1. **Given the provided data, what are three conclusions we can draw about Kickstarter campaigns?**

The most glaring observation from this data is the inverse relationship between successful campaigns and time passed in the year. As each year progresses, the number of successful campaigns dwindles. This makes sense relative to the nature of entrepreneurs, who are known to launch these kickstarter campaigns. Entrepreneurs, in my experience, are normally very goal-oriented individuals. That said, they would be likely to accept a failing campaign at the end of the year as they reposition their goals for the year following. Similarly, the drop in successful campaigns could be attributed to the holiday season, as spending pivots towards gifts and other seasonal expenditures.

Another peculiar observation I had from this dataset was the vast number of theatre campaigns. Theater campaigns dominated other parent categories while the number of campaigns for plays vastly outpaced other subcategories. This is to be expected, as theatre is a very informal and decentralized industry. In non-COVID times, thousands of grassroots shows take place in churches, gymnasiums, amongst other unvarnished locations. What’s more, the arts have been facing budgetary pressures lately, as institutions in higher education elect to reduce arts funding in favor of STEM, or other more profitable disciplines.

Finally, the fact that there were no successful journalism campaigns was a microcosm of the current state of media. The ascent of social media, amongst other platforms, has greatly reduced the barrier for entry in writing or media. For instance, I use Substack to write my own weekly blog. Substack’s service is free, easy to use, and easy for readers to navigate. Besides Substack, there are platforms such as Patreon, Medium, WordPress, that enable aspiring writers to produce their content.

1. **What are some limitations of this dataset?**

Kickstarter is an open-sourced platform for entrepreneurial projects. That is, anyone and everyone is able to create or donate to a Kickstarter campaign. This could lead to some distortions in data as some failed projects may have never been serious to begin with. Additionally, we don’t know who is donating to these campaigns. Successful campaigns can be bankrolled by one or two large contributors while unsuccessful campaigns could have multiple, small donations that fall short of the goal. What’s more, we don’t know how these companies or campaigns advertised this capital raise. Some companies/campaigns might’ve told supporters to help their campaign, while others left it up to the mercy of strangers scrolling through the Kickstarter website.

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

If I were to keep looking into this dataset, I would want to see how much the average contributor paid towards each category and subcategory. I would be interested to see if there was a relationship between higher contributions and successful campaigns, and vice versa. Similarly, I would be curious to see which campaigns received the most funding and how many supporters contributed. This would help us address some of the blind spots highlighted in question 2.