Here are 3 conclusions that can be drawn from the crowdfunding campaign:

1. From the first stacked bar chart it can be seen that the “theatre” crowdfunding campaigns, have experienced greater success(187 Points out of 200), higher rates of failure(132 points out of 140) , and more cancellations (23 points out of 25) in comparison to other categories in nearly all the countries. However, it is worth noting that “theatre” campaigns are less likely to be currently “live”, as seen when compared to a category such as “film & video” and “games”. Even from the 2nd stacked bar chart which analyzes the sub category, it can be seen that the subcategory of theatre which is “play” has more successful, more failed and more cancelled crowdfunding campaign. Therefore, the campaign goals are met quickly and pledged funds are received more in “theatre” category than any other category. However, this does not necessarily mean that there are more number of people who frequently runs “theatre” crowdfunding campaign.
2. From the first stacked bar chart, it is evident that the 'film & video' category has the highest number of live crowdfunding campaigns compared to any other category. It is the value of 5 out of 6 points. This could be attributed to the significant presence of live campaigns in the 'film and video' category, particularly in the United States, Great Britain, and Australia, as indicated in the bar chart. Even in the second stacked bar chart, which analyzes subcategories in relation to the count of campaign outcomes, it is noticeable that the 'film and video' category features a greater number of subcategories. These subcategories include animation, documentary, drama, and shorts, all of which fall under 'film & video.' It's worth noting that, on average, one of the subcategories of 'theatre,' namely 'play,' and one of the subcategories of 'games,' which is 'video games,' have a higher number of live campaigns (both are value of 2 out of 2.5 points) when compared to subcategories like documentary, drama, and shorts . And all of these each have a value of 1 point out of 2.5. However, it's interesting to observe that the subcategory 'animation,' which belongs to 'film & video,' has an equal number of live campaigns (value of 2 points) when compared to the subcategories of 'theatre' and 'games.' Therefore, on average, the 'film and video' category maintains a higher number of live campaigns, especially in the top three regions with higher population density.
3. The time series chart clearly demonstrates a recurring trend of reduced campaign success from July to September throughout the years 2010 to 2020. This pattern appears to be associated with a higher number of failed and canceled crowdfunding campaigns during the July to August period over these years. Failed and canceled campaigns could be attributed to the fact that this time frame marks the beginning of summer, and backers and pledgers might begin to get busier with various summer activities. While both canceled and failed campaigns see a decline from August to September, the number of live campaigns also drops during this time frame. This, in turn, contributes to a decrease in the number of successful campaigns. There could be several reasons for the decline in live campaigns during these months. Creators may be less active in promoting their live campaigns, possibly due to the end of summer and the back-to-school season, which can divert the attention of both creators and potential backers to other activities. Consequently, crowdfunding campaigns are less likely to achieve success from July to September. However it also must be noted that there are more number of successful campaigns than failed, live & canceled campaigns. Also there are less number of canceled campaigns than other campaigns and it can be due to creators generally avoiding cancelation because they will not receive any funds back. Also creators don’t want to lose motivation and want to continue the campaign in the hopes of gaining more backers.  
     
     
   These are some limitation of the date sets:

1. The data has small sampling size. The data does not list many other countries where the crowdfunding websites such as Kickstarter or Indiegogo is used. This data contains only few countries, states and regions and they are: United States, Australia, Canada, Switzerland, Denmark, Great Britain and Italy. By including limited countries in data analyzation, it is hard to come to conclusion about the outcome of crowdfunding campaigns. If more countries are included, the outcome might be different and we might see that the average numbers of successful campaigns, cancelled campaigns, failed campaigns are higher in other categories than the “theatre” category. Therefore this data set does not accurately reflect the crowdfunding landscape of other parts of the world.

2. The data set includes campaigns in different currencies. Analyzing and comparing campaigns with various currencies would require these currencies to be exchanged in to one currency. This will lead to hurdles in financial analysis.

3. The data doesn’t include niche categories and sub categories. This doesn’t cover all possible campaign types. For example, in Music we see: jazz, rock, electric music, indie rock, metal. There are also other types of music like lofi, country music and pop and these are not included in the data set. This limits the range of analysis that can be conducted.

4. This data set does not specify whether its collected from only Kickstarter or Indiegogo or a combination of both and so this creates limitations as both these platforms have unique dynamics and audience. The data set does not specify the platform for each of these campaigns and therefore it cannot be analyzed which platform has what type of outcomes the most.

5. There are campaigns in the data set with exceptionally high pledged amounts or high goals but very less backers, it can create issues in statistical analysis. Therefore there are outliers which is a drawback on this data set.

Here are some additional graphs and tables we could create:

1. Average Donation By Country: Abar chart would be helpful to compare the average donation amount for campaigns in different countries. This will help to understand the difference in backer’s behaviour based on geographic location.
2. Goal VS Pledged Scatterplot: To understand the relationship between funding goal and actual amount pledged for each campaign, a scatterplot would help. This will help to identify trends and outliers.
3. Time To Reach Goal Histogram: To understand and visualize the time to reach goal and how long it took for a campaign to be funded, a histogram will help. “Date Created Conversion” and “Date Ended Conversion” must be taken in to account along with “Pledged Funds” and outcomes.
4. Staff Picked Impact Pie Chart: A pie chart can be created to understand the success rate of staff picked impact vs non staff picked campaigns. This will reveal whether the staff picked has anything to do with success of a campaign.
5. Currency conversion rate: A currency conversion rate can be analyzed over time in time series graph to understand how currency fluctuation affects the outcome of campaigns.
6. Backer Engagement Using Time Series Chart: To understand and analyze the number of backers over the campaign duration for successful, live and failed campaigns, a time series chart should be created. This will give us insights in to how backers behave over time with successful, live and failed campaigns.
7. Average Pledged Amount By Outcome Pivot Table/Bar Chart: To understand financial dynamics associated with different outcomes, we must calculate average pledged amount for successful, failed and canceled outcomes and analyze he behaviour on pivot table/bar chart.

In both successful and failed campaigns, the median is a reliable measure than the mean. For successful campaigns, the average number of backers (851.15) gets pulled up by a few super popular campaigns with tons of backers. This makes the average seem higher than what most campaigns get. The median (201), on the other hand, gives a better idea of how many backers most campaigns usually have because it's not greatly affected by these super popular ones. The same goes for failed campaigns. The mean (589.14) is higher than the median (115) because some failed campaigns got surprisingly high numbers of backers, making the average seem larger. But the median (115) gives us a more typical number of backers for failed campaigns, as it's not swayed by these unusual cases. So, in both cases, the median is a more down-to-earth way to understand how most campaigns are doing.

In the case of successful campaigns, the higher variance (1,603,373.73) and standard deviation (1,266.24) suggest that there is a wide range of performance. This might be because some successful campaigns attract an exceptionally large number of backers, causing the data to be more spread out from the mean. The presence of very successful outliers contributes to this increased variability. For failed campaigns, the lower variance (927,525.41) and standard deviation (963.08) indicate that the number of backers tends to be closer to the mean. Failed campaigns may not exhibit as extreme variability because they typically do not attract a massive number of backers. The higher variance and standard deviation for successful campaigns are due to the influence of a few exceptionally successful outliers, while the lower variance and standard deviation for failed campaigns reflect a more concentrated distribution of backers. This information helps us comprehend the typical behavior of campaigns in crowdfunding and provides insights into why some campaigns might stand out.