**What conclusions can we draw from our dataset?**

Looking at the pivot tables we created, the categories music, film and video, and theater seem to be the most successful with over half of each of their projects reaching their funding goals. Journalism and food have the worst rates of being funded with journalism at 0% and food under 25%. Technology, games, publishing, and photography make up the middle and range from about 33% to just under 50% success rates. You may also note that the categories with the largest number of total projects also seem to be the ones with the best chances of getting funded. Perhaps people in those industries are aware of these odds and turn to Kickstarter more often than traditional ways of getting funding?

Within the sub-categories, I was surprised to see the breakdown for music projects. Not a single “mainstream” music style had a failed project. The parent category had 120 failures (plus 20 canceled and 20 still live) and they all came from faith, jazz, world music, and indie rock. Of those categories, indie rock was the only one to have any successes (at 140). Every single Kickstarter project for rock, metal, pop, classical, and electrical reached their funding goals (400 of them)! That sounds remarkable to me.

Eyeballing the line chart of project statuses throughout the year makes it look like there’s a slightly better chance of getting funded during the first half of the year (not counting January). The largest gaps between “successful” and “failed” occur during February through May, and the worst gap is in December where failures overtake successes for the one and only time. I don’t have any more information to explain why Spring seems to be a better time, but for December specifically I would hypothesize that Christmas spending detracts from people’s extra funds that they would potentially otherwise donate to projects they were interested in. That, or “lower quality” projects get posted more often at that time of year hoping to ride the Christmas spirit to getting funded when they otherwise wouldn’t be able to.

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

As was stated in the instructions, there have been over 300,000 projects posted to Kickstarter during its existence. We have a sample of 4,114 of them from 2009-2017. That doesn’t have to be a bad thing, except I don’t know how these projects were chosen to be our sample. If they were properly randomly selected, then we should be fine in applying our findings to all Kickstarter projects. But the instructions don’t mention anything about that so I would hesitate to use these findings for anything without knowing that answer first.

I also don’t see any information on the people or groups behind the projects. I don’t know how exactly Kickstarter could even classify them into different groups or how accurate it would be, but I’m curious to compare the numbers for true “little guys” and actual, experienced businesses that just happen to be using crowdfunding at that time. I’d want something along the lines of a split between projects that could have secured funding another way but chose Kickstarter because they liked it, and projects that Kickstarter is their only chance. The previously mentioned perfect record for mainstream music projects nags at me and makes me wonder if it would be possible to categorize who is a “professional Kickstarter-er” and who is not.

**What are some other possible tables or graphs that we could create?**

There were columns in the dataset for “Staff Pick” and “Spotlight” which I assume are ways that the visibility of a project could be boosted to bring in more backers and funding. A table could be made to find out if projects receiving said boost from either source were noticeably more successful than similar projects or not. Or if one of the two had more influence than the other or if they only worked well in tandem or any other number of questions with regards to how the extra advertising may have affected a given project.

I would also be curious to see more stats broken down by country. Would it be safe to assume projects in larger countries tend to get more backers? Is it true that projects in wealthier countries have higher average donation amounts? Do projects from countries with either of those qualities (or both) have better success rates than projects from elsewhere? I might investigate that if the bonus questions don’t stress me out too much. Or maybe if they do stress me out too much?