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**Conclusions about Kickstarter campaigns**

One clear conclusion we can make from the data is that campaigns with the highest pledge goals are the most likely to cancel or fail. In comparison, the campaigns with the smallest goal (less than 1000) were the most likely to succeed. This might mean that one potential pitfall for Kickstarter project creators is to set too unrealistic ambitions in terms of funding from this source. It is better to set goals that are very small in order to achieve Kickstarter success given the all-or-nothing nature of this platform.

Another conclusion is that there is a clear division of success found according to music genre, where rock, pop, electronic and classical find 100% success. There is not a single success within the genres of faith, jazz, or world music. This suggests a musical bias among Kickstarter donors that projects are unable to defy. If artists in the less popular music genres want to find crowdsourcing success, they may want to choose a platform other than Kickstarter.

A final conclusion to draw is that there is a clear country of origin bias in favor of English-speaking western countries, and the United States in particular. Of a total of 4114 projects in the sample, 3038 of them were US in origin. Second is UK with 604 projects, and third is Canada with 146 projects. Given that the vast majority of the projects are sourced in English-speaking countries, non-English language projects must find other platforms than Kickstarter for their crowdfunding needs.

**Limitations**

One limitation of the data set is that there is only one method to determine whether a campaign is successful, which is pledged donors compared to goal. There may be other indicators of project success, such as commercial success or total products sold that are unavailable to us. It may be that Kickstarter success does not translate to real world commercial success, and that projects that fail on Kickstarter can use a different method to succeed.

Another limitation is that we only have access to the number of donors and the total amount of money raised. We do not know the nature of the donations or donors. For example, one project may have a large number of donors donating about the same amount each, whereas another project could have one megadonor and the rest are miniscule amounts. Understanding the distribution of donations as well as other information, such as the possibility of self-funders, would give us more details about how projects can succeed on Kickstarter. It might also expose that certain projects are buying their own Kickstarter success.

**Other possible tables and graphs**

One possible pivot table/graph that can be created is measuring the total length of time from creation to deadline to see the relationship between campaign length and success rate. There may be some optimal Kickstarter campaign length for each project category that future projects can benefit from understanding and replicating.

Another relationship we can explore through tables and graphs is the relationship between the country of the Kickstarter project and its rate of success. Is there a bias for success toward American projects? Maybe countries from outside America, outside the English-speaking world, or outside the West tend to fail or get canceled at a higher rate. In which case, non-Americans should pursue a platform other than Kickstarter for their crowdsourcing needs, or the Kickstarter platform should do more to support international projects.

**Bonus Analysis**

The median summarizes the data more meaningfully. Mean is vulnerable to outliers. The dataset has many outliers and definitely does not have a normal distribution. The median is more protected by the influence of outliers compared to the mean, and thus is the best measure of central tendency for this data.

There is more variability in the campaigns that are successful. This makes sense because successful campaigns have a vast range of possibilities from moderately successful to extremely successful and there is no upper bound to the numbers successful campaigns can generate. There is a hard limit to how much a project can fail, which is no money raised, which is a number that is going to occur very frequently in the unsuccessful project set. Comparatively there is potentially no limit to the amount of money a successful campaign can raise, and there is no single number that we expect to occur frequently in the successful set, because each project has its own definition of success.