

1. What are three conclusions we can make about Kickstarter campaigns given the provided data?
 - a. The wealth of the country does not necessarily predict the outcome of the Kickstarter campaign. While Luxembourg and Singapore, respectively the second and third wealthiest countries in the world, have the highest success rates (100%), Hong Kong, the ninth wealthiest country in the world, has one of the lowest success rates (0%) and Norway, the sixth wealthiest country in the world, has the highest failure rate (71%). (Note: I based the wealth rankings on the IMF's October 2017 report that measures per capita purchasing power across countries:
https://www.imf.org/external/datamapper/PPP@WEO/OEMDC/ADVEC/WEO_WORLD)
 - b. Kickstarter is most widely used in the United States, which accounts for 74% of all campaigns. Great Britain is next, accounting for 15% of all Kickstarter campaigns.
 - c. While Kickstarter is most frequently used to raise funds for projects that fall under the Theatre category, your project is more likely to be funded if it falls under the Music category. The Music category has a 77% rate of success, which is the highest by a considerable margin.
2. What are some of the limitations of this dataset?
 - a. There is no data on whether or not the coordinator of the Kickstarter has organized previous campaigns. It could be that prior experience is a powerful predictor of whether or not a campaign succeeds.
 - b. There is no data that captures the size of the creator's network, the relative wealth of that network, or the size of their social media following. While this "cultural capital" does not always translate into actual capital, it could also be a powerful predictor of the campaign outcome.
 - c. Piggybacking off of the previous point, I think it would be useful to know how many creators are behind a Kickstarter campaign. If there are three creators behind a project instead of one, there are three networks that can be leveraged instead of one. This could theoretically result in more project funding. Alternately, projects with multiple creators could be more prone to cancellation due to creative differences or indecision.
 - d. There is an activist element to Kickstarter campaigns - it makes it easier for funding to flow to ideas or individuals who have historically been denied funding through traditional channels. Networks of activists do mobilize to fund projects created by members of underrepresented groups (women in science) or intended to fill a representation gap. This data set has nothing that would capture that. Including demographic data as well as information about the number of shares may capture a bit of this effect.
3. What are some other possible tables/graphs that we could create?

- a. Bar graph that shows the percentage of kickstarters per category that were selected as editor's choice, or spotlight. There may be a bias in favor of one category or another when it comes to selecting a project for "Editor's Choice"
- b. It might be interesting to create a pivot table that shows the average donation per category and subcategory. I would put the categories and subcategories in the Row field, and put average donation in the values and edit it so it takes the average of the average values, not a sum. I would add a category and country filter.