1. Three conclusions:
2. Kickstarter campaigns were at their peak, popularity wise, in 2015.
3. In terms of overall counts, Kickstarter was most often utilized by groups attempting to receive funding for artistic endeavors. More specifically, campaigns seeking funding for stage plays and indie rock/rock.
4. In terms of success rate, documentary film and video projects were at the top. Out of the 180 projects documented in this data set, the were 0 failures and 0 cancelations.
5. Limitations of the data set:

* Beyond the “name” and “blurb” fields, we aren’t given much information regarding the organization or people behind the campaigns.
  + This data set does not tell us anything about how the individuals promoted their individual Kickstarter campaigns. It would be interesting to see the performance of self-promotion/marketing techniques for across different categories, e.g., seeing the success rate of Kickstarter campaigns that were shared on various social media platforms vs. those who didn’t stray away from the platform itself.
* The data set doesn’t contain anything regarding the different “rewards” that are often offered as part of funding a Kickstarter campaign. Seeing a breakdown of rewards offered by type, pricing tiers and number of backers per rewards would tell us a lot about what incentivizes backers.
* It would be interesting to see a performance of time and the rate at which campaign that funding/backers came in, i.e. a week by week breakdown of fundraising numbers.

1. Other tables/graphs we could create:

* A bar chart with the number of successful projects that were given a “spotlight” or “staff pick”.
* A table that looks at the relationship between the month and the size of the goal.
* Looking at the size of the goal in relationship to the country.
* Looking at the relationship between the number of backers and the amount of money raised.