Data Analysis

Homework 1 – Excel

Due November 29, 2018

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1. A) In terms of quantity, there are far more kickstarter campaigns in the theater category than any other category. There are nearly twice as many total campaigns in theater as there are in the next closest category, music, with totals equaling 1393 and 700, respectively.

B) However, of those campaigns, the total percentages of successful campaigns are significantly less. Currently Theatre has 2% live campaigns, 60% successful campaigns, 35% failed, and 3% cancelled. Music has 3% live campaigns, 77% successful campaigns, 17% failed, and 3% cancelled. Comparing these with the average for all categories, we have 1% live campaigns, 53% successful campaigns, 37% failed, and 8% cancelled. So Music and Theatre, collectively, had more successful campaigns, and less failed campaigns than the average. However, the Music category had the highest percentage of successful campaigns overall.

C) When broken down into subcategories, there were several that were 100% successful regardless of parent category. These were classical music, documentaries, electronic music, hardware, metal music, nonfiction, pop, radio/podcasts, rock, shorts, tabletop games, and television.

D) Also noteworthy is that almost all of the campaigns are from the U.S. When you break them down on the pivot chart between countries, there is very little data for any of the other countries. The chart for the U.S. looks almost identical to the chart for all countries combined.

1. An important limitation of this dataset is that it’s very difficult to precisely analyze the popularity of any one category or sub category. Yes, there were far more theatre kickstarter campaigns in total than any other, which could indicate an overwhelmingly large popularity of theatre, however there are also a high number of failed theatre kickstarters. This could indicate they are not popular, and that the higher amount of total campaigns is just because more people who like theatre are using it as a forum for fundraising, but not necessarily that people who like theatre are donating.
2. It would be helpful to note the statistical demographics for those who receive the donations versus those who are actually donating. This would shed light on which categories are actually more popular and why. Knowing the interests of the people who actually do the donating would allow folks who are campaigning to know what products have the best chance of success.

Another graph that I created and found interesting, was a graph that shows the quantity of total kickstarters per year, based on state of campaign, without the month filter. It’s interesting to note that quantities of campaigns rose steadily from 2009 until they peaked in 2015, going down in 2016. The data for 2017 was not complete, so it’s hard to say if this was a fluke trend or if it continued.