C.A.L. Corp, LLC

Providing Detailed Data Analysis for Over Seven Days.

**Summary:**

Kickstarter is a crowd source fundraising tool. It came to prominence after the 2008 global economic downturn. During this period, governments of the world put regulations in place to keep banks solvent. These regulations required banks to maintain high levels of liquidity, limiting investment money that banks and other traditional lending institutions had at their disposal. The governments also regulated the type of investments these lending groups could acquire. This eliminated unsecured loans, seen as “high risk” by regulators, and were all but banned in the U.S. until the banks repaid their bailout funds provided by the federal government. For the stated causes, and an unwillingness of lenders to release their cash for fear of further liquidity regulations, this meant that people were looking for other means of funding for their projects.

In this analysis, we will attempt to answer three questions.

1. **Given the provided data, what are three conclusions we can draw about Kickstarter campaigns?**
2. **What are some of the limitations of this dataset?**
3. **What are some other possible tables and graphs that we could create?**

Question 1: Given the provided data, what are three conclusions we can draw about Kickstarter campaigns?

1. More theater groups use Kickstarter funding as a means to raise capital, with **33.86%** of our sample data comprised of theater projects. Theater also has the second highest rate of success with their projects, with **60.23%** of the projects succeeding (music being first with **77.14%** of music projects reaching or exceeding their goal).

Music and theater also have the smallest average goals with the average goal for music at $4,695 and theater at $5,300 per project.

2 - Historically, the best month to launch a successful campaign is in February or May, and the worst month is December.

3 – Projects that engage their backers to succeed are the ones that do not fail. For a successful project, the average number of backers was 194.42, while the failed projects had average backers of 17.71.

Question 2: **What are some of the limitations of this dataset?**

The data only tells us the who and not the why or how. Every category had its successes and failures: what is missing is the how. How did the project engage with the backers? What are the perks of donating? What was the compelling story? Did the winner have better financial data to back up their need? Or did they tell a better tale? What I would have liked to see in the data are several perks that came with donations, either as a count of quantitative perks or as a dollar value. How many people viewed their project v. how many people donated would also give us an idea of what projects had a more compelling reason to pledge.

Was our data representative of the Kickstarter community? I think not. Journalism only had 24 representative projects; but currently on Kickstarter there are over 5,300, and theater has only twice that at 11,700 projects for a ratio of 1:2.2 Our sample data is 24 v. 1100 or a ratio of 1:45 approximately.

Question 3 - **What are some other possible tables and graphs that we could create?**

1. Staff pick: If the staff picked your project, did your chances of success increase?
2. Did the date the project ended have an impact on the outcome: A graph similar to the one for the beginning of the project for comparison would be useful.
3. Goals to success (I included this one): Did the goal size affect the outcome?

**Conclusion:**

To achieve the best possible outcome with Kickstarter, you should be a musician looking for less than $5,000 in funding, starting your campaign in May. You will need an average of 190 backers, each contributing $27 to your campaign.