Practices and Interpretation:
Strategy Crafting In Nonprofit Art and Cultural Organization by Front-line Employees

A Case Study of Helsinki International Artist Programme

Wu Yiling

Hanken School of Economics
Department of Business & Management
Helsinki
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HANKEN SCHOOL OF ECONOMICS

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**Title of thesis:** Practices and Interpretation: Strategy Crafting in Nonprofit Art and Cultural Organization by Front-line Employees – A case study of Helsinki International Artists Programme

**Abstract:**

As the relevant researches of strategic management are not really accompanying the growth of the rapid development of the art and cultural organizations, especially in nonprofit context, this study aimed to examine how a non-profit art and culture organization crafts its approved strategy in daily operations with its frontline employees. This study also aimed to further fill some of the voids of Strategy-as-Practice research agenda, because Strategy-as-Practice as an emerging research realm is facing the risk of becoming an “isolated research approach or a social movement that does not interact with other communities” (Golsorkhi et al., 2010, pp. 12). In doing so, this study applied ethnographic abductive method going from the field with the opening research question to collect and analyze data from on singular case organization –HIAP. Grounded theory method was employed in the phase of decoding and analyzing raw data, revealing its interrelations and forming the theoretical framework which. As the conclusion, this study revealed that four core practices are adopted interactively in crafting strategy by front-line employees under the guidance of its capitals - sensemaking and sensegiving, identifying and bounding, structuring and restricting, and evaluating and assessing. Furthermore, the empirical model of how HIAP crafts it strategy are built to show the dynamic flow of how strategic concepts are translated to the capitals and further implemented by employees. In examining and justifying this model, this study revised the Bourdieu's theory in practices to a cyclic framework and took the lens of Strategy-as-Practice to examine the emerging concepts in parallel.

**Keywords:**

Craft Strategy; Strategy-as-Practice; Nonprofit; Art and Cultural Organization;
| Artist-in-Residence; front-line employee; Bourdieu’s theory |
# TABLE OF CONTENTS

1 INTRODUCTION .................................................................................................................. 1  
   1.1 Research Problem ........................................................................................................ 1  
   1.2 The aim and opening research question of this study ......................................................... 3  
   1.3 Delimitations .................................................................................................................. 4  
   1.4 Structure of this thesis .................................................................................................... 5  
2 Methodology ........................................................................................................................ 6  
   2.1 The Perspective of Constructivist Epistemology ............................................................... 7  
   2.2 Abduction and Qualitative Research Approach ................................................................. 8  
   2.3 Research Design and Phases ............................................................................................ 10  
   2.4 Detail on Data Collection and Memo Writing .................................................................. 12  
      2.4.1 Naturally Occurring Talks ..................................................................................... 12  
      2.4.2 Interviews ............................................................................................................... 13  
      2.4.3 Field Notes ............................................................................................................ 14  
      2.4.4 Secondary Data Sources ....................................................................................... 15  
      2.4.5 Memo Writing and Coding Methods ..................................................................... 15  
3 THE HIAP CASE .................................................................................................................. 17  
   3.1 Case Organization Description ...................................................................................... 17  
   3.2 The “artists-in-residence” field in Art and Culture Sector .................................................. 18  
   3.3 The strategy and culture of HIAP ................................................................................... 19  
   3.4 The construction, community and strategic activities of HIAP ........................................... 21  
      3.4.1 The construction and community of HIAP ............................................................. 21  
      3.4.2 The strategic activities of HIAP in demonstrated in the strategy paper .................. 23  
4 ANALYSIS AND PRELIMINARY FINDINGS ................................................................... 24  
   4.1 Analytical Approach ...................................................................................................... 24  
   4.2 Results and Analysis ...................................................................................................... 25  
      4.2.1 Capitals .................................................................................................................. 26  
      4.2.2 Sensemaking and Sensegiving .............................................................................. 27  
      4.2.3 Identifying and Bounding .................................................................................... 29  
      4.2.4 Structuring and Restructuring ............................................................................. 31  
      4.2.5 Evaluating and Assessing ..................................................................................... 33  
   4.3 Summary of the findings ................................................................................................. 35  
5 GROUNDED MODEL OF CRAFTING STRATEGY WITH FRONT-LINE EMPLOYEES IN HIAP .......................................................... 38  
   5.1 Revised Research Questions Following the Analysis and Findings ................................. 39  
   5.2 The Grounded Empirical Model of HIAP crafting strategy ............................................. 40  
   5.3 Summary of The Grounded Empirical Model ................................................................. 42  
6 THEORIZATION AND TIEBACK TO THE RELEVANT LITERATURES ................. 44  
   6.1 Justifying the Interrelations Of The Empirical Model ..................................................... 45  
   6.2 Examining the Emerging Concepts by a Strategy-as-Practices Lens ............................... 49  
      6.2.1 An overview of taking Strategy-as-Practice Lens ................................................. 49  
      6.2.2 The concept of Sensemaking and Sensegiving viewed from Strategy-as-Practice perspective .......................................................... 51  
      6.2.3 The concept of Identifying and Bounding viewed from Strategy-as-Practice perspective .......................................................... 53
6.2.4 The concept of Structuring and Restructuring viewed from Strategy-as-Practice perspective .................................................. 54
6.2.5 The concept of Evaluating and Assessing viewed from Strategy-as-Practice perspective .................................................. 55

7 CONTRIBUTIONS, LIMITATIONS AND IMPLICATIONS FOR FUTURE RESEARCH .......... 57
7.1 Contribution of this study .......................................................................................................................... 58
7.2 Managerial Implications .......................................................................................................................... 60
7.3 Limitations and for Future Research ........................................................................................................ 61

REFERENCES .................................................................................................................................................. 63

APPENDICES .................................................................................................................................................. 76
Appendix I – Semi-structured Interview Guide for employees .......................................................... 76
Appendix II – Semi-structured Interview Guide for art director .......................................................... 77

TABLES

Table 1 Semi-structured Interviews .................................................................................................................. 14
Table 2 The position, responsibility and amount of personnel in HIAP .................................................. 23
Table 3 Summary of 5 Emerging Concepts in Crafting Strategy in HIAP
Front-line .................................................................................................................................................. 39

FIGURES

Figure 1 Research Phases ................................................................................................................................ 11
Figure 2 Complementary Data Sources ........................................................................................................ 12
Figure 3 The Data Structure .......................................................................................................................... 25
Figure 4 Data Structure of Sensemaking and Sensegiving ........................................................................ 28
Figure 5 The Data Structure of Identifying and Bounding .......................................................................... 31
Figure 6 The Data Structure of Structuring and Restructuring ................................................................ 33
Figure 7 The Data Structure of Evaluating and Assessing ...................................................................... 35
Figure 8 Grounded Framework in Relations of Empirical Findings ......................................................... 42
Figure 9 Empirically Derived Theoretical Framework ............................................................................. 46
1 INTRODUCTION

With the rapid developing and expanding of the art and cultural organizations, the related researches, especially from the strategic-management point view, unfortunately, is not really accompanying this growth. Over the past 25 years, arts and cultural management research has focused mainly on marketing, consumer behavior, management, finance, cultural policy, human resources, technology, and a broad array of topics on such as cultural tourism, educational programs, and social issues (Bruce & Charles-Clemens, 2015; Perez-Cabanero, et al., 2011). Besides, some researches, from the dimension of artists-in-residence programmes, focus on artistic mobility and identity (Matias, 2016) and artistic interventions in organization (Berthoin Antal, 2012); some researches also from the macro- and theoretical aspect focus on economic and demographic factors of investing in cultural facility development (Woronkowicz, 2013), and theoretical approaches of evaluating the demand for arts centers (Radbourne, 2001). However, these researches, by no means, are centered on crafting strategy in art and cultural organizations, particularly in the nonprofit context where organizations are facing the intense competition of financial resources (Matiaas, 2016; Moxham, 2010; Martikke, 2008; Packwood et al., 2007). Hence, this thesis attempts to study how nonprofit art and culture organizations craft their strategy.

1.1 Research Problem

McCarthy, et, al. (2007, p. 13) claimed that with the development and evolution of nonprofit arts and culture sector, the financial pressures and challenges are raising so that it is important for art organizations to alter fundraising and operating strategy to be able to deal with these challenges. There are many researches have followed this topic and studied on frameworks, models, and tools of strategic planning for art and culture organizations, as well as on the involvement of board members or middle managers in strategic management (Kaiser & Engler, 1995; Galli, 2011; Turbide & Laurin, 2014). However, there are still very few researches conducted strategy crafting and
implementation from the front-line operative members. To be more specific, for instance, although Kaiser and Engler (1995) contributed a practical approach of strategy developing to nonprofit arts and cultural organizations, it is still quite limited in the sense of American content and fewer insights on actual crafting or conducting the strategy with the cooperation of front-line operative members. In other words, after the strategy officially coming out, what is the next for organization members to implement it in the very practical everyday work?

In addition, as Mintzberg (1987, p. 68) said about strategy:

“We shouldn’t see strategy only have to be planned... Strategies can form as well as be formulated. A realized strategy can emerge in response to an evolving situation, or it can be brought about deliberately, through a process of formulation followed by implementation”.

Crafting strategy should not be considered only as the responsibility of top and middle managers planning and strategizing in a so-called meeting room, it is actually a process followed by various practices that are most likely emerged from micro daily activities, where the front-line employees play a vital role in this process. In this sense, the emerging Strategy-as-Practice research approach actually focus on this exact practical perspective on strategic management, as this approach examines “the micro level social activities, processes and practices that characterize organizational strategy and strategizing” and intends to seek “more comprehensive, in-depth analysis of what actually takes place in strategic planning, strategy implementation and other activities that deal with strategy” (Golsorkhi et al., 2010, p. 1). Thus, it is worth to apply Strategy-as-Practice approach to study strategy crafting in everyday operations of specific organizations. Nevertheless, it is unfortunate that there is again very little studies have been conducted by the Strategy-as-Practice approach in nonprofit art and culture organizations. Moreover, the Strategy-as-Practice research agenda actually recognizes the risk of becoming an “isolated research approach or a social movement that does not interact with other communities” (Golsorkhi et al., 2010, p. 12). To prevent this risk, Golsorkhi et al. (2010) advocate that researchers should connect it to other streams of strategic management and link it to other areas of contemporary organizations. Thus, there is a noticeable lack of employing strategy-as-practice
research approach into the study of crafting strategy in the context of nonprofit art and culture organizations.

1.2 The aim and opening research question of this study

Hence, the study aims to go from the ground, examine how a non-profit art and culture organization crafts its approved strategy in daily operations with front-line employees, and to further fill some of the apparent voids in the Strategy-as-Practice research agenda by connecting the Strategy-as-Practice insights with the strategic management of nonprofit art and culture organizations.

Therefore, the following primary opening research question has been framed for the purpose of this study:

**How a nonprofit art and culture organization crafts its approved strategy in daily operations with front-line employees?**

Answering this question is implying that different organizations might have different answers, and it is also appealing from the philosophy of constructivist epistemology, due to the essence of the high engagement with organization’s contexts and agents in social science (Bourdieu & Wacquant, 1992; Hacking, 1999; Latour, 2005); especially, considering the practicality and complexity of operational activities that might emerge during the course of conducting it. Therefore, this study will focus on one single case of nonprofit art and cultural organization - Helsinki International Artists Programme (HIAP) - where the very first official strategy had been recently approved. HIAP is selected also because the author is one of HIAP’s employees, thus, investigating on this specific case allows the author to gather thick data and to leverage insider views to enable “inquiry from the inside” (Evered & Louis, 1981, p. 388), such as what are the actual core operational activities for HIAP to implement the strategy in their everyday work, how do the front-line employees react on its very first approved strategy, what are the concerns for HIAP as a nonprofit art and culture organization to conduct their approved strategy and so on.
It demonstrates the ethnographic context-driven nature of Strategy-as-Practice study, and it is apparently not enough to find the answers by only interviewing HIAP employees or studying HIAP’s documents. In this sense, this study will take the advantage of being one of the employees, go from the ground and get involved in daily operations with other employees and managers to investigate what are the activities HIAP does regards of crafting its approved strategy, and hopefully to reveal the interrelations and motives behind them. In other words, this study leans on the principles for gathering and analyzing qualitative data to theorize emerging concepts that are grounded in the data referred to as grounded theory methods (Charmaz, 2006; Corbin & Strauss, 2007; Glaser & Strauss, 1967).

On the other hand, due to that current lack of connecting art and culture organization with strategic management in Strategy-as-Practices agenda, the fact of insufficient relevant researches and literature on this topic appeared as a challenge for this research to conduct in the classic research approach such as deduction. Hence, the ethnographic qualitative abduction will be employed as the research approach in this study, and it will take the epistemological constructivism perspective.

1.3 Delimitations

In terms of delimitations, as the aim of this study is not to discover a new theory or model of operating nonprofit art and culture organizations, the dimension of strategizing by board members and top managers, in the sense of formulating strategy, will not be taken into account in conducting this study, and the scope of investigated participants will be restricted to only front-line employees whom the author encounters within everyday work, rather than the very top board members nor the downstream customers (the artists in this case). Nevertheless, the influences or the comments from boards and artists will be considered if it is necessary.

On the other hand, grounded theory method in this study is applied as a tool to spark theorization of constructing emerging topics from data to theorized concepts which have solid literature to support. Additionally, achieving the aim of this study also
restricts that grounded theory method will not be employed to discover or explore a new theory, in contrast, to describe the collected data and to interpret the result.

1.4 Structure of this thesis

As it has been stated earlier, unlike other classic deductive studies, this study applies abduction going from the ground with HIAP case. This thesis will be structured in the following manner: in the next section, the methodology that applied in this study will be detailed discussed and elaborated, covering philosophical stand, research design, selection of the HIAP case, and data collection and analysis methods. Then, in order to give overview of the selected case to assist readers in better understanding, the following section will present the context of HIAP case that includes a introduction of HIAP itself, a description of the field it belongs to, a statement of its structure and culture, and a review of the HIAP's strategic thinking. Subsequently, the results will be described and analyzed following with the empirical findings in section 4. In section 5, these empirical findings will be further explained to construct a grounded framework of crafting strategy in HIAP that will be theorized in the next section. Hence, the section 6 intends to explain the empirically grounded framework with theorization and tie these findings back to extant literature. The thesis will be concluded with a section outlining overall discussions, contributions, managerial implications, limitations, and future research directions.
2 Methodology

When we think about how an entity exists and coexists with other entities within the environments, we could not neglect the encounters, hinges, connections, and bonds that they have with the contexts, both internally and externally. So does doing a research about social science, especially for the research on organizations, as Allen (1968) pointed out, when studying organizations, apart from the organization itself, the larger contextual settings (which includes the type of community, industry, or society) should be also taken into account since they affect the characteristics of organizations or the interrelations among them. Conlkin (1968, pp. 172) suggested that the ethnographic method is an important and effective approach to deeply study organizations. According to him, the ethnographic research is an intimate study and residence in a particularly well-defined community that offers sufficient and inartificial data by applying a wide range of observational techniques comprising face-to-face contact, direct participation, and a greater emphasis on intensive work with informants than on the mere use of documentary or survey data. Additionally, as we know, organizations like artistic and cultural centers or organizations generally have peculiar "spirit" based on who organizes them and how they are organized, and the artistic project is at the center of the mission for this type of organization (Daigle & Rouleau, 2010). They operate within complex networks consisted of multiple creative partners with diverse interests (Voss, Cable & Voss, 2000), which makes employ the ethnography sounds more natural for studying this type of the organization.

In this case, to ethnographically answer the opening research question of "how a nonprofit art and culture organization crafts its approved strategy in daily operations with front-line employees", it is necessary to be an "insider" (Charmaz, 2006) in that specific field rather than just being a researcher from outside organization, and to put myself into the particular nonprofit art and culture organization to involve and to interact with the units and agents (Bourdieu, 2002). It allows more insightful, convective and rich data to seek a "thick" (Charmaz, 2006, pp. 14) description of what occurred to the studied organization. As it has been discussed earlier, this study chooses one specific
nonprofit art and culture organization - Helsinki International Artist Programme (HIAP) as the singular case to do the deeply qualitative ethnographic study, mainly due to the easy access to the data for the author as one of the employees in HIAP.

In this chapter, I will continue elaborating the chosen research strategy, approach and research design, which is employed in this study to answer the research questions. Furthermore, with the intention of assisting readers to better understand how this research has been implemented organically and transparently, the method of collecting and analyzing data will be presented as well.

2.1 The Perspective of Constructivist Epistemology

Since crafting strategy is a process (Mintzberg, 1987) with the totality of the organization's strategic activities rather than merely planning or strategizing, to understand how this process actually happens by the guidance of the approved strategy in one specific type of organization is indeed necessary to not neglect the concepts stated in the strategy, the agents involved in the activities, and the contexts surrounded by the organization (Bourdieu & Wacquant, 1992; Hacking, 1999; Latour, 2005) but to only study strategy per se. Similarly, Gioia and his colleagues (2012, pp. 3) also pointed out that in order to better capture the organizational phenomena, “it requires an approach that captures concepts relevant to the human organizational experiences in terms that are adequate at the level of meaning of the people living that experience and adequate at the level of scientific theorizing about that experience.” It is the concept of understanding a process or a phenomenon by comprehensively learning its related contexts and agents, as well as in the way of how it has been constructed and perceived by interacting with surroundings, and once again, getting involved and participated. This idea shares the similar philosophy as that of the empirical level of constructivist epistemologies in strategy research (Johnson et al., 2007; Grand et.al., 2010), where the strategic activities are regarded as “involving multiple processes and activities with multiple actors distribute inside and outside the organization over multiple organizational layers (Grand et.al., 2010, pp. 63) “.
To be more specific, let’s zoom into the implementation of constructivist epistemologies in strategy research – it helps us to understand the context-driven nature of the strategy by linking organizational realities and larger social systems (Grand, et al, 2010). For instance, in line with constructivist epistemologies, studies about strategy creation and strategizing bring up the micro-level focus which concerns the relevance and significance of concrete situations and the importance of internal elements of strategy making (Brown & Duguid, 2001), and the broader focus which beyond the interaction of top management teams in formal settings dedicated to strategy to middle managers (Balogun & Johnson, 2004; Floyd & Lane, 2000; Westley, 1990), customers (Christensen & Bower, 1996; ) and strategic partners (Dyer and Singh, 1998). Constructivist epistemologies avoid the separation of the strategic researchers and the studied phenomena, as well as the separation between strategic theory and practices (Mir & Watson, 2000). Then, stepping back to the case of HIAP, considering three main reasons, this study leans on the perspective of constructivist epistemologies to find out the construction of HIAP’s everyday activities of carrying out the approved strategy among front-line employees: firstly, my dual role of being both investigator and employee in this case; secondly, there was no official strategy paper other than yearly plan in previous years, and the very first official strategy has been approved by HIAP’s board and association members for less than a year when this study was initiated, meaning HIAP is in the transition of the strategic change as well; and thirdly, epistemological constructivism provides a creative perspective to disassemble and reassemble HIAP’s strategy in which further leads to an ongoing reflection and reconstruction of concepts and terms in strategy research practice as well (Latour, 2005).

2.2 Abduction and Qualitative Research Approach

In doing so, the ethnographic abductive strategy is applied in this study, aligning with the qualitative approach which builds on the principles and practices of grounded theory (Corbin & Strauss, 2007; Glaser & Strauss, 1967). Unlike induction, which collects data in order to produce the generalization (Herms, 2000, pp. 2) and determine a value/fact (Peirce 1934), or deduction, which pre-frames the theories or hypotheses and then through well-designed researches to test them by presenting sufficient data,
abduction is an integral process of scientific method, combing with both inductive and deductive approaches (Peirce 1934, pp. 171). Abduction formulates the explanations out of the phenomenon by starting with consequences and then constructing the reasons (Timmermans & Tavory, 2012, pp. 171), and it has been mostly employed to find the situational fit between the observed facts and rules (Timmermans & Tavory, 2012, pp. 171).

In addition, the aim of this study is to fill the voids of Strategy-as-Practice research agenda in the field of nonprofit art and culture organization, as it has been stated earlier, unfortunately, there are not enough researches could be utilized to form the hypothesis. In fact, considering the uncertainty of transitional situation (i.e., strategic change) in HIAP, forming a particular theoretical framework or model beforehand is not feasible in this case. Plus, it is not this study’s aim to formulate an operational model that can be generalized. Moreover, in terms of the operational model, the director of HIAP, Huuskonen (2016) claimed that “currently HIAP combines almost all kinds of (artist-residence) forms. It is impossible to classify HIAP into only one specific artists’ residencies model”. In this sense, the abductive approach seems best suited to implement this research as it does not define too much beforehand, even though it might bring ambiguity, it also leaves the space for creativity and flexibility as abduction is more creative and less limited to produce new hypotheses and theories based on surprising research evidence than applying merely inductive or deductive approach (Timmermans & Tavory, 2012, pp. 168). Furthermore, with the aim of examining how a non-profit art and culture organization crafts its approved strategy in daily operations, and further preventing the isolation risk of the Strategy-as-Practice research agenda, abduction is also feasible in the socially fostered craft-like sense (Timmermans & Tavory, 2012, pp. 181). On the other hand, for the sake of interpreting “how” research question, which obviously more requires the evidence and data from discovering the motives and reasons (Blaikie, 2007, pp. 10) of crafting strategy rather than exposing a fact and expanding the relevant knowledge (Herms, 2000, pp. 2). Therefore, it is undisputed to apply abductive strategy in this study.

Alongside with abduction, the qualitative approach has been chosen in this study. Not only because of its closer engaging and solid grounding in the studied phenomenon
(Corley & Bansal, 2012, pp. 510), but also because the qualitative methods can get temporal dynamics that quantitative research cannot, and bring detailed accounts of data sources and analysis (Corley & Bansal, 2011). In this thesis’s case, the qualitative approach aligns with the principles of grounded theory. However, unlike other classic grounded theory researches (Charmaz, 2006; Glaser & Strauss, 1967) discovering the emerging theories from data, this study treats grounded theory more as a part of process of perceiving the world, leaning its methods as tools to spark the process of theorization rather than discovering a new theory (Charmaz, 2006, pp. 10), because this study recognizes the impact of human interpretations and their interactions of social constructs. Hence, this study intends to go from the field with rich data collection and “1st-order” analysis (Van Maanen, 1979, pp. 540), which applies informant-centric terms and codes (Gioia et al., 2012, pp. 5); then towards to the better understanding of the nonprofit art and culture organization conducting strategy with “2nd-order” analysis, which uses more theoretical terms that combining with researcher-centric concepts, themes and dimensions.

2.3 Research Design and Phases

With the epistemological constructivism perspective that I discussed above, this study started with the opening research question - “how a nonprofit art and culture organization crafts its approved strategy in daily operations by the front-line employees”. By getting in there (Gioia, et al., 2012, pp. 5)- the particular organization HIAP, it adopts the abductive research strategy diving deeper into the case organization's everyday activities, and attempts to built on an interpretive approach (Gioia & Chittipeddi, 1991) through various data resources including ethnographic field notes, semi-structured interviews and secondary data, with an upfront recognition that research question would need to be developed and evolved with the progression of the study. Subsequently, the decoding and analyzing the raw field data are conducted following by a dynamic empirical framework in accordance with the grounded theory method. Finally, based on the empirical findings the relevant literature will be reviewed to better justify the empirical findings and better answer the research question.
Due to the nature of this study, it lasted for nearly 9 months, and during this time, HIAP was going through the strategic change in various dimensions. As it is shown in the following diagram (Figure 1), the data collection and analysis were conducted complementarily, sometimes simultaneously. The first round data collection occurred between September and the end of November in 2016, including meetings with HIAP board members and internal staffs (two of them were recorded and analyzed word-by-word), some naturally occurring talks with colleagues, and the participant observations that fed into the daily field notes, which compounded the relevant secondary data sources like emails, reports, meeting notes and so on. Next, three analytic memos were completed – two were based on these meetings, separated by board members and internal staffs; another leaned on the detailed read-through and the pondering of the filed notes. Subsequently, semi-structured interviews were conducted as the second round data collection after the emerging theoretical concepts have appeared.

Figure 1 Research Phases
2.4 Detail on Data Collection and Memo Writing

In terms of gathering rich data, this study's data source is complementary, meaning apart from the dynamic participant observations, field notes, meetings, chats and interviews from my daily involvements in HIAP, the secondary data as both internal and public documents, emails, reports, and notes are also taken into account. Furthermore, as Eisenhardt (1989, pp. 538) emphasized “a striking feature of research to build theory from case studies is the frequent overlap of data analysis with data collection” although this study is not aiming to build the theory, the spirit of overlapping data collection allows this study to take advantage of its flexibility and freedom of adjustments during the data collection process (Eisenhardt, 1989, pp. 539). Plus, the utility of overlapping the complementary data sources serves triangulating data to increase the validity and build a more convincing and accurate case (Eisenhardt & Graebner, 2007; Yin, 2009). Figure 2 shown below illustrates the different data sources that have been gathered in this study.

![Diagram of Data Sources]

Figure 2 Complementary Data Sources

2.4.1 Naturally Occurring Talks

Unlike structured or semi-structured interviews and focus groups, which are regarded as “research provoked” by Silverman (2011), this study collects data from naturally
occurring, meaning what I observe and recorded happen naturally in a natural situation instead of given settings. Of course recording, transcribing and analyzing the naturally occurring data are not “natural” in a way of interfered with human, but from the perspective of ethnography and constructivist epistemology, such way of collecting data provides marvelous data to analyze how do the people’s actual behaviors during their daily work (Silverman, 2011, pp. 276) go about constructing the organization or HIAP community.

In this study, two naturally occurring talks have been recorded, transcribed and analyzed - one happened during lunch with the curator who has been working in HIAP for more than 5 years, and the other was a group discussion within hosting team where I was in. Certainly, there were many other naturally occurring happenings during that period, but the reason of analyzing only these two is that they comprised a lot of useful and inspiring information on how HIAP’s staffs practically deal with changes and how they make improvement for achieving the same goal as the strategy stated. Moreover, both of these two talks were important for identifying emerging theoretical concepts in terms of the abductive approach that used in this study.

2.4.2 Interviews

As we all know interview is a key method for qualitative research, it directly gives the access to individuals’ attitudes and values – “things that cannot be observed or accommodated in a formal questionnaire” such as in quantitative manners (Silverman, 2011, pp. 167), moreover, it is also a constructive approach of “documenting the way in which accounts are part of the world they describe” (Silverman, 2011, pp. 187). Thus, apart from the naturally occurring talks I discussed above, semi-structured interviews are also employed in this study to grasp more specific and detailed firsthand data, as well as to better understand how agents (here are the participants) interact with the organization under the strategic guideline. Although interviews compromise many personal perspectives and sometimes might be criticized due to its idiosyncrasies, as Charmaz and Bryant (2011, pp. 299) pointed out, “an interview is a performance, whether stories tumble out or are strategically calculated and enacted, but that does not
disqualify interviews from providing rich data and sparking analytic insights”, the individuality of interviews actually brings the space for creativity and flexibility (Silverman, 2011).

Considering delimitating the topics of interviews from going too broad, in this case the interviews were conducted in semi-structured guide, which was designed aligning with the secondary data such as HIAP’s strategy paper (2016-2020), and the HIAP’s annual reports (2015 & 2016), as well as the field notes and observations the author did before the interviews. In fact, after the first round data collection, as this dissertation attempts to answer the question of how practically HIAP crafts their strategy through insider’s view, the author realized it was actually inevitable to interview these frontline employees and middle manager (director), because by interviewing participants, the interactions with these employees sparked fruitful inspirations and deep engagements. The interview sample of this study comprised two internal HIAP parties – 1) director as intermediator between board and staffs, and 2) all current long-term employees. Although the full act of crafting strategy at HIAP includes numerous other actors that outside the selected sample, for instance, HIAP’s partners and artists, it is still likely that the various interviewees within this selected sample can provide a highly informed perspective of what actually occurred within their engagements with HIAP as well as HIAP’s daily operations. Therefore, in the end, 6 in-depth semi-structured interviews were conducted with a total duration of 5 hours (Table 1).

<table>
<thead>
<tr>
<th>Participants</th>
<th>Date</th>
<th>Duration</th>
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<tbody>
<tr>
<td>Administrator &amp; Coordinator</td>
<td>10.4.2017</td>
<td>47 minutes</td>
</tr>
<tr>
<td>Residency Manager</td>
<td>18.4.2017</td>
<td>64 minutes</td>
</tr>
<tr>
<td>Project &amp; Communications Assistant</td>
<td>19.4.2017</td>
<td>42 minutes</td>
</tr>
<tr>
<td>Residency Programme Manager</td>
<td>20.4.2017</td>
<td>61 minutes</td>
</tr>
<tr>
<td>Director</td>
<td>21.4.2017</td>
<td>70 minutes</td>
</tr>
<tr>
<td>Curator</td>
<td>06.9.2016</td>
<td>25 minutes</td>
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Table 1 Semi-structured Interviews

2.4.3 Field Notes

Besides the interviews, field notes from two periods during my working time in HIAP (1.09.2016 - 31.12.2016 and 10.04.2017 - 21.04.2017) were gathered. These field notes were written generally the same day or latest two days after the activities happened,
they were more like diaries which included whatever impressions occurred (Eisenhardt, 1989, pp. 539) to me and my own reflections.

Employing writing the field notes helps the author to push thinking in the observations and at the same time to ponder the relations of different activities, which in turn facilitates the further data collection and analysis, such as in formulating the interview protocol and writing analysis memos. As Eisenhardt (1989) described, “field notes are an ongoing stream-of-consciousness commentary about what is happening in the research, involving both observation and analysis”, together with naturally occurring talks, interviews and the secondary data sources that will be discussed in the next section, the dynamic overlapping data sources in this study are built.

2.4.4 Secondary Data Sources

In the case of HIAP, the author took a deep look into HIAP’s Strategy Paper (2016-2020), Action Plan for 2017, and the Annual Reports of 2016, because they are directly related to this dissertation’s topic, and they officially and publically present HIAP in the strategic and operational manners. Furthermore, while writing the field notes, there were other supplementary data from other documents were gathered, such as some emails, staff meeting notes which refer to specific activities, and the HIAP’s publications which have been regarded as one of the key assessments for HIAP by displaying the most important achievements and activities.

2.4.5 Memo Writing and Coding Methods

"One cannot ordinarily follow how a researcher got from 3600 pages of field notes to the final conclusions, sprinkled with vivid quotes though they may be."

-- Miles & Huberman (1984:16)

Analyzing data is the heart of grounded theory case study and it is both the most difficult and the least codified part of the research process (Eisenhardt, 1989). Especially for the abductive research, it's an ongoing process with collecting the data,
pondering the emerging patterns and adjusting the research courses. Thus, in order to make sense of the collected data, this study applied analytic memo writing to document and reflect on coding, and to force intermediate analysis in this case.

The analytic memos of this study have been written in an "informal" way, meaning in the form of shorter, handwritten and less structured instant notes. There are two major types of the analytic memos, in total five memos: the first type is based on the initial coding of interview transcriptions, and the other type is based on the codes from the field notes and secondary data. In terms of the codes, they were categorized, so did the initial sorting and diagramming of the emerging results, which assisted in the further recognition of initial themes and concepts. It is worth to note that the field notes and the analytic memos are different - the field notes bring the fundamental insights and ideas of coding to stimulate the analytic memo writing. Specifically, field notes contain valuable comments and insights that address the recommended categories for analytic memo reflections (Saldaña, 2009, pp. 33). Thus, analytic memos are the very important hinges in this case to connect the theory and data, and to present the author's thoughts and analyses.
3 THE HIAP CASE

Because of the insufficient researches on nonprofit art and culture organization in Strategy-as-Practice research agenda (Golsorkhi et al., 2010), considering the possible lack of familiarity of this field and the selected case to the readers, this chapter is going to present an overview of HIAP – Helsinki International Artists Programme from macro- to micro- scope, starting from the general introduction of HIAP. Following by a description of HIAP organization and the field where it operates, and its approved strategy and culture will be discussed. Then, the structure and community of HIAP will be presented to assist audiences to grasp the case context. In the end, some of HIAP’s strategic activities will be introduced.

3.1 Case Organization Description

Helsinki International Artist Programme (HIAP) is a nonprofit artists-in-residence organization launched in 1998, and it is also a nonprofit art and culture organization based in Helsinki, Finland. The primary focus of HIAP is, but not confined to the contemporary visual arts. Its main purpose is to promote artists, international mobility and cooperation opportunities in Finland and abroad, and to initiate and support experimental, multidisciplinary and cross-border art practices in the social debates around art and culture world. Nowadays, HIAP is not only the largest residency centre in Finland, but also one of the leading international artists residency centres in Nordic & Baltic region. HIAP’s residency programme yearly carries out around 70–90 residencies with international art and culture professionals, institutions and partners. Each residency lasts from 1 to 3 months in HIAP studios which are located in Suomenlinna and Cable Factory in Helsinki.
3.2 The “artists-in-residence” field in Art and Culture Sector

Take a look of the art and culture field that HIAP belongs to, we could see that the present amount of artistic and cultural production is expanding so rapidly that the form of corresponding producing organizations is, by no means, accompanying this growth (Matias, 2016, pp. 13). Besides the conventional organization such as museum and gallery, the emerging art and culture organizations especially artists-in-residences, from a quite large extent, have been contributing to explore and understand the transnational cultural practices by encouraging and producing artistic and cultural productions; as well as to promote the connectedness and attentiveness between communities, locally and globally (Matias, 2016, pp. 173).

Artists-in-residence programmes are hosted by the organizations that adapt technical infrastructures, and open up the possibilities and networks for the artists to create art works on a wide range of cultural-related subjects. These programmes are open for international artists to apply. To be more specific, artists-in-residence organizations exist to invite artists, academicians, curators, and all manner of creative people for a time and space away from their usual environment. They do not only provide a time of reflection, research, presentation or production, but also allow individuals to explore his/her practice within another community, to meet new people, to use new materials, and to experience different life in a new location (Gardner, 2013, pp. 1). The scale of these artists-in-residence organizations varies from small which are ran by few artists, to large which are co-operated with many institutions, associations, or even municipalities; and each type of the artists-in-residence organizations has different ways or models to operate in the very practical and domestic manners, although that, non-profit and co-operative approaches have been prevalently applied by organizations as they are especially well suited to fit the needs of alternative forms of artistic and cultural productions (Bassi, Sacco & Pilati, 2011).

On the other hand, IFACCA distributed a survey in September 2012 to arts councils and ministries of culture worldwide to investigate the situation of the international artists residencies. According to its results, there are three main challenging aspects in terms of
supporting artists-in-residence programmes: 1) Financial issues of owning and managing residencies; 2) Difficulty of evaluations and assessments; 3) Sustainability of mobility (Eves, 2013, pp. 5). To some extent, these challenges are effected by the macro-environment, especially regarding to the financial issues, because artist-in-residence organizations are in fact under the umbrella of Art and Culture Sector, where the sector of economic and social activity places artistic and cultural production at its center and culture results (Essig, 2015). The status quo of funding cuts in art and culture sector brings the increasing pressure on art and culture organizations’ ability to support innovative work (Anon., 2013, pp. 97), and leads the inevitable change on their strategies or plans to be able to sustainably manage their organizations.

HIAP as one of the nonprofit art and culture organizations with artists-in-residence programmes, it is certain that those above challenges are also the ones HIAP is currently facing and aiming to conquer.

3.3 The strategy and culture of HIAP

From the perspective of constructivist epistemology of this study, here, by reviewing HIAP’s approved strategy documents and relevant secondary data sources, HIAP’s strategy is deconstructed and elaborated below with the discussion of HIAP’s culture.

HIAP approved the association’s “Strategy for 2016-2020” on 25.11.2015. This is the very first official strategic paper for HIAP since 1998. Previously, annual reports and action plans were the only HIAP’s official documents for planning, implementing, reviewing and referring to. Nowadays, under the guidance of the strategy paper, HIAP’s operation in practical has changed compare to previous years - the years before current art director took office. In other words, with the approval of HIAP strategy for 2016-2020, the situation of HIAP from the operational perspective has been recognized as the process of strategic change, or in one of the curator’s words, “HIAP is in the situation of transition”.

Nevertheless, it is clear for HIAP that the mission is not to make profit, meaning the
increase of economic capital does not dominate the core activities of HIAP, but to enable high-quality cooperation and networking, and to gain the social influence in the art and culture field. Thus, the culture capitals and social influences are the main considerations for HIAP in terms of operation, development and assessment. Additionally, the nature of HIAP being the artists-in-residence organization requires the ability of hosting and being inspiring to artists. In this sense, art, culture and social promoting, as well as community building are the main focuses of HIAP, reflecting its culture under the guidance of three core strategic values that HIAP holds onto: hospitality, initiative and dialogue.

To be more specific, an inspiring-abundant location is one of the most important elements for artists-in-residence in terms of bringing artistic and cultural productions and social development beyond the superficial level. Correspondingly, HIAP has the fortune of being located in two very special locations – the historical significant Cable Factory, a cultural complex which is closely attached to the contemporary cultural life of Helsinki; and Suomenlinna Island, a UNESCO World Heritage Site which gives the opportunity to connect to the history of the region, and encourages not only artists’ utopian (or dystopian) thinking and actions, but also the staffs motivation and productivity. Being situated in such unique locations has been ingrained “hospitality” into HIAP’s culture.

By meaning hospitality, HIAP encounters its peers and members from community as a fellow being, an individual person. It not only refers to provide generous and considerable welcoming services and comfortable physic spaces to let residents feel ease and welcome to Finland, but also refers to engage and maintain involved community with trust and open atmosphere which encourages new learning and collaborations in the relevant fields. Moreover, creative freedom is the key to express and create, especially for artistic and cultural productions. And through HIAP’s culture and experiences, they regard that emphasizing the artists’ freedom is one of the best ways to make the residencies both very focused and productive.

Secondly, to refer to “initiative”, as HIAP has a quite strong national and international dynamic role which differentiates from other residence organizations, it intends to be
curious and active organization in the field of art and culture in general, and a sort of agent of international cooperation and dialogue in particular, specifically in relations of the important issues that HIAP defines, such as ecology and freedom of expression. HIAP endeavors to take a bold stand and sticks to the core values in challenging situations.

Thirdly, “dialogue” refers to inclusiveness, openness, trust and transparency. HIAP attempts to be more receptive to new people, ideas and initiatives by listening art scene needs, and actively observing the world around us; to be approachable and trustworthy to its partners, and translucent to artists as well in terms of policies, decision-making and actions.

Therefore, the culture of HIAP consists of the mission-driven hospitality, penetrating and forward-looking vision, and transparent-led inclusiveness.

### 3.4 The construction, community and strategic activities of HIAP

On the other hand, by applying the ethnographic abduction strategy in this study, it is essential that understating current field's situation helps us to grasp the operational context of HIAP, and being familiar with the strategy and culture benefits us to put ourselves into HIAP’s shoes. Moreover, it is also vital to study the organization from a bit more fundamental settings with better understandings of its strategic activities - such as its construction, personnel structure and communities, as they also affect the characteristics of the organization (Barton, 1968, pp. 340; Johnson et al., 2007).

#### 3.4.1 The construction and community of HIAP

HIAP ry is led by the boards of director like any other non-profit organizations, practically operated by the art director, aligning with personnel and HIAP association, which is a network consists of the members of 13 different local organizations, institutions, galleries, museums and associations, and some other individual members.

The scale of HIAP is not as big as international corporations. There are 10-12 employees
(include art director) working in HIAP, the amount of the staffs and their working roles are ever changing because of the dynamic situation in HIAP. For instance, during the time (2016) when I worked there, there were in total 16 employees include three fixed-term employees from government salary support program¹, property maintenance, and three interns, but in the spring of the following year (2017) there were in total 10 employees that included only two interns, and the cooperative salary support program with government was no longer carried out. The personnel structure, responsibilities, and relevant changes are shown below in the Table 2. In fact, since HIAP has been founded, there is no particular human resource (HR) manager in HIAP; in terms of recruiting, the art director plays the role of HR, together with the party of the boards. Additionally, among these positions in HIAP, there were only four permanent positions for these employees who were mainly handling the organization's activities related tasks and long-term projects; whereas others were the temporary positions or outsourced employment subsidies.

Apart from the internal personnel, HIAP has strong external connection with local art scene and international partners, as well as a trustful network with high reputation of artists-in-residency overseas. For instance, HIAP’s domestic partners in Finland are from museums, galleries, festivals, performing arts organizations, research institutes, schools and related organizations in learning, and other culture and art organizations. Additionally, HIAP’s foreign partners vary from Finnish cultural institutes (in UK and USA), the national arts foundations, expert organizations, to the artist residences, as well as other arts and cultural organizations among Australia, Korea, Sweden, Denmark, Norway, Lithuania, Iceland, Ireland, Frankfurt, Spain, Serbia, Latvia, Estonia, Japan and Scotland. All these employees, partners and artists that HIAP has been hosted from all over the world together form the HIAP community.

In definition of the HIAP front-line employees in this study, it consists of every internal employee in HIAP except boards members and external practitioners. It is a group of 10-12 people with 9-11 different positions.

¹ The government salary support program:
The strategic activities of HIAP in demonstrated in the strategy paper

As for the regular strategic activities, HIAP seems to value the openness and honesties of communication in conducting the strategic activities. To be more specific, in demonstrated in HIAP's official strategy paper, each year, HIAP has two annual meetings in spring and autumn with members of its association, where they discuss macroscopic things of HIAP such as the rules of association, book keeping, annual report from previous year, the declaration from board members, and so on. The art director has 7-8 meetings per year with the boards, in which the reports from everyday activities as well as the discussion of funding, recruitment and strategy happen. Then there are also the weekly staff meetings internally updating and monitoring the process of HIAP everyday activities; the weekly morning coffee and monthly open studios externally interacting with residents, art and culture professionals and sometimes publics. In addition, HIAP’s blog is one practical verbal approach for documenting the residents individually through interviews, and archiving HIAP's main activities. Besides, since 2014, HIAP
started to implement the annual publication as a key tool of documenting and evaluating
the process of HIAP’s growth and its activities.

4 ANALYSIS AND PRELIMINARY FINDINGS

Pursuant to the constructive epistemological perspective of this study, this chapter will
review the results and the analysis of collected data and other related datasets by
demonstrating and describing the emergent concepts, it will first detail the analytical
approach that was adopted in this study. Subsequently, the emerging concepts and
preliminary findings will be presented by describing the results and the interrelations of
these concepts.

4.1 Analytical Approach

To deeply examine the data, this study aligned with Gioia, Corley and Hamilton’s (2012)
methodology, applied initial coding in the 1st –order analysis and structural/theoretical
coding in 2nd –order. Additionally, as it has been stated in the chapter 2, in order to
answer the specific RQ of this case - “how HIAP as a non-profit art and culture
organization crafts its strategy in practice with front-line employees” and to be more
specific, “what are the actions HIAP takes into practice to craft strategy”, writing analytic
memos has been applied during the whole course of this study for all various types of
data.

Specifically, in the 1st –order analysis, data were coded in a manner consistent with an
initial, “open” coding process as specified by Saldaña (2009) in order to force
intermediate 2nd-order analysis. This initial coding allows the author, in this case also
the insider from HIAP organization, to deeply reflect on the HIAP’s contents and
distinctions of data. Although in the 1st order analysis, there were a large number of
initial codes appeared, the amount of these codes was reduced by merging similar
concepts, eliminating irrelevant ones, and reconstructing new relevant concepts. Then, the course of analysis followed by the structural and theoretical coding in the 2nd -order analysis, where the themes were developed by the author who assumes knowledge of the researched realm. Furthermore, 2nd -order themes were distilled into 2nd -order “aggregate dimensions (Maanen, 1979, pp. 7)”, in the sense of the basis for building a data structure when the full set of first-order terms and second-order themes and aggregate dimensions was developed (Gioia et al., 2013). See Figure 3 of the data structure below:

![Figure 3 The Data Structure](image)

### 4.2 Results and Analysis

The emerging data structure from the 1st order coding appeared numerous segments of fragmental ideas and activities in HIAP’s everyday work. However, after the 2nd order analysis, the codes were reduced to 12 concepts, as follow:

1) **Economical Capitals**
2) **Artistic and Cultural Capitals**
3) **Social Influences**
4) **Interpreting and Creating Sense**
5) **Narratives and Interactions**
6) **Identifications**
7) **Specifications**
8) **Delimitation and demarcations**
9) **Personnel Structure**
10) **System**
11) **Workload Distribution and Adjustment**
12) **Reflection and Evaluation**
Subsequently, based on the similarity of these concepts and the acknowledge of the author, these 12 concepts were eventually distilled into 5 core representative concepts that were involved in how HIAP crafts the approved strategy:

1) Capitals;
2) Sensemaking and Sensegiving;
3) Identifying and Bounding;
4) Structuring and Restructuring;
5) Evaluating and Assessing.

The following section will describe the findings of each concept in detail, and in the end, the summary of findings will sketch out the relevancy or linkage among them as the whole.

### 4.2.1 Capitals

Reviewing the secondary documents of HIAP - its strategy paper, annual reports and action plans and so on, it is inevitable to notice that resources, cultures and different capitals played a very important and fundamental role in operating the organization in many aspects. To be more specific, in the words of strategy paper: “the planning of HIAP’s operations is linked to finance and resources – the basic activities and project activities are differentiated so that basic activities are covered by the state and the city’s basic funding, while the project activities are based on cooperation and partnerships”, it is interesting to find that both financial supports such as funding, and nonfinancial and non-quantitative supports such as the partnerships are propelling HIAP’s activities.

Furthermore, the result of this study has shown that these two types supports can be further classified into three categories that coded by the author as “capitals”: economical capitals, artistic and cultural capitals, and social influences. The following Figure 4 expounds the data structure of it – the leftmost boxes consist of the respondent-centric 1st -order thoughts and terms. The boxes in the middle are the more researcher-centric 2nd -order categories, and the chart on the rightmost is the overarching aggregated dimension (Gioia & Chittipeddi, 1991) – capitals:
4.2.2 Sensemaking and Sensegiving

After the official HIAP strategy paper approved by boards, the result revealed that understanding the meaning of the strategy concepts was the key to craft HIAP’s strategy in practicality. In doing so, there were many meetings and sessions held for staffs and director with board members, and among themselves as well to discuss about the exact strategy. During these meetings and sessions, the concept of *sensemaking* and *sensegiving* initially appeared in a board meeting in November 2016. In the words of one board member:

“It is our [board] job to deliberate, to interpret and to make sense on how and where to put the sentences [in strategy paper] that shows what HIAP is doing and trying to do, to you, to partners and funders, and to ministries and so on.”

and meanwhile, in responding by the director:

“One way of making staff aware of the planning is simply just being visible. Using tools to visualize and concrete the meaning of strategy or the plan gives the sense to them. ”

For the staffs and director, the most prominent reaction to them in terms of implementing strategy was that they tried to translate the abstract strategy concepts into the messages that can be conducted into their daily activities and can be also understood by themselves and outsiders such as other partners, artists, and publics.

Thus, the second emerging concept of crafting strategy in HIAP is *sensemaking and sensegiving*. Furthermore, although the data showed that the board and director were in
the key site of formulating the strategy paper and interpreting the strategy concepts, everybody in HIAP participated in and contributed to create the sense of its strategy accordingly and practically based on the guidance of board’s interpretation and the interactions with agents in the operational context. The result from analyzing field notes and transcriptions of naturally occurring talks and interviews also demonstrated that in HIAP’s daily activities, sensemaking and sensegiving were penetrated in two dimensions: 1) **interpreting and creating sense**, this dimension compromises explaining and conveying the attitudes and actions to everyone to understand the strategy and be able to behave in the consistency of strategy; and 2) **narratives and interactions**, which are showed in applying different tools and approaches by the board members and front-line employees to operate the organization. Figure 5 below presents the emergent data structure of this concept:

![Figure 5 Data Structure of Sensemaking and Sensegiving](image)

In fact, these two dimensions interacted with each other to make and give sense to HIAP’s strategy: firstly, board members have interpreted the strategy paper in a relatively neat, understandable, feasible and performative way by deliberating suitable languages and approaches and outlining clear goals and expectations. Secondly, the director has invented different approaches and tried many tools together with front-line employees to conduct the strategy in various aspects. For instance, narratives, conversations and technology (useful online apps/platforms) were applied during the process of strategic sensemaking and sensegiving; regular and quite frequent meetings and dialogues effectively facilitated the understanding and implementing the strategy in
day-to-day practical manners. Moreover, it is worth to note that the act of sensemaking and sensegiving for HIAP to craft strategy was not just one action or one activity that HIAP people set an agenda to tackle as other strategic activities such as strategizing and planning, in the contrast, it was more like the air for people to breathe, penetrating into their everyday work. In other words, in HIAP, sensemaking and sensegiving function as a pillar which supports other strategic activities.

4.2.3 Identifying and Bounding

The third emerging concept of crafting strategy in HIAP is **Identifying and Bounding**, which encloses those activities that intend to set identification of organization’s position and logic and specification for the strategy concepts and capabilities, and to build the recognition of delimitations and lines of demarcation. The term of “identifying and bounding” was distilled from data of field notes and the interviews with the front-line employees:

“... then it refers to the identity of HIAP, when it encounters to who we are serving and what residency services we shall offer... how would we identify ourselves? Are we production-oriented or networking-oriented...”

“... the fact is that we do not have enough time for reflecting as there are always sudden requests from artists which will take over my working time... the boundary of assisting artists with their requests sometimes is tricky...”

During the course of this study, as it was the duration of HIAP’s strategic change, HIAP has conducted many meetings and sessions to discuss their position and identification internally, such as the discussion about “who they are, who are their main targeted customers, what services and productions they offer to the customers, and what are the HIAP ways of doing things”. The data showed that the strategy paper was regarded as the directive criteria of defining, specifying and delimitating HIAP’s activities. In addition, with the limited amount of resources and capitals that HIAP had, another frequent discussion topics for director and other front-line employees were the goals and expected achievements, as well as their capability and limitations.
Therefore, there were three dimensions in this concept, and Figure 5 shows the data structure of it:

1) **Identification**: emerging from asking the directive questions such as “where HIAP is going” and “what kind of organization HIAP wants to be regards of the strategy paper”, and holding different dialogues, meetings, and discussions, HIAP’s identity gradually came out more and more clearly during its transition (strategic change) with the process of identifying. It helped staffs to better understand HIAP’s strategy, logic, and culture, as well as its current situation and future direction.

2) **Specification**: the data suggested that specifying and being clear about planning in HIAP benefit HIAP director and employees to reach the goals and to reflect its identity and strategy. This dimension demonstrated the very specific and practical activities and actions for HIAP to operate. Moreover, to some extent, it also benefited to address the capability and responsibility of HIAP.

3) **Delimitation and Demarcation**: the data showed that bounding also encompassed the activities that were aimed to set the boundary and to delimit what would be considered feasibly and strategically. Specifically, also the imbalance of resources was one of the reasons that the transition happened in HIAP, in order to better craft strategy, delimiting and demarcating became even more crucial for HIAP to find the better balance of its resources and abilities.
4.2.4 Structuring and Restructuring

**Structuring and restructuring** is the third aggregate concept which appeared from the practical changes of personnel structure and then further developed through the emergence of how the procedures have been followed and how the work has been allocated strategically within HIAP.

The data demonstrated a constant state of flux with many changes during HIAP’s transition that further led the emergence of structuring and restructuring. Pursuant to the 1st- and 2nd–order analysis, there were three dimensions of the changes in coping with structuring and restructuring during the process of crafting strategy with HIAP’s front-line employees: 1) **Personnel Structure**, 2) **System** and 3) **Workload**.
**Distribution and Adjustment**, the following Figure 6 depicts the data structure of three dimensions of HIAP structuring and restructuring:

1) **Personnel**: “the change of the personnel structure was the prominent change in HIAP”, said by all most every employee. The director also admitted that managing creative people is sometimes challenge and it is in flux that often changing to better suit the situation. The 1st – and 2nd – order analysis demonstrated the personnel structure plays a significant role in operating HIAP as a whole, it led to the altering the system and allocation of the work which will be better interpreted as below.

2) **System**: this dimension emerged in two aspects – residency programme and communication. In order to achieve the strategic goal of reducing the number of residencies and increasing high quality, HIAP implemented the new seasonal residency system since 2015. Furthermore, in line with adapting new residency system and accordingly changing the personnel structure, the system of communication has also been restructured.

3) **Workload Distribution and Adjustment**: this dimension consisted of the allocation and adjustment of personnel's working tasks, responsibilities and working hours, working environment and so on. On one hand, it was tightly related to the change of personnel structure and system; and on the other hand, it also depended on the funding situation.

Above all, as the structuring and restructuring happened in the flux state, it is worth to note that the reaction circle of HIAP in terms of adapting and coping with the change was relatively short. The main reason of this was its non-hierarchic construction, which empowered every front-line employee the mandates and trust that ensured the process of structuring and restructuring was in the most effective condition. To be more specific, non-hierarchy is a key feature of HIAP in terms of operating and implementing strategy. “There is no secret here, everything is transparent, and every relevant document you could find on our internal Google drive. I tried to keep things simple and most importantly, transparent “, said by the director, “HIAP and its board setup is healthy, board lets us [staff] run. We have the boards trust and everyone has a clear mandate that we are responsible for our work and decisions.” In other words, the healthy setup of HIAP’s board ensured the power delegation and transparency within organization, where the employees got clear mandates and trusts from board and director. In this sense, even if...
there was extemporaneity during its transition, the transparency and empowerment reduced the reacting reaction circle and left the space for flexibility, so that HIAP could react upon and organize accordingly and promptly.

- In 2016 there was a hosting team consist of two temporary employees and one intern
- Not only the people who works here has always changing, but also some personnel’s structure and individual’s role has been changed compare to before
- In 2017, one residency manager (permanent contract) replaces the hosting team taking charge of the whole responsibility of hosting team, assisting by an intern
- In 2017 the employee agreement of governmental +salary support+ collaboration dropped, no more fixed-term employee from that side
- Now there are intern specifically assisting our info/event curator on communication
- Our working hours has been reduced from 5 days to 4 days per week due to the financial situation.
- The programme team takes charge of main planning, consist of director and other three fulltime or mostly fulltime employees
- The personnel has been split into two major crews because of the major 5-year project
- Instead of hiring one employee for property maintenance, its duty has been outsourcing to another company

- Extending duration of residency towards to more systematically and seasonally manageable way
- Aply creating or developing the communication system within staffs, such as: the procedures of receiving residents, booking reservations, archiving documents, borrowing and lending equipment, the frequency of meetings and the approach of evaluation and so on
- Instead of asking residents and artists’ expectation then HIAP attempt to satisfy them, HIAP takes the lead informing artists what are offered and when, let artists to make their own decision to fit in HIAP’s way (proactive)
- The major 5-year project then separated from HIAP’s core activity, operating separately with its own funding, personnel structure (e.g., fixed-term project producer), productions (e.g., exhibitions) and partnerships (e.g., artists, curators and organizations).

All employees had a survey from Aava about work well-being in November 2016
- Director created a form for employees to fill in their work tasks in four dimensions about their reflection on current working tasks and how they feel doing it.
- Director soon updated the work contracts in such a way that the job descriptions can offer better guidance for work tasks and correspond with the actual reality of work tasks.
- Attempt to have regular one-on-one meetings with director which focus on working hours and work tasks
- Initiate the common rules and principles for overwork
- Allocated the workload in the healthy and sustainable way
- Rearrange the office and project space to better use HIAP’s premise and better serve staffs efficiently work both with team members and in individuals

Figure 7 The Data Structure of Structuring and Restructuring

4.2.5 Evaluating and Assessing

The forth and the final overarching concept is Evaluating and Assessing, which initially
emerged as "execution and monitoring the strategy" from one section in the approved HIAP 2016-2020 strategy paper, where it states that the Boards will estimate the implementation annually and there will be a mid-autumn evaluation in 2018. However, there was no further detailed matrix or measurement presented in the strategy paper about how exactly the "execution and monitoring the strategy" would be conducted in HIAP. Although in other secondary documents, such as the action plan and annual reports, the evaluations have been done by evaluating the organization's financial and other performances, no concrete measurements in the sense of evaluating the strategy implementation have been indicated.

Hence, the author further probed through interviewing the director and other front-line employees specifically on this topic. The result showed that HIAP apparently did not have a completely sound system for evaluating and assessing the implementation of the strategy, the approaches for HIAP employees monitoring and evaluating the implementation of strategy were quite informal – through the meetings and discussions with employees’ reflections that were emerged from their daily work. For instance, in weekly staff meetings, front-line employees discussed their current work and progress, and sometimes, they reflected and discussed on how new systems work, what should be improved and so on. Although that, HIAP did have the relevant awareness and willingness to form an effective and concrete evaluation system in the future in three dimensions: 1) output, which generally represents the concrete results that HIAP gets from its art and culture productions, the activities and events that HIAP holds, and the statistic achievements; 2) outcome, which is individual effect in qualitative sense and 3) impact, which stands for the lager and broader aspect contains the influences of community and society. Referring to the words of HIAP director,

"Output, this is like concrete things such as we produce artworks, events and it's shown from the number of the participants; then outcome, is something different, this is the effects on the individual. And then the impact, this is the bigger theme of what impact that we have in the society. These are the direction that HIAP is trying to working towards."

Figure 8 below demonstrates the data structure of evaluating and assessing in these dimensions:
4.3 Summary of the findings

Above descriptions on the data analysis showed the 5 emerging core concepts in HIAP’s everyday work, here, a summary of how front-line employees crafting the approved strategy in their daily work life will be presented with the description of the interrelation of these concepts.

In HIAP, the approved strategy functioned as a guidance that demonstrating the HIAP’s strategy concepts - the missions and values, goals and visions, cultures and focuses, which were conveyed by the boards making and giving sense through different meetings and discussions with the director and other staffs, individually or with a whole group. Then these strategic concepts were further developed and concreted by the director and front-line employees to fit into different practical situations, indicated as the “capitals” in this case. Moreover, pointed out by almost every employee in HIAP, throughout the course of practically crafting strategy, making sense on the abstract strategy paper was
an ongoing, flux and experimental but fundamental process that they dealt with every day. In fact, the front-line employees appreciated that boards supervise them on understanding the strategy, as they have never encountered this kind of official strategy before; and in return, the boards also expected employees' feedbacks and reflections while they were implementing the strategy in the actual daily life. In other words, the explanation, guidance, and expectation from the boards about what does the strategic concept actually mean and how it could be conducted were fundamental for the front-line employees to begin crafting the strategy. In this sense, the author summarized this process as "sensemaking and sensegiving" which will be interpreted more in the next chapter, and it engaged a lot with the practices of narratives and interactions of boards with employees, and other surroundings with agents to build up the perceptions of HIAP's various capitals.

Once the cognition of HIAP capitals was perceived, with "sensemaking and sensegiving", the identification, specification, delimitation, and demarcation happened naturally and gradually. These three dimensions together reflected the action of identifying and bounding in HIAP. To be more specific, the clear identifications of HIAP depicted its identity and differentiations with other groups, and further specified some certain activities. Meanwhile, based on the resources that HIAP had, the personnel structure, the systems of residency programmes and communication, and the workload distribution and adjustment were accordingly structured and restructured. Even though it seems that these actions were happened chronologically, in fact, there was no such time order, they interrelated with each other, and to some extent they happened simultaneously. For instance, HIAP identified itself operated as "a person" to interact with artists and residents, which required a lot of communications and the ability of hosting, in this sense, HIAP once formed a hosting team with two residency coordinators and one intern to take charge of this and started to organize weekly "morning coffee" for residents to meet, share and enjoy the community that HIAP tried to build up. However, with the system of "hosting team", employees realized that the residents imagined there was a big team behind the stage and started to ask more hospitality from HIAP which sometimes was beyond its ability, then HIAP again redefined its limitations, revoked the title of "hosting team" and restructured it to a team which led by one residency manager and one intern, and announced to residents. This indicated also how the reviews and
reflections from front-line employees impacted or even facilitated the executions in HIAP.

Last but not least, with these regular reflections from employees and other approaches, such as publications, feedbacks from residents, annual reporting and so on, HIAP evaluated and assessed on how the outcome, output and impact of identifying and bounding, and structuring and restructuring have been conducted, to ensure that they were following the right direction in implementing the strategy. In addition, HIAP’s capitals actually played an important footstone role in this process, as these capitals settled the groundwork of how the strategy concepts were perceived. To be more specific, for example, as claimed by the director, "the fact that we [HIAP] don’t need to reach the massive audiences, and we don’t need to have a lot of artworks need to sell", which referred to the feature of HIAP’s rich artistic and culture capital, "So the publication is the key thing for us to document the processes and to evaluate what we have done", which reflected that the approach of HIAP evaluating and assessing was driven by its capital.
5 GROUNDED MODEL OF CRAFTING STRATEGY WITH FRONT-LINE EMPLOYEES IN HIAP

As it has been noted earlier, unlike other classic grounded theory researches that attempt to discover the emerging theories, this study takes HIAP case and aims to examine how a non-profit art and culture organization crafts its approved strategy, especially with the front-line employees in daily operations, then further to fill some of the apparent voids in the Strategy-as-Practice research agenda. Therefore, the focus is to interpret and to understand HIAP's activities in crafting strategy by the empirical and specific model that grounded from field data, rather than to expose a fact or to create and generalize a new operating model for the field of non-profit art and culture organizations. In other words, this study leans grounded theory's methods, regards them as a tool to enlighten the theorization and furthermore to interpret the activities and motives rather than to discover theories.

Hence, in this chapter, the 5 emerging concepts will first be summarized and explained in Table 3. In order to achieve the aim, by following the principle of abductive research approach, the revised and additional research questions will then be presented based on the empirical findings described in the last chapter. Subsequently, assisting by the revised research question, the integration of the dynamic and organic flow of these emerging concepts will be elaborated by how exactly the strategy has been crafted in reality. In the end, the empirical model of HIAP's way of crafting its strategy with the front-line employees will be visualized by an illustration.

<table>
<thead>
<tr>
<th>Emerging Concepts</th>
<th>Description &amp; Explanation</th>
</tr>
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<tbody>
<tr>
<td>Capitals</td>
<td>Refers to the tangible and countable resources and intangible knowledges and influences that HIAP has. Including economical resources, artistic and culture capitals and social influences. It functions as the understandable translated massages from the abstract strategy concept.</td>
</tr>
<tr>
<td>Sensemaking and Sensegiving</td>
<td>Refers to the process of creating, interpreting and giving sense to the strategic concepts and other relevant ideas that emerging in the process of implementing and operating. It penetrated into HIAP in comprehensive levels and dimensions by different tools, narratives and interpretations for every people in HIAP.</td>
</tr>
</tbody>
</table>
Identifying and Bounding | Refers to HIAP’s self-recognitions in the process of transition and strategic change. Including the action of forming identification, setting specification, and bounding the delimitation and demarcation.
---|---
Structuring and Restructuring | Refers to the actions of constructing and reconstructing the personnel structure, residency programme and communication systems, as well as the workload distribution and adjustment. Thanks to the transparency and non-hierarchy of HIAP, it happens in a experimental way with employees’ honest reflections.
Evaluating and Assessing | Refers to the approaches of evaluating HIAP’s performance in terms of coping with implementing strategy, adapting changes and sparking new ideas or improvements from three dimensions: outcome, output and impacts.

Table 3  Summary of 5 Emerging Concepts in Crafting Strategy in HIAP Front-line

5.1 Revised Research Questions Following the Analysis and Findings

As this study embarked into the ground with an opening research question, which is rather a bit broad in terms of the single case that has been selected for this study, thus, the original question needs to be revisited, adjusted, and refined to be more specific to be able to better serve the aim. With the preliminary findings and analysis that have been discussed, the opening research question of this research was:

**How a nonprofit art and culture organization crafts its approved strategy in daily operations with front-line employees?**

Although the description of the empirical findings and analysis presented in the last chapter gave the overviews of the process of front-line employees and director conducting strategic concepts through the actions of sensemaking and sensegiving, identifying and bounding, structuring and restructuring, and evaluating and assessing, it is still less specific to probe the answer of the exact “how” the approved strategy has been crafted in terms of the interrelations of these emerging concepts. It is critical to question that how these empirical findings can expound the integrated way of HIAP crafting strategy. Thus, it is quite apparent that the original opening research question is not specific enough to investigate, not to mention to achieve the aim.

The opening research question attempted to investigate the way of HIAP putting the abstract strategy into the practices in the daily operation from a relatively broad aspect; as a result, the emergent concepts demonstrated the relevant actions of implementing...
the strategy. However, other than that, the empirical findings of this study also implied
that crafting strategy is more than just conceptualizing the strategic concept but a
repeated process with some sort of interrelation of these practices. Thus, to find out
the interrelation, the original research question was adjusted and refined as follows:

**What are the practices that are crafted by the director and front-line employees to
implement the strategy in a nonprofit art and culture organization, and how these
practices are crafted?**

In the following parts of this chapter, the interrelations and organic flow of emergent
concepts will be elaborated with the empirical model.

### 5.2 The Grounded Empirical Model of HIAP crafting strategy

As it has been presented earlier, supervising and interpreting by HIAP’s boards, the
abstract strategic concepts were translated into the understandable messages that
summarized by the author as “capitals”, including HIAP’s particular culture, values,
missions, financial resources, artistic capitals, and social influences from the field of art
and culture organizations. This is the process of sensemaking and sensegiving,
originated as “sensemaking” by Weick (1995) and further applied and developed in
Strategy-as-Practice researches with the concept of “sensegiving” (Gioia & Thomas,
1996; Hill & Levenhagen, 1995; Dunford & Jones, 2000; Rouleau, 2005; Golsorkhi et al.,
2010).

By reviewing the empirical data and studying HIAP under the umbrella of artists-in-residence filed in art and culture sector, it is apparent that HIAP’s capitals
were shaping the way of HIAP doing things in the certain circumstances. To be more
specific, basically, HIAP is an artists-in-residence organization which acts as a hospitable,
bold and professional person to meet its customers (i.e. residents/artists, partners,
funders, etc.). In this sense, HIAP has its “individuality”, referring to its organization’s
identification. Therefore, as HIAP was in the process of strategic change, similar to an
individual who is in a situation of experiencing a life path change, knowing where to go
and how to get there – referring to interpret and create sense on strategic guidance in
HIAP’s case – is fundamental to act upon the certain changes and uncertainties, which are inevitable in transition. For HIAP, this flux and uncertainty seemed more apparent as it dealt with creative persons with limited or sometimes insufficient budgets in the field of nonprofit art and culture sector.

Thus, in HIAP, the ongoing construction and reconstruction of personnel, system, workload and so on were designed to cope with the flux and uncertainty, referring to the concept of “structuring and restructuring”. Meanwhile, gaining the recognition of changes, setting the specification for HIAP's actions, and bounding the clear lines of delimitation and demarcation have been constantly employed by front-line employees to keep balances among funding, resources, and ability to host. In this sense, once again, it refers to the emerging concept of “identifying and bounding”.

Then by taking the advantages of HIAP’s transparent and nonhierarchcial feature, the front-line employees honestly reflected on the “structuring and restructuring” with the director and even with boards members or residents sometimes. The good result continued to be maintained and developed, while weak points got further evaluation and examination for the next improvement. It was the process of “evaluating and assessing”, which in fact to some extent took HIAP’s “capitals” as references. As HIAP evaluated and assessed its performance in three dimensions: outcome, output and impact, the role of its “capitals” became very fundamental as references in terms of examining, for instance, the effective utilization of funds and resources, the improvements of conducting new actions, the satisfaction of employees, the social influences of the organization in the past time and so on. On the other hand, the behavior of evaluating and assessing was not ending there with the reflections, it actually continued producing and revising the “capitals” that HIAP had, and in turn impacting the process of “identifying and bounding”, as well as “structuring and restructuring”. There was an organic flow of how these behaviors interact with each other in HIAP to facilitate the implementation of the strategy. It formed the way of HIAP crafting its strategy in the front-line, as you can see from the grounded empirical model in Figure 9 below.
5.3 Summary of The Grounded Empirical Model

As you can see from the figure above, the interrelation among the practices of strategy crafting in HIAP is cyclic. In this model, the capitals of HIAP play a very fundamental footstone role and at the same time are very oriented in terms of making decisions and crafting the practices, it refers to the 4 core behaviors of crafting strategy in HIAP: sensemaking and sensegiving, identifying and bounding, structuring and restructuring, and evaluating and assessing. In this cyclic model, sensemaking and sensegiving act as a sort of polishing process to conduct the abstract strategy concepts, capitals and other ideas. With the practices of sensmaking and sensgiving, HIAP identifies its identity and capabilities, which interrelate the practices of structuring and restructuring in the aspects of personnel, system, and workload. It is worth to note that this influence between “identifying and bounding” and “structuring and restructuring” is bidirectional.
Furthermore, HIAP’s relevant practices of “evaluating and assessing” are employed to examine results from other practices in three dimensions – outcome, output, and impact.

During the course of crafting strategy, it is apparent that the reflections from HIAP’s front-line employees, including the director, facilitate to conduct these practices in various dimensions. The strategy would not be implemented without them, and with their indispensable and simulative roles in this course, the circumstances of the field are also been taken into account, as it has been illustrated in the four corners of this model. In the end, the whole process of crafting strategy eventually conduct to rebuild its capitals, referring back to the constructivist epistemological philosophy.

Therefore, in other words, HIAP’s front-line employees translate the strategy concepts into capitals through sensemaking and sensegiving with the boards’ supervising. Then they put them into the actions in its flux field with the particular HIAP’s way that includes the repeated and constantly revised practices – identifying and bounding, structuring and restructuring, and evaluating and assessing, which in turn eventually drive back to reconstruct HIAP’s capitals. It is to say that the cyclic, interactive, flexible and constructive features of the way that HIAP crafts the strategy actually referring to the philosophy of constructivist epistemology in this study. It benefits this study to be conducted with the creative and flexible flow with HIAP and to be further examined in line with Strategy-as-Practices perspective.
6 THEORIZATION AND TIEBACK TO THE RELEVANT LITERATURES

Last chapters have revealed interesting emerging result with the empirical model, in this chapter, this thesis will connect the grounded model to the existing theory and literature, evaluating these concepts through the lens of the Strategy-as-Practices.

Firstly, based on the discussion above, it is apparent to notice the close tie among HIAP’s capitals, people, usual practices in strategy crafting and the environment of nonprofit art and culture field. It reminded the author about the Bourdieu’s theory, which advocates seeing the social science and even the world in relations between agents and with its field, as well as capitals and the dispositions to actions (1990b). In this sense, considering better understanding and further justifying the cyclic interrelation with front-line employees, capitals and usual practices in the HIAP’s empirical model, Bourdieu’s perspective is beneficial. On the other hand, since this study applied the philosophy of constructivist epistemology of answering the research question in line with the Strategy-as-Practices approach, where the Bourdieusian perspective has also contributed to enrich the theory by bringing it close to practices and overcoming the dichotomy (Gomez, 2010), it is hard to not review Bourdieu’s’ theory in this case.

Therefore, the empirical model of HIAP crafting strategy will be examined through two parallel dimensions: 1) Applying Bourdieu’s theory to justify the interrelation that demonstrated in the model. In this aspect, a brief literature review on Bourdieu’s’ theory will be presented to build an empirically derived theoretical framework. 2) Then, with the better and more solid justification by applying Bourdieu’s perspective, these emerging concepts (highlighted in red in the model figure) will be further examined by taking the lens of Strategy-as-Practices and tied back to the relevant literature respectively.
6.1 Justifying the Interrelations of The Empirical Model

6.1.1 Literature Review on Bourdieu’s Theory and Theoretical Framework

The French sociologist Pierre Bourdieu (1930–2002) is one of the pioneers of the “practice turn” in sociology (Hurtado, 2010), in his view, the social reality is a process of dialectic of the internalization of externality and the externalization of internality (Boudieu, 1997, pp. 72), and social practices should be posited as the primary inquiry for social scientists in analyzing social reality (Suminar, 2013). By practice, Bourdieu means “concrete human activity” (1990b, pp. 13), and for him, human beings are agents who both act and acted upon, neither rational actor nor completely constrained by social structures. Thus, in explaining the practices, Bourdieu proposed three concepts: habitus, capitals and field with a “formula” (1984, pp. 101): \[ \text{Practice} = [(\text{Habitus}) \times (\text{Capital})] + \text{Field}, \] which means that the practices should not be understood outside the social context where it takes place, the capital owned by agents, defining their positions and stakes in the field, and the habitus, or dispositions for action (Gomez, 2010).

As such, his work on practice represents a major contribution to the strategic management field - Brown and Duguid (2001) and Lave and Wenger (1991) applied it to define communities of practice; Jarzabkowski (2005) and Whittington (2002) employed it to position strategy as a practice; and Chia and MacKay (2007), Cook and Brown (1999) used it to build dynamic links between knowing and practicing. Particularly for shaping the research agenda of the new field of Strategy-as-Practice, Bourdieu's work are significantly influential in overcoming the dichotomies (Jarzabkowski et al., 2007; Whittington, 1996) that shape but constrain the researches in strategy: the micro and macro antagonism (Barney, 1991; Carter et al., 2008; Golsorkhi, 2006; Nicolini, 2007; Whittington, 2007), the opposition between structure and agency (Özbilgin & Tatti, 2005), and the dilemma between rationality and emerging strategy (Hurtado, 2010); and widening the perspective of strategizing such as by encompassing a wider spectrum of activities (Rouleau, 2005), a multiplicity of agents/practitioners (Jarzabkowski, 2003; Belmondo, 2006; Besson & Mahieu, 2006; de La Ville & Mounoud, 2003; Laine & Vaara, 2007; Vogler & Rouzi, 2006; Mounoud & de La Ville, 2006).
However, the appropriation of Bourdieu’s key concepts is very limited and sometimes misinterpreted, especially in Strategy-as-Practices research (Hurtado, 2010), the full potential of Bourdieu’s approach has not been completely realized so far, and they have been quoted rather than applied in detail in strategic management and organization studies (Gomez, 2010). Specifically, the authors cited mostly have only employed definitions of practice and sometimes habitus (Jarzabkowski, 2004). In fact, as Jost (2014) asserted that “capital” and not “habitus” is the least comprehensively used concept of Bourdieu in the field of management and organization studies, the comprehensiveness of the citation of different Bourdieu’s concepts are not balanced, and they seldom use the complete framework, which is conceived as a system whose elements cannot be taken in isolation.

Thus, to avoid the risk of neglecting the mutually dependence of these concepts, this study links Bourdieu’s concepts to HIAP’s empirical findings, and revises his formula into a cyclic theoretical framework, which cohesively reflects that “habitus is a set of dispositions and thoughts that is structured through the experience of agents and their positions in the field, and is the driver for practice (Bourdieu & Wacquant, 1992, pp.139)”, the Figure 10 below shows the revised framework.

Based on the empirical findings, the Bourdieu’s axial formula has been revised to a cyclic interaction among habitus, capital, agents, and field. As it is shown, habitus and capital
interact with agents in the certain field conduct the practices. This helps to justify the interrelation of these concepts in the empirical model, in other words, it is beneficial to understand why and how these concepts interact with each other and conduct to the practices of strategy crafting.

6.1.2 Theorizing the Interrelation of Emerging Concepts in Empirical Model

In the words of Bourdieu (1990a), fields are networks of social relations, structured systems of social positions within which struggles or maneuvers take place over resources, stakes, and accesses. By calling social positions within fields, Bourdieu means “positions of possibility” as they are not stable but relations of power and they are always in flux. In the case of this study, HIAP stands in the nonprofit field of art and culture sector in general where the states and other founders hold the larger power that HIAP depends on, and artist-in-residence in particular where the residents both directly and indirectly stimulate HIAP’s social, artistic and cultural capitals.

Speak of the capital, it is so field-specific that two of them cannot be regarded in isolation, as claimed by Wacquant (1989) “fields are characterized by an ongoing struggle for capital”. Moreover, capital is not restricted to financial or monetary assets forms, it compromises all forms of capital - not only economic capital which includes financial and material resources but also symbolic and cultural capital, for instance the capacity to define and legitimize cultural values, the cultural goods, knowledge, qualification and elements embodied through habitus - and social capital which includes networks, social relations and so on (Bourdieu, 2002, pp. 56). HIAP as a nonprofit art-in-residence organization in the field of art and culture sector has its strong artistic and cultural values. As it has been demonstrated as an emerging concept, capital in HIAP’s case includes economical capital, artistic and culture capitals, and social impacts. In fact, referring back to HIAP’s mission, value and culture in chapter 3, comparing to economic capital, the other two types of capitals are dominant capitals which orientate in HIAP’s missions of supporting experimental and multi-disciplinary art practices through high quality residence programmes and building a domestic and international
platform where the arts and other sectors could face fertile atmosphere, instead of selling as much artwork as it could or holding as many exhibitions as possible.

In addition to habitus in Bourdieu’s theory, it is a “socialized subjectivity” (Bourdieu, 2005, pp. 211) which is considered as “the system of durable dispositions and beliefs mobilized to generate practice (Gomez, 2010, pp. 144)”. Based on the empirical findings, the behaviors of HIAP interpreting and creating sense of its strategic change, identifying its “individuality”, and setting specification and delimitation refer to this concept of habitus, the reasons are as follow: in doing so, 1) HIAP’s system and structure get constructed and reconstructed; 2) HIAP develops its own way of doing things, i.e. operating and managing; and 3) the results from evaluation in its field mobilize HIAP’s features and flourishes its cultures (dispositions and beliefs in Bourdieu’s).

On the other hand, habitus is also a "structured" and at the same time "structuring structure" (Bourdieu, 1990a, pp. 52) where “agents mobilize their dispositions and schemes of perceptions to act, and this can occur in a rather automatic manner, without having a clear or logical rationale about what is at stake (Gomez, 2010, pp. 144).” In this sense, the constant reflections of HIAP's personnel in the ongoing changes of HIAP and the feedbacks from its residents directly reflect to this point. Specifically, claimed by Gomez (2010, pp. 141) that agent’s experiences and personal trajectories are also in relations of building the habitus, thus as for HIAP, empirical data showed that not only internal front-line employees but also the creative residents that HIAP encounter with every day are also impacting HIAP doing practices by sharing ideas, feelings, and feedbacks about their stays, expressing their expectations of working with HIAP and so on. So the role of HIAP’s front-line employees, director and residents should all be taken into account as Agents, in Bourdieu’s words, the ones who participat in a field generally take for granted inherent rules and develop a habitus adapted to the field (Bourdieu 2002, pp. 14).

Hence, it is now easier and clearer to understand that in the empirical model why these elements interact with each other in that cyclic way: HIAP’s front-line employees act as agents to develop their habitus in conducting the strategy, it is led and constructed by the capitals that conversely developed by agents in the specific field through the process
of sensemaking and sensegiving. Referring to the revised Bourdieu's theoretical framework, it can be further interpreted in the following figure 11:

![Figure 11: Theorization of Interrelation of Emerging Concepts in Empirical Model](image)

6.2 Examining the Emerging Concepts by a Strategy-as-Practices Lens

Although applying Bourdieu's practice perspective expounded the cyclic interrelations of emerging concepts, to convincingly justify the empirical model, these emerging concepts will be further examined through a lens of Strategy-as-Practices with reviewing the existing literature on 1) sensemaking and sensegiving, 2) identifying and bounding, 3) structuring and restructuring, and 4) evaluating and assessing of crafting strategy. In this way, the emerging concepts that distilled by the author will be justified in parallel and complement with the previous chapter.

6.2.1 An overview of taking Strategy-as-Practice Lens

Strategy-as-Practice is unlike the mainstream strategic research, which regards strategy as “something organizations have,” it is in the sense of perceiving strategy as “something
that people do" (Johnson et al., 2007, pp. 5). Strategy-as-Practice attempts to shift the focus of attention from merely examining the effects of strategy on firm performance to thoroughly analyzing the actual practices involved in strategic planning, strategy implementation, and other strategizing activities (Golsorkhi et al., 2010, pp. 1). From this point of view, studying practices in strategic management enables one to examine issues that are directly relevant to managers and strategists who are engaged in strategic planning or other activities dealing with strategy, and other organizational actors who have to cope with strategies and their implications. In this way, by implying micro-level focus to draw on theories, applying methods that differ from the common practices of strategy scholars, and linking the broader ‘practice turn’ in contemporary social sciences, Strategy-as-Practice contributes to the evolution of strategic management as a discipline and body of knowledge with new theories and methodological choices (Golsorkhi et al., 2010, pp. 1).

As for this study, in aligning with the aim, it does not tend to discover a new theory, but rather to ascertain how strategy is crafted by art director and front-line employees in the nonprofit art and culture organization; and it does not aim to focus on neither the strategizing nor the strategic planning phase, but rather on the strategy implementing phase with front-line employees. Thus the "how" question of this research is centered on the actual activities - around the acts of strategically operating the organization and “doing strategy” (Jarzabkowski, 2005), but not around the content of strategies or the outcomes in respect of the organizational performances. In this sense, the Strategy-as-Practices perspective has been employed in line with observing, examining and analyzing the actual practices with the abductive research approach, in which allows the researcher immersing into the social situation of nonprofit art and culture sector through the case organization, revealing actual practices and thoughts on crafting strategy, and expounding the source and relations that accompanying these practices.

Furthermore, to speak of taking Strategy-as-Practice lens here, although some of these emerging concepts are not initiated by the Strategy-as-Practice researches, such as the concept of “sensemaking and sensegiving” which has been mentioned in the earlier stage that was originated by Weick (1995), in this study, these concepts will be examined in line with their applications in the Strategy-as-Practice particular instead of
their originations or other research fields, because another aim of this study is to fill the
voids of Strategy-as-Practice research agenda in terms of preventing its isolation with
other fields, rather than simply utilizing the Strategy-as-Practice approach to
generalizing the empirical model.

Therefore, the subsequent sections will discuss each emergent concept in the empirical
model (Chapter 5) from the literature in aligning with Strategy-as-Practice perspectives.

6.2.2 The concept of Sensemaking and Sensegiving viewed from
Strategy-as-Practice perspective


"... ‘Sensemaking’ has to do with meaning construction and reconstruction by the
involved parties as they attempted to develop a meaningful framework for
understanding the nature of the intended strategic change. ‘Sensegiving’ is
concerned with the process of attempting to influence the sensemaking and
meaning construction of others toward a preferred definition of organizational
reality."

From the Strategy-as-Practice perspective, sensemaking process is where practitioners
developing praxis to understand, interpret, and create sense for themselves based on
the information surrounding the strategic change; while sensegiving process is where
practitioners trying to give sense that attempt to influence others to perceive and
interpret certain changes and outcomes in particular ways (Rouleau, 2005; Søderberg,
2003). As it has been shown in HIAP's empirical findings, the behaviors of creating,
interpreting, and delivering sense in the strategic transition are exactly reflecting on this
definition, and it implies that these behaviors are the pillars for other practices in
crafting strategy in HIAP, and they immerse into HIAP's daily operating in coping with
the strategic change.

By taking the lens of Strategy-as-Practice, sensemaking and sensegiving have devoted a
momentous part in studying strategy practically (Gioia & Thomas, 1996; Hill &
Levenhagen, 1995; Dunford & Jones, 2000), especially in terms of the studies that
dealing with strategic changes (Rouleau, 2005; Golsorkhi et al., 2010, pp. 5). For instance, Stensaker and Falkenberg (2007) investigated on the interaction between individual-level and organizational-level sensemaking, Rouleau (2005) focused on the influence of the wider ongoing societal context on sensemaking and sensegiving activities at the organizational interface, and Balogun and Johnson (2004, 2005) investigated on the socially negotiated nature of sensemaking. Although the extant literature shows the various dimensions of inquiring sensemaking and sensegiving in different contexts or employing it to study strategic activities, it is apparent that sensemaking and sensegiving are essential and beneficial for studying an organization practically in the situation of strategic transition.

On the other hand, corresponding to some extant researches in sensemaking and sensegiving, narratives and interactions as one of the emerging dimensions of HIAP applying sensemaking and sensegiving showed its significant role in this aspect. To be more specific, as some of the scholars have acknowledged the importance of narratives, leadership and transparency in sensemaking and sensegiving from various perspectives, such as Dunford and Jones (2000) described the implications of individual and collective narratives in sensemaking and sensegiving, Berry (2001) investigated on constructing and diffusing stories surrounding strategic change among top managers, and Gilstrap et al. (2016) examined transparent leadership in sensemaking and sensegiving to organizational crisis, by linking it to Bourdieus's perspective in this study, these narratives and interactions could be put into the place of being a sort of tools to conceptualize the capitals, to develop agent's habitus and to facilitate the implementation.

Although so far, these elements are mostly studied separately in different fields with different contexts, and even in this study it did not attempt to go further and more specific in each dimension, they still shed the lights on a comprehensive perspective of sensemaking and sensegiving.
6.2.3 The concept of Identifying and Bounding viewed from Strategy-as-Practice perspective

Another emerged concept of crafting strategy in this study is identifying and bounding, they are not recognized as widely as sensemaking and sensegiving in the Strategy-as-Practice researches. However, they have been quite commonly discussed in the strategizing activities in various contexts (Eppler & Platts, 2009; Kaplan, 2010; Paroutis & Heracleous, 2013; Spee & Jarzabkowski, 2009; Whittington & Cailluet, 2008). Additionally, in lines with the elements of identifying and bounding in this study – identification, specification and delimitation and demarcation, literature recognizes the importance of boundaries (Gadde, 2014) and the availability of resources and skills (Jarzabkowski & Fenton, 2006) in strategic management. Specifically, from the perspective of Strategy-as-Practice, scholars have contributed to this aspect mainly on the dimension of conceptualizing organizational identity, such as Hatch and Schultz (1997) described the importance for member to understand organization's distinctive values and characteristics, Orlikowski (2002) argued that "actively and recurrently producing a distinctive and shared... identity" itself can be regarded as an organizational practice by looking beyond the opposition between objectivism and subjectivism, and Oliver and Bürgi (2005) described how the identity representations developed in each company division were both constraining and enabling to organizational members.

Similarly, the behavior of specifying and delimiting HIAP’s different concrete activities in this study reflects the concept of what Kaplan (2010) said about “drawing boundaries around the scope of strategy” (pp. 332) and “constructing boundaries as activities” (pp. 342) - which shape the process for making strategic choices, and the notion of what Mantere (2005, pp. 169) stated about strategizing includes “the operationalization of strategy into explicit targets”. Furthermore, as the data showed in HIAP’s case, the most frequent discussion happened in HIAP during the course of this study was about what they can do and cannot do (demarcation), then “bounding” becomes a very significant notion for HIAP to underlie its capability of conducting activities and distributing resources.
6.2.4 The concept of Structuring and Restructuring viewed from Strategy-as-Practice perspective

Emerged from the empirical data, the concept of “Structuring and Restructuring” incorporates three dimensions: personnel structure, residency and communication systems and workload distribution and adjustment. In accord with this empirical finding, by examining from the Strategy-as-Practices perspective, literature displays that restructuring is often driven by changes in more strategic considerations, such as in responding to an increasingly dynamic business environment (Schilling & Steensma, 2001), or a schema change in the organization (Balogun & Johnson, 2004). As this study was conducted during the particular time of HIAP’s strategic changing, the activities that correspond to the changes and the flux context in HIAP were inevitable to neglect. Moreover, McKinley and Scherer (2000, pp. 736) defined that organizational restructuring refers to “any major reconfiguration of internal administrative structure that is associated with an intentional management change program”, reflectively, in HIAP, no matter the reconstruction of the personnel, the system of HIAP’s residency programme and communication practices, or the distribution and adjustment of the workload, they are all related to this definition.

Although that, the literature shows that there is a few researches have probed organizational structuring and restructuring in the front-line level, which includes not only bottom line staffs but also some middle or senior managers. In most of the researches, organizational structuring and restructuring are mainly put in place by senior management teams as part of a broader strategic change to create alignment between ways of working and a new strategic intent (Schilling & Steensma, 2001; Rugman & Hodgetts, 2001; Balogun & Hope Hailey, 2003). There are also a couple of researches go from the level of middle managers on implementing and delivering the restructuring initiatives (Balogun, 2003; Balogun & Johnson, 2004, 2005; Balogun, 2007). However, HIAP in this sense, as it investigated this dimension with everyone who has conducted the daily operation, including director, managers, coordinators and other frontline employees, it demonstrated a practice-based overall outline about restructuring implementations by all senior manager (director), middle managers, and
employees. Even though the result from this case did not go further than this, it implies the future research direction on a holistic perspective of studying organizational structuring and restructuring.

6.2.5 The concept of Evaluating and Assessing viewed from Strategy-as-Practice perspective

In speaking about the evaluating and assessing in an organization, especially by taking the lens of Strategy-as-Practice in strategic management, it mostly refers to the theory and practices of performance management (Kaplan, 2001; McAdam & Bailie, 2002) and indeed there has been a tendency to link the strategy and performance measurements in the studies of performance management through various perspectives (Chenhall, 2005; Dixon et al., 1990; Gimbert et al., 2010; Hudson et al., 2001; Ittner et al., 2003; McAdam & Bailie, 2002). As Grand et al. (2010, pp. 72) claimed that “one of the fundamental interests in strategy researches is to understand whether, how and why particular strategy concepts and strategizing practices relate to organizational performance or other outcomes”, for HIAP, it is so to say that evaluating and assessing could be regarded as an approach for HIAP frontline employees to understand whether, how and why the strategy is crafted in the certain manners with certain activities.

In applying the constructivism epistemological perspective in this study, to be more specific on the nonprofit context, the literature shows that the notion of “measurement” attracts increasingly interests because of the intensity of the competition for financial resources to fund nonprofit services (Moxham, 2010; Martikke, 2008; Packwood et al., 2007) and the pressure of demonstrating “value for money” to secure funding for nonprofits (Hodge & Piccolo, 2005), which is also demonstrated by HIAP’s case in this study. Moreover, the existing literature on this aspect have recognized the accountability for financial resources, referring to the economic capitals in HIAP, as the key driver for measuring the performance of nonprofit organizations (Ellis & Gregory, 2008) with various toolkits and frameworks that are developed by academics and practitioners aiming to assess the performance of nonprofit organizations (Kaplan, 2001;
Moore, 2003; Sowa et al., 2004; Lee & Nowell, 2014). As for HIAP’s frontline, since publication is the key to document and evaluate its process and performance of crafting strategy and operating the organization, it is appropriate to relate HIAP’s publication to the toolkit that has been recognized by the scholars.

On the other hand, not only the economical capitals play a fundamental role in driving the process of evaluating and assessing in the nonprofit organizations, the relevant literature also indicates that nonfinancial capitals are essential as well. For instance, Thomson (2011) focused on the role of funders in driving nonprofits performance measurements and its utility in strategic management, Helmig et al. (2014) brought the concept of values in assessing the nonprofit organizations’ performances, and Carnochan et al. (2013) in their study implicated that a set of factors (such as organizational structure and clients) within the organizational environment has a substantial influence on performance measurement systems and practices in nonprofit organizations.

Therefore, the finding of evaluating and assessing is comprehensively driven by three types of capitals, the behaviors of identifying and bounding as well as structuring and restructuring; and the HIAP’s empirical strategy crafting model has been further justified here.
7 CONTRIBUTIONS, LIMITATIONS AND IMPLICATIONS FOR FUTURE RESEARCH

This study revealed a cyclic interactive empirical model of HIAP crafting strategy in the frontline level, which includes the practices of four aspects that guided by its capitals: *sensemaking and sensegiving, identifying and bounding, structuring and restructuring,* and *evaluating and assessing.* Aligning with the Bourdieu’s theory of habitus, capitals, practices, agents, and field, the interrelation of this empirical model further explained how exactly HIAP crafted these practices in coping with strategy implementation. By taking a Strategy-as-Practice lens, the theoretical notions of Strategy-as-Practice were linked to the empirical case of nonprofit art and culture organization, which to some extent gained the application of Strategy-as-Practice research approaches.

In addition, the study showed that making and giving sense of the strategy is a process penetrated into different levels of the organization, it is not just a singular action of delivering strategic message from board members down to the frontline employees, but a process that goes throughout the whole course of strategic transition and involves different HIAP agents. To further examine this, this study applied Bourdieu’s theory and revised it into a cyclic framework, it depicted that the practices are the outcomes of habitus, capital, and agent mutually effecting each other under the umbrella of the field: the capital owned and formed by agents, defining their positions and stakes in the field, and the habitus for actions. There is never single one factor drives the practice, and it cannot be understood without social context where it takes place.

Thus, in this chapter, the contribution and managerial implications of this study will be concluded from the above discussions and interpretations. Then the limitation of this study will be stated subsequently with the presentation of future research directions.
7.1 Contribution of this study

The central research question of this study was to investigate the practices that nonprofit art and culture organization applied to conducting the approved strategy and how they have been crafted in frontline, and the purpose statement was to also prevent the Strategy-as-Practices research filed from falling into the risk of being isolated from other fields. With adopting abductive research approach aligning with ground theory principles, the author drew conclusions from the findings of this qualitative study analysis as well as from secondary data. The qualitative data analysis identified several practices and factors that affect the dynamics in crafting strategy in daily operations, as described in Table 4 (chapter 5).

In terms of the primary contribution of this research, the study uncovered an empirical model of how exactly one nonprofit art and culture organization crafting strategy in the frontline level, what are the practices and how is the process. With this empirical model, it offers the overall view of the interrelations of different factors and practices that could benefit HIAP managers or boards members to better grasp the operational reality in conducting strategy, especially at this specific strategy transition period. Additionally, it also provides an angle for HIAP outsiders, such as other researchers, art managers or organizers to reflect on certain practices in their similar artist-residency context. The Open Method of Coordination (OMC) group of EU Member States in the field of culture has published the artist residency handbook in 2014, where it introduced 7 different types of artists-residency based organizations. However, there was no particular detailed operating model has been presented, especially when the development of strategic management has been increasingly important in nonprofit context (Kong, 2008). Although this study is based on one singular case which belongs to one type of artists-residency organization that has been listed in the OMC handbook (2014, pp. 17), the empirical model of this study shed lights on the operational level of conducting strategy for other similar types of artists-residency organizations.

Furthermore, in examining the empirical model, this study also uncovered the theoretical references of Bourdieu's perspectives in practices by revising his formula
into a cyclic theoretical framework (see Figure 10 in Chapter 6). By utilizing Pierre Bourdieu’s theory, the findings visualized the cyclic interrelation of habitus, capital, agents, and practice in the field of nonprofit art and culture sector, which in another sense tentatively demonstrated the new application of Bourdieu’s work in strategy research in art and culture field which has not been studied a lot (Jarzabkowski, 2005; Golsorkhi et al., 2010). To be more specific, with the cyclic framework of Bourdieu’s theory in this study, the concept of “habitus”, “capitals”, “agents”, and “field” interact with each other in a dynamic way and together conduct the “practice”, so that implies a significant advantage of learning one organization’s capitals, activities and the motives from practices.

In other words, the second contribution of this study can be concluded that the revised cyclic framework of Bourdieu’s theory in practices offers a comprehensive and dynamic aspect of examining the organization’s practices. Since the most pertinent findings from earlier studies of the Bourdieu’s formula (1984) depicted the practices are crafted from the interrelation of habitus, capitals and fields, this relationship among Bourdieu’s concepts is further implicated by the findings attained in this study as all the elements connected by the agents and mutually and cyclically effected with each other in HIAP. In accordance with Gomez’s (2010) research, this study gave the impact of Pierre Bourdieu’s work on practice theory in nonprofit art and culture field, and help us better understand the reality in crafting or conducting strategy in the frontline.

Last but not the least, the final contribution of this study is that by linking the nonprofit art and culture sector to the Strategy-as-Practices research field prevents the risk of Strategy-as-Practices being isolation. It contributed insights of applying Strategy-as-Practices research approach into the broader field and connecting it with other streams of strategic management (Golsorkhi et al., 2010, pp. 12). Particularly this study brought the relatively complete insights from the perspective of lower-level employees, middle manager and director on strategy crafting rather than just from top managers or middle managers in some previous studies (Berry, 2011; Rouleau, 2005; Jarzabkowski & Sillince, 2007).
7.2 Managerial Implications

As it has been discussed earlier in this chapter, the empirical model (see Figure 9 in chapter 5) revealed the practices that HIAP conducted to implementing the strategy, and it showed a dynamic way of dovetailing these practices in crafting its strategy, the managerial implementations of that are multifold. The primary implication is from HIAP's point view, it gives the clearly comprehensive view 1) for HIAP's crew to better recognize their behaviors in the systematic and visual demonstration; 2) for HIAP's managers and boards members to get to know the operational reality and perhaps to adjust accordingly in the future; and 3) for HIAP outsider’s such as its partners, stakeholders, relevant art and culture professionals and so on to systematically and clearly understand the HIAP's way of operating, which to some extent will further benefit the evaluation or relation of the partnerships.

Secondly, from a bit broader and more general point view, the cyclic framework of Bourdieu's theory distilled from this study implicated a comprehensive and collective perspective for strategic management in other nonprofit art and culture organizations which are similar to HIAP. Specifically, the implications reflects in the following aspects: 1) Recognizing organization's capitals – including financial, social and artistic and cultural capitals – drives a clear identification of its identity and benefits to find the balance of resources and capabilities, in turn, its agents could maximum exert beneficial influences, especially for those who are apparently under the financial pressure; 2) Based on the capitals that organization has, developing the habitus with comprehensive personnel and transparent structure is essential, especially when it encounters the strategic change. The process of crafting strategy during the time of strategic change for an art and culture organization is filled with uncertainty and flux, it is worth to note that big changes and less concrete strategy for personnel are heavy in terms of coping with the strategic change without out considering the interrelation of habitus, agents and capitals in the field; 3) Moreover, with the perspective of Bourdieu’s theory, reflecting is the key for agents to engage in different practices, so are the acts of sensemaking and sensegiving; and these practices of identifying and bounding, structuring and restructuring, as well as evaluating and assessing are integrated in the process of
crafting the strategy.

7.3 Limitations and for Future Research

This research is based upon an abductive approach and leans on the principles of grounded theory (Charmaz, 2006; Corbin & Strauss, 2007; Glaser & Strauss, 1967) to empirically construct practices of strategy crafting by the director and frontline employees from one singular case of HIAP and to explain the interrelations. Thus, three identified limitations for this study should be kept in mind when interpreting the results of this study. Although that, the limitations are also sources of future study directions.

The first limitation comes from the methodology that is mainly related to the exploratory nature of abductive qualitative research, where the subjectivity of researcher is usually quite vulnerable in terms of credibility. To overcome this issue and remain the objectivity, the researcher took measures to eliminate possible perceived credibility shortfalls, such as recognizing and managing personal bios, understanding own values and beliefs, and reasons for pursuing the researched topic (Creswell, 2003). Moreover, by employing a systematic approach based on Gioia et al.’s (2013) method, the rigorous methodology was adopted in this research to ensure the credibility and the trustworthiness of the research results.

Second, as the study builds on one singular case of HIAP, which is not very classical and large-scale organization that the findings can be simply generalized to all nonprofit art and culture organizations without delimitations. In terms of generalizability, it refers to the degree to which research findings are applicable to other populations or samples (Polit & Hungler, 1991; Ryan & Bernard, 2000), and the key to define and create valid public knowledge (Metcalfe, 2005). On this base, this study is limited since the aim is not to discover or to expand the theory but to tieback existing theory, to explain a phenomenon and to probe the interrelations of the emerging concepts, which will contribute to “the usefulness of one set of findings in explaining other similar situations (Grbich, 1999, pp. 66) “. However, another way to look at this limitation is that, as Siggelkow proposed “A paper should allow a reader to see the world, and not just the
literature, in a new way”, instead of simply generalizing the findings, drawing upon the insights and perspectives from the findings in this study to future study and the practical implementations in strategically managing the art and culture organizations are somewhat still valuable. Nevertheless, the limitation is also the implication of future relevant researches that in the future, the multiple comparable cases could be created to strengthen the emergent findings and theoretical insights from this research.

The last limitation of this study relates to its aim which drives the design and the depth of conducting this research and links the theorization. As this study goes from the frontline, unlike other strategy researches, it did not investigate from the perspective of high level in strategizing where the boards and very top managers are playing a dominate role. Moreover, even though this study revealed 4 core practices of crafting strategy – sensemaking and sensegiving, identifying and bounding, structuring and restructuring, and evaluating and assessing, it did not respectively go into details with significantly rich literature reviews and theoretical analyses due to the intention of this study. Therefore, for the future research direction, these dimensions could be further probed in the more detailed manners, for instance, what is the matrix for evaluating in the field of nonprofit art and culture organization?

In addition, further direction of research could be more exploratory and specific in nature, as the purpose of this study is to fill some of the voids of the Strategy-as-Practice research agenda by linking it to the realm of nonprofit art and culture organization, with the findings of this study, more concrete questions and probes can be constructed to expand on employing Strategy-as-Practice approach into more contexts or organizations which are under this big umbrella.
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*Open Method OF Coordination (OMC)/EU of December 2014 on Policy handbook on Artists’ Residencies.*


APPENDICES

Appendix I – Semi-structured Interview Guide for employees

1. How long have you been working in HIAP? (Since when?)
2. Are you always working as administrator? The same position, same role? How you define your own role in HIAP?
3. What are the main tasks you are dealing with during the work? What are the challenges?
4. Can you briefly tell about what’s your daily routine that relates to HIAP?
5. How do you feel working in the HIAP? Why do you want to work in HIAP?
6. Do you feel you have emotional connection or attachment with HIAP? Do you feel you have improved or grown working here?
7. When they (the board) start to formulate the strategy paper, were you aware they were doing that?
8. How do you feel about the HIAP’s strategy? Do you feel HIAP’s strategy impact your work in some degrees? What are the biggest impacts of the strategy on you, your work or the way you working?
9. Do you feel your working tasks have been changed after the strategy paper lunched? And how do you manage the change?
10. When you read the paper, do you feel what you’re doing reflects the strategy statements? If that so in which degree exactly? Or you were a bit confused by some statements?
11. What's the working relation between director and you? And with other colleagues (more individually or quite strongly tight with other staffs and partners)?
12. Other questions regards of different roles of different interviewees.
Appendix II – Semi-structured Interview Guide for art director

========== Questions about the operation structure of HIAP ===========

1. What is the current structure of HIAP? Apart from different employees’ position. For instance, is there still programme team, hosting team, or residence team? etc.

2. Who plays the role of HR in HIAP?

3. Who are the HIAP’s external partners? According to the strategy paper, is the partner here different from the HIAP association members (which the new members are accepted by government?)?

   [Board, staffs, partners, association members, artists working interactively together?]

========== Questions about your role and own feelings of working in HIAP ==========

4. How long have you been working in HIAP? (Since when?) Do you always work in nonprofit organization?

5. How you define your role as director in HIAP (as a nonprofit art and culture organization)?

6. What are the main tasks you are dealing with during the work? What are the challenges?

7. Can you briefly tell about what’s your daily routine that relates to HIAP?

8. How do you feel working in the HIAP? Why do you want to work in HIAP?

9. Do you feel you have emotional connection or attachment with HIAP? Do you feel you have improved or grown working here?

========== Questions about the role of being intermediator between board and staffs ==========

10. As director plays very important role of implementing strategy and intermediating board and staffs,

   - How do you keep updated the daily activities to board, means the approaches that directly relate to you for board to know, understand and assess the actions in HIAP (e.g. meetings, or any internal feedback systems)? And how often you interact with boards?

   - Do you receive any pressure from board in different manners? What are they?

   - To what extend you’re free to make the decision relates to HIAP? (What decisions you can make without counseling board and what need to be approved by board?)

========== Questions relate to Strategy Paper ===========
11. Did you also participate in making strategy? Or what’s your role of making strategy/strategizing, in your opinion?

12. How do you see/understand the three values stated in the strategy paper? - Hospitality, initiative and dialogue.

13. *(A side question) What does “initiative” mean in the strategy paper? How it should be understood? And what the “important issues” are in the statement?

14. According to the three values, what’s your principle or perspective to conduct them? Or how do you organize activities to achieve these values?

15. In the statement of “Vision: mission until 2020”, it says “by 2020, aims to achieve the situation where basic financial operations enables the implementation of high-quality residences”, a) what does the high-quality residence mean here? b) how does HIAP plan or how do you plan to achieve that?

16. In terms of “5.2 Residency Exchange”, does it mean the residents are from partner's invitation instead of open calls? Can this section be understood as the part of the action that reflects the value of “dialogue”, which also refers to being an active player in the international scene by collaborating with other countries' artist residencies? If that so, how do you develop the new partnership?

17. It is a bit ambiguous about “5.4 effectiveness”, if I understood correctly from the translation, it focus on two aspects – networking and cost effectiveness (?). But it also relates to the “impact assessment”, can you explain more about this and what are the development areas/actions?

18. How do you feel about the HIAP’s strategy?
   - When there was no strategy paper, what played the same role as strategy paper nowadays (to guide and state the operation of HIAP)? And how?
   - To what extend do you think HIAP’s strategy impacts your work, or decision-making? Some examples?
   - What are the biggest impacts of the strategy on you, your work tasks or the way you working?