Kickstarter Report

1. Kickstarter campaigns in the provided data enjoyed a higher success rate than Kickstarter campaigns overall. While roughly a third of Kickstarter campaigns reach their funding goals, over half of the campaigns in this dataset were successful.

Campaigns categorized as raising money for theater projects represent the plurality of the campaigns in the provided data. Such campaigns account for over one-third of the dataset, and music campaigns are next closest, but there are still nearly twice as many theater projects as music projects. The campaigns in these two categories were also the most successful in reaching their funding goals, with each enjoying a greater than 60 percent success rate, and music projects topping 70 percent! Thus, campaigns in this dataset that were centered around art and/or entertainment projects fared better than others.

Campaigns based in the United States account for nearly three-quarters of this dataset. Great Britain has the second most campaigns in this dataset, and Canada and Australia are the only countries with over 100 campaigns in this dataset, meaning that the Kickstarter campaigns in the provided data were based mostly in the Anglosphere.

2. A limitation of this dataset is its geographic scope. Nearly all the projects in the dataset are based in Western Europe and “Western offshoots,” i.e., the United States, Canada, Australia and New Zealand. Mexico is the only Latin American country in the provided data, and the dataset contains no African countries. Projects based in Latin America and Asia combine to account for less than one-tenth of one percent of the total number of projects in the provided data, a figure that seems unlikely to be similar to Kickstarter’s total statistics given that more than half the world’s population resides in Asia.

Another way in which the dataset is limited is that, while possible to calculate the mean average donation to each campaign, it doesn’t give us information about contributions from individual donors. It’s possible that some projects met their funding goal simply due to the contribution of a single donor, but the information in this dataset provides no way of determining the extent to which successful projects were truly crowdfunded.

A third limitation of the dataset is that it lacks a currency conversion column. While we can see the location and currency of each campaign, it would require us to manually look up exchange rates at the time each campaign was ongoing, then to convert the currency of campaigns outside of the United States to the U.S. dollar to get a more accurate sense of the goal and pledged amounts of money of each Kickstarter campaign in the provided data.

3. Using this dataset, it would be possible to create nine pie charts, one for each parent category, with each pie chart showing what percentage of projects in each category succeeded, failed, were canceled and were live.

We can create a pivot table with columns of category, rows of state and values set as average amount of money pledged.

Finally, we can create a pivot table with category and name set as the row labels, values set as the columns and average number of backers and count id, i.e., number of campaigns, set as values. Through this, we can see the number of campaigns per parent category, the average number of backers per parent category and the number of backers of each campaign.