1. Conclusions
2. The Category “Theater,” is the most-pledged to of all categories, as well as the one with the most successful campaigns. It’s success/failure ratio, however is weaker than the success/failure ratio of the most reliable campaign category, “music.”
3. All categories show a not insignificant rate of failure. But only technology and journalism, the two least-entertainment-focused of the provided categories, show particularly high rates of cancellation. This may suggest some unviability of projects not seeking specifically to offer entertainment.
4. The categories with the highest failure rate, with very few successes, are drama, video games, and animation. These sub-categories fall within largely successful super-categories, and their failures may suggest that patrons of those super-categories prefer only select genres of their preferred project.
5. The dataset doesn’t account for the pre-existing reputations of the organizers or their advertising or outreach strategies. It thus can’t illuminate the role these variables play in the provided campaigns’ performances.
6. Another table we might create is one measuring the relationship between average donations and total funding raised. Such a table could seek to measure any existing relationship between a campaign’s gross income vs the input of each individual investor. (i.e. Do high-cost campaigns attract high-paying investors? Do independent/low-cost campaigns do the same? Do neither of them do so?)