Regarding the line chart created for outcomes based on launch date, there are a few conclusions able to be drawn from the data. Firstly, the peak of number of successful productions was in the month of May rising to just below 250, while the peak number of failed productions was in January, July and October at approximately 150. Secondly, the number of successful productions steadily declined after its peak in May until September. We then see a spike from September to October. Through October to November the number of successful productions stayed steady just below 200 for a month, then the steepest decline occurred from November to December. A conclusion that can be drawn here is that the reason for this decline could be because many people find themselves celebrating the holidays with family and friends as well as traveling, rather than going out to see a play. Lastly, the number of canceled productions stayed fairly steady throughout the year with the exception of peaks in July as well as November, and lows in October and December. A conclusion that can be drawn here is that there is a correlation between the rise in number of canceled productions and the fall of successful productions. For example, we see a rise from June to July in canceled productions right in the middle of the first major decline in successful productions, as well as a rise in canceled productions in November just before the steepest decline in successful productions.

Regarding the line chart created for outcomes based on goals, there are some conclusions to be made as well. Initially, when looking at the chart we see a clear inverse relationship between percentage successful and percentage failed. When the percentage successful drops, that means the percentage failed rises and vice versa. The graph looks like there is a mirror straight through the middle. A conclusion that can be drawn from this chart is that the most successful ranges of goals for productions are the less than 1,000 with just below 80% success rate, as well as 30,000-34,999 and 35,000-39,999 with just above a 60% success rate. From 1,000 to around 20,000 the success rate is between just below 60% to 20% with the more successful projects being on the cheaper end of the spectrum with the success rate falling the more expensive the production is in the stated range until we see a rise beginning in the middle of 20,000 and 24,999.

Considering the limitations of the data these are things that are outside of the researcher’s control. In the instance of productions I would say that one limitation is as measurement of efficiency. If we had a way to quantify efficiency then we could see correlations in the data that could reveal insights useful to the production teams. Another limitation is the morale and attitude of the production team such as the actors. It is no surprise that the mentality of the people involved in productions carries a great deal of influence on the end result. But there are few ways to objectively quantify the mentality of actors and the efficiency of production.

Considering suggestions for additional tables and graphs, I have a few ideas. First, if there was some sort of survey that spectators could fill out describing their level of enjoyment and see if there would be any correlations found in that data. Such as if with more production funding would we see a higher level of enjoyment, and reversely if there is a lower amount of production funding would we see lower amounts of enjoyment? Or would that not matter at all? Or would there be a point of diminishing returns? This data could drive the financial decisions of the production team if said data could be obtained. Next, is we could make a chart or graph based on ticket sales and weather. Do we see more people coming to productions when its raining? How about when it is warm? Or when its cold? This could be helpful in the sense that you could even market your target audiences based on weather forecasts.