Chris Benson

Module 1 Challenge

“Crowdfunding”

**Conclusions**

* Summer is the most successful season. While not true for every individual year, the Summer months were the most successful on average. Also, if we break down the years into an Early half and Late half, Summer months were the most successful in both groups. Also saw a big jump in successful campaigns (and sharp drop in failures) starting in 2017. A slight rebound in 2018 but strong success again in 2019, suggesting that crowd-funding has significantly gained in popularity and is now a more successful option than in the early 2010’s.
* Theater campaigns were immensely popular, accounted for more than 34% of the total set. Because Plays were the only type of Theater campaign sourced, they dominated the sub-category breakdown. While it appears that Theater campaigns were significantly more successful than the others as well (eight-five more than the next category), they had the third lowest success rate (successful campaigns vs. total campaigns). Similarly, Theater campaigns had the third highest failure rate. While less than 100 Technology campaigns were started (28% of the number of Theater campaigns and just 9.6% of the total), they had much better success/failure rates. Two-thirds of the Technology campaigns were successful with two more still live.
* US campaigns comprised 76.3% of the total number and the US ratios are therefore very similar to the overall ratios. If we isolate the European countries, the category stack-rank stays the same but the spread is much closer. Interesting to note, but ultimately not likely to be statistically significant as those four countries only provided 150 (15%) of the total number of campaigns. The strongest conclusion to draw is that the US is where one should go to start a campaign. The US has almost 16 times more engagement in crowdsourcing campaigns than the next closest country and a strong 57.1% success rate (second best among charted countries).

**Dataset Limitations**

* Only seven countries were tracked and results heavily skewed towards US because of that country’s larger comparable volume.
* Ten years of data. Not a small sample but data is limited by that scope.
* Where did the data come from? Who collected it? Perhaps a certain platform has a larger influence in certain fields (i.e. Theater) or isn’t as well known in European countries.
* The data is just a sample of 1000 projects. If we took another 1000 project sample, the data would certainly be different, but in what ways?
* Celebrity influence on these platforms can skew success because of the influence they have.

**Other Graphs/Tables**

* I added success & failure rates. We could do a pie chart with those, comparing countries, months, or years.
* What significance did the “staff pick” and “spotlight” columns have? Could these premium offerings lead to better success rates?
* Compare average donation size over category/sub-category, country, or year of campaign. Do we get larger donor grants in certain categories or from specific countries?
* How did goal size affect success of the campaign? Were smaller goals able to succeed at a higher rate?