

Insights and Data to Help Manage Today's Changing Consumer Environment

Consumer research plays an important role in designing products for players. Applying segmentation tools or putting players into simplified groups (e.g., light, lapsed, and core players) can add even more value. Done right, consumer research can provide insights and direction. Done poorly, it can generate more questions than answers. Asking the right questions and applying the right metrics can make all the difference. In this issue of Data in Motion, we provide tips on getting the most out of your product-driven consumer research project.

Controllable Metrics

Metrics such as 'Appeal' and 'How unique a game is' are often used in lottery concept testing. These terms, however, tend to be vague, subjective (or both) and should generally be avoided. A game described as 'Unique,' for example, might appeal to players looking for something new or different. But for players who prefer games with which they are already familiar, 'Unique' might not sound appealing. Vague and subjective metrics are often open to interpretation by respondents and this interpretation is outside of our control.

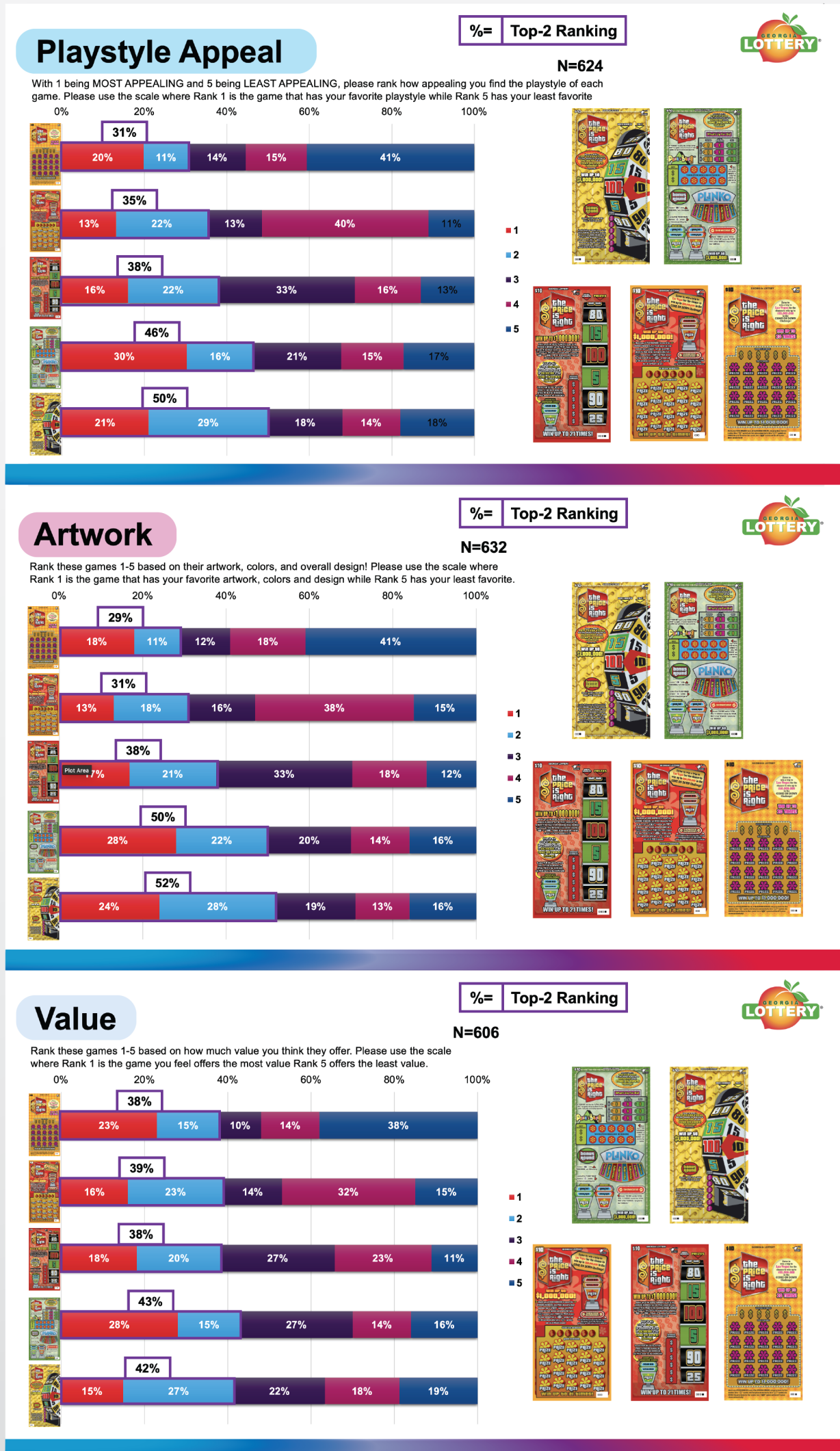
Instead, we recommend metrics that we can control: how we communicate what prizes are available, the game's playstyle, the game's name, bonuses, and artwork, for example, are all attributes that we can adjust and modify. We typically apply a rating scale to these metrics when showing a particular game and then follow up with open-ended questions that can provide even greater understanding.

By having respondents rate and respond to objective and controllable attributes of a game, we can provide Product Managers with actionable insights and direction on how a game might be improved upon prior to launch. And again, layering on some sort of segmentation based on play frequency or spend can add additional information and even deeper insights.

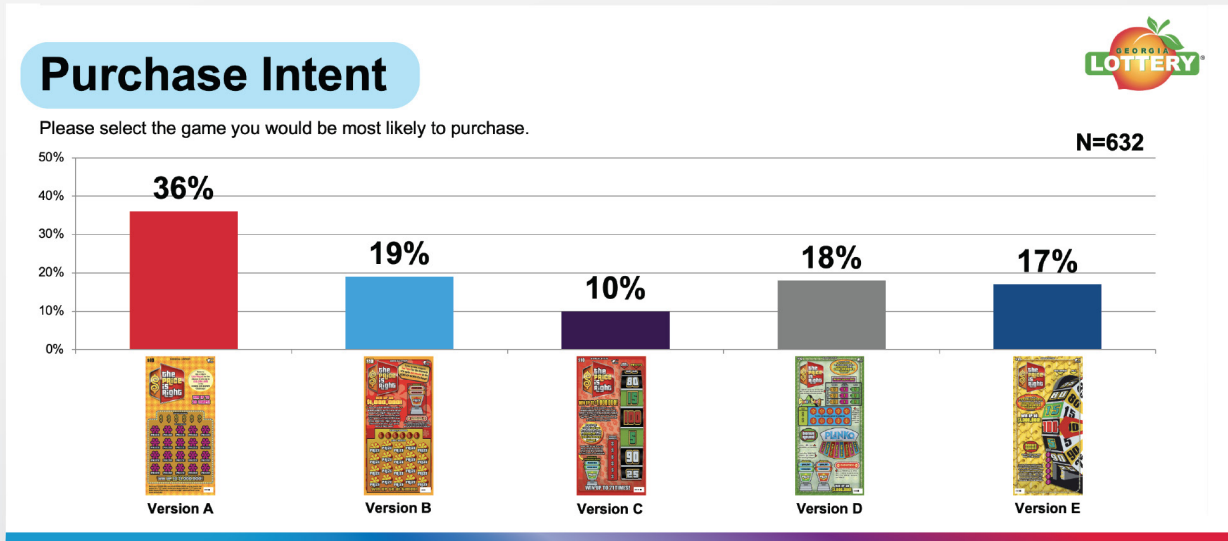
The Power of Purchase Intent

The most important rating metric for judging the overall potential of any game is Purchase Intent. We have found, for example, that a player may like the top prize of Game A, the ticket art of Game B, but in the end they would purchase Game C because of how it's played (or some other factor).

A recent round of concept testing with the Georgia Lottery's ONE™ Voice Panel perfectly illustrates how important the Purchase Intent metric is when designing games. We presented five different game designs for THE PRICE IS RIGHT™ and had players rank each design on Playstyle Appeal, Artwork, and Value. The results of these rankings are shown below, but the upshot is this: on all three metrics – Playstyle Appeal, Artwork, and Value – Concept A was usually ranked low relative to the other concepts.



We then asked players to pick the one game of the five that they would be most likely to purchase, and guess what? Despite Concept A's relatively low rankings on the other metrics, it was the clear winner on the Purchase Intent metric.



Thanks to some open-end questions that followed, we learned that players liked the clean design of Concept A and that the play area was easy to understand. They also said the familiar playstyle was more in line with what they typically purchased. The bold colors and on-brand theme also worked in Concept A's favor.

Final Thoughts

Players may have perceived the other four designs as (depending on the metric) offering more Value, featuring better Artwork, or having more Playstyle Appeal. But when faced with a forced choice question about which game they would slide money across the counter for, they understood their own purchase drivers enough to select the game they really wanted: Game A.

We understand that different lotteries approach game design and product testing from differing points of view and with different resources. We hope that this issue of Data in Motion provided some food for thought when designing your next research project.