Conclusions:

* Only about 53% of all campaigns are successful, with the most success found in theater, film & video, and music. Even though theater seems to have the largest number of successful campaigns overall, this category is only successful 60% of the time, meaning the Kickstarter fails or is cancelled 40% of the time. Music on the other hand seems to have a 77% rate of success leaving a mere 23% rate of failure or cancellation and technology seems to roughly be an even split amongst success, cancellation, and failure.

* Taking a closer look at the subcategories, we see that plays seem to tower above the rest. However, that does not mean this subcategory has the highest rate of success even though it has the greatest number of campaigns and is the most popular subcategory. If we look at classical music, documentary, electronic music, hardware, metal, nonfiction, pop, radio & podcasts, rock, shorts, tabletop games, and television, these subcategories have a 100% success rate with no failures or cancellations. Similarly we can see that animation, art books, audio, children’s books, drama, faith, fiction, food trucks, gadgets, jazz, mobile games, nature, people, places, restaurants, science fiction, translations, video games, web, and world music never succeed based on the data we have. This could be due to various factors such as the campaigns target goal being too large, not enough backers/interest, etc.
* The date the campaign was created also seems to influence whether it was successful or not. Campaigns that began in the earlier months of the year appear to have a higher rate of success that starts to decline after May and has a sharp drop after November. In fact, the lines intersect in December and the rate of success drops below the rate of failed campaigns. This suggest that there may be external factors that play a role in the success of a campaign such as seasonality or consumer spending habits. To conclude, it would be smart for campaigns to begin earlier in the year.

Limitations:

* One of the limitations of this dataset is that it focuses only on Kickstarter campaigns and does not include other crowdsourcing services. A collection of crowdsourcing platforms may give a different interpretation and we might be able to see differences between platforms in terms of categorical success, popularity, or other factors.
* Sample size for countries may not be statistically significant because the sample sizes are too small for some countries. In fact, 74% of the data in this dataset is from the US and there was only 1 campaign from SG.
* An additional limitation could be the location of the backers. Backers from anywhere in the world can fund a campaign so it would be interesting to see if a projects are typically funded by backers in the country of origin or if they are truly funded by people anywhere on the planet. Since different government entities impose different rules and regulations on what is allowed in their countries, some projects may fail simply because users from other countries would not have access to them and therefore would not fund them.

Additional:

* A table or pie chart of categories based off the number of backers. This would give an idea of which categories may have had the greatest number of backers involved even if they were not popular in terms of success. Below is a pie chart that illustrates which categories had the largest number of backers. It makes it apparent that technology has many backers (38%) even though it did not appear to be a promising category in the prior tables and graphs.
* A table that would clarify this further would be the sum of funds pledged per category. The table below depicts that 51% of all funds were pledged in the category of technology despite only a third of the campaigns succeeding.