

# Storytelling with Data

**Module 5: Analyze before you speak—audience analysis**

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Columbia University



# **Unanswered, or new, questions from discussion?**

# Agenda

Next deliverable, and today's objectives

Wearing shoes of the marketing executive

Heuristics and biases  
(yours and your audiences)

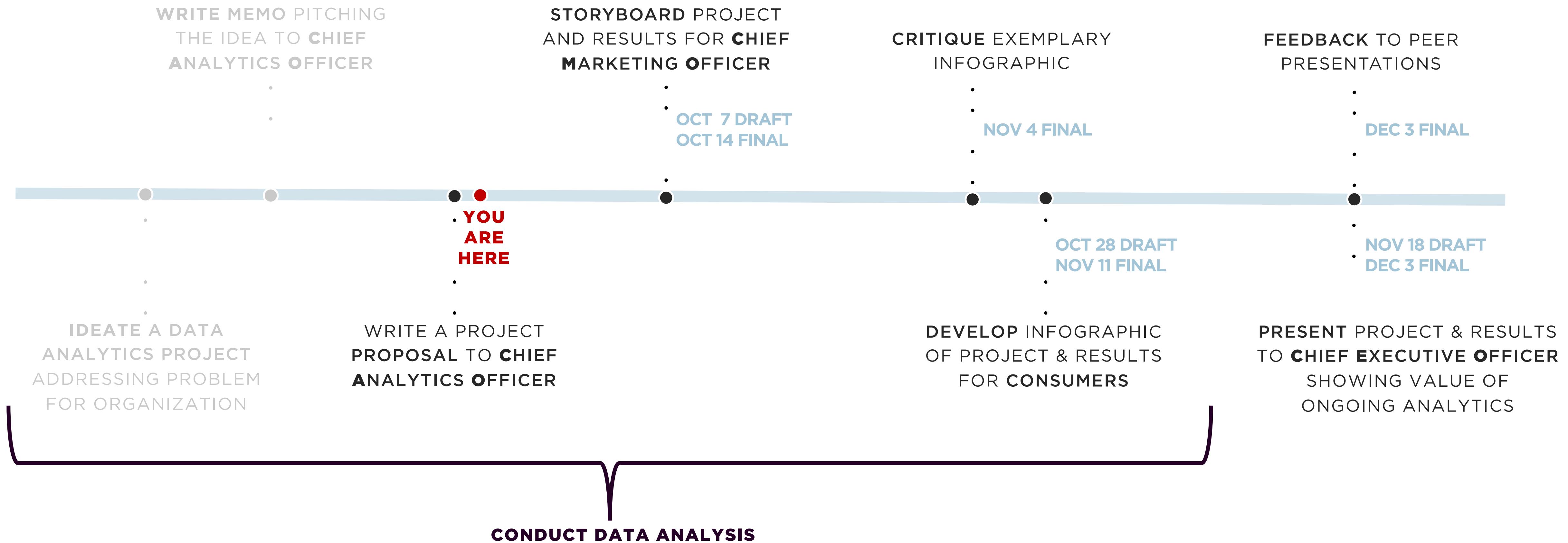
Comparison as narrative structure

Getting started with storyboards,  
a tool for testing narrative structure

# Upcoming deliverable

# Upcoming deliverable

In **Storyboard** form – describe (1) your project, (2) preliminary results or insights so far, and (3) why those results are interesting for the marketing team. Use a distinct narrative arc (beginning, middle, and end), be clear and accessible for the **CMO**.



# Today's Objectives

# Objectives

- 1 | Articulate the need for **audience analysis** and sensitivity in the applied analytics setting.
- 2 | Consider **professional, demographic, cultural, and personal issues** when building, contributing to, or managing an analytics team or project.

# **Communicating analytics with marketing: who's the CMO?**

## **“Technical” Chief Analytics Officer**

Leads an organization’s data analytics strategy, driving data-related business changes to transform company into a more analytics-driven one.

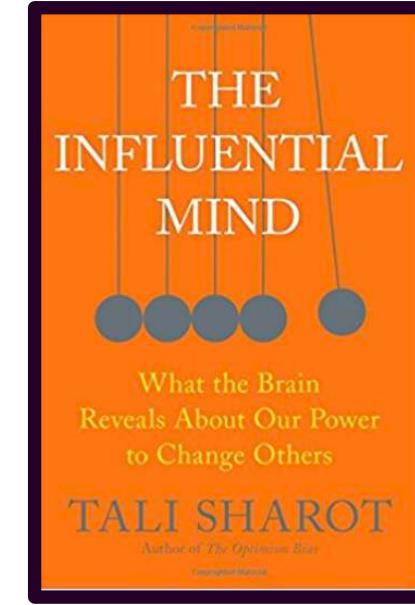
## **“Less-Technical” Chief Marketing Officer**

Leads responses to changing circumstances; shapes products, sales strategies, and marketing ideas, collaborating across the company.

# The influential mind

## Sharot

A London neuroscientist, her research focuses on decision-making, emotion, and influence.



### Learn what your audience is thinking

If we want to affect the behaviors and beliefs of the person in front of us, we need to **first understand what goes on inside their head**.

### Formula for changing beliefs

Four factors come into play when we form a new belief: our **old belief** (this is technically known as the “prior”), **our confidence in that old belief**, the **new evidence**, and **our confidence in that evidence**.

### Find common ground with audience's beliefs

When you provide someone with new data, they **quickly accept evidence that confirms their preconceived notions** (what are known as prior beliefs) and **assess counterevidence with a critical eye**.

Focusing on what you and your audience have in common, rather than what you disagree about, enables change.



David J Carr

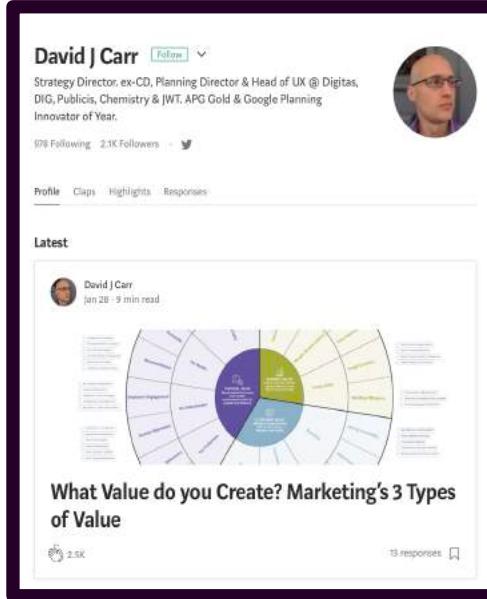
Strategy Director, ex-CD, Planning Director & Head of UX @ Digitas, DIG, Publicis, Chemistry & JWT, APG Gold & Google Planning Innovator of Year.

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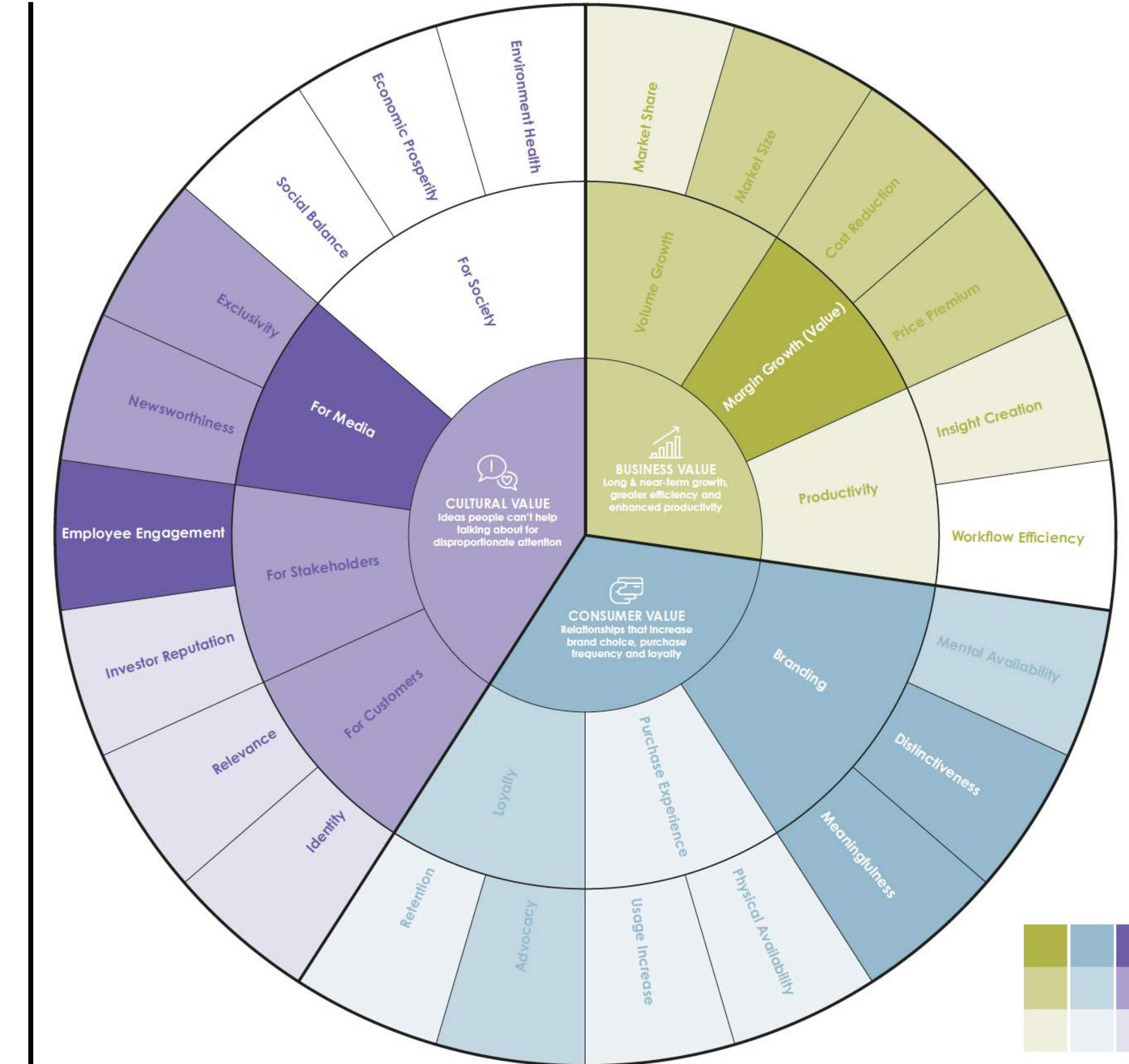
What Value do you Create? Marketing's 3 Types of Value



# What Value do you Create? Marketing's 3 Types of Value.

Carr

David is Director of Marketing Strategy and Analysis at Digitas, a global marketing agency.





# A Map of Modern Brand Building

David is Director of Marketing Strategy and Analysis at Digitas, a global marketing agency.

# Storytelling with Data – Lecture 6



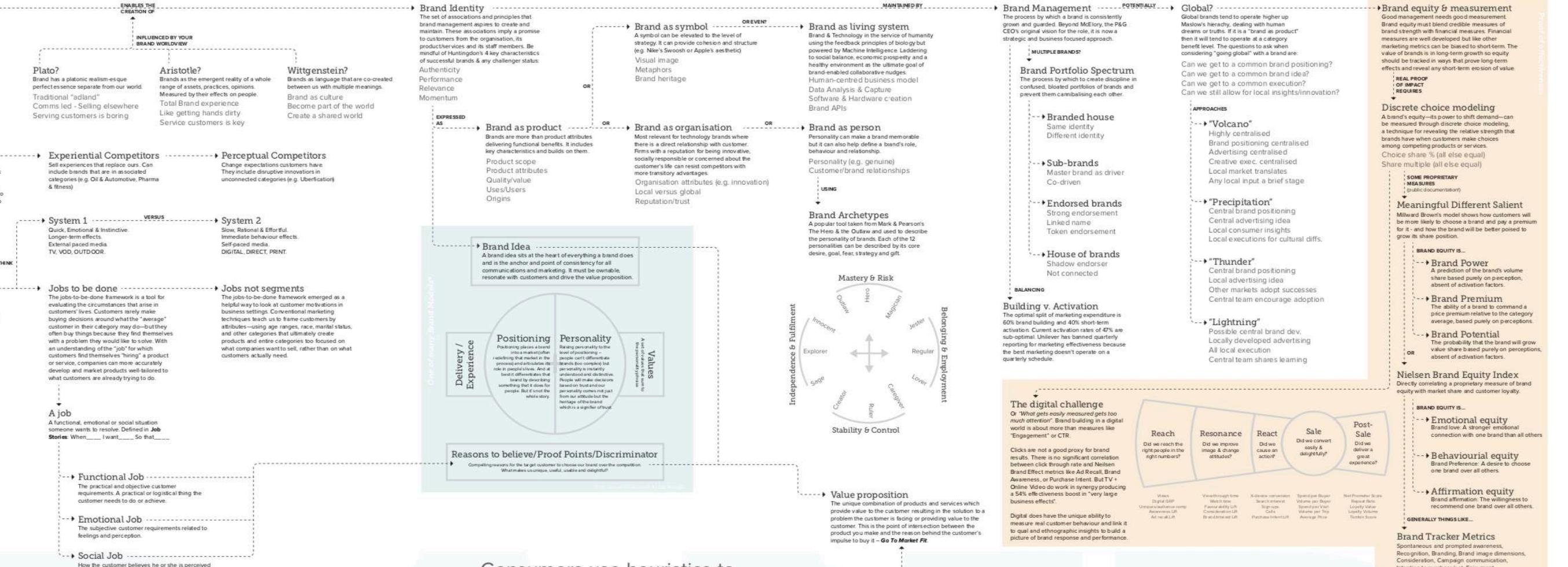
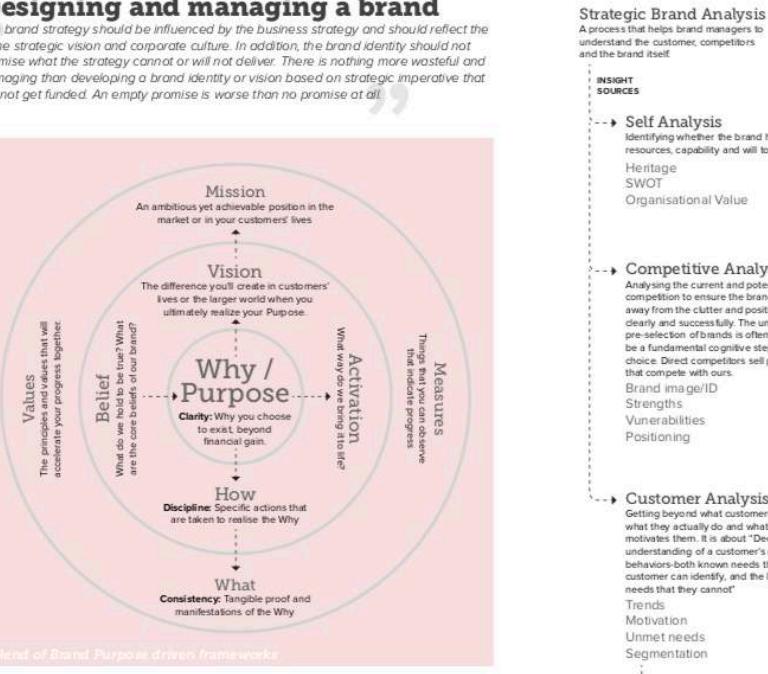
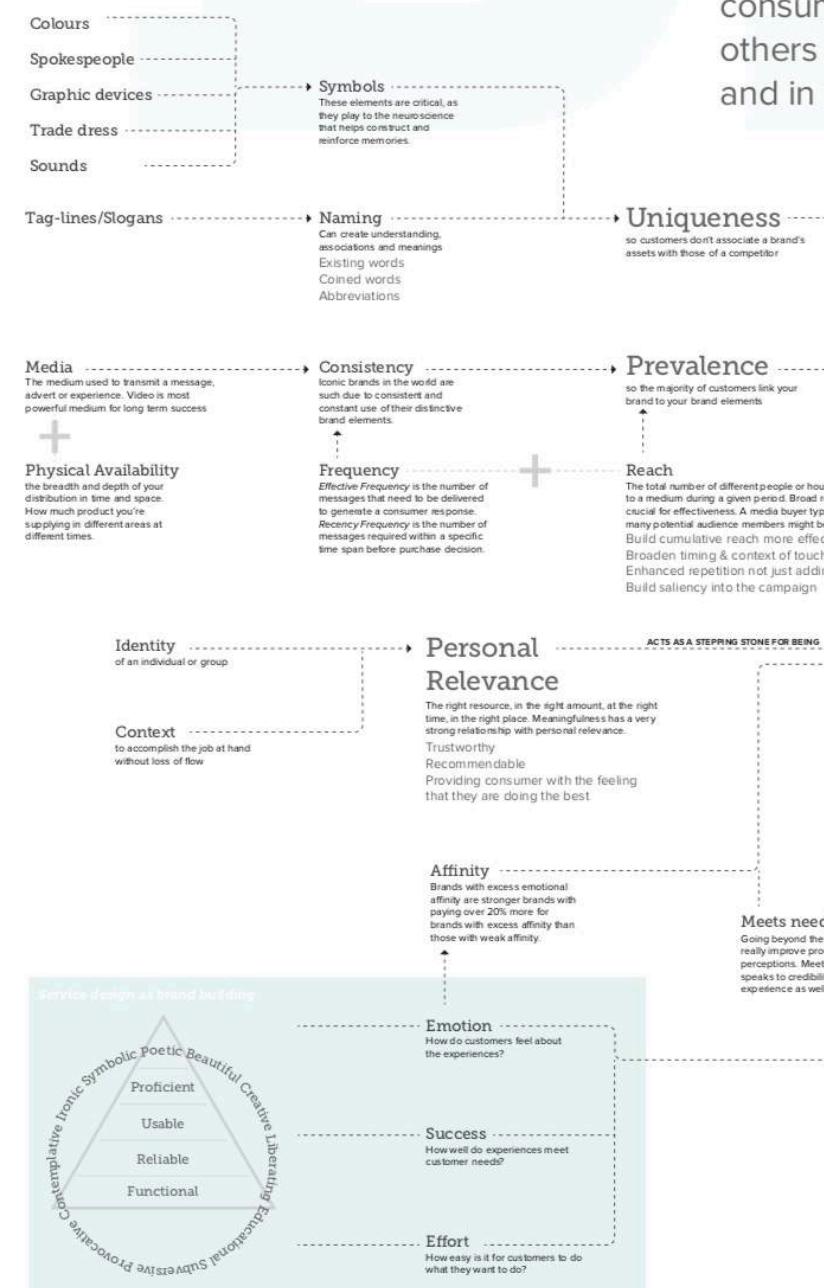
"First, it has to be a **coherent totality**, not a lot of bits. The physical product, the pack and all the elements of communication - name, style, advertising, pricing, promotions, and so on - **must be blended** into a single

**brand** is a set of **associations** that combine with **personality.**"

Stephen King  
*What is a Brand?*

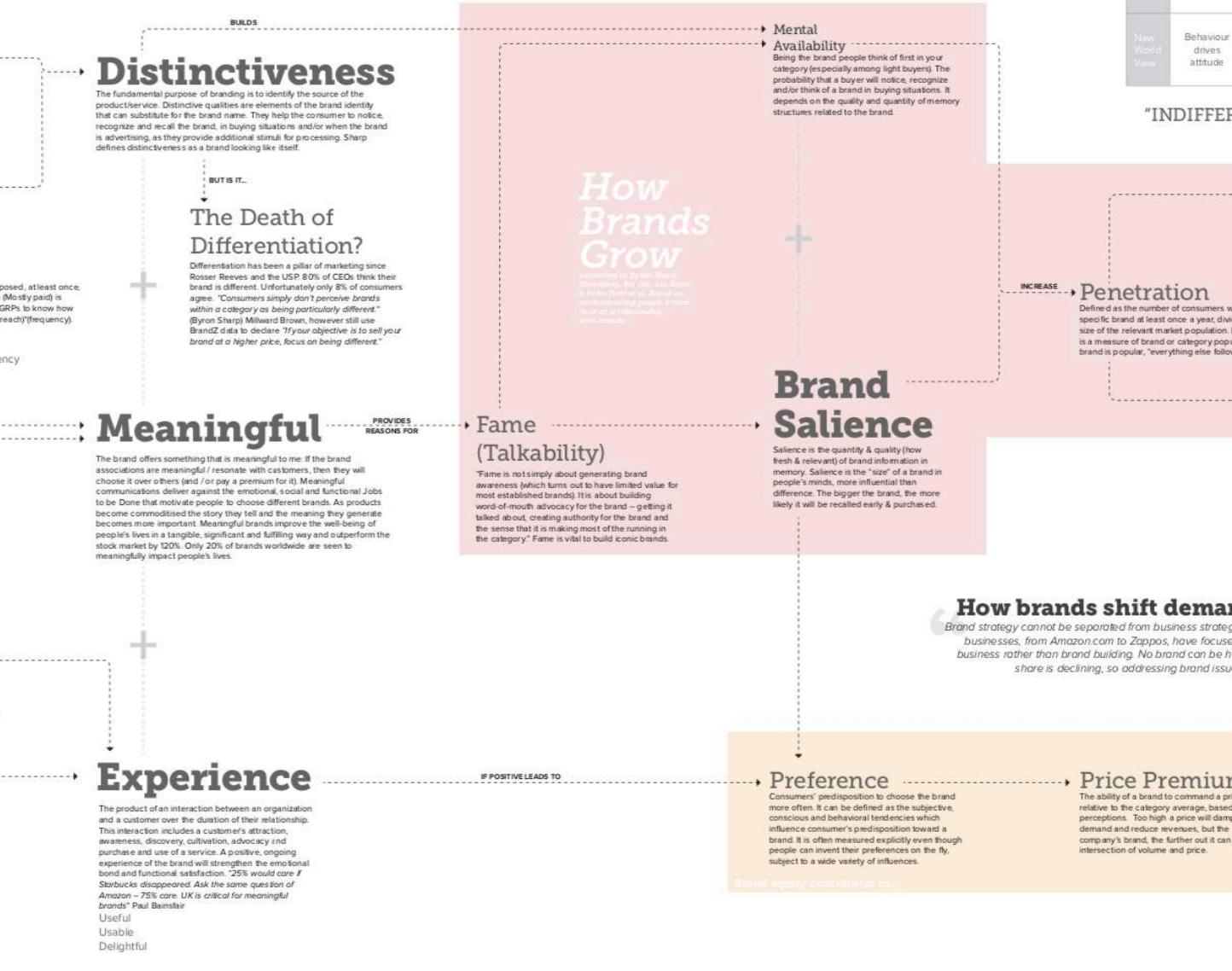
— ideas, memories, feelings, values, experiences and knowledge — that predispose consumers to choose it over others or pay more for it now and in the future.

cognitive heu to reduce th buying dec



Consumers use heuristics to make 'good enough', not perfect, decisions. Consumers are not rational, involved and deeply committed buyers, but uncaring cognitive misers who rely upon

# heuristics



**Maintained by**

- as living system**
  - Technology in the service of humanity
  - Process of growth, but
  - by Machine intelligence. Leadership, balance, economic prosperity and a government as the ultimate goal of
  - enabled collaborative nudges
  - centred business model
  - analysis & Capture
  - & Hardware creation
  - PIS
- as person**
  - you can make a brand memorable
  - also help define a brand's role, and relationship.
  - Identity (e.g., genuine)
  - Brand/brand relationships
- Archetypes**
  - Tool taken from Mark & Pearson's book & the 6 types used to describe personality of brands. Each of the 12 archetypes can be described by its core values, fear, strategy and gift.
- Mastery & Risk**
  - Demand
  - Hero
  - Maya
  - Jester
  - Regular
  - Lover
  - Caregiver
  - Ruler
- Belonging & Employment**
  - Stability & Control
- Value proposition**
  - The unique combination of products and services which provide value to the customer resulting in the solution to a problem the customer is facing or providing value to the customer. This is the point of intersection between the product you make and the reason behind the customer's impulse to buy it - **Go To Market Fit.**
- The Customer**
  - I understand the customer in their entirety by creating a customer profile, through analysing customer jobs, their pains and their gains.
- The company/product**
  - I understand the customer in their entirety by creating a customer profile, through analysing customer jobs, their pains and their gains.
  - Clarifies the products and services offered to the customer, their pain relievers and gain creators. What is the essence of the product. It is a must have for the customer.

**Brand Management** → **POTENTIALLY** → **Global?**

The process by which a brand is consistently grown and guarded. Beyond McKinsey, the P&G CEO's original vision for the role, it is now a strategic and business focused approach.

- **MULTIPLE BRANDS?**
- **Brand Portfolio Spectrum**
  - The process by which to create discipline in confused, bloated portfolios of brands and prevent them cannibalising each other.
- **Branded house**
  - Same identity
  - Different identity
- **Sub-brands**
  - Master brand as driver
  - Co-driven
- **Endorsed brands**
  - Strong endorsement
  - Linked name
  - Token endorsement
- **House of brands**
  - Shadow endorser
  - Not connected

**BALANCING**

**Building v. Activation**

The optimal split of marketing expenditure is 60% brand building and 40% short-term activation. Current activation rates of 40% are sub-optimal. Unilever has banned quarterly reporting for marketing effectiveness because the best marketing doesn't operate on a quarterly schedule.

**POTENTIALLY** → **Global?**

Global brands tend to operate higher up Maslow's hierarchy, dealing with human dreams or truths. If it is a "brand as product" then it will tend to operate at a category benefit level. The questions to ask when considering "going global" with a brand are:

- Can we get to a common brand positioning?
- Can we get to a common brand idea?
- Can we get to a common execution?
- Can we still allow for local insights/innovation?

**APPROACHES**

- **"Volcano"**
  - Highly centralised
  - Brand positioning centralised
  - Advertising centralised
  - Creative exec. centralised
  - Local market translates
  - Any local input a brief stage
- **"Precipitation"**
  - Central brand positioning
  - Central advertising idea
  - Local consumer insights
  - Local executions for cultural diffs.
- **"Thunder"**
  - Central brand positioning
  - Local advertising idea
  - Other markets adopt successes
  - Central team encourage adoption
- **"Lightning"**
  - Possible central brand dev.
  - Locally developed advertising
  - All local execution
  - Central team shares learning

**Brand equity & measurement**

Good management needs good measurement. Brand equity must blend credible measures of brand strength with financial measures. Financial measures are well developed but like other marketing metrics can be biased to short-term. The value of brands is in long-term growth so equity should be tracked in ways that prove long-term effects and reveal any short-term erosion of value.

- **REAL PROFIT**
- **OF IMPACT**
- **REQUIRES**

**Discrete choice modeling**

A brand's equity's power to shift demand—can be measured through discrete choice modeling, a technique for revealing the relative strength that brands have when customers make choices among competing products or services.

- **Choice share % (all else equal)**
- **Share multiple (all else equal)**

- **SOME PROPRIETARY MEASURES**
- **(public documentation)**

**Meaningful Different Salient**

Midwest Brown's model shows how customers will be more likely to choose a brand and pay a premium for it - and how the brand will be better poised to grow its share position.

**BRAND EQUITY IS...**

- **Brand Power**
  - A prediction of the brand's volume share based purely on perception, absent of activation factors.
- **Brand Premium**
  - The ability of a brand to command a price premium relative to the category average, based purely on perceptions.
- **Brand Potential**
  - The probability that the brand will grow value share based purely on perceptions, absent of activation factors.

**Nielsen Brand Equity Index**

Directly correlating a proprietary measure of brand equity with market share and customer loyalty.

**BRAND EQUITY IS...**

- **Emotional equity**
  - Brand love: A stronger emotional connection with one brand than all others
- **Behavioural equity**
  - Brand Preference: A desire to choose one brand over all others.
- **Affirmation equity**
  - Brand affirmation: The willingness to recommend one brand over all others.

**GENERAL THINGS LIKE...**

**Brand Tracker Metrics**

Spontaneous and prompted awareness, Recognition, Branding, Brand image dimensions, Consideration, Campaign communication, Intentions to purchase/selected, Enjoyment, Involvement, Novelty, Recall, Dissemination, Believability, Brand momentum, Differentiation, Credibility, and on... usually for many pages of PPT decks...

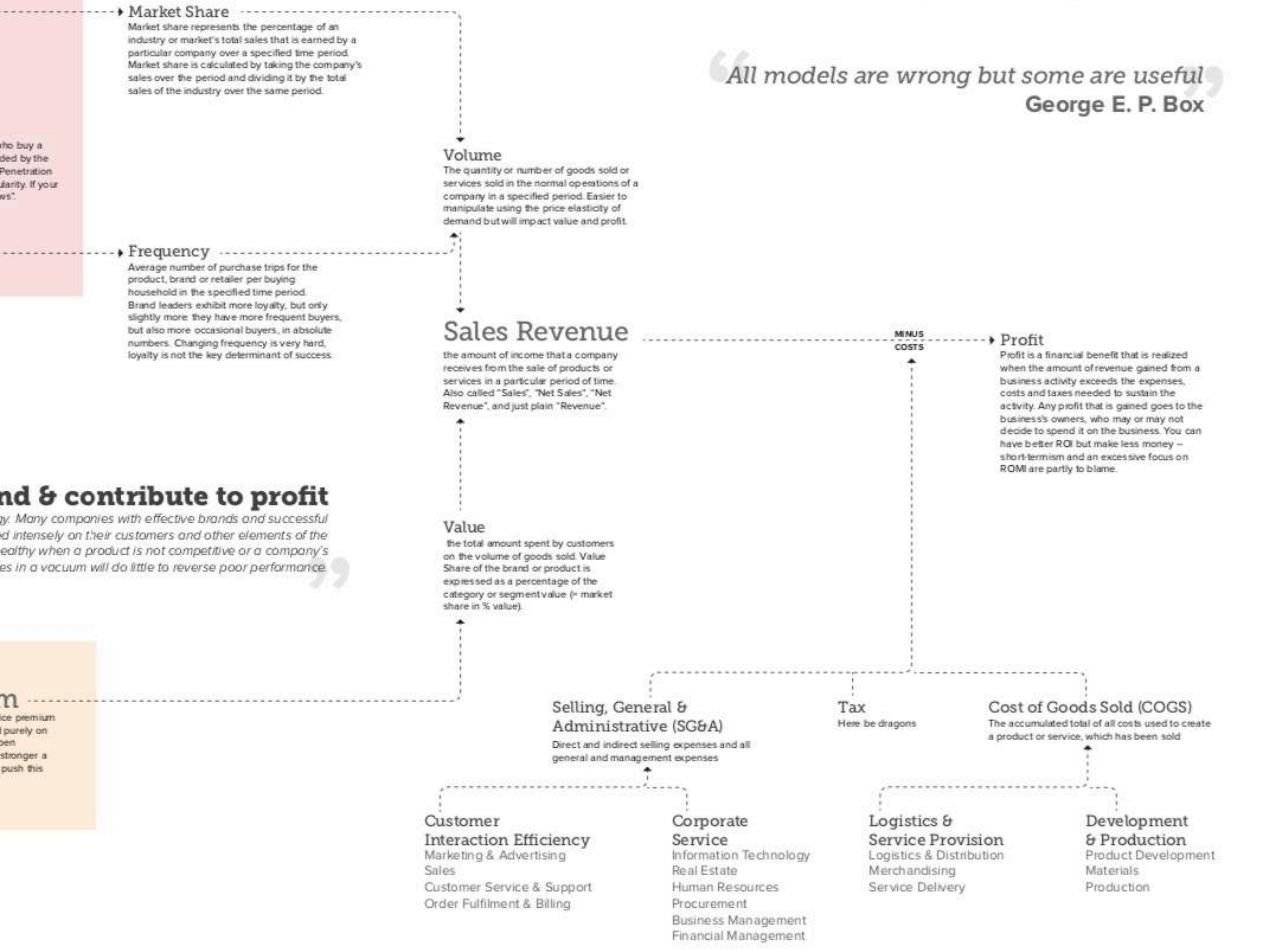
The ultimate point of a brand is not to create emotional appeal, or generate buzz. The point is to shift

by creating **mental and physical availability**. Well-managed brands shift demand in several ways: by **commanding a higher price, generating more volume** or both.

*of the words that we still use as common currency  
planning advertising, concepts which even skilled  
professionals regard as self evident truths... come  
loaded with the baggage of a particular world view  
that we might or might not really want*

**Paul Feldwick, The Anatomy of Humbug**

*All models are wrong but some are useful*  
George E. P. Box



## Marketing executives' understanding, and uses, of data

### Data drives marketing, can reveal biases



# Data is the new oil: dirty, misunderstood, polluting the world & pulled from all the wrong places

Carr

David is Director of Marketing Strategy and Analysis at Digitas, a global marketing agency.

### Limitations in data need to be understood, addressed

### Use of data is about truth and trust, requires openness about source and methodology

### Data is an AND, not an OR

This marketing director knows that marketing is data-driven. Further, "Data can often show the basis for our biases and intuition."

He also understands issues with use of data:

Sources of unique data can be limited.

Data is often corrupted, unhygienic, or mis-transformed when converting to information.

Data is often guestimated, panel-skewed, inaccurate, and not proven, but at the same time "treated as gospel."

Measured data is only part of the story; things that go unmeasured are important and can change what the total information mean from a business standpoint.

"The debate about the use of data in marketing and communications is really a debate about truth and trust, the two biggest issues in the world today."

"Where data has been best used is where it combines with empathy and imagination to shift our way of thinking."

# Think. Pair. Share.

---

**Think** about the relevance of your analytics project to a marketing executive at your organization. **Write** it down.

**Pair** up, and take turns briefly discussing your project **data**, what **analysis** you are conducting, and identify how it is **relevant to a marketing** executive.

The person **listening** should strive to provide **helpful feedback**. Probe. Ask questions.

**Get Specific!**

# Analyzing audiences, heuristics and biases

## Audience: questions to specifically answer

Who is the audience or decision maker?

What is your relationship with them?

What do you need them to know or do?

How will you communicate with them?

What tone do you want your communication to set?

What data are available to help make your point?

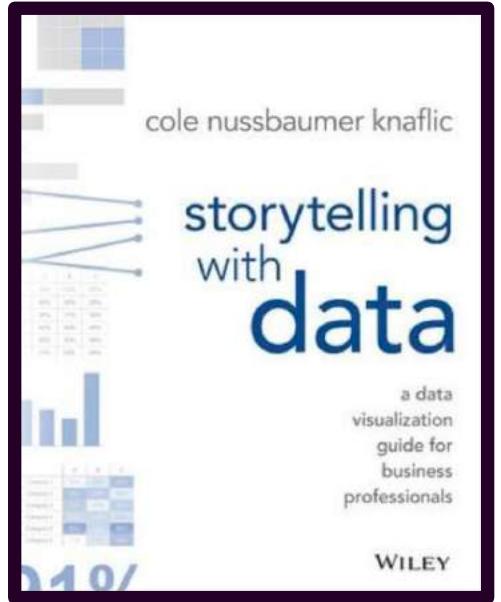
Is your audience familiar with these data?

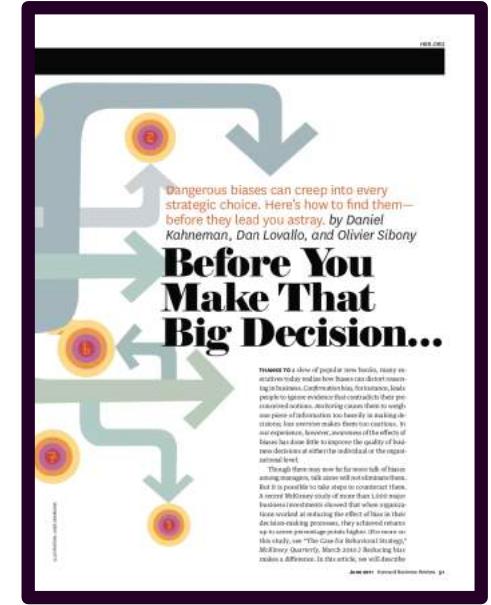
What are audience biases as related to your messages?

# Storytelling with data

## Knafllic

The author is a consultant focused on visual displays. Her experience arose from human resources in Google where she applied theory learned as a student of Yale's Edward Tufte.





# Before you make that big decision...

## Kahneman, co-authors

Awarded the Nobel-Prize in economics and senior scholar at Princeton, Kahneman introduced the idea of cognitive biases, and their impact on decision making.

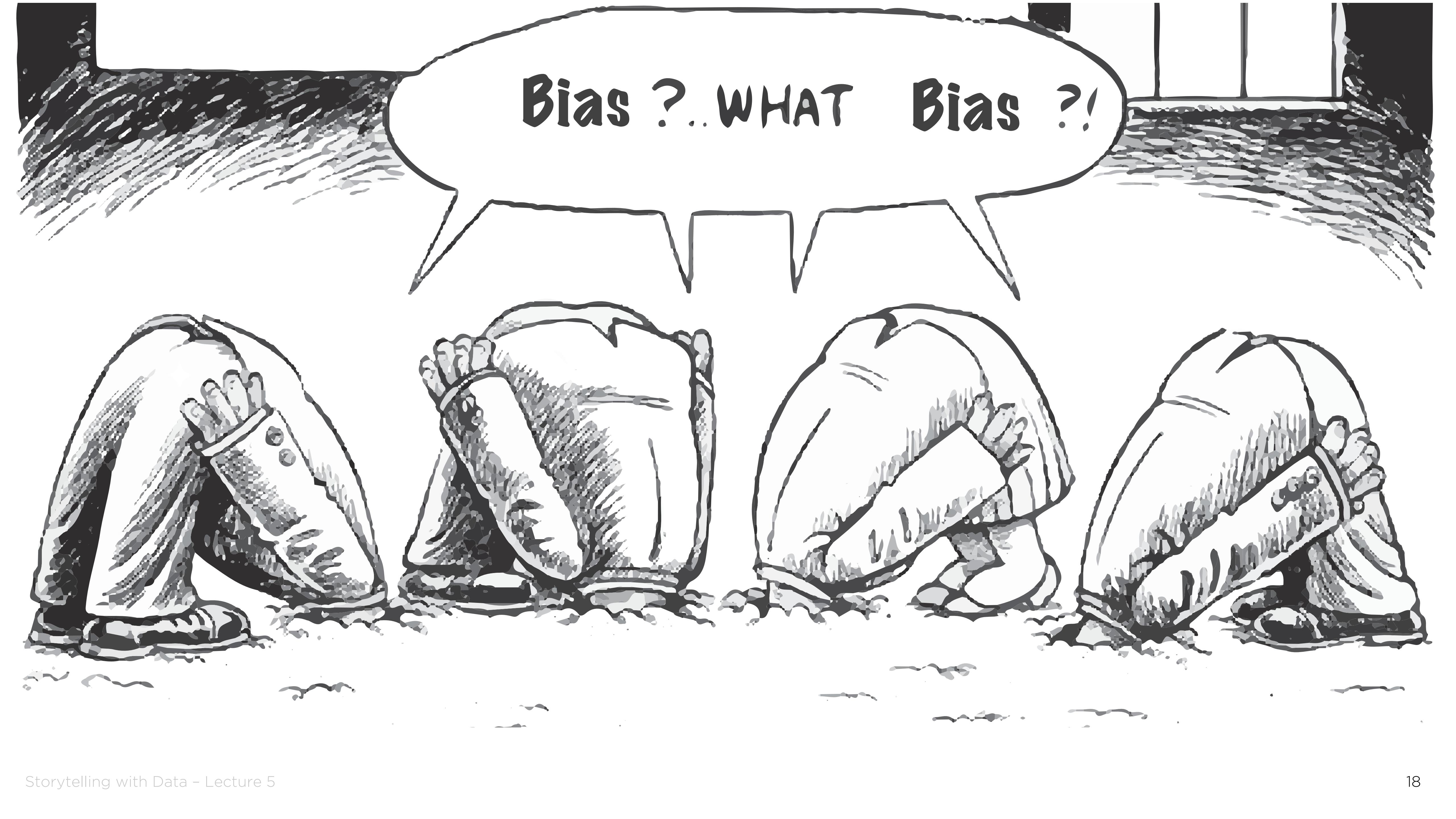
## Two modes of thinking

**Intuitive (system one)** thinking, impressions, associations, feelings, intentions, and preparations for actions flow effortlessly. This system mostly determines our thoughts. System one uses **heuristics**, has **biases**.

**Reflective (system two)** thinking is slow, effortful, and deliberate.

Both are continuous, but system two typically monitors things, and only steps in when stakes are high, we detect an obvious error, or rule-based reasoning is required.

It's very **hard to remain aware of our own biases**, so we need to develop processes that **identify them** and, most importantly, get feedback from others to **help protect against them**.



**Bias ?..WHAT Bias ?!**

# 1

## Check for self-interested biases

Is there any reason to suspect the team making the recommendation of errors motivated by self-interest?

Review the proposal with extra care, especially for over optimism.

# 2

## Check for the affect heuristic

Has the team fallen in love with its proposal?

Rigorously apply all the quality controls on the checklist.

# 3

## Check for groupthink

Were there dissenting opinions within the team? Were they explored adequately?

Solicit dissenting views, discreetly if necessary.

# 4

## Check for saliency bias

Could the diagnosis be overly influenced by an analogy to a memorable success?

Ask for more analogies, and rigorously analyze their similarity to the current situation.



## Check for confirmation bias

Are credible alternatives included along with the recommendation?

Request additional options.



## Check for availability bias

If you had to make this decision in a year's time, what information would you want, and can you get more of it now?

Use checklists of the data needed for each kind of decision.



## Check for anchoring bias

Where are the numbers from? Can there be ... unsubstantiated numbers? ... extrapolation from history? ... a motivation to use a certain anchor?

Re-anchor with data generated by other models or benchmarks, and request a new analysis.



## Check for halo effect

Is the team assuming that a person, organization, or approach that is successful in one area will be just as successful in another?

Eliminate false inferences, and ask the team to seek additional comparable examples.

# 9

## **Check for sunk-cost fallacy, endowment effect**

Are the recommenders overly attached to past decisions?

Consider the issue as if you are a new executive.

# 10

## **Check for overconfidence, optimistic biases, competitor neglect**

Is the base case overly optimistic?

Have a team build a case taking an outside view: use war games.

# 11

## **Check for disaster neglect**

Is the worst case bad enough?

Have the team conduct a premortem: imaging that the worst has happened, and develop a story about the causes.

# 12

## **Check for loss aversion**

Is the recommending team overly cautious?

Align incentives to share responsibility for the risk or to remove risk.

# Think. Pair. Share.

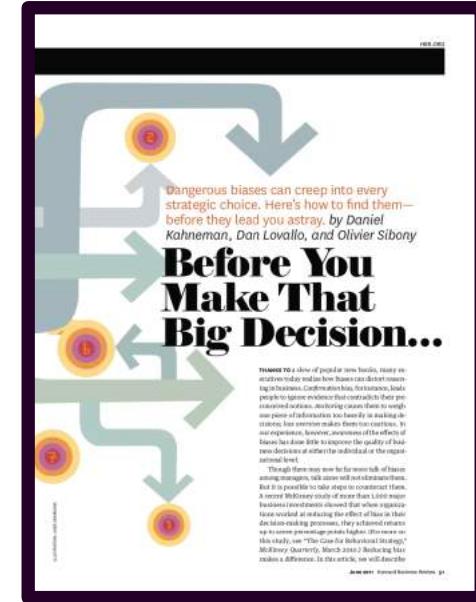
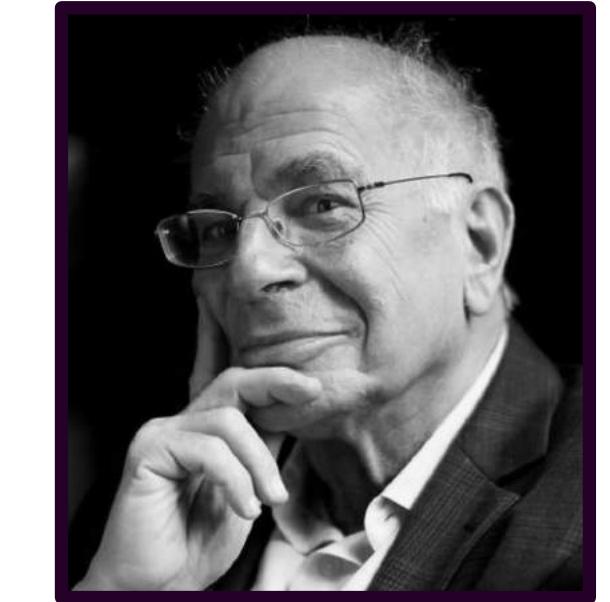
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**What biases** do you perceive the marketing executive at Digitas — David Carr — may have?

What information might he **quickly accept**?

What information might he assess with a **critical eye**?

How might you **address those biases** if you discussed your data analytics project with him?



# Before you make that big decision...

*Kahneman, co-authors*

Awarded the Nobel-Prize in economics and senior scholar at Princeton, Kahneman introduced the idea of cognitive biases, and their impact on decision making.

## Keeping out the appearance of bias

Present ideas from a **neutral perspective**. Becoming too emotional suggests bias.

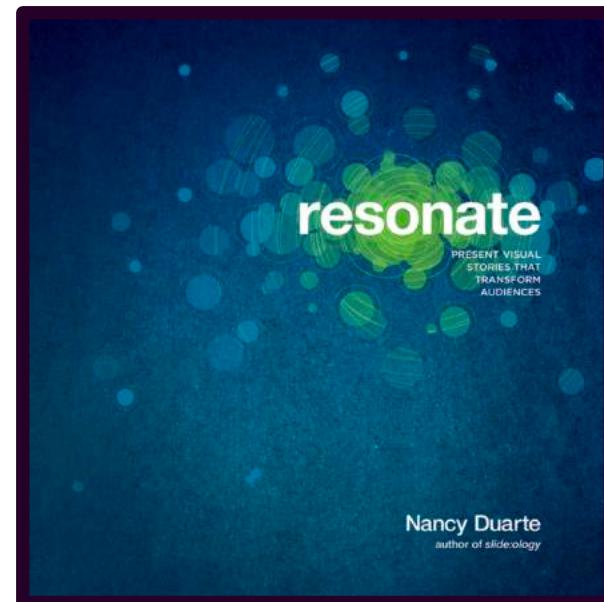
Make **analogies and examples comparable** to the proposal.

Genuinely **admit uncertainty** in the proposal, and **recognize multiple options**.

Identify **additional data** that may provide new insight.

Consider **multiple anchors** in the proposal.

# Comparison as narrative structure



# The Contour of Communication

*Duarte*

Duarte is known for her work with Vice President Al Gore on the award-winning documentary slide show known as An Inconvenient Truth.

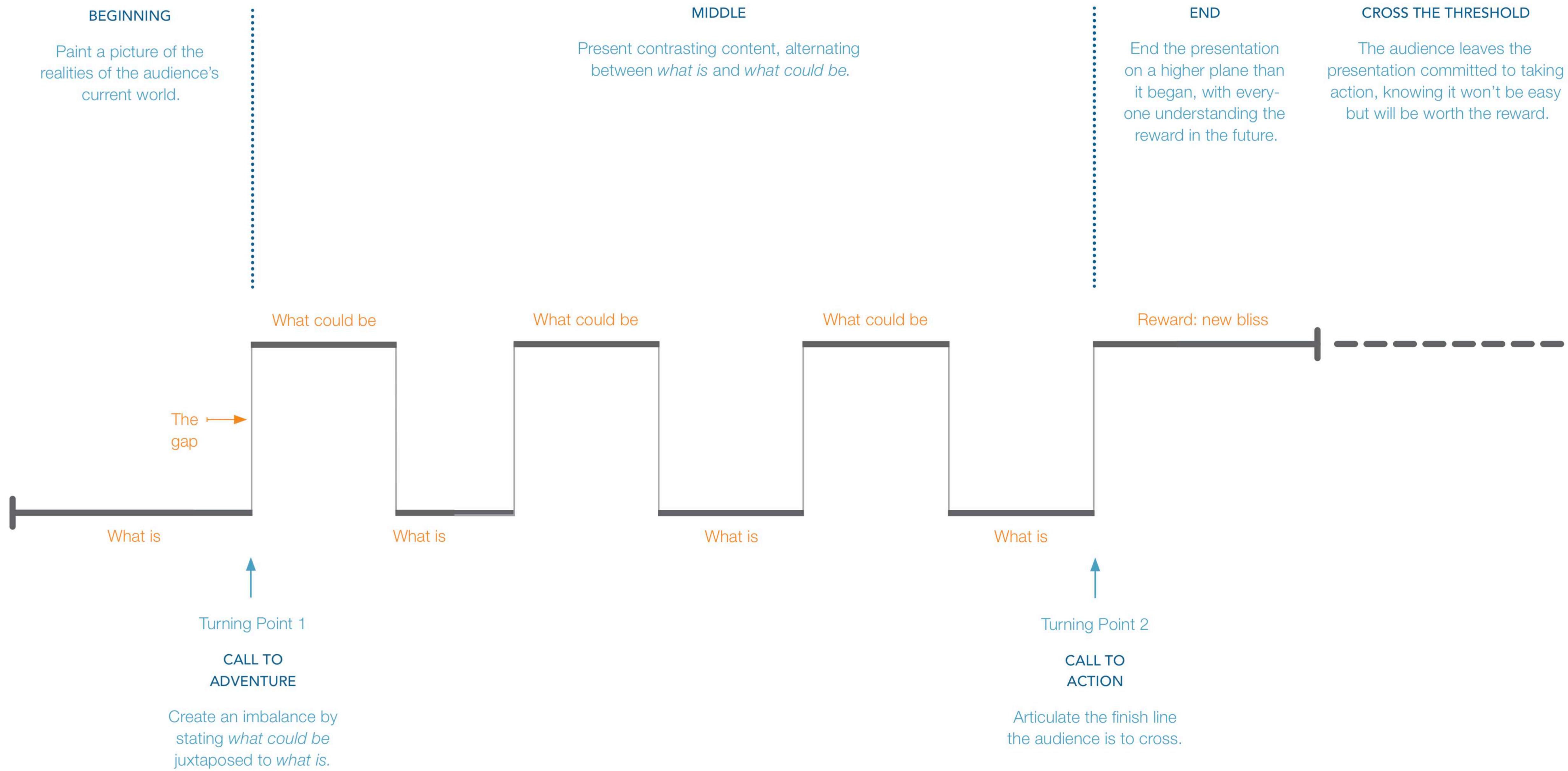
What  
could be

The  
gap



What is

Dramatic tension is created by contrasting the commonplace with the lofty.



# *Analyzing comparison as narrative structure*

---

Recall some of our examples so far,

The Next Rembrandt (to general audience)

Jakarta analytics blog post and paper (to other data scientists)

Dodgers analytics project draft memo and proposal (to Director of Quantitative Analytics)

Citi Bike infographic (to general audience)

In each of these, can we identify any “**what is**” and “**what could be**”, creating a “**gap**”?

# *Applying comparison as narrative structure*

---

**Think.** In each of your analytics projects, identify a “what is” and a “what could be”, that creates a “gap” you are bridging with your analytics projects.

**Pair up.** Get feedback from your peer for ideas on **how you can improve** these contrasts.

Consider how your projects are relevant to the marketing executive, and how your **narrative** to the CAO **can be changed for the CMO**.

# **Sneak peek: storyboards, a tool for testing narrative**

# Oxford English Dictionary

## Storyboard, *n.*

[View as: Outline](#) | [Full entry](#)

**Pronunciation:** Brit.  /'stɔːrɪbɔːd/, U.S.  /'stɔri,bɔ(ə)rd/

**Frequency (in current use):** 

**Origin:** Formed within English, by compounding. **Etymons:** [STORY \*n.\*](#), [BOARD \*n.\*](#).

**Etymology:** < [STORY \*n.\*](#) + [BOARD \*n.\*](#).

*Film and Television.*

A sequence of drawings or other images, typically with some directions and dialogue, representing the shots planned for a film, television programme, or advertisement. Also: a board on which such images are displayed.

- 1941 *Pop. Sci.* Mar. 109/2 Reese thinks nothing of sitting down in the morning prepared to fit sounds to 80 photographs of scenes laid out before him on a story board.
- 1965 *N.Y. Times Mag.* Apr. 21/3 They send out story boards..to their three or four favorite commercial producers, for bids.
- 1975 *R. Hill April Shroud* xii. 154 A huge sheet of card pinned to the wall. On it were pasted a series of drawings... ‘Yeah, that’s my story board.’
- 1999 *8 Days* 4 Dec. 34/4 (caption) A hand-drawn Storyboard panel captures a moment with *Toy Story 2* characters.
- 2003 *Dreamwatch* Aug. 25/1 Not all the special effects were in, so at some points they would go to the storyboards to illustrate where the effects would be.

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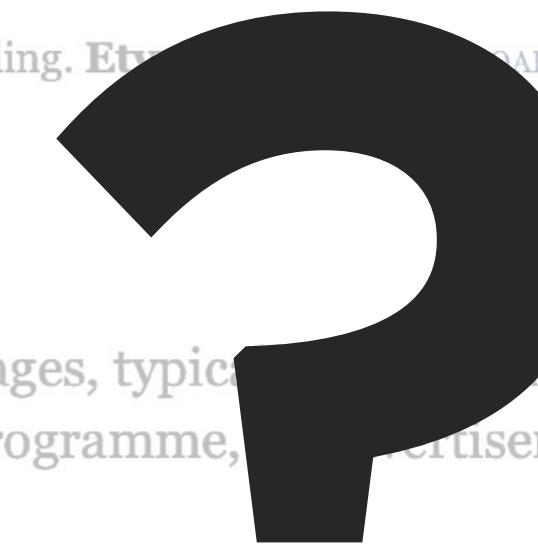
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- 2003 *Dreamwatch* Aug. 25/1 Not all the special effects were in, so at some points they would go to the storyboards to illustrate where the effects would be.

# A very simple example. Storyboard for IBM as part of making an end-to-end experience for data scientists to research, create, and collaborate.



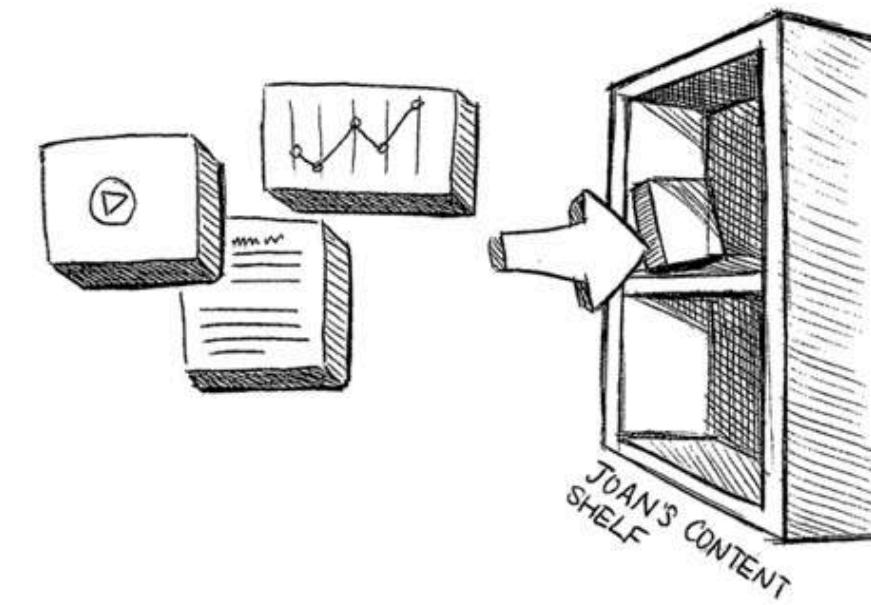
Joan, a Data Scientist at an enterprise company, is looking for resources to help her figure out how weather affects customer sales.



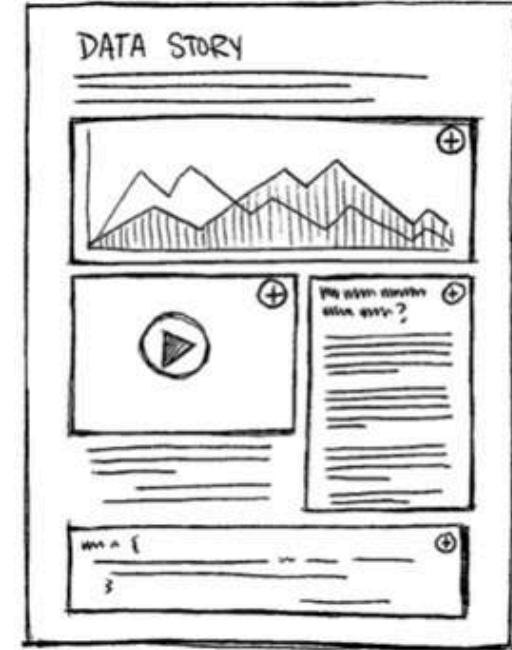
She turns to Google for help. The top search result shows a preview of an interesting paper from Project Miles.



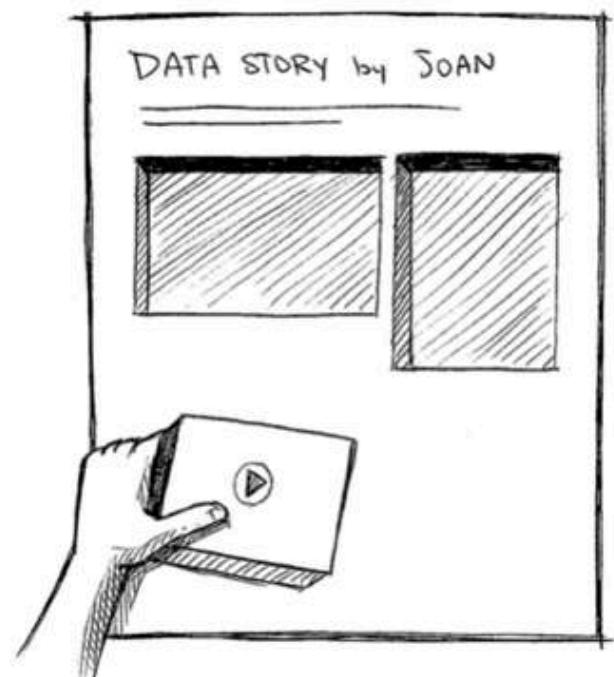
The paper presents a weather algorithm that Joan can use for her own project. She bookmarks the paper for later use.



Joan continues reading Paula's Data Story because she sees a wealth of relevant resources, e.g. videos, papers, talks, that she could use for her project.



Joan clicks on the search result where she sees the paper in context of a workflow, called a "Data Story." It was created by another user named Paula.



Once she has added a handful of resources to her bookmark list, Joan creates her own Data Story. She uses her bookmark content as a reference point.



# Front Office Directory

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## Lon Rosen

*Executive Vice President & Chief Marketing Officer*

One of the foremost executives in the sports and entertainment industry, Lon Rosen directs the Dodger organization's marketing, sales and broadcasting initiatives as their executive vice president and chief marketing officer.

With more than 25 years of experience in the field, Rosen was instrumental in assisting his former employer, Magic Johnson, and Guggenheim Partners in acquiring the Dodgers on May 1, 2012, in what was the largest team sports transaction in history. Rosen previously served in the same role for two years starting in 2004 before rejoining Magic Johnson Enterprises.

Rosen focused his efforts for Magic Johnson on business development, television productions, sports consulting and new media ventures, in addition to his representations of broadcasters, coaches, hosts and other entertainment personalities.

Upon graduation from college, Rosen headed to the Fabulous Forum, where he began his sports career with the NBA's Los Angeles Lakers and the NHL's Los Angeles Kings. He worked his way from an internship to the position of director of promotions for the Lakers, Kings and the Los Angeles Forum's Special Events, where he served seven years (1980-87). From there, he started his own sports marketing company, First Team Marketing, and moved into sports marketing and sports representation.

Rosen, a University of Southern California graduate, resides in Los Angeles with his wife, Laurie. They have two sons.

## Revisiting the example Dodgers analytics project, CMO

## Visual narrative

1

Our average game attendance hovers around mid-80 percent capacity — we have seats to fill, despite having multiple winning seasons.

To draw more fans, consider the words of famed economist Simon Rotternberg, who said “uncertainty of outcome” is necessary for consumers to pay admission to ball games. While winning is important, it’s the not-knowing that creates excitement.

2

We have started modeling the uncertainty of outcome for different events in the game.

Let's focus, then, on an event that lead baseball writer for NBC sports, Calcaterra, said is potentially the most exciting play in baseball. He says that the most exciting play may be one where the baserunner just beats the catcher's throw when stealing a base.

3

Using our model, we asked whether we are maximizing base-stealing excitement. We considered running speed of the player on first base, catcher throw time to second base, the latent talents of the specific pitcher, catcher, and baserunner, and estimated the probability of successfully stealing second.

From a game outcome perspective — whether teams win — managers should be indifferent if a baserunner steals when the expected change in runs is zero. The model suggests baserunners are too conservative.

## Written narrative

## Visual narrative

4

Among teams, we were only average in attempting Calcaterra's most exciting play in baseball. Following the model, our baserunners will know to steal more often, when the outcome is less certain, but the probability still favors our team.

We still have room to take more risks, to give consumers more uncertainty in what happens, to entice more fans into seats.

5

Having the uncertainty of each play outcome gives our managers a new tool to tell players to take more risks. The outcome can seem closer to a coin-flip, but in the long run, we can keep our decisions on the winning side. Our model-informed game will be more exciting, making it easier to market, sell tickets, generate buzz.

6

By accessing our model, marketing can make better content even before games start. While the model is proprietary, marketing will know ahead of time what matchups may be more interesting and can use that data to build anticipation. Along with pre-game insights, marketing can better engage with fans on social media, have better highlights as streaming content. Marketing better content will add to the post-game buzz.

## Visual narrative

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2

We have started modeling the uncertainty of outcome for different events in the game.

Let's focus, then, on an event that lead baseball writer for NBC sports, Calcaterra, said is potentially the most exciting play in baseball. He says that the most exciting play may be one where the baserunner just beats the catcher's throw when stealing a base.

3

Using our model, we asked whether we are maximizing base-stealing excitement. We considered running speed of the player on first base, catcher throw time to second base, the latent talents of the specific pitcher, catcher, and baserunner, and estimated the probability of successfully stealing second.

From a game outcome perspective — whether teams win — managers should be indifferent if a baserunner steals when the expected change in runs is zero. The model suggests baserunners are too conservative.

## Written narrative

## Visual narrative

4

Among teams, we were only average in attempting Calcaterra's most exciting play in baseball. Following the model, our baserunners will know to steal more often, when the outcome is less certain, but the probability still favors our team.

We still have room to take more risks, to give consumers more uncertainty in what happens, **to entice more fans into seats**.

5

Having the uncertainty of each play outcome gives our managers a new tool to tell players to take more risks. The outcome can seem closer to a coin-flip, but in the long run, we can keep our decisions on the winning side. **Our model-informed game will be more exciting, making it easier to market, sell tickets, generate buzz.**

6

By accessing our model, marketing can make better content even before games start. While the model is proprietary, marketing will know ahead of time what matchups may be more interesting and can use that data to build anticipation. Along with pre-game insights, marketing can better engage with fans on social media, have better highlights as streaming content. Marketing better content will add to the post-game buzz.

## Visual narrative



**“Uncertainty of outcome is necessary if the consumer is to be willing to pay admission to the game.”**  
— Simon Rotenberg, 1956

### “What is the most exciting play in baseball?

One in which the batter makes a perfect slide and **just beats the throw** right as a crowd is about to go absolutely nuts with joy, anger or amazement, depending on their rooting interests.

Which, now that I think about it, the play could be a putout if it unfolds exactly that way too. I don't care. I'm going for the **kinetic energy** and the execution of the whole deal, one way or another.

— Craig Calcaterra, Lead baseball writer, NBC Sports. August 2018



Our model suggests teams attempt steals only when **outcome is too certain, losing opportunity** — losing fan interest.



## Written narrative

1

Our average game attendance hovers around mid-80 percent capacity — we have seats to fill, despite having multiple winning seasons.

To draw more fans, consider the words of famed economist Simon Rotenberg, who said “uncertainty of outcome” is necessary for consumers to pay admission to ball games. While winning is important, it's the not-knowing that creates excitement.

2

We have started modeling the uncertainty of outcome for different events in the game.

Let's focus, then, on an event that lead baseball writer for NBC sports, Calcaterra, said is potentially the most exciting play in baseball. He says that the most exciting play may be one where the baserunner just beats the catcher's throw when stealing a base.

3

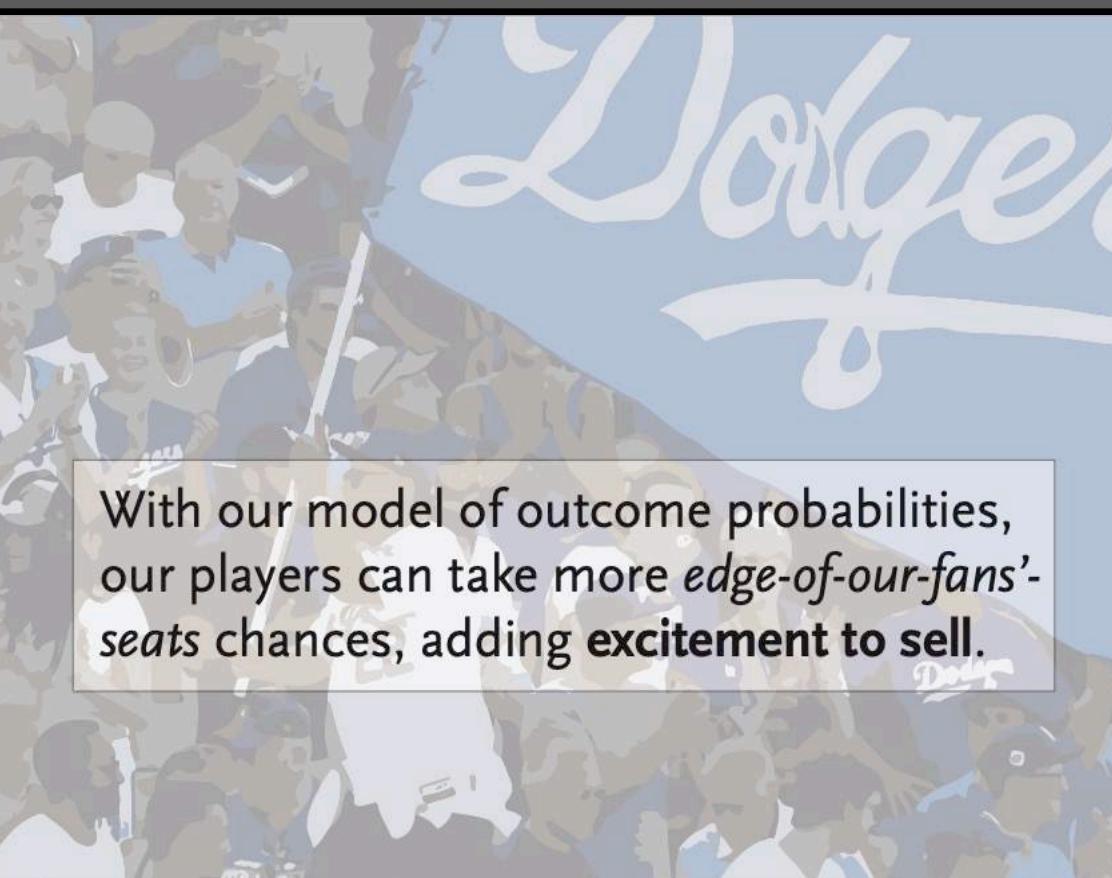
Using our model, we asked whether we are maximizing base-stealing excitement. We considered running speed of the player on first base, catcher throw time to second base, the latent talents of the specific pitcher, catcher, and baserunner, and estimated the probability of successfully stealing second.

From a game outcome perspective — whether teams win — managers should be indifferent if a baserunner steals when the expected change in runs is zero. The model suggests baserunners are too conservative.

## Visual narrative

4

**Dodgers were average taking risks with base stealing last season.**



With our model of outcome probabilities, our players can take more *edge-of-our-fans'-seats* chances, adding **excitement to sell**.



Model-informed, gametime decisions will mean more exciting games, and anticipating those player matchups.

How can marketing use it?  
Better content: pre-game insights highlights | engaging social buzz post-game

## Written narrative

5

Among teams, we were only average in attempting Calcaterra's most exciting play in baseball. Following the model, our baserunners will know to steal more often, when the outcome is less certain, but the probability still favors our team.

We still have room to take more risks, to give consumers more uncertainty in what happens, to entice more fans into seats.

6

Having the uncertainty of each play outcome gives our managers a new tool to tell players to take more risks. The outcome can seem closer to a coin-flip, but in the long run, we can keep our decisions on the winning side. Our model-informed game will be more exciting, making it easier to market, sell tickets, generate buzz.

# For contemplating.

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Do you see any narrative structure in this example draft storyboard?

If so, how would you describe that structure?

If not, how would you create structure?

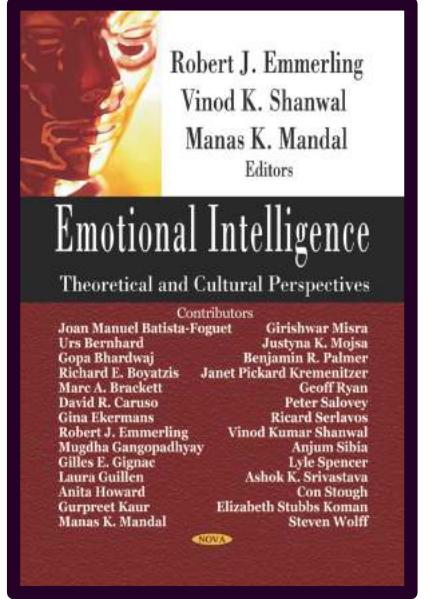
Get Specific.

# **Emotional tone – and context – of communication**

# Emotional intelligence theoretical and cultural perspectives

## Salovey, co-authors

Yale president (and double bassist), Salovey introduced the idea of emotional intelligence. This book collects numerous authors' perspectives, examining the **cross-cultural similarity of the concept of emotional intelligence**.



## Emotions are universal, but expression depends on culture

### Emotional Intelligence guides communication

### Higher and lower context cultures

Basic emotions are **perceived similarly** across the world, but display rules for emotional **expression vary** from culture to culture. That is, the norms pertaining to how—and to what intensity—certain emotions should be expressed within social contexts.

“Emotional intelligence involves the ability to monitor one’s own and **others’ feelings and emotions**, to discriminate among them, and to use this information to **guide one’s thinking and actions**” including “our **ability to communicate effectively**.”

*Caveat: much of the research in this field has originated from Western cultures. This reference includes other perspectives.*

In **high context cultures**, unlike the US, the internal meaning of a message is usually embedded deeper in the information; **not everything is explicitly written**.



# Just keep swimming

# For Next Week, Module 6:

## Agenda next week

Next deliverable, **draft** storyboard

The storytelling process

### The minimum

**Riche, Nathalie Henry et al.** Ch. 5 and 9. *Data-Driven Storytelling*. CRC Press, 2018. Print.

Read for more perspective on the process of data-driven, visual stories.

**Lee, Bongshin et al.** “*More Than Telling a Story: Transforming Data Into Visually Shared Stories*.” IEEE Computer Graphics and Applications 35.5 (2015): 84–90. Web.

Read for more perspective on the process of data-driven, visual stories.

**McCloud, Scott.** Ch. 6. *Show and Tell. Understanding Comics: the Invisible Art*. Kitchen Sink Press, 1993. Print.

Read for ideas about how words and pictures combine to tell stories.

**Holtz, Yan, and Conor Healy.** *From Data to Viz*. [www.data-to-viz.com](http://www.data-to-viz.com) 2018: web.

Become familiar with common chart typologies, the types of data structures used for them, and how charts share common underlying attributes.

# You get to choose which to answer

## Applying Duarte's tool

Find a short data story online that is interesting to you, and see if Duarte's concept of a "what is" and "what may be" that creates some "gap" is present. Is it that gap that interests you or does other structure create the interest for you?

## Images and words?

Consider what McCloud says in Understanding Comics, a reading for next week. Do you see similarities or differences between the way he describes using images and words, with the way images and words are used in the Dodgers example draft storyboard?

**See you  
next week!**

