

**HOW
TO
NOT
SUCK
ONLINE**

**A FREE
CREATIVE
COMMONS
PRESENTATION
THING**



RESTRICTED

**THIS PRESENTATION CONTAINS
FULL FRONTAL NUDITY
PROFANITY
ADULT THEMES**

fig. 1

If you're competing for attention
create intrigue.

PULL



PUSH

TED Ideas worth spreading

Talks	TED Conferences
Speakers	TEDx Events
Themes	TED Prize
Translations	TED Fellows

TALKS

J.J. Abrams' mystery box

TED2007, Filmed Mar 2007; Posted Jan 2008





YOURLOGICALFALLACYIS.COM

[CLICK TO VISIT THE \(OUTDATED\) RESULTS PAGE.](#)

strawman

Representing someone's argument to make it easier to attack.

Representing someone's argument in a way that makes it easier to attack. It's not what someone said, but what you want to say. It's not what someone said, but what you want to say. It's not what someone said, but what you want to say.

false cause

Presuming that a real or perceived relationship between things means that one is the cause of the other.

Presuming that a real or perceived relationship between things means that one is the cause of the other. Presuming that a real or perceived relationship between things means that one is the cause of the other.

slippery slope

Asserting that if we allow A to happen, then Z will consequently happen too, therefore A should not happen.

Asserting that if we allow A to happen, then Z will consequently happen too, therefore A should not happen. Asserting that if we allow A to happen, then Z will consequently happen too, therefore A should not happen.

ad hominem

Attacking your opponent's character or personal traits in an attempt to undermine their argument.

Attacking your opponent's character or personal traits in an attempt to undermine their argument. Attacking your opponent's character or personal traits in an attempt to undermine their argument.

special pleading

Making the grounds or making up exceptions when a claim is shown to be false.

Making the grounds or making up exceptions when a claim is shown to be false. Making the grounds or making up exceptions when a claim is shown to be false.

the gambler's fallacy

Making the 'hot' occur to statistically independent phenomena such as roulette wheel spins.

Making the 'hot' occur to statistically independent phenomena such as roulette wheel spins. Making the 'hot' occur to statistically independent phenomena such as roulette wheel spins.

black-or-white

When two alternative states are presented as the only possibilities, when in fact more possibilities exist.

When two alternative states are presented as the only possibilities, when in fact more possibilities exist. When two alternative states are presented as the only possibilities, when in fact more possibilities exist.

bandwagon

Appealing to popularity or the fact that many people do something as an attempted form of validation.

Appealing to popularity or the fact that many people do something as an attempted form of validation. Appealing to popularity or the fact that many people do something as an attempted form of validation.

appeal to authority

Saying that because an authority thinks something, it must therefore be true.

Saying that because an authority thinks something, it must therefore be true. Saying that because an authority thinks something, it must therefore be true.

composition/division

Assuming that what's true about one part of something has to be applied to all, or other, parts of it.

Assuming that what's true about one part of something has to be applied to all, or other, parts of it. Assuming that what's true about one part of something has to be applied to all, or other, parts of it.

no true scotsman

Making what could be called an appeal to purity as a way to dismiss relevant criticism or flaws of an argument.

Making what could be called an appeal to purity as a way to dismiss relevant criticism or flaws of an argument. Making what could be called an appeal to purity as a way to dismiss relevant criticism or flaws of an argument.

genetic

Justifying something good or bad on the basis of where it comes from, or from whom it comes.

Justifying something good or bad on the basis of where it comes from, or from whom it comes. Justifying something good or bad on the basis of where it comes from, or from whom it comes.

begging the question

A circular argument in which the conclusion is included in the premise.

A circular argument in which the conclusion is included in the premise. A circular argument in which the conclusion is included in the premise.

appeal to nature

Having the argument that because something is 'natural' it is therefore valid, justified, inevitable, good, or ideal.

Having the argument that because something is 'natural' it is therefore valid, justified, inevitable, good, or ideal. Having the argument that because something is 'natural' it is therefore valid, justified, inevitable, good, or ideal.

anecdotal

Using personal experience or an isolated example instead of a valid argument, especially to dismiss statistics.

Using personal experience or an isolated example instead of a valid argument, especially to dismiss statistics. Using personal experience or an isolated example instead of a valid argument, especially to dismiss statistics.

the texas sharpshooter

Cherry-picking data clusters to tell an argument, or firing a pattern to fit a presumption.

Cherry-picking data clusters to tell an argument, or firing a pattern to fit a presumption. Cherry-picking data clusters to tell an argument, or firing a pattern to fit a presumption.

middle ground

Saying that because one finds something difficult to understand, it's therefore not true.

Saying that because one finds something difficult to understand, it's therefore not true. Saying that because one finds something difficult to understand, it's therefore not true.

tu quoque

Avoiding having to engage with criticism by turning it back on the accuser - answering criticism with criticism.

Avoiding having to engage with criticism by turning it back on the accuser - answering criticism with criticism. Avoiding having to engage with criticism by turning it back on the accuser - answering criticism with criticism.

the fallacy fallacy

Presuming that a claim is not necessarily wrong because a fallacy has been committed.

Presuming that a claim is not necessarily wrong because a fallacy has been committed. Presuming that a claim is not necessarily wrong because a fallacy has been committed.

personal incredulity

Saying that because one finds something difficult to understand, it's therefore not true.

Saying that because one finds something difficult to understand, it's therefore not true. Saying that because one finds something difficult to understand, it's therefore not true.

ambiguity

Using double meanings or ambiguity of language to mislead or misrepresent the truth.

Using double meanings or ambiguity of language to mislead or misrepresent the truth. Using double meanings or ambiguity of language to mislead or misrepresent the truth.

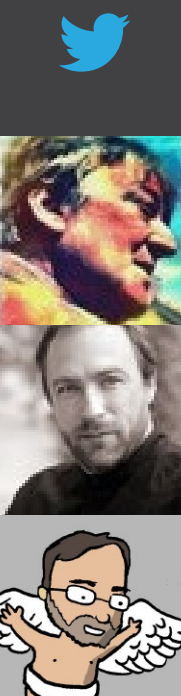
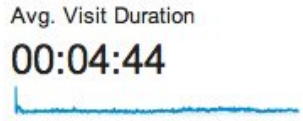
PLATO SOCRATES ARISTOTLE

thou shalt not commit logical fallacies

A logical fallacy is a flaw in reasoning. Strong arguments are void of logical fallacies, whilst arguments that are weak tend to use logical fallacies to appear stronger than they are. They're tricks or illusions of thought, and they're often very sneaky used by politicians, the media, and others to fool people. Don't be fooled! This poster has been designed to help you identify and call out today logic wherever it may raise its ugly, incoherent head. If you are someone committing a logical fallacy online, link them to the relevant fallacy to school them in the less eg. yourlogicalfallacyis.com

yourlogicalfallacyis.com

Teach a man to fish and you'll feed him for a day, teach a child to think and she'll grow up to enact legislation that limits overfishing and saves our resources for future generations.





TAKEOUTS

SIMPLICITY

If you have more than one message, you need more than one campaign. Everyone kinda knows this intellectually, but few do the work necessary to enact it in practice. It requires a ruthless determination to keep things single-minded. The trap is that there are good reasons to add things and pruning is hard.



VISUAL PRIORITY

Let imagery and negative space dominate. Don't make everything compete - create a clear hierarchy of simple elements. Invest in good photography and professional art directors and designers (you can't replace the 10,000 hours it takes to be a master).



CLEAR LANGUAGE

Talk to people like they're people. People love that shit. What they're less fond of is being talked at like they're a demographic being sold something. Clarity of language is also really important - remove sesquipedalian superfluities of verbosity.

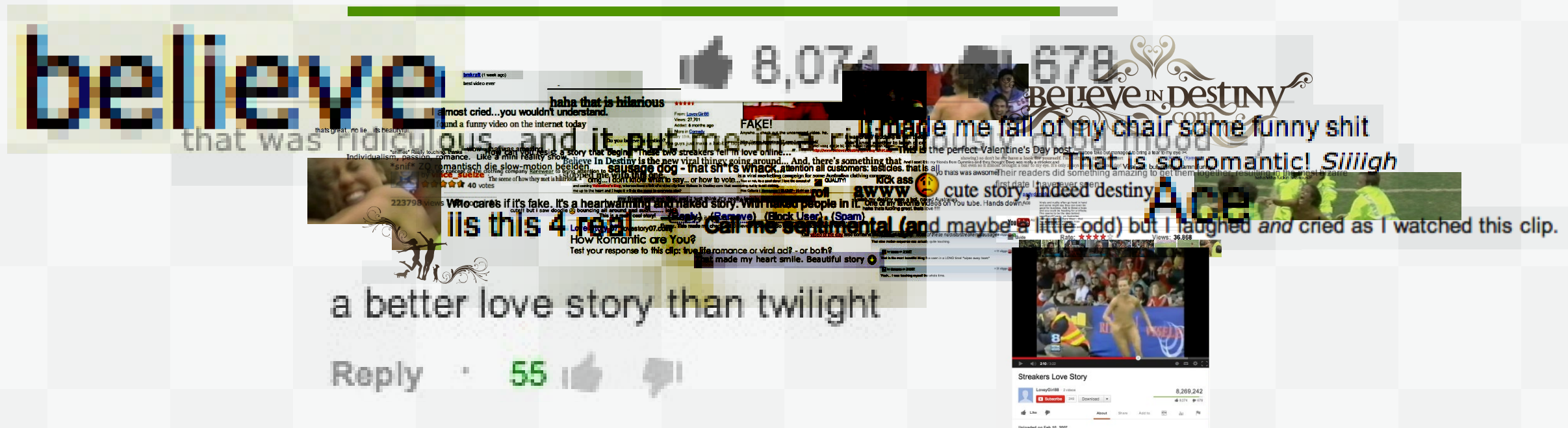




BELIEVE IN DESTINY

[CLICK TO WATCH THE CAMPAIGN TAPE](#)

Love story + absurdity + nudity = 8,269,242





TAKEOUTS

IT PAYS TO BE REMARKABLE

To be sharable, an idea needs to be interesting enough that you would call someone in from another room to show it to them. Simply being good isn't going to do much unless you have a ludicrous budget. Pretty much the higher the eyebrows, the higher the chance of success.



SEED WELL AND WIDE

The internet is a rather big place, and as such there's thriving and relevant communities for every campaign e.g. nudist forums, sausage dog boards, or people who like looking at hot naked people. Virality is unpredictable, but you can tip the odds.



HEART BEFORE HEAD

The Courier Mail and Fox News tap into the limbic system, but being sensational and appealing to emotion needn't just be in the service of evil. If you want to be effective you need to understand the cognitive biases that exist and work with not against them.





TAKEOUTS



WRITE THE NEWS STORY

Write the newspaper article for the campaign as if it has already happened and been successful. This forces you to tell the story of the idea - what the key insights were, how it played out, what impact it had. It also forces you to think big and distil the hook.



MAKE ME LOOK GOOD

Consider how a user will look to their friends sharing the campaign. Does it position them as a caring human or a whinging hippy? Can you leverage an existing social sentiment that your target will be happy to share? It's not just your brand, it's theirs too.



WHAT'S IN IT FOR ME?

Humans are paradoxical. We're empathic, moral, altruistic creatures... but we're also quite selfish and narcissistic. Offering a prize or benefit of some description doesn't have to be just for the for-profit sector. Give people an incentive to engage and share.



DONTBEAFUCKINGIDIOT.COM

[CLICK TO VISIT THE SITE.](#)

A **SWEARY**
ANGRY YET **ACCURATE**
COMPARISON OF POLICY

Labor Australian  VS. 

CREATED BY A HUMAN BEING WHO DOESN'T BELONG TO ANY POLITICAL PARTY BUT DOES GIVE A SHIT


Dear Jesse,

My 18-year old son and his friends voted for the first time this election. While my son seemed to have a pretty clear idea of his vote, many of his friends were pretty uninterested in the whole thing. I used your wonderful rant to get them going.

So while you say in your media statement the site "somewhat simplifies policy issues", it was incredibly useful for teens who need everything simplified.

Many thanks from an appreciative mum for your contribution to the debate, I hope it made some difference down here in Sydney.



 404,606 people like this. Be the first of your friends.





TAKEOUTS

BE RELEVANT



Too often people mistake the trappings for the substance. Your comms should be based on insights, not executions. Know your audience and consider things from their perspective not yours or your stakeholders. Simplicity, engagement and relevance are the holy trinity of marketing.

COLLABORATE NOT DEATH BY COMMITTEE



There's a time for gathering information and perspectives, and a time for clear decisions. Seek permission to lead and be decisive. There is more risk this way, but also much more chance of success. You can't succeed and please everyone.

ADAPT OR DIE



Everyone says that the digital medium is a two way thing, but few practice it. If something changes, change. If you get momentum, be nimble enough to use it to amplify your impact. Optimise and A/B test constantly, and use analytics to test both minutiae as well as totally different approaches.



LESS TALK MORE DO



TEN IN TEN

When it comes to ideation, more is more. To allow your right brain to explore, you need to turn off your internal critic. The trick is to force yourself to start spewing thoughts and ideas out, even if they're terrible.

The best way I've found to do this is a technique I call 'Ten in ten' - ten ideas in ten minutes. How it works is that you write the subject matter at the top of a page, number your page 1 to 10, then start a stopwatch. The only rule is that you have to have ten ideas at the end of the ten minutes. Step and repeat a few times and all of a sudden you've not only identified some great ideas, but you've developed a much deeper understanding of your entire comms strategy - what it should and shouldn't say, what kind of messaging feels right, what kind of mediums could work. It all starts to come together, and now you can start to allow your analytical mind to appraise and narrow the scope, then go again on a more specific parameter e.g. ten ideas specifically utilising Facebook as a medium. If possible, do this exercise with another person or a group.

TED Ideas worth spreading

Talks	TED Conferences	TED
Speakers	TEDx Events	TED
Playlists NEW	TED Prize	TED
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TALKS | BEST OF THE WEB
Iain McGilchrist: The divided brain
FILMED OCT 2011 • POSTED OCT 2011 • RSA Animate

03:25 / 11:48



UPWORTHY ARE DOING IT RIGHT

UPWORTHY

Being a big bunch of bleeding heart lefty digital people, I'm sure that you're all no strangers to Upworthy. These guys are totes doing it right.

Clever, simple, funny, engaging, optimised, human, relevant, remarkable, etc. - they tick pretty much every box there is to be ticked. I highly recommend checking out **this slideshare presentation** entitled 'How to make that one thing go viral (just kidding)'. It's got a lot of practical insights, but bear in mind that you don't have to have eleventy billion views to be successful. Everything you do to optimise and amplify your message is a success, and the great thing about digital is that you can try shit out relatively easily. Fail fast and often, and all that.





WRITE MANY HEADLINES. MUCH SUCCESS. SO WOW.



CRAFT MATTERS. THIS IS WHY IT'S WORTH WRITING 25 HEADLINES.

Great ideas are actually quite common. What's quite a lot less common are great executions with excellent craft.



WHAT HUMAN BEING DOESN'T WANT TO CLICK THIS?

Adam Mordecai
Sep 16, 2013



▶ **His First 4 Sentences Are Interesting. The 5th Blew My Mind. And Made Me A Little Sick.**

Brandon Weber
Oct 14, 2013



Bernie Sanders Is Pissed, And For Good Reason

Alana Karsch
Oct 28, 2013



Dear Men: You'll Feel Awkward For The First Couple Of Weeks, But It's All Worth It, I Swear

Adam Mordecai
Oct 28, 2013



Congresswoman Is Confronted By Reality And Proceeds To Pretend It Doesn't Exist

Adam Albright-Hanna
Oct 25, 2013



The Hilarious Beer Commercial No Brewery Wants You To See

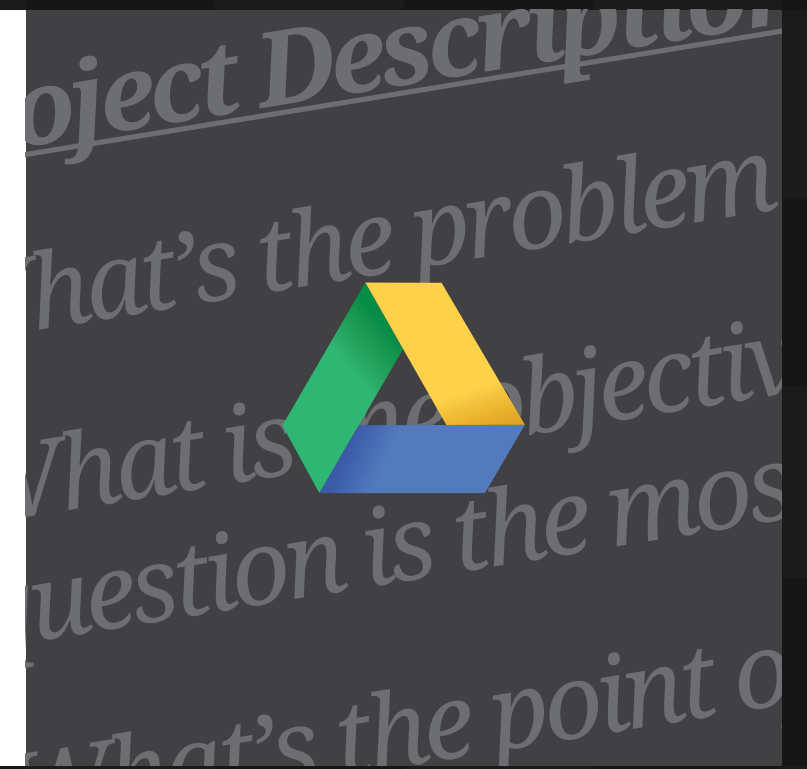


A BRIEFING TEMPLATE



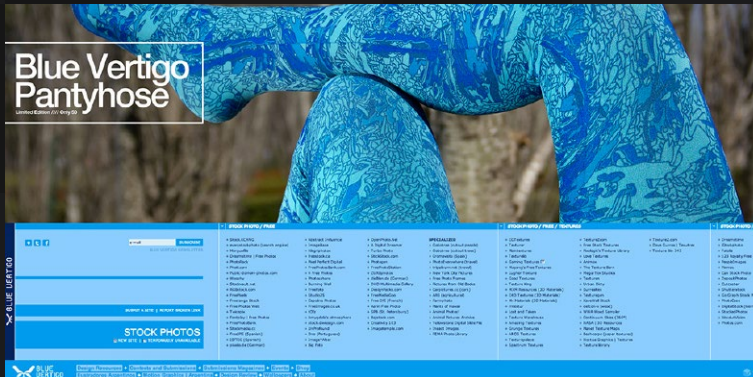
Here's a [link to a briefing template](#) you can use that will make your creative team happy, productive, and effective.

A lot of people suffer the misconception that an 'open brief' is a good thing that will allow creative people to fully realise their potential. This is wrong. Creativity is, in essence, making new connections, and to make connections you need to have 1. things to connect; and 2. an objective. A tightly defined, clear brief opens up creativity rather than limiting it. This doesn't mean bang on about crap for (p)ages, but it does mean you need to identify what it is you're trying to achieve and give your creatives something to work with. Never say 'I'll know it when I see it'. Ever.





SOME RESOURCES



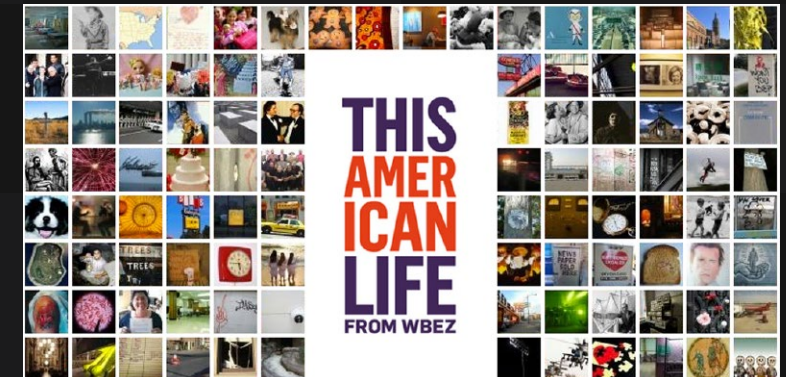
www.bluevertigo.com.ar

This website is a meta-resource, it has links to pretty much every useful design resource site and is handily categorised.



www.fffffound.com

This website has cool-looking shit all the time.



www.thislife.org

These guys are master storytellers. Study the craft of what they do, and enjoy some truly wonderful content.



FINAL TAKEOUTS

TELL A STORY



Many effective marketing techniques are simply appropriations of storytelling devices. There's something about stories that engages us like nothing else, and they're the ultimate 'pull' strategy. Check out [this thing](#) on the art of storytelling from This American Life host Ira Glass.

USE HUMOUR



Humour is one of the best ways to get noticed and shared, but if you're going to do humour you need to do it well. Dad jokes aren't really going to cut it. Do you know a person who makes everyone laugh all the time? Maybe you should ask that person if they could help you with your copywriting?

GIVE PEOPLE A STRONG CALL TO ACTION



Tell people exactly what you want them to do at the end of a piece of communication. You don't need to be pushy, but you do need to be clear. We are prone to distraction, especially online, and so a clear CTA is vitally important, like so:



A STRONG CALL TO ACTION



**If you got something out of this presentation,
would you mind sharing it?**

Help to make the internet suck less by **clicking here to visit the howtonotsuckonline.com** site
and sharing via one of the sharey buttons down the bottom there.





@jesserichardson

jesserichardsoncreative.com

Believe in Destiny

Agency: Make

Client: Rarewear

Creative director: Rem Bruijn

Concept, writer, designer: Jesse Richardson

Art director: Bree McDonald

Directors: Brendan Williams & Charlie Fergusson

Post production: Cutting Edge Brisbane

Music: Pete Jones Music

Yourlogicalfallacyis.com

Concept, writer, designer: Jesse Richardson

Front end designer: Som Meaden

Back end programmer: Andrew Smith

Rich benefactor keen to finance broader vision of all-encompassing interactive philosophy curriculum that will teach the next generation to think critically and independently, thereby changing the course of history profoundly for the better: TBA.

Dontbeafuckingidiot.com

Concept, writer, designer: Jesse Richardson

Programmer: James Gill

Thenounproject.com attributions: Tuxedo by Matthew Ryan Miller, Monkey by Simon Child, Chinese Takeout Box Anna Wang, Cloud by Paul Philippe Berthelon Bravo, Evolution by Michael McMillan, Book by Nathan Thomson, Pen by Michael Rowe, Seed by Marwa Boukarim, Gavel by Ilsur Aptukov, Banana by 42, Eye by Arkthus, Newspaper by Scott Lewis, Document by Icothlon - all from The Noun Project. Rosie artwork by Caos CC for www.vector.net