**Written Report**

**Introduction**

This report shows high level insights regarding the status and success of approximately 1000 Crowdfunding Campaigns that were tracked over a ten-year period.

**The data**

The data used for this analysis relates to 7 Countries - Australia, Canada, Denmark, Great Britain, Italy, Switzerland and the United States, and covers nine (9) categories of Crowdfunding Campaigns from the Creative industries, such as food, music and technology. These drills down into subcategories like food trucks (from the food category), rock (from the music category) and wearables (from the technology category.

Four categories of Success - Failure, Successful, Live or Cancelled are a basis for comparison.

**Methods**

The percentage of funding that each Crowdfunding Campaign (Campaign) received against their goal for fundraising is calculated from the data and assessed in this analysis.

The data was filtered to assess what relationship the percent of the Campaign goal achieved had on Campaign outcomes.

Campaign outcomes - Failure, Successful, Live or Cancelled were tabled and charted to reveal insights and further analysed within 24 pre-determined sub-categories, organised into a pivot table and represented in a stacked chart by outcome designation.

**Conclusions we can draw from the data**

Table 1: Campaign Outcomes by Category across All Countries

A graph of a person with a number of text

Description automatically generated with medium confidence

Table 1 shows that the Theatre Category was the lead Category for the number of Campaigns launched (34% of the 1000 campaigns overall) and had the highest number of Successful Campaigns (187). It also had the highest Campaign failure numbers (132). Proportionally the same may be said for most of the other Categories. We may conclude that although there may be a high volume of Campaigns in a certain Category, it is likely there is a an almost equal volume of Failed campaigns too.

57% of campaigns across all Countries were defined as “successful” while the majority of the remaining campaigns “failed” with 6% of campaigns being categorised as “cancelled”. We can conclude that close to half of Crowdfunding Campaigns will likely fail.

Table 2: Campaign Outcomes by Sub-Category

A graph with different colored bars

Description automatically generated

The subcategory “Plays” had more than three times the volume of Campaigns launched than their nearest rival “Rock” a subcategory of Music. Table 2 shows overall that higher volumes of Campaigns launched translates to a higher volume of Successful Campaigns by Subcategory.

Table 3: Outcomes based on Goal

A graph with lines and numbers

Description automatically generated

We can conclude from table 3 that Campaigns which achieve 100% of their Campaign goal are Successful.

**Other Tables that could be created**

It could be seen from the data that 53% of the overall Successful campaigns attracted funding of 200% or more than their original campaign goal. A further 46% of Successful campaigns drew between 100% and up to 200% more funding than their original campaign goals. We may conclude that Campaigns which attract more than their goal have a high probability of being “Successful” and those with less than 100% of their funding goal will not.

Another table could be built that shows the relationship between the % of funding goal achieved by Campaign and the degree of Success.

**Limitations of the Data**

There are limitations to the data being analysed.

The background information to this Excel Challenge (Monash University, 2024) infers that the data for analysis has been collected from a variety of sources, “old projects in an attempt to discover “the trick” to finding success” when using Crowdfunding platforms as a vehicle to facilitate Campaigns.

The data has likely therefore been collected inconsistently and potentially altered to be as consistent as possible. We cannot be certain that bias is limited in the collection of the sample when we are not in control of its collection, or we are not given more details. Nor can we be certain the Categories are representative and typical of the Creative industries. This is not spoken to in the background information.

Though the data appears to be sourced from Crowdfunding Campaigns from the years 2010 to 2020 a further limitation is that the 2020 data is confined to 2 months of the year, whereas the rest of the data for the preceding years is mostly across all months of each year.

Currency could be an issue as the most recent data is now 4 years old.

When we ask ourselves questions about the data collection process and want to know more, there is no answer and we do not know. So, an analyst who is tasked with “telling the truth of a story” in this circumstance must be open and honest with the intended audience so they too understand the strengths, weaknesses, and context of the data behind the insights presented.

**Appendix**

https://bootcampspot.instructure.com/courses/5641/assignments/81245?module\_item\_id=1269934

https://www.abs.gov.au/websitedbs/d3310114.nsf/home/Basic+Survey+Design+-+Errors+in+Statistical+Data