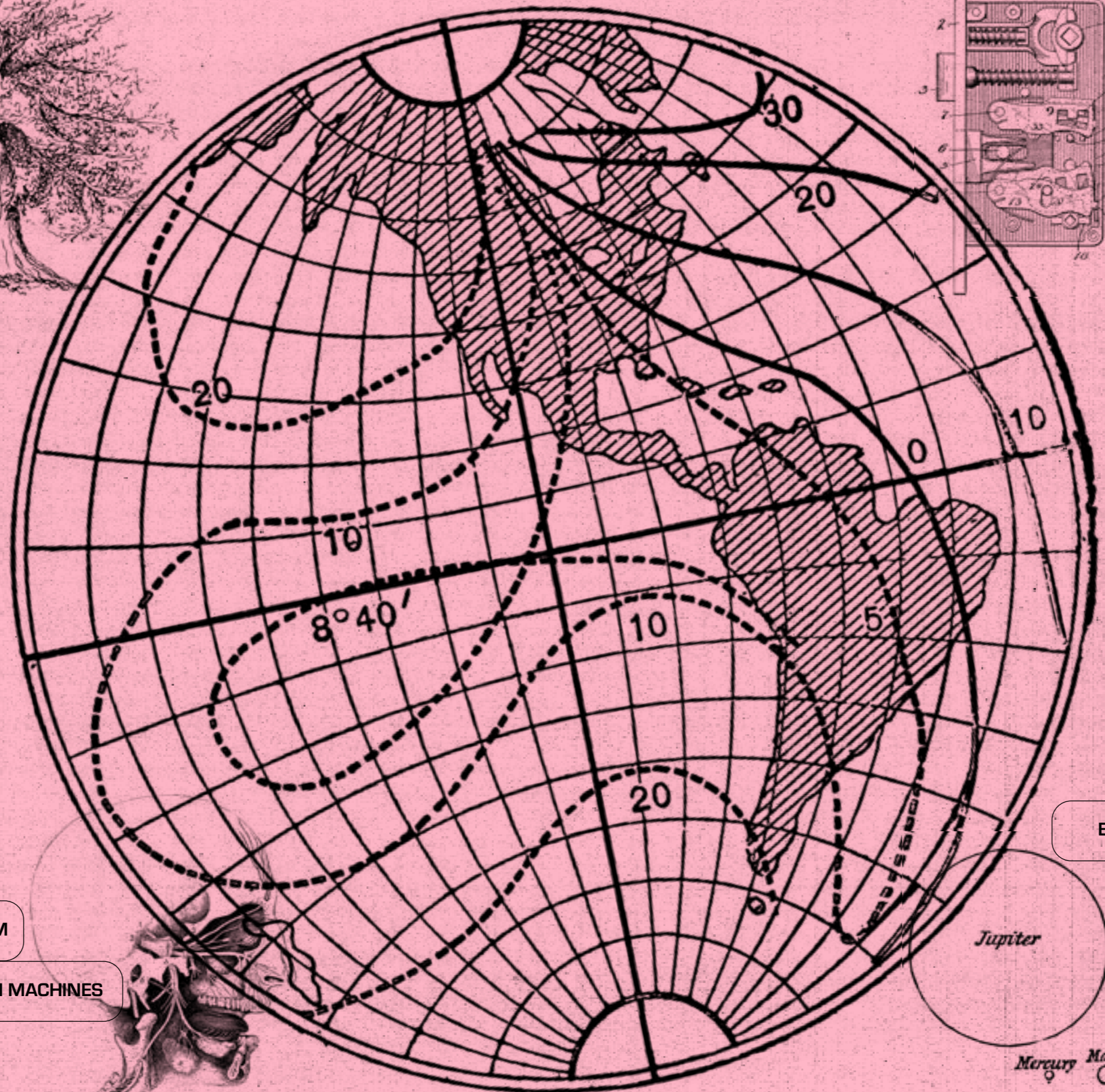
VERTICAL FARMS



SOLAR-POWERED TECH

WEARABLE TECH FASHION THE NORM

PART HUMAN / MACHINE / FROM MACHINES



VIRTUAL WORLD

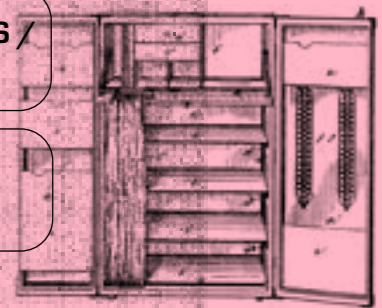
SECURED ONLINE IDENTITY

A METAVERSE UNIVERSE

SOCIAL SPACES INTEGRATED WITH GAMING

SHOPPING SPACES / TRY ON

BRAIN TO BRAIN COMMUNICATION

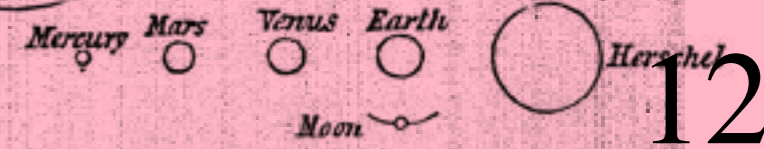
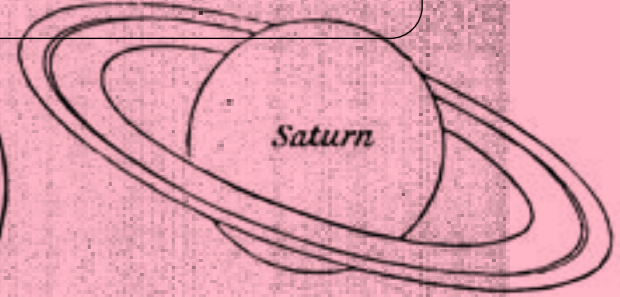


OUT OF WORLD

CLIMATE MIGRATION



BABIES BORN IN SPACE



MOVING
TO A BETTER
FUTURE
WORLD
WORDS OF WISDOM TO BRANDS

INCLUSIVITY AND DIVERSITY
**NEED TO BE
PRIORITISED**



“Everyone wants to be optimistic when it comes to racial injustice and creating an equal society. However, without the sharing of knowledge, experience, education, and the acceptance that unconscious bias exists, we will never be able to reach that dream: the dream that has been going on for the past century.

So far, a lot of the work done to equal the playing field is through bottom-up projects and organisations. In the future, it would be great to see people in power backing these projects throughout the year rather than when they see fit or in response to BLM or a significant event/moment.”

Debra Nelson,
Senior Practitioner, Football Beyond Borders

“Over the past few weeks, I’ve been traveling across the country to hear young people take part in anti-racism modules. It’s filled me with promise, optimism, and hope that the future – if left in the hands of the youth – will be more aware of racism – both conscious and unconscious – and one that strives to be inclusive of all races, religions, and ethnicities. What is also clear is that the youth see right through how big businesses have tried to jump on the bandwagon with tweets supporting anti-racism and in product lines linked to racial justice, while showcasing very little racial diversity at board level.”

Joseph Watfa,
Head of Policy, Football Beyond Borders

PRIORITISE CLIMATE AND **RETHINK INTERNAL STRUCTURES**

“You can’t call changing the world and climate change a trend. Brands should invest in true innovation and give it the time to change an industry, and not just be a marketing piece.”

Lauren Bowker,
Material Alchemist and Founder, THEUNSEEN

“Brands adopting social causes and missions can sometimes feel as though it borders on ridiculous. As a viewer, even if you’re being represented, you’re questioning the intention as it’s always to sell something – doesn’t that invalidate the social mission?”

Bunny Kinney,
Creative Director, Nowness

PROVIDE OPPORTUNITIES & WORK **WITH COMMUNITIES**

“Brands must look beyond the usual suspects when they attempt to engage with youth audiences and beyond those that can attend activations in city centres. Brands must work with local community groups (especially those brands that tap into youth culture to market their products) to provide authentic and meaningful opportunities for young people to engage with the brand and pick up skills and experiences. Brands must not think they can deliver this alone: they must work with local community groups that hold relationships and have intimate knowledge of the local context to create these opportunities. Beyond this, many brands must also be aware of how undiverse their boards and staff teams are and work to remedy this.”

Joseph Watfa,
Head of Policy Football, Beyond Borders

INNOVATE AND **ENTERTAIN**

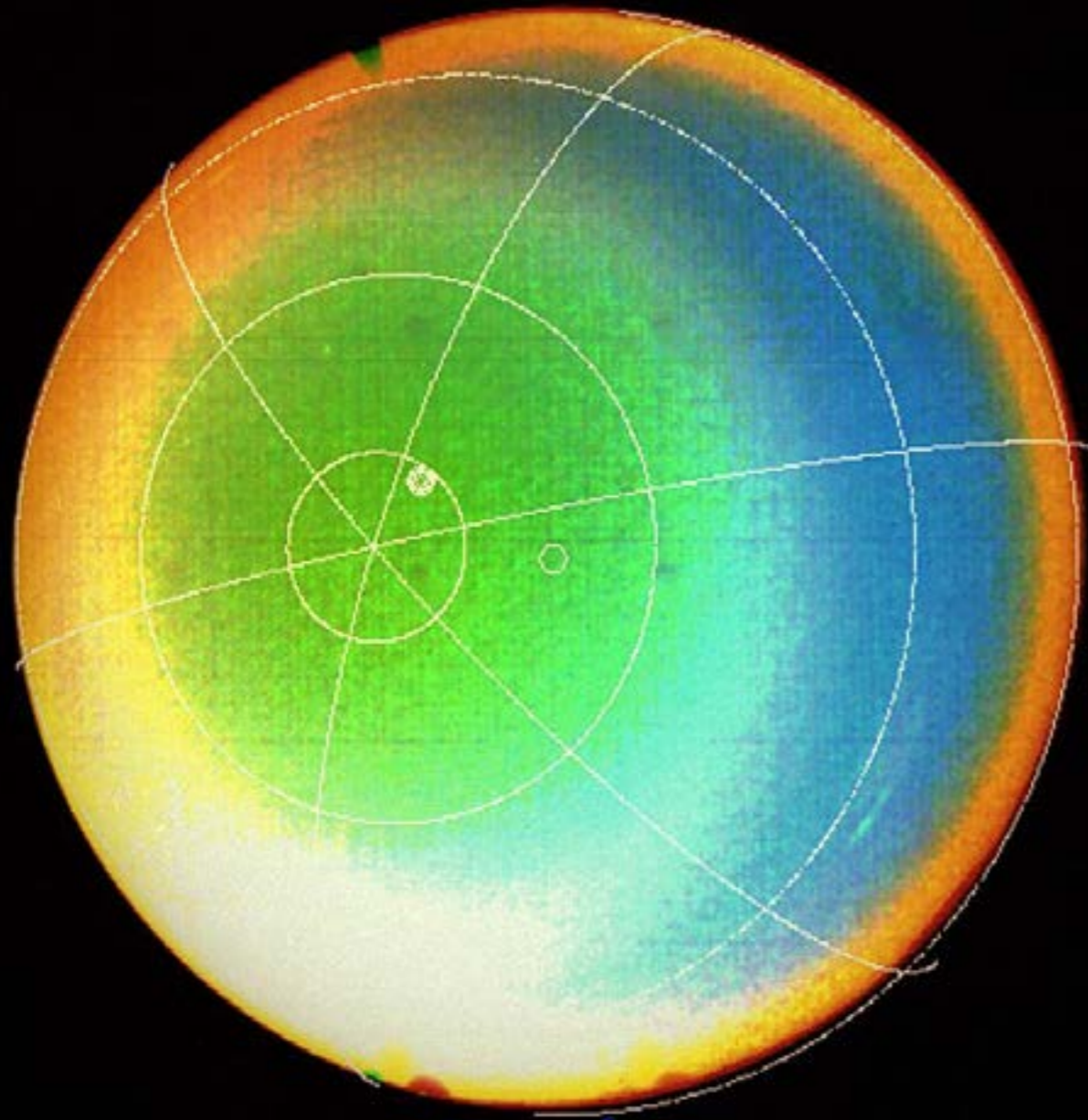
“If fashion brands want to succeed moving forward, your audience doesn’t want to see just an item walking down a runway anymore. We’re way past that. Our attention spans are gone. Unless you see it in person and you’re there for the presence of the show, ‘cause the presence of a live show is such a different feeling when the lights go down, the lights come up, and you’re like, ‘Who’s the first look?’ But even that can get a little dull.”

Hillary Taymour,
Founder, Collina Strada

“I’m super positive about the Renaissance because it must be a bridge and a transition. The question is: **What comes at the end of that? And I also think that the question of Renaissance is not one for the next ten years. It’s one for the next two to three centuries.**”

Jack Self,
Writer, Architect, and Founder,
Real Foundation

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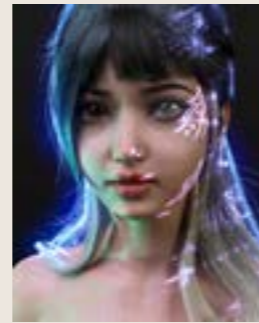
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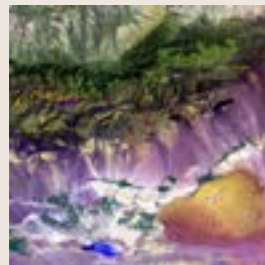


Image provided by the USGS EROS
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CGI Artists **Dario Alva & @razorad**



Still from *AI, Coded Bias*



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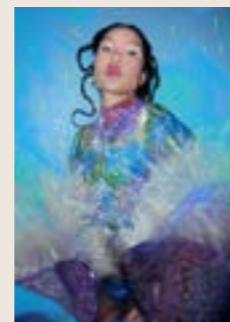
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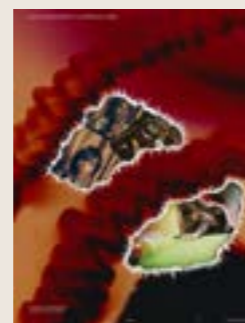
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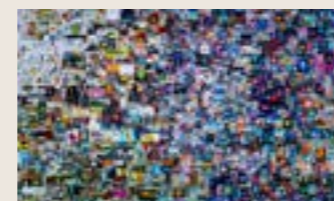
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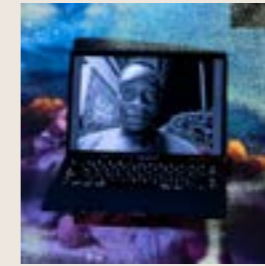


Everydays: The First 5000 Days, **Beeple**
Adobe Stock

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Virtual Portrait of Climate Activist, Kevin Mtai
from Soy, Kenya. Taken by **Pamela Elizarrarás Acitores**



Shot by **Sirui Ma**



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Anuna De Wever x Stephanie Specht
Be Brave Enough To Imagine...



Glue Skateboards
via Dazed100



Photo by **Coleen Rivas**
via Unplash



Athian Akec x Adebayo Bolaji
People, not profit



[F]Empower x Azeema
If We Could See The Future...



Vic Barrett x Shamma Buhazza
I Want A World Where Young People...

