1.

* By gross volume, the 3 most successful types of Kickstarter campaigns, film & video, music, and theater, all are connected to the performing arts. I identified this trend with the bar graph created through the category pivot table. This would be mostly expected, as these categories also had the most Kickstarter campaign attempts in general, however, it is notable that the film & video category outperformed the technology category in successful campaigns, despite having fewer campaigns overall. The category pivot seems to suggest that Kickstarter is a popular and successful way to fund performing arts projects.
* The sub-category pivot tells me some interesting information about the success and failure probability of several sub-categories. Several sub-categories are showing a near 100% success rate, indicating that if you have that type of project in the works, there is a willing demographic on Kickstarter to fund your idea. Those categories sub-categories are classical music, documentary, hardware, indie rock, metal, nonfiction, pop, radio & podcasts, rock, shorts, small batch, tabletop games and television. Conversely, Kickstarter’s backers do not seem to have an appetite for the following categories as they have an almost universal 0% success rate for achieving their goals: animation, art books, audio, children’s books, drama, faith, fiction, food trucks, gadgets, jazz, mobile, mobile games, nature, people, places, restaurants, science, spaces, translations, video, video games, web and world music.
* The monthly success chart shows that the widest gap between successful and failed projects occurs in the February-May time period. The gap between success and failure begins to narrow beginning in June and extends through the summer, widening for a brief period in the fall in October and November before collapsing entirely in December. This pattern suggests that backers have more discretionary money at their disposable in the late winter/early spring, perhaps due to tax refund season, to spend. During the summer months and Christmas season backers are choosing to spend their discretionary funds on other activities, making a Kickstarter campaign a riskier proposition during those periods.

2. Below is a list of some of the limitations of the dataset

* We do not know the demographics of the backers. We do not know if they are affiliated with the project or strangers which could have an impact on the success or failure of a campaign
* We do not know why a Kickstarter was canceled. A project could have secured private funding and been successful
* We do not have any insight into the quality of the Kickstarter projects themselves. This approach just kind of assumes that they are all equal in their worth.

3.

* For additional analysis, we could add a country filter to any of previously constructed pivot charts for a more in-depth analysis by country.
* We could determine what the average size of a donation was and then create similar bucketed table that we did for goal to see if there was a relationship between success and donation size. This could be helpful for a campaign when determining what size donations to ask for.

Bonus Analysis

1. The median is more meaningful. In all cases, the mean is significantly higher than the median, indicating that our data set is skewed to high side of the data set. If we used the mean, it would give a false impression of where the middle of the dataset was.
2. There is more variability in the successful campaigns than the unsuccessful campaigns. This makes sense to me because successful campaigns have a wide range of goals that they are reaching to completion. Unsuccessful campaigns show a tendency to not even get off the ground, so to speak, and have very few donations in general. It is rare for a failed campaign to generate significant interest and then fade out. This results in much less variability for failed campaigns.