**Maero, The Conclusions, Limitations and Alternative Analysis – Crowdfunding platforms**

**Conclusions**

1. Successful funding from Crowdfunding platforms was secured by 565 individuals, followed by 364 failures and 57 cancellations over a decade between 2010 and 2020, in which only 14 individuals had live funding. Successful outcomes were more likely to have received at least 100% funding, those that failed or were unsuccessful or were live were seen to have received less than 100% funding. The highest number of successful outcomes was seen in 2010, 2014, 2018 and 2019 by year, and in June and July if considering which month to receive funding. Applications from the USA accounted for at least three-quarters the number of applications and had the highest number of successes, failures, and risk of being cancelled or remaining live. Other than Denmark (DK) and Great Britain (GB), there was no difference in the number of projects in the remaining countries as well as the absolute number of outcomes for backers to fund. The success rates in each of these countries were at least half the number of submissions.
2. Theatre, film and video, and music were the most popular campaigns on Crowdfunding used by individuals to launch new products and generate buzz so as to attract funding since they accounted for over a half of the campaigns 697 out of 1,000. However, these three campaigns also had high absolute numbers of either failing to secure funding, being cancelled, or securing funding. Invariably, the three types of campaigns did not have as many the number of live, active, funding compared with the other types of campaigns such as technology and games. Albeit four, all journalism campaigns were successfully funded.
3. The preferred campaign subcategory was plays (344/1000), which contributed to nearly a third of the total number of subcategories of campaigns that were conducted followed by rock performances (85/1000), documentaries (60/1000), and the web (51/1000). The four subcategories accounted for at least half of the campaigns done. While these four subcategories registered about two-thirds of the number of successful funding they experience nearly as high the number of failures, or the risk of failure. All audio and world music sub-campaigns were successful!

**Limitations of this dataset**

* The dataset did not have an accompanying metadata explaining each variable for which data was collected and presented. This would have been helpful in increasing the understanding of all the fields in the dataset as well as the contexts where applicable.
* The background of and as to why individuals or organizations were sourcing for funding to further understand the rationale and importance of the dataset in relationship to society and mankind or discern whether the funding is purely for entertainment or for self-interests or other to better address the audience in storytelling and fact telling. Similarly, ethical concerns regarding a dataset including ownership would help to understand if there are legal implications related to handling a dataset.
* The identify or types of the backers/ funders is not provided, hence it is not possible to determine whether there was a pattern or trend among the backers as to which country, or campaign categories or subcategories they preferred, how much they committed to the projects.
* The objectives for the analysis were not clear enough to focus the depth of the analysis and presentation of findings and drawing conclusions. Therefore, the strategy for exploring the dataset and presenting findings was only limited to the hints/ questions provided which also made the dissemination of findings open to any strategy of story telling that may not resonate with the target audience.
* It is not clear how the 1000 records arrived at. The origin of the dataset may have been a sample with the intention of research for generalizing findings hence the depth of analysis cannot apply.

**possible tables and/or graphs that we could create, and the additional value they provide**

* A table of country and outcome or line graph of the number of outcomes by country to determine if there is a relationship between the two variables.
* A table of outcomes and the number of campaign backers to assess the success of a crowdfunding campaign
* A chart with line graphs of outcomes by year to provide a trend of outcomes annually which could reveal the relationships say of favourable outcomes annually, that may be used to predict future outcomes by year.
* A table with campaign (sub)categories by the years to depict any trends in preferences of campaign subcategories that could be related to outcomes depicted in the years (suggested plot above), this could also tell if there was a relationship between the trends of subcategories and the outcomes over the years.
* A table of campaign and the average donation to determine if there is relationship between the two that might suggest investor preferences to the types of campaign.
* A scatter plot of pledges by count of backers to explore if there is a relationship between the two.
* A table of measures of central tendency and spread for the count of backers and outcomes e.g. would show the mean, median and mode (central tendency) or variance and standard deviation (spread of data). If the variance or standard deviation of the number of backers is higher for successful campaigns compared to unsuccessful ones, it indicates that there is more variability in the number of backers for successful campaigns. Conversely, if the variability is higher for unsuccessful campaigns, it suggests that the number of backers for unsuccessful campaigns is more inconsistent.
* A table of goal versus outcome to determine if the level of goal was associated with success or not.