**Kickstater Dataset Analysis**

We have been tasked with analyzing a dataset of approximately 4,100 Kickstarter campaigns from the years 2009 to 2017. Within the scope of the data a few conclusions can be inferred.

Only a little over 53% of all campaigns initiated in the 9-year period covered by this dataset were successful. The first conclusion this leads to is that Kickstarter may not be the best way to raise funding for a project. This data does suggest however that there are some kinds of campaigns where Kickstarter is worthwhile. There are 13 sub-categories that have 0 failures.

The data suggests that Music projects are worth funding through a Kickstarter campaign. Music project sub-categories make up almost half of those 100% successful campaigns sub-categories, but the music category also includes some of the worst performing sub-categories. Classical Music, Metal, Pop and Rock are the four sub-categories that have a 100% success rate. Indie Rock projects are close with an 87.5% success rate. Only World Music and Jazz projects have an abysmal record of successful Kickstarter campaigning. One limitation of this data is that there is no demographic information about the Kickstarter donors which makes marketing more difficult.

The theater category has the largest number of campaigns. Close to a third of all campaigns involve some kind of theater project. Plays were four times more prevalent than the next most common type of campaign of any type theater or non-theater. They were also more than two and a half times more successful than the next most successful sub-category, again Theater or non-theater. Musicals and theater spaces are also part of the Theater category, but they have less than a 50% success rate. So, if one were to pick a campaign involving theater to initiate, a play would be the best choice. One of the limitations of this data set is that it doesn’t identify what kind of plays (i.e., dramas, comedies, dance, one-acts, etc.) are successful or not.

The data shows that a number of projects have a zero-success rate. Restaurants, art books, mobile and video games are among the sub-categories that have no successful campaigns at all. Live entertainment is what the data suggests are the most successful campaigns.

One of the limitations of this data is that there is no information about the cost of running a Kickstarter campaign so it is difficult to say whether or not it is worthwhile initiating one.

Another limitation to this dataset is that it is over 3 years old and while the trends found in both successful and poor performing sub-categories is likely to continue, it is not guaranteed.

Another limitation to this dataset is that it does not show exogenous financial or demographic information. No correlation to economic activity and indices, financial market alternative investment performance is cited. Frankly it is impossible to determine if backers are being charitable or are investing in these projects. No indication is given as to the final outcome of the projects being financed through these campaigns.

Similarly, without demographic information of the initiators of the projects being financed, it is impossible to tell if the backers are contributing to projects because of past experience with person or group. Funding a project because of the reputation of an actor or director is often the basis of securing funding for creative projects like films or music. The demographic characteristics of the backers is also important if this data is used to support future marketing efforts for new projects. Is geography an important factor or age of backer significant, without more data it cannot be determined.

Overall while this dataset contains much useful information, more independent data could make the forecasting of success or failure of Kickstarter campaigns more accurate for both backers and initiators of campaigns.