

Collaborative Networks and Non-profit Art
Organizations: The Case of Art City

BY

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A Practicum submitted to The Faculty of Graduate Studies of
The University of Manitoba
in partial fulfillment of the requirements of the degree of

MASTER OF CITY PLANNING

Department of City Planning
University of Manitoba
Winnipeg

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ABSTRACT

This major degree project studies the role of networks and their effect on determining the strength and sustainability of Non-profit Art Organizations (NPAO's). This practicum shows how Art City in Winnipeg demonstrates the extent to which partnering organizations share knowledge and experience, and support and influence the strength of NPAO's. My research explores the strength and sustainability NPAO's derive from their embedded networks. These networks can be very complex and may involve many intangible linkages. Non-profit networks have been defined as relational links through which people can obtain access to material resources, knowledge and power (Hillier 2000: 35). This study was the first stage in identifying that relationships existed, and were important to the operation of the organization. Leadership plays an important role in the creation and development of these networks. NPAO's need leaders, or champions, to enrich their organization and to align them with other organizations in a collaborative manner.

The climate for NPAO's has changed within the last decade, posing new threats and opportunities. Increasingly, there is a need to strengthen the organizing, planning, and development capacity of NPAO's (Reardon 1998). Relationships among non-profit organizations and other organizations are becoming increasingly complex and strategic (Drucker 2000: 14). These relationships are transforming from charitable relationships between benevolent donors and grateful recipients, to varied networks that create diverse benefits for the organizations involved. Today there is growing interest in the varied range of collaborations between non-profit organizations and businesses. Additionally, there is an increased awareness of the benefits of NPAO's among other sectors and communities (Arts Network for Children and Youth 2002). My case study research on Art City is significant for directors of NPAO's who are interested in better understanding their relationship with other NPAO's, the potential strengths achieved by forming networks and gaining a deepened understanding of strategic planning. This study is also useful for practitioners who function with or within the networks of NPAO's to gain insight into the importance of their role in the network and the opportunities they have in working with other NPAO's.

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1.0 Introduction

Non-Profit Art Organizations (NPAO's) derive an incredible amount of resources from their networks. These resources assist in building their strength and sustainability. This case study of one NPAO - Art City in Winnipeg explores the extent to which partnering organizations network and potentially share resources of knowledge, experience and support.

Art City is an NPAO established in the inner city of Winnipeg, Manitoba. This area of the city is presently undergoing extensive urban renewal after decades of significant decline. The story of Art City's apparent success is all the more amazing because it was located in a neighbourhood that had previously seen relatively little investment in services or infrastructure. Before Art City, the West Broadway neighbourhood offered few options for youth, and this led to opportunities for crime and violence to emerge. What makes Art City unique is its singular focus on providing a free art program for inner city youth who would otherwise not have a similar opportunity. Art City offers youth the ability to discover and explore creativity and to develop a fuller awareness and appreciation for the arts community. Excellent leadership and a youth leadership program are part of a dynamic organizational structure. The centre is a breeding ground for ideas, energy and enthusiasm. Art City is a meeting ground that feeds the creative spirit of youth and values their artistic expression.

1.1 Research Questions

The primary research question driving this study was: **To what degree do networks facilitate building, strengthening and ensuring the longevity of NPAO's?** This question is a focal point of the study and is answered initially through a review of the collaborative planning model, network theory and organizational management theory. Several additional questions focused on the nature of networks between NPAO's:

What are the aspects of a network that contribute to the longevity of an NPAO?

How do the roles of social networks evolve during the life-cycle of NPAO's?

These questions are explored by examining strategies NPAO's use to plan effectively for the long-term. My research concentrated on how networks of individuals and organizations can assist in assuring the longevity of NPAO's.

The following questions also explored actor involvement within networks of NPAO's:

1. What roles do individual actors play in ensuring the longevity of a NPAO?
2. What roles do individual networks play in linking actors within NPAO's?

I sought to identify risks facing NPAO's and to propose strategies to address these risks. I looked specifically at the important and unique role principal actors can play as they lead an NPAO.

Throughout my research, I explored how Art City evolved in relation to its principle actors and networks. Relationships among non-profit organizations and other organizations can be very complex (Drucker 2000). While networks may require a significant outlay of resources, varied networks potentially create diverse benefits for the organizations involved. The complexity of linkages among these networks can probably

be associated in part with differing mandates, competition for limited resources, degrees of cooperation, and limited amount of time available to devote to networking. Non-profit networks can have relational links through which people obtain access to material resources; knowledge and power they might not have had access to previously (Hillier 2000: 35).

This discussion led me to ask one final question: What lessons can Art City offer to other NPAO's and in particular those activists, planners, arts educators, and community groups interested in undertaking and maintaining similar initiatives?

This case study of Art City is significant for directors of NPAO's who are interested in better understanding their relationships with other actors, actor networks and NPAO's and the potential strengths achieved through forming networks, and in gaining a deeper understanding of strategic organizational planning. This study is also useful for practitioners, who function with or within the networks of NPAO's, to understand and manage their network roles and opportunities for working with other NPAO's.

1.2 Research Field Site/Case Study

I was motivated to pursue this practicum topic through my involvement with Art City while conducting research for a graduate class. Art City stood out as a unique art centre offering amazing programming for youth who may otherwise not be exposed to the creative talent Art City fosters. Art City was (and is) an artistic gem in Winnipeg's West Broadway neighbourhood, wedged between dilapidated storefronts it offers hope that the streetscape will regenerate. The three-dimensional façade of Art City and its bright exterior colours drew me in. The dynamic executive director offered some

background information on the centre, and I became very intrigued as to how Art City was able to remain a constant fixture of the community over many years. I observed several of the class sessions and soon realized that Art City represented an excellent programming model that could partially be adapted at other art centres in other cities.

As part of my research, I studied the initiation and programming structure of Art City as well as Art City's history and its networks. In addition, I looked at Art City's relationships with other voluntary organizations. I explored how Art City, as a non-profit, has evolved through the strength of its networks, leaders and actors. At the start of my study, I expected to find that social networks can contribute greatly to the overall health and sustainability of NPAO's. I also expected that the case of Art City would enrich our understanding of themes arising in the literature on collaboration, networks and communication.

1.3 Research Methods

The research adopted three main research methods: interviews (both key informant and semi-structured), a case study and a literature review. The topic of my practicum represents an area where there is not considerable depth of recorded research available. While this is a limitation I believe this research has the opportunity to make a contribution to the literature. These three research methodologies provided an opportunity to consider various aspects of my topic including the structure of NPAO's, an inventory of their networks and relationships, and the history of their development. Other qualitative aspects studied are the success of NPAO's, lessons learned from NPAO's and

considerations of the meaningful value networks provide NPAO's. The three methods and techniques are intended to enhance each other and provide a thorough overview.

In this study, my intent was to use the interviews to validate the findings of the literature review and case study. The most important element of this particular research methodology is to ensure that the subject has been explored from as many different perspectives as possible. This is in order to provide analysis and recommendations that are relevant to both the planning profession and NPAO's.

Two components of my research included the two key informant interviews conducted with representatives from Art City, and three semi-structured interviews held with representatives from Art City. In addition to these methods, I also employed a case study strategy and a targeted literature review.

1.3.1 Interviews

Interviews are a good research method for small sample sizes as they allow the researcher to conduct fewer but deeper inquiries (Bradshaw and Stratford 2000: 46). Interviews also allow the researcher to discover how people define a specific situation, what they consider significant and allow those being interviewed to express their personal feelings (Zeisel 1984: 137). Aside from the above advantages, interviews help fill gaps of knowledge, investigate complex behaviors and motivations, explore a diversity of opinions and experiences and even empower the interviewee (Dunn 2000: 52). A disadvantage of interviews is that they may not be as in-depth or transparent as participant observation can be. However, even participant observation has flaws. Participant observation is time-consuming, difficult to document data (as data relies on

the memory of the observer) and requires a conscious effort to achieve so-called objectivity because the method is inherently subjective.

The following section includes a discussion of the interview techniques I used, as well as a description of how the material gathered was analyzed. The interviews occurred within a span of two weeks in March, 2007. The interviews were conducted over the telephone rather than in person because I was living and working in British Columbia at the time of my research. Face-to-face interviews would have been cost prohibitive. Before the interview process began, I provided a consent form for the participants to sign and mail back to me. During the interviews I used a speaker on the telephone so the interviews could easily be tape recorded. I used an audio recording device so I could work accurately with the participants' own words (Seidman 1991: 86). The transcriptions are to be shredded and the tape recordings erased upon completion of the research.

1.3.2 Key Informant Interviews

I conducted three key informant interviews. These sessions involved a former director of Art City, the current director of Art City, and an individual on Art City's management team. Participants were given a subject area which they were asked to explore within the interview. This process was used to gain an initial understanding and an expert perception of the subject (Northey and Tepperman 1986: 85-86). Although this approach allows for limited flexibility, it ensures that responses are consistent and therefore easier to interpret (Patton 1990). The interviews were open-ended, yet tightly focused on the topic of NPAO's. The questions evolved during the initial research phase

and helped refine my research directions. The questions assisted in determining more precise follow-up questions and prompts that informed the semi-structured interviews.

I conducted the two structured interviews over the telephone with individuals involved with Art City. These sessions included someone on the board of Art City, and a director of another NPAO, affiliated with Art City through a network. I expected to conduct one additional interview. Justification for why this interview did not take place is provided in Section 4.1.2 (Interviewing Numbers). Individuals were asked to explore their personal perspectives on Art City's long-term organizational sustainability and network capacity as an NPAO. Each participant was asked the exact same set of pre-determined questions. At the same time the format also allowed the participants freedom to explore other issues arising.

1.3.3 Semi-Structured Interviews

Semi-structured interviews were conducted with two participants. The purpose of the interviews was to gain greater insight into the relationships between Art City and other organizations. The interviews were conducted over the telephone. This style of interview technique is used when the interviewer has a broad understanding of the subject and the information they are looking for, but not enough understanding to anticipate the answers (Morse and Richards 2002: 94). I looked to the key informants to provide guidance on suitable candidates for the semi-structured interviews. My suggested criteria for participants were individuals who were tied to Art City and were also linked to other non-profit organizations. One participant was the Director of Graffiti Gallery, another NPAO. Another participant was a member of Art City's Board of Directors, and

employed by another non-profit organization. My interviews focused on a particular theme. I requested participants' perspectives on the degree to which Art City's networks have evolved and how Art City can continue to thrive in the long-term future with its networks. Personal opinions and anecdotes were relevant during the interview process and were regarded as useful information. The same questions were asked of all interviewees for ease of comparison.

After each interview was complete and the data was collected, I transcribed all the recorded information. Following transcription, the useful information was coded and then analyzed by the method of analytic comparison. Both the similarities and differences among the interviews were examined.

1.3.4 Interview Analysis

The analysis was drawn from the interview transcriptions. The objective of the analysis was to ensure that each interview could be examined individually, as part of a thematic group, and also in relation to all other participants. The purpose of this part of the research was to find common themes between the literature and the interviews and to identify any limitations within the collected data.

1.3.5 Case Study

Case studies describe a phenomenon that may be a project or a program in an evaluation study (Yin 2003: 4). Art City is a unique NPAO that is worth examining closely. Case study research is appropriate when researchers' desire:

- (a) to define research topics broadly;
- (b) to cover contextual or complex multivariate conditions and not just isolated variables; and
- (c) to rely on multiple and not singular sources of evidence (Yin 2003: XI).

Case study research was suitable for this practicum because it allowed me to investigate a single phenomenon: the strength and sustainability non-profit art organizations derive from their embedded networks. A broad overview of Art City and the NPAO's within its' network realm illuminates the importance of network resources. Case study research involves a number of methods to describe and diagnose a single, internally complex process (Ziesel 1984: 65-67). This case study examines Art City and the extent to which partnering organizations share knowledge, experience, and support and how collaborative networks influence the strength of Non-profit Art Organizations (NPAO's).

1.3.6 Literature Review

The literature on networks and NPAO's is quite limited. The literature has, to my knowledge, not focused particularly on collaborative networking among non-profit organizations (Takahashi and Smutny 2001: 141) and more specifically NPAO's. The majority of literature I discovered is generally related to networks and the sustainability of non-profit organizations. This practicum builds on the existing literature by specifically exploring and expanding upon theoretical characteristics of the non-profit arts realm and collaborative networks.

I began my literature review by posing the question, "How does the role of networks facilitate building, strengthening and ensuring the longevity of non-profit arts

organizations?” In order to answer this question, I reviewed the literature on the collaborative planning model, network theory, NPAO’s, and organizational management theory.

1.3.7 Research Methods Conclusion

The multiple research methods helped to frame my analysis and complemented insights arising from the relatively small sample size. This kind of triangulation of research methodologies can overcome potential biases or weaknesses that come from using only a single method of research. Yin defines triangulation as “a point in geometric space [that] may be established by specifying the intersection of the three vectors (Yin 2003: 83). Two methods of interviews, a case study and literature review rounded out my research methods. Ultimately these three methods collided and provided a successful triangulation of data (Yin 2003: 83).

1.4 Study Significance

The case study research of Art City is significant for directors of NPAO’s who are interested in: gaining an appreciation for and understanding of their relationships with other NPAO’s, the potential strength inherent in forming networks and enriching perspectives on developing strategic networks plans. This study is also useful for practitioners who function with or within the networks of NPAO’s to gain insight into the importance of their role in the network, and the opportunities they have in working with potential or existing NPAO’s. More importantly, individuals looking to replicate and/or adapt the Art City framework to their own NPAO programs may be able to apply some of the lessons learned in the course of this study.

1.5 Benefit to Planners

Planners are often trained to be facilitators of dialogue and are equipped to manage complex relations. This practicum will provide planners with an increased knowledge of how non-profit networks operate by defining the role of the planner, as a key actor, in relation to non-profits. It is also the intention that this practicum will support relationship building between non-profit organizations and planners by providing important recommendations for practice. Planners will be able to look at non-profit arts partnerships to determine: what impact they can have, how to make suggestions for improvement, or how the collaboration and network process can be made to work more smoothly. As relatively little research exists on the subject of networks and NPAO's, researchers working in this area have the potential to make many new discoveries. The several sets of definitional elements, case study examples, and the lessons learned and presented in this practicum can provide a framework within which planners can work. Further research certainly will assist in refining and shaping what has been presented in this practicum.

1.6 Benefit to Non-profit Art Organizations

This practicum is intended to help fill the identified gaps in the literature and expand on our growing knowledge about the role of networks in determining the strength and sustainability of NPAO's. Through understanding the networks of which they are a part, NPAO's can better plan for the future of their organization and understand their active role in building mechanisms for network sustainability. In short, this practicum

explores the degree to which network collaboration can be a useful survival strategy for non-profit arts organizations.

1.7 Benefit to the Board and Employees of Non-Profit Art Organizations

This practicum will be useful for the boards and employees of NPAO's particularly as they contemplate whether to become involved in a network, and then later as they participate in a network in various capacities. It will help to underscore the importance of attracting key members to the board who can expand the organization's network capacity.

1.8 Benefit to Other Individuals or Organizations Within the Network Realm

This practicum will benefit community leaders (those who represent NPAO's and those that are involved with an NPAO network) and community advocates who either support or question whether an arts network is a useful strategy for meeting a particular challenge in their community. Foundations, government agencies, corporate sponsors, individual donors and other funders will be particularly interested in the value of network sustainability and strategic planning methodology for incentives to mandate or encourage partnerships in the NPAO realm. Learning more about funder's experiences with NPAO's may help shape future grant initiatives, proposal guidelines, technical assistance or other capacity-building support for partnerships. Although this was beyond the scope of this practicum, further research could entail researching various funder's perspectives on NPAO collaborations and networks. Lastly, this study shows how holistic and integrated approaches to networking relations may improve the potential for an organization's ability to achieve continuous renewal and long-term viability.

1.9 Summary

This practicum is organized into six chapters.

Chapter One, the introductory chapter, provides an overview of this practicum. It outlines the objectives and purpose of the research, as well as the research methods employed (including semi-structured and key informant interviews, a case study approach and a literature review). The significance of the study to planners, NPAO's and those within NPAO's networks is also examined.

Chapter Two is the literature review.

Chapter Three introduces the case study of the practicum and provides an in-depth look at Art City and its collaborations and networks. Chapter three also provides the theoretical framework. The theoretical framework for this practicum offers ways the professional planner and NPAO's can contribute to and enhance the art and practice of collaborating and networking. This framework is based on a review of planning theory related to collaborations, networks and organizational sustainability.

Chapter Four offers an analysis of the research findings in relation to the literature and my interviews.

Chapter Five summarizes and synthesizes the research findings. The chapter emphasizes the importance of the role of networks in facilitating strength and ensuring the longevity of NPAO's.

Finally, Chapter Six is the Bibliography.

2.0 Literature Review

2.1 Glossary

Collaboration

Collaboration, as defined by Takahashi and Smutny, involves “the formation of partnerships or relationships between and among organizations” (2001: 142).

Networks and Non-profit Organizations

Non-profit Art Organizations (NPAO's), through their networks, can generate skills and ideas. By incorporating experience, creativity, and knowledge in respectful ways they demonstrate an appreciation for those involved. In turn, networks have the potential to assist the development of sustainable programming and provide continuity when employees and other individuals move on from an organization. Ultimately, the mission of the NPAO can potentially advance by relying on the support of other non-profit organizations, funders, and partners.

2.2 Introduction

This literature review explores questions about theory that arise from the research. This review will attempt to establish a link between the research conducted at Art City and the broader realm of planning. This chapter outlines a theoretical framework for collaborations and networks at the non-profit level. The literature on networks and NPAO's is very limited. There has not been considerable attention in the literature given to collaborative networking among non-profit organizations (Takahashi and Smutny 2001: 141) and more specifically NPAO's. The majority of literature found relates to the sustainability of non-profit organizations. This practicum builds on the current literature

by specifically exploring and expanding on theoretical characteristics of the non-profit arts realm. These characteristics include: collaborative planning, network theory, non-profit theory, and communication.

In order to answer the question: How does the role of networks facilitate building, strengthening and ensuring the longevity of non-profit arts organizations? Literature in the following domains are reviewed: the collaborative planning model, network theory, NPAO's, and organizational management theory.

Literature from the planning discipline was reviewed and synthesized according to a series of themes that professional planners and those working (with and within NPAO's) can use as an approach to collaborating and networking with NPAO's. A review of Art City's history served as my initial background research to inform this literature review.

This literature review explores the evolving role of the planner in working within an NPAO environment by identifying key planning attributes. These qualities represent areas that help to define the role of the planner. This literature review begins by presenting the theoretical underpinnings for this research. These are basic assumptions of theory outlining the key collaborative planning and theoretical considerations setting the context for practice. This leads to an examination of key planning qualities identified in the literature and outline how they affect the roles of the planner.

2.2.1 Collaborative Planning

I have employed the Collaborative Planning Model as one of my theoretical constructs. This model is relevant because collaborative planning's embracing of multiple

ways of knowing and multiple publics is compatible with the ideologies of Art City. Collaboration, as defined by Takahashi and Smutny (2001: 142), involves “the formation of partnerships or relationships between and among organizations”. A collaborative relationship bridges content and context and encourages focused interactions. It captures informal knowledge while building on formal knowledge; it illuminates best practices while connecting learning with action. Takahashi and Smutny believe there are several necessary elements required before organizations can even attempt to develop collaborative relationships: the context must provide an environment that allows and promotes partnerships, individuals and organizations must identify a need to collaborate and potential partnering organizations must be willing and able to participate (2001: 142). Healy adds to the above elements by offering ways that collaborative relationships can be encouraged. These criteria include: “integrative place making, collaboration in policy making, inclusive stakeholder involvement, use of local knowledge, and building relational resources” (1998: 98).

It is easy to determine that collaboration involves various levels of evolution. In fact, Stephen Osborne (2000) believes collaboration is a multi-phase process where each phase has to be successfully negotiated in order to achieve sustainable collaboration.

Collaboration is often a positive and proactive relationship; however, Amy Helling (1998) addresses some issues regarding the sometimes ambiguous aspects of collaboration. She asserts that collaboration addresses issues that are ill-defined and fraught with scientific uncertainty, as well as those that involve multiple interests, some of which may be unorganized and poorly informed. This could represent the downside of informal NPAO collaborations.

Bridgman (2003:211) exposes Sandra Waddock's 1991 tri-partite scheme which outlines the key organizational and structural differences, and limitations for different kinds of collaborative partnerships. *Programmatic* partnerships adopt a relatively narrow focus, and usually involve no more than two or three organizations at a technical level for a contractually limited period of time. *Federational* partnerships most often develop a regional or industry-wide scale, and represent a coalition of interests working together to meet a generalized identified need. Both the programmatic and federational forms of partnerships are limited in their representativeness and scope (Bridgman 2003:211). *Systemic* partnerships, complex and longer-term, attend to broad-based multiple-domain issues. These often apply to policy sectors, e.g., housing, economic development, and employment and training of disadvantaged people. Systemic partnerships have the potential for a "deeply catalytic role in resolving a long-term problem by focusing attention on it and changing the way that it is handled by other social actors" (Waddock 1991:513-514). Waddock suggests that the dynamic interactions and decision-making processes involved in systemic partnerships carry transformative potential for their participating organizations and for society-at-large (Bridgman 2003:212). She also alludes to systemic partnerships that are difficult when partner organizations haven't worked together previously. Building on these ideas, the very reason for partnering can require slow, arduous negotiations that tax the abilities and resources of the partners. Additionally, as new partners are drawn in, their partnership may continually need to be re-configured (Bridgman 2003:213). One particularly unique kind of partnership is: *mutual transformation*. Mutual transformation involves learning from each other (Bridgman 2003:222). This kind of partnership often involves working relationships over

an extended period of time. Waddock suggests that mutual transformation of partnering organizations is an integral and exciting part of partnering, with the potential for wholly new configurations and possibilities heretofore undreamed or unrealized (Bridgman 2003:222).

Having illustrated the characteristics of programmatic, federational, systemic, and mutual transformation partnerships, it is clear there can be blurring between different kinds of partnership processes (Bridgman 2003:13). Partners can struggle when participants have different, and often un-expressed, assumptions about the right degree of partnership. The labels: collaborate, cooperate, and partner, are very broad. However, the basic principle still applies: the partners are collaborating to achieve what neither could achieve acting alone.

The emphasis on planning *with* multiple publics is relatively new to planning; traditionally, planners have planned *for* the 'public' or in the 'public interest'. Sandercock describes how there can be no uniform 'public interest' where there are multiple publics (1998: 196-198). Art City actively plans with NPAO's, its collaborators and its networks. It creates a "place" where a merging of principles and values, knowledge, and support converge. As stated previously, Art City has developed partnerships within and outside the West Broadway Community to NPAO's, such as Graffiti Gallery and Art City, Toronto. Extensive partnerships with local businesses, the artistic community, community development organizations, and various levels of government have further enriched the quality of programming and increased the capacity of Art City's growth and sustainability. In practice, Art City works closely with many publics, everyone from the children it serves, to members of the community, businesses and government departments

that provide funding and other arts organizations. Each of these groups acquires a different approach and “speak” a different language. A collaborative approach of working with multiple publics helps to bridge this gap.

Adopting collaborative planning techniques has helped planners consider multiple ways of knowing and collaborating when working with NPAO's. “Collaborations arise from the need to solve complex problems. They work only if, and when participants put time and energy into their relationship with each other” (Mattessich 2003: 17).

Collaborative planning theory urges planners to develop methods for meaningful engagement. Sandercock points out, “what has been missing from most of the collaborative planning/communicative action literature is the recognition of the need for a language and a process of emotional involvement, of embodiment, of allowing the whole person to be present in negotiations and deliberations” (2003: 19). When these conditions for meaningful engagement are met, Helling identifies that, “like planning, collaboration is said to be particularly suited to addressing issues that are ill defined and fraught with scientific uncertainty, as well as those that involve multiple interests, some of whom are powerful enough to impose a solution” (1998: 336). This is achieved by changing the way we work, by “building consensus, promoting diversity and inclusiveness, taking a strategic as opposed to a programmatic approach to problem solving, and emphasizing long-term as opposed to short term accomplishments” (Rich, Giles & Stern 2001: 192). Collaborations evolve and become networks. According to Innes, the networking aspect of collaborative planning helps planners work through adversity. Collaboration can also be “understood as part of the societal response to changing conditions in increasingly networked societies, where power and information are widely distributed” (1999: 412).

Approaches to collaborative planning also lead to an increasingly networked society where there is both the demand for accountability and the need to engage multiple publics.

One of the roles of the planner and NPAO is to create “spaces” for dialogue. “Participation implies many things, but the common assumption is that it is the meaningful involvement of people in decisions that affect their lives. In planning practice there is often a dichotomy between providing information, which suggests a one-way process, and dialogue, which suggests a two-way approach” (Hanna 2000: 400). Therefore planners and others involved with NPAO’s are charged with ensuring their facilitation is really allowing all sides to participate meaningfully instead of allowing one side to dominate. Collaborative planning uses alternative forms of knowledge to achieve greater representation of citizens and a multifaceted approach to dialogue. Collaborative planning is aimed at realizing the “ideals of citizen involvement (that are) central to contemporary planning ideology” (Lowry et al. 1997: 177).

One form of collaborative planning is consensus-building, which is designed to hear the voices of all stakeholders involved in collaborating or networking. Consensus-building is not only concerned with finding solutions to specific problems but also with creating a process that empowers NPAO’s to become active and capable of seeking their own solutions. Building consensus among non-profits enables voices to create innovative solutions to lack of funding and learn from others’ experiences.

Booher and Innes, in *Network Power in Collaborative Planning*, describe collaborative networks as “a connectionist network [that] is composed of individual agents connected together with information exchange links with no central or top-

down control over information flow or individual behavior” (2002: 221). In this situation information is distributed rather than centralized. The authors go on to say “this combination of collaboration among diverse, interdependent stakeholders, dialogue, building shared meaning, and developing new heuristics feeds back into more cooperative action and more discovery of interdependence” (2002: 221). Probably the most important aspect of network power is the ability of network agents to improve the choices available to them as a result of new ideas developed collectively. NPAO effectively distribute innovation throughout their networks.

2.2.2 Network theory

Booher and Innes describe network theory as emerging from forms of collaborative planning (2002: 222). There are numerous accounts of the importance of networks in NPOA's. However, often little attention is paid to deepening networks in the design and delivery of services that support NPAO's (Skotnitsky et al 2004: 16). Selman advocates for five different types of planning networks: actor networks; knowledge networks; practice networks; policy and issue networks; and social networks (2000). He believes networks represent symbiotic alliances between people, organizations, and the non-human realm, in which resources, arguments and knowledge flow between nodes. Selman goes on to discuss the role that actors play in networks by stating a “key assumption in social network theory is that: actors and their actions are viewed as interdependent, rather than independent, autonomous units whereby relational ties (or linkages) between actors are channels for the flow of resources” (2000).

Hillier further emphasizes this point by recognizing networks as being relational links through which access to material resources, knowledge and power occur (2002: 35). The significance of creating networks between NPAO's cannot be understated. She stresses the importance of networks and lobbying as a form of informal action in influencing planning outcomes (2000: 33). Individuals can map the networks of social relations within which stakeholders act, and the links and energy flow between them. Essentially networks may be understood as complex sets of social relations along which this energy flows. Hillier believes the planning system has the capacity to direct, prevent and stimulate such flows (2000: 33).

Hillier asserts that networks are usually based on an interpersonal base of contacts. These informal networks can contribute considerable influence on decision-making and yet are often not formalized. The energies and power of these networks may influence planning decision-making in ways which may never formally enter the public domain and may never be publicly expressed, visible or recorded (Hillier 2000: 35). Healy further elaborates on the situations where networks exist by explaining "where such networks exist, knowledge can flow freely, increasing the intellectual capital available, while the knowledge and networks can be mobilized to develop and deliver policy objectives of concern to all stakeholders" (1998: 1541).

Network power involves a shared ability of linked agents to alter their environments in ways advantageous to these agents individually and collectively (225). Booher and Innes describe three conditions for network power to occur: diversity, interdependence, and authentic dialogue (221). The power evolves as these players identify and build on their interdependencies to create new potential. Throughout this

process, innovations and responses to the surrounding environment can emerge. These innovations, in turn, make possible adaptive change and constructive joint action. Booher and Innes see power in a connectionist network as a jointly held resource enabling networked agencies or individuals to accomplish things they could not do otherwise (225). They outline three basic conditions that must be met for network power to emerge in a significant way (226):

1. Agents in the network should be diverse in a way that is consistent with the full range of interest and knowledge relevant to the issues at hand;
2. Agents must be in a situation in which their interests depend on each other's actions and in which they recognize this interdependence; and
3. Authentic dialogue takes place.

After these conditions are established, networks have the ability to emerge.

Milward and Provan (2006:6) describe four types of networks.

1. Service implementation network: NPAO's are funded to deliver services. A funder (agency, foundation, or government) funds the service under contract, but doesn't directly provide the service. Services are jointly produced by two or more organizations.
2. Information diffusion networks: The central purpose is to share information across organizational boundaries. These networks have horizontal and vertical ties between agencies. Their primary focus is to share information across boundaries. A main goal of these networks is to shape response to problems through better communication and collaboration.

3. Problem solving network: These networks grow out of an information diffusion network; the main purpose is to set an agenda related to solving a problem. One downside of this network is the primary focus of solving problems rather than building relationships. Therefore, relationships in these networks may be temporary.
4. Community capacity network: The purpose of this form of network is to build social capital so the network is better able to deal with a variety of present and future problems. The primary goal is to build social capital in a community-based setting. These networks often involve a wide range of agencies with many emergent sub-networks to address different community needs that may arise.

2.2.3 Non-profit organizations

Takahashi and Smutny believe that non-profit organizations, because of their informal organizational structures and adaptability, can develop highly effective partnerships (2001: 141). They assert small non-profit organizations have turned to collaborative partnerships for several reasons: because services provided through non-profit organizations are often spatially uneven, there remain substantial service gaps (i.e., specific neighbourhoods have more services of certain types and others have fewer, which requires small organizations to partner with other agencies to expand their coverage) (Wolch 1996); the demand for housing and social services continues to increase (Keyes et al. 1996); and mandates are increasingly being made by public and private funders for coordinated service delivery (2001: 141). The above rationale

provides solid justification for why collaborative relationships are a positive option for NPAO's.

Hemant and Renz also discuss the structural components of NPAO's. They establish three dimensions that constitute organizational effectiveness for non-profit organizations (1999: 110). One dimension concerns the extent of structure, with a balance between high flexibility and high control. A second dimension is a focus on the current state of the organization and future development of the organization. The final dimension encompasses an emphasis on process and final outcomes.

Joanne Scheff and Philip Kotler list six basic principles for effective collaborations between NPAO's (1997:18):

1. The organization initiating the collaboration should decide on its primary long-term objectives and then identify partners that can contribute to these objectives – but also look objectively at how joining the partnership will benefit all participants. It's important to identify and recruit partners that will generate and act upon a truly compelling vision;
2. Consensus must be built for each major decision the partnership makes;
3. Trust must be built among the collaborators – it is the key to consensus building and to effective communication, and requires that the partners understand each other's cultures and ways of doing business;
4. Frequent communication among the partners through meetings and other pathways is essential;
5. Leadership roles must be carefully defined with determined limits of responsibility; and
6. Adequate personnel and financial resources must be committed to the partnership.

2.2.4 Communication

Communication has gained an increasingly important role in planning. Planners are often responsible for facilitating communication among differing interest groups. The manner in which planners communicate directly affects the ability of all interests to be included in the planning processes. This requires planners to be sensitive to different ways of knowing and to value local knowledge. Planners need to be consciously aware of how their communication affects the planning process. Sandercock (1999: 14) writes that in planning with multiple publics, planners are developing "...skills sensitive to everyday ways of knowing." She says this "suggests a different practice in which communication skills, including openness, empathy, and skillful and attentive listening are crucial; in which we are alert to and respect class, gender and ethnic differences in ways of knowing, and actively try to learn and practice those ways in order to foster a more democratic and inclusive planning. It involves learning to work with diverse communities, rather than speaking for them". Communication is important to the ability of planners and NPAO's to break down barriers of difference and embrace multiple publics. Planners and NPAO's need to be aware of multiple audiences and the important roles they have in collaborations.

NPAO's focus on exploring collaborations and networks which connect organizations together. The primary task of an NPAO director lies in the creation of a space where dialogue can occur between organizations about organizational structure, funding, and programming. Equipped with an innate capacity to be creative, passionate and determined, individuals employed by NPAO's connect with each other and merge

values and beliefs. Together these tasks create new discourse about the meaning and purpose of NPAO's and their future governance.

What is critical about collaboration is the need for an ongoing process of participation. This process requires a substantial amount of time and investment in the quality of participation. The end result should be a space created for dialogue and appreciation.

Healey describes how it can be difficult to include everyone in a community process. She suggests that the use of dialogue may be a method to bridge that gap: "If we can learn more about the dialogical processes of communication, we may be able to build consensuses...giving voice to the different culturally-constructed claims for attention which arise in a place" (1997: 68). She refers to using dialogue to acknowledge different forms of knowledge. Dialogue can act as a catalyst to engage multiple publics. The inclusion of all voices in an NPAO community is important in gaining access to these forms of knowledge. Listening, valuing, appreciating and understanding children's insight is important to gain from their everyday knowledge.

Planners can be skilled at increasing levels of participation. Forester argues that planners have the means to increase participation because, "despite the fact that planners have little influence on the structure of ownership and power in society, they can influence the conditions that render people able (or unable) to participate, act, and organize effectively regarding issues that affect their lives (1999: 28). Forester alludes to the fact that planners have the power to seek out the voices of NPAO's and allow for them to be heard.

Theoretical inquiry into the types of public participation has raised the question of what value participation has for the public. One theoretical tool is to envision empowerment, through participation, increasing with each rung on a ladder. Rocha has adapted Arnstein's ladder of citizen participation reference to examine the value that participation has for individuals and the community (Rocha 1997). At the bottom of the ladder is atomistic individual participation, where the focus is on helping the individual cope with everyday life, at the top of the ladder is political empowerment, where the community's capacity to effect change increases through participation. This critical examination helps to reinforce the notion that the very construction of NPAO participation presents different opportunities for empowerment.

2.3 Literature Review Conclusion

The literature review has helped to inform this research by identifying important areas of consideration for framing the case study. I will summarize these key findings: The literature on collaborative planning in focuses on two essential elements. The first is the need to form partnerships and the second is to do so *deliberately*. Collaborations need to recognize the benefits of forming partnerships to allow small organizations to become large organizations through the sharing of resources and knowledge. While consensus is an ideal, it is nonetheless something worth striving for, because it speaks to the desire to hear and recognize the distinct voices of a community's multiple publics. Determining the outcomes an NPAO wants to achieve sets a clear path and tangible benchmarks that a community can celebrate once reached. Collaborative networks expand the notion of collaboration to consider how this approach can work among a number of organizations.

Network theory attempts to describe the intangible space that exists beyond a purely physical or spatial relationship. Network theory focuses on symbiotic alliances between people and how the real benefits of the relationship are far greater than the perceived benefits. Actors and their actions within the network are viewed as interdependent. Network power is released through the creative energy generated by the actors and it is this force that drives the actions.

Non-profit organizations have turned to collaborative relationships with other non-profit organizations to fill service gaps within their organizations. The literature points to the fact that many non-profits are small and have a lack of materials and other resources. Those organizations that are successful are able to mobilize their network resources to supplement their lack of material resources. Non-profit art organizations are a unique sub group because they are neither solely an educational nor a social service delivery agency, so they often fall between the funding gaps. Their unique challenges emphasize the importance of networking not only within the community, but also at a national level, to seek support, and resources.

Communication and the manner of communication are important for determining what players are included and how they are engaged. Planners are trained facilitators that should recognize how to use communication as a catalyst to link collaborative organizations into a network. Participation is the desired outcome of effective communication and an engaged public.

3.0 Case Study

Art City's Mission is to create a positive and expanding cultural impact in young artists, while encouraging a sense of ownership, self-respect, and pride in their work and community (Art City 2004).

"We are not necessarily making artists, we are giving people the opportunity to think creatively, and my feeling is that if you can think creatively, you can survive almost anything" (Art City 2008).

3.1 Introduction

I was motivated to pursue this MDP topic due to my involvement with Art City while conducting research for the "Urban Societies: Child Friendly Cities" course taught in the Faculty of City Planning, University of Manitoba during the Winter 2004, by Dr. Rae Bridgman. Art City exemplifies many of the common characteristics of a non-profit organization (described further in Section 2.2.3 of the Literature Review). It is an integral part of the community while providing a venue for artistic talent. Throughout this research it became apparent that Art City partners with organizations and shares knowledge, experience, and support, and thrives on network resources and committed individuals. I was surprised at how Art City sets a precedent for youth participation, leadership, and empowerment in inner city communities. Its programming is inspirational and flexible to the changing needs and desires of children. Experience with Art City has led me to believe there is value in studying the model further with the hope of helping others who would like to develop similar organizations.

This case study primarily explores the various networks Art City is involved with. I explore the initiation and structure of Art City by conducting an analysis of archival material related to Art City. Other documentation on Art City's history, structure, and

networks are also reviewed. In addition, Art City's relationship to other voluntary organizations is also explored in the context of NPAO's in general and their networks. By studying Art City, I hope to address how Art City, as a non-profit, has evolved through the strength of its networks and its leaders. This study looks at what factors have helped Art City to endure; the influence various networks have on contributing and strengthening Art City, and provides advice on how links between Art City and its networks can be sustained, promoted and celebrated. It is expected that the research will reveal, in a more in-depth manner, the role of network power in contributing to the overall health of NPAO's and build on what has been documented in the literature. I also look to other NPAO's to provide a larger context for Art City.

The format of the case study is descriptive, and includes evidence from a variety of different perspectives (Yin 1984: 143). The descriptive approach to the case study provides scope and depth for the case being described (Yin 2003: 23). Through intensive investigation of only one case, Art City, I can gain more depth and detail than might be possible by briefly examining several cases (Philliber et al, 1980). Methodologically, the case study is deliberately designed to present answers to a series of questions (Yin 2003: 31). The process I will follow for my case study research begins with a research issue: Art City and its networks. I will then explore the initiation and structure of the organization, the organizations' evolution, relationship to other NPAO's and networks, and examine outcomes (Yin 2003: 32-46).

3.2 Context

Art City is located in West Broadway, a low-income neighbourhood, in the inner city of Winnipeg. Internationally acclaimed artist and West Broadway resident Wanda Koop founded the centre in 1998. In the mid-1990's, Wanda and a friend would paint brightly coloured murals on boarded up houses under the cover of darkness. This radical attempt to add vitality to the neighbourhood left Wanda desiring to do more. She travelled to visit family in Pittsburgh and came upon the Pittsburgh Manchester Craftsmen's Guild (described later in Section 3.3.3), which inspired Wanda to create something similar in Winnipeg. After giving a lecture about art to University of Winnipeg students, a man in the audience approached her. His name was Bill Loewen. He was so inspired by Wanda's ideas and wanted to help her dreams take flight. Unbeknown to Wanda, Bill was a philanthropist. He offered Wanda a substantial amount of money to begin Art City. Seeing a need for art programming, and an opportunity to nourish the creative potential of youth in West Broadway, Wanda Koop started Art City. The building Art City occupies was once a boarded-up nightclub. Now as an art centre, it offers a creative outlet and an artistic refuge for children and families residing in West Broadway. Supplies for painting, drawing, sculpture, photography, puppet making are all provided free of charge. The drop-in studio facility has even evolved into an inter-generational art centre. Children of all ages and adults can participate in a broad range of programming.

Art City can accommodate up to 45 participants at one time, and expects anywhere from 10-40 participants an evening. Approximately 250 people

participate in Art City programs each month. The variety of activities offered include: pottery, origami, painting, photography, computer, and dance. Other programs include community mural projects, assisting with local festivals, and working with artists to create community art programs. In developing its programming, Art City collaborates directly with the West Broadway Community Development Corporation and the Broadway Neighbourhood Centre. The Broadway Neighbourhood Centre has worked with Art City to create innovative community projects. Art City's programs not only improve the quality of life in the neighbourhood; they have also influenced other communities beyond the boundaries of West Broadway and Winnipeg's core area (Art City 2004).

An extensive network of additional collaborators includes government representatives, city planners, artists, educators and local residents. Various levels of government also contribute financially and endorse Art City on the basis of it having helped contribute to the general revitalization of the West Broadway neighbourhood. City planners have worked with Art City to create community programming and have used revitalization tools to enhance the neighbourhood. The tools used to revitalize the neighbourhood include: community mural projects, community parades, a skate-board park, and special studio projects. Local residents have a renewed sense of pride in their neighbourhood, having worked with Art City on community projects and events.

Originally inspired by Pittsburgh's Manchester Craftsman's Guild, Art City was developed as a unique pilot project that has served as a community art studio. It strives to provide an alternative to traditional community centre activities and programming. Art

City offers a progressive model for valuing children's participation in decision-making. This has been the key to children's involvement and guidance in programming which has ultimately empowered the children. The main programming objectives of Art City include (Art City 2004):

- Encourage self-expression, communication, and creativity, thereby fostering a sense of self-worth, ownership, and accomplishment in participants;
- Provide a safe, supportive, non-competitive environment for children and adults which is an ongoing, integral part of the West Broadway community;
- Provide free, accessible, high quality art programming with local, national, and international artists, thereby enriching and supporting the West Broadway community, the arts community, and the city of Winnipeg;
- To be sustainable and available to the community day after day, year after year; and
- To be a model for future community art centres.

3.2.1 Management Profile

Art City's management team is staffed with an executive director, an assistant director, program director, studio director and grants manager. Aside from being involved and participating in classes, management is responsible for determining the types of programs offered, booking artists to teach special studios, coordinating staff and facility operations, planning community events Art City is involved with (e.g. every year Art City has a parade), organizing outings for the youth (such as sleep-over's at the Children's Museum) and building relationships with organizations, artists and funders.

Specific qualities that exemplify Art City's Executive Director are determination, vision, and someone that values the community. He or she is a strong, caring, charismatic, and a committed individual. Solid leadership capacity is not limited to the executive staff of Art City, but is established throughout the organization.

3.2.2 The Founder

Effective founders are with an organization long enough to develop stability and organizational momentum. Wanda Koop was the founder of Art City and she ensured the stability and momentum of Art City throughout the duration of her term as Executive Director. After four years of working with Art City, Wanda Koop moved on to pursue other art-related interests. Four other directors followed, with the current director having been in place since 2003. A stable second level of leaders is also critical, especially when the leadership does change. This provides for enhanced organizational "memory" and operational sustainability. Art City also has an innovative mentoring program. Youth who have progressed through programs at Art City have an opportunity to volunteer and provide guidance to those younger and just beginning their time with Art City. The youth who are mentors take leadership classes offered at the centre, and they have an opportunity to assist new children and give back to the centre. This is a great form of succession planning, as knowledge and experiences from the past are shared with those attending the centre in the present and on into the future.

3.2.3 The Staff

Similarly to the director, staff are committed to the organization and to the community. These actors are primarily responsible for program delivery. Many staff

actually live within the West Broadway neighbourhood, and have been able to see dramatically positive changes evolve in the community since Art City's inception. Three full-time workshop facilitators, four casual workshop facilitators, and monthly visits by professional artists, round out the remainder of the staff. Professional artists apply to conduct workshops at Art City through a formal call for submissions process which is usually based on an annual programming theme.

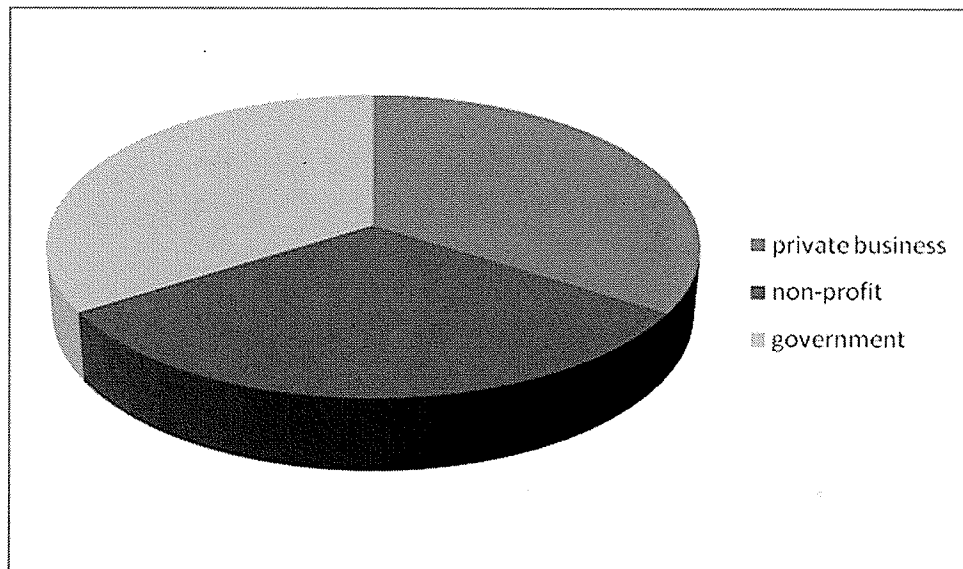
3.2.4 Funding Providers

Like many non-profit organizations, Art City is challenged by funding limitations making it difficult to support existing and consider future programming. Funding for non-profits involves commitments from multiple constituencies-including all levels of government (municipal, provincial and federal), social service agencies, as well as private businesses and organized labour (Bridgman 2003:206). Each year, Art City applies for new funding opportunities. As different funding amounts are received each year, it is difficult to plan long-term when the budget is always fluctuating. One-time grants allow for temporary stability, but controlled and regular funding would allow for more regular programming, the ability to strategically plan for the future, permanency among staff, and peace of mind. There are many layers to grant-writing, and Art City has hired a full-time grants manager to leverage funds. Although Art City initially received funds to spark the organization's development from a philanthropist, the NPAO receives funding from a variety of sources that differ from one year to the next. Art City is fortunate to have a board of well-connected players who can identify and assist with taking advantage of

funding opportunities. Art City benefits from the support of the City of Winnipeg, the Province of Manitoba, the Government of Canada, other arts organizations, and

numerous private foundations like the United Way, local businesses, and individual donors.

Art City relies on the following providers for funding:



1. Government (municipal, provincial, federal) = 34%
2. Non-profit (arts agencies/foundations)= 32%
3. Private donations = 34%

Some financial contributors to Art City have included the following government, non-

profit, and private organizations (Art City 2004): Arts Branch – Culture, Heritage, and

Tourism-Manitoba, Communities 4 Families – Downtown Parent-Child Coalition, and

Harry's Foods.

Art City is fortunate to receive a considerable amount of funding from the government. However, all of the funding they receive requires frequent reports on programming and frequent renewal applications. If the funding were guaranteed from one year to the next, this could provide for more programming certainty. Art City needs committed long-term funding in order to develop stability with participants, community, administration, and staffing. This is essential to the survival, growth and sustainability of the organization. Ideally, long-term financial support programs should be developed at all three levels of government to provide for a thorough cross-section of opportunity. An obvious challenge is trying to express the value of non-traditional organization like Art City, whose accomplishments are best captured through qualitative measures, to an external world of funders who need quantitative measures of success. This is the role of the executive director – to allow for a collaborative environment on the inside, but a reasoned approach with funders and others on the outside. Funding policies and programs at all levels of government need to recognize the specific challenges facing non-profits and in particular, NPAO's. Two specific measures that would assist NPAO's are: a more simplified grant application process and guaranteed annual funding.

3.2.5 Incorporating Youth

Staff at Art City enable and empower children to freely engage in dialogue and expression in a comfortable atmosphere of respect, and attention. In 2004, Art City began a youth leadership program. Marginated youth, such as those in the West Broadway neighborhood, are often the most resistant to having programs pre-packaged and designed for them by adults in positions of authority. The leadership program focuses on

mentorship and empowering youth to become leaders. It is designed so that youth who have participated in classes at the centre have an opportunity to mentor other youth who are younger or new to the facility. The initiative also allows for youth to be involved in the decision making process at Art City. They can provide guidance on the types of classes offered and also participate in leading sessions. As the program values the voice of youth, it operates within a non-hierarchical atmosphere.

The goals and objectives of this program are as follows (Art City 2004):

- Develop a program that will encourage Art City participants to continually utilize services throughout their teenage years;
- Create a program specifically geared towards developing individual and team leadership skills;
- Foster community responsibility and belonging; and
- Empower youth, by providing experience that develops work skills and ability to learn from evaluation and feedback.

Granger (2004) describes the program as having many benefits to youth including: youth empowerment, increased self esteem, development of new leadership skills, an increased understanding of the community and their place in it, and a realization of common ground among participants despite diverse student backgrounds. As mentioned previously, this can be seen as a succession planning strategy by training and giving tomorrow's Art City workers the skills to succeed now. This is an effective strategy that many social enterprises employ to "grow" their own work force, rather than have to search outside of the community. The rationale behind the mentorship program is

to promote sustainability of Art City, while at the same time, empowering children to become leaders, and facilitators.

3.3 Theoretical Framework

I used a Collaborative Planning Model to frame my study. Collaborative planning embraces multiple ways of knowing, and multiple publics which are parallel with the philosophical approaches of Art City. The emphasis on planning *with* multiple publics has been a concept in the planning realm for over a decade and the implementation of this concept is growing in practice. Traditionally, planners have planned *for* the ‘public’ or in the ‘public interest’. Authors, such as Sandercock have demonstrated there can be no uniform ‘public interest’ where there are multiple publics (1998: 196-198). Art City actively plans with children, with its collaborators, and with its networks. It evokes a “place” where principles, values, knowledge and support converge. Art City has developed partnerships within and outside the West Broadway Community. These partnerships with local businesses, the artistic community, community development organizations and various levels of government have enriched the quality of programming, and increased the capacity of Art City to continue to deliver a high quality arts program. One particular partnership is with the Arts Network for Children and Youth.

The Arts Network for Children and Youth is a network that facilitates the sharing of best practices, research, skills and the provision of support for NPAO’s. Such a network coordinates formalized mentorship networks and programs between arts organizations, and also enables collaborations to take place. This organization offers a

starting point for strategic connections between established NPAO's and those in the initial stages of formation. It is evident that Art City, "because of its informal organizational structure and adaptability, can develop highly effective partnerships" (Smutny and Takahashi 2001: 141). Art City's collaborations with organizations in the community are crucial to the process of identity, sustainability, and resource sharing. Partnering with other NPAO's fosters increased information sharing between organizations, as well as enhanced mentoring and leadership opportunities. In addition to the organizations Art City collaborates with at the community level, Art City also collaborates with the following NPAO's in Winnipeg, other Canadian cities, national organizations and the United States: Manitoba Theatre for Young People, Sketch Toronto, The Arts Umbrella, and USA Youth Arts.

Art City is involved with numerous collaborations, those that increase financial support for projects, create stronger inter- and intra-organizational relations, share resources, increase program participation, expand on knowledge and experience, and collaborations that work to revitalize and strengthen networks. In addition to the above noted collaborations, Art City also collaborates with the following organizations: West Broadway Neighbourhood Centre, West Broadway Alliance, Coalition of Community Based Youth Serving Agencies (this includes 16 agencies in Winnipeg which advocate as a group and network together), Cinematheque, Video Pool, Rossbrook House, the YMCA and the YWCA, and The Boys and Girls Club of Winnipeg names!

The next section provides examples of three other NPAO's that Art City is closely linked with. One is Graffiti Gallery, an organization that shares board members with Art City. Another is Art City, Toronto which was inspired by Winnipeg's Art City. The third

is Pittsburgh's Manchester Craftsman Guild which provided Wanda Koop with her original inspiration to start Art City Winnipeg. As a part of my research I looked for key information about Art City Winnipeg; what kind of programming the centre has, funders/partnerships and governance model. The table below compares the different organizations.

Table 1: Comparison of NPAO's:

	Origin	Programming	Target	Governance	Funders
Art City (Winnipeg)	-1998 -Wanda Koop, founder	- variety of after-school art classes such as pottery, photography, mixed media, jewelry making, digital art and kite make	-school aged youth in the West Broadway neighbourhood (some kids attend from other areas of Winnipeg)	-12 board members -6 management staff -13 staff and guest artists -5 youth in leadership program	-14 government -13 art agencies -14 businesses
Art City (Toronto)	-2000 -modeled after Art City, Winnipeg	- designing and painting murals, creating community gardens, music, photography, and film, etc.	-elementary school age children -located in St. James Town Toronto	-5 Board members -4 staff -3 guest artists	-9 government -13 arts agencies -10 private businesses
Graffiti Gallery	-1998 -Steve Wilson, founder	- Art Class - Computer Club -Photography Club - DJ/MC Class	-youth ages 8-28 in the Point Douglas neighbourhood of Winnipeg	-9 people are on the board of directors -5 people on advisory committee -3 staff members	- 9 government organizations -10 private businesses
Manchester Craftsman Guild	-1968 -Bill Strickland, founder	-school day, after school, summer studios, apprenticeship training program, ceramics,	-north end of Pittsburgh -focus on minorities -school aged youth	-between 22 and 30 board members -22 staff -Bill Strickland is	-5 private business -6 arts agencies -5 government

		photography, digital arts, and design arts		the CAO	
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The above table demonstrates many similarities between the four NPAO's, and some differences. Programming is all arts-focused, with Graffiti Gallery providing more 'niche' programs related to graffiti. This facility caters more to the interests of the neighbourhood, as opposed to providing general arts programming. All the programs are geared toward youth in the surrounding neighbourhoods. The neighbourhoods feature minority-based demographics and young people may otherwise not be able to participate in art-focused activities. NPAO's fill this art programming gap for the youth.

Comparatively, the size of the boards is quite large in all the cases. The board size is also large in number relative to the management team and staff. It appears to be beneficial to have a board comprised of a wide variety of people from diverse backgrounds. Diversity among board members can greatly enhance an organization's future directions.

Funding is a specific area of difference among the cases. Each organization relies on different sectors for contributions toward their organization. In most cases, the government provides most of the financial support; however, in the case of the Pittsburgh Manchester Craftsman Guild (PMCG), funding is mostly contributed from private corporations. This could be due to American government policy and how NPAO's are viewed in the United States. Also, many of the board members of the PMCG are from large corporations. This could also be why funding mostly comes from private funders.

3.3.1 Graffiti Gallery

Origins:

Graffiti Gallery has been operating since 1997. Graffiti Gallery is a youth-oriented NPAO located at the corner of Higgins Avenue and Gomez Street, in the Winnipeg's South Point Douglas neighbourhood. Graffiti Gallery uses art as a tool for community, social, economic and individual growth. It offers programs for artists between the ages of 8 and 28.

Relation to Art City, Winnipeg:

Graffiti Gallery and Art City have a tightly knit collaboration where they share joint funding, share board members in common, and work on joint projects such as murals.

Programming:

Graffiti Gallery uses art as a tool for community, social, economic and individual growth. It offers a variety of programs from after school drop-in art lessons to a weekly hip-hop music club. Also present is an art gallery, showcasing street-based art from across the country. The gallery runs an Urban Canvas program, which offers instruction in commercial art techniques: mural painting, faux finishing, and graphic design. The Urban Canvas program reaches youth that have had difficulty accessing job skill training. Many of these individuals are referred from social services agencies or parole services. Inclusion in the program provides young people with an opportunity to learn in a non-traditional environment, and this is the apparent root of the program's success. Graffiti Gallery has expanded every year since it opened. It is accessible to all, and provides a

space for learning meaningful art skills while providing youth the opportunity to connect with the larger community (Graffiti Gallery 2007).

Some of the other programs offered include:

- After School Art Class: Youth express themselves and explore art, drawing, painting, arts and crafts.
- After School Computer Club: Hands on experience from introduction to computers, to website design, recording/editing/burning music CDs, and video editing.
- After School Photography Club: Everything about photography from shutter speeds, to apertures to mixing chemicals, and developing black and white film.
- After School DeeJay/Emcee Class: Youth learn the history of the MC, watch award-winning DJs and MCs demonstrate their art form, and learn MC techniques.

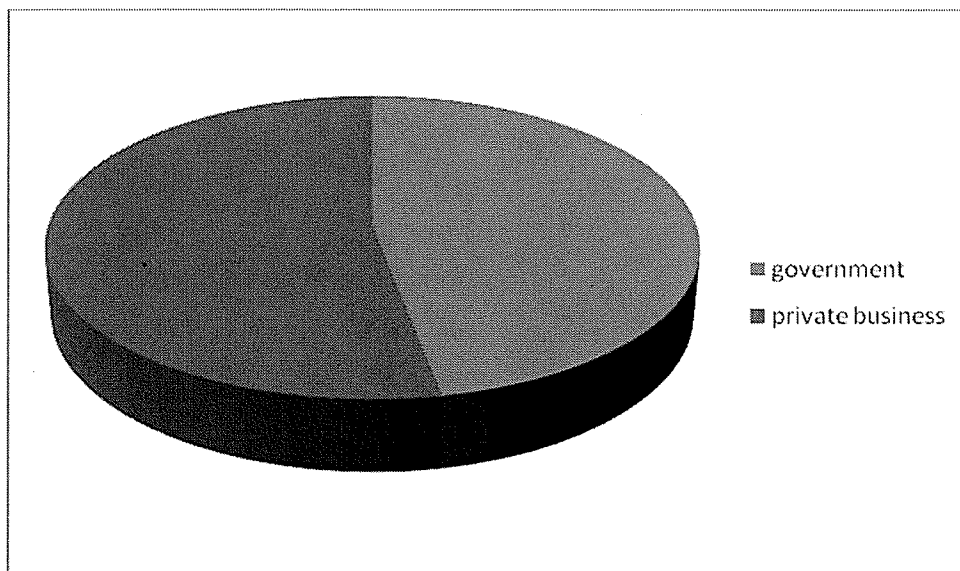
Her Excellency the Right Honourable Michaelle Jean visited Graffiti Gallery. In a speech she made at the University of Manitoba (Jean 2007), she said that youth at Graffiti Gallery use urban art as a tool to address some very disturbing situations. Her tour was part of her national effort to gauge the way in which young people are using the arts to combat social exclusion, violence, and turn their own lives around. What she saw was a community in crisis. In some of the most poignant terms, grade five and six students told her that on a daily basis they are forced to confront gangs, bullying, drugs, and violence. At the Graffiti Gallery, the urban arts are being used as tools to rid their

neighbourhood of drugs, gangs, and abuse. In fact, they have since created a successful community-wide initiative that is making their neighbourhood a safer place to live (Jean 2007).

Partnership/Funders:

Border Glass (private), Human Resource Skills Development of Canada (government) and the Winnipeg Arts Council (non-profit). Out of 19 funders, nine represent government organizations (47%), 10 private businesses (53%).

Below is a diagram depicting the funding breakdown.



Governance:

Nine people are on the board of directors, five people on the advisory committee.

There are three staff members.

Values:

Graffiti Gallery is dedicated to:

- The promotion of youth art as its own genre;
- Providing a place where young artists can take creative risks;
- Young artists who are working outside institutional expectations;
- Promoting the early stage developmental benefits of art programming for young people;
- Neighbourhood beautification and community development through public art;
- Free art lessons for young people who cannot afford high tuitions and supply costs; and
- Fostering a sense of creative cooperation and self healing (Graffiti Gallery 2008).

3.3.2 Art City Toronto

Origins:

Began operating in 2000. Art City is located at 545 Sherbourne Street, suite 4 in Toronto, St. James town.

Relation to Art City, Winnipeg:

Art City St, James town is modeled after Art City, Winnipeg.

Programming:

Art City is dedicated to providing young people (elementary school age) with opportunities to work with professional artists to learn, develop ideas, and express themselves creatively through art. The centre operates out of a storefront space beneath a high-rise apartment building. Children attend the facilities free art classes and have had

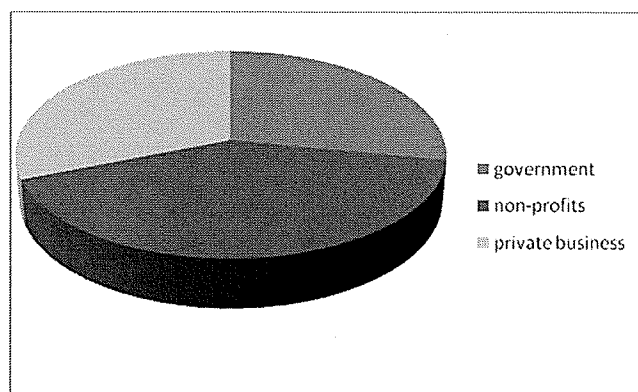
the opportunity to work on mosaic art projects displayed in local buildings, community murals and designing and building community gardens. Art City, Toronto believes in creating a positive, safe, and supportive environment in which kids can build artistic self-expression and learn to communicate feelings and ideas through art. The young people who attend have had the opportunity to be involved in diverse and fun activities such as designing and painting murals, building community gardens, exploring music, photography, and film, and more. These activities have enabled kids to connect with their community and the greater world in a unique and valuable way.

Governance:

Five individuals are on the Board of Directors, there are four full-time staff, and usually three guest artists.

Partnership/Funders:

City of Toronto (government), the Jackman Foundation (non-profit), and Medallion Properties (private). Of the 32 funders, nine represent government (28%), 13 non-profits (41%), and 10 private businesses (31%). Below is a graph illustrating funding distribution:



3.3.3 Pittsburgh's Manchester Craftsman Guild

Origins:

The Pittsburgh's Manchester Craftsman Guild is located in Pittsburgh, Pennsylvania, and has been operating since 1968. It was started by Bill Strickland in 1968, in response to the Pittsburgh riots. It is located in a predominantly African-American, north-side neighbourhood in Pittsburgh. The founder, Bill Strickland, grew up in the neighbourhood itself. At the time of this research, the organization was still under the leadership of Bill Strickland. The Pittsburgh Manchester Craftsmen's Guild is a community-based program that offers a national model for education, training and hope. Three years after starting the Guild, Bill Strickland was asked to be the Director of another centre-the Bidwell Training Centre. At the time, it was a three year-old neighbourhood career training program. The Bidwell Training Centre is now a thriving adult oriented education centre.

Initially the Pittsburgh's Manchester Craftsman Guild operated on an annual budget of less than \$50,000. Funds were mostly gathered by cobbling together funds from smaller grants (Terry 1998). In 2007, the centre had a yearly operating value of \$500,000, and a staff of 55 (Levin 2007). 400 youth each year attend the Pittsburgh Manchester Craftsmen's Guild. In 2007 an estimated 1,200 students passed through the 5,852 m² (63,000 ft²) Guild and 2,500 more young people are enriched through programs in the Pittsburgh School District (Levin 2007).

The use of art to change students' attitudes is at the heart of Strickland's vision of education. The goal is not to produce artists. It is to find an individually tailored approach to learning that will redirect troubled young people (Levin 2007).

Strickland describes himself as "a guy who never forgot where he came from, and who knows first-hand how the realities of race and circumstance, and poverty and lowered expectations, can crush human dreams" (Levin 2007). His programs have enabled youth and adults to lead successful lives.

Relation to Art City:

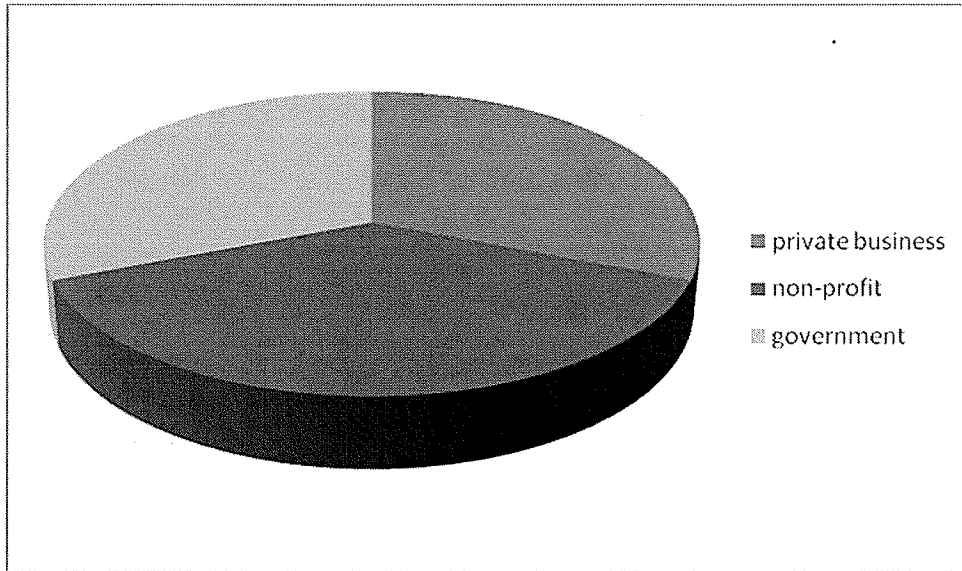
Pittsburgh's Manchester Craftsman Guild provided Wanda Koop with the inspiration to start Art City.

Programming:

The PMCG is a multi-discipline, minority-focused centre for arts and learning that employs the visual and performing arts to foster a sense of accomplishment and hope in the urban community. Its mission is to educate and inspire urban youth through arts, mentoring and training in life skills. The organization does this by having a variety of programs: school day, after school, summer studios, apprenticeship training program, ceramics, photography, digital arts, and design arts.

Partnership/Funders:

Pittsburgh Board of Education (government), Heinz Endowments (non-profit) and Kellogg's (private). Their \$1.7 million budget is supported by approximately 16 funders. Out of the 16 funders, five are corporate (31%), six are non-profit (38%), and five are governmental (31%) (Pittsburgh Manchester Craftsmen's Guild 2008).



Governance:

The board once had 50 members; now there are between 22 and 30 board members (Pittsburgh Manchester's Craftsmen's Guild 2008).

3.4 Case Study Conclusion:

Art City evolved through the strengths of its networks and leaders. It forged valuable networks with other organizations and inspired others to grow by providing a valuable model for NPAO development. The programs have organizational structures and leadership that are resilient, adaptive and improvisational. The success of The Pittsburgh's Manchester Craftsman Guild led to Wanda Koop starting Art City. Art City Toronto, grew out of Art City, Winnipeg. Graffiti Gallery is just one of Art City's partners. Art City collaborated with the above organizations as part of a strategy to limit risk and maximize potential for youth. It is also the unique leadership qualities of the above organizations that helped propel the NPAO's through financial uncertainty and limited resources.

Although an organic nature of organizational growth is common, there are other values and characteristics critical to the above case studies. They all have:

- Guidelines and structures that are simple, clear, and focused;
- Support structures that emphasize continuity and regularity;
- Leaders that nurture and are patient;
- Emphasize networking;
- Open and regular communication;
- Accommodate unpredictability;
- Emphasize quality over quantity;
- Value process as much as product;
- Learn from experience and incorporate lessons learned; and
- Practice community building.

The above information and conclusions made here will be placed within the context of the organizing literature and current planning thought in the following chapter.

4.0 Results and Analysis

An in-depth analysis of the data obtained through the interviews conducted for this study occurs within this chapter. The types of responses that correspond with each question will be examined and then compared. The following section will also offer an overview of how the interviewing process unfolded.

4.1 Process

I interviewed five individuals affiliated with Art City. Four interviews were conducted over the telephone at a time suitable to the interviewee. One interview form was emailed to an interviewee and the responses mailed back (as this was the most convenient scenario for the participant). An interview guide was used for each interview. I conducted the pre-arranged telephone interviews during regular office hours and in an office with a closed door to ensure privacy and limited noise distractions. On average, the interviews lasted one hour in duration. The shortest interview was 45 minutes and the longest was 1.5 hours. After each audio-taped interview occurred, data was transcribed, coded and analyzed. Each transcribed interview was coded according to a list of semi-structured questions (please see Appendix 1 and 2).

4.1.1 Coding

I sorted responses into various themes and then conducted a thematic analysis. A number of clear themes emerged from the interviews. There is no absolute determination of the data set, for some interpretations may be more persuasive than others (Glesne and Peshkin 1992). This process allowed flexibility for changes. Any alterations could be resolved as the study progressed. Once most of the data was collected, the in-depth

analysis began (Glesne and Peshkin 1992). Initially, I started examining commonalities, differences, consistency of responses and then began determining themes based on the responses.

The following process was used as a guide for analysis of the taped interviews. First, I wrote my impressions and any initial thoughts I had following the interview. Then I reflected and made journal notes immediately following each interview, listened to each tape slowly, transcribing dialogue and making notes and observations. Then I reflected, coded and deciphered reoccurring themes and patterns.

This research technique provided rich data that seemed to draw out participants' reflective thoughts.

4.1.2 Interviewing Numbers

As the correct number of participants needed for a study is not a fixed entity, Seidman has come up with two helpful criteria for making a decision on the amount of optimal participants for a study to take place. The two main criteria include *sufficiency* and *saturation* of information (1991:45). These terms are described as follows: Sufficiency refers to how the numbers of participants being selected for the study are representative of the population. Saturation of information occurs when the information that the researcher is receiving from the participant has become repetitive and there are no new insights or learning outcomes (Seidman 1991; Newman 1997). Art City was a small organization with 11 employees at the time of my research. Due to the small sample population and unique role of the actors, each person would have been likely to add unique insight to the conversation. The participants within this study will provide for

sufficient representation and that a level of knowledge will be reflected and explored that enhances current research on the subject matter. It is for these reasons that two semi-structured interviews were conducted, instead of the originally proposed three interviews. Almost identical comments were provided from the interviewees. Eventual overlap and repetition of information led me to conclude the semi-structured interview process after the second interview provided the level of detail I required to conduct an analysis of broad themes emerging.

4.1.3 Thematic Analysis

This thematic analysis of the interviews provides an overall general description of the structure of NPAO's, an inventory of their networks and relationships and the history of their development. Qualitative aspects of the analysis include the success of NPAO's, lessons learned and considerations of the extreme value networks provide NPAO's. Surprisingly, the broad amount of insightful information collected from the participants contained many distinct similarities. These similarities led me to divide the information into themes.

Upon analyzing the data the following six themes emerged:

1. The Need for Networks;
2. Funding Issues;
3. The Call for Collaborations;
4. Organizational Sustainability;
5. Mission/Vision/Philosophy; and
6. Management/Leadership.

The following is a detailed description of each theme and its corresponding relationship to Art City and NPAO's in general.

4.2 The Need for Networks

Networks are one of the pillars of an organization. Networks foster community interest, they can facilitate activities in the community and provide assistance on staffing issues and funding opportunities. Networks also provide excellent learning and growth opportunities for organizational development. Throughout my research, the importance of networks between NPAO's was frequently discovered as a key element of organizational sustainability. Networks take time and effort to strengthen, but there is an accepted realization that networks are crucial to the success of an NPAO.

The interviewees agreed there are more favorable than unfavourable outcomes associated with being part of a network. Networks result in various parties having a clear and focused agenda to work together. Another positive aspect of networks, as stated by one participant, is that "the resources and professional development and growth that you can gain from a network are amazing." Another positive quality of a network is meeting and working with new people, and collaborative support that is gained. Three participants spoke about some negative aspects of networks: "they can involve several organizations where you are all competing to receive the same pool of money. Networks can take a lot of time and effort, and there can be a need to set limits and boundaries on levels of commitment within a network." All of the participants agreed that competition for funding is a considerable impediment to being part of a network. This is one reason why NPAO's may be skeptical of being a part of one. The interviewees felt that ultimately an

NPAO's capacity must be supported through funding dollars so that organizations can actually formalize networking functions. They agreed that NPAO's should have access to the same resource base.

NPAO's benefit considerably from formal networks of support. Art City, for instance, is a member of the Arts Umbrella Network. This network facilitates the sharing of best practices, research, skills and the provision of support. Such a network coordinates formalized mentorship networks and programs between arts organizations, and also enables collaborations to take place. An incentive of being part of the Arts Umbrella Network is that they offer a starting point for strategic connections between established NPAO's and those organizations that are just beginning.

Strengthening growth and fostering new networks were very important to the participants that were interviewed. Welcoming new individuals into networks and broadening networks were also valued.

4.3 Funding Issues

Those interviewed stressed the importance of adequate, stable, and flexible funding. This allows for organizations to formalize networking, develop a sustained mentorship program, and build a collective knowledge base that can be shared. One participant suggested the need for more agency support for connecting NPAO's, and advocating on their behalf, regardless of their status as a non-profit organization (i.e. how long they have been operating, or if they are a registered charity). All of the interviewees stated that additional money would aid existing NPAO's and facilitate the creation of new organizations, programs and mentorship opportunities. It is imperative that NPAO's

have solid long-term funding programs in order to develop stable programming for participants and community. Administrative positions and staffing are essential to the survival, growth and sustainability of arts activities. One particular insight that came from one interviewee is that longer-term support programs should be developed at all three levels of government. There is the potential to enhance and streamline funding and heighten the general acceptance of NPAO's. Programs at all levels of government need to recognize the specific challenges facing NPAO's.

All participants spoke of the challenges of trying to get enough funding to support existing operations and future programs. Unfortunately, tight financial circumstances, especially in terms of securing operating funds, force many organizations into a financially 'incremental' or piecemeal approach to merely keeping their doors open. Interviewees often felt as if they were inching along in receiving their funding and therefore, could only plan ahead on a short-term basis and provide for phased projects, as opposed to organic ones.

A highly functioning NPAO realizes the economic costs of sustaining an organization by providing for operating, programming and infrastructure costs in the short term and long-term. All the participants felt there is a strong desire to see more dollars made available for the long-term. Funding is essential for providing consistent programming, preventing burnout of staff, and for maintaining an organization's infrastructure. Program continuity is very important for NPAO's. In the initial stages of applying for funding, many organizations feel burdened by the requirements they are asked to meet in order to qualify for funding dollars. Application processes often require considerable information to be provided on the submission forms. This can be extremely

time-consuming and detract from the time available for staff to actually deliver programming. Constantly re-applying for grants and receiving inconsistent funding impedes long-term financial planning. This weakens the overall infrastructure of the organization and its ability to deliver effective and relevant programming. There should be initiatives that will make it easier to secure early funding opportunities. Art City was quite fortunate at the outset to be supported by an adequate funding commitment. Over time, the organization's funding slowly diversified. Programming and staffing and infrastructure benefit greatly from a sustained form of funding. Such support enables an organization to pursue long-term strategies without being pressured to demonstrate successful results prematurely.

4.4 Collaborations

The term collaboration may mean many things depending on the perspective from which it is being employed. Among participants I interviewed, initiatives were said to be "collaborative" if they involved two NPAO's from separate, independent organizations exchanging information and sharing knowledge. Collaborations were identified as being crucial to the success of organizations. Each of the participants interviewed worked with NPAO's that collaborated in some manner with other NPAO's. Partnering with other NPAO's fosters increased information sharing between organizations, as well as more mentoring and leadership opportunities. All of the interviewees cited collaborations with people in the community as essential to the process of identity, sustainability, and resource sharing. The informal nature of many of these networks provides for a comfortable acceptance and willingness to assist others. These informal networks extend

beyond the NPAO walls and into the community. Formal or structured contractual connections between more established organizations may not have the flexibility necessary to meet the diverse needs in the NPAO community. One interviewee expressed interest in expanding collaborations with other NPAO's in order to improve programming.

During the interview process, I discovered that participants understood keenly the differences between collaborations and networks. Participants provided descriptive qualities of collaborations that are worth mentioning. Collaborations bring organizations together; are a dialogical forum; create a forum for artistic voice; recognize and share identity; value the individual and the organization; share resources, participants, and project mandates; and are open, flexible, value driven, inclusive, diverse, and creative. A network was a *more distant or looser "collaboration"* involving *three or more organizations*.

Art City grew out of a collaboration. Art City was originally Wanda Koop's vision. Bill Loewen (a visionary philanthropist who was interested in the arts) initially helped to fund Wanda's vision. Art City began collaborating in the 1980's when the West Broadway neighbourhood of Winnipeg began revitalizing. Art City began collaborating with the West Broadway Neighbourhood Centre and the West Broadway Development Corporation. Then in 1990, Art City joined the Coalition of Community Based Youth Serving Agencies. Art City's collaborations grew with other art organizations, and in 2001, Art City joined with the Arts Network for Children and Youth. Many of Art City's collaborations began with a single phone call, a brainstorming meeting, and a discussion.

This usually followed by discussion of the benefits and negative aspects of potential opportunities. Formal contracts are rare and project proposals are more common.

Art City is involved with a wide variety of collaborations. These relationships assist with pooling money for projects, creating stronger inter-organizational relations, sharing resources, increasing program participation, expanding on knowledge and experience, and work to revitalize and strengthen networks.

One participant representing Art City desired more collaboration with First Nations schools on reserves, local galleries and artist-run centers, and local schools. Successful and organic evolution involving collaborations was important to this individual.

One example of an organic collaboration is the relationship Graffiti Gallery has with Art City. Graffiti Gallery and Art City have collaborated to apply for and receive funding, share board members, and work on joint projects, such as murals. Graffiti Gallery has been serving Winnipeg inner city youth and young adults since 1997. The gallery, which is located in the South Point Douglas neighbourhood, offers a variety of programs from after school drop-in art lessons to a weekly hip-hop music club. The organization is also an art gallery, showcasing street based art from across the country. The Urban Canvas Program (that operates out of the gallery) offers instruction in commercial art techniques: mural painting, faux finishing, and graphic design. The Urban Canvas Program reaches youth that would have otherwise had difficulty accessing job skills training. In fact, many people are referred from social service agencies or parole

services. Inclusion in a program such as this provides young people with an opportunity to learn in a non-traditional environment (Graffiti Gallery 2004).

4.5 Organizational Sustainability

Participants representing Art City said that, as an NPAO, Art City allows for collaborations and networks to form and grow. One participant stated that the reason “Art City has continued to operate is because it is *innovative, unique, grass roots*, and has a dedicated, passionate and creative staff, director and board”. Having stated this, however, Art City does face several barriers to sustainability. One participant indicated that “sustainability itself is a huge barrier for Art City to overcome.” Funding is a large factor securing Art City’s sustainability. It is interesting to note that Art City has never received the same amount of funding for two consecutive years. Another barrier discussed during the interviews is maintaining the focus on ‘art.’ Three participants mentioned that as there is not a large value placed on art in society; it is challenging to seek funding from donors that do not realize art is a priority.

Art City remains dedicated to overcoming these barriers. Four participants said, “These barriers are being addressed by putting a lot of energy into maintaining the needs of the present, while constantly reaching for sustainable sources of funding in the long term.” While Art City has a strategic plan, the organization’s planning process mostly consists of general parameters and is not very succinct. The plan lays out goals and benchmarks rather than precise protocol. Interviewees spoke about how Art City values incremental growth and responsiveness to the organization’s shifting needs. Art City tends to expand organically as needs arise and related opportunities are identified or

developed. An organic, incremental growth process focuses attention on the importance of small steps. Art City evolves by adapting well to change and by keeping its focus on the organization's origins. Art City never loses sight of the fact that it is the *art heart of West Broadway*. The organization has a responsibility to the neighbourhood to keep creativity ticking. Art City's board and staff undertake frequent strategic planning sessions to discuss future directions. They believe that growing too big could be destructive, but they would like to see more collaboration with galleries and the West Broadway Neighbourhood Centre.

4.6 Mission/Vision/Philosophy

One participant stressed the importance of knowing limitations and assessing when you are taking on more than you can reasonably and effectively handle. One participant emphasized that "the way in which we fulfill our mission is to recognize that we can't be all things to all people. We have to maximize our resources by collaborating with others".

Those interviewed stated that they felt their organizations have clear visions and missions that are shared by the executive director, staff, board, and community. The leader has a clear sense of what is needed, as well as the ability to pursue a vision. At the same time, the leader is flexible and responsive to opportunities. The mission is sustained and frequently revitalized. Various participants mentioned the need periodically to renew an initiative's sense of purpose "to keep the vision alive."

4.7 The Director

All of the participants described their NPAO's as having a charismatic director, with characteristics of determination, vision, and valuing the community. Almost every participant spoke of the importance of a strong, caring, and committed director. Below are some of the descriptions commonly heard and examples offered:

"The director is charismatic. They are able to inspire commitment and confidence from those around them, especially people who use the centre. Directors developed trust and demonstrate commitment to the children by being attentive and caring and providing a listening ear." Another participant said that "the director is bold and willing to take risks." The dedication of the Executive Director plays an integral role in the growth process, as does the continuity of other staff.

4.8 The Founder

Effective founders are with the organization long enough to develop stability and organizational momentum. They tend to create continuity through members of the board, and develop strong external supporters, and to introduce solid management and fiscal practices. Integrating all these components takes time and investment in the organization. A stable second level of leaders is also critical, especially when the leadership changes. This provides for a "memory" of leadership and organizational sustainability.

4.9 The Staff

Solid leadership capacity was not limited to the executive staff of Art City, but was well-cultivated throughout the organization. Participants revealed the following characteristics of staff as similarly crucial to the initiative success of the NPAO. Many

staff revealed "a real desire to affect people's lives" and a deep-seated commitment to the communities in which they work. Qualities that exemplify the staff are creativity, commitment and a passion for the work they do.

4.10 Study Conclusions

Participants were asked to describe in full detail specific examples of the structure of NPAO's, an inventory of their networks and relationships, and the history of their development. Qualitative aspects studied include the success of NPAO's, lessons learned, and considerations of the extreme value networks provide NPAO's. The specific use of examples from Art City has informed this study further as to the reality of the types of networks and collaborations that are occurring within NPAO's.

The study findings illustrate the richness of the data collected, and the six themes that emerged. To summarize, these six themes are:

1. The Need for Networks;
2. Funding Issues;
3. The Call for Collaborations;
4. Organizational Sustainability;
5. Mission/Vision/Philosophy
6. Management/Leadership

Certain repetitive themes and elements emerged during the interviews. Initiative and growth tended to develop in response to developed collaborations and networks. One fundamental challenge of this approach is to integrate effective strategic planning. Art City took full and timely advantage of a catalytic event by receiving an initial boost of funding from a philanthropist. Wanda believes that it was this gift that allowed Art City to truly blossom (Koop 2004). The centre managed to sustain this momentum with strong collaborations and network ties. Art City managed to focus its efforts on art by leveraging

existing resources and funds, and to keep the initiative's sense of mission vibrant. The focus for Art City and other NPAO's is to develop collaborations and networks and to build an ecology of shared resources. This last condition has a great deal to do with leadership. Charismatic leadership is an element of success. This tended to be found throughout the organization. The Executive Director of Art City and the board of Art City highly value their staff and they have remarkable levels of commitment and patience. Art City has taken years to achieve their current levels of effectiveness and stability.

4.11 Analysis of Strengths: the Case Study

NPAO's, as described in the previous chapter, utilize collaborative and networking practices that aim to improve the sustainability of their organizations by creating forums of dialogue and organizational sustainability. Art City, as an NPAO, has set a recognizable precedent for collaborative practice. Staff facilitators have an amazing responsibility to respond to requests of youth and to develop flexible programming. This flexible style, which consists of modifying programming to meet the expressed needs and wants of the children and community residents, is demonstrative of an appreciation for the children involved at Art City. Art City has positively effected change beyond the organization, itself, as well. The work they do with Graffiti Gallery and the model they demonstrate for Art City, Toronto, offer a solid precedent for dialogue and organizational sustainability. This process of participation is precisely what Healey asserts: "If we can learn more about the dialogical processes of communication, we may be able to build consensuses...giving voice to the different culturally-constructed claims for attention which arise in a place" (1997: 68). Sandercock reiterates that communication with

multiple publics is key in the participation process (1999: 14). The demand for NPAO involvement is high as there can be service gaps within many neighbourhoods where enrichment support, especially for young people, is lacking (Wolch 1996). NPAO leaders, as agents of change, have the ability to alter their environments of place (Booher and Innes 2002: 225) and create a welcoming forum that attracts people from neighbourhoods with considerable social stressors such as West Broadway in Winnipeg, and St. James Town in Toronto. Booher and Innes go on to describe how “this combination of collaboration among diverse, interdependent stakeholders, and dialogue...feeds back into more cooperative action and more discovery of interdependence” (2002: 221). This is the point at which organizational sustainability is achieved and the circle of intertwining components becomes complete.

4.12 Limitations of Collaborations and Networks

Art City uniquely balances both art and social programming, resulting in several challenges and limitations for the organization. These include accessing funding, responding to the complex social needs of its participants, and maintaining a focus on art, limited resources, and the question of whether or not to collaborate with other organizations. NPAO's work together to build information, knowledge, resources and contacts, and the weakest gap among various organizations seems to concern funding opportunities. Potential funding sources are generally in either the arts or social service provision. Since Art City is a niche NPAO, and not entirely a social service organization, it has been a continuous struggle for the centre to adequately satisfy the requirements of funders. This has forced Art City to be creative in its grant-writing attempts, and it has

geared some of its programming to meet those requirements. This has resulted in a broad assortment of funding resources, varying from Healthy Child Manitoba, Justice Canada, to The Canada Council for The Arts. Art City is beginning to prove to funders that its interdisciplinary approach is what makes it such a unique and thriving place for children.

While Art City provides a welcome reprieve in a positive atmosphere, it is limited in its ability to respond adequately to many of the everyday problems that children coming to the centre face. Some youth attending the centre don't have jackets to wear (Granger, 2004). In the winter the centre provides coats for the kids. Sometimes, the healthy food provided at Art City, may be the only meal a child will have in a day. In many circumstances, staff do their best to assist children, but must call upon social-service agencies when situations go beyond their capabilities. Staff's limited ability to intervene can be disheartening, especially when they don't see progress in situations. Such complex social problems can limit or distract Art City from its focus on art. Despite this, Art City continually works to remind itself of the transformative power art has in the community.

It has been a challenge for Art City to be innovative within their limited resources. There has not been considerable attention in the literature given to collaborative networking among non-profit organizations (Takahashi and Smutny 2001: 141) and more specifically NPAO's. Limited resources preempt many NPAO's to collaborate with one another. Organizations can learn innovative strategies and programming styles from one another.

Although there may be many benefits to becoming part of a collaboration or a network, there are also reasons to consider whether an arts partnership is the right

decision for an NPAO. Not all partnerships are positive experiences and not all problems can be solved by partnerships. Although this case study does not allude to considerable partnership difficulties, some partnerships are scattered and involve endless meetings without any noticeable results. New partnerships need to be contemplated very carefully. It's important for NPAO's to evaluate and assess the partnership by asking what objectives the collaboration will entail, and whether to move forward with the collaboration.

These suggestions are some conclusions that can aid the NPAO in enduring over time (Barker 2002): The organization initiating the collaboration should decide on its primary long-term objectives and then identify partners that can contribute to these objectives but also look objectively at how joining the partnership will benefit all participants. Ideally consensus must be formed for each major decision the partnership makes. Trust must be built among the collaborators. It is the key to consensus-building and to effective communication. Frequent communication among the partners through meetings and other pathways is essential. Leadership roles must be carefully defined, with limits of responsibility firmly set.

5.0 Conclusion

While Art City has set a Canadian community art centre precedent, it has broader implications for the study of NPAO's. Throughout its life Art City has incorporated a crucial element required in successful programming, that is, its ability to be flexible in response to lessons learned. Art City's flexibility is an important characteristic required for a sustainable future, considering that programming must acclimatize itself to a variety of unique individuals, issues, and contexts. Furthermore, valuing young people's meaningful participation in decision-making has been the key to children's involvement and guidance in programming which has empowered the children to embrace responsibility, respect, pride, and commitment to the point where they return year after year.

Some positive characteristics of Art City are the history of collaboration in the community and Art City is seen as a leader in the community: it is indeed the Art Heart of West Broadway. There is mutual respect and trust among Art City and its collaborators. As a case study, Art City can teach us something about the broader world of collaborations. There are many layers of decision-making that help keep the collaborations sustainable. There are clear roles for the partners, and policy guidelines that have been developed. There is open communication between Art City and other NPAO's. Art City and its networks set concrete, attainable goals and objectives and share a common vision and purpose. None of these indicators could be accomplished without the dedication of a committed leader.

Embedded with a fundamental goal of strength and longevity, the primary task of a director of an NPAO lies in the creation of a space where dialogue can occur between

organizations about organizational structure, funding, and programming. Equipped with an innate capacity to be creative, passionate and determined, individuals employed by NPAO's connect with each other and merge values and beliefs. Together these tasks create new discourse about the meaning and purpose of NPAO's and their future governance. The presence of strong and enduring leadership is one of the most indelible patterns to emerge from this study. One common thread among the leaders of the above organizations is their highly collaborative leadership style. All of the organizations began very small, and artistic and administrative duties were often shared between similar organizations or organizations that acted as an older mentor, such as the collaboration among Art City and the West Broadway Development Corporation. In this type of environment, collective-decision making empowered progress. With few material resources, an organization's collective knowledge and connections became an important resource.

5.1 Study Significance

The case study research of Art City is significant for directors of NPAO's who are interested in gaining an appreciation and understanding of working relationships with other NPAO's. Directors can discover the potential strength built by forming networks. This study is also useful for practitioners who function with or within NPAO networks to gain insight into the importance of their role as actors in the network. They can discover the many opportunities they will have when working with NPAO's. The case study provided individuals with ideas about how to replicate and/or adapt the Art City networking framework to their own NPAO programs.

5.1.1 Benefit to Planners

This practicum provides planners with an increased knowledge of how non-profits operate through defining the role of the planner in relation to NPAO's. It is also the intention that this practicum will assist with effective relationship building between non-profit organizations and planners by providing recommendations for collaborative practice. Planners will be able to examine non-profit arts partnerships to determine their strength, make suggestions for improvement. They can gain a depth of understanding about how the collaboration and network processes work. Planners are compassionate facilitators; they have the ability to engage multiple publics. Many planners are involved in the NPAO community in different ways. Some are board members who are involved with the policies of growth and development with NPAO's. Other planners work with funders and determine the value of programming and the need for financial stability. Some planners work at the neighbourhood level, and are involved with organizations that NPAO's collaborate with. They can be involved in joint community revitalization projects such as community gardens, murals, and park design. In the case of Art City, at the time of my research, the executive director was a professional planner. The planning skills the executive director brings to the table appear to greatly enhance Art City's operations.

As minimal research exists on the subject of NPAO's researchers working in this area have the possibility of making many new discoveries and contributing to the literature. The several sets of definitional elements, the case study examples and the lessons presented in this practicum can provide a framework within which planners can

work. Further research certainly will help to refine and shape what's been presented in this practicum.

5.1.2 Benefit to Non-profit Art Organizations

This practicum helps to fill some of the gaps in the literature and expand on the growing knowledge about the role of networks in determining the strength and sustainability of NPAO's. Through understanding the networks of which they are a part, NPAO's can better plan for the future of their organizations and understand their role in building mechanisms for network sustainability. Network collaborations can be a useful survival strategy for non-profit arts organizations. This practicum will inform NPAO's interested in collaboration. They will have specific benchmarks to follow and be better prepared for unpredictable events. They will be prepared for fluctuating funding, as funding needs to be applied for on a continual basis. NPAO's will have realistic expectations about entering into a collaboration, and know how to identify risks early in the process. By creating a standard for evaluating and assessing collaborations, NPAO's can implement positive partnerships that can foster sustainability. Being flexible and adaptive are key strategies that can also sustain NPAO's. Most importantly, my research has highlighted the critical importance of networks for NPAO's.

5.1.3 Benefit to the board and employees of Non-profit art organizations

Boards and employees of NPAO's need to become more involved in networks in various capacities. It is a considerable asset for individuals to become board members within their network. As in the case of Art City and Graffiti Gallery, they share board members. This has provided board members with common ideas for strategizing policy

and program development and even funding. Both organizations have even shared funding dollars. Boards also need to be very careful and deliberate about their choice of leader, as the director plays an important role in the future direction of the NPAO. It's important for boards to recognize the value of patience when there are a variety of actors from differing background at the same table. Although reaching consensus is ideal for boards, it's important for them to be adaptive and creative when seeking opportunities to work with other organizations.

5.1.4 Benefit to Other Individuals or Organizations within the Network Realm

Community leaders (those who represent NPAO's and those that are involved with an NPAO network) or community advocates need to see arts networks as a useful strategy to meet particular challenges in their community, particularly those involving youth. Programs at all levels of government need to recognize the specific challenges facing NPAO's. Foundations, government agencies, corporate sponsors, individual donors, and other funders need to see the value of network sustainability and strategic planning methodology for incentives to mandate or encourage partnerships in the NPAO realm. Understanding this need may help them to better target their funding. Learning more about the funder's experiences with NPAO's may help shape future grant writing initiatives, proposal guidelines, technical assistance or other capacity-building support for partnerships. Lastly, this study shows how holistic and integrated approaches to networking relations may enhance organizational capacity for ongoing renewal and long-term viability.

5.2 Further Research

This case study and research has only begun to delve into the complexities of the non-profit sector and, in particular, non-profit arts organizations. My research suggests there is much more occurring below the surface of these organizations than what is immediately apparent. A complex network of actors and relationships seemingly gives some organizations an ability to produce at a level far beyond what would be expected, considering their available resources. Future research could further illuminate the actual benefit of these informal relationships. It would be interesting to quantify the value of the relationship as a percentage of total donations to the organizations. One would suspect that the in-kind donations through these relationships must be on a par with the cash donations.

This study represents the first stage in identifying that the working relationships actually existed and that they were important to the operation of the organization. Future research might look more specifically at the exact value of these relationships. I think the value in trying to quantify the relationships would be to give greater recognition to the importance of networks and to encourage boards, funders and the community to see networking as a legitimate aspect of the organization. This was beyond the scope of this practicum, but further research could explore various funders' perspectives on NPAO collaborations and networks.

Further research could also examine how NPAO's potentially act as a conduit of community revitalization. It would be interesting to study how arts organizations transform communities through art. It is evident that Art City has accomplished incredible community revitalization in the West Broadway neighbourhood. The

streetscape has becoming more welcoming and there is artwork (e.g. murals) displayed on formerly empty facades. These visual indicators show that there has been change within the neighbourhood networks as well. It would be interesting to create a map of the community's assets. This is something that could show both physical strengths, such as infrastructure, buildings, walkways, parks, and other geographic features, as well as intangibles, such as cultures, history, and events (Borup 2006: 175). A community asset inventory is something that NPAO's could use to justify future funding opportunities. If funders can realize that the art isn't just enhancing quality of life for the youth who attend classes, but that the benefits of programming are also a positive force in the community, funders may be more willing to contribute toward NPAO's.

It would also be interesting to look at NPAO's in other countries. Perhaps there are other models or best practices that could be adapted for the Winnipeg context or in other Canadian cities. An examination of how other government policies shape the development of NPAO's would be worth looking at. Perhaps international policies are more, or less, structured to support and enable non-profit organizations. Possibly there are less arduous grant application procedures and other aspects of policy that Canada could replicate. There could be different ways of looking at program development and cross-over funding opportunities.

5.3 Final Thoughts

This practicum has explored collaboration and networks in the context of NPAO's. The underlying research question that propelled this study was: How does the role of networks facilitate building, strengthening and ensuring the longevity of NPAO's?

This question was answered initially through conducting and analyzing research, providing an in-depth case study and by examining the literature. A review of the collaborative planning model, network theory and organizational management theory provided insight into collaborations and networks of NPAO's. Art City understands that its voice is stronger when it joins with other organizations who share the same vision. These collaborations form powerful networks. One goal of these collaborations is to bring individuals and members of other NPAO's together in an atmosphere of support to systematically solve existing and emerging problems that could not be solved by one group alone. The network is bound by a core foundation of shared vision, mission, principles and values. Networks do not reside in separate spheres; they are constantly engaging each other and sharing resources. Throughout the practicum process it became clear to me that through vision, commitment, leadership, and action, holistic and integrated approaches to networking relations can be achieved. The shared vision builds an interdependent system to address issues and opportunities for planners and NPAO's. Throughout my research, it became evident that five key factors can contribute to the longevity of NPAO's: stable funding, specific leadership qualities, appreciation for collaboration, and the need for further research and evaluation.

One theme highlighted throughout the research is the need for funding for NPAO's. Many NPAO's feel misunderstood, as funders do not always appreciate the complex web of interdependent relationships and resources they depend upon. Within the field, there is a great awareness of the network of artists, arts organizations, local arts agencies, health and wellness providers, government agencies, funders and the public that comprise this ecology. Given the meager resources available to NPAO's, it is incumbent

on the field to make sure that its funding partners are well informed. There is a need for exploring ways to help increase funder awareness about the complexity, diversity and effectiveness of NPAO's. Perhaps funders could employ someone whose primary responsibility would be to engage NPAO's in dialogue. Eventually the funders and NPAO's could work toward a common forum of understanding. Ideally both parties could create a plan for fast-tracking funding on a continual basis, work with each other to strengthen joint-networks and maintain innovation. The research gathered in this study could be used to illustrate the complex and fragile NPAO ecology. Increased awareness of this system among funders and policy-makers could help to improve the creativity and efficiency of the NPAO support system. Besides having a greater awareness and appreciation of NPAO's in order to secure funding, leaders themselves play an important role in obtaining adequate funding.

Art City and the other NPAO's examined in this study seem to attract a variety of energetic and charismatic leaders into the fold. These leaders, actors, or agents of change, are willing to devote countless hours to the cause in exchange for community growth and learning. An essential attribute of a principal actor is that he or she is a key relational resource or network contact; this characteristic has the capacity to generate high levels of energy flows and exert power over outcome (Hillier 2000: 35). Though highly productive in the short run, burnout and high employee turnover is a recurring issue with many high-functioning NPAO programs (Cleveland 2007). Throughout this research, I found that employee loss is particularly common in the NPAO field. Each community-based organization demands a unique amalgam of expertise and experience from its personnel.

It can take several years to learn the culture, acquire the community-specific skills and establish the relationships necessary to do these jobs well. When these organizations lose employees who have reached this threshold of experience, it is particularly costly. No matter how qualified the replacement, the organization is often starting from scratch. Art City has changed leadership three times since Wanda Koop started the organization. Despite these transitions, Art City has continued to thrive and become a model for other NPAO's. This demonstrates that Art City has excellent leaders and plans for succession. The centre also has an understanding of the collaborative planning process; this is essential to NPAO's weathering staff turnover.

Art City has managed to surmount a great deal of adversity and challenge over the years. Strong networks with other local organizations, national and international NPAO's and within the community have ensured the longevity and strength of this organization. Art City is an organization at the centre of a complex multi-faceted network of organizations that are continually evolving and adapting. Art City has thrived off a simple model of keeping their door open to the opportunities provided through networks.

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Appendix 1: Interview Guide for Key Informant Interviews

To be completed with individuals closely involved with Art City.

Two individuals are employed with Art City and another is affiliated with Art City.

Good afternoon, my name is Jessica Boot and I am a master of city planning student at the University of Manitoba. I am very grateful that you have agreed to this interview with me. I would just like to clarify a few things before we begin:

This interview is part of the research I am conducting to complete my practicum on the topic of: Collaborative Networks and NPAO's: The Case of Art City.

With your permission, I would like to record this session (yes/no). The digital files and any transcriptions will be used only by me, will be kept in a safe and secure place and will be destroyed upon completion of this project.

If you feel that there are questions that you cannot answer for any reason, do not hesitate to indicate this to me and we will proceed to the following question.

This interview has been divided into two sections. In the first section, I will ask you to tell me a story about your experience working with Art City. In the second section, I will ask you some more specific questions on your perspectives on Art City's sustainability and network capacity.

1. Can you offer a definition for "collaboration" and another for "networks"?
2. Can you describe how you are involved with Art City?

3. Can you offer your thoughts on how Art City has continued to operate since its inception?
 - i. Can you talk about the kinds of collaborations and/or interactions Art City has with other organizations?
 - ii. How were these collaborations initiated?
 - iii. Was there a formal contract to initiate and maintain the collaboration?
4. Can you describe the strengths and weaknesses of a specific collaboration with another organization?
5. If you were to embark on such a collaboration again, what would you do differently?
6. Can you describe how Art City has benefited another non-profit organization?
 - i. Can you identify any barriers to Art City's sustainability as a Non-profit Art Organization?
 - ii. How are these barriers being actively addressed? (Or how *will* these barriers be addressed?)
7. Can you offer insight as to how you see Art City evolving as a Non-profit Art Organization?
8. Can you offer insight as to how you see Art City's networks evolving?
9. Can you offer insight as to how you see Art City's collaborations evolving?

I would like to once again thank you for your time. If you would like to see the results of this interview, I will make my practicum available once it is completed.

Appendix 2: Interview Questions for Semi-Structured Interviews

To be done with one individual from Art City and two individuals related to Art City through a network.

Good afternoon, my name is Jessica Boot and I am a master of city planning student at the University of Manitoba. I am very grateful that you have agreed to this interview with me. I would just like to clarify a few things before we begin:

This interview is part of the research I am conducting to complete my practicum on the topic of: Collaborative Networks and NPAO's: The Case of Art City.

If it is all right with you, I would like to record this session (yes/no). The digital files and any transcriptions will be used only by me, will be kept in a safe and secure place and will be destroyed upon completion of this project.

Any identifying information will be aggregated to protect your confidentiality.

If you feel that there are questions that you cannot answer for any reason, do not hesitate to indicate this to me and we will proceed to the following question.

I am going to ask you some questions about your experience with Art City. I will start with some general questions about your involvement and then some specific questions about the formations of networks between Non-profit Art Organizations. This interview is intended to examine the role individuals play in the formation and sustainability of networks between non-profits.

Section 1-Description of Relationship with Art City

I would like to give you an opportunity to describe your relationship with Art City and its networks. You may take between 10 and 15 minutes if you like.

Probes:

Have you ever worked with a non-profit organization before, and how does your experience with Art City compare?

What relationship do you have with other Non-profit Art Organizations?

Have you experienced favorable or unfavorable outcomes from networks with other organizations? Can you describe a specific incident?

How would you strengthen relationships with organizations within Art City's network realm?

Section 2-Focused Questions

I am going to ask you some open-ended questions about your perception of networks.

What impacts do you feel networks have had on Art City or your organizations relationship with Art City?

a) Do you believe that encouraging networks is important for those involved with Non-profit Art Organizations?

b) If your answer is yes, what do networks accomplish or help to accomplish?

What importance do you place on establishing and maintaining networks with other Non-profit Art Organizations?

Do you feel that your organization has had a positive or negative impact on other organizations that you collaborate with? Can you give me an example?

What importance do you place in developing and adapting new approaches to networking and collaboration?

Would a strategic planning process outlining keys to sustainability, networking and collaboration benefit your work?

Do you feel that organizations within your network realm work to build information, knowledge, resources and contacts available to your organization?

I would like to once again thank you for your time and assure you of the confidentiality of the answers you have given me today. If you would like to see the results of this interview, I will make my practicum available once it is completed.