## Three Conclusions we can make regarding kickstarter campaigns based on the provided data:

1. Overall, Theater Category was the most successful by a large margin compared to all other funding categories, with the Music Category being a distant second and Journalism being Categorically unsuccessful as a funding area.
2. Within the Theater Category, the sub-Category – Plays was the most successful. In fact, Plays dwarfs all other sub-Categories.
3. In terms of Trends, it seems that KickStarter’s popularity grew sharply from 2013, peaking in 2015 and then sharply declining until 2017 back down to the levels seen in 2010. Perhaps developers have turned to other crowd sourcing avenues or other sources generally and away from Kickstarter, or Theatre/Play are becoming a less popular area to fund. Looking at the monthly trending data, there appears to be a cyclical nature to peaks and troughs for Successful campaigns, with peaks in January and May-July and October.
4. **Bonus Observation** – Less ambitious campaigns are far more likely to be successful than campaigns looking for greater funding, with the success rate dropping from between 60 and 70% for funding goals less than $5000 down to under a 20% success rate for campaigns with funding goals greater than $50,000, but it is not necessarily a linear relationship, more like a step-level function. The success rate plateaus between 40% to 50% (e.g., a coin toss) when funding goals are between $10K to $45K. Chances of having a successful drop sharply (lower than 29%) once the funding goal exceeds $45K.

## limitations of the dataset

1. We are lacking data on the relative size of the respective development/production budgets associated with the Categories and Sub-Categories to put things in proper perspective. For example, Perhaps Theatre/Plays is so large compared to other Categories/Subcategories because the average funding needed for Film & Television or Music Productions is much larger than the theatre context, and KickStarter has shown to be a successful source of funding when the funding goal is low.
2. We don’t have any demographic data to show patterns of who the funding sources are and where they live, what income or educational levels they have achieved, etc. Who tends to support these initiatives? Perhaps theatre efficianatos are the main proponents of Kickstarter.
3. We have no data on competitive or alternative sources of funds for developers/producers in the entertainment industry. Perhaps the plethora of other crowdfunding sources that have hit the scene explains why Kickstarter has seen the sharp decline after 2015’s peak.

## other possible tables/graphs we could create

* A regression analysis to show a possible relationship between Funding Goal and the Success or Failure Rate.
* Our charts and graphs focused on the number of successful vs. failed or canceled campaigns. We could create a pivot tables and charts showing the total funding levels each campaign received, sorted by category, sub-category to see if we get different results to determine which category/sub-category was successful (or not) in terms of total investment funds pledged,
* We can use the date information we have combined with the previous pivot table and chart show if some categories or sub categories are trending upward or downward in terms of total funds pledged, from year-to-year.