When looking at the overview of success by commencement date that overall kickstarted projects are more likely to succeed than fail However, filtering by each year shows a different story. Initially prior to 2014 campaigns had a 75.7% success rate, whereas 2014 and onwards there is only a 48.3% success rate. It should be noted from 2014 to date there has been 2931 completed campaigns whereas, prior to 2014 there had only been 784 campaigns completed. This shows that Kickstarter has just about quadrupled the campaigns people are putting out, but they are less likely to be successful. This raises the question as to why more are likely to fail? This could be from user growth not being as high as campaign growth, or user spending growth not being able to match the growth. Most likely a combination of the two but further analysis is required with data on user growth, spending growth, and likeliness to back multiple campaigns. Graphing user growth and campaign growth per year separately would help visualise the trends.

The US makes up for 73.8% of all campaigns, Great Britain 14.7%, and the rest of the world combined 11.5% make the remaining campaigns. The US by far has the most campaigns, which could be explained partially by a few factors, population, culture, Kickstarter having its roots in the US, and inability to penetrate non-western markets.

In the category data polarisation is present when analysing the subcategories, where you will notice subcategories getting 100% successes while other 100% fail. Take games for example all tabletop games succeeded but all mobile and video games failed. The same happens in film documentaries, shorts, and television 100% success while animation and drama failed, and all science fiction projects cancelled. A notable exception is theatre with musicals and spaces just under 50% success and plays just under 70% success. However, as there is multiple genres in theatre, it might be worthwhile to further break theatre into the genres to see if the polarisation is still present.

Limitations:

Demographical data or user data is not included which could be utilised to explain or provide inference to why certain projects are backed while others are not. Take for example the music category, all 260 rock projects succeeded while all faith and jazz projects failed. This implies backers have preference to rock over faith music and jazz, could it be that those that aren’t religious are more likely to backers than those who are? Demographics could explain absences of certain categories such as fashion which is more female dominated. Is it because most backed are male or are more males starting campaigns?

Potential points of interest:

Table of subcategories that shows the campaigns that received no backers, this may highlight areas of complete disinterest to backers.

Table of subcategories with the mean percentage and standard deviation to exceed or not reach the target goal. This would once again highlight backer preferences but also aid in expectations when planning a Kickstarter.

Bonus:

For the number of Kickstarter backers, the median is a better measure for central tendency as the data is heavily skewed. Both the mean and the median summarise the data well clearly show that unsuccessful campaigns have less backers. Successful projects also have more variability which is logical, as seen with the min and max values. The lowest min value is one backer which on a large scale is indistinguishable from the min of zero on unsuccessful campaigns. Whereas the max for a successful campaign is 26457 as opposed to 1501, this highlights the larger range of backers for successful campaigns. What makes it logical is how little can be required to succeed but also how much campaigns can exceed their goals and get carried on with hype and publicity. Failed campaigns on the other hand are more likely to be limited, with failure to get hype or take off resulting in low backer numbers reducing the variance. A notable limitation to this analysis is that it specifies successful and unsuccessful, classifying successful is easy and has been done for us and live campaigns are still ongoing. Unsuccessful campaigns is harder to define, is it only failed campaigns? Or do you include cancelled campaigns? I classed it as any campaign that did not successfully reach completion and thus included both failed and cancelled campaigns. It should be noted that if you take failed as unsuccessful only, then variance and mean decrease while the median increases, none of which is statistically significant.