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Keynote Collection
8 December 2015
‘Digital 360 brought together experts from within and outside the sector to take a collective look at how we can craft the personalised and consistent experience our visitors are coming to expect.’

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Introducing the Digital 360 keynote collection

Throughout the arts and cultural sector we see great examples of digital marketing extending reach and increasing interaction with audiences.

Is that enough? Are we utilising the full opportunities of creating the seamless audience experience that this age of always-on marketing offers?

Are we truly looking at our marketing through the minds of the audience?

Digital 360 brought together leading experts from within and outside the sector to take a collective look at how we can craft the personalised and consistent experience our visitors are coming to expect.

This collection brings together keynote presentations on Sport England’s ‘This Girl Can’ campaign, data science and the irrational nature of human beings.

Tweet @amadigital with your thoughts and join the conversation #AMA360.

Cath Hume
Head of Programme
AMA

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The keynote sessions took place at Sadler’s Wells on Tuesday 8 December 2015 as part of Digital 360.
‘This Girl Can’
Kate Dale, Sport England

Introducing Kate Dale
Kate Dale is the Strategic Lead: Brand and Digital at Sport England.

She started working life as a journalist and magazine editor before jumping into digital during the first dotcom boom.

She has created numerous websites for companies including Freeserve, Barclays and Sport England. She is now in charge of Sport England’s digital strategy.

Most recently this has involved using digital and social media to promote ‘This Girl Can’ - an ad campaign that went viral within five days.

Kate Dale: There’s so much sports and the arts could learn from each other about how we engage communities beyond our traditional heartlands. We could learn how to get people from different audiences to think that what we offer is really for them. That’s what we’ve been trying to do with ‘This Girl Can’.

Before I get started I want to share a bit about who we are.

We’ve been quite a staid and traditional organisation. We’re responsible for investing in sport, getting more people playing sport and being more physically active. In one guise or another we’ve existed since the Sports Council in the 1970s. I certainly remember the Sport for All logos in my local sports centre in Carlisle, which is sadly now under water. I mention that because one of the things we were doing yesterday is putting together a flood relief fund to get facilities up and running again once the floods have drained. That is really important because these facilities, much like the work you’re doing, really do sit at the heart of communities and bring people together.

Our main responsibility is just getting more people being physically active. In traditional days we’d have talked about that as being sport. Slightly difficult when
the word is in your organisation name but sport is a word we try and largely avoid these days because it can be off-putting to many people.

We have public funding - quite a lot I would imagine compared to a lot of you - of £300 million. That is made up of lottery and exchequer but primarily lottery. Something that has come out of the comprehensive spending review and the Department of Culture, Media and Sport strategy for sport is that we can no longer be about sport and activity for the sheer sake of it. We have to be getting more people doing it and we have to be delivering against other agendas. I’m imagining this probably has a lot in common with you as well in that we can’t just do what we do for the sheer joy of doing it. We have to prove now that it delivers other agendas - whether it’s education, health or wellbeing benefits and people talk about society as well.

The marketing we’ve been doing of ‘This Girl Can’ - and will be doing more of - is really critical to what we do.

The reason we started ‘This Girl Can’ was this dark figure:

![Very stubborn gender gap](image)

This is from our active people survey, which is published twice a year. It’s an official national statistic and we measure participation across England. What was really striking to us two years ago was this sustained gap between male and female participation in sport. That’s people doing sport for 30 minutes to a moderate activity level at least once a week.

We’ve put quite a lot of money, over the years, into various programmes and initiatives targeted at women. Nevertheless there’s a consistent gap between male and female participation. We needed to understand why because we had this confusing paradox. Women were telling us they wanted to do more sport and be more active. They knew that being physically active would improve the quality of their life and make them healthier. They knew they should do it and 2012 did have an inspirational effect on people and encouraged them to get out there. The gender gap still hasn’t closed.

Two years ago we pulled together all of our insight and data and got loads of people looking at it to try and understand why. We got lots of different answers, lots of quite emotional answers and lots of paradoxical answers as well. For some women it was feeling that they were going to look silly and not liking the way they looked in lycra. A lot of them had really bad memories of what sport was like at school.

Even the women who were good at it were slightly embarrassed about being good at it. Particularly through the teenage years they would start dropping out. We couldn’t really understand why because if you’re good at it and you get validation from it then why are you dropping out?

An anecdote that somebody told me was that she was a runner until her teens. When she reached eighteen she found it so difficult to find other county level
runners to run against because girls were just stopping doing it. That could be to do with it not being seen as a feminine thing or not wanting to be too muscly. It could also be that it didn’t fit with how young women wanted to feel about themselves at a time when they were trying to find their own identity.

They told us lots of different things but there was a theme that ran through it all, which was this fear of judgement. They just didn’t feel like someone like them belonged in a sporting or active environment. They might talk about that judgement being from other people but I think, as is frequently the case with judgement, it is often what’s going on in our own heads. As everyone knows, when you get out and start doing something you don’t actually look at what other people are doing. You’re so busy trying to keep yourself going round that 400 metre track that you don’t notice what other people look like. How you feel inside yourself can be crippling and really preventative.

They told us lots of things and we had to boil that down into three specific approaches that we could tackle with our creative. We looked at appearance and this whole thing of ‘I look ridiculous in lycra’, ‘I’ll get a red face’, ‘my make-up will run’ and ‘can I wear make-up?’ Particularly in our younger target group that was really important to them. I might wish that 16-year-olds didn’t care what they looked like. That’s my projection as a 45-year-old onto a 16-year-old that lives in a social media and Instagram heavy world where appearance is important.

There’s the paradox that, according to the girl guiding survey, teenage girls believe there’s far too much focus on appearance in the media and yet we still feel pressured by it.

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Appearance
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8/10 girls aged 11-21 believe there is too much discussion about women’s weight in the media

50% of the same group say they would like to look more like the pictures of girls and women they see in the media

We might look at photoshopped images and know that’s not reality. It doesn’t make you feel any less bad when you’re having a day when you don’t feel great about how you look.

Another important note about appearance is that the way sports marketing traditionally positions women and girls - whether they’re selling trainers or magazines like Women’s Health - is unrealistic for most of us to ever achieve. I will never look like Evangeline Lilly no matter how many crunches I do. I don’t even know if Evangeline Lilly looks like Evangeline Lilly in real life. I don’t know if that magazine cover has been photoshopped but we just don’t look like that. It’s really off-putting. It makes me feel that it’s for those people and not people like me.
The second area was ability. There are an awful lot of women who would use the line ‘I’m too fat to get fit’, ‘I’ve forgotten the rules’, ‘I’ll hold everyone else back’ or ‘I just don’t belong there’.

At the other end of the ability stage there’s traditionally a stereotype that goes with sporty women. There was an article in the Observer last weekend that was about weight lifting and talked about how women will put on muscles and start to look like men. There’s this whole thing of if you’re sporty then you’re going to look a certain way. That put a lot of people off taking part too.

We targeted 14 - 40-year-old women as the main target group. We knew we needed to be ground-breaking. We didn’t want to be another hectoring public message telling you about your five a day and everything else you should be doing. We needed to find a way of cutting through those traditional heavy government messages and sports marketing amazonian godesses. That was about re-shaping the language around women and exercise as well.

Because of the type of organisation we are we were spending lottery money on this. We needed to create assets and a campaign that our partners could take and own and deliver on our behalf as well. We talked about being campaigning and not a campaign because this is not something with a beginning, a middle and
an end. It’s ongoing. I hesitate to use the word ‘movement’ because I don’t think you can create a movement. However we wanted to create the atmosphere and the environment where there was a chance of that happening.

That’s where ‘This Girl Can’ came from. We went through a few creative iterations before we got there. We all decided on ‘Do it like a girl’. We went home and the next day they released the Always Like a Girl campaign in America. That showed we were thinking along the right lines but also we had just lost our whole creative idea. There were two weeks when we all went away and sulked. It’s like when you find a dream home and lose it. You have to mourn it for two weeks and the life you were going to have in it and then eventually you find the one and you think that’s why we didn’t get that house. That’s what it was like with ‘This Girl Can’.

I love the ‘Always Like A Girl’ campaign but it’s doing a very different thing. I do throw like the proverbial terrible girl; I can’t throw to save my life. I absolutely buy into that aspirational thing where ‘like a girl’ is very much about ‘girls can do so stop underestimating us because we’re brilliant’. The key difference with ‘This Girl Can’ is that even if, like me, you’re really rubbish at sport there’s still a space for you to get out there and do it.

We had some quite intensive discussions about the use of the word girl. It’s not a word that I thought we would have used because it can be seen as patronising. We used focus groups to discuss that and we explored it ourselves. What came back to us was that word appealed to our 14-year-olds and our 40-year-olds and beyond. That’s a word that we can use about ourselves in ‘girls’ night out’ or ‘me and the girls’. The way that we use it is very different to if it’s being used by a chairman coming into an office and asking the girls to make the tea. It’s about context.

The word ‘can’ is very important because it’s opening up the ability and is flexible. It’s a word that can be applied whether you have just done a marathon as a personal best or you’ve just got back into your trainers for the first time in five years or whatever. It’s not a limiting word. It’s a word that can apply to you.

This is our DNA that runs right through the campaign. All the digital and all the creative we do is tested against this:

![Our Manifesto](image)

Are we sticking to our manifesto? Women come in all shapes and sizes and all levels of ability. It doesn’t matter if they’re an expert or rubbish. What matters is that women are out there and doing something. That’s great and that’s what we’re celebrating: ‘This Girl Can’.

There was a key role for communications throughout and an integrated campaign.
I was going through our slide deck and pulling out all the things that were specifically digital but in the end I haven’t done that. What I will do is skip through some of the media and PR but I think it’s really important to see how digital is cycled through everything we do. Digital is always on and that is what has kept the campaign going. You’ll see how that has actually made it the success that it has been.

It’s about freeing women from the judgements that hold them back so being really careful with our casting and finding the women who feature in this campaign was really critical.

These are the Merseyside Mermaids:

They swim all year round and not in wetsuits. They’re incredible and this is what they do and they found their own way of doing it. They’ve got a great sense of humour. They told us they prefer swimming when it’s really cold because it means they can eat more cake. They’ve got real sassy attitude.

We did street casting and we basically stalked women - in parks, in the mersey and in gyms - who were exhibiting the right sort of attitude. We were deliberately looking for women of all shapes and sizes who felt like the sort of women that we might know.

We don’t talk about getting over the barriers and the fear of judgement that stop us. You may never do that. We found women that had found their own way of coping with it and did it anyway. We found women with that real ‘don’t give a damn’ attitude.

That was kind of the backbone to the campaign and the real bedrock of insight that sat behind it. I kind of skipped over the insight but it really helped Sport England change its own behaviour. We’ve had to convince the sort of people who go running on Christmas day that not everyone’s like that. It has been really hard for them to get their head around the fact that not everyone loves sport and not everyone is going to love sport.

It’s a bit like maths and telling someone that doesn’t like maths ‘oh well you just haven’t found the right maths for you’. You may never love maths but you need to have a functional relationship with it to have an organised, balanced and well-financed life. It’s the same with physical activity. You don’t have to like it but you have to find a way of accommodating it.

A lot of people at Sport England had to get their head around that and stop just talking to our clique. The thing with cliques is you don’t necessarily know you’re in one when you’re in it. It’s very easy for organisations run by people who love whatever the organisation does to forget that there are people outside it. We’ve really used insight to say this isn’t just what we think or what I, as a non-sporty person in a sporty organisation, think. This is what women are telling us and these are the facts. Without the insight I think it would have been a lot harder for us to get the industry on side and even possibly to get permission from government to do this.
The campaign itself had three phases. We were fortunate and we had a media buying budget. I appreciate that not many organisations can fund a 90 second slot in the middle of Coronation Street. We’d never been able to do it before and that is a pretty luxurious position to be in. It would be easy to attribute success to that and say well of course if you’re able to do that you’re going to have the impact that you did. Genuinely, I don’t believe that’s why we made the impact.

Our work started with the realisation phase, which went from October to December 2014. This time last year, instead of getting ready for Christmas, we were running around talking to lots of people about the background of our campaign. We wanted to make sure that in January we would be launching on fertile ground and people would understand what we were doing.

We know that it’s very easy for the Daily Mail to criticise a government organisation launching a marketing campaign. Why aren’t they building more running tracks? There’s a running track literally seconds from my front door but it doesn’t get me there just because I walk past it to work everyday. There’s something else going on. We knew that and that’s what we wanted to explain to journalists, to stakeholders and to parliamentarians before we launched the campaign.

We also did a lot of digital work at this stage as well. We did exclusive media partnerships and this is one of those:

Video: One, two, three. Up, down, up, down... Trying to get out to the gym and just being a single mum of the three of them... I just don’t have any time.

Kate: We created some short teaser campaigns that we did as exclusive media releases through specific titles. They were free, not paid for. That one was through the Daily Telegraph and that was specifically targeting the mothers being too busy barrier that we’d identified.

That’s Kelly, that’s her house and that’s where she works out at home with her kids. For them it’s playtime. They’re doing it and they associate it with fun. Those are Kelly’s words and they’re not words that we put into her mouth or words that we would particularly promote but that’s how she lost her baby weight and got herself back on track. She’s a single working mum and she didn’t have time to go to the gym.

We did another through Grazia:

Video: It’s totally alright for a man to give it everything, look rubbish and sweat, whereas girls have to look nice all the time. You can look nice and sweat... I hope.

Kate: That’s Victoria and that’s real sweat. That went out through Grazia and had 750,000 hits. This was in October 2014 before people had really heard of ‘This Girl Can’ and before we launched on TV but we were building up a community already. Somebody saw the picture of Victoria with sweat dripping off her and said ‘oh
that’s spray on sweat’. Victoria got on social media herself and said ‘no, they worked me really hard’.

By feeding that out online we were starting to build up a community of people who were talking about ‘This Girl Can’ and understanding that something was coming. It was something they could relate to.

We also started creating and curating conversation through our own channels: Facebook, Twitter, and Instagram a bit later. We were talking about the specific things the campaign was going to be tackling. A really important part of this was social listening. Again, this was before people had really heard of ‘This Girl Can’. We used social monitoring software, which allowed us to eavesdrop on conversations that women were having where they mentioned physical activity and how they felt about it.

Stickytoria was talking about how she meant to go to the gym but she ended up in Costa. Just by talking to her and saying ‘we couldn’t help but smile...’, we then had a conversation and she retweeted that. We started to establish our tone of voice and the stance that we were going to take with ‘This Girl Can’. It introduced it in quite a subtle, soft, engaging and friendly way rather than us suddenly blasting information at people. We could have gone back to Stickytoria with lots of information about gyms or articles on how to maintain motivation. We could have started to bombard her and preach at her but we didn’t. We just smiled and acknowledged, trying to be a supportive friend without being too creepy. That was a fantastic way of turning our own media into earned media and that’s something that has continued throughout the whole campaign. One of the things I want to look at next year is how we get involved in conversations with people mentioning physical activity. How do we get involved but in a naturalistic way?

In January 2012 we launched this:

Watch the video campaign (music only)

That was the moment when we launched. Suddenly everything exploded and we just sat watching the Twitter feeds come in and watching everyone tweet about it and talk about it.

That’s when we moved into the second phase, which was inspiration. This is the normalisation bit, which shows that people like you are having fun and doing it their way. They may not have perfect technique. We had people looking at our billboard posters and saying ‘but she’s doing it all wrong’. The point is she’s doing it.

I’m going to show you some of our billboards that appeared across the country. One thing I want to draw your attention to is the size of our logo. We initially weren’t going to have our logo on there. Our agency said we were their
first client to say can you make the logo smaller. We only put it on there because in the initial focus groups they all loved the concept but they said at the end ‘oh it’s just someone trying to sell me trainers’. Putting Sport England up there, even if they didn’t know who Sport England was, gave them reassurance that this wasn’t an advert. It was a celebration and encouragement.

We also used the hashtag rather than our URL. We wanted this to be about the conversation. There isn’t a single call to action from it. What it might take to get me back on the running track or someone else playing netball again could be very different things. It’s not a question of go here and get the pack and sign this and do this. We didn’t want to build a huge website with all the things you could do on it. It was the conversation that was really critical at this stage.

This was Sam, our very brave runner. It’s one thing to agree to be in this but then to realise that your cellulite is going to be on cinema and imax screens takes some real guts. We showed her the ad and what it was going to look like and she said ‘fantastic, I need my daughter to see this’. At the pre-launch screening that we had she brought her family and her husband saw it and said ‘you’ve made her look amazing’. We said ‘there’s no photoshopping or touching up; this is what your wife looks like so appreciate her. She is beautiful and amazing’. 
That is something to emphasise: there is no photoshopping or touching up in any of these. Occasionally we might touch up a colour in the background just to make the photo pop but the women are as the women are. There wasn’t even any particularly amazing lighting or anything.

The mantras were really important too. Some were a bit more challenging. Some were funny. The one with the footballer - ‘I kick balls. Deal with it’ - was apparently inspiring violence against men. Sorry if we were but I didn’t think we were. They had attitude and I think that’s the way women are. We talk to each other and we have a sense of humour.

Then we moved into the self-identification phase, which is where women started telling us about themselves. We weren’t expecting this. Women started taking pictures and tweeting at us and showing us where our ads were appearing.

Having street casting and using women from your community - ours was nationwide - and getting them involved works really well. They get out there on social media themselves and they talk about it. They’re so proud to be involved and that has been a really good thing.

From there we went on to make a web app where women could make their own versions of the campaign using our mantras. We locked down the mantras they could use because we didn’t want people just creating anything or getting the tone wrong or doing something too risque. We did the images in a reactive moderation way so that if there was anything untoward we could take it down.

We have, up to date, had 15,000 posts made since June. We used those in the second burst of above the line advertising. We went into shopping malls in July where we used some of these posters. Women could go down and see themselves as part of the campaign. That’s an example of how the digital and above the line advertising and all the aspects have cycled through each other. Getting our community involved and sharing and talking about what we’re doing has been incredibly successful. When you know somebody who is in it then it really is people like you.

Sharing photos on the website has been a really important part of this as well. We started to curate more of these and got people to tell their stories in their words and these aren’t tragedies or stories about ultra-marathons. It’s women who are just managing to build physical activity into their daily lives and dealing with their fears.

Our digital engagement statistics are something I’m very proud of:

The results have been phenomenal and well above all the benchmarks on Facebook and Twitter and Instagram. They maintained at that level until the above
The line advertising ended. They dipped slightly after that but still remained well above normal benchmark levels.

We did some paid for social media stuff. We think you need to in order to make it sticky. We had some interesting times trying to explain that internally. People thought it was buying likes. It’s not buying likes but you need to use paid for with Twitter and Facebook now because they’re so busy that if you don’t then people just aren’t going to see it. You can create the best billboard poster in the world but if you don’t buy a space to put it up then nobody is going to see it. We needed to make sure that people saw the creative we put online. We’ve been able to refine it as we go so our return on investment has increased. You don’t have to invest a lot to make a real return.

There was a fantastic media response to the PR and I think that has been in reaction to the response we were getting online. There was so much support for it that it was hard for even the papers that would normally come out and knock us to do that.

Our social is always on. We are lucky enough to have a full-time social media presence run by our agency. We’re having conversations with people and creating social content on a regular basis that we really plan out. We’re not just bleating out information at people; we’re finding new ways to get them involved. They don’t have to be massively high in production.

These have been really popular where we get people to give us their reasons for taking part in physical activity:

We draw these from our community and then just use typography to make it look a bit nicer and share them back. We’re also really sweating our assets in terms of all the images that we’ve got and all the creative and the film and using them again and again and again. Women are telling us they love it. We got our first tattoo:

The fact that we’ve resonated so much with people goes back to the authenticity of our insight. It shows us that this has become something so much more than just sport and activity. It’s this belief that women can.

We’re making an impact. Women are tweeting us and telling us that because of ‘This Girl Can’ they are getting out and doing things. That’s great anecdotal evidence.

We’ve built up over 7,300 supporters who are using our toolkit to start doing their own ‘This Girl Can’ activities. That’s going to be a real area for growth next year.
We did our first partnership with M&S.

There will be more activewear on sale next year with money from that coming back into the campaign. It’s the first step to making it self-funding.

This is a vanity slide in a way:

It has been fantastic winning awards including Cannes Lions. It’s extraordinary. That has actually been really important again in going back to this behaviour change of our industry and proving that people outside sport value what we’re doing. It helps us get the credibility when we have to persuade people that this is the right approach to take.

One of the really interesting things is we started looking at behaviour change curves and things. Originally I think the Sport England approach was that first you change attitudes and then you change behaviour. We’ve done a lot of qualitative and quantitative research throughout this as well and dipping in and talking to people who didn’t know it was the ‘This Girl Can’ campaign that was talking to them. A lot of the time it was persuading them to get out there and do it anyway and then that would effect their attitude.

Actually it doesn’t matter if their attitude never changes. If they’re running three times a week and they hate it but they’re doing it because they want to slim down for their wedding then that’s fine. That’s not a message that we’d put out there because we don’t talk about weight loss and calories but if that’s their motivation that’s fine. They don’t have to do it because they now realise that sport is the best thing since sliced bread. For us it’s about getting them out there doing it. Switching that round has been quite a big change in our thinking and that’s going to permeate through a lot of our other work as well.

We know from our qualitative and quantitative research that the campaign is motivating women and girls to take action. The campaign is playing a significant role at every stage of their journey through that behaviour change curve.

Annoyingly when women say what actually made them get out there they’ll say it was because their husband did the babysitting or their friend booked the class or whatever. They’ll never use the campaign as a trigger. I think that’s because we don’t like to feel that we’re being manipulated because we all make rational and independent decisions. That can be frustrating when you’re reporting
back on the success because you want that metric that says this is what made the difference. It is there in the atmosphere that we’ve created that when the husband offers to babysit it happens. Women who previously thought sport is for ‘those people’ are beginning to see that actually maybe there’s something they could do.

The lessons learned are:

Test your instinct
Your gut instinct remains important but test your instinct against the insight that you’ve got. We’ve got an insight department and access to a lot of insight but you can find out a lot just from talking to people. Don’t just talk to the people who are your core audience; talk to the people you want to be your audience. Have really interesting conversations with them. I think that’s really important and that needs to sit at the heart.

Cast with care
We deliberately steered clear of using elite athletes. Jessica Ennis is a fantastic role model for life and achieving your dreams but in terms of physical activity she’s not someone we connect with. She’s not particularly going to inspire us to get active because she’s a different species to people like us.

Prepare the way
Explaining and engaging your stakeholders and audience before you launch means that they will be there ready to take your message further. I think that preparation work was really critical for us.

Listen before talking
My analogy here is not being the person at the Christmas party who just bangs on about herself. Ask questions and be the one that people want to come and talk to because you’re engaging with them. On social media that has been really valuable.

Stay social
Social is always on. We are always talking to our women and having conversations with them and creating compelling content that will just get them to share it and think about it and think about what we’re saying in a different way.

Involve your partners old and new
Obviously start with your traditional partners and get them onside but then think about who else is in this space. Who else can bring people in and help spread the message and take it to new audiences.

Be brave
It’s hard to think that this time last year we had just seen the final cut of the advert. I was thinking it is good isn’t it? You never know until it launches. Being brave and really sticking goes back to the insight. Insight allows you to be brave. Maybe it’s not that brave after all.

That’s ‘This Girl Can’.
Introducing Cimeon Ellerton

Cimeon is Head of Programme at The Audience Agency.

He is an experienced project and programme manager, with particular expertise in the music sector and in local government. Cimeon joined The Audience Agency to manage the Audience Finder insight sharing programme - now the largest source of aggregated audience data and insight in the world.

Introducing Claire Round

Claire Round is Director of Marketing and Brand at English National Opera where she leads the marketing, sales and digital teams.

Claire joined the arts sector in 2013, having spent her career prior to joining ENO in book publishing where she held senior marketing and communications positions at Random House and HarperCollins.

Introducing Eva Kabzinska

Eva is a Data Scientist at The Audience Agency.

Her work focuses on analysing the ever growing data resources available to the arts sector in order to help organisations use quantitative evidence in decision making.
Cimeon Ellerton: Kate Dale’s keynote was an incredible story about how we need to do campaigning properly. The idea of testing your instincts with insight leads me quite nicely onto the things I’m going to talk about.

A little bit of background...

Sometimes it feels like a bit of a Wild West when it comes to data. There’s lots of data in lots of places and in among it all there’s value and insight to be had. Actually getting at it, organising it, connecting it up and making sense of it can be more work than any of us have the time and resources to do.

Not only that but do we actually have the decision-making processes in order to be able to act on that data across all departments? There’s no use us knowing our audiences down to the last detail if that has no impact on how our organisations behave.

The Arts Data Impact (ADI) project, which we’re going to talk to you about today, was supported by the Digital Research and Development Fund for the Arts. We spent a year working with English National Opera (ENO), National Theatre (NT) and Barbican to bring data science to bear within their organisations. In particular we looked at data-driven decision-making and the power and impact big data could have in those organisations.

We embedded a data scientist among these organisations to really get under the skin of them. Essentially they were there to test the instinctual hunches that we all have and sometimes have to work off. They were also there to try and rapidly develop some prototypes and tools that can help answer everyday questions.

We asked all the organisations what the most important questions they wanted answered were. One of the most common questions was ‘how can we better understand our audiences in a really rounded and holistic way?’ They’re not just online and digital and in our buildings; they have a wider cultural and leisure and work life. The way we fit in with that life is really important in order to continuously engage with them.

Our participants often wanted to do something like understand those people to non-ticketed events or link a Twitter follower to a booker.

The beauty of a data science approach is that you don’t need to do that. You can look at the patterns and the relationship between those patterns to gain a 360 degree insight about audiences. You can also potentially predict their behaviour.

It is difficult to know every single detail about our audiences. It’s twice as difficult when those audiences might be coming into our organisations for the first time.

ENO’s primary concern was how to address the volume of new or one-off audiences. I call it the problem of first-timers, which is actually quite a nice problem to have.

If 50% of your audience are new to you how can you understand what they’re like at all? You might have shallow depth of information on the individuals, you have a limited ability to analyse buying behaviours and to segment. You might start to see those audiences only as transactors and not as fully rounded people.
Here's an example from an ENO performance:

This is a production of La Boheme. Simply from this transaction data we can see there's over 50% of first-time audiences there. There are over 23,000 tickets. 50% of the bookers are from the top most engaged segments. Unsurprisingly for an organisation based in London, many of their bookers are also based in London. How do we flesh that out and make it more detailed?

This is where the aggregate data set that we’ve been building at The Audience Agency really comes in to play. We call it elsewhere analysis.

Remembering that we’re talking about people here, let’s imagine one of our audience members for La Boheme. We’ll call her Metrocultural Maria. This is a picture of her, or somebody like her:

We know it’s her first time at The Coliseum and she’s out for an evening with her friend or partner. She’s at La Boheme and potentially maybe it’s a special night because it was booked about six months in advance. She chose the best seats in the house and we know she added a package to buy champagne on top of that. She lives in Islington from the postcode. We have a bit of information there but we would like to know more.

Looking across London we can see that Metrocultural Maria quite likes arts and culture and surprisingly she’s going to a few operas, some plays and concerts every year. In fact this is quite a typical pattern for people like Maria. She’s attending a performing arts event around once every five weeks. Clearly she’s a busy person so you need to get into her diary early. Of course we’re not capturing that data from ticketing transactions in galleries and museums but it still tells us quite a lot of information.

I’ve talked about Maria as a person. I’ve then gone and looked at her behaviour across London. Now let’s have another look at the next layer down. What’s her behaviour like?

We can see that she’s booking 76 days in advance for plays and drama but 139 days sometimes for classical concerts and 156 days in advance for the opera. She’s only spending about one quarter of the amount on the plays and drama. We need to think about other factors here of course. It might be that the theatre tickets are released later or it might be that they are generally cheaper.

We’re starting to ask the right questions and we’re building a clearer picture of Metrocultural Maria even though she has
only attended ENO once. That was really the proposition from ENO. What if we could follow Maria or people like her and see what else they get up to?

Remembering that ADI is actually about prototyping tools as well as data science, using the Audience Finder aggregate we were able to provide elsewhere analysis for Metrocultural Maria all in one place. In that way data science is all about helping the data speak and this is a very simple storytelling tool. It makes that sometimes difficult link between segmentation that describes propensity and the actual behaviour we see of our audiences in our organisations.

It’s only really through the aggregating of the data that we have the ability to look beyond our own view of Maria. We have a more rounded way of looking at her and a more practical view of how we might approach her or potential partners and collaborators to reach her.

We have a much more rounded view of Maria now. We can say it’s her first visit to The London Coliseum but she’s a regular opera-goer. She’s likely to be well-informed about the artform and interested in the specific details of the programme. She enjoys plays and classical concerts so joint marketing with those venues might help keep ENO in mind between visits. Her booking lead time varies between about two and six months so getting the offer in her mind early is going to be important in terms of having results in frequency of attendance. Her ticket yield is at the top end of normal so she isn’t averse to paying for good seats. She also seems to be responsive to add-ons and upgrades.

Claire is now going to talk about how they use this tool and a data approach to reach people like Metrocultural Maria.

Claire Round: One of the big challenges with ENO is around ‘blockbuster operas’. The past sales history shows that they tend to attract a high proportion of first-time bookers. That’s great for bringing in Box Office income and converting new audiences to opera. It’s challenging when you have a relatively small marketing budget, ticket purchases getting made later and later and limited opportunities for data capture.

Cimeon and Eva can talk to you about the theory behind the data science. I’m here to talk you through a case study of how we’ve applied that insight in a real life campaign.

This campaign took place in a period when ENO was involved in the ADI project. Data-informed thinking and tools were pretty well embedded in the marketing department and our agencies. That was a key first step for making it work.

You’ll meet Metrocultural Maria several times throughout this presentation. We’ve already learned a fair amount about her booking and her cultural preferences. That’s interesting but it doesn’t really help you turn the information into a campaign. That was the challenge the ENO marketing department was faced with back in the spring when we were starting to think about our campaign for Carmen.

Like La Boheme, Carmen is one of the operas that we put under the blockbuster title. It tends to bring in lots of first-timers and it’s an opera people have heard of and are quite familiar with. At the point that we were starting to think about the campaign, our sales from existing and
return customers were below the levels that we were projecting. We thought it was a good opportunity to get creative with our use of data, challenge some of those principles that we were looking at in the ADI project and really see if we could start reversing that trend.

Cimeon talked about the importance of auditing the data that you’ve got. At this point back in March - Carmen was coming on stage in June - we’d carried out our data audit. We were into the aggregation phase of our project. We had worked with our data scientists. We were also doing some work with Baker Richards on pricing and data works and with our media agency Total Media. We were getting all of those people together to ask how we could make this data actionable.

As Cimeon showed, the key for us was to find that linking point between the different sets of data. Actually the postcode and Maria living in N1 was quite a good place to start.

As part of that auditing phase we tagged our database with Audience Spectrum profiles. We had a good sense of our Metroculturals and our Commuterland Culture Buffs and who our existing audiences were. We’d also worked with Total Media who buy our advertising for us to put together this pyramid on the right.

That was built from TGI, which is the omnibus survey that we use to plan our advertising campaigns. That has the regular customers and people who are actively engaged in opera, classical music and theatre at the top. The block at the bottom is the never say never group. They may once have bought a Katherine Jenkins CD. They’re going to be quite a far away target.

We really wanted to find a way of matching up those profiles. The benefit of what we had in TGI was that we could drill down behind each of those steps of the pyramid and start thinking about the advertising or campaigns that can be planned against those.

We also wanted to tackle the aggregation task and get both the demographic and attitude stuff together so that we could make sure that we were being really effective. We found that Mosaic, one of the bases for Audience Spectrum, can also be matched up with TGI. Again, we sent the data scientists off to cleverly match that together and create what I call a malteser map:

It’s our visualisation for those fused together audiences. That really helps show the relative size of each group. Along the bottom we’ve got the Audience Spectrum types and along the top we’ve got the TGI.
We’ve got people’s cultural preferences along the bottom and then how likely they are to actually do it. It meant that we could focus on where the opportunities are when planning our campaigns.

We’ve got our very heavily engaged people along the bottom who are probably already quite likely to be customers. In the pink block that I’ve highlighted there are the people who are fairly open but that we probably need to target a bit further. This visualisation is used in the marketing department and in our agency briefings and increasingly when we’re talking about audience development internally as well.

**How did we actually do this?**

For Carmen we started off by looking at the data of people who had already booked for this production. We also looked at previous productions as well as other similar works like La Boheme or La Traviata. We were looking for shared characteristics that we could then apply in other environments to find more people like that. Maria, our La Boheme booker who’d booked six months ahead, would certainly have fallen into this set of data.

On the left we’ve got a tool that we license from Total Media called Qlikview. We can look at people that have already booked - that’s the sales curve - and drill down into those audience profiles and match that up to a media plan. We then overlaid that with our initial booker data on the right so that we could target that on a postcode level.

Data and insight is all fantastic but you have to make sure that your creative is going to connect. We ran a survey on the side once we had an idea of who we might be profiling to sense what kind of creative approach might work. We learned that video was likely to be effective and people responded well to the production style of our performance of Carmen. It’s full of hummable songs that are already familiar and that’s a key way of getting people to come in to opera for the first time.

Because we could be so focused in terms of the audiences we were targeting, TV advertising was a viable option for the campaign. We spent £10,000 because we could buy it on a granular level. It was more akin to the way that you would buy a digital banner campaign but it was so much more emotive in terms of the content that we had available. Because that content already existed we knew we could re-purpose that really cost-efficiently.

Using the Mosaic data again we could see how our first party data in the green stacked up against the population data shown in red to inform the TV buy:

Incidently Maria is in the Uptown Elite
column on the left hand side among the really engaged people.

Using that postcode data meant that we could show our adverts in the correct areas like Bath and Oxford. These people were slightly outside the ENO catchment area but showed as potential early bookers.

We really tried to analyse and act on the data both when we were planning it but also when the campaign was live. That meant we could tweak things and make sure that we were delivering the best results.

**Did it work?**

Sales for the productions went up by 25% compared to comparable products. This wasn’t the only piece of activity we ran, although we did use data a lot in our thinking. We did a lot of work with Facebook too but with the TV we were able to benchmark against other areas and we saw that sales were up by 32% in the areas where the campaign was live.

We were able to showcase ENO’s work in a creative and accessible way, bringing in the 50% of new audiences that we had set out to achieve.

We can see that there’s real opportunity to use data to understand, target and convert audiences. There’s a long way to go and we’re really just at the start of our journey and thinking about what to do next.

We’ll keep experimenting with different applications of data in our media campaigns. I’m also interested in looking further forward into who the audiences of the future might be so that I can talk to artistic and executive teams about what we put on stage and what relationships we might build to connect with those audiences. I want to explore how we plan customer journeys across different channels and within the theatre itself so we can make better recommendations and deliver people better content and services.

Eva is now going to share how some of that predictive stuff can be turned into a reality.

**Eva Kabzinska:** The journey Claire took us on shows that using all available information helps us describe our audiences quite well.

We can tell a lot about Maria. We can describe her in terms of her socio-demographic background. We can look at her lifestyle. We can analyse Maria’s journeys between organisations, between artforms and between different productions within a particular venue. We can look at what other things Maria does and tell Claire which other venues she attends. We can look at people similar to Maria on an aggregate level and try to look at audience retention.

**Why are we doing all of this?**

We can tell a lot about Maria. We can describe her in terms of her socio-demographic background. We can look at her lifestyle. We can analyse Maria’s journeys between organisations, between artforms and between different productions within a particular venue. We can look at what other things Maria does and tell Claire which other venues she attends. We can look at people similar to Maria on an aggregate level and try to look at audience retention.

We’re trying to predict the future. It’s great to know what Maria did in the past but it would be much better to know what she’s going to do in the future. It’s great to know whether our past performances or exhibitions were successful in achieving income or attracting a certain group of people. What we would really like to know is how the things we plan to do in the following season will do.

Whenever we change anything it would
be great to know what effect this is likely to have. Suppose we want to change our pricing structure. We would like to know what impact this is going to have on income but also on the shape of audiences. Are we going to attract a different group of people? Are we going to use data here somehow to get beyond the common knowledge?

We are slowly approaching the world where we will be able to predict a lot of things about our audiences. We will have some idea about how good these predictions are but before this happens a few things need to be in place. We need:

- Large, comprehensive and reliable data sets, which requires data sharing and comparability of information
- A common understanding of what’s possible and what’s not possible with current technology
- Predictions to assist in decision making and identifying what is useful and practical to predict

One of the tools that we built within the Arts Data Impact project was our first step towards predicting audience behaviour. We used the aggregated datasets about arts participation across the UK called Audience Finder to create something that will let you plan a performance and then try to predict what the likely audience for this performance is going to be.

Suppose we want to find out how likely we are to get Metrocultural Maria in the audience of our next performance. The tool will ask you to define a few characteristics of this performance and will look in the database of all the performances we’ve got to try to find those that were similar. Based on this it will try to predict what the audience of your planned performance will look like.

The idea is that instead of failing to reach your desired audience in the real world you fail to reach it in the imaginary world or you succeed and then you know what to do next.

The other idea is that we really wanted to make use of the aggregated level data so that we could go beyond what individual venues know about their bookers. In a way, we wanted to borrow strength from others in the sector to inform their decisions.

Obviously the Arts Data Impact project was a Research and Development project, which means that rather than just developing software we are actually testing ideas and approaches. The thing we wanted to test with this particular tool was how able we are at the moment to make predictions about audiences. It proved that with the data we’ve got we can do quite well for certain artforms but there are areas - particularly with niche artforms - where we need more data.

Cimeon: This approach can work with infrequent as well as frequent attenders. Use your data and your consultants as ENO did. Join it all up, play and prototype and test your instinct with insight.
‘Our Audiences are Human: how irrational user behaviour can inform your digital 360’

Allister Frost, Wild Orange Media

Introducing Allister Frost

Allister Frost, founder of Wild Orange Media, helps people in organisations do better business through fast-changing and emerging marketing channels. Voted UK Digital Marketing Personality of the Year, Allister is well-known for his high energy presentations and public speaking.

He is a specialist in emerging and future online marketing techniques and works across many industries helping marketers stay abreast of technological advances to develop future-ready capabilities. While Head of Digital Marketing Strategy at Microsoft he gave fresh impetus to brands including Xbox, Windows and Office by making them more accessible to customers through real-time communication channels.

Allister Frost: I’m going to talk about what goes on inside our brains. The reality that I think we all know but obviously we don’t want to accept is that we’re not the rational and logical thinking creatures that we imagine we are. We’re utterly irrational and we behave in the most extraordinary ways.

I’ve heard a lot today. Quite a lot has been about the science of marketing hasn’t it? Analytics, data, journey maps and all this stuff. It’s all great but I would love to think a little bit about the art of marketing. With all the data in the world you’re still not going to do something magical to your target audience unless there’s something beautiful that’s created from the heart. That’s what we’re going to be exploring today.

I’m going to do two things today:

1. Help you think about your audiences in new ways just to have some fresh perspectives about who they are and the way that they think
2. Share five things that you can take away and put to the test straight away to see if they bring you results

Great marketers understand people. They have a great empathy for the audience, they think about them and they try to see the world from their point of view. Of course they’re not really people in the sense that they are logical and that we can break them down and capture everything about them in some sort of A4 document. They’re actually really complex creatures. The art and the science really comes together when you start to think about the subconscious ways that people
make decisions and you start to use those. A lot of the understanding of how we do marketing, certainly the science side, is rooted in economics.

Has anyone got a copy of this book on their shelf at home?

It’s Alan Smith’s Wealth of Nations. It’s the first book that properly laid out classical economic theory for us. It gave us great principles like division of labour and supply and demand.

It was very quickly usurped by what we now refer to as neo-classical economic theory, which John Maynard-Keynes laid down. Keynes was very much an advocate for mathematics. He believed that the only way you could model any sort of complex scenario was through mathematical modelling. It was the only science that was pure enough to give us the answers we needed. He lay down the rules and taught us how to draw graphs and taught us how to do algorithms and all sorts of formulae to be able to define macro and micro-economic theory.

That is all well and good but of course it doesn’t help us understand the arts side of all of this. Actually a lot of what Keynes laid down gave us this principle that was first laid down earlier on in the last century of homo economicus. This is the concept that when we are doing business with people, whichever industry we happen to work in, our job is to create something that econs will want to buy. Econs, based on the brilliance of economic theory, are entirely rational utility maximisers who will make the right choice for themselves armed with all of the available information. That’s why we know that if we put the price of something up then fewer people will buy it because there are alternatives that may be better value and so on. Of course it doesn’t always hold water.

I thought I’d try a little test here. Who wants €100? I want a couple of volunteers. Come and play a game with me. We’ve got Alice and Colin. I’m going to be honest. These aren’t real euros but imagine we’ve got €100 here. Alice I’m going to give you €100. We’re going to play a game. You can keep as much of that as you like and it’s in €5 denominations. You have to share some of it with Colin but it’s entirely up to you how much you share. The deal is though Colin that she only gets to keep her bit of the money and you only get to keep your bit if you accept her offer. You ultimately have the power. What would you like to do Alice?

Alice: I’ll be fair. I’ll give him half.

Allister: You’re going to give him half? OK so give me half of those. So in theory you’ve got €50 each. Colin would you accept that offer?

Colin: Yes

Allister: Colin would accept that offer so you’ve both got €50 and you’re both happy, right? Go and sit down and I’ll explain what happened.

Now, what happened there with my made up money? I gave them the rules. A utility maximiser, an econ, a homo economicus,
the creature on which all economic theory is founded - and all business, banking and government decisions are based on this principle - would not have made that decision.

Armed with all the available information, why would you give away €50? You’d give away €5. You’d want to maximise the value to yourself wouldn’t you? If you’d given Colin €5, Colin would have said ‘thanks a lot, I’ve got €5. I didn’t have €5 a minute ago.’ Both of them would have won. Alice would have kept €95, Colin would have got €5 and both would have gone away quite happy. Something else is at play isn’t it? Partly you’re in front of a very large audiences so you don’t want to embarrass yourself.

There are so many other things at play when we make a decision. It’s not just about the raw economic value. It’s also about how we’re perceived, how we will feel, and how we’ll be accepted within the society in which we live. That was a very basic demonstration of how we don’t behave in the way that economic theory would suggest we do. It’s not about people, it’s about crazy human beings and I want to explore this topic in my talk this afternoon.

We think of ourselves as being in control. We’re not in control. We’re actually hopelessly out of control. Of the decisions that are going on in your brain right now, there are roughly 11 million data points being processed every single second by this incredible creation that is our brain. Roughly 40 of those happen consciously that we can be aware of.

Right now you’re doing some logical stuff. You’re reading the words on the screen and listening to my words and translating them and so on. That’s 40 data points you’re aware of. The other 10,999,960 are happening beneath your consciousness. It’s a good job too because you’ll be digesting your lunch, you’ll be repairing wounds in your body, you’ll be keeping your body upright so you don’t slump to the side. You get the idea. There’s a whole load of stuff that you don’t have to think about and if you did have to think about it you’d be totally overwhelmed.

That’s what’s going on inside our brains and I’ve got a great illustration of this. Has anyone heard of a Pavlok? Pavlok is a device that has just been released. If you have a habit that you want to change, say smoking or eating biscuits, you can tell the app about the habit and it will vibrate to warn you that you’re not fulfilling the promise that you made to yourself. It will administer a non-lethal electric shock to you. The app will give you an electric shock or you can set it up with your friends and give them access to the app and they can give shocks to you. That’s how weak-willed we are. It takes us things like this to actually break habits.

It’s very early days with Pavlok but it has shown that it really can work. It’s based on Pavlovian theory where Ivan Pavlov realised that he could make dogs salivate simply by ringing a bell because of the associations that built up in their brain. If you shock yourself everytime you think you want a cigarette and you open the packet and you take that first puff everyday for ten days then lots of people are saying they can’t smoke a cigarette anymore. It’s too painful to do because they know they’re going to get a shock even though they do it to themselves.
A lot of what you do in marketing is actually about this thing at the bottom.

It’s about usability improvements. It’s about user experience design. It’s about removing the bumps in the road and making sure that when someone lands on your website there’s a seamless journey from arrival to finding out what the shows are to booking the tickets to attending. It’s a glorious experience. That’s experience, user experience and usability improvements. What I’m talking about this afternoon is making people want to do it in the first place and giving the momentum to move forwards. This is where psychology comes in to play.

I promised that I’d share with you five techniques. I can guarantee you that some of these you will have heard of before or thought about before. Some of these you will have been a sucker to before. But maybe you’re not using them in your marketing as much as you could.

Let’s have a look at the five techniques. They’re very simple. The important thing to remember about these is they are all rooted in a survival instinct. They’re all rooted in the desire to stay alive. Most of what’s going on in our brains - those 11 million data points every second - is about keeping us alive. That is the number one purpose of your brain and your body. That is your reason for being - to stay alive.

Wanting to survive is at the root of many of these things.

The first simple technique I’ve got for you is called scarcity.

You’ve all heard of scarcity and the basic principle here is if something is in short supply we want it even more. Researchers did a study with cookies in a jar. They put ten cookies in one jar and two cookies in another jar and they got people to come in and taste the cookies. They got people to rate how good the cookies tasted and time after time those cookies that came from the nearly empty jar tasted best. They are exactly the same cookies. Our survival brain is telling us somebody has been eating those biscuits. They must be good so they’re the better ones. You’re not even aware that this is happening. If you have a cafe or any sort of food outlet never fill up the shelves or the cookie pot. You actually want to make it look like there’s only one left.

When I was the Marketing Director for Andrex we had a lady in the store whose job was to put one two-roll pack of loo roll in a specific colour on the shelf. We would just watch it fly off the shelf. Everyone came in and thought well I better get that one because it’s the only one left. It’s
reason to make it limited as a resource but if you do people want it. It’s invite only. Have you ever fallen for that one?

Now you can use scarcity in everything you do. I know you should be doing this when you’ve got shows to sell or even with mundane things like when you’re trying to get people to sign up to your newsletter. If it was scarce people would be more likely to sign up today. I never see anyone saying we only allow 100 people to sign up to our newsletter each month. Try it out. Suddenly it’s like ‘oh I better do it now, I won’t come back tomorrow.’ If it’s a resource that’s always there I have no compulsion and no desire to do it right now. I can put it off forever.

If we make something scarce people want it even more. I’ll come back to the ethics of this later on.

The next one I want to talk about is social proof.

Social proof is rooted in behaviours you’ve all exhibited today. You know what to do when you come to an event like this don’t you? You walk in, you find a seat, you sit down and you get your pen out and your paper and you sit there nice and politely. We all do the same things but of course nobody really comes to these events, takes off their clothes and starts dancing. That would not be the sort of behaviour we expect from people would it? It

Here are some examples:

Have you seen Amazon? Maybe on Black Friday you were a sucker for this. You’ve got the basket and the countdown clock ticking away. You can see how many have been claimed - claimed not bought. Amazon really knows what it’s doing. It knows exactly what buttons to press. There’s a huge discount but you can actually see it ticking away in front of you.

If you try and book a flight a year ahead, which is often when flights are released, I can guarantee you’ll see something like ‘only two seats left at this price’. Notice they don’t tell you what the next price is. It might be less. We don’t know but we assume it’s going to go up. Most of the time it does but not always. Why are there only two seats left at this price? They’re creating scarcity and saying ‘if you want to get this you need to move fast to get this at this price’. Yes there is a legitimate pricing strategy behind this.

All of these sites that we know so well now like Facebook, Gmail, Twitter, Pinterest and Spotify launched themselves into the world so successfully because they were scarce. The only way you could use Facebook in the early days is if you got an invitation from somebody else. It’s the internet and there’s absolutely no
wouldn’t be a reasonable thing to do.

Social proof is about looking to others to guide our behaviour. Again it’s rooted in survival instincts. If you’re in a cave early on in our evolution and you’re the guy who is running around with no clothes on acting like a lunatic you’re going to be the first one who is thrown out of the cave. If however you fit in, you comply and you work with us then you’ve got a chance to survive and to help the group survive.

These are examples of social proof:

With social proof we look to others to guide our behaviour. The problem is when we’re online there are very few clues as to whether there are lots of people here or whether we’re alone. If I come to your website I can’t really tell whether you’re a very busy venue or if I’m the first nutter who has ever thought of going there. Social proof helps me make those decisions. If I’m shopping on eBay for example, or many other retail sites, they’ll tell me that 100 other people have looked at this item in the last hour. They’ll tell me that five people have ordered it in the last five minutes.

All of this information is there and you’ll think well why do I care? Your survival brain cares because it’s saying it’s completely normal to be here and I’m not going to die if I book the tickets for this show. That’s what your brain is telling you without you realising it. The survival instinct is a really powerful thing. It helps you. That’s what the e-commerce guys do.

In your industry you’ve got posters and billboards and stuff like that about shows that are coming up. If you see a comedy tour or whatever you would never release a poster about a tour without at least one of the dates being sold out. Sold out because that’s scarcity and it says these tickets are in short supply but it also says it’s normal and if you come to this show you will not die.

Other people are doing it. I know it sounds ridiculous but that’s what’s going on inside our heads. Why would you ever publicise an event without having at least one show sold out. You only make available the first row of seats and you invite all your friends but it’s sold out. Again, you grapple with the ethics of doing it. You’ve got to be honest and true about this but that’s the reality. That’s how you launch a show and for comedians it’s always in the village hall in their home town with all their friends and family and that one is sold out.

The other thing I wanted to mention very briefly is reviews. Reviews are social proof. Reviews from other people tell us that things are working. Now, there’s a catch with reviews. We tend to only show the good ones. The bad ones? Don’t mention those or crikey we’re not going to sell any tickets. Actually the bad ones are very favourable and it’s called the blemish effect. Our survival brain sees through reviews that are purely perfect and thinks they’re not real. Reviews where most of them are good but a few didn’t like it are wonderful. Embrace them. It can really help you in your marketing in the future.
Number three is completion.

This is a model railway set. You can buy this model railway set with My Model Railway Village Magazine. It’s a partwork publication. They advertise it as £3.99 for the first edition and it comes out fortnightly then it becomes weekly and then it becomes £8.99 a week. You can buy this railway set with My Model Railway Village Magazine if you wish and it will cost you over £1,000. Now I priced this up and it’s probably about £300 or £400.

The reason that these partworks work is that we’ve started on the journey and it’s very difficult to stop. The first edition you get a bit of track and a station and the next you get a bit of track and a bit of this. After a few weeks you think ‘ah, this is taking forever’ but it’s very difficult to argue with yourself and say ‘I’m an idiot, I shouldn’t have started this’ so a lot of people stick with the programme. This is also closely tied into loss aversion.

Here are some examples from our everyday lives:

Caffe Nero - I bet you’ve all got a loyalty card in your purse or wallet. We’ve all got those and it has got value because we started the collection. I’ve got two stamps. I would love to redesign this for Caffe Nero. I would have twelve empty spaces. I would have two of them filled in at the factory and then I’d have one where the barista would say ‘oh I’ll stamp that for you because it’s a Tuesday’. When you start the top row is filled up anyway and then you buy a coffee so you get a stamp for that too. Now I’ve got four in my collection and my collection is well on its way. The value of that card is far higher. The commercial model is identical because I’ve still got eight spaces to fill but I’m further into my collection. The further you are into your collection, the more you want to stick with the programme.

It’s very closely tied to loss aversion. If you can tell people what they stand to lose by not taking action, it is far more powerful than telling them what they stand to gain. Have you ever lost £5 or something like that? I lost £5 once and I’m still really upset. I found £5 once as well and that’s cool but I’d totally forgotten about it by the time I got to the end of the street. When I lost the money I told everyone because I had it and I lost it.

50% of profiles on social networks like LinkedIn are 100% complete because they use gamification techniques. You realise your profile is only 95% complete and you think hang on a minute, I’m a 100% kind of guy. What do you need to know? Ask me any question. I’ll tell you anything. Get me to 100%.

If you try to deactivate your Facebook account you’ll be confronted with ‘are you sure you want to deactivate your account?’ It will say deactivating your account and disabling your profile blah blah blah but down the bottom it says
‘Steve will miss you’. Facebook has reduced deactivations on this page by 8% simply by adding those pictures that say this is what you stand to lose.

We don’t want to give stuff up when we’ve got it. That’s why the driving licence system in Italy is so brilliant. In the UK you get a clean driving licence when you start. If you get twelve points you might lose your licence. You collect points. In Italy when you get a driving licence you lose points. You start with 30 points. Do something bad and you lose six points or nine points. Half way through in Italy you’re thinking I’ve only got fifteen points left because you’re losing them. In the UK you think I’ve only got six points and it’s like a badge of honour.

Why not show people what they stand to lose? If you unsubscribe, if you don’t come along, if you don’t attend this thing then this is what you will lose. We don’t want to give up what we already have.

The fourth one is choice.

The way we present choices is important. You are presenting choices to your customers every single day. You have to accept your jobs as the architects of choice. The way you present the choices will determine what people do. Look at great websites.

Look at the apple iPhone 6. The first question they ask is what model you want. Do you want the massive or enormous option? Do you want silver, gold or space grey? Next question is do you want 16GB, 64GB or 128GB? They’ve broken it down into steps and we are brilliant as survivalists at making snap a or b decisions. There are actually 72 models of iPhone 6. If they gave you a list of 72 options we’d think that was a bit tricky and we’d come back to that tomorrow. Faced with a choice of big or massive I can cope with that.

The Economist is my all-time favourite subscription model. You can have the print subscription for £1 a week or you can have the digital subscription for £1 a week or you can have the print and digital subscription for £1 a week. Now if you’re like me you’re going to think well I’m a clever fish I think I’ve hacked the system here. I’m going to get both for £1 a week. That is exactly what they want you to think. They presented the options in a way that makes you think well I’m going to get that. Why? Because the moment they stop selling dead tree editions of The Economist all their expensive advertising revenue disappears and they no longer have a business model. They want everybody to get the full experience of print and digital.

Always look at menus. Next time you’re out for a meal, without boring your partner like I do, ask yourself why they have structured the menu like they have.
are showing off. However, Norma sells a lot of the 1oz servings. People look at it and they think actually it would be nice to have some caviar wouldn’t it and it’s only 100. It’s quite cheap next to 1,000. It’s a brilliantly designed decoy to make you choose something that you would otherwise never imagine.

All of these things are examples of brilliant layouts of choices. Look at the choices that you expect your customers to make. Look at the way you present the pricing, the seating, the options, the days, the weeks or whatever it is. You can get extraordinary results just by redesigning the flow, making it easier or steering people as Norma has towards the option you really want to sell.

Returning to scarcity, if you’re booking a holiday the smart travel companies will tell you the one that is almost sold out. There will be another one that is closer to being sold out but they won’t tell you about that one because then you’ll book for that and not the one where they have more places to sell. You can be intelligent about the way you present the choices to make it easy.

The last one is my favourite and it is little delights. Little delights is the fact that we remember and respond favourably to small unexpected pleasures. When something good happens to us we feel better about everything.
It’s like the lovely copy you get on the Innocent smoothie bottles. It’s like ‘I never read The Economist’ and down here it says ‘Management trainee, Aged 42’. You have to stop and think about what it means and you have to put the cognitive effort in to get to the answer.

On the Virgin trains, up to Manchester I think, it says ‘please don’t flush nappies, sanitary towels... hopes, dreams or goldfish down this toilet’. They could have just put one of those boring old signs that says don’t flush stuff down the loo that shouldn’t be flushed down it and it would have no effect. Making you think, engaging you and making you smile is a wonderful thing. You can be so playful with people.

If you try and sign up to Mailchimp with the same name as somebody else you get ‘Another user with this username already exists. Maybe it’s your evil twin. Spooky.’ It costs nothing. It’s just having a bit of fun.

We did this with Andrex and it’s only looking back that I realise how powerful it was. You collected puppy points on the pack and sent them off. When we did the back to school pencil case in the shape of a puppy we filled it with pencils, rubbers, stamps, stickers and all the stuff that kids go mental for. We never mentioned it was included because we wanted that explosion of delight. It’s why when you buy your iPhone or any piece of technology often the box it comes in is more glorious than the device itself. They want that explosion in your head. They want you to feel amazed and in wonder.

Take a look at these logos:

You all know the FedEx logo really well and some of you probably know the secret arrow in the FedEx logo. There’s a little arrow there because they ship stuff from place to place. Look, there’s a little arrow there between the E and the x. It’s real because if you’re in Dubai where Arabic is the primary language they read the other way so the arrow points the other way. It’s not an accident. It’s there because they ship stuff and one day you’ll spot that arrow and then you’ll never look at the FedEx logo the same.

Then you get another little arrow on Amazon, or is it a cheeky little smile? I’m not sure what it is. Oh no, I know... it’s because they sell everything from a to z.
It has recently changed, to its credit. However there was a time when you would come to the travel insurance page and the only way you could opt out of receiving it was to tell them your country of residence is the little known country of ‘don’t insure me’. They buried it in the countries and that was the only way you could opt out of insurance. Most people would say I’m from the UK and insurance would be added. They would sell insurance to people who didn’t need it. That’s not what you should be doing. What you should be doing is having the highest possible ethical standards. What it then comes down to is how we can apply this and use this stuff.

My first word of advice is don’t go back and talk about all of this as psychology and neuroscience and all this stuff. Don’t use those words because the moment you do you’re a fruitcake wizard and nobody wants to know what you’re doing. What you need to talk about are hypotheses and how you think if you try this it might work.

I would encourage you to test and learn. Try stuff out and seek to prove, as a scientist does, that your hypothesis is incorrect. Incorrect, not correct. Seek to prove yourself wrong because the minute you can’t prove yourself wrong, like a doctor or a scientist, you have landed on a truth.

I’ve got an example of how dramatically different test and learn can be.

Oh I worked it out and I feel good about myself. Then there’s the Tour de France and there’s a guy riding a bike in the middle of it. Then you see the Formula One logo and there’s a one in the space.

If any of those are new to you. If any of those are things you’ve never seen before, bottle that feeling of ‘ah that’s good isn’t it’ and then try to give that to your customers. When they turn up for the show, when they collect their tickets or whatever it is give them a moment of wonder. They are so powerful.

Those are my five techniques:

1. Scarcity
2. Social proof
3. Completion
4. Choice
5. Little delights.

There are plenty more. The one thing you have to remember here is this is not your moment to do your evil laugh and take over the world now you know all this stuff. You have to be ethical. You have to have the highest moral standards if you’re going to use these techniques. This is not about lying or being deceitful and manipulating people. It’s actually about helping people to make a choice that’s right for them.

There’s an airline that will remain nameless:
These are simple little things on your website. These were tests done by Contenterve and they kindly shared the results. I've got an A and a B cell here. The first one was for a website called Unbounce, which is a testing platform for websites. They are trying to target web users and so on. The first button said 'start my free 30 day trial'. The B version said 'start your 30 day trial'. One of those led to a 90% increase in click through rate. Version A was more successful. In this context the word ‘My’ had more power.

The second one is from a site that is for students and the context is very important here. It's a site that helps students write their dissertation plans and stuff like that. ‘Create My Account’ or ‘Create Account & Get Started’. Version B resulted in a 31% increase in conversions. The words ‘Get Started’ appealed to students who had procrastinated and put it off for too long. They're all terrified they're going to fail and ‘Get Started’ is what matters to them. That is like a lightbulb for a moth.

The last one is for a company that sells handmade porcelain. The idea here is 'add to cart' in a green rounded box or 'add to cart' in a navy gradient sort of box. Version A led to a 35% increase in conversions. Why? Nobody knows. The truth of the matter is you can have a hypothesis, you can think if we just changed that colour then maybe that would give us a better result. If you don't test it you will never know.

With the support of your technical guys it's relatively simple to do small-scale tests like this and find out. If you've never tested it that's not a strategy, it's a prayer. The chances of you stumbling across the right way to label that button or the right way to design anything the first time are very low.

I want you to go away from here and think ‘what if?’ or have a hunch and push forward and learn more.

If you are interested in the whole psychology side of things there are some glorious books out there. They're all good fun to read.

I've made a link for you - bit.ly/psychlist - of books I recommend on my blog. They will open your mind to possibilities you never knew existed.

I started off today talking about people. When our businesses thrive we help people - not users but people. The reality is, when we start digging around beneath the surface, they're not just people. They are, like you and me, irrational and illogical human beings.