



SEE
NDI
SPL
AYS

TABLE OF CONTENTS

FRONT

FOREWORD by Lucy Hackshaw and Katie Mitchell	02
INTRODUCTION	04
CHAPTER I: ATTENTION	06
Attention definition	08
Attention x neuroscience.	10
Attention Systems	12
Case Study: Etro x Seen Displays.	14
CHAPTER II: CONNECTION	16
Connection definition	17
Connection x neuroscience	18
Case Study: Converse x Seen Displays	20
CHAPTER III: ATTACHMENT	22
Attachment definition.	24
Attachment x neuroscience	26
Case Study: Nike x Seen Displays.	30
CONCLUSION	32
OVER TO YOU!	34
Effectiveness journey planner	35
APPENDIX	36

F O R

E W A

R D

We have entered an era where attention is becoming a commodity. We are heavily distracted by the news, social engagements, social interactions, jobs, lifestyle, and products. The biggest struggle for brands in the next 5 years will be to obtain the “Attention” of the consumer.

The instinct of most brands in the physical landscape of retail is to dial up the volume on their brand to be heard among the competition. More often than not though, this is having an adverse affect, and reducing brand trust and loyalty. Consumers are becoming more savvy and immune to repetitive, loud tactics and as a response are starting to turn to alternative purchasing avenues to avoid those noisy environments.

As a response to feeling overloaded, not only in retail, but throughout our lives as we get busier, consuming brand and product information is arriving to us from different means. We are pushing away from loud brand communication and relying more on our peers, as well as trusted sources we discover through our personal social media channels. To be heard nowadays, brands need to allow for their consumers to discover relevant content themselves, and in their own time. Brands doing this well are being referred to as cognitively fluent.

At Seen Displays, we believe that a brand can get its message across much more effectively if it seeks to understand human behaviour, more specifically how humans perceive and interact with environments.

Each year we invest in new intelligence and really push ourselves to discover solutions to new and evolving industry wide problems. This year has been no different, and we welcome you through this report to explore our findings from our 2017 intelligence pilgrimage.

This report specifically provides a strategic solution for brilliant retail experts like you, a ‘how to’ guide to cut through the noise of your consumers overloaded worlds and really develop long-term loyalty.

By reading this report we invite you to explore a new way of thinking. Together, we will place ourselves into the mind of the consumer, through a quantifiable effective lens that takes into account our neurobiology. We will explore the attention system and understand how – by knowing more about how this – our work can be more satisfying and purposeful. Divided into 2 sections, one section of the report is accessed from the front – here we will outline the science behind consumer thinking and behaviour and introduce you to our effectiveness journey planner. The second section is accessed from the back – here we will demonstrate that this the effectiveness of this strategy really works, through a detailed and quantifiably successful case study activation.

Happy learning!

Lucy Hackshaw & Katie Mitchell

INTRODUCTIONS

So how can you achieve cognitive fluency and effective human connection for your consumers?

Firstly, we need to think more human. Imagine if brands were humans... would you be attracted to someone that was loud or noisy? Would you prefer to feel understood by that person? That they listened to your needs? Had things in common with you? And had your interest at heart? Of course you would, but these aren't silly questions. They are in fact very important when considering how to approach visual expressions of your brand and deciding on how you intend to start a dialogue with your consumers.

We need to stay curious of our audience/s, their behaviours and experiment with new, innovative ways of enhancing their experience and bringing meaning to their worlds. But as well as being curious about them we also need to consider their neurobiology.

Contrary to traditional marketing strategies based on repetition, neuroscience tells us that repetitive schemas don't activate the attention system, as our brains just skip past them, not pausing to process them. In our fast-paced worlds, driven by productivity, convenience and efficiency,

to give our attention to something we need a reason to explore the unexpected and feel interested to start a new dialogue or exchange.

The process we are about to explore is underpinned by our human neurobiology – it will not only help you understand your audience on a deeper level but also allow you to create effective strategies with them in mind. It is a strategic tool and way of thinking that will help you recognise your audience's goals, and create the all-important human connection required for long term loyalty. To do this effectively it is important to consider what we refer to as the ideal neurobiological journey; attention > connection > attachment.

C H A

P T E

R O N

E

ATTENTION

“In the new economy, the most valuable asset you can accumulate may not be money, may not be wealth, may not even be knowledge, but rather, the ability to control your own attention, and to focus.”

**Mark Manson,
In the Future, Our Attention will be Sold**

—

Attention is “the taking possession of the mind, in clear and vivid form of one, out of what may seem several simultaneously possible objects or trains of thoughts [...] it implies withdrawal from some things in order to deal effectively with others.”

**William James,
Psychologist and Philosopher**

ATTENTION DEFINITION:

In everyday situations, we are faced with a multitude of sensory inputs that compete for our attention and ultimately, for the control of our behaviour. In this chapter, we will explore the first stage of the neurobiological journey – ATTENTION. To do this effectively we need to start by understanding the nervous system, and how it uses controls and systems to command our attention. The reason being – depending on which controls and systems are activated, the results can be profound and have substantial effects on the way we either concentrate on, or ignore events, objects, and actions. The quality of our perception and ability to later recollect an experience is also drastically altered according to the quality of our attention.

There are three major functions to attention:

ORIENTING

Towards a sensory event

i.e. Mapping our environment as we approach something that has caught our attention

-

DETECTING

Signals for focal processing

i.e. When something has caught our eye this is when we start to focus and make sense of it

-

ALERTNESS

Being switched ‘on’

i.e. How alert we are effects our ability to bring our attention to something

ATTENTION X NEUROSCIENCE

ATTENTION CONTROLS

(Sarter et al. 2001)

When aiming to achieve attention we need to consider the following two controls that relate to the physical space we experience. By understanding these we can start to position ourselves in the minds of our audience and before they have even entered a space, start to understand how they are likely to experience the initial, detecting stage.

TOP DOWN

The top down attention control involves higher cognitive processes that influence what we pay attention to in a certain situation or event. They are dependent on prior experiences along with our goals and knowledge. Ultimately, with attention, the goal is **sustained attention**. However, sustained attention is only achievable when you employ top down factors, which make a display or experience contextually relevant.

To help understand Top down attention, consider this everyday example below;

If you were looking for your keys, you would pay attention to a room based on that goal. All other items, actions, people would be ignored and not attended to, as you would be scanning shapes and areas of the room that have schematic similarity to the keys.

BOTTOM UP

The bottom up attention control is mechanistic rather than goal, or relevance led. It uses attention as a control to understand structural factors like how an item is lit, it's shape, height or order. For example;

A single item positioned on the top of a podium may be noticed because it has been separated from all other items and given prominence. How well the product is lit will also play a role in our bottom up attention control activating here.

Importantly, 'top down' and 'bottom up' processes represent overlapping organisational principles rather than split constructs, and in most situations, top down and bottom up attention controls interact to optimize and achieve effective attention.

ATTENTION SYSTEMS

(Ray 2013)

There are several types of attention, or systems, that activate during the course of our daily activities. The type of attention we use will vary depending on our needs and circumstances.

Very quickly and without conscious thought we will process questions like;

- Does the task need my focused attention?
- Have I got the capacity to concentrate on one thing right now?
- Can I manage more than one task and switch between them?

Depending on our needs and circumstances, we will often find ourselves activating one of the following two attention systems;



SELECTIVE ATTENTION
Focus on one dominant stimulus

-

DIVIDED ATTENTION
Divided focus on multiple stimuli

-

In application to retail, often the goal for a brand is to engage **selective attention**.

Selective attention is the system which allows a person to attend to one or several, coordinating stimuli or tasks while ignoring all others. This means the experience is dominated by one common focus rather than many different points of focus. Within a retail scenario we can see this happening when someone uses a fitting room for example, as they are selectively choosing to focus on one dominant task – trialling product.

In contrast, **Divided attention** is the system which allows multiple sources of information to be processed rather than a single source. An example of this could be when people walk down the high-street whilst speaking on the phone. In this situation they are dividing their attention between their phone, while negotiating their environment to avoid running into people or things.



CASE STUDY: ETRO X SEEN DISPLAYS

To activate selective attention for this Selfridges pop up, and really drive exploration and sustained dwell it was crucial to firstly identify common goals between the common Selfridges' consumer and the core Etro follower. To support this top down thinking, we partnered with Etro's design team to explore the bottom up design requirements to bring alive Etro's signature style, while maintaining Selfridges luxury aesthetic.

Considering Etro's approach to fashion – recognised through poetic and vivacious nuances – we fashioned their silk paisley scarves into celebratory bunting. This behaved as an invitation to the space as well as acting as a directional pathway to a dedicated atrium space. The selected campaign palette was further amplified through the use of deep saturated hues and textures on all display elements.

To reinforce curiosity, interest, and captivate familiar followers of the brand, a high lacquer abstract wall acted as a centrepiece to reflect the 'Tree of Life' vitality, which the brand holds dear. Further to the physical build, a dedicated retail experience was created through elements such as a designated till point and changing rooms really delivering against the brief to create an Etro store within the holistic luxury department store environment.

C H A

P T E

R T W

O

CONNECTION

“Connection is the energy that is created between people when they feel seen, heard and valued; when they feel they can give and receive without judgement.”

**Brene Brown,
Researcher, University of Houston**

—

CONNECTION DEFINITION:

Connection is the second stage in the planning of your neurobiological journey for your consumers. It is crucial to the full end to end process, arriving at repeat custom and loyalty. It also authenticates the reason why you requested your consumer's attention and when connection is achieved, you can be sure you have activated trust between you and them. In this part of the journey we are aiming to capture curiosity through sustained attention – also known in the retail industry as 'dwell time'.

Convenience retail aside sustained attention is the key to creating connection. It requires curiously engaging unique experiences that feel relevant and create a two-way dialogue with the consumer. Although this chapter sets to equip you with the knowledge to create connection, it is worth bearing in mind there is a risk that by introducing something completely new you can alienate your consumers, especially if no explanation is given or the visual schema is not immediately relatable to the demographic. This risk can however be avoided by ensuring the uniqueness is matched with a the schema that fits your target consumer or audience.

CONNECTION X NEUROSCIENCE

The process that is activated during connection is made of 3 distinct parts – **object recognition, curiosity and sustained attention.**

OBJECT RECOGNITION

Schematic processing

-

CURIOSITY

Memory system is activated for exploration

-

SUSTAINED ATTENTION

Prolonged attention is required to dwell

“We see the world in scenes, where visual objects occur in rich surroundings, often embedded in a typical context with other related objects”

**Moshe Bar,
Neuroscientist**

-

OBJECT RECOGNITION

Neuroscience tells us that objects are recognised and observed in a schematic format. For example, on entering a retail store we expect to see certain objects – and it's these moments of recognition where we activate our memory system, that allow us to make predictions about where and how to navigate the space.

When we recognise a familiar schema or layout we significantly reduce the effort and interpretation required to process and connect with something new. In this moment we broadly know what to expect, which helps us move more fluently and effectively through an environment.

In fact, “context driven predictions can allow us to choose not to attend to the objects at all, if none of the possible identities suggested by the context are of immediate interest” (Bar 2004). This explores a negative correlation with object recognition, and how it can play against our intention to connect with our audience. It also provides an answer for why not all members of your intended audience will experience your space in the same way.

CURIOSITY

Curiosity is a cognitive process that influences brain systems such as attention and memory, motivating us to learn. From a behavioural perspective it is exploratory, driving us to seek more information and just like other appetitive desires, such as food or success, it is driven by the reward system (Litman 2005). Various studies have shown that when a person is curious about a topic, they are able to sustain their attention for longer – and in turn, reap greater rewards.

An example of **sustained attention + curiosity = reward** in retail might be when you explore a sale rail, and after some time of searching you find something you really like – in this moment you are rewarded for your sustained curiosity and effort with a release of dopamine to the brain.

SUSTAINED ATTENTION

Sustained attention allows us to direct and focus our cognitive activity on a specific stimulus whatever that may be. In order for us to complete any cognitively planned activity, sequenced action, or thought, we must access sustained attention. It is activated with everything from watching a film at the cinema to reading a book – such as this one!

CASE STUDY: CONVERSE X SEEN DISPLAYS

**Tasked with launching a new silhouette for Converse in JD Sports
– we used the lens of connection to deliver a positively disruptive
and engaging campaign across all of JD’s channels – on, and offline**



Through the juxtaposition of novelty to encourage curiosity, and curated object recognition to enable known schemas of 'celebration', we revealed unique innovation and storytelling for the brand, and its new Nike Flyknit technology.

To attract and provoke curiosity for the JD consumer we used recognisable language and visual schemas synonymous with exclusivity throughout. To enable selective attention for this exclusivity-craving, social-savvy audience we positioned the start of the consumer journey on Instagram, via a competition mechanic to win tickets to see street rapper - Yungen.

The lucky winners then received a follow up invitation to collect their gig-entry wrist band in store. It was here that the store environment provided a point of reference for them to return to, after the gig, to trial and purchase the new shoe. In-store, bespoke concrete fixtures provided a geometric, urban jungle backdrop for the silhouette – leveraging the power of street culture to authenticate the product.

The final stage of the journey took the competition winners to the exclusive, immersive event and gig. This provided the content hungry audience with unique and rich social content, from a culturally relevant, and personally familiar artist.

This cognitively fluent retail strategy not only enticed the JD consumer to learn more about the product through multiple moments of human connection, it ultimately led to an increased feeling of connection to Converse as a trustworthy brand.

C H A

P T E

R T H

R E E

ATTACHMENT

Attachment is “a deep and enduring emotional bond that connects one person to another across time and space.”

Ainsworth, American Psychologist;

Bowlby, British Psychologist

To future proof our brands and protect market share in the changeable retail climate we now find ourselves in – we need to think more human. We need to create emotional experiences that bring about long-lasting attachments that remain relevant and change with your consumers' evolving goals. This chapter brings us to the final stage in the planning of your neurobiologically effective journey for your consumers, and where you will learn about how to create **attachment**.

In simple terms, attachment is achieved when
a value exchange is matched.

—

This is vital to sustain and grow your market share, and to ensure your audience returns to your brand time and time again. It is through attachment that we have the opportunity to create a **long-term bond** with our audience by making them;

1. feel good
2. feel they are seen and understood
3. feel supported

ATTACHMENT X NEUROSCIENCE

“Attachment is considered a basic, in-born, biologically adaptive “motivational system” that drives the infant to create few selective attachments in their life”

Spiegel, American Psychologist

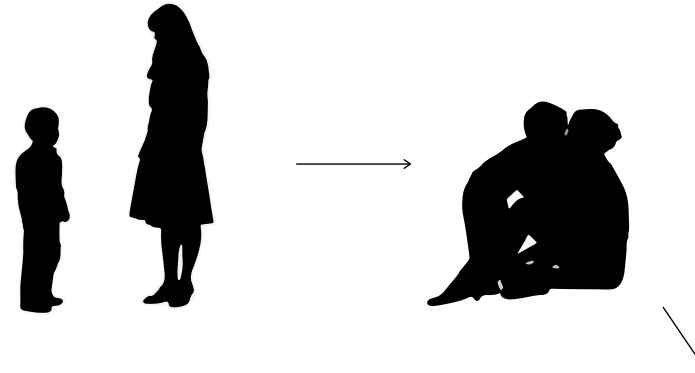
Too often we're projecting content at our consumers rather than starting a dialogue or exchange. Regardless of the brand platform, be it on, or offline – as brands we need to be more open to feedback and provide opportunities for our consumers to co-create content with us. It is only when a vulnerability has occurred that we can allow for a long-term attachment to be formed.

Attachment as a behavioural concept has long existed in the theory of Psychology, and before we go any further we believe it is crucial to firstly understand this. Later we will go into discuss how this concept can be applied to our retail brands and their audiences.

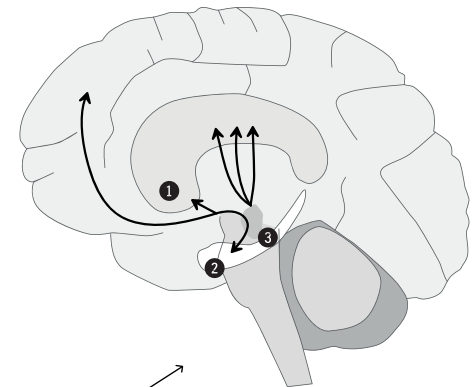
Early attachments we make in childhood provide a blueprint for how we later form relationships in adult life. This includes but is not limited to relationships across the social spectrum (friends, family, and intimate partners).

CHILD AND CAREGIVER ATTACHMENT LOOP

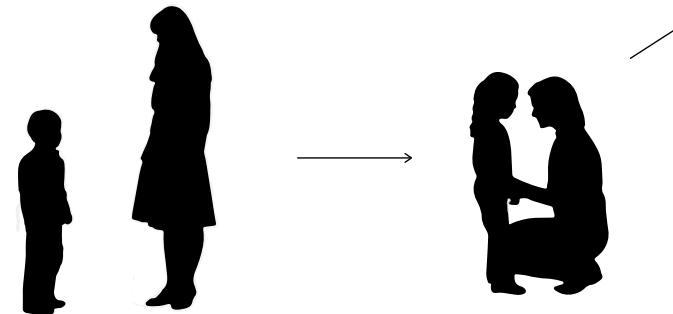
Comfort Seeking



- 1** Nucleus Accumbens: This region mediates the rewarding effects of stimuli.
- 2** Amygdala: Mediates emotion therefore helps the individual establish association between environmental cues and their emotional response to the experience.
- 3** Ventral Tegmental Area: It is the site of dopaminergic neurons, which alert the organism of an external stimuli.



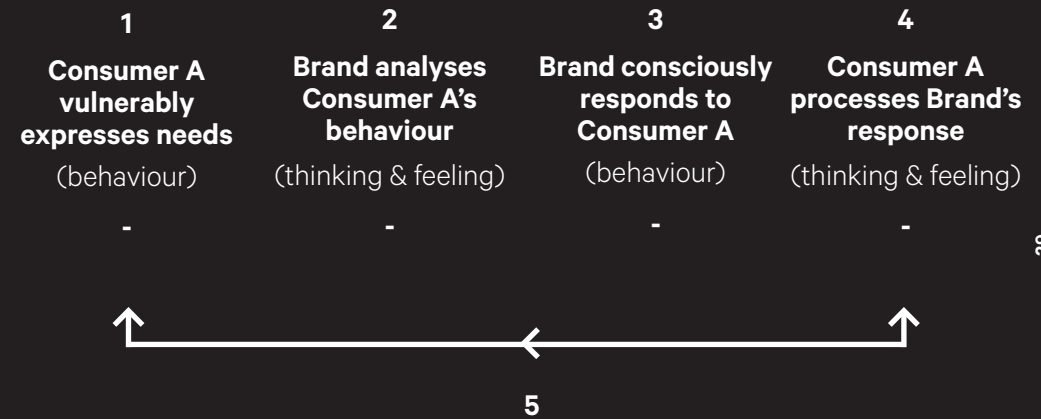
Approval Seeking



To understand the attachment opportunity in retail, we have to adapt the framework that sits behind the biological psychological concept of attachment.

Here we can see that by consciously starting a dialogue and providing a platform for consumers to respond and add value, we can as a brand adapt our response to form long-term attachments between ourselves as the brand, and our consumers.

APPLIED ATTACHMENT IN RETAIL



Ainsworth, American Psychologist;
Bowlby, British Psychologist;
Lucy Hackshaw, Seen Displays

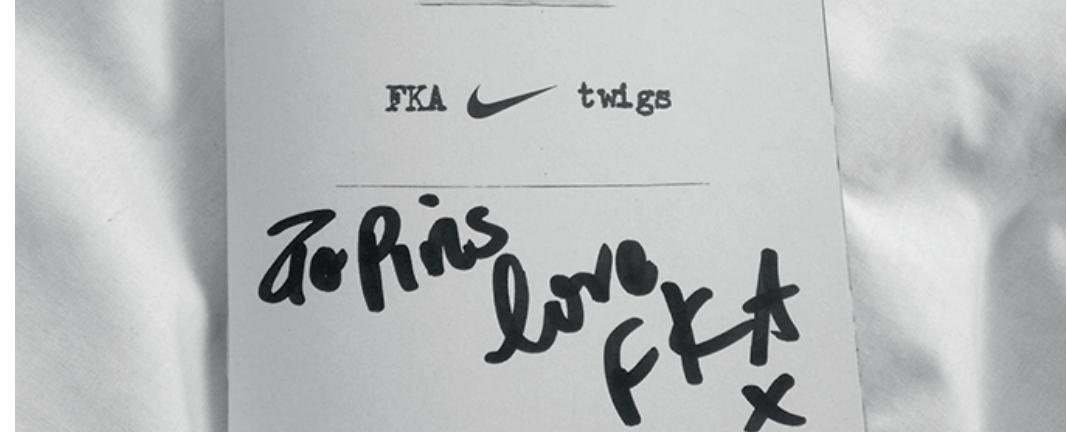
CASE STUDY: NIKE X SEEN DISPLAYS

Challenged with bringing to life an otherworldly campaign music video – produced and performed by collaborating artist FKA Twigs – we worked with the Nike UK Running team to turn Nike Town London into an immersive stage for their new release Spring Zonal Strength tights.

Punctuated by Twigs' wise words and lyrics from her music video – the activation embodied shared values and the powerful spirit of potential that lies within us all. With the song playing throughout the integrated sound system emotive verses wrapped the double height walls of the expansive ground floor store environment. While overgrown foliage and preserved palms recreated the sinking colonial capital of Mexico from the campaign video. The enriched, immersive environment invited store visitors to engage in a sense of adventure and exploration through the fluid and emotionally charged presentation of stylized looks.

To further the opportunity of attachment, Nike x Twigs activated a collaborative value exchange through an instore gifting mechanic. Collaborating with friends Twigs explored what it meant to be creative, and by 'believing in more' created a motivating zine. The novelty of receiving an unexpected, signed zine for the attending consumers activated attachment through the reward system.

The combination of this intimate conversation between brand and consumer, the surprise gift and personalised connection created affirming bonding cues and lasting attachment.



C O N

C L U

S I O

N

Thank you for staying with us, we appreciate it can be heavy going for newcomers to our intelligence sharing missions!

We hope that above all else this report provokes exploration and discussion for you. Wherever and however you add value to our beloved retail industry – your role is of equal importance. If we are to consciously move our industry forward to a space where we feel prepared for the digitization of retail and our future smart cities – we need to join forces and collectively apply this thinking to our work.

Our aim with this report was to provide not only the intelligence behind the way we, at Seen Displays, make sense of the ideal consumer journey in retail, but to provide future proofing insights for you to work into your retail strategies straight away.

What you will find in the next section of the report is your very own A-C-A journey planner – this is where you can start to create real effectiveness and human connection through your work. This tool has been carefully curated to help guide your first experience of consciously creating cognitive fluency. Not only will it place you within the mind of your target audience, it will enable you to respond to their needs in a more human way.

And finally, after planning your ideal consumer journey, we invite you to turn the book over to discover how with our London Design Festival activation – The Art of Attention – we proved and quantified this way of thinking so you don't have to. Happy experimenting!

To learn more about us, our work and register your interest in collaborating with us on future experiments, visit our online play area here:

<http://seendisplays.com/experiment-here/sign-up/>

NOW, IT'S OVER TO YOU!

The below sets out a series of questions to help brainstorm and create your very own effective consumer journey. This is a framework to support you in thinking consciously about what your consumers will think, feel and do in your physical spaces.

ATTENTION

Remember, here we need to focus on creating effortless moments and behave as a relevant/meaningful filter for your overloaded consumers.

-

What was your audience doing earlier that day, before reaching your space?

What was their journey like to your space (on or offline)?

What is their goal for attending?

How do they like to communicate, and what tone of voice will speak to them?

CONNECTION

Remember, here we need to concentrate on opening a dialogue for a value exchange.

-

What does your audience find interesting?

What do they find useful?

What would be novel for them?

What is their emotional connection to this product?

How do they like sharing feedback?

ATTACHMENT

Remember, here we are aiming to achieve a positive and secure attachment to activate a long-term bond

-

What makes them feel good?

What do they value?

How do they express themselves?

What kind of support do they seek long term?

REPORT APPENDIX

To find out more about the Art of Attention case study, our proven methodology, or to sign up to attend our next industry collaboration – please visit:

seendisplays.com/experiment-here/sign-up/



THE ART OF

ATTENTION

London Design Festival 2017

#SDattention

TABLE OF CONTENTS

BACK	
ABSTRACT	03
HYPOTHESIS	05
METHODOLOGY07
Attention	08
Connection	11
Attachment	15
RESULTS17
Attention	18
Connection	19
Attachment	20
RESULTS DASHBOARD21
APPENDX23

WITH THANKS TO

Katie Mitchell **Lucy Hackshaw** Moe Krimat **Chiara Onida** Sara Mitrova **Iona Barr** Laurel Marston **Danielle Kaye** Laura Davis **Alex Serruys** Lucy Lynch **Jess Bell** Georgina Haycraft **Hannah Cowling** Minna Bright **Zoe Oates**

Detail Films - Joe Taylor - Convivial Studio - Ann-Kristen Abel & Paul Ferragut - **Dov - Chris Jones & Mike Kilkelly** Arepa Beverages

Made possible with the collaboration of Roxie Hudson **Lyndsey Dennis** John Haslam **Natalia Keet** Lianne Christie **Lucy Lines** Claire Kemp **Stephen Demspey** Joanna West **Theresa Tropschuh** Bruna Milanez **Anthony Coulson** Emma Hosgood **Ana Estrougo** Keiko Ohiro **Jade Emmons** Meera Adhia **Gavin Foard** Andy Krimat-Carr **Sue Moore** John Muleba **Natalia Keet** Csilla Narai **Gloria Frampton** Lihsia Fisher **Roxie Hudson** Billy Gentry **Mateja Weber** John Haslam **Julian Ellerby** Ellen Turnill **Lyndsey Dennis** Terry Clark **Will Roberts** Deniz Karaca **Julie Bonin** Daniel Parsons **Kayleigh Young** Mark Valerio **Ed Jeans** Caro Henne **Jo Locke** Sarah Oram **Chisara Nwabara** James Clarges **Raffaello Cuccini** Franca Spielman **Seonmin Lee** Olive Hou **Mike Davis** Mark Cowland **Paola Rimini** Albaro Dilegelen

A B S

T R A

C T

This case study playback details our debut collaboration with London Design Festival. Through the neurobiological lens of **Attention – Connection – Attachment**, or ACA, we review the interactive elements, communication techniques and language used, from the attention-grabbing invitation through to post-event effectiveness measurement.

By focusing on the industry problem, and rising epidemic of cognitive overload, we set ourselves the challenge to showcase and invite our retail friends and partners to physically experience our solution. Ideally, we wanted to enable a mindframe shift, to a feeling of clarity and opportunity – equipping our audience with the tools to capture the attention of their consumers in a crowded marketplace.

To do this effectively we guided small groups of guests through a two-part, immersive experiment. On arrival guests were invited to experience one of two, contrasting, retail environments in virtual reality – before they joined a 60-minute interactive workshop, which provided guided learning about the attention system and how best to connect to the human brain.

True to our commitment of contributing to the physical landscape of retail with new, intelligent and accessible insights – this case study not only provides an accessible example of our ACA strategy in action, but quantifiable results to show that it works. We've tested, it so you don't have to!

H Y P

P O T

H E S

I S

With all our projects – self-initiated or otherwise – we start with a set of hypotheses, to provide a basis for measuring effectiveness. After exhausting a myriad of options for this particular project, we reached the following three, core hypotheses:

ATTENTION: Guests will find the topic of 'cognitive overload' industry relevant

CONNECTION: Guests will feel curious and want to explore our unique ACA strategy

ATTACHMENT: Guests will enjoy sharing their experience of the event with others

M E T

H O D

O L O

G Y

ATTENTION

PRE -EVENT ATTENTION

To empathically reach our cognitively fluent audience, who Monday to Friday find themselves 'plugged in', we created a series of different routes to sign up to the event. Personal client relationships were connected directly via email, while others found us through the London Design Festival website, or on our social channels. To enable continuity across multiple channels, a strict set of event identity and language guidelines we created and adhered to.

AT THE EVENT

One of the festival's iconic red flags clearly signposted our event entrance. As guests then entered the building they were greeted by a member of the Seen Displays team to provide a warm, friendly welcome and guided tour into the event. Being mindful of our audience's already overloaded worlds, to help activate **selective attention**, we limited each group to a maximum of 12 guests. With this number, we could achieve a 2:1 ratio (2 guests to every Seen Displays specialist) and help create a feeling that the event was personal, collaborative and exploratory.

CONNECTION

Following the immersive VR experience guests were handed a set of stickers to place beside a series of questions on a giant infographic display. The analogue nature of this data capture mechanic enabled a sensorial moment through the tactility of sticking responses down, as well as an opportunity to co-create with other guests. This further encouraged dwell and stimulated natural discussion. As guests then entered the workshop environment, a natural juice was gifted to them, designed to induce mental clarity. Not only did this help elevate and enrich the experience with a novel and unexpected refreshment, it provided further neurobiological connection - through taste.

TELL US ABOUT YOUR EXPERIENCE

Use the stickers to answer the questions below

How do you describe your interests?

Longevity

Temporary

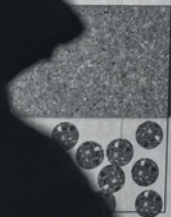
Agree or disagree with the following statements:

A 'You were interested in the brand and felt they may cater to your needs'

B 'You felt the brand was honest and offered high quality products'

< Strongly Agree

What color or material do you remember from your experience?



Agree or disagree with the following statements:

A 'You found the store inspiring and felt curious to seek out more information about th

B 'You felt the brand spoke to you in a manner you understood and felt com

The workshop component was crafted to solidify connection. Physical items such as workbooks, pencils and bottles of mineral water were positioned along the workshop table to signal place settings for each guest. In addition to a schematic reference, signposting where guests could take a seat, these tools helped ensure guests felt comfortable and **supported**. Non-physical connective

cues such as accessible language delivered by the presentation speakers also aimed to engage and **connect** the audience. The combination of both the physical and non-physical elements were consciously chosen to stimulate **selective attention** within the minds of our audience, and connection to the workshop content.



To further secure connection we invited our audience to stand up and collect around a giant roll of paper – detailing a typical retail brief. This really gave everyone a chance to interact and play with our ACA methodology. Much like the activity pullout in the centre of this report – the task divided the audience into groups which focused on developing ideas for each stage of the journey: **Attention, Connection and Attachment**. At this point the energy in the room moved to a space of playful exploration and guests started to curiously ideate on solutions using this process as an effectiveness journey planner.

ATTACHMENT

For guests to feel a sense of attachment at our event we needed to ensure they felt supported and understood during the workshop segment. Our main aim here was to sustain our guest's attention and solidify a relationship of trust by providing a platform for them to openly express their feedback and feel heard.

Beyond providing a platform to feel heard we further amplified attachment with a parting gift, which activated the reward system. Within this novel takeaway – presented as a branded tote bag – was a physical brainstorm tool that incorporated our ACA methodology to guide and enable guests to continue ideating and experimenting with this new way of thinking. Not only did this gift enrich the experience through its unexpected presentation, we hoped the bag would support guests as they continue to collect inspirational materials on their creative pilgrimage of London Design Festival.

By activating an unconscious feeling of being supported by providing each guest with a tool to continue practicing our methodology, we believe the neurobiological attachment loop was successfully activated.



R E S

U L T

S

ATTENTION

81%

of attendants agreed or strongly agreed the topic of cognitive overload was relevant to their current challenges and objectives.

83%

of attendants said that the VR activation gave them a better understanding on the effects of cognitive overload.

CONNECTION

94%

said they felt curious to explore the science further due to the relatable nature of the VR experience and the collaborative content of the workshop.

ATTACHMENT

92%

said they enjoyed sharing their experience post event using social channels and in discussion with the gifted brainstorm tool.

RESULTS DASHBOARD

JOB ID : LDF17 CLIENT : SEEN DISPLAYS PROJECT : THE ART OF ATTENTION	DATE : 20 / 09 / 17	OBJECTIVE - Give our audience an understanding of what cognitive overload feels like and the importance of sustained attention to achieve effectiveness in the physical retail journey VISION - <ol style="list-style-type: none"> 1. A creatively relevant, shareworthy and thought provoking installation to create earned attention to SD at LDF 2. Active interest and enquiries from existing & potential brand partners, and industry press & influencers 3. Achieving our ideal Think, Feel, and Do (hypothesised pre event, evaluated during and post event) 	PURPOSE Think: Audience to think the event is a relevant to their challenges and needs. Feel: Feel curious to attend the event and participate in the workshop Do: Share their experience and use their learnings in their professional environments
---	----------------------------	--	---

HYPOTHESIS A
 Guests will say they THINK the topic is 'industry relevant'

Measurement: **Quantitative** - **Qualitative** - Ethnographic

HYPOTHESIS B
 The relevance of the event's activation will encourage our audience to feel curious in exploring our ACA strategy and solutions to their challenges in retail

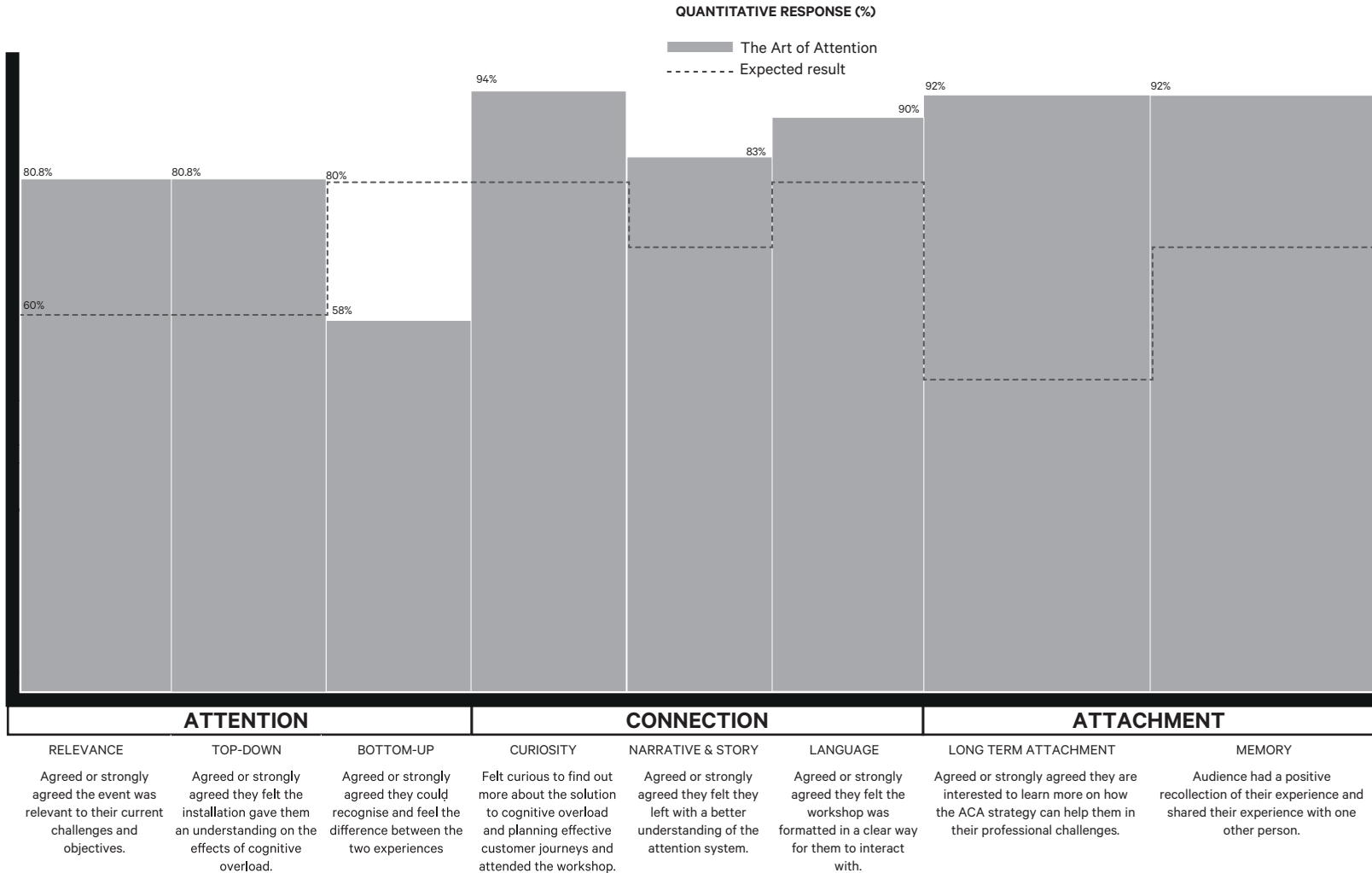
Measurement: **Quantitative** - **Qualitative** - Ethnographic

HYPOTHESIS C
 Guests will share their experience or something they have learned with at least one other person after the activation

Measurement: **Quantitative** - **Qualitative** - Ethnographic

RESPONSES

QUANTITATIVE PARAMETERS



ATTENTION			CONNECTION			ATTACHMENT	
RELEVANCE	TOP-DOWN	BOTTOM-UP	CURIOSITY	NARRATIVE & STORY	LANGUAGE	LONG TERM ATTACHMENT	MEMORY
Agreed or strongly agreed the event was relevant to their current challenges and objectives.	Agreed or strongly agreed they felt the installation gave them an understanding on the effects of cognitive overload.	Agreed or strongly agreed they could recognise and feel the difference between the two experiences	Felt curious to find out more about the solution to cognitive overload and planning effective customer journeys and attended the workshop.	Agreed or strongly agreed they felt they left with a better understanding of the attention system.	Agreed or strongly agreed they felt the workshop was formatted in a clear way for them to interact with.	Agreed or strongly agreed they are interested to learn more on how the ACA strategy can help them in their professional challenges.	Audience had a positive recollection of their experience and shared their experience with one other person.

To authenticate our audience's attendance and capture their attention early into the experience we started with the immersive experience – this provided guests with novel and unexpected stimuli, and got them interested to learn more. Set within an intimate, and sensorial space, 50% of the guests got to experience a cognitively overloaded retail environment – represented in 360 through a VR headset. The other 50% got to experience a more orchestrated and strategically designed retail environment, again by putting on the VR apparatus. During the experience, each guest was connected to GR Sensors, which took a live reading of their body's response and cognitive state. This data was simultaneously filtered through an algorithm and projected onto fabric panels behind each guest, which provided a unique and live indication for other guests to see the mind and body response of the person experiencing either the overloaded or orchestrated retail environment.

With guests sitting side by side, it was immediately possible to identify who was experiencing which space. We started to see erratic, sharper patterns in darker colours for the overloaded environment vs. softer, organic patterns that were muted in colour for the orchestrated environment.



Photographer, Patch Dolan

THE ART OF ATTENTION APPENDIX

To find out more about this case study, our proven methodology, or to sign up to attend our next industry collaboration – please visit:

seendisplays.com/experiment-here/sign-up/

The background features a close-up of a person's face on the right side, partially obscured by a blue overlay. The rest of the image is filled with vibrant, swirling, liquid-like patterns in shades of purple, blue, green, and pink, creating a dreamlike and artistic atmosphere.

SEE
NDI
SPL
AYS