We can draw several conclusions from this data on crowdfunding campaigns. First, in the ten years analyzed, campaigns that were created in June and July had the greatest number of successes with 55 and 58 respectively. The only months that came close to this high achievement were January and March with 49 successful campaigns. Second, we can also see that over time, there were more successful campaigns than failed or canceled. Over the years there was a range of 41 to 58 successful campaigns, this is higher than the range of failed campaigns which were between 23 and 36.

Third, we see that the parent categories of film and video, music, and theater (specifically plays) had the largest number of campaigns.

There are several distinct limitations of this data set. First, we do not know WHY any of these campaigns failed or were canceled. Any number of reasons such as organizational vision and priorities can impact why a campaign would be canceled. Second, we do not have information about the marketing strategies for these campaigns. We do not know how much money (if any) was spent on marketing these campaigns and we do not have any of the marketing data (if any exists). This data could include information on what percentage potential likely backers learned about the campaign. Third, several categories had limited data points, limited meaning less than eight campaigns. While we see that World Music and Audio/Journalism campaigns were 100% successful, looking into the data further tells us there were only three or four of each campaign. Because we do not know if enough campaigns have been included to give an accurate picture, this limited amount of data cannot be equally compared to the other categories such as Plays/Theater that had a total of 344 campaigns. Fourth, we do not know how many campaigns were initiated by first time or experienced businesses. We can assume there is a learning curve to managing successful crowdfunding campaigns and thus campaigns led by experienced businesses are possibly more likely to be successful over inexperienced businesses. Lastly, we do not know what platforms were used in these campaigns. We could be looking at a single platform or mixture of Kickstarter, GoFundMe, IndieGoGo, etc. Each of these platforms have different demographics of backers and different numbers of repeat backers.

There are several additional tables and charts I would create to have a better understanding of this data. First, I think it would be helpful to see the data organized by parent category and then by subcategory. This allows us to look for trends and make comparisons within the parent categories. For example, in the “Games” category we see that 23 campaigns failed and 21 were successful- a roughly 50/50 split. However, when we look further into the subcategories, we see that mobile games had twice as many unsuccessful campaigns compared to the approximately 50/50 ratio of failed and successful video games! This table is displayed on the next page.

Table of Campaigns by Parent and Subcategories:

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Row Labels** | **canceled** | **failed** | **live** | **successful** | **Grand Total** |
| **film & video** | **11** | **60** | **5** | **102** | **178** |
| animation | 1 | 10 | 2 | 21 | 34 |
| documentary | 4 | 21 | 1 | 34 | 60 |
| drama | 2 | 12 | 1 | 22 | 37 |
| science fiction |  | 9 |  | 5 | 14 |
| shorts | 1 | 5 | 1 | 9 | 16 |
| television | 3 | 3 |  | 11 | 17 |
| **food** | **4** | **20** |  | **22** | **46** |
| food trucks | 4 | 20 |  | 22 | 46 |
| **games** | **1** | **23** | **3** | **21** | **48** |
| mobile games |  | 8 | 1 | 4 | 13 |
| video games | 1 | 15 | 2 | 17 | 35 |
| **journalism** |  |  |  | **4** | **4** |
| audio |  |  |  | 4 | 4 |
| **music** | **10** | **66** |  | **99** | **175** |
| electric music |  | 8 |  | 10 | 18 |
| indie rock | 3 | 19 |  | 23 | 45 |
| jazz | 1 | 6 |  | 10 | 17 |
| metal |  | 3 |  | 4 | 7 |
| rock | 6 | 30 |  | 49 | 85 |
| world music |  |  |  | 3 | 3 |
| **photography** | **4** | **11** | **1** | **26** | **42** |
| photography books | 4 | 11 | 1 | 26 | 42 |
| **publishing** | **2** | **24** | **1** | **40** | **67** |
| fiction | 1 | 7 |  | 9 | 17 |
| nonfiction | 1 | 6 | 1 | 13 | 21 |
| radio & podcasts |  | 4 |  | 4 | 8 |
| translations |  | 7 |  | 14 | 21 |
| **technology** | **2** | **28** | **2** | **64** | **96** |
| wearables |  | 16 | 1 | 28 | 45 |
| web | 2 | 12 | 1 | 36 | 51 |
| **theater** | **23** | **132** | **2** | **187** | **344** |
| plays | 23 | 132 | 2 | 187 | 344 |
| **Grand Total** | **57** | **364** | **14** | **565** | **1000** |

Next, I would create a 100% stacked column chart of parent categories and subcategories. In the simple stacked column chart there is an abundance of Theater campaigns which distorts our view of all the subcategories and we are potentially overlooking critical information.

Simple Stacked Chart:

The 100% stacked chart allows us to see the rates for successful, live, failed, and canceled campaigns which will ease the task of making comparisons between subcategories.

100% Stacked Column Chart:

I think it is also important to look at the overall successful campaigns to the combined total of failed and canceled campaigns. In the big picture companies should take time to look at the total number of campaigns that do not come to fruition. Whether a campaign failed or was canceled is not as important as the idea that the campaign did not occur. We want to minimize this total because resources are being utilized that are not attributable to income.

Lastly, I would like to see a table of companies that had two or more successful campaigns. Crowdfunding platforms want campaigns to be successful, this attracts companies to open more campaigns and thus increase their profits. Platforms can work with the companies listed below to learn about their process throughout the campaigns. Since only 18 campaigns out of 1000 came from companies with at least two or more successes, it would be worth everyone’s bottom line to investigate further.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Company** | **canceled** | **failed** | **live** | **successful** | **Grand Total** |
| Davis Ltd |  | 1 |  | 2 | 3 |
| Garcia Inc |  |  |  | 2 | 2 |
| Johnson Inc |  |  |  | 2 | 2 |
| Martinez LLC |  |  |  | 2 | 2 |
| Perez PLC |  |  |  | 2 | 2 |
| Perry and Sons |  |  |  | 2 | 2 |
| Ramirez LLC |  |  |  | 2 | 2 |
| Smith and Sons |  |  |  | 2 | 2 |
| Williams and Sons |  | 1 |  | 2 | 3 |
| **Total** | **0** | **2** | **0** | **18** | **20** |

Statistical Analysis:

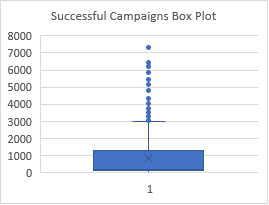
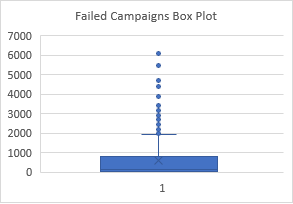
|  |  |  |
| --- | --- | --- |
|  | **Successful Campaigns** | **Failed Campaigns** |
| **Mean number of backers** | 851 | 586 |
| **Median number of backers** | 201 | 114.5 |
| **Minimum number of backers** | 16 | 0 |
| **Maximum number of backers** | 7295 | 6080 |
| **Variance of the number of backers** | 1603373.73 | 921574.68 |
| **Std Dev of the number of backers** | 1266.24 | 959.99 |

From the statistical analysis regarding the number of backers in successful and failed campaigns, we can determine that the median is better a representative measure of central tendency for this data.

First, in successful campaigns the mean is 851 and the median is 201. In failed campaigns the mean is 586 and the median is 114.5. This significant difference in numbers for both groups and this suggests that the data is not evenly distributed and thus median is a better summary.

Second, when the data is charted, we can see that the data is not evenly distributed in a bell curve. This suggests the data is skewed and therefore median is a better summary.

Third, if we look at box plot charts for this data, we can see the significant number of outliers. This further supports the idea that this data is skewed, and median is the optimal descriptor.

According to the data, there appears to be more variability in the successful campaigns over failed campaigns. This is supported by two pieces of evidence.

First, the wider range of backers in successful campaigns: 16 at the lower end and 7,295 at the upper end, compared to the slightly smaller range in failed campaigns: 0 at the lower end and 6,080 at the upper end. Second, successful campaigns have a variance of 1603373.73 and a standard deviation of 1266.24. Failed campaigns have a variance of 921574.68 and a standard deviation of 959.99.  These extremely high numbers in the successful campaigns compared to the failed campaigns show us greater variability.