



# Introducing Social Creativity

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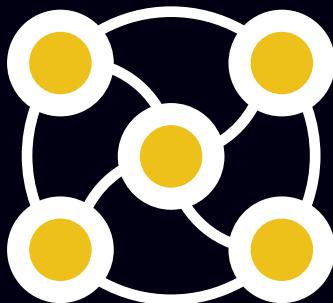
**Creating content which connects people with people  
as well as people with brands**

**The Yellow Papers Series**

# Suddenly, sharing has become what we do.

I share,  
therefore I am.

## Introduction



Tim Berners-Lee originally envisioned the world wide web as a means for scientists to link to one another's research documents. But pretty soon we were all using it. And, once we did, it wasn't for anything quite so high-minded as scientific research. Instead, when we should have been hard at work, we all were sending each other clips of laughing babies, Mentos in Coke bottles and chimpanzees sticking their fingers up their bottoms. It quickly became clear that we liked sharing things. Passing stuff on. We typed little comments underneath too. Building on the original content. Adding something of ourselves. We were getting to grips with a whole new medium.

It wasn't like television, where we simply sat politely and consumed what we were given. It was a plural medium, where we could create and share content with our friends. Suddenly, sharing has become what we do. I share, therefore I am.

Social media has overtaken porn as the number one activity on the net. If Facebook were a country it would be the third largest in the world. Users are sharing 25 billion items with each other every month. But is all this just harmless fun for bored office workers and time-rich teenagers, or is there some application for this social phenomena? Could it actually have an effect upon our behavior?

The evidence suggests it can.



**Bob Scarpelli** is the Chairman and Chief Creative Officer of DDB Worldwide and has created some of the most iconic, talked-about and awarded creative work around the globe. A passionate believer in "TalkValue" he, in fact, trademarked the term. Inspiring ideas and creative business solutions that transcend advertising to become part of popular culture is at the heart of Bob's vision for his clients and for DDB, where the core belief is that *creativity is the most powerful force in business*.



**Lucy Jameson** is the Executive Strategy Director at DDB London. She is responsible for turning the 30 or so planners working at the 'home of planning' into one collective planning brain. Additionally, she is co-chair of DDB Worldwide's Planning Futures Group.

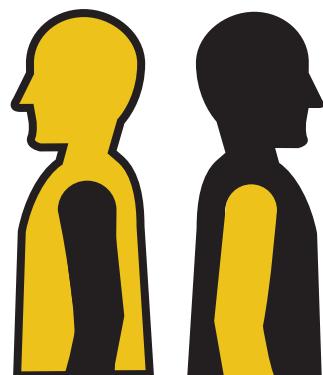
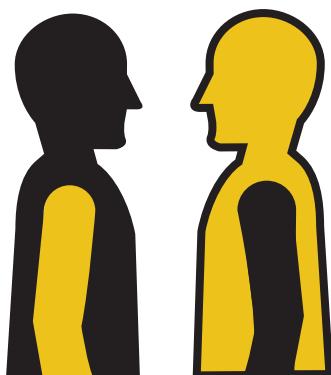
In 'Connected: The Amazing Power of Social Networks and How They Shape Our Lives,' Christakis and Fowler analyze how behaviors and moods can spread through a population. Different behavior, like different viruses, spreads according to different patterns. So, for example, obesity tends to be transmitted through same-sex friends. If you have overweight friends then you are more likely to be overweight as well – it becomes the social norm. Smoking is more likely to spread across the sexes. All this strongly suggests that if we want to effect a change in an individual's behavior, we need to start by understanding the nature of

their social networks. Approaches aimed at groups are more likely to be effective than ones that simply focus on individuals.

Recent research in a different field – neuroscience – is also shedding new light on how humans connect, empathize and imitate each other. Giacomo Rizzolatti and his team in Parma were the first to discover what they call mirror neurons in monkeys. Regular motor neurons fire up when a monkey performs a specific behavior like grasping for food. But mirror neurons fire up in exactly the same way when the monkey sees another monkey performing the action.

Many neuroscientists believe the same mirror neurons exist in humans. Any time you watch someone else doing something, mirror neurons fire in your brain, allowing you to 'read' another's intentions and copy complex behavior very easily. VS Ramachandran claims the development of mirror neurons in the human brain was the evolutionary factor which suddenly allowed complex behaviors like lighting fires and using tools to spread so quickly through early human society around 75,000 years ago.

If he's right, then it's clear that we have indeed, evolved to copy. Our brains are more 'social' than western thought has historically suggested or allowed.



# We think what is needed is social creativity.

So, what does all this mean for creativity in our new hyper-connected world?

A world where everyone can create, control and distribute their own content.

A world where our social networks influence our individual behavior more than we had previously realized.

We think what's needed is social creativity.

It's not enough to craft a message that just touches the individual. What we produce today has to be inherently social. Content that begs a reaction and has a clear social interface. Content which encourages playing, participating and passing on. Content which connects people with people as well as people and brands. Content which builds brand communities.

For many years we've believed the best work has to have TalkValue®. Today we ask our teams to create work with ShareValue. Work that people want to participate in, to play with and to pass on. Content which somehow enhances the credibility or social status of the sender and says something about who they are and who they want to be. Either because it's funny, clever, innovative, emotional, charitable or just plain useful. Content which will appeal to a shared interest group rather than just an individual.

In a world as busy as ours, creating content that has ShareValue requires even more creativity than ever.



Here are just a few examples over the last couple of years from around the DDB network.



## Hasbro Monopoly City Streets

In 2009, Monopoly was the best-selling board game in the world and about to celebrate its 75th anniversary. But it was a victim of its own success. Nearly everyone in key markets owned a Monopoly game, so why would you need to buy another set? To address these issues Monopoly decided to create a new version of the game - Monopoly City Streets - which gave people more control and encouraged more negotiation throughout the game.

Instead of just telling people about it through a traditional TV campaign, we decided we'd also allow parents and kids to experience it for themselves online, as part of a huge social experience.



Tribal DDB's creative technologists had the idea of using Google Maps as the foundation for the biggest game of Monopoly ever - played on real streets all over the world. It created a social phenomenon, with news outlets all around the world talking about the idea.

By the end of the very first day we had a staggering 1.7 m players. In three months, total visits were 17 m and total unique visitors 5 m. 865,000 players invited a friend to join in, and 2.2 m friends were added as a result. 18% of players used one of the 'social media' buttons to send invites out to their community.

game. People created YouTube strategy classes, discussion forums, online syndicates and an Ebay style market for trading streets.

Total sales growth for all Monopoly games accelerated in every region. Volume growth jumped to 14% in a single year. Monopoly City's share of sales was clearly correlated with marketing support. It's clear that Monopoly City did best of all in countries that had both TV and online support, with the online experience creating the biggest effect.

We didn't have a name for it at the time, but this was an extremely successful example of social creativity.

We turned Monopoly from a board game stuffed in the bottom of a cupboard into a social phenomenon. And in doing so, bringing an all important audience - teenagers - back into the monopoly franchise.



And - amazingly - there was a 41% response rate. At its peak, we had more unique visitors than World of Warcraft (a game that took 5 years and \$60M to develop). We had higher engagement statistics than Yahoo Games (the most popular gaming destination on the web).

And there was also an incredible growth of communities around the





## McDonald's My Greatest Feat

In New Zealand, McDonalds was suffering from declining trust scores. Mums were torn between making their kids feel good by taking them to McDonalds and being a 'good' mother. The last decade had proven that improving the food alone wasn't enough to win mums over. If we were going to have half a chance of getting them to sit up and see the brand in a more positive light we needed to find a different way to defuse the skepticism.

Something emotional.  
Something social.



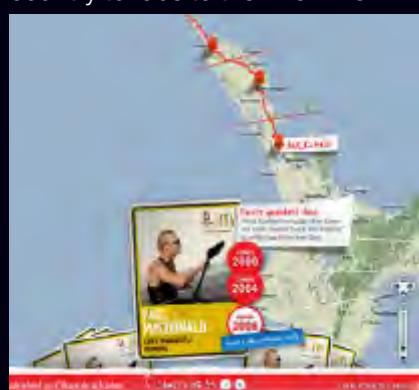
We thought the Olympics - the greatest show on earth - was an interesting opportunity.

A chance to inspire kids to get active. These kids were living the Olympic dream already: entering a world of make believe, pretending to compete in the 100m sprint across their backyard, pole vaulting from their bunk beds, rearranging the lounge furniture in the shape of the gymnastic stage.



We simply harnessed that imagination. We gave every school kid a free pedometer so they could create their very own Olympic journey. We challenged them to work together to rack up as many steps as possible in their real world. They could then register these steps on a website that would then help unlock a virtual journey - walking the length of New Zealand. The more steps they recorded together on their pedometers, the more they would learn about NZ's Olympic history,

as they travelled through the virtual country to race to the finish line.



Endorsed by the New Zealand Olympic Committee, it united Kiwi kids up and down the country. My Greatest Feat became the single biggest physical activity programme ever undertaken in New Zealand, with children recording a massive 3 billion steps on their pedometers. A total of 94,195 kids participated, over half of all primary schools. And, aside from galvanizing the nation's children, we recorded a 30% increase in the 'company I can trust' measure and a 46% increase in 'encourages active balanced lifestyles.' No mean feat given McDonald's track record on trust in the last ten years.



## Philips Parallel Lines

Phillips has a history of innovation. It has invented things like the ambi-light, Perfect Pixel HD and 21.9 screens (the original movie format used by directors). Yet Philips is the 6th brand in the category, trailing behind the giants Samsung and Sony. These brands spend a huge amount of money in TV advertising. And Phillips couldn't compete on those terms. So we decided to change the battle ground. We decided to target a niche but affluent audience of cinema buffs. The kind of people who will pay upwards of £2k for a TV with a cinematic viewing experience.

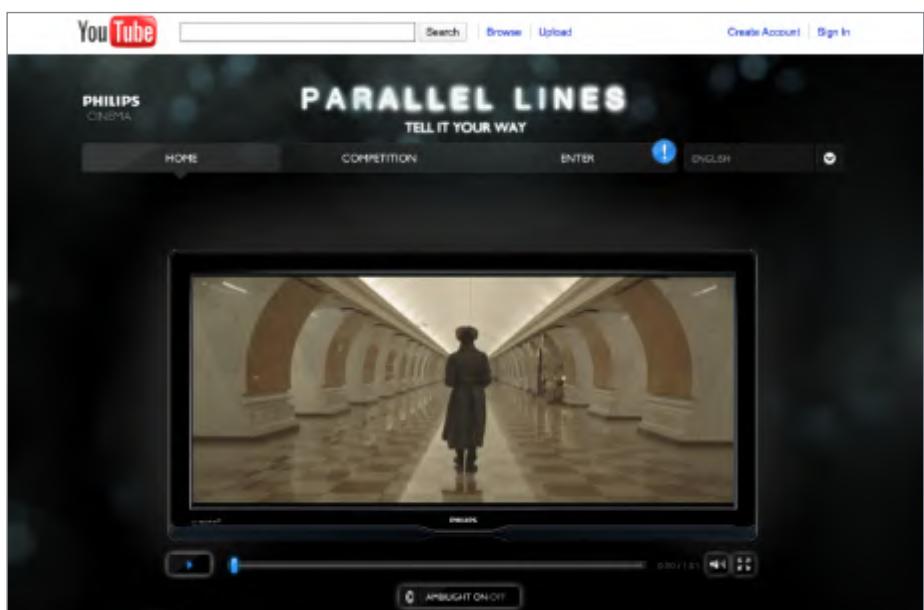
Our idea was to take what lies at the heart of cinema – story-telling – and show that although there may be many different ways to tell a story, there's only one way to watch one. On a Phillips 219 TV.

So we took 21 words of dialogue and gave them five different directors from Ridley Scott Associates. We asked each of them to create their own film using the same 21 words, in a way that showcased the TV's unique features. The results are now online at [Philips.com/cinema](http://philips.com/cinema).

We've seeded this unusual campaign in social media, using a Facebook page which gives users access to additional exclusive content, such as previews, director interviews and behind the scenes clips. One of the directors, Jake Scott, contributed to the Facebook page with an exclusive

blog from the Sundance Film Festival, and will also be blogging direct from the Berlin Film Festival.

In addition to using banner ads, online trailers and social media as the launch platform, we've created a branded channel on YouTube, where we are running a global competition for consumers to make their own film, based on the same brief as the professional directors. Consumers can vote for the best films, which will then be sent to Ridley Scott who will select the winner. The winning film will be showcased online from September 2010.





## Barcelona Bellotta Tools

In 2009, Bellota, the leading Spanish tool retailer, was facing problems. The recession had hit the construction market and people were not trading up their tools as often as before. The initial idea was to create a standard promotion - 10% off tools. But we didn't think it would create much involvement or ShareValue.

We needed to give people an emotional motivation to replace their existing tools and create something a bit more newsworthy around this low interest category. How could we make something as humdrum as tools more interesting? Well, tools may be humdrum for us in the developed world, but they're much more important to people in the developing world.

So an idea was born: 10% off our new tools - and we'll take your old tools to Burkina Faso. A country that really needs them.

Creativity turned this standard promotion into a sensation, with more than 300,000 Euros of free media coverage and 4.5 tons of tools for Burkina Faso.



## Conclusion

What's interesting about all of these ideas is that they took what could have been a classic advertising brief and turned it on its head.

They made participation a central part of the idea and as a result gave people some deeper sense of connection and ownership, in turn, making them more likely to become advocates of the brand rather than just consumers.

We've always believed that '*creativity is the most powerful force in business.*' And today we think social creativity will make a difference.

It's not always easy, though. As we've seen, it demands even more creativity and new ways of working. Producing something that's social requires a way of working which is also more social. No single person can manage every aspect of the creative process today. Collaboration is essential, especially where technology is involved. It's not a case of 'creative by committee'. Instead, the skill lies in thinking like a casting director about who you need to cast at what stage of the process. And managing and inspiring new types of creative teams, which go well beyond the traditional pairing of art director and copy writer.

We think Bill Bernbach would have approved. He responded to the new media of his age by breaking the rules and pairing art directors with copywriters for the first time. And today, all around the world, different DDB offices are evolving new ways of working to produce social creativity.



**Sources:**

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Social Media Statistics from socialnomics.net

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