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Place and Crowdfunding: An Examination of Two Distressed Cities

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Place and Crowdfunding: An Examination of Two Distressed Cities

A Thesis Presented for the
Master of Science
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Dedication

This thesis is dedicated to my two late grandmothers, Evelyn and Elsie. Evelyn was the hardest worker I have ever known and Elsie's dedication to education and joyful spirit was inspirational. Both were exceptional ladies and unassuming in their dedication to outreach. I hope one day I can fill their shoes.

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Abstract

Crowdfunding is a relatively new form of funding made possible by Web 2.0. This study examines community-based projects made possible through the crowdfunding platform, Kickstarter. Projects were compiled that were successfully funded between the dates of April 28, 2009 and July 26, 2012. These projects were collected for all cities listed on the site in the United States. Subsequently they were compared across three measures: raw numbers of projects, normalized city population, and against the creative class index of Richard Florida. Using these measures, Detroit and New Orleans emerged as cities for further in depth analysis. Interviews with initiators in these two cities were used to determine motivations that initiators had for beginning these projects in these cities. Further examination was made by overlaying locations of Kickstarter projects with demographic data from the US census. Projects were found to be occurring in lower income neighborhoods, filling voids in grantfunding and providing autonomy for Kickstarter initiators to create projects on their own terms in their communities. The types of projects occurring in neighborhoods may also be offering indications of need and of burgeoning industries in the two cities. Many studies taut the value of community involvement for the well-being of individuals, but this is one of the first to examine how people use crowdfunding to engage in their communities and how these projects are geographically distributed. In an economic downturn, grantfunding and government budgets for community projects are often cut. Crowdfunded projects can often direct opportunities for individuals to execute ideas and can be a proxy for cash strapped cities to allocate funding more efficiently.

Keywords: Crowdfunding, Place, Community, Kickstarter

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CHAPTER 1

INTRODUCTION

We must have pie. Stress cannot exist in the presence of pie.

The above quote is one spoken about the Pie Lab[1] in Greensboro, Alabama. The Pie Lab is a widely successful project with the goal to bring a community to a neutral space for conversation and connections, and pie of course. This is especially relevant in Greensboro, Alabama, a traditionally segregated town. Pie Lab started from humble beginnings and has garnered publicity and success. Pie Lab found its funding using crowdfunding, a form of funding that uses an open call to procure financial resources. This is done either in the form of donations or in exchange for some sort of reward. This transaction usually occurs over the Internet (Lambert and Schwienbacher 2010). This is just one example of a grassroots, creative effort that was facilitated using a crowdfunded website. Place may not be created with pie alone, but increasingly small community based gestures across the nation are coming to fruition through efforts by individuals or small groups. This is being made possible through new Web 2.0 technologies like crowdsourcing and crowdfunding. Many projects request money for individual projects like producing an album, writing a book, or creating an exhibition. However, increasingly art projects are funded that are tied to a community.

Crowdfunding studies thus far have focused on funding networks and the motivations that people have for funding projects online, but none have examined the place distribution or effects of implemented projects in communities or how the geographic characteristics of places and people may affect these initiatives. This study will examine the spatial distribution of crowdfunded projects across the United States to determine opportunities this new form of financing is providing during an economic

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[1]. Fast Company. Pielab in rural Alabama serves up community, understanding, and, yes, pie. Retrieved April 30, 2013, from http://www.fastcompany.com/1297320/pielab-rural-alabama-serves-community-understanding-and-yes-pie

downturn. It will also examine how these initiatives vary across space and how the demographic and spatial characteristics of different places might affect these initiatives. Arts and cultural initiatives are often the first on the budget-cutting block during times of economic stress and a look at alternative funding methods that facilitate growth of community-based projects will provide useful and helpful inputs to planning professionals. These projects could be beneficial in identifying how people choose to engage with their communities. Crowdfunded efforts offer unique opportunities for study, as individuals often spearhead them. An individual or small group can identify a need in their community and seek funds by soliciting donations from a crowdfunded website.

The research questions addressed in this study are:

Is there a spatial variation in community based crowdfunded efforts across the United States?

Are placemaking efforts occurring in economically distressed cities that may not receive traditional arts and cultural funding or are they supporting existing arts initiatives?

To answer these initial questions data was collected from the Kickstarter website for all the cities listed on the site in the United States. Following this process, explained in further detail later, New Orleans, LA and Detroit, MI were identified as locations for more detailed study. These cities emerged after using three comparative measures: (i) examining raw numbers of projects in all the cities in the US, (ii) normalizing the projects by city size, and finally (iii) by using the creative class index as a comparative measure. These cities provided an adequate sample size along with demographic characteristics that made them appropriate for comparison. These broader research questions asked to the initiators of Kickstarter projects in these cities are summarized below:

Are there specific factors that are causing initiators to create Kickstarter projects in Detroit and New Orleans?

Who is beginning these projects and what are their motivations?

What are the demographic characteristics of the neighborhoods where these projects are occurring?

What effects are these projects having on communities and what are the reactions of the surrounding community to the project?

The following hypotheses were tested through this research work:

1. *New Orleans and Detroit are strapped for cash for daily operations so Kickstarter is providing opportunities for people drawn to the city to create projects that city governments cannot support.*

2. *Due to disinvestment in place New Orleans and Detroit are providing more freedom to implement Kickstarter projects.*

3. *The types of projects that are being implemented are less traditional and less likely to be funded through traditional avenues like grants.*

4. *Projects are occurring in ethnic and impoverished neighborhoods that may be overlooked when more traditional funding for grants is distributed.*

CHAPTER 2

LITERATURE REVIEW

The literature review is presented in three subsections. Section 2.1 provides an introduction to the idea of place. Section 2.2 explains the relatively new concepts of crowdsourcing and one of its derivatives-crowdfunding. Finally Section 2.3 addresses the specific crowdfunding platform Kickstarter.

2.1 Place

Jane Jacobs observed the importance of place as early as 1961 in The Death and Life of Great American Cities. That book has gained a seminal role in urban planning and paved the way for other place studies, including the influential book, The Rise of the Creative Class by Richard Florida (2002). Here Florida argues that a new creative class has emerged that has profound influences on where and how our communities are formed. The key difference between this new class and the working and the service class is that the working and service classes are paid to execute according to a plan while the creative class uses more autonomy and creativity at work (Florida 2002). The basic economic function of this class is to create new ideas, new technology, and new creative content (Florida 2002). Florida also indicates that the creative class is attracted to a place because of its characteristics, and not just their job. The creative class is interested in opportunities for social interaction, the diversity of place, its authenticity, and the quality of place that uniquely defines it and makes it attractive. In short, place has a profound impact on the types of talent that it attracts (Florida 2002).

As such, place has become increasingly important. Many regions across the US now access the attractiveness of their region using ideas of a creative class. David A. McGranahan and Timothy R. Wojan examined this for the Economic Research Service of the United States Department of Agriculture. They found that in several counties across the US, employment in creative occupations is positively correlated with employment growth in both metropolitan and non-metropolitan counties (2010). In the meantime, an economic downturn brought on by the housing crisis has made many in the US less

mobile and though place may be increasingly important, the current economy is affecting the mobility of job seekers (Frey 2009).

The word 'place' itself can harbor a variety of meanings. In one of the first studies on emotional attachment to place, Yi Fu Tuan said that undifferentiated "space" becomes "place" when we start to know places better and endow them with value (1974). Places acquire deeper meaning through building of sentiment and experiences (Manzo 2006). This means that place is important psychologically. Recent research shows that residents who are more attached to communities have higher levels of social cohesion and control, less fear of crime, and visible signs of physical revitalization in neighborhoods (Manzo 2006). Community place attachment can manifest itself in feelings of belonging to one's own neighborhood. Rootedness puts place attachment in larger context meaning that a person is not just a product of individual processes, but also external social processes (Manzo 2006). The importance of place is highlighted when related to feelings and how they affect actions. Psychologists suggest that our thoughts, feelings, and beliefs about a place are an intra-psychic phenomena. These impact our behavior toward a place and influence where and how we participate in planning efforts (Manzo 2006). Place is also important for the emergence of new products, industries, and jobs. Creative places can be cultural industry incubators where people, ideas, and organizations come together to nurture entrepreneurs. Often place can spearhead the next generation of creative workers. This is important today as jobs increasingly follow people (Markussen & Gadwa 2010).

Creation of space can also be a political act. There is the "production of space" or the ways the appearance, meanings, and uses of place are influenced by the larger sociopolitical context in which they exist (Manzo 2006). Even sociopolitical terminology is sometimes rooted in space, such as "position in society", "marginalized" people, "insider" or "outsider" (Manzo 2006). Place attachments have meaning in the sociopolitical realm because whether a community is marginalized or empowered has an effect on how they participate in community change efforts. This affects whether or not they feel that they have a right to a place at the bargaining table (Manzo 2006).

Culture and the arts have become increasingly important to communities as efforts are being made to attract the creative class to areas. Despite the lack of funding,

diverse works of art and culture persist in the US. Growing numbers of art and cultural groups are working to promote artistic traditions from Africa, Asia, Latin American, and the Pacific Rim. Not only are traditional art forms being used, but also artists continue to innovate. Art is being used to engage and build communities and to address root causes of persistent societal problems (Sidford 2011). Furthermore, many cultural and arts organizations are addressing issues of economic, educational, environmental justice, and inequities in civil and human rights. This work is being done at the grassroots level and yet a majority of funding for the arts supports large organizations with budgets exceeding 5 million dollars (Sidford 2011).

2.2 Crowdsourcing

Jeff Howe first used the term ***crowdsourcing*** in an article that appeared in Wired magazine in June 2006. It is a play on the word "outsourcing" and is defined by Howe (2006) on his blog as taking a job normally performed by an employee and putting it out to the public by using an open call (Howe 2009). Open source software operates in a similar manner. Open source code is made up of English language commands which when translated into zeros and ones tell a computer what to do. This is open for anyone to use, copy, and adjust as needed (Howe 2006). Open-source software served as a precursor to much of the crowdsourcing that occurs today. It demonstrated how people could work together over the Internet to solve problems. It operates on the principle that a large and diverse labor pool will consistently come up with better solutions than the most talented, specialized workforce (Howe 2006).

Crowdsourcing uses the Internet as its medium, but this is just the technology that allows a myriad of human connections to occur. It allows larger tasks to be divided into smaller tasks that become more feasible (Howe 2006). Another advantage is that it is able to use the Internet to capture the "spare cycles" of people. Spare cycle refers to the time and energy left over after responsibilities to employers and family are met. A study conducted by MIT gave some insight into peoples' motivations for giving up their spare time to contribute to crowdsourced projects. The drive is not always based in self-interest. Often contributors to crowdsourced endeavors do so for little to no money. The

MIT study was of open-source software and revealed that people often participate because of a desire to create something to benefit the community at large. Practicing a craft at which they excelled also motivated them. They wanted to cultivate new talent and pass on what they had learned. A unifying factor in crowdsourcing was found to be a deep commitment to community and a desire for a sense of ownership (Howe 2006).

Crowdsourcing creates new types of communities. The time that was once devoted to activities like bowling or bridge is now spent writing reviews online, writing blogs, or contributing to message boards (Howe 2006). Also in the past ten years the cost of creating has fallen, meaning the tools of production have dropped in price and additionally these tools have become easier to use. There are abundant online tutorials that explain how to do most anything and everything. One benefit of crowdsourcing is its potential for meritocracy. The judgment is on the merit of the idea put forth. This capitalizes on the social nature of humans (Howe 2006).

Crowdsourcing can create a unique breed of collaboration. The t-shirt company "Threadless" is a good demonstration of the effectiveness of crowdsourcing. This company allows users to submit t-shirt designs online and vote on the ones that will be produced. The t-shirts are designed by and bought by the online community. In this sense the products have already been inspected and approved by user consensus before any larger investments are made. The t-shirts are ranked from 1-5 and users are able to check a box indicating whether or not they would buy it. One sign that this system may be working is that Threadless consistently sells out of their t-shirts (Howe 2006). This is an intense version of market research. A more widely known format of this is American Idol. When the audience elects the winner they provide an idea of the demand for the show's creator Simon Cowell (Howe 2006).

2.3 Crowdfunding

Crowdfunding has its origins in "crowdsourcing". This is the process of outsourcing tasks to crowds of people, often the Internet community, to draw from collective expertise (Hemer 2011). Crowdfunding uses this principle, but applied to investing. The crowd is able to finance projects they believe in with only a few dollars (Howe 2006). It is also defined as financing of a project or venture by a group of individuals instead of professional parties (Burtch, Ghose, and Wattal 2011). Crowdfunding involves an open call, usually through the Internet, for the provision of financial resources either in the form of donations or in exchange for some form of reward or voice in the project (Hemer 2011).

One benefit of crowdfunding is that it allows entrepreneurs to appeal directly to their potential customers (Howe 2006). Crowdfunding has the potential to become a seed financial source for entrepreneurial ventures that may find difficulty raising capital from traditional sources such as bank loans or angel capital. It could become a serious alternative or at least a complementary element to traditional forms of start-up financing. Crowdfunding can also help make start-ups ready for bigger investments (Hemer 2011).

Similar to crowdsourcing and open source findings, many individuals were found to contribute to projects because they derived some benefit from helping others, "a warm glow" effect. Other motivations identified by Hemer (2011) were personal identification with the projects' subject and goals, the feeling of contributing to a mission that they deemed important to society and the satisfaction from being part of a certain community with similar priorities. Also identified were: satisfaction gained from seeing a project successfully funded, enjoyment from engaging with a project's team and enjoyment from contributing to some sort of innovation or being a pioneer of a new technology or business. It was also a chance to expand one's personal network. A further motivation was attracting crowdfunding for one's own project (Hemer 2011). Crowdfunding also develops networks for investors. They benefit from a network that may be stronger than traditional models since the investors may share the same passions and interests and are participating for fun (Lambert and Schweinbacher 2010).

Lambert and Schweinbacher (2010) also found that a majority of investments are passive, meaning that they have the promise of compensation, but no direct involvement in making decisions. Potential investors are not professional financiers and require less information in terms of the source and quality of information. The relationship is ultimately about trust and has more human contact than with other forms of finance (Lambert and Schweinbacher 2010).

2.3.1 Kickstarter

There are several crowdfunding platforms available, each with their own nuances. Kickstarter is a platform where initiators of projects present campaigns online to fund creative projects by offering rewards to raise money from potential founders and is the focus of this study. This site provides guidelines before a project even makes it to their website to be presented for funding. The organizers of the site look for projects that have a clear goal in mind. The project must fit into one of the following Kickstarter categories: art, comics, dance, design, fashion, film, food, games, music, photography, publishing, or theater. They look for projects that can be completed and not those that require maintenance to exist.

Kickstarter has been in business since April 28, 2009. The projects funded through Kickstarter have to operate on an all or nothing approach. Either they get all of their specified funding needed for the project, or they get nothing at all. In the words of the founders on their blog: "Kickstarter is a way to break beyond the traditional methods-loans, investments, industry deals, grants-to discover that we can offer each other value through creation without a middleman dictating the products and terms."

Cities looking to attract development to downtowns frequently use art-based strategies (Grodach 2010). The Kickstarter website lends itself to art based projects and projects were chosen specifically that had to do with the community. The first task was to determine where Kickstarter projects were occurring in the largest numbers to discern if there were patterns that would be worth investigating further.

CHAPTER 3

METHODOLOGY

Crowdfunding is a relatively new form of funding with many avenues for potential study. Few studies exist concerning this type of research, As such, I discuss below a multi-step methodological process used to complete this research project. It began with raw data collection from the Kickstarter website to gain insight into specific types of projects pursued. The next step involved the organization and analysis of the data collected to glean patterns. This helped shortlist two geographic areas for detailed analyses: Detroit, Michigan and New Orleans, Louisiana. These areas were analyzed and studied in two different ways. First, qualitative methods were used in the form of online interviews. Six interviews comprised of three online submissions through a survey link and three skyped-interviews were transcribed. These were subsequently analyzed to extract themes that matched the initial intents of the research questions. To supplement the information and findings from these six interviews, I also examined projects that possessed concrete addresses. Such projects were located and were mapped, using demographic data from 2006-2010 American Community Survey data. This step helped gain insights into the neighborhood characteristics where these projects were initiated and flourished. Steps of these processes are discussed in the following paragraphs.

3.1 Project Selection

This study focused on projects funded through Kickstarter that offered a potential to benefit the community at large. The focus of some Kickstarter projects may simply be the production of an album or an innovative design product. Projects identified here for detailed analyses were those that offered opportunities for community involvement or those that would benefit the community at large. A project common to many cities in the survey was the community garden. Murals, public sculpture, and festivals were other examples that offer the potential to involve community. Kickstarter in particular was chosen for this study because of its focus on creative projects that have a definite beginning and end. Projects have a time limit of sixty days to meet their entire funding goal. The site also outlines the importance of definable expectations, something that was

also helpful for this study. This study focused on completed Kickstarter projects that occurred between the founding date of the site, April 28, 2009 and the final day of my data collection, July 26, 2012. Projects from the site were collected which answered the following initial research questions:

Is there a spatial variation in community based crowdfunded efforts across the United States?

Are placemaking efforts occurring in economically distressed cities that may not receive traditional arts and cultural funding or are they supporting existing arts initiatives?

Short descriptions related to the chosen projects were copied and pasted from the Kickstarter website (www.kickstarter.com) to a Microsoft Excel spreadsheet in the following categories: Art, Design, Fashion, Film, Food, Games, Music, Photography, Publishing and Theater. These are the categories designated by the Kickstarter website. The site also has additional categories of Dance and Comics, but they were omitted as they yielded few place-based projects. Kickstarter projects appear on the site daily on a rolling basis. Once sites are exited they are often not easily accessed again through the Kickstarter search mechanism so capturing the names and descriptions is important in case projects need to be accessed again.

3.2 Project Grouping

Projects were grouped into counts by city to discern patterns. Kickstarter allows users to type in their location rather than having pre-defined cities so in some cases neighborhoods of one city appeared as separate entities. In these cases, the cities and project numbers were combined. This was mostly an issue in New York City where Queens, Long Island, East Village, the Lower East Side, Manhattan, and Brooklyn were listed separately. There was a separate listing on Kickstarter for "Chicago Metropolitan Area" and Chicago; the projects of these two locations were combined. Finally, in order

to compare with the creative class index listed by Richard Florida (2002) Washington, DC, Arlington, and Alexandria were combined.

The cities where Kickstarter projects were located were examined in three different ways. Raw numbers of projects were counted in each city, secondly projects were normalized by population, and finally they were compared with Richard Florida's measure of creative class cities. This comparison was used to categorize patterns of projects. Kickstarter projects in cities deemed creative class provide a measure of whether projects are gravitating towards existing areas of development and talent or providing opportunities in areas that are not viewed as traditional arts and cultural centers.

Kickstarter projects can be started by anyone, anywhere no matter the size of the town. This places small towns in league with larger towns and simple raw population numbers may not give an accurate account of occurring patterns. Normalization is therefore important to put the cities and their Kickstarter projects on the same plane. Population data used for normalization was from the U.S. Census 2010 decennial census.

To normalize counts in the cities, the numbers of Kickstarter projects were divided by the population size of the city and multiplied by 10,000. For example, if there are N number of projects in a city with Y people, after standardization, the city will have (N/Y)*10,000 projects. This provides a better way of comparing cities as their population sizes have a wide range from a population of 425 people in Floyd, VA to 8,175,133 in New York City.

The third comparative measure introduced is the creative class index identified by Florida (2012). This index has been widely used to measure the prosperity and economic growth of an area. Inspired by this measure the governor of Michigan instigated a "Cool Cities" campaign across the state (Economist 2004). In Memphis, demoralized by their listing at the bottom of the list, the chamber of commerce and various local agencies solicited a study of the city's image and how young, urban knowledge workers perceived it (Peck 2005). The index is computed by combining measures of technology, talent, and tolerance. By their calculations, the most productive cities contain all three of these elements. Place plays an important role when attracting and retaining this creative class

(Florida 2002). In this analysis, cross referencing cities with community based initiatives represented in the creative class index helped to understand if projects were supplementing existing activities or if they provided new opportunities to give meaning to a place. The most recent creative class index was used. It is from the newest published version of <u>The Rise of the Creative Class</u> by Richard Florida, 2012.

The following table (Table 1) represents these three measures and offers an aid for comparison. The cities that appear in the top 50 in each category are presented for comparison.

Table 1. Methods of Comparison for Kickstarter Projects

CITY	STATE	RAW KICKSTARTER NUMBERS	CITY	STATE	KICKSTARTER PER 10,000	CITY	STATE	CREATIVE CLASS INDEX
1. New York	NY	143	1. Floyd	VA	47.06	1. Boulder	CO	.98
2. Chicago	IL	38	2. Pine Ridge	SD	12.09	2. San Francisco, Oakland, Fremont	CA	.97
3. Detroit	MI	37	3. Greensboro	AL	8.01	3. Boston, Cambridge, Quincy	MA	.96
4. New Orleans	LA	36	4. Eagle Butte	SD	7.59	4. Ann Arbor	MI	.96
5. Los Angeles	CA	34	5. Paia	HI	7.5	5. Seattle-Tacoma-Bellevue	WA	.96
6. San Francisco	CA	30	6. Johnson	VT	6.93	6. San Diego-Carlsbad-San Marcos	CA	.96
7. Seattle	WA	23	7. Clarendon	AR	6.01	7. Corvalis	OR	.95.
8. Baltimore	MD	23	8. Tybee Island	GA	3.34	8. Durham	NC	.95
9. Portland	OR	17	9. Barrow	AK	2.37	9. Washington-Arlington-Alexandria	DC-VA-MD-WV	.95
10. Washington	DC	16	10. Taos	NM	1.75	10. Trenton-Ewing	NJ	.95
11. Philadelphia	PA	16	11. Belfast	ME	1.50	11. Ithaca	NY	.94
12. Minneapolis	MN	13	12. Elkins	WV	1.41	12. San Jose-Sunnyvale-Santa Clara	CA	.93
13. Atlanta	GA	12	13. Brattleboro	VT	1.35	13. Portland-Vancouver-Beaverton	OR-WA	.93
14. Pittsburgh	PA	11	14. Brunswick	ME	1.32	14. Worcester	MA	.92
15. St. Louis	MO	11	15. Montpelier	VT	1.27	15. Burlington-South Burlington	VT	.92
16. Boston	MA	11	16. Burlington	VT	1.18	16. Hartford-West Hartford-East Hartford	CT	.92
17. Oakland	CA	10	17. Bath	ME	1.17	17. Austin-Round Rock	TX	.92
18. Denver	CO	10	18. New Orleans	LA	1.05	18. Minneapolis-St. Paul-Bloomington	MN	.92
19. Austin	TX	10	19. Portland	ME	.76	19. Atlanta-Sandy Springs-Marietta	GA	.91

Table 1. Continued.

CITY	STATE	RAW KICKSTARTER NUMBERS	CITY	STATE	KICKSTARTER PER 10,000	CITY	STATE	CREATIVE CLASS INDEX
20. Providence	RI	9	20. Haleiwa	HI	.71	20. Tucson	AZ	.91
21. Madison	WI	9	21. Traverse City	MI	.68	21. Madison	WI	.91
22. Kansas City	KS-MO	9	22. Brunswick	GA	.65	22. Los Angeles-Long Beach-Santa Ana	CA	.90
23. Salt Lake City	UT	8	23. Easthampton	MA	.62	23. Oxnard-Thousand Oaks-Ventura	CA	.90
24. Phoenix	AZ	8	24. Asheville	NC	.60	24. Denver-Aurora	CO	.90
25. Buffalo	NY	7	25. El Reno	OK	.60	25. Sacramento-Arden-Arcade-Roseville	CA	.89
26. Cleveland	OH	7	26. Somerville	MA	.53	26. Manchester-Nashua	NH	.89
27. Columbus	OH	7	27. Amherst	MA	.52	27. Raleigh-Cary	NC	.89
28. Fort Collins	CO	6	28. Detroit	MI	.52	28. Bridgeport-Stamford-Norwalk	CT	.89
29. Grand Rapids	MI	6	29. Lancaster	PA	.51	29. Santa Rosa-Petaluma	CA	.88
30. Durham	NC	6	30. Providence	RI	.51	30. Fort Collins-Loveland	CO	.87
31. Milwaukee	MN	6	31. Urbana	IL	.48	31. New York-Newark-Edison	NY-NJ-PA	.87
32. Burlington	VT	5	32. Cambridge	MA	.48	32. Phoenix-Mesa-Scottsdale	AZ	.87
33. Portland	VA	5	33. Charlottesville	VA	.46	33. Dallas-Fort Worth-Arlington	TX	.87
34. Asheville	NC	5	34. Berkeley	CA	.44	34. Olympia	WA	.86
35. Cambridge	MA	5	35. Santa Fe	NM	.44	35. Santa Cruz-Watsonville	CA	.86
36. Berkeley	CA	5	36. Ann Arbor	MI	.44	36. Albany-Schenectady-Troy	NY	.86
37. Ann Arbor	MI	5	37. Salt Lake City	UT	.43	37. Santa Barbara-Santa Maria-Goleta	CA	.85
38. Hartford	CT	5	38. Moscow	ID	.42	38. Rochester	NY	.85
39. Reno	NV	5	39. Silver Spring	MD	.42	39. Santa Fe	NM	.85

Table 1. Continued.

CITY	STATE	RAW KICKSTARTER NUMBERS	CITY	STATE	KICKSTARTER PER 10,000	CITY	STATE	CREATIVE CLASS INDEX
40. Pine Ridge	CO	4	40. Fort Collins	CO	.42	40. Baltimore-Townson	MD	.84
41. Somerville	MA	4	41. Appleton	WI	.41	41. Kansas City	MO-KS	.84
42. Richmond	VA	4	42. Newport	RI	.41	42. Champaign-Urbana	IL	.83
43. Boise	CT	4	43. Hartford	CT	.40	43. Gainesville	FL	.83
44. Anchorage	AK	4	44. Madison	WI	.39	44. Palm Beach-Melbourne-Titusville	CA	.83
45. Dallas	TX	4	45. Westport	CT	.38	45. Chicago-Naperville-Joliet	IL	.83
46. Houston	TX	4	46. Seattle	WA	.38	46. Charlottesville	VA	.83
47. Lancaster	CA	3	47. San Francisco	CA	.37	47. Salt Lake City	UT	.82
48. Santa Fe	NM	3	48. Bellingham	WA	.37	48. Albuquerque	NM	.82
49. Silver Spring	MD	3	49. Baltimore	MD	.37	49. Columbus	OH	.82
50. Appleton	PA	3	50. Pittsburgh	PA	.36	50. Philadelphia-Camden-Wilmington	PA-NJ-DE-MD	.81

After collecting data for all the cities listed in the US that were listed on the Kickstarter site, some patterns emerged. Not all cities appeared in all the categories. There was a total of 155 cities total where these types of projects were represented, and the top 50 ranked cities (from each category) were used. The cities that appeared across all three categories were: San Francisco, Ann Arbor, Burlington, Hartford, Madison, Ft. Collins, Loveland, Santa Fe, Baltimore, and Salt Lake City. Ann Arbor was ranked high as a creative class city (4), but lower when judged by raw numbers of projects (37) and normalized data (36). Burlington, VT was 15th and 16th when ranked with respect to creative class and normalized data, and 32nd when ranked using raw data. Santa Fe was the most consistent appearing at 39th, 35th, and 48th in creative class rank,

normalization, and raw numbers methods respectively. Cities that appeared in both the creative class category and the normalized category were Champaign-Urbana at 42nd and 31st respectively. When compared between rankings in the normalized and raw data, New Orleans ranked 18th when using normalized data, and 3rd for raw data. Detroit was ranked at 28th using the normalized data, and 4th on the raw numbers.

Using raw numbers gave counts that closely followed cities with larger populations. New York contained high counts, as did Los Angeles and San Francisco. Detroit and New Orleans were in third and fourth place (Figure 1).
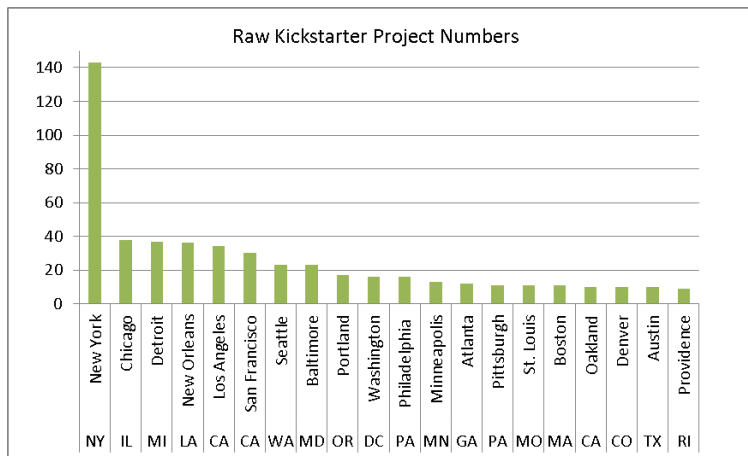
Figure 1. Raw KS Project Numbers

When normalized by a population size of 10,000, a different pattern emerged for the top twenty cities. In this scenario, New Orleans is the only city appearing in the list that has a population above 50,000. In fact the top ranking town Floyd, VA has one project and a population of 425. Second is Pine Ridge, SD with a population of 3308 and 4 projects. The third one with 2 projects and 2497 people is Greensboro in Alabama. All of the cities in the top 10 have populations below 5000 (Figure 2).
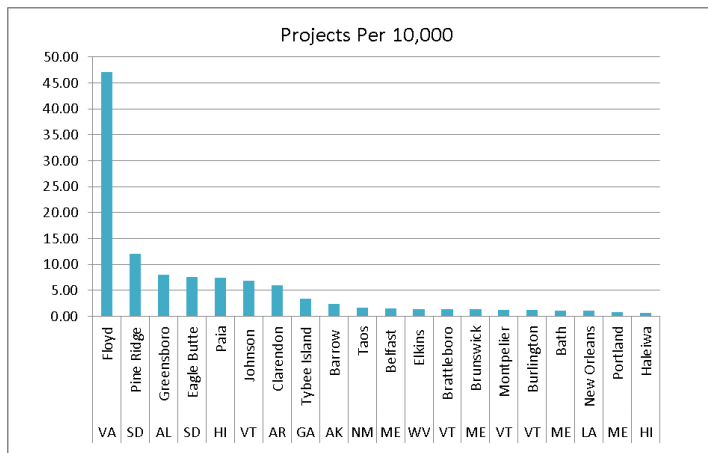
Projects Per 10,000

Figure 2: KS Projects per 10,000

The third measure used, the creative class index, provided little overlap with the presence of Kickstarter projects. The only city with a large number of Kickstarter projects and a high creative class index score is Burlington, VT (Figure 3).

Creative Class Share
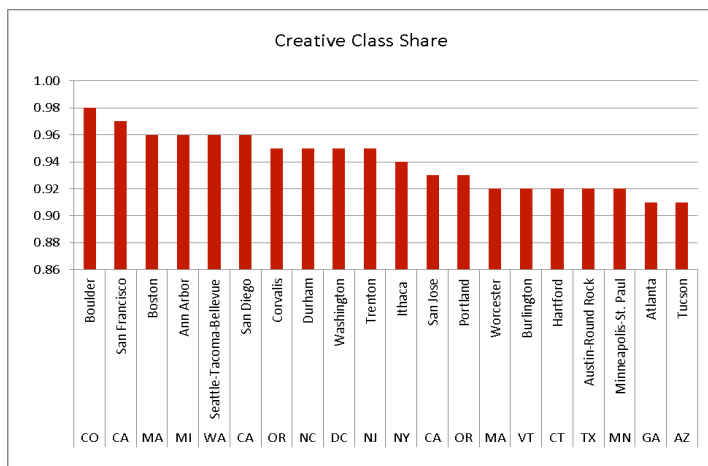
Figure 3: KS & Creative Class Cities

From the above sample of cities, I identified New Orleans, LA and Detroit, MI for more in depth research. More detailed city profiles and methods for study will be discussed in the following sections.

3.3 Proposed Study Areas

Based upon the above basic analyses, New Orleans, LA and Detroit, MI were shortlisted for further in-depth analyses. After normalizing the number of projects by population, New Orleans was the only city with a population above 50,000 that ranked in the top twenty and provided a large sample size among the four cities with 36 projects. Detroit appeared in the middle of the normalized count and had comparable sample size to New Orleans with 37 projects. Neither of these cities appeared in the creative class index. The top 15 cities that appeared in the normalized category were not chosen, as their raw numbers of projects were not large enough to make adequate comparisons or conclusions.

The two cities are also comparable in that they are economically distressed cities. Detroit has faced years of white flight from the inner city and the collapse of the auto industry leading to their recent filing for bankruptcy. Additionally it is known for its corrupt government. New Orleans also faces severe economic distress and has dealt with years of corrupt government. The most recent cause of distress in New Orleans was Hurricane Katrina. It left the city distressed naturally and economically, with minorities being most affected. Past research also suggests that Detroit is the most segregated mid-sized metropolis in USA (Brown and Sharma 2010; Darden and Kamel 2000; Sharma and Brown 2012) and the incidence of poverty in Detroit is one of the worst ever among most American metropolises (Darden and Kamel 2000). On the other hand, New Orleans also still remains as one of the most segregated among the mid-sized metropolises in USA (Brown and Sharma 2010), even though it has been quite successful in attracting diversity (Brown and Sharma 2010) and is culturally very exuberant. Both these cities also have strong presence of African Americans (Brown and Sharma 2010; Sharma and Brown 2012) and scholarly work suggests that in general African American communities have shown evidence of strong community network and efforts, even though not all of them might be for socio-culturally beneficial purposes. Thus, given many such commonalities between these two cities, I chose to conduct my deeper analyses in these

two as aspects of community-based initiatives may be more apparent in these compared to others. A brief profile of each study site is provided below.

3.3.1 New Orleans

Information for this New Orleans city profile was obtained from the New Orleans Index created by the Brookings Institution Metropolitan Policy Program and published by the Greater New Orleans Community Data Center (2011). This index was initiated in December 2005 to track the recovery of the New Orleans metro area following Hurricane Katrina. It uses indicators that measure population, economy, housing, infrastructure, inclusion, quality of life, and sustainability. Data used here is from The New Orleans Index at 6 published in August 2011. It examines the 7 district Metropolitan Statistical Area of New Orleans six years after Hurricane Katrina.

The New Orleans Index at 6 shows that New Orleans was shielded from much of the Great Recession by rebuilding activities. They lost only 1.2% of jobs between 2008 and 2010 compared to the national rate of 5.1%. They experienced diversification of knowledge-based industries such as higher education, legal services, and insurance agencies. Between 2000 and 2004 the average wages grew 7% and between 2004 and 2006, post Katrina, they grew 14% and are currently at par with the national average (Plyer & Ortiz 2011). The city also experienced a spike in entrepreneurship post Katrina where 218 people started a business per 100,000 between 2003 and 2005 compared to 427 per 100,000 between 2008 and 2010. This is above the national average of 333 per 100,000 people. Additionally, the New Orleans Index at 6 cited progress in civic engagement in New Orleans possibly attributed to the installation of an Inspector General's office, which offered the potential for greater integrity and less waste in public spending. There has also been a rise in civic engagement in the shaping of public policies. According to the Brookings Institution there is more informed sophisticated network of neighborhood organizations and non-profits that has taken on holistic strategies to rebuild neighborhoods for returning and existing residents (Plyer & Ortiz 2011).

Even though there have been signs of improvement, African American and Hispanic households still earn 50% and 30% less than white households respectively. Overall white households in New Orleans earn more than white households nationally and black households earn less than other black households nationally (Plyer & Ortiz 2011). Violent crimes and property crimes have both fallen to below pre-Katrina levels, but violent crime is now 80% higher than the national average (Plyer & Ortiz 2011).

In an article written after the Louisiana Recovery and Rebuilding Conference, William Frey of the Brookings Institution noted that plans were missing for retaining the city's lifeblood -- the vibrant rooted demographic character of modest neighborhoods (Frey 2007). The census of 2005 revealed that most evacuees were black, lower-income household renters or owners of modest homes. Additional statistics showed that 64% of the city's pre Katrina white population returned by July 2006 and only 43% of black residents returned (Frey 2007).

Over the past 7 years New Orleans has experienced the Great Recession, Hurricane Katrina, the British Petroleum oil spill of 2010, and population loss. Despite these natural and economic disasters, the city has experienced new growth in some areas.

3.3.2 Detroit

Detroit has also undergone a major shift in population in the last 10 years. However, Detroit's loss was born from a loss of industry not from natural disaster. A study prepared by the Center for Economic Development at the Levin College of Economic Affairs at Cleveland State University outlines some key information about the area.

During 2000-2010, there was an overall decrease in the population in Wayne County where the city of Detroit is located. The county lost 11.7% of its population and Detroit lost 25% of its total population. Despite this population loss, much of the workforce of the Detroit region remains both educated and skilled. Among those 25 years and older, the educated and skilled workforce in the Detroit region is greater than that of Michigan overall and on par with the United States. When Detroit region is compared

with the entire State of Michigan, the percentage of educated and skilled workforce 25 years and older is 17.3% to 15.6% respectively (Piazza et al 2012).

Measures of economic prosperity show declining numbers; from 2000-2009 the per capita income of Detroit fell by 6.4% while it grew by 4.9% for overall USA (Piazza et al. 2012). In 2010 the poverty rate in the Detroit region was 16.3%, slightly higher than the national average rate of 15.3%. Measures of industry and economy until 2000 were mostly in line with national numbers. Since 2000 there was a 13.9% decline in gross product in Detroit compared with 27.2% growth nationally (Piazza et al 2012).

Detroit was left with human resources. The waning automotive cluster left behind twice as many engineers in the Detroit region as the national average. Other clusters remaining besides the automotive cluster include advanced manufacturing, alternative energy, life sciences, and defense (Piazza et al 2012). Additionally, there is entrepreneurial support in the form of business incubators and microfinance firms. According to a study by the Kaufmann Foundation in March 2010, four of the major business incubators in the Detroit region created more than 1,000 jobs and invested $18 million in start-up companies. There is also an informal entrepreneurial movement in Detroit to use social media networks to connect people with one another to formulate ideas. Additionally, venture capital received by companies in Wayne County increased from $700,000 in 2007 to 39.5 million in 2011. Between January 2007 and December 31, 2011, 21,164 patents were filed in Wayne County and 56% percent of these had assignees from the Detroit region (Piazza et al 2012). Though Detroit has suffered from population loss and economic decline, potential remains in the city and Kickstarter may be one more way to achieve this potential.

3.4 Qualitative Study for Analyses of Spatial Patterns

Qualitative research was chosen for its potential to present a more detailed understanding of why Kickstarter initiators in New Orleans and Detroit sought funding through a crowdfunded source. General queries were used to address basic information about the initiators of the projects such as age, gender, socio-economic status, and

whether or not they were residents of the cities where the projects are located. Questions were asked of the initiators to determine how they decided to begin projects in a particular city and the effects seen in the community. The complete questionnaire is available in Appendix 1. One of the goals of these interviews was to help understand how the initiators are able to solicit funding from the various types of investors. Useful information would be if funders of the projects were residents of the neighborhood or if funding comes from outside areas. Exact addresses and locations of the projects were asked of the project initiators as well.

Interviews offered many advantages, especially when examining a relatively new phenomenon like Kickstarter. Interviews are valued in many disciplines as a good primary research tool when there is need for an initial examination of something that has not been previously investigated (Kee & Thompson-Hayes 2012). One method in interviews is often to identify a key informant. The informant can be a link between the researcher and communities (Hay 2000). In this case the key informant was the initiator of the Kickstarter project(s). This key informant through their work with the project and the community had the most potential to inform the study with their knowledge of the project and other people involved or affected by the project.

Interviewing the initiators of these projects helped obtain in-depth understanding of the motivations for beginning these projects. Queries were made about the perceived impacts of the project thus far. Contact information for informants was obtained from the Kickstarter website where the project was first presented. Sixty-five projects were identified for contact in both Detroit and New Orleans. An initial introductory email was sent out to the initiators, introducing them to the researcher, the proposed study, the project's objectives, the purpose of the interviews, the importance of this research, and how the views of the informants would significantly contribute to the body of academic literature on this new topic.

Online interviews were conducted for this study. This method was chosen given the distance, time, and cost constraints. Online interviewing is broadly defined as research that uses the Internet as its medium (Kee & Thompson-Hayes 2012; Hine 2010). There are multiple web-based approaches to interviewing, such as Skype, instant

messaging, and emails (Kee 2012; James & Busher 2006). This is also known as Computer Mediated Communication (CMC). These methods are advantageous in that they can help mitigate space, time, cultural, social, and educational differences (Kee & Thompson-Hayes 2012; Kazmer and Xie 2009; Thompson-Hayes, et. al 2009). Email in particular can help with challenges in data transcription as well as easing geographical challenges (Kee & Thompson-Hayes 2012). When interviewees have the opportunity to type their answers, the information is a direct communication of their answers to questions and not as likely to be mistranscribed or misinterpreted. Challenges in the use of CMC interviewing mean that depending on the type of CMC used non-verbal cues can be hard to pick up (Kee & Thompson-Hayes 2012; Thompson-Hayes, et. al 2009; Kazmer and Xie 2008). Another problem might be the lack of access to technology or the reluctance to use it (Kee & Thompson-Hayes 2012). This was of less concern for this study since it is a study of a group who used the Internet to present and solicit funding for projects, it is assumed that lack of access to or reluctance to use technology is minimal.

Email interviews were used as they gave participants control over when they wanted to respond to the questions. This method was chosen as it had the potential to give the participant greater control in the interviewing process, to be less stressful for participants, and it allowed them to pace themselves and respond at their own convenience. More time is given for composing responses and answers from email interviews have often proven more reflective and thoughtful than those from other forms of interviewing (Kee & Thompson-Hayes 2012; James and Busher, 2006). Additional benefits were the possibility of extensive, longitudinal communication and less social pressure from visual cues of the interviewer that might come across as judgment. Another advantage is that the comments are already typed, saving transcription time. It is also convenient because respondents can respond in the comfort of their own home (McCoyd and Kerson 2006).

The free online survey tool "SoGoSurvey" was used to gather information from subjects. The nature of the research was not sensitive and it was assumed that the research subjects were comfortable with online interfaces. SoGoSurvey was used to set up questions that were emailed through a survey link to Kickstarter initiators. The

questions sent to the initiators in the SoGoSurvey format appear in Appendix 1. Collecting information from project initiators through a web-linked survey was the initial stage of this research.

Introductory emails were sent to the identified 63 Kickstarter initiators in Detroit and New Orleans between the dates of June 25, 2013 – August 26, 2013. First an email was sent introducing the project and letting the project initiators know the nature of the project and to gage their willingness to participate. Of these sixty-three initiators, eighteen indicated that they were willing to participate. These eighteen were sent a more detailed email message including a link to the survey and explanation of the IRB.

From these eighteen emails three surveys were completed online. Three were conducted over Skype as the initiators indicated their preference for this method. These Skype interviews were recorded using a downloaded recording device "Call Recorder" that works with Skype. Verbal confirmation was received from the interviewees for the recording of the interview and even though they did not submit the entire online survey form for the interview, they were asked to submit the online IRB approval that was a part of the survey form as an additional verification of understanding of the interview process and their rights. These interviews were then transcribed and combined with the three received online to gain more in depth insights into the crowdfunding process.

CHAPTER 4
ANALYSIS

This section begins with brief listings and descriptions of the six projects for which interviews were obtained. Two of the respondents had projects associated with Detroit and the remaining four were from New Orleans. Four of the six interviewed were artists. The projects as well as the cities where they occurred and a brief description are included in Table 2 below.

Table 2: Kickstarter Interview Summary Table

Kickstarter Project	City	Project Description
Decentralized Dance Party	Detroit	Mobile dance party that began in Vancouver raising money for a US world tour that included Detroit.
A Day with the Homeless	Detroit	Project to expose how the homeless in Detroit experienced a day.
Parallel Play: 2nd Annual Show at T-Lot	New Orleans	Exhibit of emerging artists raising funds to become a more permanent event.
Fair Housing Five	New Orleans	Children's book created by the Greater New Orleans Fair Housing Action Center (GNOFHAC) to raise awareness and educate about housing discrimination in New Orleans
Swoon Musical Architecture for NOLA	New Orleans	A house that performs as a musical instrument.
8th Annual Draw-A-Thon	New Orleans	24 hour drawing event open to all of New Orleans.

Subsequently the process by which the interviews were broken down to access results is described. Further analysis is conducted by breaking the information gathered from the categories into the following themes: Role of Place and Space, Demographic Categories, Community Needs, and Community Effects.

The analysis then proceeds to a more broad scale of analyses by incorporating demographic data from the US Census and combining them with the locatable Kickstarter projects. The demographic data for Detroit and NOLA is summarized for each city and then visualized through chloropleth maps for variables such as age, income, and race. This follows with brief summaries of the characteristics and what is implied for each of the project cities.

4.1 Project Profiles of Interviewed Initiators

4.1.1 Decentralized Dance Party

The main stated goal of the *Decentralized Dance Party* (DDP) is to further the frontiers of partying, bring joy to millions of people and ensure that partying is respected, legitimized, and forever enshrined as a spiritual movement of paramount importance. The DDP has also proven to be a social experiment and demonstrated that large numbers of people of all ages, cultures and social groups can come together and celebrate life without causing trouble.

The project was started in Vancouver, Canada in 2010 when Vancouver hosted the Winter Olympics. Materials required for the project include boomboxes, backpacks, and an FM transmitter. All the boomboxes are tuned to a DJ's master broadcast to create a mobile synchronized sound system to create a street party for one night. So far there have been 30 completed decentralized dance parties across Canada with participants numbering in the 1000s. The DDP was started at the 2010 Winter Olympics in Vancouver and escalated from 20 people to 20,000. After the Olympics the DDP went on the road labeling the tour the 2010 "Party Safari" going to 7 cities from coast to coast in Canada.

The 2nd tour, "The Strictly Business Tour" is the one that included Detroit is and the one that used Kickstarter for funding. Funding was sought on Kickstarter for a 13 city US tour that included Detroit. The estimated cost was $1000 per city and funds were used for renting a motor home for travel, boomboxes, gas, and batteries for the boomboxes (https://www.kickstarter.com/projects/theddp/decentralized-dance-party-party-safari).

4.1.2 A Day with the Homeless

A Day with the Homeless is a project where the initiator gave homeless men and women disposable cameras with the charge of documenting his or her life for one day. The recruitment process entailed displaying posters around downtown Detroit to inform and recruit participants. A date and time was specified to meet in Grand Circus Park for the homeless individuals to collect his or her camera to begin shooting their day. Breakfast was provided for the participants. Once the subject agreed to participate, the

initiator took a picture and discussed the details for the return location of the cameras. Participants were paid $15 for their efforts. The finished product from the endeavor was a poster of 1120 photographs. This represents the 35 cameras with 32 exposures. Kickstarter was used to raise funds for the purchase of the 35 cameras, the cost for developing the photographs, rewards for the homeless participants, and large format printing of the poster (https://www.kickstarter.com/projects/549754049/a-day-with-the-homeless).

4.1.3 8th *Annual Draw-a-Thon*

The *Draw-a-Thon* is a 24-hour event in New Orleans that encourages creating for the sake of creating. It is an all-age free event that is open to the public with all the art materials provided. For the event, temporary walls are built and covered with paper and participants draw on these paper-covered walls. *Draw-a-Thon* was started in 2006 by an organization called Press Street. My interview was with the Development Coordinator for Press Street. Kickstarter was first used to raise funds for this event in 2011 and subsequently in 2012. Costs for putting on the *Draw-a-Thon* include building walls, temporary lighting, running heaters, and drawing supplies (https://www.kickstarter.com/projects/press-street/7th-annual-24-hr-draw-a-thon-2012?ref=users).

4.1.4 *Swoon Musical Architecture for NOLA*

The end goal of this project was for musicians and kinetic sound artists to turn a house in New Orleans into a musical instrument. The end result was a permanent interactive sculpture called *Dithyrambali*. The sculpture was made to look like a house and functioned as a musical instrument. This was achieved by incorporating interactive instruments into walls and floorboards. The Kickstarter campaign was used to create tests for singing walls, organ floorboards, and percussion. It also supported the artists who made the prototype instruments for the house (https://www.kickstarter.com/projects/dithyrambalina/swoons-musical-architecture-for-new-orleans).

4.1.5   Fair Housing Five

The *Fair Housing Five* is an illustrated children's book about kids who take action in their neighborhood in response to a landlord who is discriminating. Its purpose is to initiate conversations between parents, caregivers, teachers, and children about housing discrimination, systemic inequality and the role everyone plays in ending these injustices. Additionally a curriculum was developed to accompany the book. The book was conceived of and developed by the Greater New Orleans Fair Housing Action Center (GNOFHAC), a private non-profit civil rights organization established to eradicate housing and discrimination throughout the greater NOLA area. Educators, parents, and students also helped create the publication. Funds raised from Kickstarter were for finishing and publishing the book. This cost included full color illustrations by a local artist (https://www.kickstarter.com/projects/202012700/the-fair-housing-five-a-childrens-book-about-fair).

4.1.6 Parallel Play: 2ⁿᵈ Annual Show at T-Lot

T-Lot is a studio and project space founded in July 2010 as a studio space for five emerging artists. It also hosts community events like flea markets and movie screenings with the goal of making the space a resource for not only the arts community, but also the community at large. Kickstarter was used for funding a second exhibit of emerging artists in New Orleans. For the show the studio spaces were made into galleries and work was presented in 8000 square feet of outdoor space. The exhibit included a variety of artwork including works on paper, architectural installations, sculpture, and performances. Specifically funds were used to invest in equipment to allow for this show and future shows. Equipment was previously borrowed or rented. Costs included: printing, a projector, a projector screen, audio equipment, outdoor extension cords, lighting, waterproofing vinyl and tarps, and event refreshments. (https://www.kickstarter.com/projects/catapult/parallel-play-2nd-annual-show-at-t-lot/comments).

4.2 Analyses Themes

To categorize and analyze the interview and survey results from the project initiators mentioned in the previous paragraphs, I created themes using abbreviated categories that helped analyze responses along the questions and hypotheses laid out earlier in the thesis. The categories included were: Who, Place Factor, Community Needs/Effects, Promotion, Non-Government Funding, Disinvestment/Freedom, and Why Kickstarter. I also used basic demographic characteristics such as annual income, highest education, race, and the zip code of the residence of the initiator. A master chart using these characteristics as headings was created and responses were recorded in groups; these were then compared and contrasted by these categories and the responses answering the following questions were analyzed:

The initial research questions that these interviews were designed to answer are re-stated below:

Are there specific factors that are causing initiators to create Kickstarter projects in Detroit and New Orleans?

This question was reduced to the category "Place Factor" and "Geography". Place factor implied 'why in this particular neighborhood' and geography referred to the city itself.

Who is beginning these projects and what are their motivations?

Categories used to answer this question included demographic variables such as gender, age group, annual income, highest education, and race.

What effects are these projects having on communities and what are the reactions of the surrounding community to the project?

This was simplified to the two categories "community needs" and "community effects".

Additionally, hypotheses concerning the reasons for Kickstarter projects in these cities were posed:

New Orleans and Detroit are short of cash for daily operations so Kickstarter is providing opportunities for people drawn to the city to create projects that city governments cannot support.

This hypothesis was shortened to a category called "Disinvestment/Freedom".

Due to disinvestment, New Orleans and Detroit are providing more freedom to implement Kickstarter projects.

This category became "Creative Freedom".

The types of projects that are being implemented are less traditional and less likely to be funded through traditional avenues like grants.

This question was put into the category "NGF" for No Grant Funding and also the category "Why Kickstarter".

4.3   Derived Themes

The major findings from the six interviews are summarized below along these major themes: Role of Place and Space, Demographic Categories, Community Needs, and Community Effects.

4.3.1 Role of place and space

Projects examined varied in their objectives, and were located in two different cities. Thus, the responses also differed. In the case of *A Day with the Homeless,* the selection of location was important for a couple of reasons. The meeting place for picking up the cameras was identified at a central well-known location, and was characterized as a "homeless-hangout". It was also significant as the statue of 'Hazen S. Pingree,' a former mayor of Detroit who fought for human rights and against corporations was located there. The initiator of this project had formerly expressed his disgruntlement with the reluctance of the local government to recognize the plight of the homeless or even to recognize them as humans. He also relayed their willingness to cozy up to corporations in their efforts to revitalize the city. This meant that having the project centered where there was a representation of a government official who fought for human rights and against corporations then became especially poignant in light of his view of the present situation.

The topic of the city itself inspired more response. Detroit in particular inspired excitement about what was on the horizon. Though the *Decentralized Dance Party* goes all over the country and is not a permanent fixture in Detroit, the initiator of this project conveyed great enthusiasm for the city. He spoke of an amazing vibe in Detroit. He was convinced that a huge community would soon be moving there to live cheaply and take advantage of the chance to create their own scene. The initiator was from Vancouver and it was his view that there was not much culture or a "good scene" in his city compared to the scene of Detroit.

Alternately, the initiator of *A Day with the Homeless* grew up nearby in the suburbs of Detroit. He talked of not being allowed "down there" as in downtown Detroit. He knew that he wanted to move to downtown Detroit and at age 18 did so to attend

school. He spoke of "good people" in Detroit and awesome art community that works together. He mentioned the existence of 'a community', and that everyone in Detroit wanted to be there when the city became prosperous again.

With regards to NOLA, only one interviewee, the development director at Press Street spoke specifically about the geography. She noted that in New Orleans one block was poor and the next block was wealthy. She noted that numerous people came to NOLA for a couple of years and then left often going to Austin which was viewed as being as "hip" as NOLA, but offered jobs with more money.

4.3.2 Demographic Categories

Who is beginning these projects and what are their motivations?

Categories used to answer this question were basic demographic ones like gender, age group, annual income, highest education, and race.

Demographic information was helpful in examining who was beginning projects in these cities. A majority of the initiators who responded were artists in some capacity. There was a freelance filmmaker, a photographer/graphic designer, a writer, and a visual artist. All of the initiators associated with the projects in Detroit were male while the four in New Orleans were female. Income ranged between $20,000-$39,000 with the exception of the organizer from 'Fair Housing Five' who was in the higher income bracket of $60,000 - $79,999. Four of the initiators had at least a bachelors' degree. The lowest degree of education was "some college" and the highest was a masters' degree. All were between the ages of 18-35 and all were white.

4.3.3 Community Needs and Community Effects

What effects are these projects having on communities and what are the reactions of the surrounding community to the project?

This was simplified to the two categories "community needs" and "community effects".

Upon being asked about the effects of projects on communities and their reactions toward the projects, a common theme that emerged in all the responses indicated collaboration and networks created through the Kickstarter projects. From *A Day with the Homeless* two other projects emerged and both were focused on homelessness in Detroit. One project called *Homeless Humans of Detroit* involved making enlarged photographs to place on abandoned buildings in Detroit to raise awareness. A second project focused on photographs and stories about teenage homelessness. *SWOON Musical Architecture for New Orleans* brought about artists' collaborations following the event. The initiator also noted that the event brought disparate communities together observing that people of all different races and religions attended the performances. In the case of *Fair Housing Five*, the result was reaching out to new constituents. Collaborations also occurred through *Draw-A-Thon*. Months of planning and staying up all night for the event were cited as reasons for the camaraderie that emerged from this event. *Parallel Play: 2nd Annual Show at TLOT* provided a place for flea markets and movie screenings for the entire community as well as a place for young artists to experiment with outdoor work.

With the exception of the *Decentralized Dance Party*, which encompassed many cities and used only Facebook for promotion to generate interest for cities to attend, most promotion was local. Everyone used social networking (Facebook), but also used word of mouth, local websites, and even fliers.

Funding patterns can also tell about the support and engagement of the community. The resulting funding patterns differed in the two cities. Projects in NOLA were mostly funded locally by contributions from family and friends with one exception, while those from Detroit were strangers to the initiators. Again the *Decentralized Dance Party* is a special case, as it was not rooted in just one place. The initiator did not know any of the funders in Detroit. In the case of *A Day with the Homeless,* the initiator knew only about a quarter of the funders and the rest were strangers. In fact the larger donations came from donors unknown to the initiator. *Fair Housing Five* reported

funding from mostly friends, family, and supporters from the past who appreciated their innovative funding effort. *Draw-A-Thon's* funds came mainly from friends of the organization and those who had attended before. *TLOT* was mostly family and friends. By contrast, funding for *SWOON Musical Architecture for New Orleans* mostly came from strangers.

4.3.4 Grantfunding

The types of projects that are being implemented are less traditional and less likely to be funded through traditional avenues like grants.

Projects are occurring in ethnic and impoverished neighborhoods that may be overlooked when more traditional funding for grants is distributed.

These questions were put into the category "NGF" for No Grant Funding and also the category "Why Kickstarter".

Most projects did have some relationship to grant funding: either funding was sought from Kickstarter because of an aversion to the constraints presented by grants or it was needed to replace, supplement, or enhance received grant funding. The *Draw-A-Thon*, usually funded through the Arts Council of Louisiana had its funding slashed and as such sought funds from Kickstarter. Both *Swoon* and *Fair Housing 5* received partial funding from grants. The projects associated with Detroit again exhibited their independence and do it yourself spirit. The initiator of *A Day with the Homeless* spoke of the bureaucratic grant application system. He valued Kickstarter because he wanted to know that people were donating directly to see this project funded and did not want to take money from the government or a rich family to see the project realized. The founder of the *Decentralized Dance Party* had applied for typical grants for various projects and all of those were rejected. He felt that Kickstarter allowed those that were hardworking

and deserving to receive funding. The scope for creative freedom via this method of funding was important to him. A quote from the initiator illustrates this point:

"We've potentially been able to go after corporate sponsors to fund these things if we wanted to, but we prefer the crowdfunding model to keep it totally organic and we won't be beholden to anyone or advertising anything or have to compromise any of what we're trying to create and achieve so it's pretty awesome that that's a possibility now because of crowdfunding. Being able to maintain total creative control and ownership and not have to be advertising some shitty energy drink or toxic snack food to be able to do what we do."

Tori Burch representing *SWOON Musical Architecture for New Orleans* specifically noted the power of Kickstarter to give people with little economic power a means to buy in to a project and liked that it was a way to build an audience. In her own words:

"We want people to believe they can create magic in their own community. With post-Katrina, urban planning has become the domain of those in power. We think that projects like these empower collaborators and visitors to take a stand and have a voice in their own neighborhood."

Kickstarter is not the only crowdfunding site. Initiators were queried about why they chose this site in particular. Overall, initiators liked the aesthetics of the site and were the most aware of Kickstarter and had not considered the other sites. Though largely democratic, there is a vetting process before a project makes it to the site and one participant appreciated this aspect of the site.

4.4 Broad Scale Analysis

The following questions required a more broad scale approach:

What are the demographic characteristics of the neighborhoods where these projects are occurring?

Projects are occurring in ethnic and impoverished neighborhoods that may be overlooked when more traditional funding for grants is distributed.

To address these questions and add another layer of understanding, projects with available addresses were located and were mapped, using demographic data from the 2008-2012 five year American Community Survey (ACS) estimates. The addresses were mapped using Google Earth, bookmarked, and exported as a KML file to ArcGIS. Exporting the data to ArcGIS allowed the addresses to be overlaid with census data to give insights about race, ethnicity, age, and income levels that provided nuanced characteristics of the areas.

Of the 65 projects in Detroit and New Orleans, 10 were located in Detroit and 12 in New Orleans. The projects shown in the maps do not represent all of the aforementioned projects where interviews were conducted. However, the projects shown in the maps (in the form of dots) are those that were located because of the availability of their geographic addresses so they could be geocoded. Also, since the projects shown in the following sections are a smaller sample size that the total numbers of projects, the conclusions that I draw in my analyses sections pertain to only the projects that were geocoded and are shown, and hence they do not relate to the larger sample size, and therefore are not generalizable. Even though all the projects identified contributed to the community in some way, their complete addresses were not available and hence it made it difficult to shown them in the visual presentations in the following sub-sections. In the maps below (Figures 4-15) the type of project represented is listed next to the location dots. Numbers beside the dots reference a more detailed listing of the projects found in Appendices 2 and 3.

The projects considered in these analyses were for the duration from 2009-2012 so census data from the 2008-12 estimates were used so as to fit the time frame. The five-year estimate provides tract-level data, sampling nearly 3 million addresses each year with an end result of 2 million interviews. This represents a smaller sample than the long form census data so population and housing data are combined from multiple years to gain more reliable numbers for small counties, neighborhoods, and local areas. The focus here was of the finer scale of analyses so using census-tracts best suited the study.

Variables from the ACS data that were used for making maps for these analyses included Poverty Status in the Last 12 Months[2], Median Age, Median Income, Race, and Hispanic or Latino origin. Within these categories there are opportunities to indicate more specifics about countries of origin, but for the purpose of this study the general categories were the most useful. These categories were also chosen because they represented the majority of the overall population of New Orleans and Detroit.

4.5 Overall Demographics: Detroit and NOLA

Data from the American Community Survey when overlaid with Kickstarter locations yielded insights into the characteristics of the neighborhoods where these projects were initiated. Several measures of demographics were used including median income, poverty level for those 18-64 years of age, median age, and percentages of neighborhoods that were White, Black, African-American, or Hispanic/Latino. These categories offered broader insights into the demographic characteristics of initiators and the project neighborhoods.

In Detroit the population is 10.6% White, 82.7% Black/African American and 6.8% Hispanic or Latino. The median household income for all of Detroit is $26,955 and the percent of people living below the poverty level is 38.1%. Overall in NOLA those who are white alone in 2010 was 33%, those that are Black or African American were 60.2%, Hispanic or Latino was 5.2%. The median household income was $36,681 and those living below the poverty level are 27.2%.

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[2] Categories used by the US Census for poverty standards are those specified by the Office of Management and Budget. These vary by family size and composition, if people live alone or with non-relatives, and also by age. Poverty status is determined by comparing a person's total family income in the last 12 months with the poverty threshold appropriate for the family's size and composition. If the total income of the family is deemed less than the threshold appropriate for the family then that person is below the poverty level. People respond to the ACS throughout the year. The appropriate poverty thresholds are determined by multiplying the base year poverty thresholds from 1982 by the average of inflation factors for the 12 months preceding the data collection. Individuals for whom poverty status is determined refers to all of those besides the institutionalized, those in military group quarters, those in college dorms, and those that are unrelated and under 15 years of age. The poverty status of a household is determined by the householder. Households are classified as poor if the total income of the householders' family in the past 12 months is below the poverty threshold.

4.5.1 Detroit Median Age

       Concerning median age in Detroit, Figure 4 showed that a majority of the projects were occurring in areas where the median age of people was 21-35. Seven of the ten projects occurred in this category. Three of the projects occurred on the borders of census tracts. One such occurrence was in the tract with the highest age bracket (46-60) and the next to highest age bracket (36-45). Another was on the border between the highest bracket (46-60) and the next to lowest bracket (21-35). And finally one bordered and area of the next to highest (36-45) and the next to lowest (21-35).
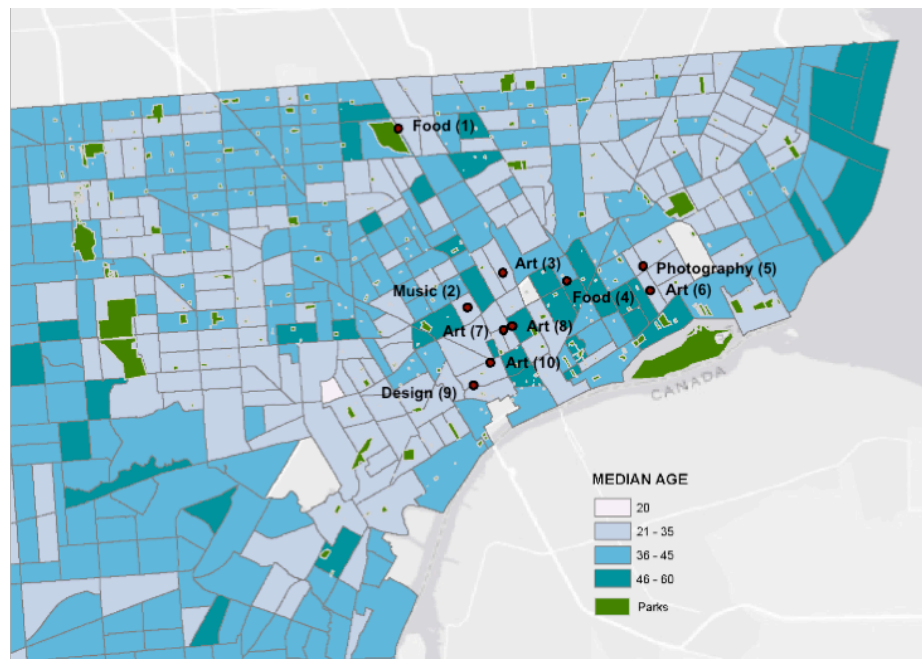
Figure 4: Detroit Median Age

4.5.2 Detroit Income

When median income (Figure 5) was used as a measure there were more occurrences on the borders of census tracts. In the lowest category of income ($10,000-$20,000) there were four projects. Four projects occurred in the second lowest category ($20,000-$40,000). Two projects occurred on the border of the two aforementioned categories.
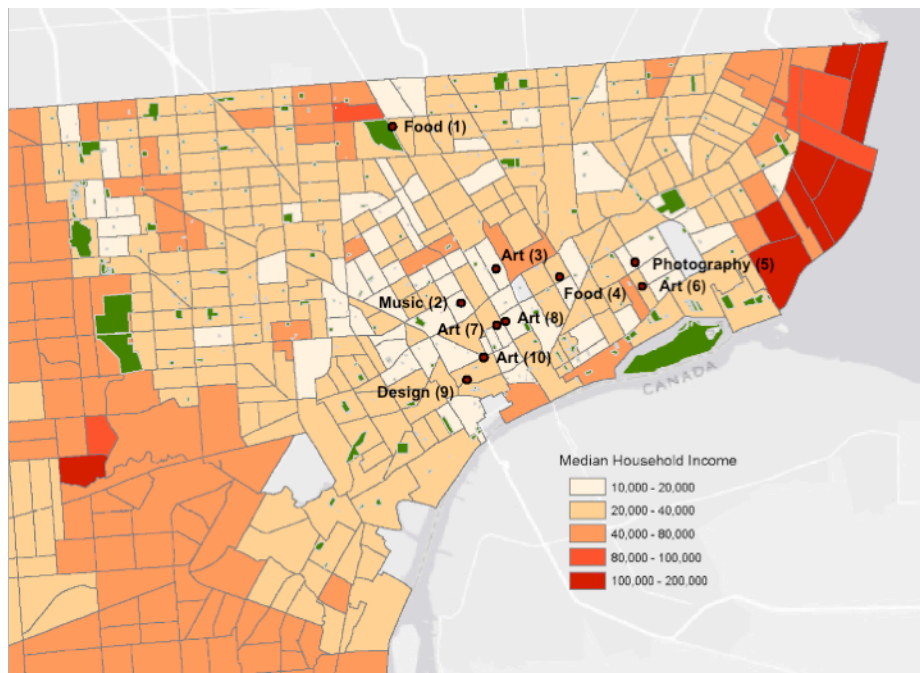
Figure 5: Detroit Median Income

For those in poverty ages 18-64 years of age (Figure 6), one project occurred in an area with the lowest percentage of poverty (0-25%). Four projects occurred in an area of 26-43% poverty and one occurred in an area with poverty level 44-75%. Four projects occurred on the border of the area of poverty 26-43% and the area of poverty 44-75%. [3]
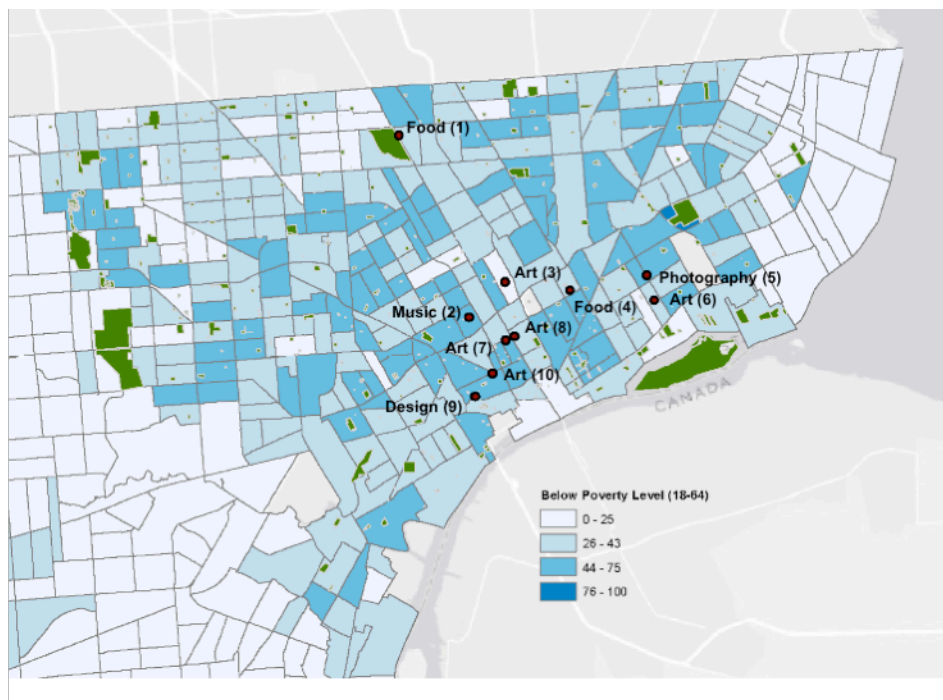
Figure 6: Detroit Below Poverty Level (18-64)

[3] The US Census Bureau issues a public report each fall usually in September that reports on the level of poverty for the previous year. Families are labeled as poor if their pre-tax income falls below a certain level determined by the US Census Bureau. The measure is recalculated every year. The most recent report is from September 2013. Thresholds change due to the number of people in the households. The current thresholds for those under 65 are as follows: 1 person-$11,720; 2 people- $15,450; 3 people-$18,284; 4 people-$23,492; 5 people-$27,827; 6 people-$31,471; 7 people-$35,753; 8 people-$39,688; 9 people-$47,297.

4.5.3 Detroit Race

Projects mostly occurred in low percentage areas of the "One Race-White" category (Figure 7). Six projects were in areas that had low percentages of white people (0-20%), one occurred in the second to lowest area of white people (21-50%), and three projects occurred on the borders between these two areas.

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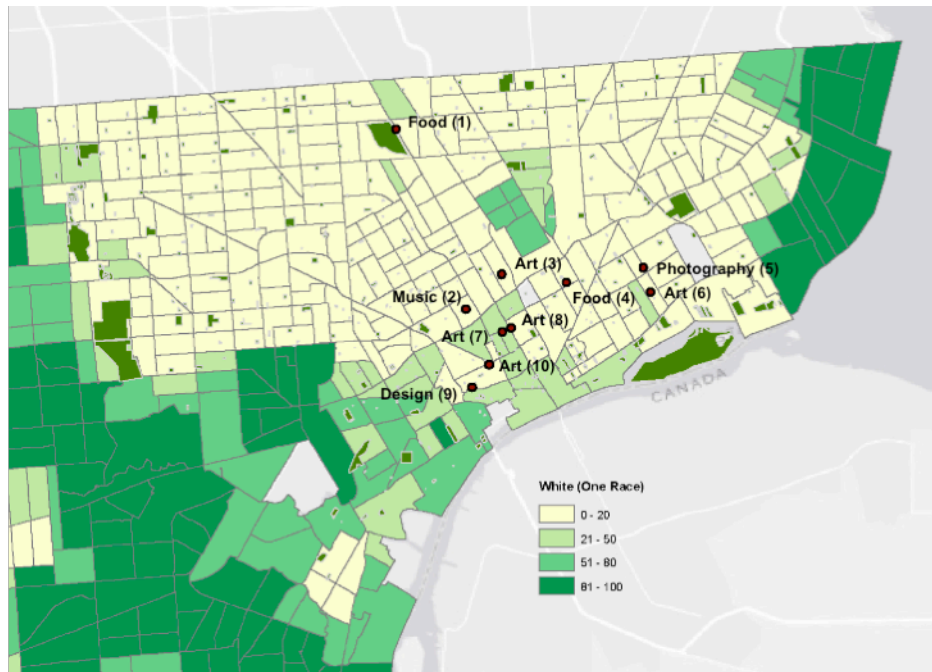
`   **Figure 7: Detroit White One Race**

Detroit has high percentage of Black/African-Americans generally and this was reflected in the census tracts where Kickstarter projects were located (Figure 8). Five of the projects occurred in areas that had the highest percentage of Black/African-Americans (81-100%). One project occurred in an area with the next to highest percentage of Black/African Americans (51-80%). One appeared in an area with the lowest percentage of Black/African-Americans (0-20%). The remaining projects occurred on the borders of two areas. One occurred on the border between the lowest level of Black/African Americans and the next to highest area. Two occurred on the border between the next to highest area and the highest area.
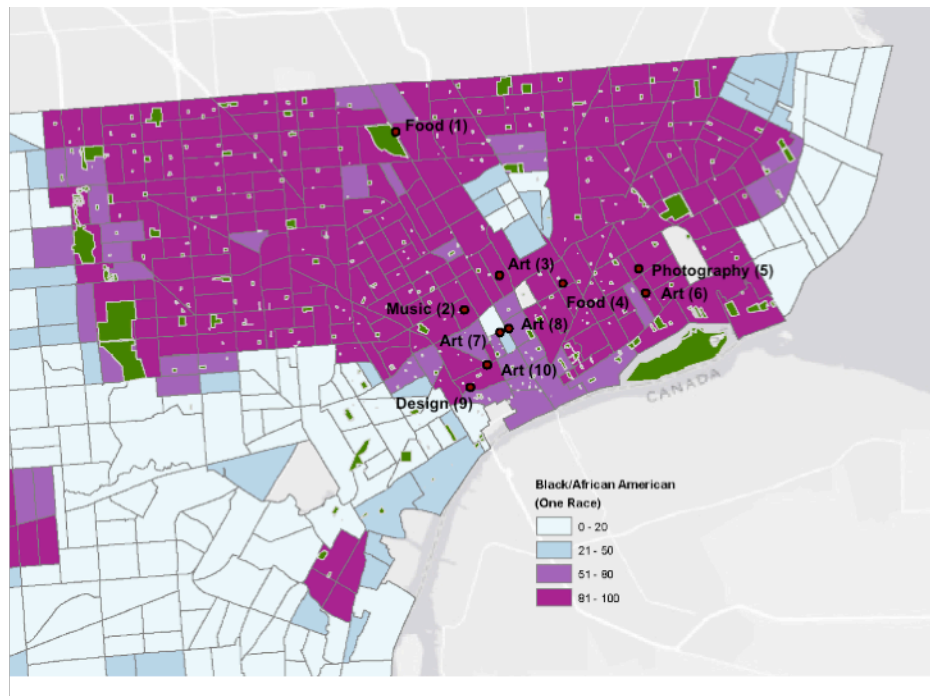
Figure 8: Detroit Black/African-American (One Race)

Nine projects occurred in an area where there were 0-5% Hispanic Latinos (Figure 9) and one occurred on the border between the lowest area (0-5%) of Hispanic/Latinos and the next to highest percentage (16-40%).
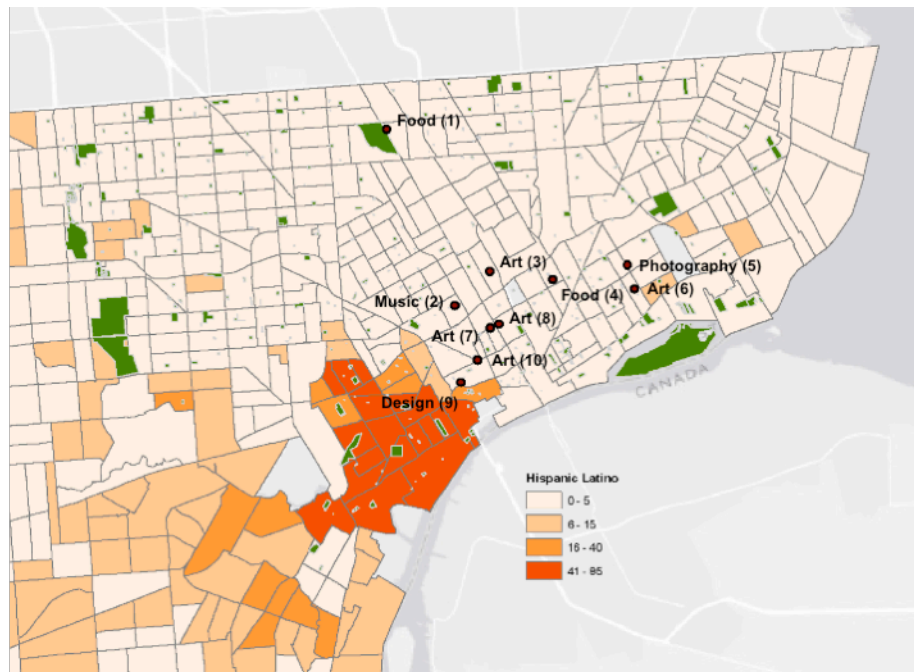
Figure 9: Detroit Hispanic Latino

4.5.4 Major Characteristics of Project-Initiatives and Detroit's Neighborhoods

From the Kickstarter projects mapped in Detroit, it appears that the projects are occurring in youthful areas with a majority of the projects in census tracts with the median age from 21-35.

When the median income was examined four projects were in the lowest category of income and four were in the next to lowest category. Detroit's income is low overall and most of the wealth is located on the outskirts of the city and along the riverfront. From this data it seems that Kickstarter projects are occurring in the areas of the lowest income. This was consistent with the overall median income for Detroit of $26,955

The overall poverty level for Detroit is 38.1%. All of the projects except one were located in areas with poverty levels of 26% or higher. Four of the projects occurred on

the bordering areas of the next to lowest income bracket and the next-to-highest area of poverty. This could be potentially indicative of Kickstarter projects occurring in transitional areas or acting as agents of change.

The overall percentage of those "One Race White" in Detroit is 10.6% and Kickstarter projects occurred in census tracts consistent with this number. None of the projects occurred in areas that were above 51% white and most of the projects were in areas with the lowest percentage of whites (0-25%). The percentage of Black/African Americans in Detroit is 82.7% and this was also reflected in locations of the Kickstarter projects. Projects occurred in areas that reflected the overall high Black/African-American population of Detroit. For all of Detroit the Hispanic/Latino population is 6.8%. Not surprisingly, projects do not appear to occur in areas with high percentages of Hispanic/Latinos.

4.5.5 NOLA Age

When examined by median age, four of the projects occurred in areas where the population was 31-40 (Figure 10); six occurred where people were aged 41-50. One project occurred on the border between 31-40 and 41-50. One project was on the border between median age of 41-50 and 51-60 years of age.
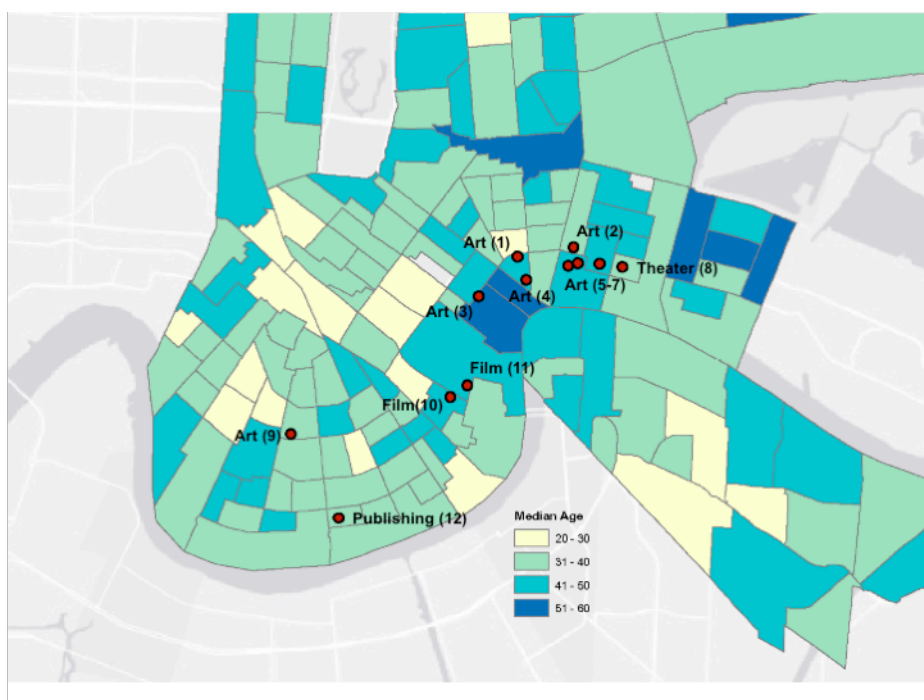
Figure 10: NOLA Median Age

4.5.6 NOLA Income

Using the measure of median income (Figure 11) in New Orleans yielded four projects in the category of income from $20,000-$40,000. Five projects occurred in the next category with income of $40,000-$80,000. Two projects fell between these two. One project occurred in the lowest income category of $20,000 and below. None of the projects occurred in areas with income above $80,000.
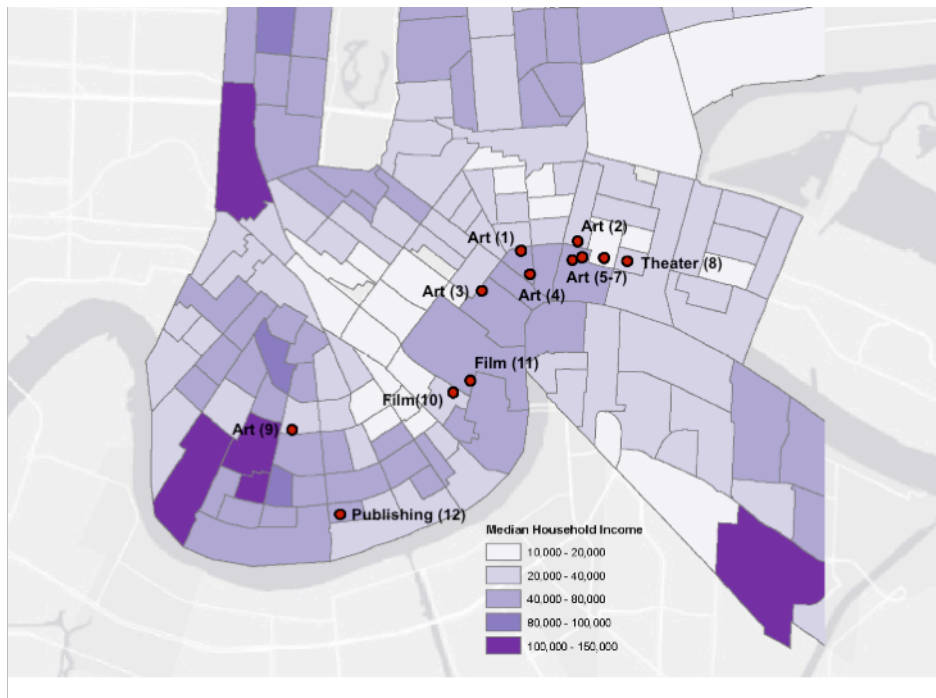
Figure 11: NOLA Median Income

In New Orleans, the overall poverty level is 38.1% (Figure 12). In NOLA two projects were in the 2-20% range of poverty, four were in the next to lowest range (21-30%), four projects occurred in the next to highest rung (31-50%). One project was in between the lowest amount of poverty and the next to lowest and one project was in the area between the next to lowest and the next to highest.
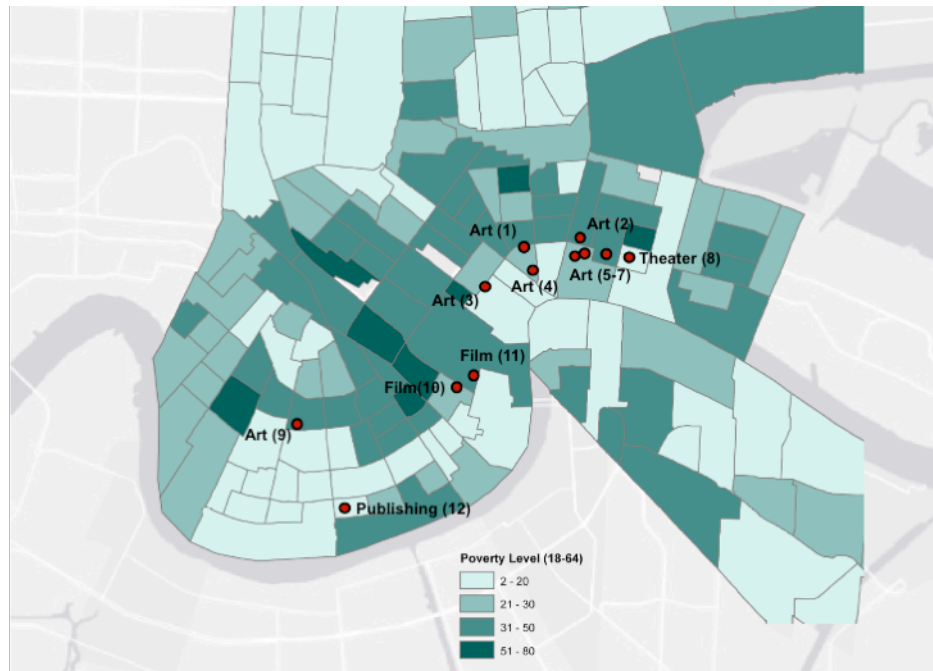
Figure 12: NOLA Poverty Level

4.5.7 NOLA Race

When the population identified as "White/One Race" (Figure 13) was examined three projects occurred in area that was mostly white (71-100%). Two projects were in an area that had the next to highest percentage of whites (41-70%). Three occurred in the next to lowest area of white population (16-40%). One project occurred on the border between the lowest area of Whites and the highest and another occurred in the lowest area of White population.
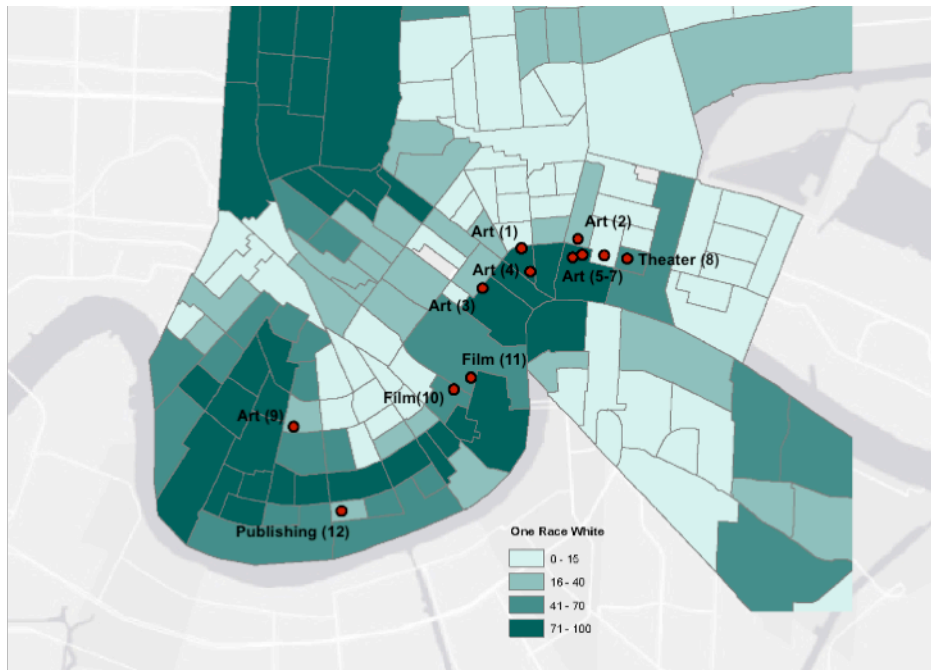
Figure 13: NOLA White (One Race)

Five projects were located in neighborhoods with Black share of 0-25%, four in 25-55% Black neighborhoods. Only one project was located in neighborhood with 81-100% Black share (Figure 14).
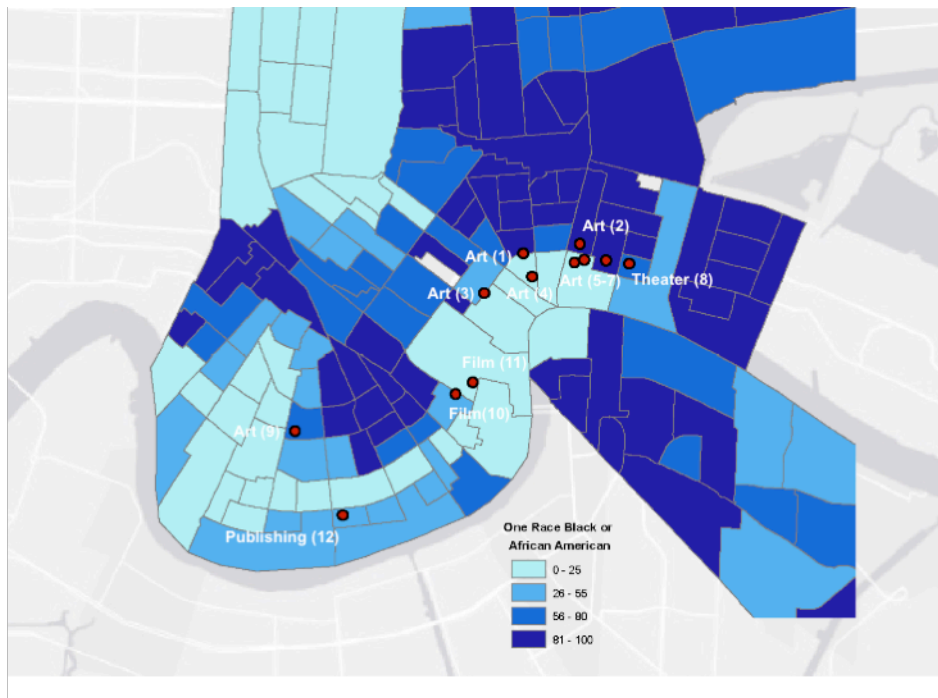
Figure 14: NOLA One Race Black or African American

Concerning Latino presence in the project neighborhoods, five projects were located in neighborhoods with 0-5% Hispanic presence, four in 5-10% Hispanic/Latino neighborhoods; one each occurred in high Hispanic (26%-40%) and low Hispanic (5-10%) neighborhoods (Figure 15). One project occurred on the border between the two lowest areas of income.
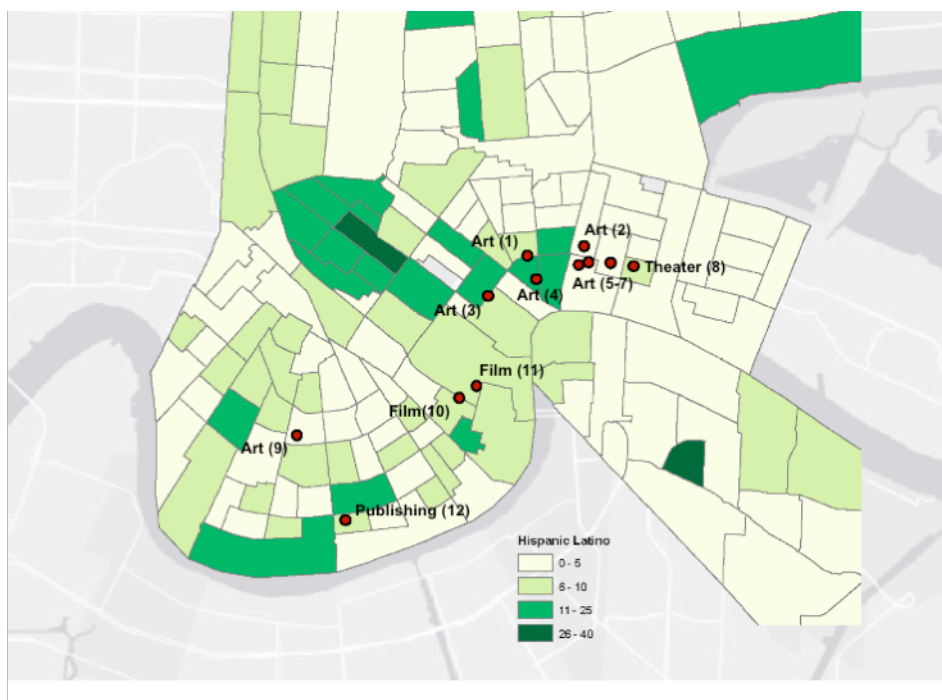
Figure 15: NOLA Hispanic Latino

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4.5.8 Major Characteristics of Project-Initiatives and NOLA's Neighborhoods

While in Detroit the projects were occurring in areas where the population was in a younger age bracket, projects in New Orleans are occurring in areas where the population skews older. Most of the projects in New Orleans occurred where the median age was above 31.

When the median income was used projects occurred in the lowest categories of income ($20,000-$40,000) and five belonged to $40,000-$80,000 income category. In NOLA, in general, poorer neighborhoods attracted greater numbers of projects, though

they were not necessarily the poorest among all. A bulk of projects belonged to neighborhoods with 21-50% poverty rates

Concerning race, most Kickstarter projects were located in areas with 41% '"One Race White" or higher. The projects showed scattered location for African-American neighborhoods. The overall population of those that are Black/African-American in NOLA is 60.2% whereas that for White-One Race is 30.5% No significant patterns emerged in terms of geographic location of projects in NOLA. Seven projects were located in neighborhoods with 55% African-American presence or below. Projects were not occurring in Hispanic/Latino areas, and only 5.2% of New Orleans' total population is Hispanic/Latino.

4.6 Demographics and Interviews

The completed surveys showed that the income of initiators was between $20,000-$39,000, with the exception of one initiator in NOLA whose income was in the $60,000-$80,000 category. In Detroit, all the projects occurred in areas with incomes below $80,000. None of the projects were located in neighborhoods with income above $40,000. However, in NOLA, there were projects in neighborhoods with $40,000-$80,000 income range, and none were in locations above that income.

Most initiators interviewed noted that their promotion was mostly local through Facebook, word-of-mouth, local websites, and fliers. In both cities initiators spoke of a close-knit art community. Geographically speaking the location of the projects supported this information. In both New Orleans and Detroit projects are mostly clustered in one general area of the city.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

The beginning of this thesis referenced a pie shop in Greensboro, Alabama that began as a neutral place for a community to come together for pie and conversation. This project was the impetus for this study of the new form of financing called crowdfunding and the role that it is playing in community initiatives. Reading about this project and others led me to wonder where else these projects might be occurring and why. This thesis studied the patterns that arose from this new, democratic type of fundraising and examined the motivations and characteristics of those who began projects. It investigated the role of crowdfunding in placemaking and community development/revitalization at several different levels. The study began by manually surveying and cataloguing projects deemed "community based." This means that they had the potential to benefit the community at large in some capacity as opposed to being a project that would only benefit an individual. The catalogued projects were grouped in three ways: by raw numbers, by normalization for population, and by the creative class index.

Projects examined were from all over the United States. From this initial survey of projects on the website, Detroit and New Orleans were identified for detailed analyses. Both these metropolises had the largest numbers of Kickstarter projects, and both noted similarities for comparison and deeper analysis. Once the cities were identified, I wanted to administer interviews and surveys as a way to gain more insight into the processes of project initiation, implementation, and their effects. Three interviews were submitted online through an online survey site, SoGoSurvey, and three interviews were conducted over Skype.

Interviews proved beneficial, but supplemental information was needed to gain a better understanding of the areas where these projects were occurring. Demographic data from the United States census was downloaded and maps were created using data that contained information about age, income, poverty level, and race/ethnicity in Detroit and New Orleans. When located geographically, the projects were geocoded and overlaid with the Census based demographic data for both cities.

This final section details major findings from this study, and its significance. It also discusses the limitations of this study, and future opportunities.

5.1 Major Findings

The overall goal of this research was to examine the role of crowdfunded projects in the creation of community based initiatives. This section revisits the initial questions designed to answer this question treating the queries as subheadings. The findings from the research are addressed within the subheadings.

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5.1.1 Place Factor for Detroit and New Orleans

Place factor was addressed mainly in terms of the energy and passion that initiators felt for the cities. Questions concerned reasons that led them to begin projects in these two cities, and what they felt about the place-characteristics affecting their initiation of the projects. My interview with the initiator of *A Day with the Homeless* reflected his enthusiasm for Detroit. He described a certain energy that permeated Detroit. He referenced an "awesome art community" forming in Detroit and relayed that should an idea be proposed there were often 4 or 5 or 10 other artists to help execute that idea. Though he did not know everyone in Detroit's art community, he said that even if he did not know someone, he might at least know "of them". This sense of belongingness was very important in the art community.

The art community in New Orleans was also described as small. This was evident during my interview with the communications director for Press Street, the organization that had sponsored the *Draw-A-Thon* project in New Orleans. The interviewee for this project knew the initiator of another project that was originally a part of this study *(T-Lot)*. The close association of projects in New Orleans is also evident geographically as these projects are tightly clustered (see Figure15). The connections that are formed at this finer scale of geography through Kickstarter initiatives may prove as an effective way to build networks. As was the case with *A Day with the Homeless*, a small number of these projects may inspire more of the same types. Small scale projects do agglomerate and

create an environment and enthusiasm for a larger movement creating more such initiatives at broader scales.

In New Orleans all of the projects where interviews were conducted were continuations of previous projects and largely related to the arts community. In this case the projects seem to be supporting more of the same. Geographically, the projects were more clustered in New Orleans. In NOLA, family and friends mostly funded the projects. Those interviewed in Detroit indicated that most funding came from strangers. This may be due to Detroit's more recent presence in the news due to the bankruptcy of the city.

5.1.2 Characteristics of the Initiators

Some commonalities among the initiators of the projects in Detroit and New Orleans were their demographics and levels of motivations. All were young and engaged in their surroundings. Four of the six interviewed were artists themselves. The initiator of *A Day with the Homeless* was a young male between 18-25 years of age, and was a photographer and graphic designer, with some college education. Our interview suggested his involvement and familiarity with the community. His main concern was not to gain recognition for his project, but the way the city ignored the homeless and his disdain toward the corporate structure that was trying to promote new development while ignoring the homeless. The filmmaker who brought the *Decentralized Dance Party* to Detroit had been a tour manager for a band at one point. For him, the experience of fronting money for the band and then not having enough people show up to cover the cost of the show reinforced the appeal of crowdfunding. He was the most excited about this new platform as well as the new form of currency-- bitcoin. He used social media like Facebook to determine which cities elicited enough support to bring a dance party, and when that support was gained, he and his partner raised money on Kickstarter to go to that city. The Development Coordinator that I interviewed at *Draw-A-Thon* (New Orleans) was also in the 18-25-age range and had a bachelor's degree. She was the first paid staff at *Press Street*, the organization that initiated *Draw-A-Thon*. The initiators themselves are sisters -- one a writer and another one an artist. Gracie returned to New

Orleans after living in Boston because as a resident of Birmingham, Alabama, she had grown up taking trips to the city and developed an affinity and appreciation for it and wanted to return. The initiator of *Musical Architecture for New Orleans* called New Orleans "our home and our love". This initiator was female, between the ages of 26-35. She has a masters' degree. Her thoughts were with her community as she felt that crowdfunding empowered those with little economic power to invest in projects in their community. The initiator of *Fair Housing Five* was a female too in the age group of 26-35, and was on the highest end of the earnings scale among all initiators, with an earning of $60,000-$79,999, she held a bachelors' degree and was white. The initiator of *Parallel Play* was also a white female, had a bachelors' degree and made an income in the range of $20,000-$39,999.

5.1.3 Demographic Characteristics of Neighborhoods

From the demographic data overlaid with Kickstarter projects it seems that the projects are occurring in areas where the median age is older in New Orleans. In Detroit, seven projects occurred where the median age was between 21-35 years old whereas 10 of the 12 projects in New Orleans were in neighborhoods with median age in 31-50 years group.

Kickstarter projects also occurred in areas where the median incomes were higher in NOLA. The projects in New Orleans were more scattered across areas with varying levels of poverty. However, projects in Detroit were concentrated in the two poorest areas.

With regards to race, most of the projects in Detroit were in areas of low "One Race White" and high Black/African-American presence. The presence of Hispanics in both cities was low. Conversely, in New Orleans, the projects were mostly in white and/or white-bordering areas; five were in areas with the lowest African American presence and four were in areas with next to lowest Black presence.

5.1.4 Community Effects

Most of the Kickstarter projects examined operated at a small scale and hence the after-effects of such initiatives proved difficult to measure. However, a few instances of conversations suggested its positive effects. For example, in Detroit, the project *A Day With the Homeless* seemed to inspire projects of similar nature. This project spurred two other photography projects that focused on the plight of the homeless in different ways. One involved interviewing and photographing homeless teens, and the other involved raising awareness of homelessness by placing enlarged photographs on abandoned buildings.

Effects proved difficult to measure from afar. Effects were not necessarily as sweeping as I had envisioned. Sometimes, effects were as simple as allowing a project to continue and getting the community involved. In the case of *Fair Housing Five* the project already had some support and was trying to further that momentum. The *Draw-a-Thon* begun by Press Street was supplementing funding since they lost some grant money from the state. The project *Musical Architecture for New Orleans* was also a continuation. *T-Lot* was the 2nd annual event and the organizers were looking for equipment to make the event more permanent. The *Decentralized Dance Party* was also the expansion of an original idea. *A Day With the Homeless* was an original project, but one that inspired several others of the same nature and subject. The initiator received great response and had to turn people who wanted to participate away because he did not have enough cameras. He was anxious to do the project as many times as he could.

5.1.5 Disinvestment, Grantfunding, and Opportunity

From the anecdotal evidence provided in interviews, it seems that the initiators are tapping into the independence that a Kickstarter provides. Frustration with corporations was expressed, and empowerment of people and communities in opposition to bureaucracies was promoted.

With regards to grantfunding, all of the initiators had some association with grantfunding, but that relationship varied. The initiators associated with the projects from Detroit were more opposed to grantfunding and what it represented. Most of the projects

in NOLA had relied on grantfunding in some capacity for support in the past and were using Kickstarter to supplement or replace grant funds.

5.1.6 Neighborhood Characteristics

Projects occurred in low-income areas in both New Orleans and Detroit, but comparatively they were occurring in lower income areas in Detroit than in New Orleans. In New Orleans projects were occurring in areas that were predominately white and when they occurred on the borders of areas they occurred on areas that were transitional from areas that were predominately Black/African-American areas to White areas.

Overall it seems that in both cities projects are being initiated in areas with the lowest incomes. Additionally, Kickstarter is providing a platform for a more immediate testing of ideas. Thus, innovation and creative thinking are the keys to keep such initiatives running. Another sentiment noted in these interviews was that the Kickstarters provided independence, autonomy, and more democracy for implementing projects at the scale of neighborhoods and communities. At a time when increasingly people are disassociated and disconnected, such initiatives hold meanings and significance not only in terms of economic viability and democratic creativity, but also along aspects of reinforcing and enhancing community ties, community culture and place-specific values.

5.1.7 Sample Size and Generalizations

Another way of analyzing the projects and areas is examining the types of projects occurring in each city. Overall from the categories given by Kickstarter, Detroit had 22 art projects, 6 food-related projects, 2 photography projects, 3 design projects, 1 game project, 1 theater project, and 1 music project (Appendix 4). In New Orleans there were 13 art related projects, 7 film projects, 1 photography project, 2 theatre projects, and 4 publishing projects (Appendix 5).

When a subset of all of the above locatable Kickstarter projects from the original projects were mapped in both Detroit and New Orleans, most projects fell into the general category of Art. In Detroit the Art projects occurred in the two lowest levels of

median income. The two Food projects occurred in the 2nd lowest median income category that represented $20,000 and $40,000 (Figure 5). The Food projects also appeared in the 26-43% poverty range (Figure 6). There was one Design project in Detroit, which occurred outside of the cluster of Art projects, at the edge of an area with greater Hispanic-Latino presence (Figure 9). In New Orleans, most projects were closely clustered and most were in the Art category. There were two Film projects in New Orleans and they were located nearby one another. There were no Food projects in New Orleans. Most of the Art projects occurred in the median income range of $40,000-$80,000 (Figure 11). Publishing, Film, and Theater projects occurred in the lower median range ($20,000-$40,000). Three projects occurred within or bordering the next to highest level of Hispanic-Latino population (Figure 15).

It is notable that food related projects appear in Detroit and not in New Orleans. New Orleans is known for its culture of food, but no food-related projects appeared in this count. The presence of food-related projects in Detroit might have been a grassroots response to social issues such as food deserts, high poverty, high segregation, or lack of adequate healthy food shops. New Orleans is also a destination for the arts. Concerning arts related projects, it seems that the Kickstarter projects may be supporting or furthering the 'arts culture', which is a trademark of New Orleans.

5.2 Discussion

Yi Fu Tuan said that spaces become places when they are endowed with values (1974). Crowdfunding quite literally provides community members the opportunity to endow places with value through their monetary contributions to projects with a potential to improve communities. This thesis showed that people have been engaging in such activities in the greatest numbers in cities that do not appear in the top of Richard Florida's creative class index. Interviews with Kickstarter initiators revealed disgruntlement with a larger system that produced a manufactured idea of place. One interviewee who had begun a project in Detroit but hailed from Vancouver expressed that Detroit had a more vibrant arts community, and he admired the activities happening in Detroit; he also anticipated that many more would be moving there in the near future to

take part in such activities. This is despite the fact that Vancouver is a well known arts and cultural center whereas Detroit is largely perceived as on the verge of bankruptcy and dismay.

One of the main criticisms of Richard Florida's creative class measure is that it has been adapted as a quick, palatable fix for cities by city leaders, which eventually also escalates issues pertaining to gentrification. This runs counter to the authenticity that Richard Florida says that the creative class craves. The initiator's aversion to Vancouver and citation of Detroit as a burgeoning arts community may tap into something larger. The appeal of Detroit and New Orleans may be that they are not at the top of the creative class per Florida's categories, and yet they are providing opportunities to create authenticity in a more true sense -- something that is organic and community-motivated. Since initiators are not bound by grants and have the monetary votes of supporters, this seems like a more viable and a better way to build communities without bringing financial ruin to some residents or glossing communities over without gaining grassroots support. Ideally, a more detailed and systematic research in the future would incorporate in depth interviews with supporters of the projects. That would enhance our understanding of the community members and their access to the information and technology that might be required to initiate and support such projects. In addition, by using tools such as neighborhood reconnaissance and ethnographic studies, one could examine neighborhoods to gage the effects of such projects. All of the projects surveyed in this study solicited relatively small monetary amounts. Projects that use modest spending might indicate small, incremental, and organic change.

Crowdfunding and its influence on communities are important study directions as it is a new form of funding, and cities may begin to incorporate these types of community-based initiatives. The field of crowdfunding is constantly shifting and more sites are springing up with place- specific and community-specific ideas. For example, the site *Fundrise* allows people to invest directly into local real estate. Also, since the beginning of this thesis, Kickstarter has hit the 1 million dollar mark. Another recent development is the beginnings of legislation under Title III of Jumpstart Our Business Startups (JOBS) act that would allow companies to issue stocks for small investments

(Jeffries, The Verge, 2014). Sites like WeFunder, SeedInvest, and Crowdfunder allow for these types of investments. Kickstarter, however, has remained true to its original goal as a place where funders can support and connect with artists (Jeffries, The Verge, 2014)

This thesis examined community impacts of Kickstarter largely by counts and cataloguing. The process was slow, labor intensive and counter to the pace of Internet innovations. In addition, the designation of "community based" was that of the researcher. If a more systematic indicator could be adapted to identify community projects, perhaps more data could be mined for a larger sample size and could be applied across more crowdfunded platforms. Projects from these sites could be aggregated with projects from Kickstarter to provide a larger data sample and hence a more generalizable finding.

Crowdfunding could have large implications for planning and policy initiatives as such projects can provide impetus for community-supported projects. Both New York City and Bristol, Connecticut have already used crowdsourcing funds to support improvement projects through their crowdsourced websites Change by Us, NYC and Bristol Rising respectively (Web Urbanist, 2014).

Gentrification of neighborhoods has long been a contentious issue. While it brings positive aspects like improved property values and safety, it also displaces the very people who have lived in the neighborhood and have established community networks there. If development and projects that improve and add value to these communities also get an opportunity to be supported by their neighborhoods where they originate, these can provide a more sustainable means of community development. This calls for more research into *who within the communities* is supporting such projects.

Even if the size of a crowdfunded project is small, if it is successful and has all its community's support, it could serve as a proxy for where cities might allocate funds to growing initiatives. The democratic and organic nature of crowdfunded projects could be a way to gage the types of projects supported by the community in order to direct more funding to similar projects. Funding in this manner could offer a potential to revitalize neighborhoods at a more realistic and stabilizing pace than that of gentrification.

More specifically the types of projects that are occurring in each city also merits more study. For example, the number of food projects occurring in Detroit (6) could be occurring in food deserts and offer direct indication of need and the willingness of communities to support solutions. New Orleans has long been known as an arts and culture center and is currently nurturing a burgeoning film industry. The clustering of arts and film projects in different neighborhoods in New Orleans could offer evidence of certain clustering of cultural industries and be another indicator of where to direct more support.

Place has been established to be important socially, psychologically, and economically. The creative class has largely been singled out by Richard Florida as a barometer of desirability and cities have taken note using this measure to attract talent to their cities. This study looked at places in light of new democratic resources that have the potential to give new voice to how people interact with their cities and communities. It found that crowdfunded projects were occurring in cities not deemed creative class and in fact were occurring in two of the most economically challenged cities in the contemporary history of this nation.

Culture and the arts are important players in place. Art has been used to engage and build communities and address root causes of persistent societal problems. Despite this work that happens at the grassroots level a majority of funding for the arts goes to large organizations with budgets exceeding 5 million dollars (Sidford 2011). Crowdsourcing and crowdfunding provide enormous potential to offer alternatives to this misallocation of funding. Previous studies have examined crowdsourcing and crowdfunding in terms of the motivations that people have for devoting time and money to projects or ideas. There have also been examinations of networks created through crowdfunding and crowdsourcing (Hemer 2011). In fact the studies conducted show that many participate in crowdsourcing and crowdfunding because of a desire to serve some benefit to a larger community as well as a sense of ownership (Howe 2006). This sense of ownership and the creation of networks can go hand in hand with investment in communities and creating places of rootedness. However, this study is one of the first to gather the raw data from a crowdfunded site to examine the relationship of these three

complementary elements and to try to understand how individuals in communities engage these tools to carve out places for themselves and others geographically.

This research found that the communities in both New Orleans and Detroit were relatively small with a strong network of artists. In this case Kickstarter was used, its focus on arts based projects lent itself well to the potential to find projects based in place. This study is unique in its approach of comparing two distressed cities, Detroit and New Orleans, and for its empirical examination of community-based projects. The study added an additional layer of data and understanding by overlaying demographic characteristics of neighborhoods in these two cities. Beyond the city scale, specific locations of projects were located at the census tract level to gain more specific insight into the demographic character of neighborhoods where these projects are occurring. The initial findings are that the projects are playing important roles in economically distressed neighborhoods in these two economically distressed cities. If projects continue to appear in these and other distressed cities perhaps it can tip the balance from the uneven allocation of grants (Sidford 2011) to cities and neighborhoods that have demonstrated need and support and are seeing results from crowdsourced and crowdfunded projects.

"Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody."
— Jane Jacobs, The Death and Life of Great American Cities

This quote speaks to the immense potential that crowdfunding can offer neighborhoods and on a larger scale, cities. The author, Jane Jacobs, through detailed observation and writing was able to get to the core of what made neighborhoods and cities great. When cities are reduced to a marketing campaign, they tend to lose the very essence of what made them initially marketable.

Though they do not operate at the top of the creative class index, New Orleans and Detroit are proving to be desirable places to live, especially for younger individuals who would like to have more of a voice in their communities. This study contributes to the geographic literature through its layered examination of raw data gathered from

Kickstarter, from the rich data collected from interviews with project initiators, and through the demographic information that examined community-based projects in Detroit and New Orleans. As more data becomes available in the near future, this groundwork can pave ways for larger and more detailed studies of place distribution of Kickstarter projects.

Being mindful of the characteristics of neighborhoods that keen observers like Jane Jacobs documented, combined with new innovations like crowdfunding and crowdsourcing, could offer many opportunities for more people to have a voice who could eventually live and truly invest in a holistic development of a sustainable community.

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APPENDIX

Appendix 1: Questionnaire to Interviewees

Please provide the your name and the name of the Kickstarter project.

Characters Remaining: 100

Could you please provide the physical address of where this Kickstarter project occurs?

Characters Remaining: 100

Where did you get the idea to begin this project?

Characters Remaining: 2000

Is there a particular reason that you chose this location in this city for your project?

Characters Remaining: 2000

Could you describe ways you promoted the project besides Kickstarter?

Characters Remaining: 2000

<< Back   Next >>

Clear answers on page   Save & continue later

40%

Page 2 of 5

Online Survey Software powered by SoGoSurvey

Why did you choose Kickstarter for funding this project?

Characters Remaining: 2000

Was Kickstarter the sole source of funding for this project? If no could you describe the other sources of funding?

Characters Remaining: 2000

Could you tell me about the people who funded this project. For example were the majority of those who funded the project friends, family, acquaintances, or strangers?

Characters Remaining: 2000

How many funders supported the project in total?

Characters Remaining: 10

Do you know of any funders who would be willing to speak with me about the project?

Characters Remaining: 2000

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60%

Page 3 of 5

How has the community responded to this project?

Characters Remaining: 2000

Have you seen this project address any community needs?

Characters Remaining: 2000

Could you describe effects that you have seen from this project?

Characters Remaining: 2000

Has this project spurred other projects in the community?

Characters Remaining: 2000

Is there someone in the community that I should speak with about the project?

Characters Remaining: 2000

You may use the space below to elaborate on anything you would like to discuss that was not addressed in the previous questions.

Characters Remaining: 2000

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What is your gender?

○ Male   ○ Female

What is your age?

○ 18-25   ○ 46-55
○ 26-35   ○ 56-65
○ 36-45   ○ 66 or older

What is your annual income?

○ Less than $20,000
○ $20,000-$39,999
○ $40,000-$59,999
○ $60,000-$79,999
○ $80,000-$99,999
○ $100,000-$149,999
○ $150,000 or more

What is the highest degree or level of school you have completed? If currently enrolled, mark the previous grade or highest degree received.

○ Did not complete high school
○ High School graduate or equivalent
○ Some college, no degree
○ Completed vocational school
○ Associate degree
○ Bachelor's degree
○ Master's degree
○ Doctorate degree

Which of the following best describes your race?

○ American Indian or Alaska Native
○ Asian
○ Black or African American
○ Native Hawaiian or Other Pacific Islander
○ White
○ Other
○ Other (please specify)
[   ]

What is the zip code of your primary residence?

[   ]

Characters Remaining: [30]

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100%

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Appendix 2: Mapped Kickstarter Projects (Detroit)

Kickstarter Project	City	Project Description
1. *Fireweed Universe City Bike Collective*	Food	Bike collective at an existing arts center. Providing community members with means to make bicycling a part of their everyday lives. *https://www.kickstarter.com/projects/spauldingcourt/fireweed-universe-city-bike-collective*
2. *American Tapes 900 Inzanity Fest*	Music	Music and cultural festival in Detroit to celebrate 900th release. *https://www.kickstarter.com/projects/1440638874/american-tapes-900-inzanity-fest*
3. *The Salty Dog: Detroit's Noborigama Wood Kiln*	Art	Pottery kiln from rescued bricks of an old salt kiln of the College of Creative Studies in Detroit. *https://www.kickstarter.com/projects/henrycrissman/the-salty-dog-detroits-noborigama-wood-kiln*
4. *Gardens as Outdoor Classrooms*	Food	Outdoor classroom garden at Hamtranuck Colonial Housing Project and detroit contemporary. *https://www.kickstarter.com/projects/1159362173/gardens-as-outdoor-classrooms*
5. *Ice House Detroit*	Photography	Architectural installation involving photographer and architect using an abandoned house to encapsulate in ice. *https://www.kickstarter.com/projects/icehousedetroit/ice-house-detroit*
6. *Loveland Round 9*	Art	Multiple projects. Land sold in increments of one square inch for people to create any project they wish. *https://www.kickstarter.com/projects/jerry/loveland-2-first-there-inch-a-thousand-then-ther*
7. *5 for 5e Gallery*	Art	Looking to expand and purchase software and supplies for adding digital media creation to summer programming. *https://www.kickstarter.com/projects/951528346/5-for-5e-gallery-support-youth-arts-programming*
8. *71 Pop: Detroit Pop Up Shop for Emerging Artists*	Art	Pop-up retail shop for emerging local creatives. *https://www.kickstarter.com/projects/margie/71-pop-detroit-pop-up-shop-for-emerging-artists-an*
9. *A New Façade in Detroit*	Design	Designing and building new façade in a former auto repair shop in N. Corktown. *https://www.kickstarter.com/projects/1255326807/a-new-facade-in-detroit*
10. *Spirit Farm Awesome Upgrades*	Food	Final touches on cob oven and chicken run project of Soup at Spaulding, weekly dinner that seeks to get local projects up and running while supporting rehabilitation of Spaulding Court. *https://www.kickstarter.com/projects/spauldingcourt/spirit-farm-awesome-upgrades*

Appendix 3: Mapped Kickstarter Projects (New Orleans)

Kickstarter Project	City	Project Description
1. *Catapult*	Art	Show about the potential energy of art in NOLA. First show at T-Lot, a studio and installation space to showcase mostly young artists. *https://www.kickstarter.com/projects/catapult/catapult-inaugural-opening-at-t-lot-new-studio-and*
2. *Draw a Thon*	Art	24-hour drawing event open to all of New Orleans. *https://www.kickstarter.com/projects/press-street/6th-annual-24-hour-draw-a-thon-2011*
3. *Golden Feather Mardi Gras Indian Gallery and Coffee House*	Art	Location showcasing Mardi Gras Indian suits and also a place to purchase supplies to create suits. *https://www.kickstarter.com/projects/306003514/golden-feather-mardi-gras-indian-gallery-and-coffe*
4. *The New Orleans Bookfair*	Publishing	Independent literary festival showcasing local and regional authors, publishers, bookstores, artists, and zinesters. *https://www.kickstarter.com/projects/1373450098/the-new-orleans-bookfair*
5. *A Giant Ball Pit in an Abandoned House*	Art	Project to turn abandoned house of just a frame into a giant ball pit as a community resource for outdoor play. Also will be used for live music and projected film screenings. *https://www.kickstarter.com/projects/1394857195/a-giant-ball-pit-in-an-abandoned-house-naturally*
6. *Swoon's Musical Architecture for New Orleans*	Art	House that performs as a musical instrument. *https://www.kickstarter.com/projects/dithyrambalina/swoons-musical-architecture-for-new-orleans*
7. *The Aquarium Gallery and Studios*	Art	Gutted home into working artists' studio and gallery with goal to create an inexpensive, fun place for local artists to work alongside each other. *https://www.kickstarter.com/projects/204316335/the-aquarium-gallery-and-studios-in-new-orleans*
8. *Spread the Creative Forces Program Model*	Theater	Using theater to change lives of at-risk high school students. This Kickstarter is for raising money for curriculum from program to give to high schools, universities, and youth groups, and youth serving programs. *https://www.kickstarter.com/projects/2122430087/spread-creative-forces-program-model*
9. *The Alamo Underground*	Art	Collective of local, underground food, music, and art. *https://www.kickstarter.com/projects/20114987/the-alamo-underground*
10. *Block Party 2011: DVD & Fundraising*	Film	Festival by a local record company, Community Records, a 100% DIY label. *https://www.kickstarter.com/projects/communityrecords/block-party-2011-dvd-and-fundraising*
11. *New Orleans Film Society: "Movies to Geaux"*	Film	Raising money to purchase outdoor screening equipment to bring back idea of neighborhood movie theater on the corner in the same way galleries, music, and restaurants reside on every corner in NOLA. *https://www.kickstarter.com/projects/294366625/new-orleans-film-society-presents-movies-to-geaux*
12. *The Fair Housing Five*	Publishing	Children's book created by the Greater New Orleans Fair Housing Action Center (GNOFHAC) to raise awareness and educate about housing discrimination in New Orleans

Appendix 4: All Kickstarter Projects (Detroit)

Kickstarter Project	Category	Website
1. *Generate Energy for Barn Razing & Redevelopment*	Art	http://www.kickstarter.com/projects/imaginationstation/generate-energy-for-barn-razing-and-redevelopment-0
2. *The Salty Dog: Detroits Noborigama Wood Kiln*	Art	http://www.kickstarter.com/projects/henrycrissman/the-salty-dog-detroits-noborigama-wood-kiln
3. *Bloomtown: 6 Monochromatic Gardens in Detroit*	Art	http://www.kickstarter.com/projects/356633075/bloomtown-6-monochromatic-gardens-in-detroit
4. *Dflux.org: Detroit Research Studio*	Art	http://www.kickstarter.com/projects/jerry/loveland-round-11
5. *Loveland Round 10*	Art	http://www.kickstarter.com/projects/jerry/loveland-round-9-the-case-of-the-pickled-inches
6. *Loveland Round 12*	Art	http://www.kickstarter.com/projects/jerry/loveland-round-10
7. *Loveland Round 2*	Art	http://www.kickstarter.com/projects/jerry/loveland-2-first-there-inch-a-thousand-then-ther
8. *Loveland Round 3*	Art	http://www.kickstarter.com/projects/jerry/loveland-round-3-im-not-afraid
9. *Loveland Round 4*	Art	http://www.kickstarter.com/projects/jerry/loveland-round-4-premonitions-of-inches-in-detroi
10. *Loveland Round 5*	Art	http://www.kickstarter.com/projects/jerry/loveland-round-5-youre-nobody-til-somebody-hates
11. *Loveland Round 6*	Art	http://www.kickstarter.com/projects/jerry/loveland-round-6-a-force-more-powerful
12. *Loveland Round 7*	Art	http://www.kickstarter.com/projects/jerry/loveland-round-7-peak-inches
13. *Loveland Round 8*	Art	http://www.kickstarter.com/projects/jerry/loveland-round-8-to-inchfinity-and-beyond/posts
14. *Loveland Round 9*	Art	http://www.kickstarter.com/projects/jerry/loveland-round-9-the-case-of-the-pickled-inches
15. *Loveland: Crowd Create a City on a Million Inches in Detroit*	Art	http://www.kickstarter.com/projects/jerry/♥☑♥☑♥☑♥☑♥-1-million-inches-in-det
16. *Loveland: Everything You Ever Wanted to Know About Detroit Micro Real Estate*	Art	http://www.kickstarter.com/projects/jerry/loveland-continues
17. *Spirit of Hope Bike Parking*	Art	http://www.kickstarter.com/projects/spauldingcourt/spirit-of-hope-bike-parking
18. *71 Pop: Detroit Pop Up Shop for Emerging Artists*	Art	http://www.kickstarter.com/projects/margie/71-pop-detroit-pop-up-shop-for-emerging-artists-an
19. *Detroit: A Brooklyn Case Study*	Art	http://www.kickstarter.com/projects/superfront/detroit-a-brooklyn-case-study
20. *Illuminate: A Site Specific Art Installation in Detroit*	Art	http://www.kickstarter.com/projects/1683502915/illuminate-a-site-specific-art-installation-in-det
21. *5 for 5e Gallery*	Art	http://www.kickstarter.com/projects/951528346/5-for-5e-gallery-support-youth-arts-programming
22. *The Mower Gang*	Art	http://www.kickstarter.com/projects/CalmTom/the-mower-gang-will-mow-a-maze-and-labyrinth-in-on
23. *A Day with the Homeless*	Design	https://www.kickstarter.com/projects/549754049/a-day-with-the-homeless
24. *The Wildflowers of Detroit*	Design	http://www.kickstarter.com/projects/winterroot/wildflowers-of-detroit
25. *A New Façade in Detroit*	Design	http://www.kickstarter.com/projects/1255326807/a-new-facade-in-detroit
26. *Hitch a Ride on the Get Fresh Express*	Food	http://www.kickstarter.com/projects/47742661/hitch-a-ride-on-the-get-fresh-express/comments?cursor=89378&direction=asc
27. *Detroit Youth Food Brigade*	Food	http://www.kickstarter.com/projects/47742661/detroit-youth-food-brigade-summer-2012/posts
28. *Detroit Green Dome Phase One*	Food	http://www.kickstarter.com/projects/greggnewsom/detroit-greendome-phase-one-fabrication-and-constr-0
29. *Fireweed Universe City Bike Collective*	Food	http://www.kickstarter.com/projects/spauldingcourt/fireweed-universe-city-bike-collective
30. *Spirit Farm Awesome Upgrades*	Food	http://www.kickstarter.com/projects/spauldingcourt/spirit-farm-awesome-upgrades
31. *Gardens as Outdoor Classrooms*	Food	http://www.kickstarter.com/projects/1159362173/gardens-as-outdoor-classrooms
32. *Detroit Swings: Replacing Swings in Detroit Playgrounds*	Games	http://www.kickstarter.com/projects/CalmTom/detroit-swings-replacing-swings-in-detroit-playgro

Appendix 4 (Continued)

Kickstarter Project	Category	Website
33. *American Tapes 900 Inzanity Fest*	Music	http://www.kickstarter.com/projects/1440638874/american-tapes-900-inzanity-fest
34. *Detroit Portraits*	Photography	http://www.kickstarter.com/projects/836466082/detroit-portraits
35. *Ice House Detroit*	Photography	http://www.kickstarter.com/projects/icehousedetroit/ice-house-detroit
36. *Decentralized Dance Party*	Theater	http://www.kickstarter.com/projects/theddp/decentralized-dance-party-party-safari

Appendix 5: All Kickstarter Projects (New Orleans)

Kickstarter Project	Category	Website
1. *New Orleans Mural Project*	Art	http://www.kickstarter.com/projects/2039840766/new-orleans-mural-project
2. *Constance Presents Catalogue*	Art	http://www.kickstarter.com/projects/constance/constance-presents-catalogue-new-orleans
3. *Postmedium: Portfolios for New Orleans Artists*	Art	http://www.kickstarter.com/projects/postmedium/postmedium-portfolios-for-new-orleans-artists
4. *6th Annual 24 Hr Draw a Thon*	Art	http://www.kickstarter.com/projects/press-street/6th-annual-24-hour-draw-a-thon-2011
5. *Signage Depicting Imaginary Building Uses in New Orleans*	Art	http://www.kickstarter.com/projects/1962879971/signage-depicting-imaginary-building-uses-in-new-o
6. *Parallel Play/2nd Annual Lot Show*	Art	http://www.kickstarter.com/projects/catapult/parallel-play-2nd-annual-show-at-t-lot
7. *Swoon's Musical Architecture for New Orleans*	Art	http://www.kickstarter.com/projects/1132047121/swoons-musical-architecture-for-new-orleans
8. *The Aquarium Gallery and Studios*	Art	http://www.kickstarter.com/projects/204316335/the-aquarium-gallery-and-studios-in-new-orleans
9. *The Alamo Underground*	Art	http://www.kickstarter.com/projects/20114987/the-alamo-underground
10. *The Lady Sassafras: Keepin the Funk Alive on the Playa*	Art	http://www.kickstarter.com/projects/1176673641/the-lady-sassafraskeeping-the-funk-alive-on-the-pl
11. *A Giant Ball Pit in an Abandoned House*	Art	http://www.kickstarter.com/projects/1394857195/a-giant-ball-pit-in-an-abandoned-house-naturally
12. *Catapult*	Art	http://www.kickstarter.com/projects/catapult/catapult-inaugural-opening-at-t-lot-new-studio-and
13. *Golden Feather Mardi Gras Indian Gallery and Coffee House*	Art	http://www.kickstarter.com/projects/306003514/golden-feather-mardi-gras-indian-gallery-and-coffe
14. *Grassroots Mapping the Gulf Oil Spill*	Design	http://www.kickstarter.com/projects/jywarren/grassroots-mapping-the-gulf-oil-spill-with-balloon/posts
15. *Land of Opportunity: A Multi-Platform Documentary*	Film	http://www.kickstarter.com/projects/839578090/land-of-opportunity-a-multi-platform-documentary
16. *The Lower 9 Documentary*	Film	http://www.kickstarter.com/projects/matthewhashiguchi/the-lower-9-documentary/comments?cursor=14536&direction=asc
17. *The Man Who Ate New Orleans*	Film	http://www.kickstarter.com/projects/dunaway/the-man-who-ate-new-orleans-and-rebuilt-it-too
18. *Block Party 2011: DVD & Fundraising*	Film	http://www.kickstarter.com/projects/communityrecords/block-party-2011-dvd-and-fundraising
19. *New Orleans Film 20. Society: "Movies to Geaux"*	Film	http://www.kickstarter.com/projects/294366625/new-orleans-film-society-presents-movies-to-geaux
21. *Delta Mouth Literary Festival*	Film	http://www.kickstarter.com/projects/deltamouth/delta-mouth-literary-festival
22. *Tradition is a Temple*	Film	http://www.kickstarter.com/projects/1139507346/tradition-is-a-temple-a-film-of-new-orleans-music/messages/new?message%5Bto%5D=1139507346
23. *Revisiting Sacred New Orleans Funerary Grounds*	Photography	http://www.kickstarter.com/projects/1950212151/revisiting-sacred-new-orleans-funerary-grounds
24. *The Fair Housing Five*	Publishing	http://www.kickstarter.com/projects/202012700/the-fair-housing-five-a-childrens-book-about-fair
25. *Invade NOLA: Volume 2*	Publishing	http://www.kickstarter.com/projects/1740568017/invadenola-volume-2
26. *The New Orleans Bookfair*	Publishing	http://www.kickstarter.com/projects/1373450098/the-new-orleans-bookfair
27. *New Orleans People and Places*	Publishing	http://www.kickstarter.com/projects/527305277/book-new-orleans-people-and-places-leather-1st-edi/posts
28. *Hell Yes Fest*	Theater	http://www.kickstarter.com/projects/trew/hell-yes-fest-a-new-orleans-comedy-festival/posts/111642
29. *Spread the Creative Forces Program Model*	Theater	http://www.kickstarter.com/projects/2122430087/spread-creative-forces-program-model

VITA

Brenna grew up on Lookout Mountain in Northeast Alabama. She graduated from the College of Charleston in May 1999 with a degree in Historic Preservation and Community Planning. Following graduation she worked in varying capacities in the art, design, preservation, and planning fields. In May 2013 she received an Associate's degree in Interior Design from Pellissippi State Community College. She entered the Geography program at the University of Tennessee in August 2011. Her area of interest while in the Masters program was community based initiatives and projects in urban environments within USA.

Both city and country have informed her interests and passions. Resurfacing themes in work and education have been the creation of sustainable solutions in both rural and urban development. Brenna's future pursuits will be to find engaging work that spurs development and progress in ways that sustain both the environment and people of all income levels.