Abstract

1. What are three conclusions we can make about Kickstarter campaigns given the provided data?
   a. The theater, music, technology, and film & video campaigns were the most attractive campaigns to the backers both globally and within the US.
   b. The music, theater, and film & video were the most successful categories. The food, games, technology, and publishing categories got relatively higher failure than success. All the journalism projects and relatively many technology projects were failed. Twelve sub-categories got complete success, twelve sub-categories resulted in complete failure, and all the projects of four sub-categories were canceled.
   c. Compared to other periods, the reported projects were more successful in May and the success rate decreased toward the end of each quarter. At least 50% of all the projects started in December failed.

2. What are some of the limitations of this dataset?
   a. We have limitation on analyzing the Kickstarter only by category and sub-category.
   b. The projects were only reported for one year. It is plausible that the opportunities and threats for subset of data change from one year to another.

3. What are some other possible tables/graphs that we could create?

   a. The comparison between projects (category, sub-category, or history) in a country level (e.g. the US) and compare its trend with that on a global scale.
   b. The total grand history trend in comparison with successful and failed projects.
   c. Scatterplots to compare project status.

The theater, music, technology, and film & video campaigns were the most attractive campaigns to the backers with an investment quota of 33%, 17%, 14%, and 13% respectively, within the studied period and globally (see **Figure 1**). Also, as **Figure 2** demonstrates, these campaigns showed a higher investment rate than the other campaigns in the US. The music, theater, and film & video categories brought more positive outcome than the other industries with at least 50% success rate in all countries (i.e., 77%, 60%, and 56% success rate, respectively). Moreover, the level of success in these categories followed the same order in the US and was substantially higher than the other campaigns. On the other side, journalism and technology projects had the highest cancellation rates of 100% and 29% respectively. The average cancellation rate among all the projects was 8.5%. Some of the categories (i.e., food, games, technology, and publishing) resulted in more failure than success (i.e., substantially below the average success rate of 54% among all categories).

Figure 3 depicts that in a sub-category level, the plays (from the theater category) and rock (from the music category) projects were more attractive to the backers than the other projects for the reported countries (i.e., their investment rate were 26% and 6% of the overall investment in all projects, respectively). Even though all the rock projects met or succeeded in their initial goal, the plays could only achieve a 65% success rate. Interestingly, some of the categories got 100% success in some of their sub-categories: music (classical, electronic music, metal, pop, rock), publishing (radio & podcasts, nonfiction), film & video (documentary, shorts, television), technology (hardware), and games (tabletop games). On the other hand, some categories got 100% failure in some of their sub-categories including: photography (nature, people, places), film & video (animation, drama), games (mobile games, video games), publishing (children's book, fiction), food (restaurants), music (jazz), and technology (gadgets). Also, all the projects of some of the sub-categories were canceled: film & video (science fiction), journalism (audio), music (world music), and publishing (art books).

Figure 4 sheds light to the fact that in the global scale and among the completed projects in the theater category, between one-third to half of the projects could not meet the initial goal and that at least one-third of the most attractive projects (i.e., plays) projects failed.

Figure 5 depicts the history of the state of projects globally for all the studied categories. It also shows the moving average of each subset with a three-month interval. **Figure 6** compares the history of the projects in all categories globally with those in the US. It also demonstrates the history of the total number of projects within the available data including all categories. **Figures 5** and **6** show that the projects achieved more attention to the backers at the beginning of each quarter and gradually decreased within the same quarter. Compared to other periods, the reported projects were more successful in May and the success rate decreased toward the end of each quarter. At least 50% of all the projects started in December failed (i.e., the failure to success ratio is approximately 1:1). Also, these figures demonstrate that the US projects follow the global trend in successful, failed, or total projects. **Figure 7** and **Figure 8**, demonstrate the projects history globally in the theater, music, and film & video categories, respectively, together with the moving average of the successful and failed project states with a three-month interval. **Figure 7** shows the success rate in the theater project reaches the peak within the

summer period but decreases substantially toward the end of the reported year. **Figure 8** depicts that although the music projects were successful at the beginning of the reported year, they gradually failed as the year went on.

Figure 9 shows the relationship between a goal's amount and its chances at success, failure, or cancellation for all projects globally. It demonstrates that the projects with initially less costly goals were in general more successful than the more expensive projects globally. Moreover, the success rate of the most expensive projects (>$50000) was only 20% much less than the average rate of success among all the projects (53%). The failure rate of less expensive projects (<$5000) was below the average failure rate (38%).

Figure 10 shows the correlations between the pledged and initial goal for all projects on a category basis with an initial goal of less than $100 K. It demonstrates that the less costly projects (<$10k) pledged more than their initial goal while the projects with an initial goal of more than $50k were mostly unsuccessful (i.e., lie below the 1:1 correlation).
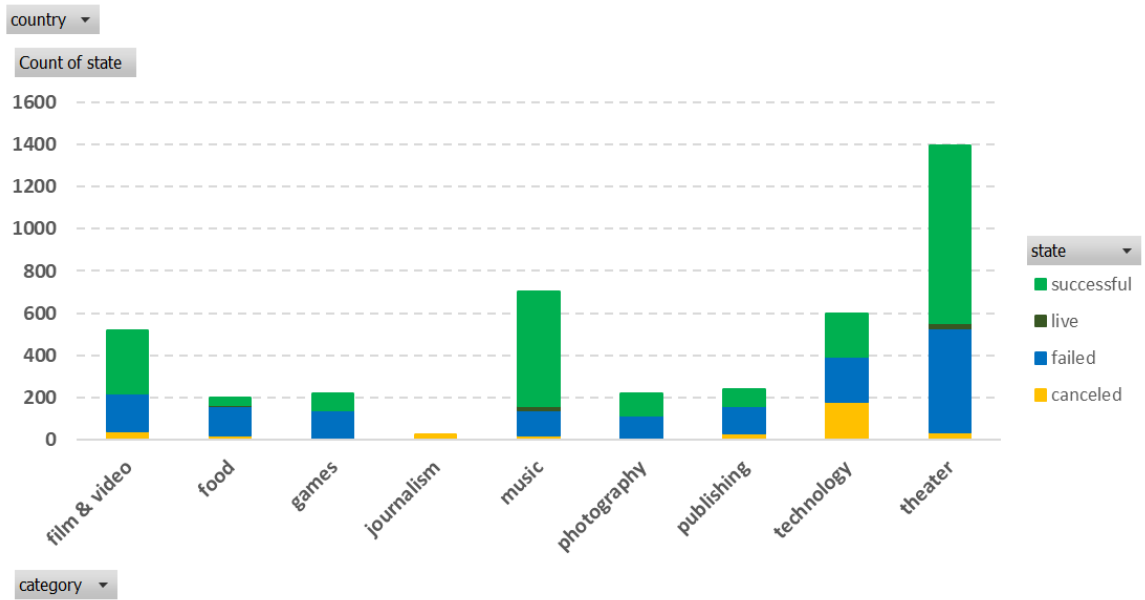
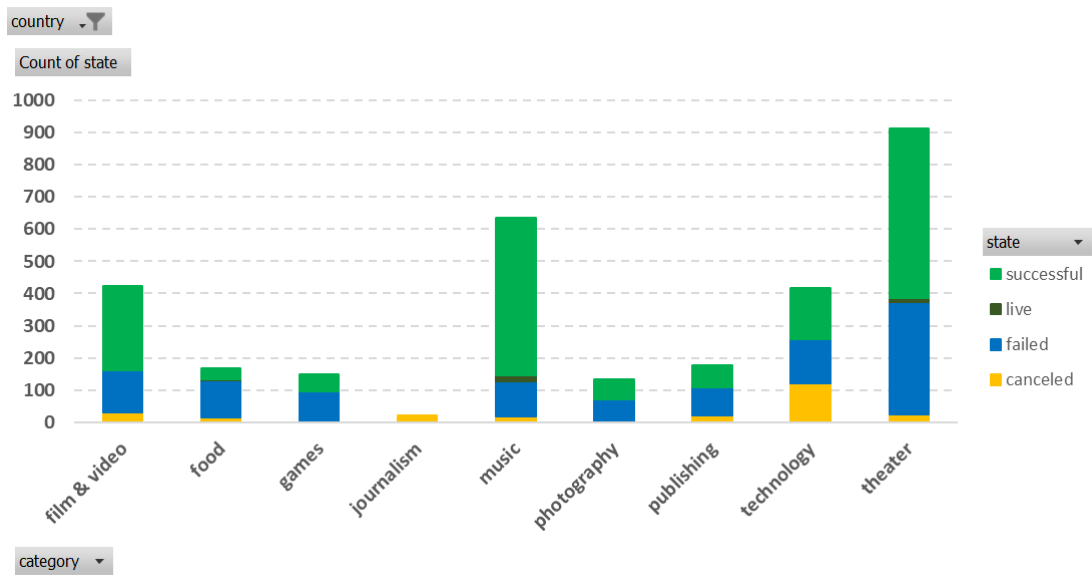*Figure 1: Projects and their outcome by category globally*

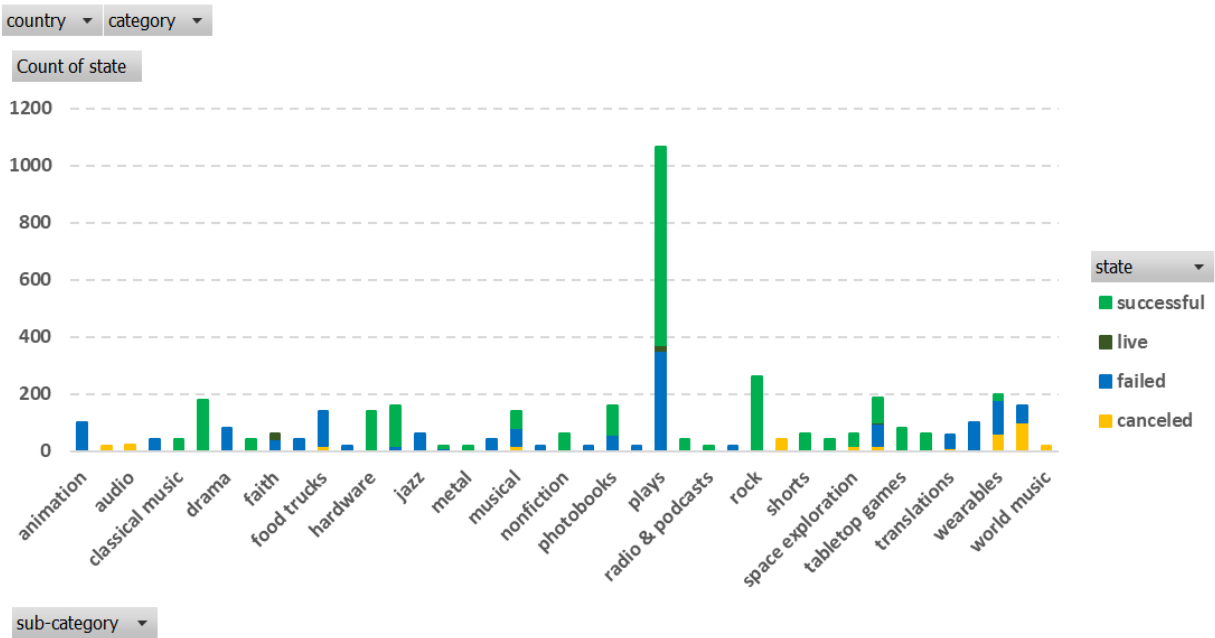*Figure 2: Projects and their outcome by category for the US.*

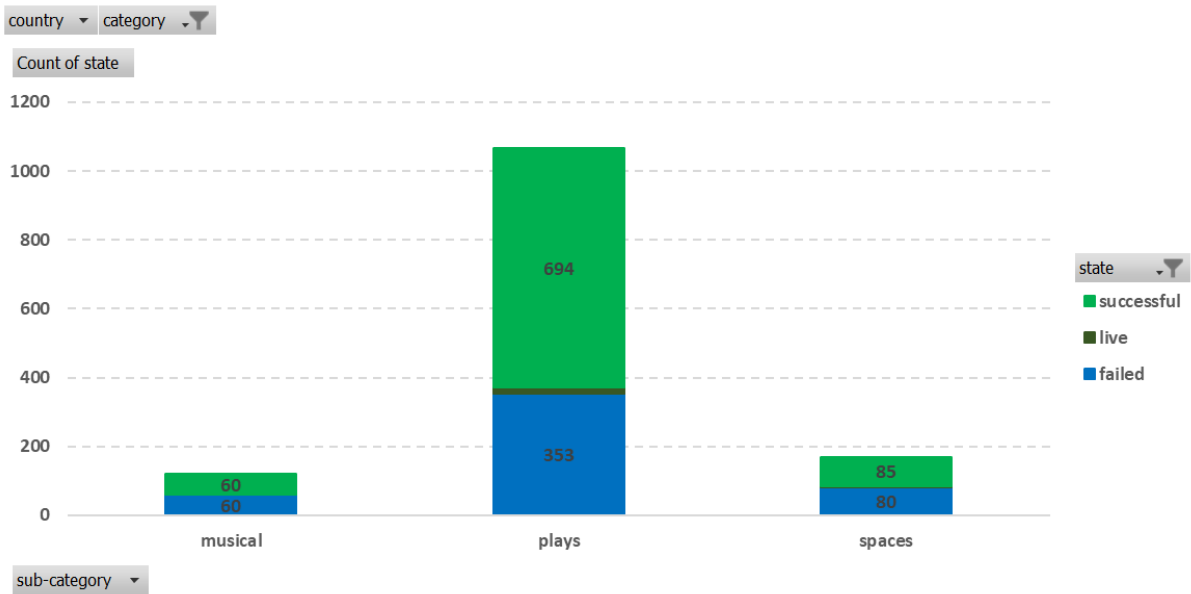*Figure 3: Projects and their outcome by sub-category globally*

Figure 4: Projects and their outcome in the theater category globally
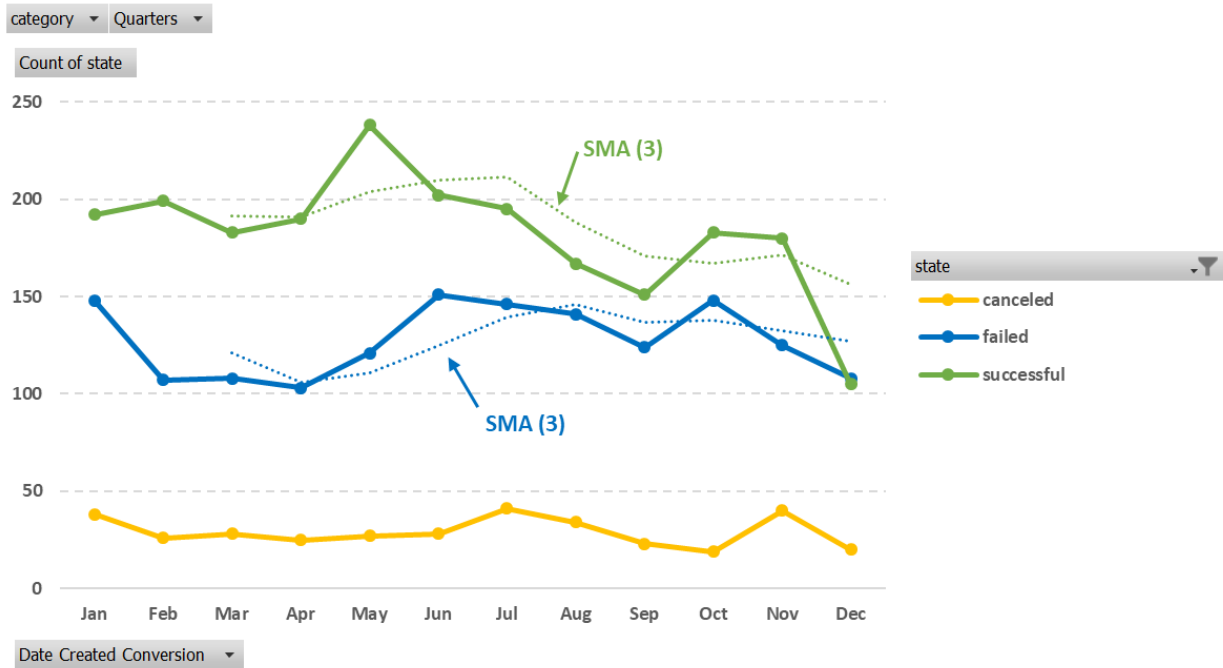
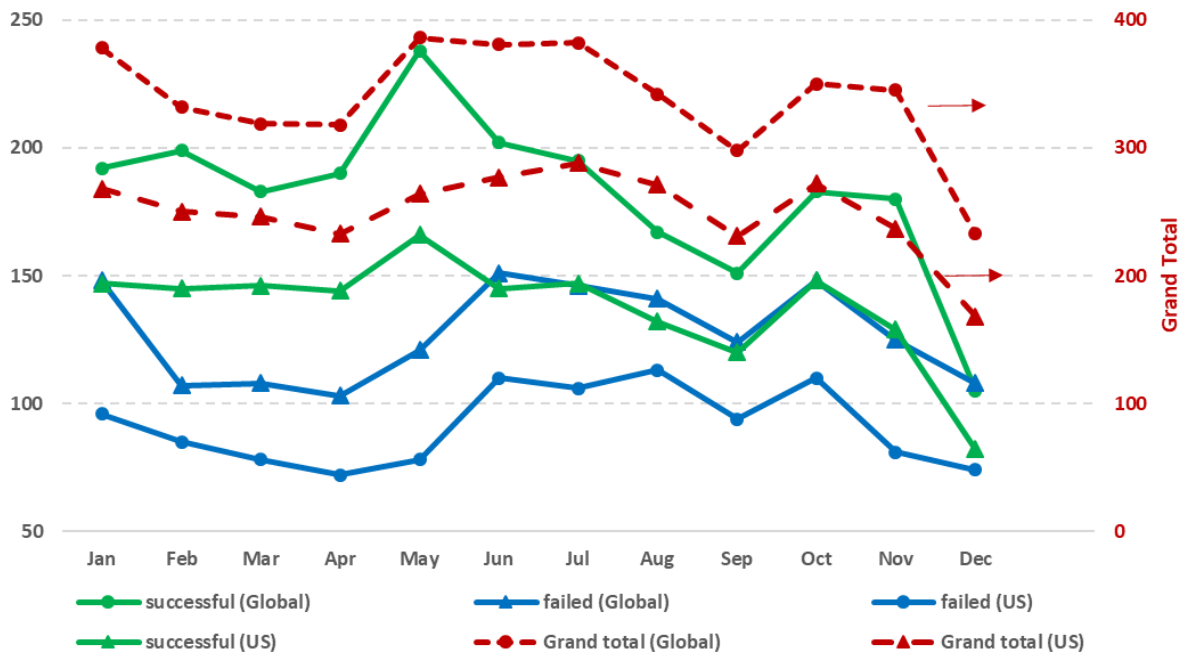*Figure 5: The Project outcome history for all the categories globally*

Figure 6: The Project outcome history for all the categories globally (circles) and in the US (triangles).
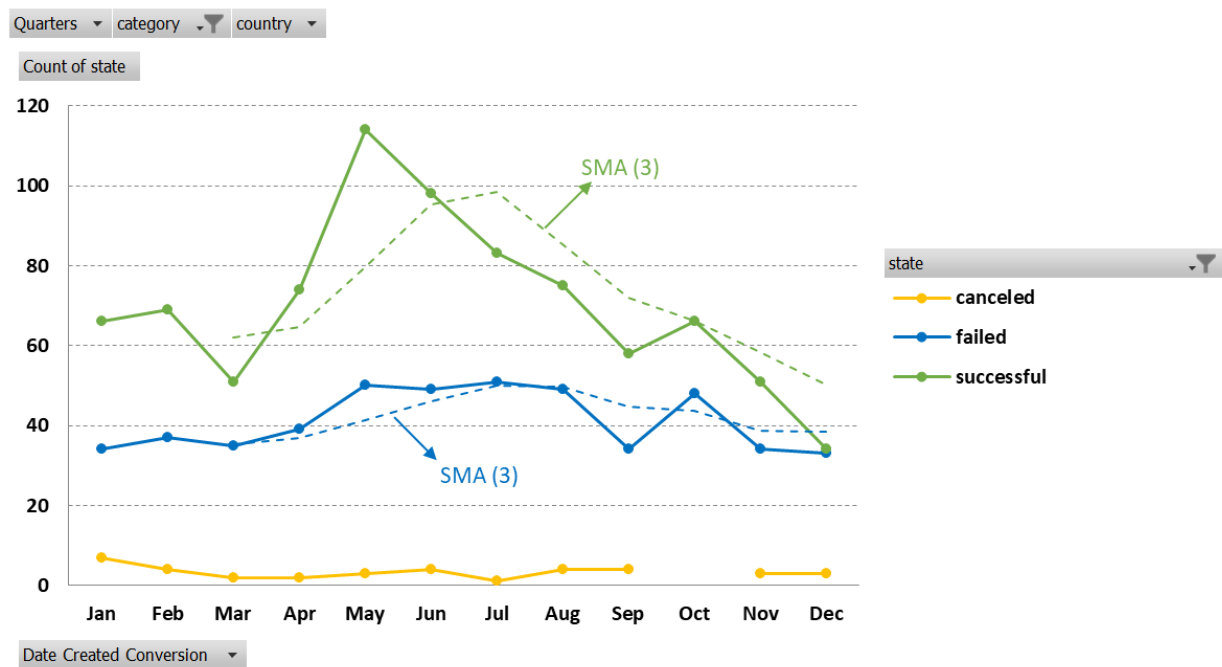*Left axis: successful/failed projects, Right axis: total projects*

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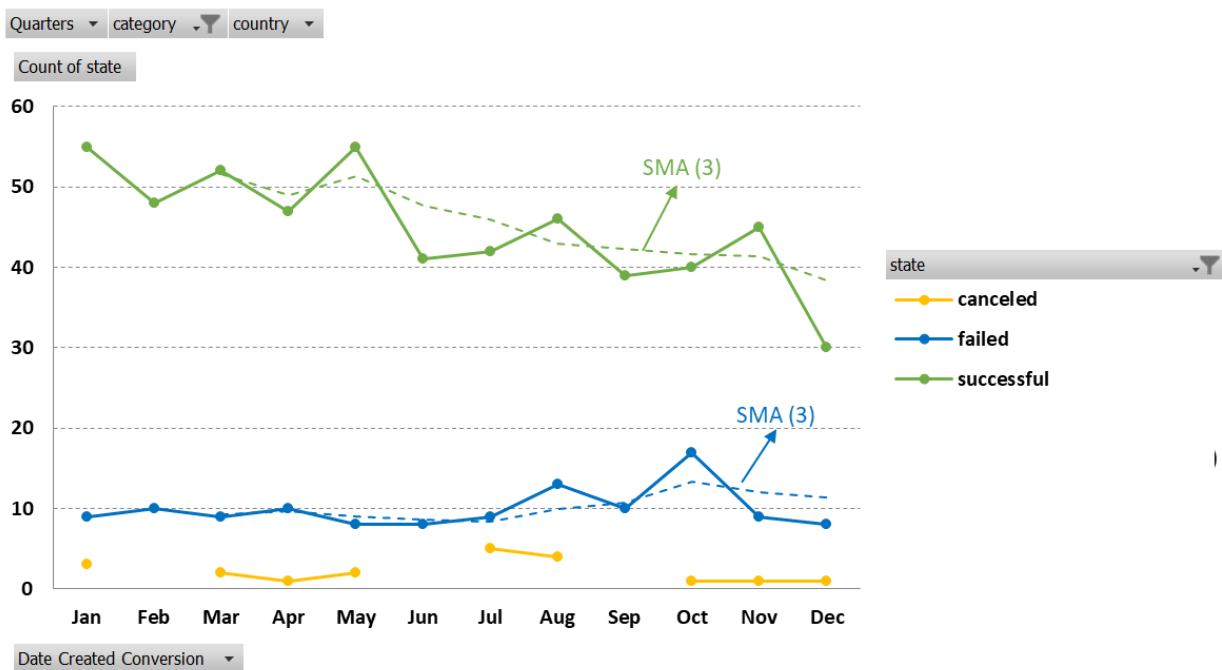*Figure 7: The Project outcome history for the theater category globally*

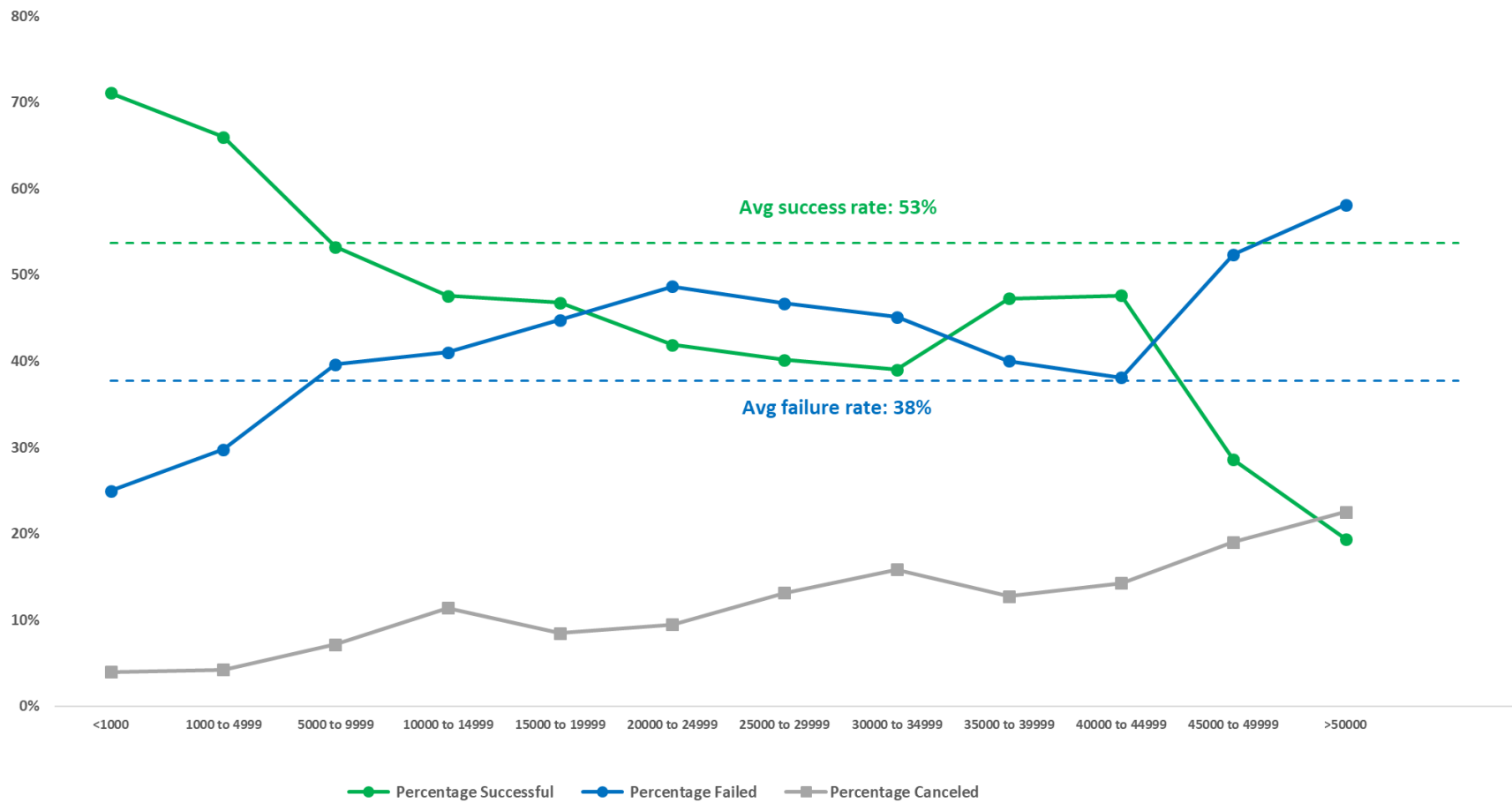*Figure 8: The Project outcome history for the music category globally*

Figure 9: the relationship between a goal's amount and its chances at success, failure, or cancellation for all projects globally
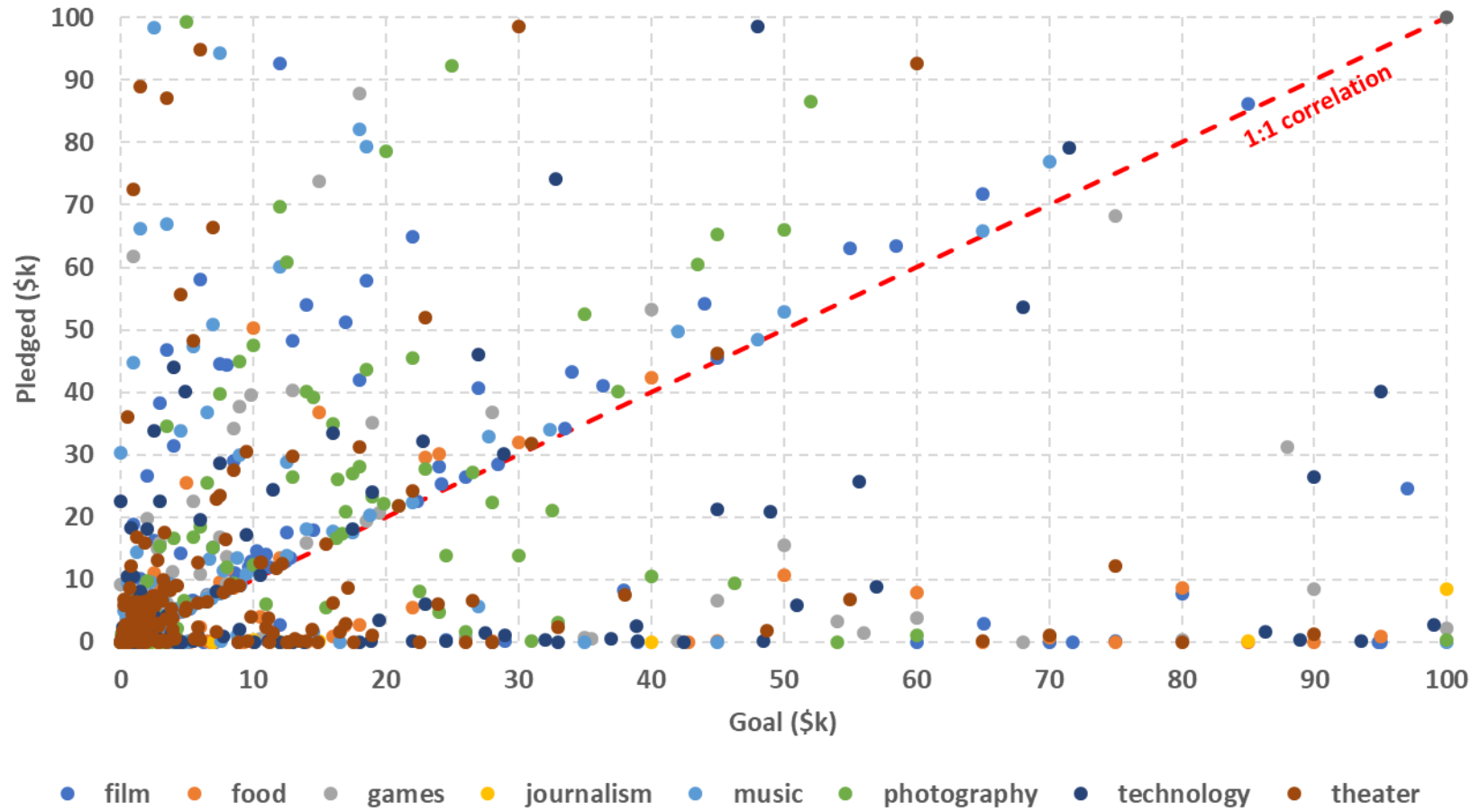
Figure 10: Correlations between the pledged and initial goal for all projects on a category basis with an initial goal of less than $100,000. Red dash line represents the 1:1 correlation