Guided Capstone Project Report

Big Mountain Resort Better Ticket Price Analysis And Modelling

Estimating a better ticket price is a challenge without modern computing tools such as machine learning. Estimation of ticket price based on averages of regional or industry prices.

Big Mountain Resort Report

### **Guided Capstone - Step Six**

Now that you are finished with modeling, it's time to summarize your findings!

**Steps**

1. Write a 1-2 page report summarizing your recommendations for Big Mountain Resort. Be sure to include the figures you created to back up your recommendations
2. Title this document "Guided Capstone Project Report"
3. Add your project report to your GitHub repo Guided Capstone folder
4. Submit a link to the folder below

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### **Guided Capstone - Create a Slide Deck for the Executive Team**

Save

 1 - 2 Hours

When developing a data presentation, you first need to identify your audience and then structure your presentation accordingly. There are generally three types of audiences you will face as a data scientist.

1. Executives - the decision makers
2. Technical - colleagues and managers
3. Non-Technical - various other stakeholders who do not have a technical background

The focus for this presentation is **the management of Big Mountain Resort** so you will craft an **executive presentation** for this submission. (Psst — you'll learn all about the different types of audiences and how to present to them in an upcoming unit about data storytelling.)

**Steps**

For an executive presentation, start with the problem identification and your recommendation before moving into how you arrived at that recommendation. Here is how we recommend you structure your slide deck:

* Problem identification (1-2 slides)
* Recommendation and key findings (1 slide)
* Modeling results and analysis (3-4 slides)
* Summary and conclusion (1 slide)

Make sure that your slide deck's share settings allow anyone with the link to view your slide deck. **When you are finished, please push your slide deck to GitHub.** Please submit a link to the location of your slide deck in your repository.

The presentation:

Depending on the role you get after completing this course, you may be asked to present your work fairly frequently. Some data scientists are asked to present their findings to stakeholders and team members. While presenting your work is not a step in the DSM, it's the logical follow up to the completion of each step of the DSM. Being able to present your work is an important skill that you'll start to practice in this subunit — you'll also learn more about data storytelling in upcoming units.

[Nancy Duarte: The secret structure of great talks | TED Talk](https://www.ted.com/talks/nancy_duarte_the_secret_structure_of_great_talks)

If you spend time studying powerful presentations, like presentation expert Nancy Duarte has, you'll begin to see a common structure that's present in successful presentations. Learn how to add this structure to your own presentations by watching this engaging TedTalk.

Exposition, climax, denoument

How you express a message is often just as important — if not more important — than the message itself. Even if you find a really valuable insight through data analysis, you’re likely to have a hard time putting that insight into action if you don’t communicate your thoughts about it properly. That’s where storytelling comes in — when you organize your insights into a good story and tell that story effectively, you’ll be much more likely to have a positive impact on the project you're working on.

Please note that this subunit offers a high-level overview of storytelling — you'll take a deeper dive into this topic in a later unit.

t the beginning of any presentation, you need to establish what is.

You know, here's the status quo, here's what's going on.

And then you need to compare that to what could be.

You need to make that gap as big as possible,

because there is this commonplace of the status quo,

and you need to contrast that with the loftiness of your idea.

So it's like, you know, here's the past, here's the present,

but look at our future.

Here's a problem, but look at that problem removed.

Here's a roadblock, let's annihilate the roadblock.

You need to really amplify that gap.

This would be like the inciting incident in a movie.

That's when suddenly the audience has to contend

with what you just put out there:

"Wow, do I want to agree with this and align with it or not?"

And in the rest of your presentation should support that.

07:18

So the middle goes back and forth,

it traverses between what is and what could be,

what is and what could be.

Because what you are trying to do

is make the status quo and the normal unappealing,

and you're wanting to draw them

towards what could be in the future with your idea adopted.

07:34

Now, on your way to change the world, people are going to resist.

They're not going to be excited, they may love the world the way it is.

So you'll encounter resistance.

That's why you have to move back and forth.

It's similar to sailing.

When you're sailing against the wind and there is wind resistance,

you have to move your boat back and forth, and back and forth.

That's so you can capture the wind.

You have to actually capture the resistance

coming against you when you're sailing.

Now interesting, if you capture the wind just right

and you set your sail just right,

your ship will actually sail faster than the wind itself.

It is a physics phenomenon.

So by planting in there

the way they're going to resist between what is and what can be,

is actually going to draw them towards your idea

quicker than should you not do that.

08:14

So after you've moved back and forth between what is and what could be,

the last turning point is a **call to action**,

which every presentation should have, but at the very end.

You need to describe the world as a new bliss.

"This is **utopia with my idea adopted**."

"This is the way the world is going to look,

when we join together and we solve this big problem."

You need to use that as your ending,

in a very poetic and dramatic way.

So, interestingly, when I was done,

I was like, "You know what? I could use this as an analysis tool."

08:42

I actually transcribe speeches,

and I would actually map out, how much they map to this tool.

So I want to show you some of that today,

and I want to start with the very two people

that I used when I first did.

08:53

Here's Mr. Jobs, has completely changed the world.

Changed the world of personal computing, changed the music industry

and now he's on his way to change the mobile device industry.

So he's definitely changed the world.

And this is the shape of his iPhone launch 2007,

when he launched his iPhone.

09:08

It's a 90-minute talk and you can see he starts with what is,

traverses back and forth and ends with what could be.

So I want to zoom in on this:

the white line is him speaking, he's talking.

The next color line you'll see popped up there,

that's when he cuts to video.

So he's adding some variety and he cuts to demo.

So it's not just him talking the whole time.

And these lines are representative there.

And then towards the end you'll see a blue line,

which will be the guest speaker.

09:35

So this is where it gets kind of interesting:

every tick mark here is when he made them laugh.

And every tick mark here is when he made them clap.

They are so involved physically,

they are physically reacting to what he is saying,

which is actually fantastic,

because then you know you have the audience in your hand.

So he kicks off what could be with,

"This is a day I've been looking forward to for two and a half years."

So he is launching a product

that he's known about already for a couple of years.

So this is not a new product to him.

10:03

But look at this,

he does this other thing: he marvels.

He marvels at his own product.

He marvels himself more than the audience laughs or claps.

So he is like, **"Isn't this awesome? Isn't this beautiful?"**

He is modeling for the audience what he wants them to feel.

So he is actually doing a job of compelling them to feel a certain way.

So he kicks off with what could be with, "Every once in a while,

a revolutionary product comes along that changes everything."

So he starts to kick in and talk about his new product.

10:32

Now, at the beginning of it, he actually keeps the phone off.

You'll see that the line is pretty white up until this point,

so he goes off between,

"Here's this new phone, and here's the sucky competitors.

Here's this new phone, and here's the sucky competitors."

And then, right about here, he has the star moment --

and that something we'll always remember.

He turns the phone on.

The audience sees scrolling for the first time,

**you can hear the oxygen sucked out of the room.**

They gasped. You can actually hear it.

So he creates a moment that they'll always remember.

11:00

So if we move along this model, you can see the blue,

where the external speakers are going,

and towards the bottom right, the line breaks.

That's because his clicker broke.

He wants to keep this heightened sense of excitement.

He tells a personal story,

right there, where the technology didn't work.

So he's the master communicator,

and he turns to story to keep the audience involved.

11:20

So the top right he ends with the new bliss.

He leaves them with the promise

that Apple will continue to build revolutionary new products.

And he says,

"There's an old Wayne Gretzky quote that I love:

**'I skate to where the puck is going to be, not to where it has been.'**

**We've always tried to do that at Apple since the very beginning**

**and we always will."**

So he ends with the new bliss.

11:41

So let's look at Mr. King.

He was an amazing visionary, a clergyman

who spent his life working hard for equality.

And this is the shape of the "I Have a Dream" speech.

11:50

You can see he starts with what is,

moves back and forth between what is and what could be,

and ends with a **very poetic new bliss**, which is the famous part we all know.

So I'm going to spread it out a little bit here,

stretch it for you,

and what I'm doing here is I put the actual transcript there

along with the text.

I know you can't read it.

**But at the end of every line break, I broke the line,**

**because he took a breath and he paused**.

12:12

Now he was a Southern Baptist preacher, most people hadn't heard that,

so he had a real **cadence and a rhythm** that was really new for people there.

So I want to cover up these lines of text with a bar

because I want to use this bar as an information device here.

12:25

So let's walk through how he actually spoke to the people.

The blue bars here are going to be when he used

the actual rhetorical device of repetition.

So he was repeating himself,

he was using **the same words and phrases,**

**so people could remember and recall them.**

**But then he also used a lot of metaphors and visual words.**

**This was a way to take really complicated ideas**

and make them memorable and knowledgeable, so people got it.

He actually created very --

almost like scenes with his words to make it

so they could envision what he was saying.

12:55

And then there were also a lot of **familiar songs and scriptures** that he used.

This is just the front end of it that you're seeing.

And then he also made a lot of political references

of the promises that were made to the people.

13:05

So if we look at the very first end of what is,

at the very end of what is was the very first time

that people actually clapped and roared really loud.

So the end of what is what he did is he said,

"America has given the Negro people a bad check,

a check which has come back marked insufficient funds."

Well, everyone knows what it's like to not have money in your account.

So he used the metaphor people were very familiar with.

But when they really charged up,

the very first time they really screamed was:

"So we have come to cash this check,

a check that will give us upon demand

the riches of freedom and the security of justice."

That's when they really clapped.

It was when he compared what currently is to what could be.

13:41

So when we move along a little farther in the model,

you'll see it goes back and forth at a more frenzied pace.

And this is when he goes back and forth, and back and forth.

Now the audience was in a frenzy.

They were all excited, and so you can actually do this

to keep them in a heightened sense of excitement.

So he says, "I have a dream

that one day this nation will rise up and live out the meaning of its creed.

'We hold these truths to be self-evident, that all men are created equal.'"

So he uses the little orange text there to remind them of the promise

that the politicians had made to him or that this country had made.

Then he moves back and forth between

"I have a dream that one day, I have a dream that one day,

I have a dream that one day,"

and at the end, it gets really interesting.

Because he uses -- you can look at the four shades of green,

there's a lot of blue there, which was a lot of repetition --

he had a heightened sense of repetition.

14:30

And the green was a heightened sense of songs and scriptures.

So the first batch of green

was the actual scripture from the Book of Isaiah.

The second batch of green was "My Country, 'Tis of Thee."

Now, that's a familiar song that was specifically very significant

for the black people at the time,

because this song was the song they chose to change the words to as an outcry,

saying that promises had not been kept.

So the third batch of green was actually a stanza from "My Country, 'Tis of Thee."

And then the fourth was a Negro spiritual.

"Free at last! Free at last! Thank God Almighty, I'm free at last!"

15:03

So what he did is he actually reached inside of the hearts of the audience.

He pulled from scriptures, which is important.

He pulled from songs that they'd sung together

as an outcry against this outrage,

and he used those as a device to connect and resonate with the audience.

Ending -- painting a picture of this new bliss,

using the very things inside of them that they already held as sacred.

15:24

So he was a great man. He had a big, big dream.

There's a lot of people here, you guys have really big dreams.

You have really big ideas inside of you

that you need to get out.

But you know what? We encounter hardships.

It's not easy to change the world;

it's a big job.

You know he was --

his house was bombed, he was stabbed with a letter opener,

ultimately, he lost his life,

you know, for what he cared about.

But a lot of us aren't going to be required to pay that kind of sacrifice.

But what happens is

that it basically is a little bit like that basic story structure.

Life can be like that.

15:56

You know, you guys are all likable people,

**you have a desire, you encounter roadblocks,**

and we stop there.

We're just like, you know, "I had this idea,

but I'm not going to put it out there.

It's been rejected."

You know, we self-sabotage our own ideas,

we just butt up against the roadblocks and butt up against the roadblocks

instead of choosing to let the struggle transform us

and choosing to go ahead and have a dream and make it real.

And you know, if anyone -- if I can do this, anybody can do this.

16:26

I was raised in an economically and emotionally starved environment.

First time I got to go to a camp with my sister, I was abused.

Wasn't the first time I was abused, it was just the most aggressive.

And my mom and dad -- they married each other three times,

16:39

(Audience murmurs)

16:40

Yeah, that was tumultuous, and when they weren't fighting

they were helping sober up some alcoholic that was living with us

because they were both sober alcoholics.

So my mom abandoned us when I was sixteen years old.

And I took on a role of caretaker of my home and of my siblings.

And I married. I met a man.

Fell in love. I went to a year of college.

I did what every single, bright, young girl should do --

I got married when I was eighteen years old.

17:05

And you know what?

I knew, I knew

that I was born for more than this.

And right at the point in the story of my life I had a choice.

I could let all these things push me down

and I could let all my ideas die inside of me.

I could just say, you know, life is too hard to change the world.

It's just too tough.

But I chose a different story for my life.

17:26

(Laughter)

17:27

Don't you know it?

And so I feel like there's people in this room --

you got those little Suavitos baking spices

and you're just like, "You know, It's not that big a deal."

"It's really not the whole world I can change."

But you know, you can change your world.

You can change your life.

You can change the world that you have control over,

you can change your sphere.

I want to encourage you to do that.

Because you know what?

The future isn't a place that we're going to go.

It's a place that you get to create.

17:57

I want to thank you. Bless you. God bless you.