1. What are three conclusions we can make about Kickstarter campaigns given the provided data?

The conclusions that I’ve been able to draw from the provided data are the following:

a. The projects launched are mostly represented by the arts and performance - films,

music and theater are the ones that appealed the most to both authors and

contributors - their success rate is also impressive.

b. Judging by sub-categories we can say that almost in every country sliced the

most popular projects were theatrical plays. The classical and ethnic projects, however,

mostly got canceled.

c. Though the project failure and cancellation rates remain pretty much stable

throughout the year, the successful projects tend to be kickstarted in the first half of

the year.

2. What are some of the limitations of this dataset?

My opinion about this is that perhaps some of the projects could be addressed to more

than one category, therefore the analysis could be slightly biased. Besides, we may not

be sure that the 4,000 projects are representing the whole 300,000 base adequately.

We definitely see the certain trends, but are they applied to absolutely all the data?

3. What are some other possible tables/graphs that we could create?

We could check if some country has a higher successful rate with more backers.

We could check if staff picks make a difference in project success.

We could try to find out if smaller and more modest projects tend to do better than

ambitious ones.