1. Conclusions
2. According to our findings we can see that 53% of the Kickstarter campaigns are successful, 37% are failed and 0.084% are canceled. We can determine that theater (839 successful) and music (540 successful) followed by film and video (300 successful), are the most popular categories. On the other hand, we have some less successful campaigns such as publishing (80 successful) and food (only 34 successful). And last, campaigns such as journalism have 100% cancelation. However, we can also see that not every category is available for each country, as a result some countries such as HK (Hong Kong) only have campaigns that are ether canceled or failed.
3. The second conclusion for the Kickstarter campaigns we can make base on the time period we were given. According to the data, campaign was established in 2009 and was only running for 6 month that year, it had a slow start of only 14 project total. Between 2010-2012 there was a positive increase on projects funded, up to 282 total. In 2013 there was a small drop to a 274 total. However, during this four year period there was over 70% success rate (highest 79% in 2011, lowest 72% in 2013), and only 5 to 7 campaigns were canceled. On the other hand, in 2014 there was a huge increase in total number of projects (up to 976 total), over 200%. Also followed by 1225 total in 2015, and 950 total in 2016. However, success rate is less or equal 50% (highest 50% in 2016, lowest 46% in 2015). As a result, there was an increase of failed campaigns up to 43% and number of canceled projects went up to 131 total each year. 2017 showed only data for 3 month, therefore data is incomplete.
4. Lastly, we can make some conclusions about sub-categories given. According to the data, we can see that there are few sub-categories that have 100% success rate, such as: classical music, documentary, electronic music, hardware, metal, nonfiction, pop, radio and podcasts, rock, shorts, tabletop games, television. However, there are also sub-categories that have 100% failure rate, such as: animation, children’s books, drama, fiction, gadgets, jazz, mobile games, nature, people, places, restaurants and video games. Overall, plays are leading the chart with 1066 projects total and 65% success rate.
5. What are some limitations of this dataset?

We don’t know how data was collected, data from different sources can vary in quality. As a result, we can see a drastic change in campaign total numbers between year 2013 and 2014. We don’t know which were the requirements at first when project started and how it changed until the last data was collected. Also sample size is extremely small for all the variables to be considered statistically accurate, such as: year, country, sub-categories.

1. What are some other possible tables and/or graphs that we could create?

We can create a graph that will show coloration between specific countries, maybe to show side by side two most involved or two least involved in the campaign.