Of the three conclusions that we can derive from the provided data, we can determine that as of the provided samples, theatre, music and film & video had the highest number of overall crowdfunding projects in the data set. In the subcategories under music, rock had the largest number of crowdfunding projects. Photography, publishing and technology had the highest rate of successful fundraisers compared to the other parent categories. Finally, in the count of crowdfunding success rate by month graph, in the category for the projects that have the date created in April, it had the lowest number of canceled projects over the range of the entire population pool.

The first weakness of these charts is that the platforms of each of the parent and subcategories are different from each other, and it does not address how this variable would affect how the funds are gathered from each event depending on the media used. Under the sub-category table, there are numerous different forms of physical or digital media that could have been used for different categories. Were the jazz or rock crowdfunds handled by podcast or live concert? How did the mobile games handle monetary transfers and donations? The scope of these categories is too broad to determine the set picture that this data was meant to convey to the viewer.

The second weakness is the scale of the data covered by countries. In the parent category chart, filtered by the country that the crowdfund was based in, the US has a staggering number of projects. The US count is over 3 times the sum of the projects based in the other countries as shown in the tables below:

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Count of outcome** | **Column Labels** |  |  |  |  |
| **Row Labels** | **canceled** | **failed** | **live** | **successful** | **Grand Total** |
| film & video | 1 | 19 | 2 | 26 | 48 |
| food | 1 | 5 |  | 5 | 11 |
| games |  | 3 | 1 | 7 | 11 |
| music | 4 | 22 |  | 20 | 46 |
| photography | 1 | 5 |  | 2 | 8 |
| publishing |  | 6 |  | 12 | 18 |
| technology |  | 4 | 1 | 19 | 24 |
| theater | 6 | 26 | 1 | 38 | 71 |
| **Grand Total** | **13** | **90** | **5** | **129** | **237** |

Table 1: the combined number of crowdfunding campaigns in non-US countries

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Count of outcome** | **Column Labels** |  |  |  |  |
| **Row Labels** | **canceled** | **failed** | **live** | **successful** | **Grand Total** |
| film & video | 10 | 41 | 3 | 76 | 130 |
| food | 3 | 15 |  | 17 | 35 |
| games | 1 | 20 | 2 | 14 | 37 |
| journalism |  |  |  | 4 | 4 |
| music | 6 | 44 |  | 79 | 129 |
| photography | 3 | 6 | 1 | 24 | 34 |
| publishing | 2 | 18 | 1 | 28 | 49 |
| technology | 2 | 24 | 1 | 45 | 72 |
| theater | 17 | 106 | 1 | 149 | 273 |
| **Grand Total** | **44** | **274** | **9** | **436** | **763** |

Table 2: number of crowdfunding campaigns in US

This issue skews the data presented by the overall, as this does not address conditional variables present in each country, such as population, diversity or other socio-economic factors that would play in who donates.

Finally, in the sub-category table, the sub-category of plays is the only sub-category under the theater parent category. This significantly creates an outlying deviation in the data presented by the graph, as the theater has the largest number of attempted crowdfunding projects in the list. This may provide an inaccurate assessment of the success rates of theater as a crowdfunding platform.

With the pivot table by the month and year, filtering it by parent category shows how the different count between the number of projects throws off the data, in which one parent category shows as few as 4 total (journalism) projects, or as many as nearly 200. This display of extreme values, or potential outliers are not entirely trustworthy. This dataset does not contain an appropriate scope of data that one can use to determine any concrete conclusions that would be helpful.

What changes to the table that we can make to improve the reporting would be to diminish the number of categories that are under assessment. Unless these events were orchestrated by the same institution, there is no merit to grouping these categories for comparison. It would also behoove the report as to assess the length of time that a fundraiser is active, as the amount of time can also play an important factor into how many backers a project can receive. Minimizing the number of categories to help match platforms and mediums for media as well as having similar time frames of activity for each crowdfund event can help assess further important details to the data and give validation to any further findings.