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HW1

1. Given the provided data, what are three conclusions we can draw about Kickstarter campaigns?
2. What are some limitations of this dataset?
3. What are some other possible tables and/or graphs that we could create?
   1. When observing “status” comparisons by parent category, it becomes apparent that over a third (34%) of all Kickstarter campaigns and nearly 40% of all “successful” campaigns are categorized as “theater.”  By these measures, it can initially be argued that theater is the most *popular* campaign. However, this data also suggests that “music” campaigns are arguably *more successful* in terms *of greater successful percentages and lower failed percentages.*  Only 17% of music campaigns failed (compared to 35% for theater) and 77% of music campaigns were successful (compared to 60% for theater). In a Kickstarter environment where 37% of all campaigns fail, a music campaign appears to the positioned to be ‘successful.’
   2. When you look more closely at the music category’s profile, the sub-category performances are stark. Rock, Metal and Indie Rock bands need to make sure they have campaigns on Kickstarter. 95% of campaigns in those respective subcategories are successful and right now, there are no live campaigns within those categories. On the other end of the spectrum, Jazz and Faith campaigns nearly account for all the music category’s failures.
   3. Campaigns that fall outside the theater, music and “film & video” parent categories all had campaigns that failed more often than were “successful” and have generally struggled to gain traction in the Kickstarter forum. Notable campaigns that seemed doomed to fail based on available data include ‘animation,’ ‘food trucks,’ and video games.”
4. The limitation that stands out in my mind is the lack of data regarding who is backing and pledging. Data that considers the geographic and demographic dimensions of backers and dollars pledged would be helpful in determining who is making certain categories successful.
5. I created tables and graphs that dealt mostly with how much money and attention were flowing through certain categories. Therefore, I focused on the ‘backers’ and ‘pledged’ fields and used pie charts to show market share. This allowed me to look at the financial viability and level of engagement within each category instead of just analyzing data from a ‘success/failure’ standpoint. While “theater” stands out on Pivot1 & Pivot2, the truth is that category only accounts for $5.7M or ~12.5% that is pledged on Kickstarter. Campaigns in the ‘technology’ category are shown as the true economic drivers of the Kickstarter program. Over 50% of the money generated through campaigns and nearly 40% of total backers come from the technology category. Even more specifically, the ‘hardware’ category does the heavy lifting in terms of dollars raised and backers who are contributing.