**Data Analysis and Review of KickStarter Campaigns**

*Funding Status of Successful/Failed/Canceled KickStarter Campaigns*

Cursory evaluation of successful KickStarter campaigns demonstrate that funding at 100% of the goal amount or more with some exceeding this by an order of magnitude. Failed campaigns generally appear to have limited funding success. Surprisingly, there were notable failed campaigns that accumulated significant funding in excess of 50% of the goal funding levels. I expect further data collection and analysis on these failed campaigns would provide insight into how KickStarter campaigns fail for reasons other than funding levels. Initially, I anticipated that canceled campaigns were not funded, indicating cancelation prior to the campaign. More detailed analysis identified a notable exception with one KickStarter campaign canceled after attaining >95% funding level. This particular campaign should be evaluated more rigorously to determine the underlying reasons for cancelation.

*Main Category/Subcategory/Country*

Evaluation of the Campaign State by Category and Country Table demonstrates high representation of the United States (US) across all campaign classes. In some KickStarter Campaign categories including Music, and Film & Video, the United States represents almost the entire population of campaigns. In one notable exception to this trend, Great Britain (GB) has remarkably successful campaigns in Theater. The success of theater campaigns in GB (258) versus the US (525) is remarkable considering the current GB population at approximately one-fifth that of the US. In major categories, KickStarter Campaigns in Food, Games, Journalism, Photography, and Publishing have lower success rates compared to Film & Video, Music, and Theater. As noted above, campaigns focusing on Music, and Film & Video would be most effective in the US. While the US is well-represented in successful Theater campaigns, GB has an outsized role in successful campaigns in this category.

Considering Subcategory in Theater campaigns, we find the exceptional representation of GB in theater is almost entirely attributable to successful plays (Campaign State by SubCategory and Country Table) with 238 of the 258 successful theater campaigns represented. Thespian traditions are alive and well in Britain! As expected, the US is highly represented in most other areas of KickStarter campaigns. In Technology, Publishing, and especially Music, the primary country of KickStarter campaigns is the US.

*Timing and Campaign Status*

One consideration for initiating a KickStarter campaign would be timing; Are there specific months or quarters that enhance successful outcomes for campaigns? Graphically representing successful, live, failed, and canceled campaigns versus quarter for 2009-2017 (Campaign State Versus Quarter, <2009-2017) demonstrates no clear trend. May-July have the most campaigns (almost 400 per month), but Jan-Mar and Oct-Nov also have over 300 campaigns in each represented month. Considering percentages, 61% of the May campaigns were successful, with Apr at 60%, Jun at 55%, Oct at 52%, and Aug, Jul, and Jan at 50%. Feb and March have significant numbers of live campaigns, so analysis of actual percent success for these months may change after closing of these campaigns. Evaluation of the line graph (confirms the data observed in the bar graph, but my view is that the bar graph enhanced interpretation of the observed trends.

An interesting alternative graphical representation is to separate quarter and year on the horizontal axis (Campaign State Versus Year and Quarter). In this representation, significant successes were observed up to Quarter 1 of 2014, but with only limited numbers of campaigns (<100 per quarter). The acceleration of KickStarter campaigns was evident in Quarter 2 of 2014, with almost 250 campaigns versus about 75 in Quarter 1. With this increase in campaigns in 2014, Quarter 1 had 64% successful campaigns versus 60% in Quarter 2, and approximately 41% in Quarters 3 and 4. It appears that increased numbers of campaigns reduces the success rate.

*Success of Campaigns Versus Funding Level*

The success of a KickStarter campaign may have a correlation with the amount of funding required for the project. Evaluating this by line graph (Kickstarter Campaign Status Versus Funding Required) shows a clear trend with increasing funding levels up to about $25,000. Below $25,000, there is a considerable increase of failure with increased required funding. Below about $1000, the success of a campaign exceeds 70%! The cancelation rate cannot account for this trend, so this appears to be a direct correlation between increased funding and reduced ability to reach that funding goal. Above $25,000 and below $45,000, the data appears chaotic and no clear trends are observable. Above $45,000, there is a clear increase in both cancelation and in failure for campaigns. A bar graph provides another picture of these data that I believe to be easier to understand (KickStarter Campaign Status Versus Funding Required). Again, there is a clear trend to decreasing success up to $25,000, with stochastic variation between $25,000 and $45,000. The increase in failure rate for campaigns is evident in the increasing red (canceled) and yellow (failed) bars in the $45,000 and >$50,000 data.

*Limitations for Data Set and Data Analysis*

Data analysis identified several limitations of these KickStarter data. In evaluating these data, KickStarter is likely limited in scope to highly affluent countries with technological infrastructure. By design, this study will only focus on countries capable of establishing and executing a KickStarter campaign. For example, the United States is highly represented across all campaigns and has high penetration of technology across geographical and population sectors of the economy. In initial evaluation, successful campaigns reached or exceeded their target funding. However, several campaigns identified as failed and one notable canceled actually attained significant funding levels >50% of the target goal. There is no data to indicate why these campaigns failed or were canceled. One possibility was the time allotted for the campaign expired prior to reaching the funding target. The success of campaigns appears to have correlation to nationality. For example, Great Britain has a very powerful presence in theater and specifically in plays and live theater. It is not surprising that Great Britain would represent a greater proportion of successful KickStarter campaigns compared to population, which were not data included in this study. There is also the potential for geographical and demographic information (i.e. urban versus rural, socioeconomic, topological, cultural information) that may also correlate to the success or failure of a KickStarter campaign. In several cases, I found different graphical representations provided alternative and useful visualization of these data.