It’s clear that companies who resort to crowdfunding are most likely to come from the entertainment sector (film and video, music and theatre). It seems there’s about a fifty-fifty chance of a company exceeding its revenue expectations. The highest number of crowdfunded projects comes from theatre, particularly the production of plays. This analysis is heavily focused on the United States and doesn’t say much about other parts of the world. Also, the data is pre-pandemic, so an up-to-date version would be interesting.

Maybe a chart of the average percent funded against country would be interesting to find out where in the world crowdfunding is a good investment.

In the case of successful and failed campaigns, the mean of the data seems to greatly overestimate what’s really going on in both cases, the median giving usually only a couple of hundred backers.

There appears to be more variability with successful campaigns (greater variance). There must be a flatter, broader distribution of numbers of backers.