1. Overall, Kickstarter campaigns are successful around half the time. When you differentiate by category, it tells a different result. The project requesting funds appears to influence the success rate of the Kickstarter. The categories film and video; theatre; and music had success rates above 50 percent of the total projects created under those categories; whereas the other project types had more than 50 percent fall under canceled or failed. Within film and video, drama is the only category that had no successful campaigns. There does not appear to be any statistical correlation between when a campaign starts and whether or not it will succeed or fail; the length of the campaign also does not appear to affect success rate. In some years, there were stronger campaigns in the summer and spring months; in other years, the winter months out performed in total campaigns and rate of success. Holiday shopping seasons appeared to have no consistent influence, nor did back-to-school times. All campaigns under journalism were canceled, the only category with such distinction. Under publishing and photography, when you combine failed and canceled, outnumbered successful campaigns. Food campaigns failed 70 percent of the time.
2. One of the main limitations of this data: not knowing the specifics behind the backers. The projects that were successful may have had beneficiaries invested in the project and the results. Investment entities such as Kickstarter and GoFundMe usually tell people to begin with family and friends before branching out to solicit from strangers. We might be able to assume that the successful campaigns had a higher proportion of family and friends donating, or even how many of the donors were participants in the projects. Those are factors that can determine the success or fail rate of the data. Also, perception may have played a role as well. Documentaries had a 100 percent success rate; children’s books all failed; music generally did well, but projects under the category “world music” were all canceled. If there were a way to categorize or scale the community benefit versus individual promotion; or entertainment compared to social cause, that might give insight into how people donate to Kickstarter campaigns as well. This also needs to be compared with overall economic data. People’s spending and donation habits do not only vary by season, but also by societal factors outside of their control. This data might coincide, or contradict economic behaviors.
3. It might be interesting to see if staff pick had any influence over the success of a campaign. Since we do not already know the types of backers, it might also be worth seeing if there is correlation between the number of backers and the success of a campaign. Also, the length of time, not just when the campaign was created or when it ended, compared to the number of backers and the success rate.

Bonus

1. The median summarizes the data much better. The largest successful campaigns backer totals were in the tens of thousands; the largest unsuccessful campaigns has thousands of backers, but most of the campaigns had significantly smaller numbers of backers. The high variance skewed the average, which was well above the median for successful campaigns and total number of completed campaigns. The standard deviation for failed campaigns was substantially lower.
2. Definitely more variance in successful campaigns, which does make some sense. If the failed campaigns had reached their goals, it may have been because there were more backers; but there were a few successful campaigns that had one backer. The difference in the average number of backers favors successful campaigns by 174. Amount of the goal and type of project were much stronger indicators of the success of a campaign.