

TIMING STRATEGIES IN COOPERATION AMONG CULTURAL AND ART INSTITUTIONS¹

Introduction

Numerous articles and books can be pointed out that start with the statement that including a time perspective has “hitherto been neglected” and, consequently, is more or less desperately needed now [Whipp, 1994; Lee, Liebenau, 1999]. Despite the fact that scientists [Lawrence, Lorsch, 1967; Lorsch, Morse, 1974] stated many years ago that the constituent units of effective organizations had a time orientation, time still remains largely unexplored, especially in strategic management. Scholars realize, however, that temporal aspects constitute an interesting topic, and therefore deserve more extensive research attention. Over recent decades, studies into time have gradually become an inextricable part of the management of organizations [Whipp et al., 2002], especially in the field of culture [Sabelis, 2008]. With an interest in time, new perspectives for its consideration and analysis have appeared, such as evolutionary approaches, emerging [Mariani, 2007; Czakon, 2010; Mandják et al., 2015; Zacharia et al., 2019; Wen, Lee, 2022; Monticelli et al., 2023] and timing strategies [Jing, Van de Ven, 2018].

Researchers recognize time as a subjective phenomenon with relevance to individual behavior, future orientation, and the actions of organizations in strategic decision-making and planning horizons [Das, 1991]. Time is sometimes treated as a background phenomenon, as something that is exactly the same for everyone and everything; meanwhile the literature on time is replete with evidence of the complexities. Time,

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therefore, needs to be dealt with as a complex and evanescent phenomenon that must be taken into account in scholarly examination [Das, 1993]. It is worth noting that in strategic management, scholars have mentioned that one important attribute of time is chance [Jing, Van de Ven, 2018]. According to the relational view, chance is created by the interaction between internal and external momentum [Jing, Van de Ven, 2018]. Momentum refers to managers' perceptions about the forces that trigger, grasp, or maintain the movement of an organization [Siggelkow, 2001]. In turn, chance is defined as a favorable moment – or time – to take organizational action [Jing, Van de Ven, 2018]. This means that the success and development of an organization depend on an intentional match between external changes and chances appearing in the social environment [Jing, Van de Ven, 2018]. This concept also applies to such interpersonal relationships and socially embedded phenomena as inter-organizational cooperation [Borgatti, Halgin, 2011].

In this view, it is worth paying attention to the evolutionary approach in strategic management [Mintzberg, 1973], which focuses on the dynamics of shaping relationships over time, highlighting the importance of short-term, temporary relationships [Piwoni-Krzyszowska, 2015] typical in inter-organizational cooperation. Researchers distinguish between the concepts of collaboration (a strategic approach and long-term phenomenon) and cooperation [Wójcik, 2022], emphasizing that cooperation, in contrast to collaboration, does not require intensive interaction between partners. Hence, it can be of a one-time, incidental nature or last for a pre-determined period, unrelated to long-term activities or the strategic choices of the organization [Huxham, Vangen, 2005; Quandt, Castilho, 2017]. Cooperation today involves building both long-term and short-term relationships to maximize the value of a given configuration [Reinartz et al., 2004]. It is therefore important that these relationships are shaped properly, and that the actions taken are a compilation of previously planned intentions and accidental factors, i.e., opportunities and chances that arise [Krupski, 2008].

Time is conceived of quite differently in relational situations stemming from the subjective temporal orientations of individual members [Das, 1993]. Durand et al. [1996] suggest that the socio-cognitive approach in strategic management is extremely helpful, introducing its social and emotional dimension. In this context, it is worth noting a shift towards a subjective and psychological perception of time in the management of organizations [Das, 1993]. In economic practice, intuition of managers underlies decisions related to the proper timing of actions undertaken by organizations. According to this view, managers can assess the favorability of current and future opportunities and benefit from identifying and using perceived chances by employing different timing strategies. Meanwhile, studies in strategic management literature seem to have marginalized this aspect.

As literature reviews of research on organizational time have shown [Orlikowski, Yates, 2002], prior studies have taken an objective perspective toward time, assuming it to be objective and independent of human actions. However, more recent research has shown a shift towards a more subjective perspective of timing [Pérez-Nordtvedt et al., 2008]. According to this subjective perspective, “time is experienced through the interpretive processes of people who create meaningful temporal notions such as events, cycles, routines, and rites of passage” [Orlikowski, Yates, 2002: 689]. Based on this perspective, research into timing strategy stresses how managers perceive and adopt strategic timing to improve their performance. The subjective perspective on time focuses on timing strategy as an important way to manage chance, i.e., taking advantage of an opportunity or an appropriate and favorable moment – a time – or a situation. The temporal aspects of management and organizational practices remain insufficiently explored, and this also applies to inter-organizational relationships such as incremental cooperation or cooptation [Juszczuk, Wójcik, 2023]. Meanwhile, organizations can tailor their timing strategies to improve their chances of success. As Brown and Eisenhardt [1997] showed, successful companies can seize or even create chances. These practices are particularly visible in the field of culture and art [Juszczuk, Wójcik, 2021, 2023], especially in the performing arts [Wójcik, 2022], where temporal, dynamic relationships ensure greater freedom and artistic flexibility in the actions taken [Zielińska, 2016]. Although timing strategies are visible in economic practice, they have not yet been widely explored by scientists – both theoretically and empirically – revealing a research gap worth filling. Hence, the aim of the article is to exemplify the timing strategies employed in cooperation among cultural and art institutions. The article presents findings based on the results of qualitative research conducted in the performing arts sector.

Apart from the introduction, the remainder of the paper is structured as follows. The theoretical part is divided into two sections. The first section presents the current perception of strategy in the context of strategic management and the evolution of this perception towards a short-term, time-based approach. The second section discusses the specificity of the strategy among cultural and art institutions, emphasizing its temporary nature. Following the theoretical framework, our qualitative research method is described. We then present the results of the exploratory qualitative research conducted in performing arts sector. Research findings are linked to the discussion section, including the four types of timing strategies: chance-grasping strategy, chance-entraining strategy, chance-riding strategy, and chance-creating strategy. The final part of the paper presents conclusions, indicating limitations and future research directions, as well as managerial implications.

1. Strategy in strategic management literature – evolution and changes over time

Organizations continuously participate in the process of interaction with the environment. As a result, by constantly adapting, they modify and improve their goals, often rebuilding structures, management processes, and business models, as well as intra- and inter-organizational relationships. The dynamic process of adapting to the environment and the uncertainty that accompanies modern organizations make many classical theories, concepts, and terms in the field of management inappropriate, insufficient, or inadequate for describing, explaining, or solving the problems of contemporary organizations [Krupski, 2008]. This inadequacy also applies to the classical approach to strategic planning and the related long-term determination of an organization's strategy [Ansoff, 1965].

As the central category of strategic management, and although understood differently over the years and from different perspectives, some features of strategy have remained constant – namely, its long-term and deliberate, i.e., planned, character [Neumann, Morgenstern, 1944; Drucker, 1954; Miles et al., 1978; Krupski, 2003; Stabryła, 2007; Koźmiński, Jemielniak, 2008; Romanowska, 2009; George et al., 2019]. In the literature, organizational strategy is identified with a purposeful, top-down action [Obłój, Trybuchowski, 2000] focused on the long-term development of the organization [Ansoff et al., 2018], as well as gaining and maintaining a long-term competitive advantage [Fainshmidt et al., 2019]. Scholars point out that strategy is “a concept of the organization's functioning in the long term, containing operationalized main goals, methods of operation, and rules of behavior” [Peters, Waterman, 1982: 10]. These rules, in turn, emphasize a certain routine and repeatability of the actions taken and the established, permanent ways they are implemented.

Against the background of various approaches and schools of strategic management, strategy has evolved and changed its meaning, being subject to various research interpretations [Pettigrew, 1992; Eisenhardt, Martin, 2000; Mintzberg et al., 2000; Herrmann, 2005; Krupski et al., 2009; Zakrzewska- Bielawska, 2014; Furr, Eisenhardt, 2021]: (1) the planning school emphasized the rational process of building a strategy, based on analysis of the environment, and the strengths and weaknesses of the organization, where the strategy itself was to ensure profit maximization for the organization; (2) the evolutionary school, presented strategy as the result of intentional and spontaneous strategic actions, and the result of a process that could not be planned or formalized; (3) the positional school influenced the perception of strategy through the prism of the organization's ability to achieve a competitive advantage, where the construction of the strategy is a formalized process and, in relation to the traditional school, more sophisticated; (4) the resource-based view sees the organization as a set

of resources, including competencies, and their appropriate configuration and use are visible in a formalized and *a priori* planned strategy; (5) the school of simple rules emphasizes the development and implementation of innovative strategies, pointing to the use of opportunities. Hence, strategy is understood as a long-term plan of the organization, including “determining what kind of events in the environment and inside the company will be identified as opportunities” [Krupski et al., 2009: 209]; (6) the school of real options sees strategy as a sequence of real options that remain in various relations with one another. A complicated mathematical apparatus is used to determine it, which, among other reasons, is why it is rarely used in practice.

The schools of strategic management listed above are not an exhaustive list of the approaches and concepts that have appeared over the years and have impacted the essence and understanding of strategy. A review of current research directions in management and quality sciences indicates continually growing interest in inter-organizational relations, which are the basis for the strategic activities of modern organizations [Huo et al., 2019]. The view that the creation, development, and use of inter-organizational relations, which are at the same time an organization’s strategic and invisible resource, contribute to gaining a competitive advantage, achieving goals, and fostering long-term development is related to the relational approach that has been developed over several decades [Dyer et al., 2018]. Based on the relational approach, the increasingly popular relational strategy is being developed. The strategy is understood as the result of adaptation to a selective environment, while simultaneously shaping it. It is determined by the choices of goals, partners, the methods of establishing inter-organizational relations, and their dynamics [Zakrzewska-Bielawska, 2017].

However, it should be emphasized that the growing unpredictability, uncertainty, and turbulence of the environment mean that establishing inter-organizational relations is often unplanned and carried out *ad hoc*, using opportunities and chances that appear in the environment [Juszczak, Wójcik, 2023]. Consequently, many relationships are emerging that are short-term, allowing for greater flexibility, dynamics, and freedom of action for the organization [Zielińska, 2016]. This corresponds to Mintzberg’s view on strategy [1979], which posits that strategy is a way of shaping the relationship between the organization and its environment. Therefore, it is subject to constant changes and modifications, adapting to the changing conditions of the environment, and taking into account the favorable opportunities that arise. For this reason, “many, perhaps most, strategic plans never go as planned” [Mintzberg, 1978]. This conclusion leads organizations to develop and implement emergent strategies [Downs et al., 2003] derived from the evolutionary school [Mintzberg, 1978], emphasizing improvisation and entrepreneurship in the organizations’ approach to formulating strategies [Brown, Eisenhardt, 1997] and their ability to learn from current situations and actual experiences [Noe et al., 2003].

In view of the findings, it seems that within strategic management, strategy has changed its orientation from long-term to short-term, shifting the focus from long-term, precisely thought-out, and planned strategic activities to spontaneous, *ad hoc* activities, implemented based on emerging opportunities in a dynamic environment, including freely shaped incremental relations between entities. Nowadays, in the shaping strategy, it is evident that actions are adjusted to current situations and specific favorable moment. Therefore, in this approach, the key element of time and appropriate timing rightly direct the attention of researchers toward timing strategies, which, although important from the perspective of the organization's functioning in an extremely dynamic and changing environment, remain poorly recognized and require further scientific exploration in the field of strategic management [Jing, Van de Ven, 2018].

2. Timing strategies in cultural and art institutions

In a turbulent environment, adaptation processes come into conflict with the implementation of strategic goals. Hence, in order to survive and develop, organizations must make continuous adaptive changes [Krupski, 2003]. At the same time, the routine and repetitiveness of activities – although they can be a source of organizational excellence – do not lead to innovation and development of creativity within organizations. Thus, contemporary management is dominated by tendencies aimed at emphasizing the creative impulse and looking for non-routine solutions [Kostera, Śliwa, 2010]. In this context, strategy, understood as an organization's deliberate and long-term plan, may be useless, hence the temporal aspects of strategic choices – seeing strategy as a dynamic, flexible, changing and fluid stream of organizational activities [D'Aveni et al., 2010] – gain in importance.

Although the issues of timing in the activities of organizations have not been key research constructs so far, it should be pointed out that the research thread into time in the literature has already been visible – for example, when strategy researchers paid attention to the dynamics of a given industry, ongoing organizational changes, and the timing of strategic choices [Porter, 1991]. Some researchers supplemented static perspectives on strategic orientation with temporal elements [Mosakowski, Earley, 2000], also pointing to inter-organizational relations concluded and their dynamic, temporal nature [Lynch, 2000]. Timing strategies in the field of management can be understood as reactions tailored to current situations and a specific, favorable moment in time. They are used for taking actions depending on the current situation, and drawing benefits for the organization [Jing, Van de Ven, 2018]. Thus, we define the timing strategy as a set of actions and activities, including the organization's reactions,

important from the perspective of its development and implementation of goals, tailored to the current situation and specific conditions at a given moment in time.

In turn, in the context of inter-organizational relationships, the importance of broadly considered social dynamics is also emphasized, taking into account the social and emotional dimension in strategies [Durand et al., 2017]. These aspects are particularly important from the perspective of creative activities – based on the creation of sensations, experiences, and emotions for their recipients – as provided by cultural and art institutions. These elements will have significant implications for shaping and implementing strategies in the cooperation of such institutions. Researchers directly indicate that to understand the functions of cultural institutions, we must consider their social interrelationships and interdependencies [Hasitschka et al., 2005]. What is more, cultural and art institutions, as “polymorphic units” that change their form, appearance and effects [Jarvinen, 2021], plan their activities in response to changes in the environment, i.e., opportunities and chances that appear before them, using current situations and favorable circumstances.

Cultural and art institutions struggle with both limited financial resources and limited tangible and intangible resources. Hence, the priority becomes the effective use of resources, e.g., through the outstanding competences of employees, but also due to budgetary reasons, which force these organizations to minimize costs. This, in turn, leads to competition for obtaining external funds or sponsors. Limited resources and the provision of similar products or services that meet the same social needs are therefore the reasons for inter-organizational cooperation. Observation of practice shows that cultural institutions often lack purposeful, long-term, profit-oriented cooperation with partners from the cultural environment. Moreover, the activities undertaken by these organizations are rarely the result of a well-thought-out, long-term plan [Golensky, Hager, 2020], while the direction of these activities may be determined by the changing goals of the organizers, which result from regular election cycles. According to this approach, cooperation with partners will be established and developed in an emergent manner, and its nature may be short-term (even temporary), or one-off or incidental [Juszczuk, Wójcik, 2021]. Cultural and art institutions are perceived as specific living and flexible organisms that redefine their structure and operating strategies with each new venture. It can be argued that these are organizations that respond to both external factors, e.g. opportunities, and internal factors, such as program decisions, making their structures dynamic and open to the environment [Ćwikła, 2016b]. The activities of cultural institutions are therefore revealed in various goals, methods of financing activities, operating conditions, criteria for assessing effectiveness, structures, and different way of operation [Ingram, 2016; Juszczuk, Wójcik, 2021]. All this causes a certain specificity in the functioning of cultural entities, different from that in other sectors.

The specific nature of the activities of cultural and art institutions means that many activities are project-based, which is particularly visible in the performing arts [Ćwikła, 2016a]. Projectization is a phenomenon that in the arts is a certain reaction by institutions to the adopted method of financing culture and art, dependence on election cycles, as well as the specificity of the functioning of such entities, i.e., a creative approach and the nature of the activities carried out. The phenomenon manifests itself in focusing on one-off events, concentrating on artistic freedom, and taking into account the dynamics of change. These activities are primarily based on task-related efforts, with a strictly defined beginning and end [Kosińska, 2018].

Moreover, it is indicated that the formulation of strategy is not only limited to the activities of a narrow group of managers, but also does not take place through synoptic planning [Juszczak, Wójcik, 2021]. Instead, it results from detailed analyses of the organization's external and internal environment [Śliwa, 2011].

Taking into account the specific nature of the activities of cultural and art institutions, a short-term orientation can be noticed not only in the scope of the activities undertaken, including the conclusion of inter-organizational relationships, but also in strategic orientation. In this approach, we can see chance-based strategies that emerge suddenly and unplanned, which is also a kind of strategy – one that emerges in a given place and time [Stańczyk-Hugiet, 2004: 6], i.e., was not created according to specific procedures, formalized algorithms, and previously set strategic goals [Mintzberg, 1979]. Therefore, emerging, temporary strategies are characteristic of cultural and art institutions, showing a short-term approach to strategy and a strong focus on taking advantage of chances in the environment – see Figure 1. This approach to strategy is particularly visible in the context of shaping intangible resources, and creating inter-organizational relationships, such as cooperation.

In the field of culture and art, the ability to work in a team and communicate effectively, as well as to make quick decisions, carry out non-routine activities, and show flexibility, are all important. This is especially visible in the performing arts, among such cultural and art institutions as theatres. In the arts, many creative projects and unusual artistic events are based on elements of surprise, unconventional solutions, innovations, and often even improvisation. As practice shows, artistic events and theatrical projects are short-lived, and characterized by their temporary nature. This “temporary nature consists of the fact that people meet, do something, and then go their separate ways. It is a search for potential in a given moment” [Ćwikła, 2014: 116], as emphasized by representatives of the art world in scientific research on theatres. Thus, noticing, using and even creating chances seems to be crucial for many cultural and art institutions, which may also see chances in establishing and shaping mutually beneficial, temporary, spontaneous inter-organizational relations, as well as in building timing strategies.

Figure 1. Strategic orientation of cultural and art institutions

		ORIENTATION TOWARDS STRATEGY	
		Long-term	Short-term
ORIENTATION TOWARDS CHANCE	Strong	Deep structuring of strategic goals including the implication of human, material, financial, information, and long-term relational resources. Adjustments and modifications of the strategy to some extent in the case of emerging chances.	No strategic, long-term goals. Shaping resources, mainly intangible and relational ones. Strong focus on recognizing and taking advantage of chances, and even creating them.
	Weak	Deep structuring of strategic goals, including the implication of human, material, financial, information, and long-term relational resources. Monitoring of goal achievement to improve the adopted strategy.	Lack of strategic, long-term goals and lack of the ability to recognize and seize chances. All actions and resources are random. There are objective coincidences of circumstances that are not actively exploited by the organization.

Source: own study inspired by Krupski [2003].

In this perspective, researchers indicate that strategy is also “a way of shaping relationships between the organization and its environment” [Mintzberg, 1979: 25]. Thus, a strategy understood in this way is revealed in streams of organizational activities, including external relations, constituting a series of decisions determining the organization’s operation “in a certain period of time” [Simon, 1976: 163]. In other words, strategy here involves “reactions over time to the impact of its environment” [Stoner et al., 1997: 266]. Therefore, strategy should evolve as a result of changes in the environment and enable quick reactions and “solving problems [...] in a given place and time” [Krupski et al., 2009: 11]. This strongly emphasizes the importance of timing strategies adapted to the current assessment of the situation in relation to the environment, focusing on the use of opportunities. The specificity of entities operating in the field of culture and art makes it impossible to transpose the results of research into many phenomena within business organizations, hence this area requires separate research and analysis. At the same time, in the field of performing arts, timing strategies in inter-organizational cooperation can be an ideal *nomen omen* example of the specific art of improvisation in the activities of these entities. This is related to the use or even creation of chances to undertake, develop, and shape relationships beneficial for all parties, allowing for creative synergy to be triggered and developed in creative art projects.

The hyperturbulence of the environment makes the long-term operational plans and strategies of contemporary organizations lose importance as determinants of their development. The increasing unpredictability makes it difficult to plan and implement strategic activities in the typical long term sense [Krupski, 2008]. In practice, this means the need to continuously adjust the organization’s previously

adopted operational plans and strategies due to significant unforeseen, often sudden events, including chances arising in the environment. As a consequence, researchers are increasingly focusing on incremental relationships that spontaneously emerge from environmental circumstances, including incremental cooperation [Juszczak, Wójcik, 2021] and the timing strategies implemented within it, which are gaining more importance in the strategic management of organizations [Jing, Van de Ven, 2018].

3. Research method

The article selectively presents results of the field research carried out. The empirical research was exploratory, using a qualitative, interpretative approach [Silverman, 2008]. Exploratory qualitative research enabled a more complete and comprehensive understanding of the phenomenon under study and its description. This approach made it possible to focus on its features, characteristics, processes and meanings [Denzin, Lincoln, 2018], which were used to identify specific aspects of the problem under study. As part of the methodology, qualitative research techniques were employed using qualitative research tools.

The study used the technique of individual interviews with a semi-structured interview questionnaire as the research tool. In total, 50 interviews were carried out with 57 interviewees. This number enabled the so-called saturation effect to be achieved [Suddaby, 2006]. The geographical scope limited the research to the territory of Poland to capture the phenomenon of cooperation² in national socio-economic realities. It was narrowed down to four selected voivodeships, i.e.: Mazovia, Lesser Poland, Lower Silesia, and Silesia. The selection of subjects for the study was deliberate, using the criterion of diversity. The research covered both public and private theatres, as well as theatre festivals indicated by the interviewees, as these are an important form of cooperation between these institutions. For this purpose, the so-called snowball technique was used. Relevant field research was carried out in 2020, preceded by three pilot interviews to verify and modify the research tool. Two types of interview were conducted: with one interviewee (43 interviews) and with two interviewees at the same time (7 interviews). The latter approach allowed for dynamic discussions between the interlocutors, triggering group processes, and enriching the interview with mutual interactions between interviewees. Interviews with two interlocutors at the same time resulted from the fact that theatre directors inviting people from other departments responsible for various spheres of theatrical activities, such as marketing and promotion, finance, and cooperation agreements.

² The research project concerned inter-organizational cooperation in the performing arts, and the results of the research in relation to timing strategies in cooperation among theatres are selectively presented in this paper.

The choice of interviewees for the study was deliberate. In the case of theatres, the interviewees were individuals responsible for making decisions about cooperation with other entities or those who had extensive knowledge about this cooperation. For theatre festivals, the interviewees were the main organizers, specifically the festival artistic directors, and in some cases, also the festival coordinator and press spokesperson.

The average duration of the interviews was 1 hour 53 minutes. All interviews were recorded, transcribed, and encoded using NVivo qualitative data analysis software. The coding of the empirical data was done using deductive-inductive logic, known as abduction [Auerbach, Silverstein, 2003], which connects codes resulting from the literature (deduction) with codes that emerged from the analysis of the interview content (induction). The coding of categories expanded the structure of codes [Corbin, Strauss, 2014], resulting in a hierarchy of codes considering of main codes and subordinate codes nested within them. The aim of coding aimed to extract categories and their properties from the research material (interviews transcripts) by assigning labels relating to the formulated conceptualizations. The hierarchy of codes reflected the combination of codes into groups, indicating their superiority and subordination to each other [Gibbs, 2012]. For the research results presented in this study, codes relating to the following categories were used: (1) the importance of time and temporary, short-term activities in the operation of cultural and art institutions; (2) signs of the use of timing strategies in performing arts activities – in particular in inter-organizational cooperation among theatres; (3) areas and examples of short-term, project cooperation among theatres, including that undertaken spontaneously due to emerging opportunities; (4) the effects of emergent actions and incremental cooperation among theatres.

The research results are supported by quotations from the interviewees' statements to better illustrate the phenomena discussed. The research results are interpreted using the literature to present the key findings in the process of achieving the research goal.

4. Research findings and discussion

It is worth noting that many cultural and art institution activities are not planned *a priori*, but rather they emerge gradually, and unintentionally from everyday interactions between organizations. In the arts, this is important because it allows institutions greater freedom and flexibility, stimulating creativity. Activities undertaken by cultural and art institutions are rarely the result of a deliberate, long-term plan [Kafel, 2006]. Consequently, cooperation often arises spontaneously, as a result of decisions made in response to certain events in the environment. The incremental approach is based on the evolutionary school in strategic management [Mintzberg,

1973]. According to this approach, cooperation is established and developed in gradually, emerging spontaneously from frequent interactions between entities [Zielińska, 2016]. Incremental cooperation refers to taking actions in response to changes in the organization's both internal and external situations [Simon, 1997]. Hence its nature may be short-term (temporary) or even one-off and occasional (incidental), which is especially true for cultural and art institutions [Juszczyk, Wójcik, 2021].

The research shows that theatres often implement short-term, one-off, project-based cooperation, resulting from the specificity of creative and artistic activities in the performing arts. Incremental cooperation allows for rapid adjustment of activities and more flexible adaptation to both the partner and the turbulent environment [Obłój et al., 2008]. In the performing arts, many proposals for cooperation appear suddenly, and theatres frequently implement projects in a spontaneous manner, making quick decisions, as shown by the following statements from an interlocutor:

All I need is one phone call that says: "Listen, I have an idea to do something like this. Are you in or not?" and someone just says: "Give me until tomorrow to think about it" or "I'm in!". [TP29]

In fact, it happened very spontaneously [...] and actually they came up with the idea at the last moment that some of the events – specifically three or four theatre performances and a great concert by a French artist – could take place here and we just gathered immediately the next day, we went to the meeting [...] and we received the status of co-organizer and these three events were actually held at our theatre, it was really a very ad hoc proposition [...]. It was such a quick initiative, it succeeded [...]. It turned out that everyone was able to get to work and we didn't expect that it would be decided so quickly, that everything would work out so well in terms of organizational issues, that everyone would get to work and do really everything. [TP10]

Observation of cultural and art institutions reveals that they operate in a task-oriented, operational manner, i.e., on the principles of "here and now", devoid of a long-term view or far-reaching plans. As a consequence, cooperation is often a response to the "need of the moment" [Kafel, 2006], which is perfectly illustrated in a statement by one of the interviewees:

I think that's all, these cooperation result from the need of the moment, so we just cooperate with each other [...]. Need, that's the key word "need". First there is a need, and then you look for a partner, but sometimes it's opposite, i.e., I say, sit down and I say – heck, we have this, you have that, let's do something together. So, these are spontaneous ideas. [TP12]

Activities in the area of culture and art are shaped taking into account emerging circumstances and opportunities. Theatres take advantage of the opportunities that arise, which are temporary in nature. If unused, they will pass by forever:

When we arrange a festival, it is known that it is a one-off [...]. There are often such ideas: "listen, I don't know, there's a chance that Nick Cave will come – but he needs to have a second concert in Poland", or "he wants so much money, let's just organize two more concerts for him in Poland in other places so he will bring his fee down a bit, because we really want him at the festival, but we are still looking for partners." Or someone comes to us: "listen, I have such a star for March, he will have a concert in Warsaw, but he is also looking for a second place." "That's great, we're in!" We mainly have this type of cooperation. [TP20]

The context of the analyzed phenomena is very important. Organizations that are not for profit are driven by the short-term rather than by a strategic perspective [Wortman Jr., 1979]. It is worth pointing out that public theatres have limited possibilities for undertaking long-term cooperation due to the contracts of directors managing institutions and the allocated budgets of only a one-year time horizon. The direction of activities of many public institutions is conditioned by budget cycles [Stone et al., 1999], and the issue of financing is an important determinant of taking action [Gronbjerg, 1991]. Therefore, in public theatres, far-reaching plans or the implementation of long-term projects are impossible, as illustrated by the following statement:

The directors are contracted [...]. I am unable to plan long-term cooperation. And I think that this is also an important factor. Such broad and long-term thinking about the institution is impossible when the contract is constructed like that. Because we plan for a certain period of time. [TP16]

The nature of cooperation is determined not only by the specificity of theatres *per se*, but also by the specificity of operation of various types of theatres. An example concerning impresario theatres is shown in the following statement:

The specificity of the theatre's operation consists of the fact that we build our program from the presentations of other theatres [...], we simply invite individual theatres to visit us. Then it is a one-time cooperation, but it results from the specificity of our activity, not from our nature. The nature of maintaining relationships. [F1-2]

It is also worth noting that not only the field itself, but also the people involved in culture and art are specific. For artists, the possibility of realizing an artistic vision is a priority issue in theatre activity, hence theatre people are often determined to act despite unfavorable circumstances. Sometimes, in order to realize a project and their own artistic vision, representatives of theatres are forced to take advantage of all the possibilities and chances that arise, which they often find in *ad hoc* cooperation:

Most people who deal with culture in this country are enthusiasts [...], most people who deal with it are absolutely crazy. These people sometimes do not look at costs or profits,

they only look through the prism of the fact that this project, which was born in their head, should exist and come to life. And they will do anything [...]. If the funds in the ministry were to be divided fairly, which does not mean equally, it would be great, but this is not quite the case, [so if] I am to do a project, I have to arrange it with others. [TN8]

As a consequence, in many cases, establishing cooperation is a planned, long-term activity, but rather is the result of taking advantage of the opportunities and realizing the benefits of cooperation – often in the short term or as part of a one-off project – that appear on the way to achieving the goals of the institution, as emphasized by one interlocutor:

As I have already mentioned, the interest of the institution, i.e., the benefits that the institution can derive from a given cooperation, is definitely the most important. [TP01]

Therefore, cooperation among cultural and art institutions is most often the result of the desire to achieve a specific current goal – a joint initiative or venture. At the same time, this goal results from the dynamics that characterize inter-organizational relations among the institutions, and often also emerges from previous interactions between them:

We have had three cases of quite nice intensive foreign cooperation [...]. We staged a performance there with the participation of some designer who, as it turned out, had very good contacts with the festival in Cairo. The result is that thanks to our rapid actions [...] we attended the festival twice with our performances in Cairo. [TP15]

Moreover, such opportunity-based cooperation is often aimed at sustainable development of the relationship in the long term. It sometimes occurs, therefore, that accidental cooperation on one-off projects turns into long-term, closer relations between the partners:

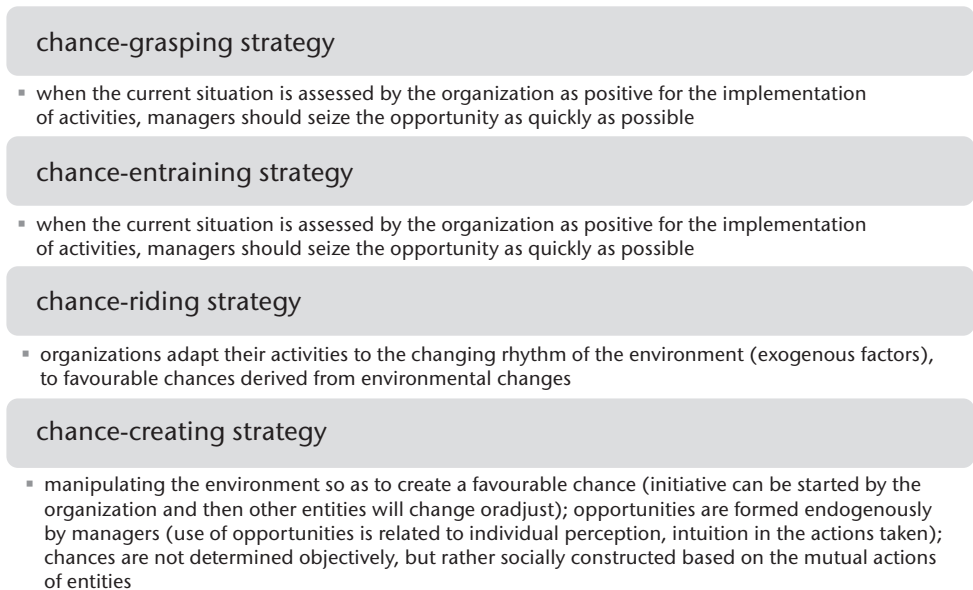
A one-off performance some years ago in Czech Cieszyn meant that we have been members of this festival for several years [...]. We still have contacts with creators, artists, and directors from Czech Cieszyn, who also come to us, actors from the Czech Cieszyn perform on the Polish stage, direct performances in the theatre in Płock, we direct some, but mainly they are here – mainly in our theatre – and our partners and artists work there too thanks to that. [TP07]

The aforementioned festival trips are very important for theatres – they are often a goal in themselves – hence these institutions are eager to take advantage of all opportunities related to participation in them. In this context, the category of chance can be understood in a much broader sense – not only as a possibility that arises at a given moment (opportunity, situation), but also as a chance *per se* (a specific, measurable benefit) created, for example, by the festival itself, as emphasized by one interviewee:

Nowadays, festivals are one of the few possibilities to present one's performances outside one's venue. Here is a chance to travel [...]. Festival trips are a chance, and believe me, this is really important. It is very important for actors to meet not only our audience, not only our viewers who know us, we know them, we know how they will react, and so on and so forth, and of course every festival here is a great experience. [TP15]

In management, more and more emphasis is being placed on creative thinking and creation, which is particularly visible in the field of culture and art [Ćwikła, 2016]. The results of the research show that curiosity and courage in testing new solutions can lead to the development of theatres, the discovery of completely new, innovative management models [Ćwikła, 2016], and the development of flair, in many cases ensuring the possibility of survival or development. This is especially visible in the case of incremental cooperation. This research on cooperation in the performing arts identified the strategies implemented within it that are typical for the specificity of the activities of cultural and art institutions, i.e., timing strategies. In strategic management, based on the relational approach to the use of chance, the literature presents four timing strategies [Jing, Van de Ven, 2018], the exemplification of which in the context of the performing arts is presented in the further part of the paper. These strategies are discussed in turn: chance-grasping strategy, chance-entraining strategy, chance-riding strategy, and chance-creating strategy (Figure 2).

Figure 2. Timing strategies in cultural and art institutions



Source: own study.

The first of the strategies discussed is the **chance-grasping strategy**. This strategy can be used when current momentum is favorable, and organizations should act promptly otherwise this good opportunity may slip away. Moreover, when the current situation is assessed by the organization as positive for the implementation of activities, managers should seize the opportunity as quickly as possible [Jing, Van de Ven, 2018]. Representatives of theatres emphasize that they are eager to grasp chances, something that is also visible in the context of cooperation:

A person's life is made up of chances. So, the point is that we meet up, if we like to be surprised, if we don't act schematically, and art just happens, so in this sense everything is a chance [...], but we're talking about cooperation all the time. [TP28]

The interlocutors emphasize that they are not afraid to take on new challenges, as they can count on the help of more experienced partners by undertaking cooperation. Therefore, many institutions use the chance-grasping strategy when there are possibilities for implementing interesting projects:

We are [...] a specific team that is very flexible and very open to any new projects, new ideas, new activities, so I could say that we catch hold of all – sensible, of course – opportunities to implement new projects [...]. We are not afraid that we do not know a given area, that we have not recognized it yet, because [...] we can engage partners who already know this and do something like this together and learn from them. So definitely, we grab such opportunities and this is also important in establishing cooperation. [F1-2]

We try to move within certain situations [...], occasional ones. This is how programs, grants and other solutions that can be used often appear. And then we [work] together. In addition, grants also force us to look for partners. [TP29]

Many projects require theatres to mobilize their resources temporarily, but also very quickly, the same with reactions [Ćwikła, 2014]. For example, some projects are of a competitive nature, and there is usually a very short time between the announcement of the winners and the implementation of the project within the required time frame. By entering the competition and winning it, theatres grab the chance, which often involves spontaneous cooperation:

I have to refer to this project of Teatr Polska [...]. Well, here we have a specific time frame [...]. It's like there is this competition, there is an announcement of the results of this competition, let's say that out of 120, 15 theatres, both public and private, were invited to implement this project, and then there are literally, I don't know, around two or three weeks to organize a presentation of these performances [...]. There is very little time [...] and this, of course, requires very far-reaching cooperation with these partners [...], otherwise it cannot be done, so preparing such a tour means coordinating closely with one another [...], without cooperation, we wouldn't be able to do it. [TP15]

The second strategy is the **chance-entraining strategy**. When the moment is expected to turn favorable in the near future, organizations must adapt their activities to the changing rhythm of the environment. They take into account the opportunities to act in the face of certain changes that are taking place, and the speed with which they embrace those changes [Baum, Shipilov, 2006]. In strategy and entrepreneurship literature, researchers also use the “chance discovery” view, assuming that opportunities are formed by exogenous factors (e.g., changes in technology, consumer preferences, or other environmental attributes) [Jing, Van de Ven, 2018]. Here, the “entraining” element comes from the field of biology, where most behavioral processes are rhythmic or cyclical in nature [Oatley, Goodwin, 1971]. Entraining can be defined as “the adjustment of the pace or cycle of an activity to match or synchronize with that of another activity” [Ancona, Chong, 1996: 253]. With the chance-entraining strategy, organizations change the timing of their activities by adjusting when activities are performed (e.g., the phase) and at what rate (e.g., the tempo), and try to attune their actions parallel to favorable chances derived from environmental changes [Perez-Nordtvedt et al., 2008].

Based on the chance-entraining strategy, representatives of theatres indicated that they adapt to the environment and changing circumstances:

We rarely implement projects that actually require very detailed planning first, and then very meticulous implementation of these plans. However, it is difficult to talk about this in theatrical activity [...]. In the case of such a small institution that has to be very responsive to external factors, well, it is actually easier to adapt to changing circumstances. [TP02]

The chance-entraining strategy consists of adjusting activities in order to match them to changes in the environment. The strategy may be considered when development activities are regulated by external forces such as legislation, regulations, and government standards [Jing, Van de Ven, 2018]. Under these circumstances, organizations should match their activities to specific regulations; otherwise they may miss upcoming opportunities. In the case of public theatres, there may be certain limitations and restrictions. For example, in order to take advantage of the opportunity for financing from the ministry, only some forms of cooperation are recommended and welcome. In this context, the cooperation timing strategy should therefore take into account only specific joint initiatives or their partners, and exclude others, as mentioned by some theatre representatives:

We have recently ended a very restrictive period related to public funding, related to the reconstruction of the theatre [...]. And EU funds were very heavily involved. And we had many, many restrictions related to [...]. For example, I don't know, I can't make the guest room in this theatre available for some [other theatre], someone comes to me,

I don't know, the Teatr Współczesny [...] and needs one person to stay overnight for two days. I can't formally do it because these rooms are only for people associated with this institution. [TP20]

Recently, we have not entered into cooperation with ministerial institutions because it is perceived badly, in the sense that since we have subsidies from the ministry and they have subsidies from the ministry, we should help each other, it means [...] that there is a conflict of interest. [TP22]

The third strategy is the **chance-riding strategy**. To implement this strategy, organizations must first create a vision together for a joint venture. In contexts depending on the occasion, organizations must pay particular attention to basing the development of the vision of the idea on the open imagination of the actors involved. They can then realize the vision based not only on present but also future opportune moments [Kotter, 1990].

In artistic activity, a common vision is very important in the context of cooperation, hence the chance-riding strategy should include partners who will help to implement it, which is emphasized by the theatre representatives:

We talk about what we want to do, what kind of performance, what it is about, how to do it the best [...], so that this vision is realized in the best possible way, is presented as clearly as possible [...]. We start cooperation with someone and implement it with someone who has similar goals and we achieve it together. Parallel to this, of course, there is already the thinking about the nature of this cooperation [...], how we could act together in the implementation of a given project [...], but the main trigger is the realization of an artistic vision. [TP24]

In the context of the chance-riding strategy, the term “free-rider” may also be invoked [Panchanathan, Boyd, 2004; Brol, 2013]. This term refers to the achievement of “unauthorized benefits” or even “parasitism” in cooperation, without one’s own excessive involvement or contribution, so-called riding on a partner, taking advantage of them [Tarchalski, 1999]. Thus, a free-rider is an entity that is not overly proactive, but benefits from a given cooperation and its results. Researchers refer here to the logic of the behavior of individuals in groups. They point to the lack of commitment to common benefits, guided by the principle of selfish calculation – the focus only on self-interest [Olson, 2006] and individual benefits [Buchanan, 1987] – according to which acting proactively is unprofitable because the positive results of cooperation (benefits) will end up with passive partners. In this approach, the entity does not engage in cooperation in the hope of getting lucky with jointly generated benefits. This phenomenon is gaining strength in the context of multilateral cooperation, when more than two entities are involved in cooperation.

In theatrical activity, there are examples of the use of the chance-riding strategy when it comes to a cooperation proposal that does not give equal benefits to each

of the parties involved. In such circumstances, one of the entities uses a partner for their own purposes, which is visible in the following statement:

About two weeks ago, a gentleman came from Silesia who cooperates with theatres in France, and wanted to recruit us as a co-producer for some production, but it is possible that this cooperation will not take place, because although in the first minutes of the conversation it looked very nice, and the idea for the performance was very cool, it suddenly turned out, going further, that our participation as a co-producer would be mainly limited to... financing this project. The performance would be produced in France and in Poland, let's say it would be shown here several times, the costs involved would be high, maybe one of our actors will be involved in it. Besides, the performance would concern the audience, it would be aimed at a children's audience, and I must admit that we haven't done shows for children for a long time. [TP10]

This statement confirms that the direction and strategy of some institutions' actions are often determined by the personal goals of managers [Stone et al., 1999], focused on achieving individual benefits for their entity, to the exclusion of building long-term relationships and inter-organizational links.

In the discussed context, it should also be emphasized that the reputation, recognition and prestige of a given theatre are of great importance among these institutions. Smaller, less-known theatres use the chance-riding strategy in cooperation when looking for partners:

A lot of less reputable institutions want to use of our theatre's brand, or they are just trying to build their reputation, but unfortunately I do not agree to this [...]. I tried twice and it failed, I mean, those performances were indeed not of the high quality that our viewers expect from this stage. Therefore, it was also my decision to simply not enter into such cooperation. [TP01]

The last of the highlighted strategies is the **chance-creating strategy**. This strategy is driven by organizations' motivation and plans, followed by their actions to perceive and manipulate the environment to create a favorable chance. To reverse an unfavorable situation, action can be taken or an initiative can be started by the organization, which will then force other entities to change or adjust. This means that chance creation is at least a partially endogenous process for organizations (change initiators): they first change some conditions, then wait for a response to their actions from the environment, and then take further actions once the situation is perceived to be favorable. Thus, organizations can create a chance by redirecting the momentum towards the environment [Jing, Van de Ven, 2018].

A relational view of chance is emerging in the literature about entrepreneurial opportunity creation, which emphasizes that opportunities are formed endogenously by managers themselves through a chance-creating process [Sarasvathy, 2001;

Venkataraman, 2003]. This approach involves consciously affecting internal or external forces to redirect situational momentum.

Moreover, the use of opportunities is related to individual perception, when changes in the environment regarding the attractiveness or feasibility of a given project are perceived as favorable circumstances conducive to the actions taken. In this context, Alvarez and Barney [2010: 566] stressed that “the formation of creation opportunities need not begin with completely blind variations. An actor’s prior beliefs may not be entirely naïve”, because there is such an element as intuition in the actions taken, which is also important as a trigger for undertaking cooperation and facilitating mutual understanding. According to the relational view of chance, chances are not determined objectively, but rather socially constructed based on the mutual actions of entities, which is also seen in theatres:

Because the more you know, the more your intuition develops. Sometimes it’s like this, that I know what I have to do and I wonder where it came from. Well, I don’t care, it comes. That’s why I like to think in the morning a lot, because it comes to me then, right. And that’s how it works with this cooperation, and it happens, right. It’s not a big thinking process, because the human brain is so built that it doesn’t have to put everything into words, and you know what to do. So, when it appears, I know everything I have to do and even the words, it’s hard for them to keep up with it, because I have already made it up, right. When I meet another person like that, he immediately knows [...]. I know that I say half a sentence and he already knows what I want to say next [...]. Not only that, he is already going a step further, I was supposed to present this further step, but his brain knows it too, because his brain is also working on it. But at the same time, because we are not identical, we each add something else. [TP28]

Artists and people involved in art often create an opportunity in the context of cooperation. The chance-creating strategy in cooperation can also be associated with launching joint ventures on your own initiative, not only taking advantage of favorable situations, but also creating them:

Taking advantage of the fact that there were grants in the ministry for all things related to issues connected with the Internet, I suggested to him – improvising a bit – that we do something that could be the beginning of a project that will be on the stage next year, and took advantage of the chance that he was here [...], and now we are preparing a VR-project that will premiere at the festival. [TP14]

The chance-creating strategy can also be seen as germinating like a seed in the head – sometimes for a very long time – in that certain ideas, if they fall on fertile ground, understood in this case as the right moment (meeting someone, a conversation, creative synergy), trigger an impulse for cooperation, which ultimately results in the realization of ideas when a good opportunity arises [Dimov, 2011]. The theatre representatives pointed out that in the arts much depends on chance, that true art is

often born out of it. Therefore, human interactions and mutual inspirations are also extremely important in the arts, triggering the impulse to take joint actions:

In art, a lot depends on chance. Social life is very important in all this. There is such a thing that someone will say something in some casual conversation, and art is born from it. And someone likes it and says: “let’s do it”, “say what you want”, and so on, and then art flourishes from it. On the other hand, there are some ideas that need time, something gets stuck in the head, and then suddenly in two months it happens, right [...]. This is maybe more unconscious, isn’t it? This is some process that takes place individually, when two people meet, and suddenly something comes out of it, some added value. It can be called cooperation. [TP04]

Therefore “people can make chance happen by pursuing an active life that increases the number and type of fortuitous encounters they will experience” [Bandura, 2005: 14]. In other words, one can increase the odds of encountering a particular chance by using relationships.

To conclude, it is worth noting that cooperation is especially beneficial when an entity’s independent development is too costly [Luo, 2007], as it gives the possibility to share costs and risks through common interests not only in a given area [Peng et al., 2012], but also in a given place and time. Capturing, using and creating a favorable moment often enables the creation of unconventional solutions and exceptional, unique works. Spontaneously undertaken incremental cooperation provides access to resources “here and now” and is a quick response to “the need of the moment” [Kafel, 2006]. Therefore, it increases the possibility of gaining access to unique, valuable resources, including the knowledge, competences, and skills of partner institutions. Since cultural and art institutions struggle not only with limited financial resources, but also with limited intangible resources, entities are prompted to enter into cooperation [Moczulska et al., 2019]. Such cooperation allows for the achievement of a synergy effect and makes the combined resources more valuable and much more difficult for competitors to imitate. Cooperation enables the creation of completely new bundles of intangible resources that are valuable and difficult to imitate and duplicate [Barney, 1991; Peteraf, 1993], contributing to building a sustainable competitive advantage for cultural and art institutions. Collective creative projects and artistic performances are original works resulting from a unique combination of individual talents, visions, and mutual artistic inspirations [Bilton, 2007]. Often, however, they emerge in an unplanned, spontaneous and emergent way based on chances appearing in the environment. Hence the use of various timing strategies in cooperation among cultural and art institutions seems not only to be extremely useful in practice, but also an attractive and relevant field of further scientific exploration.

Conclusion

As organizations become more connected with external entities, the forces of situational momentum begin to play increasingly important roles. In turn, chance constitutes a favorable moment for intentionally associating a certain action with situational momentum. Based on the assessment of situational momentum, managers match their organizational adjustment efforts with the external pace of environmental change. These actions are adaptive, thus temporally capable managers should be alert to shifting conditions both inside and outside the organization, and vary their actions if need be [Huy, 2001]. Such adaptation to changes in the environment means that organizations must use dynamic strategies adapted to emerging opportunities and chances, such as timing strategies.

This paper makes important contributions. Firstly, it should be emphasized that strategies in management sciences have so far focused mainly on the long-term horizon [Neumann, Morgenstern, 1944; Drucker, 1954; Miles et al., 1978; Krupski, 2003; Stabryła, 2007; Koźmiński, Jemielniak, 2008; Romanowska, 2009; George et al., 2019], while both on the basis of research and observations of economic practice, it can be indicated that the horizon for undertaken activities is shortening and many strategies are emergent, gradual and temporary in nature [e.g. D'Aveni et al., 2010; Juszczak, Wójcik, 2021]. On this basis, the considerations regarding timing strategies, emphasizing another dimension of strategy – short-term – seem to shed new light on the concept of strategy, broadening its perspective. Moreover, as a result of our research, we identified four timing strategies (chance-grasping strategy, chance-entraining strategy, chance-riding strategy, chance-creating strategy) among cultural and art institutions and characterized them using the example of performing arts.

Secondly, while there are many studies on strategic cooperation, researchers have paid much less attention to short-term cooperation, which, however, seems to be typical for many creative organizations [Klimas, 2019], especially for cultural and art institutions such as theatres [Wójcik, 2022]. Regarding temporary cooperation, the type of theatre is important, as public theatres have limited opportunities for undertaking long-term cooperation due to the contracts of the directors managing such institutions or the allocated budgets of only a one-year time horizon. This therefore does not allow for far-reaching plans, and also limits the implementation of long-term ventures.

Thirdly, the research has shown that inter-organizational cooperation among cultural and art institutions is incremental, which is consistent with the assumptions of researchers in this approach [Juszczak, Wójcik, 2021]. Most often it is the effect of achieving a current goal, usually resulting from the “need of the moment”, and is spontaneous, temporary, incidental, and even of a one-off project nature. Recognizing

the specificity of cooperation between cultural and art institutions, largely consisting of joint project activity, confirms the importance of cooperative inter-organizational relations in the implementation of creative projects [Klimas, 2019]. Projectization characterizes the performing arts, but also many cultural and art institutions, including theatres. This specificity of cooperation in the particular activity (industry) of a group of entities may confirm the contextual nature of the phenomenon of inter-organizational cooperation [Klimas, 2019], as well as the contextual nature of the various areas of cooperation itself – here the specific artistic area – which has also been noted by other researchers [Juszczak, 2021].

Fourthly, as researchers have indicated, creative organizations must adapt many of their activities to new conditions [Dziurski, 2016] by adopting different ways and strategies of operation [Lewandowski, 2013], enabling development as well as creating and maintaining a competitive advantage [Bititci et al., 2004]. Within the field of strategic management, direct reference has been made to strategies relating to cooperative relations in cultural and art institutions, which are used in shaping relations with the environment [Hatch, 2002]. At the same time, it is emphasized that efforts should be made to adapt management strategies to the needs and specificity of those entities [Lewandowski, 2013]. In this perspective, timing strategies are gaining in importance.

Fifthly, due to ever-increasing environmental uncertainty, “simple linear notions of formulating and implementing strategy of planned change, now have to contend with deeper layers of complexity” [Pettigrew, 2012: 1308]. Therefore, what counts nowadays is the spontaneity of actions, improvisation, continuous and dynamic change and the speed of reaction. In this approach, researchers draw attention to the concept of the so-called organization-rhizome, consisting of the dynamic adjustment of activities, reactions and strategies in response to changes in the organization’s external environment and internal capabilities. According to this concept, cultural and art institutions should be based on a core that results from their area of operation and then flourish, following impulses caused by projects, *ad hoc* initiatives, or emerging chances, while at the same time learning and developing through drawing conclusions from the interactions they create through cooperation. The organization-rhizome concept perceives cultural and art institutions as specific living, flexible organisms that redefine their structure and operating strategies with each new undertaking. Hence, by analogy, the theatre-rhizome is a live organism that reacts to both external factors (e.g., opportunities) and internal factors (e.g., program decisions, undergoing a specific transformation from rigid structures to dynamic once more open to the environment) [Ćwikła, 2016b]. Thus, opportunities and situations are affirmatively perceived as chances. As a consequence, the increasingly visible move away from the paradigm of “linear order, regularity, and constancy” [Merry, Kassavin, 1995] makes timing strategies more important. However, there are still few studies showing the

specificity of these strategies in economic practice [Lowe, Jones, 2004]. The research findings presented in this article fill this research gap.

The research not only identified, but also exemplified the use of four timing strategies in inter-organizational cooperation among cultural and art institutions related to the use of chances coming from the environment, i.e., the chance-grasping strategy, chance-entraining strategy, chance-riding strategy, and chance-creating strategy. The research has shown specific examples of their use in the performing arts. Although timing strategies are currently extremely important from the perspective of the functioning of organizations, especially in a dynamic and changing environment, they remain poorly recognized in the strategic management field and require further scientific exploration [Jing, Van de Ven, 2018]. We suggest that scholars take a relational approach to chance management when addressing timing issues in a complex context, such as that created by inter-organizational relationships. We strongly believe that this line of study in the academic community deserves more theoretical and empirical research attention.

Limitations and future research directions

The research has its limitations regarding the use of qualitative research to analyze the phenomena. The research was conducted in selected performing arts and in selected theatres, thus it is not possible to generalize the results to all theatres or other types of cultural and art institutions. Therefore, further research is recommended, not only into other theatres or cultural and art institutions but also other entities conducting creative and/or artistic activities. This will enable results to be compared and supplemented. This study was also conducted in Polish socio-economic conditions; therefore, research into cultural and art institutions from other countries, where the specificity of functioning is different, could also be valuable. The research has revealed four types of timing strategies, but extended research in other contexts may identify other types. It would also seem that there is the possibility of using quantitative research in the next stage, which could determine the impact, direction, and strength of the use of individual timing strategies on the performance of the organizations applying them.

Managerial implications

Based on the research, some recommendations can be formulated for managers of cultural and art institutions, as well as for other organizations conducting creative artistic activities.

Managers may consider mental simulation training and counterfactual thinking to explore how to escape from the standard cognitive framework, develop alternative actions, and better identify novel market chances [Gaglio, 2004]. It should be pointed

out that “chance favors only the prepared mind (which means that) a man may have wisdom and discernment, but that is not like embracing a favorable chance” [Jing, Van de Ven, 2018: 161]. This shows that managers vary in their capability to perceive and create chances. Prior studies have not devoted enough attention to this issue [Denrell et al., 2015]. People vary in their capability to assess and create contexts to support the rationality of their actions, which is not only caused by particular personality traits, but by their behavioral habits and patterns [Jiang et al., 2016]. Thus, it is necessary for managers to consciously and purposefully break down existing routines and the repeatability of actions in order to create rhythm-changing situations (i.e., see, use and create chances). These in turn, encourage analysis of the environment and reflection on how ongoing activities need to be adjusted to emerging opportunities to obtain benefits [Staudenmayer et al., 2002]. In this context, organizations can set up training programs to help managers improve their chance management abilities. Some organizations should begin to adopt strategic reflexivity activities in training programs, such as strategy reviewing or strategy maneuvering programs. Maneuvering entails learning by discovery and acting in coordination with others to create new relationships to ensure organizations’ collective survival and development [Jing, Van de Ven, 2018]. In this view, some training aims at improving managers’ knowledge about how to control such impact by manipulating the interdependence between their actions and contextual forces. The above management practices have so far been used in China and need to be examined in other countries and in a much broader variety of organizations [Jing, Van de Ven, 2018]. As Gawain [1982: 29] highlighted using a metaphor, managers are clinging to the bank, afraid to let go and risk being carried along by the current of the river, however each manager must be willing to simply trust the river and “go with the flow”. This means that sometimes it is worth adapting to the situation – going with the flow of the current moment – letting activities take their natural, spontaneous course and taking advantage of chances, as also seen in *ad hoc* cooperation. Finally, in terms of the use of timing strategies in cooperation, based on favorable situations and seizing opportunities, managers should know how to manage inter-organizational cooperation in the short term, as well as how to use specific timing strategies and create their best configurations from the perspective of achieving goals and obtaining the greatest benefits and highest organizational performance.

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TIMING STRATEGIES IN COOPERATION AMONG CULTURAL AND ART INSTITUTIONS³

Abstract

In the field of strategic management, strategies have been so far considered mainly in the long-term horizon, as a deliberately planned process with previously defined goals. Thus, the aspect of spontaneous, sudden, impulsive or even intuition-based actions, encouraging the use of emerging opportunities in the organization's environment, also in relation to cooperation with other entities, was omitted. At the same time, it has been shown that inter-organizational cooperation is a relationship that may be short-term, temporary, incremental, emerging spontaneously, which is particularly visible among cultural and art institutions due to the specific nature of their activities. The aim of the article is to present the importance of time and the appropriate moment to take action and exemplification of the use of chances in the cooperation of cultural and art institutions based on timing strategies.

The study is based on a qualitative, interpretive approach using 50 semi-structured interviews conducted in the performing arts sector among public and private theaters. The study not only identified but also illustrated the use of four timing strategies in inter-organizational cooperation of cultural and art institutions that relate to the usage of chances in the environment, i.e.: chance-grasping strategy, chance-entraining strategy, chance-riding strategy and chance-creating strategy. The article shows their use in performing arts using specific examples. Research results prove that cultural and art institutions cooperate on a temporary, *ad hoc* basis, taking advantage of favorable moments and opportunities emerging in the environment, hence they use different timing strategies, adapted to the current situation and the prevailing needs of the organization.

KEYWORDS: INTER-ORGANIZATIONAL COOPERATION, TIMING STRATEGIES, CULTURAL AND ART INSTITUTIONS, PERFORMING ARTS, THEATRES, QUALITATIVE RESEARCH

JEL CLASSIFICATION CODES: Z190, Z110, L890, P130

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STRATEGIE CZASOWE W KOOPERACJI INSTYTUCJI KULTURY I SZTUKI

Streszczenie

Na gruncie zarządzania strategicznego strategie rozpatrywano dotychczas głównie w horyzoncie długoterminowym, jako świadomie zaplanowany proces, mający wcześniej określone cele. Tym samym pomijano aspekt działań spontanicznych, nagłych, impulsywnych, czy nawet opartych na intuicji, skłaniających do wykorzystania pojawiających się szans w otoczeniu organizacji, także w odniesieniu do kooperacji z innymi podmiotami. Jednocześnie wykazano, że współpraca międzyorganizacyjna jest relacją, która może mieć charakter krótkotrwały, czasowy, inkrementalny, wyłaniający się spontanicznie, co jest szczególnie widoczne wśród instytucji kultury i sztuki, ze względu na specyfikę ich działania. Celem artykułu jest przedstawienie znaczenia czasu i odpowiedniego momentu do podejmowania działań oraz egzemplifikacja wykorzystywania szans we współpracy instytucji kultury i sztuki w oparciu o strategie czasowe. Badanie opiera się na podejściu jakościowym, interpretacyjnym, z wykorzystaniem 50 półstrukturyzowanych wywiadów przeprowadzonych w sektorze sztuk performatywnych wśród publicznych i prywatnych teatrów. W badaniu nie tylko zidentyfikowano, ale także zilustrowano zastosowanie czterech strategii czasowych we współpracy międzyorganizacyjnej instytucji kultury i sztuki, które odnoszą się do wykorzystania szans w otoczeniu, tj.: strategii chwytania szansy (*chance-grasping strategy*), strategii przyciągania szansy (*chance-entraining strategy*), strategii tzw. „pasażera na gapę”, odnoszącej się do „płynięcia” wraz z szansą (*chance-riding strategy*) oraz strategii kreowania szansy (*chance-creating strategy*). W artykule pokazano ich zastosowanie w sztukach performatywnych na konkretnych przykładach. Wyniki badań dowodzą, że instytucje kultury i sztuki podejmują współpracę czasową, doraźną, wykorzystując sprzyjające momenty oraz pojawiające się w otoczeniu szanse, stąd stosują odmienne strategie czasowe, dostosowane do aktualnej sytuacji i bieżących potrzeb organizacji.

SŁOWA KLUCZOWE: KOOPERACJA, WSPÓŁPRACA MIĘDZYORGANIZACYJNA, STRATEGIE CZASOWE, INSTYTUCJE KULTURY I SZTUKI, SZTUKI PERFORMATYWNE, TEATRY, BADANIA JAKOŚCIOWE

KODY KLASYFIKACJI JEL: Z190, Z110, L890, P130