СВІТОВА ЕКОНОМІКА ТА МІЖНАРОДНІ ВІДНОСИНИ

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IMPROVISATION IN THE MANAGEMENT OF ARTS ORGANISATIONS: THEORETICAL ASPECTS

This article examines improvisation as a creative, flexible, and innovative element in the management of arts organisations, which are grounded in creativity and intellectual capital. It highlights the significant role that improvisation plays in modern organisational management, while emphasising that it must be approached thoughtfully to avoid descending into chaos. Based on the analysis of relevant scholarly literature, a theoretical model of improvisation in the management of arts organisations is developed and discussed. The model explores its relationship with both innovative and classical management approaches, the influence of these relationships on the emergence of improvisation within organisations, and outlines the positive and negative characteristics of improvisation in management.

Keywords: *improvisation, management, organization, culture, efficiency, characteristics*

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ІМПРОВІЗАЦІЯ В МЕНЕДЖМЕНТІ МИСТЕЦЬКИХ ОРГАНІЗАЦІЙ: ТЕОРЕТИЧНІ АСПЕКТИ

Технології змінюють світ такими швидкими темпами, що стає дедалі важче передбачити, як цей світ виглядатиме найближчим часом. Мистецькі організації повинні бути готові до невизначеності, бути здатними ефективно реагувати та відкривати нові можливості. Час стає дедалі важливішим фактором, оскільки завдання мають виконуватися дедалі швидше та ефективніше. Набір персоналу зараз рідше базується виключно на формальній професійній кваліфікації; натомість більше значення надається креативності, інтуїції, адаптивності, командній роботі, критичному мисленню, здатності швидко знаходити відповідну інформацію та навичкам вирішення проблем. У глобальному суспільстві не лише економіка та політика зазнають швидких змін, а й культура. Технологічні та соціальні інновації блискавично трансформують організаційне життя, роблячи традиційні системи управління потенційно неадекватними. Керівники організацій стикаються з проблемою балансування традиційної, ієрархічної та контрольованої моделі управління з більш інноваційними підходами до лідерства. У статті розглядається імпровізація як креативний, гнучкий та інноваційний елемент в управлінні мистецькими організаціями, що ґрунтується на креативності та інтелектуальному капіталі. Під-

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креслюється значуща роль, яку імпровізація відіграє в сучасному організаційному менеджменті. Наголошується на тому, що її потрібно організовувати продумано, щоб уникнути хаосу. На основі аналізу відповідної наукової літератури розроблено теоретичну модель імпровізації в управлінні мистецькими організаціями. Модель показує її взаємозв'язок як з інноваційними, так і з класичними підходами до менеджменту, вплив цих взаємозв'язків на виникнення імпровізації в організаціях та окреслює позитивні та негативні сторони імпровізації в менеджменті.

Ключові слова: *імпровізації, менеджмент, організація, культура, ефективність, характеристики.*

Statement of the problem. The Covid-19 pandemic, the war in Ukraine, the slowdown of economic growth, and the onset of global trade wars already demand a quick response to the ongoing changes in national and international markets. Organisations will be required to explore innovative solutions and increasingly rely on improvisation because, as Fisher and Barrett (2019) argue, improvisation may prove particularly advantageous in rapidly evolving environments or in newly established enterprises characterised by limited formal procedures and low failure costs.

Today, technology is transforming the world at such a rapid pace that it is becoming increasingly difficult to predict what that world will look like in the near future. Arts organisations must be prepared for uncertainty, be capable of responding effectively and discovering new opportunities. Time is becoming an increasingly important factor, with tasks expected to be completed ever more quickly and efficiently. Recruitment is now less frequently based solely on formal professional qualifications; instead, greater value is placed on creativity, intuition, adaptability, teamwork, critical thinking, ability to quickly source relevant information, and problem-solving skills. In a global society, not only the economy and politics are undergoing rapid change, but culture as well. Technological and social innovations are transforming organisational life at lightning speed, rendering traditional management systems potentially inadequate. Leaders of organisations face the challenge of balancing the conventional, hierarchy and control-based management model with more innovative approaches to leadership.

The aim of the article to analyse the specific features of improvisational management in arts organisations and to propose a theoretical model.

Research problem. What improvisational model is applied in the management of arts organisations?

The article employs comparative methods of scientific analysis and synthesis. Comparison is the only viable analytical procedure in this context, as the number of real-world cases relevant to the researcher's interest is limited (Norkus, Morkevičius, 2011).

A review of research on improvisation in management and its application in organisations. The topic of improvisation in management has not been studied extensively even though the term *improvisation in management* itself was formulated in the 90s of the 20th century. Then, there were first works on improvisation not only in the fields of industry, management and education rather than music. However, in the latter fields, the necessity for improvisation was rarely acknowledged because activities of these branches are based on traditional thinking (Alterhaug, 2004).

Alterhaug (2004) claims that the goals of Western universities were based on a theoretical outlook on life because theoretical knowledge was more important than practical questions (Alterhaug, 2004); however, such study directions as business and medicine included improvisation-related teachings into their study programmes in order to prepare future specialists for the ever-changing environment (Kuura, Sandoval, 2019). In the 21st century works, discussions about improvisation as an inseparable part of management research have been more liberal. Improvisation in management has been studied by Brown S. L. and Eisenhardt K. M. (1997), Weick K. E. (1998), Vera D. and Crossan M. (2005), Dennis N. and Macaulay M. (2007), Johnson P. M. (2014) Hadida A. L. et al. (2015), Fisher C. M. and Barrett F. J. (2019) and other researchers. Improvisation in management is analysed as an inseparable part of innovation.

Figure 1 presents a diagram of general management research and research on improvisation in management conducted during the period 1980–2014.

Obviously, the peak of the studies was reached in 1998 during the symposium *Jazz as a Metaphor for Organizing in the 21st Century* in Vancouver (Hatch, 1998). Since 1999, the number of studies has fluctuated slightly but has not reached the previous peak.

The advantage of studies on improvisation in management is that they emphasise the inevitability and relevance of organisational changes (Pina, Cunha, 2002); however, scientists face big challenges. First, studies of improvisation in management show that scholars analyse known concepts from the beginning, namely *empowerment, motivation* and *team formation* (Barrett, 1998). Second, many studies on improvisation reveal positive results of improvisation in organisations, and its negative impact remains unclear Vendelo, 2009). Moreover, there is a lack of studies that would help to find out when and for whom improvisation gives desired results (Fisher, Barrett, 2019).

However, as shown in the figure, the intensity of research, which began in the 1980s, has grown exponentially and continues into 2025. The most recent studies published in 2025 include Ingale's research on the use of HRM strategies with different age groups in the workplace. In 2024, new research fin-

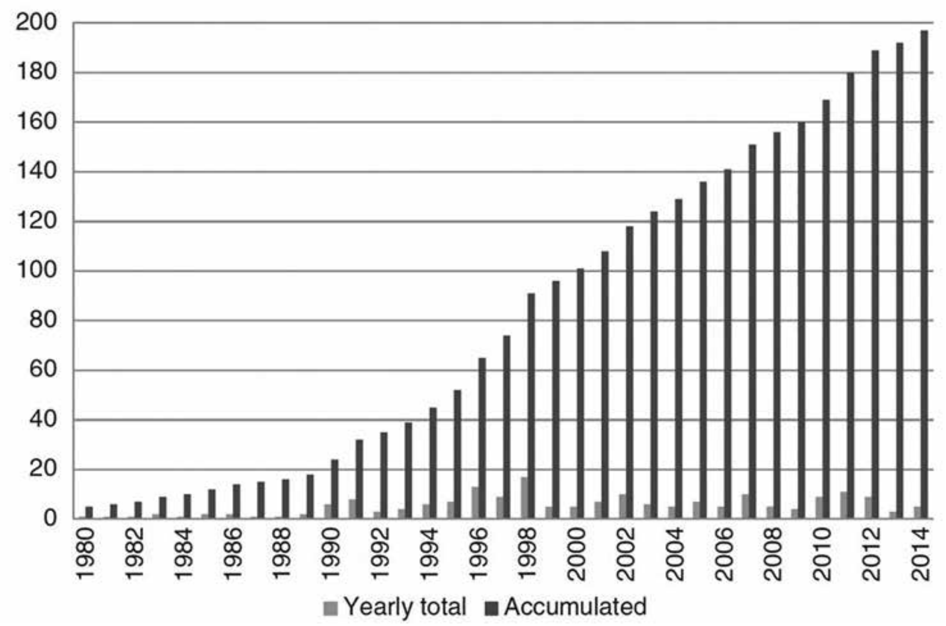

Figure 1. Diagram of management research and research on improvisation in management (1980–2014)

Source: Hadida et al. (2015)

dings on the topic of improvisation in organisations were published. It is the article by Hodgkinson and Hughes, which examines the current state of improvisation research and potential directions for its development within the public services sector. Also noteworthy is the study by Leybourne on organisational improvisation in project management. The number of recent publications suggests that this area of research remains relevant today.

However, it is important to note that most contributions in this field are theoretical in nature, while empirical studies remain limited largely due to the inherent difficulty of observing improvisation in management practice. Some empirical provisions are very similar to contemporary organisations that operate in a rapidly changing environment (Vendelo, 2009), and organisational behaviour leading to gradual transformation is naturally becoming improvisation (Pina, Cunha, 2002). Moreover, in strongly controlled branches of industry, individual can try to hide their improvisation; therefore, researchers might fail to determine cases of improvisation (Fisher, Barrett, 2019).

Degrees, levels or a system of improvisation do not exist in a vacuum; hey change according to the process of improvisation and the improviser, i.e., three improvisers will have different results. It is difficult to model separate cases of improvisation in management as they are related by the number of people and depend on different circumstances. However, it has been noted that arts organisations are more open about improvisation than business organisations (Hadida et al., 2015).

The first studies in this field have already emerged within the Lithuanian academic community. In 2023, Masaitytė and Jurėnienė published research on the application of improvisation in arts organisations.

Table 1 presents the aims and achieved results of several significant studies abroad.

It can be noted that during the period of 2001–2024, the studies focus on the impact of improvisation on the skills of employees, learning, decision-making, project management; also, companies operating under conditions of average income economy, improvisation in behaviour of an entrepreneur, the relation between improvisation in management and innovation, improvisational experience in organisations, the impact of improvisation on generation of new ideas and innovation.

A key advantage of research on improvisation in management is that it highlights the inevitability and relevance of organisational change (Pina, 2002); nevertheless, scholars face significant challenges, as there is a lack of research that could help determine when and for whom improvisation leads to the desired outcomes (Fisher, Barrett, 2019). Degrees, levels or a system of improvisation do not exist in a vacuum; hey change according to the process of improvisation and the improviser, i.e., three improvisers will have different results. It is difficult to model separate cases of improvisation in management as they are related by the number of people and depend on different circumstances (Hadida et al., 2015).

The first study on improvisation in management in Lithuania was conducted in 2022. It showed that improvisation in management is most commonly associated with creativity, freedom, new opportunities, and rapid decision-making. It complements classical management practices and can be particu-

Table 1

Research findings on improvisation in management

Source	Aim of the study	Result of the study
Miner et al., 2001	Impact of organisation on learning	Hutchins (1991) agrees that a collective can create a new model of actions without prior planning.
Hmieleski & Corbett, 2008	An entrepreneur's improvisation in behaviour and satisfaction	Entrepreneurs who do not have confidence in their strengths and are inclined to manage slow-growing companies are more satisfied in their work when improvising. Conversely, confident entrepreneurs say that their level of satisfaction is lower when improvising.
Arshad, 2011	Impact of improvisation on decision-making	Improvisation is important when making decisions, when the goal is to improve activity results; therefore, leaders of organisations should encourage improvisation by creating favourable conditions for it.
Klein et al., 2015	Improvisation in project management	Improvisation helps to creatively, spontaneously and intuitively adapt specific theories aiming for goals.
Hodgkinson et al., 2016	Companies operating under conditions of average income economy	Companies that do not like risk and that lack flexibility and engagement into organisational learning tend to improvise less.
Nisula & Kianto, 2016	Examined the impact of knowledge on employees' ability to improvise.	Knowledge has a significant positive impact on the improvisation of employees, encourages their innovative behaviour, and develops their ability to face the increasingly changing environment.
Liu et al., 2018	Relation between improvisation in management and innovation	Improvisation reinforces innovation when companies have decentralised yet formalised structure or aim for two-fold aims, i.e., to maximally increase the lack of resources and decrease irreversibility of investment.
Fisher& Barrett, 2019	Improvisational experience in organisations	In many organisations, improvisation is not recommended, and employees avoid improvising.
Xiang et al., 2020	Impact of improvisation on generation of new ideas	Improvisation encourages generation and development of new ideas; thus, it is not only an alternative way for problem solution, but also a source of new opportunities.
Limon & Dilekçi, 2020	Improvisational capacities of schools as organisations	Schools can effectively react to unexpected situations and problems, rearrange as use their resources to generate new and creative ideas and solutions while keeping up with the technological progress.
Gojny-Zbierowska & Zbierowski, 2021	Impact of improvisation on innovation	Creativity has a strong impact on innovation and initiation; it encourages quick reaction of the actors and makes their activities easier in a dynamically changing environment.
Audretsch et al., 2022	Relation between improvisation and innovation of a team	The impact of improvisation-innovation is positive, and team members assimilate the process of improvisation through mentoring, community support, competencies and systems of assessment.
Vera, Crossan 2023	The relationship between improvisation and personal traits	Individual differences underpin the ability to improvise. The importance of the dimensions of boldness, restraint, and cooperation in the practice of improvisation.
Hadjimichael, Tsoukas 2023	The concept of episodic improvisation	The concept of episodic improvisation emphasises its role as a form of practical wisdom.
Masaitytė, Jurėnienė, 2023	Improvisation in arts organisations	Improvisation enhances creativity, flexibility, and accelerates problem-solving within arts organisations; however, it is also inseparable from errors.
Hodgkinso and Hughes 2024	The potential of improvisation in the public sector	Improvisation is possible in the public sector; however, empirical studies remain extremely limited.

Source: created by the authors

larly beneficial for newly established organisations (Masaitytė, Jurėnienė, 2023).

Scholars continue to debate the potential for improvisation within organisations. It can be argued that improvisation in management is most easily observed in project implementation because such processes are often the result of a team's creativity and existing experience in carrying out these projects.

Leybourne (2011) proposes to apply improvisation in management in project activities and provides answers to the questions of who, when and how it can be applied:

Who? Leaders of modern flexible organisations who have shifted from a hierarchical style of management to a "flattened" model of organisation based on increased flexibility and local autonomy.

When? Improvised styles of work depend on the environment, i.e., in some cases they are more effective than in other cases. Here, competencies, experience and flexible work methods of managers are important.

How? Improvised actions can be related to encouraging and control of improvisation.

Encouragement is effective when an organisation has a "non-blaming" culture when "improvised" projects are based on joyful emotions, and less successful ones are viewed as an opportunity to learn. Control should be based on a system of managing improvisation by limiting improvised actions on non-critical tasks (Leybourne, 2011). Is improvisation possible in the field of financing? An answer to this question was provided by Ang (2007) who determined that funding coordinates top-to-bottom orders and bottom-to-top improvisation. It is believed that improvisation and experimenting without limits can create chaos rather than bring effective solutions (Ang, 2017).

Researchers Limon and Dilekçi (2020) follow the expanded concept of organisational improvisation proposed by Rerup (2001) and propose a shortened system of improvisation in management (Table 2).

Rerup (2001) explains the characteristics provided in Table 2 as follows: an organisation is forced to improvise when facing unexpected problems. When improvising, an organisation has to creatively evaluate a situation and find a solution even when the situation is not fully understood or controlled. Improvisation is an entirety of properties that help to quickly solve problems (Rerup, 2001); it encourages innovation, creativity, development of competencies and helps to survive.

It can be concluded that improvisation is applied in the management of innovative organisations and in project-based activities when creative solutions are sought for emerging problems and when partnership within a group is being developed. However, improvisation and experimentation without boundaries may lead to chaos; therefore, it is essential to evaluate the organisational environment, the competencies and experience of the leadership. In financial affairs, it is recommended to follow top-down directives and bottom-up execution.

Arts organisations: their specific nature and the importance of creativity.

The concept of an arts organisation is inevitably linked to the creative industries and to creativity itself. An arts organisation is an organisation that, through intellectual capital, creates and delivers creative products (Girdauskienė, 2013), and values intangible outcomes and social impact within communities (Piber et al., 2019). Arts organisations create both their services and products through a relationship with the consumer, and their most valuable resource is the artist (Pavlovaitė, Griesienė, 2019).

Arts organisations may operate as for-profit businesses, as non-profit organisations, or as public sector entities. The concepts of these organisations are presented in Table 3.

It is obvious that profit-making business organisations aim at the opportunity to make as much money as possible. In order to achieve this, business organisations create and/or sell products or services that satisfy consumer expectations.

Non-profit organisations are independent non-governmental organisations that aim at filling the gaps in the private and public sectors. These organisations are non-profit and cannot provide return on capital to their owners; they provide services to target groups in order to satisfy their needs.

Public sector organisations belong to the state and are subsidised by state funds; thus, they are less independent and less flexible than business sector organisations. These organisations maintain a connection with society and, through their activities, aim to promote social justice, education, and the continuity of culture.

Art can help an organisation in discovering practical ways to manage itself. Aubouin et al. (2021), in their project *Ars Longa, Vita Brevis*, propose the use of street art as a means to explore an organisation characterised by four paradoxes: ephemerality/longevity, visible/invisible, individual/collective, and improvisation/routine. This approach seeks to demonstrate that an artwork can serve as a source of learning and answers for organisational leaders (Aubouin et al. 2021).

The arts are comparable to any other profession; however, compared to other employment sectors, the

Table 2

System of improvisation in management

Question	Characteristics
When can one improvise?	When the existing order cannot be maintained.
What is improvisation?	Activities that encompass recycling of material and adapting it to an existing situation.
How does improvisation occur?	Creative action is carried out based on experience and knowledge.
Why is improvisation implemented?	For survival.
What function does improvisation carry out?	It encourages innovation, provides security, creates survival of individuals or continuity of activities.
What result does improvisation yield?	It encourages creativity, learning, development of competencies.

Source: created based on Rerup (2001); Limon, Dilekçi (2020)

Table 3

Concepts of for-profit, non-profit, and public sector organisations

Concept	Scholarly definition
For-Profit Organisations	• In the relationships between buyer and seller, for-profit organisations prioritise not the opportunity to profit from meeting customer's needs rather than satisfaction of those needs (Žalimienė, 2006). • Such organisations operate under the belief that the primary goal and core value of the organisation is profit. (Dubauskas, 2006:24); • These organisations, in pursuit of their own benefit, continually seek loopholes in legislation in order to maintain their sole economic obligation and increase profit (Marcinskas, Seiliutė, 2008). • The goal of for-profit organisations is based on the ability to generate as much money as possible, both now and in the future (Valatkienė et al., 2020). • The primary aim of a business is profit, and the means to achieve this aim are products and services that satisfy consumer expectations and create a memorable experience (Rosnerová, Hrašková, 2020).
Non-Profit Organisations	• These are organisations that do not seek profit and cannot provide a return of capital to their owners. In other words, they are non-governmental, non-profit, non-state, but public, civil, voluntary organisations (Šimašius, 2007). • The emergence of non-profit organisations is associated with gaps in the market, the private sector and the public sector, as well as with the necessity to meet the needs of the population (Šukvietienė, 2018). • A non-profit organisation must adhere to its mission which reflects the underlying reason for its establishment. Such organisations emerge in the market not to generate profit, but to provide beneficial services to targeted beneficiaries (Rosnerová, Hrašková, 2020). • A non-profit organisation is an entity independent of government, which emphasises its autonomy from state control and its non-profit orientation, acting in the public interest (Vaicekavičienė, Petrulis, 2022).
Public sector organisations	• Public sector organisations are state-owned or operate under a contract with the state and are regulated or subsidised by public funds (Flynn, 2007); • The public sector refers to the activities of state-owned and state-controlled entities, whose services aim to ensure social justice, social order, public health, education, and the continuity of national culture (Garuckas, Kaziliūnas, 2008). • Public sector organisations maintain a complex relationship with society, as they provide direct services to citizens while creating a secure social and economic environment (Chlivickas, 2018). • One of the main objectives of public sector organisations is to promote social justice. Compared to business sector organisations, public sector organisations are generally less autonomous and less flexible (Rakšnys, Žilinskienė, 2021).

Source: created by the authors

arts business is relatively risky. Artists' incomes have a significant impact on their survival, i.e., the higher the income an artist earns, the lower the risk that they will abandon artistic work (Bille, Jensen, 2018). Art is part of culture.

Products of the cultural sector directly and indirectly influence the ecosocial system (Martinaitytė, Kregždaitė, 2013). Flexible, dynamic, and competitive cultural and creative businesses stimulate the development of other economic sectors, attract investment, and contribute to the image of a city, region, or nation (Jurėnienė, 2016). Moreover, thanks to economic development and advances in information technology, the arts have become more accessible to many people (Hanson, 2020).

Creative industries stand for a business that transmits ideas, images, and experiences to audiences (Žilinskaitė, Černevičiūtė, 2009). They are characterised by the commercialisation of products with high aesthetic and symbolic value (Huang et al., 2009), creating new jobs and facilitating urban and regional renewal (Černevičiūtė, 2008). The term *industry* describes the continuous or repetitive production of certain goods aimed at profit and the increase of welfare, while the term *creative industries* refers to activities fundamentally based on creativity (Mažeikis, 2006).

To better understand the connections between arts organisations, creative industries, and creativity, a table presenting scientific definitions from various authors is provided in Table 4.

The definitions presented in the table clearly reveal the connections between arts organisations, the creative industries, and creativity. An arts organisation, taking into account artistic quality and its social impact on communities, creates and delivers creative products from which it derives economic value. The creative industries generate material wealth and employment, and are associated with individual creative abilities, talent, intellectual property, ideas, innovation, and products of high aesthetic and symbolic value; for this reason, creativity becomes essential for improving performance and producing a final product. As creativity is linked to the ability to generate new solutions to problems, it is inseparable from every arts organisation, i.e., creativity is both the content of the creative industries and the foundation of competitive economic activity.

Table 4

Definitions of arts organisations, creative industries, and creativity

Concept	Scholarly definition
Arts organisation	• An arts organisation is a creative organisation that, through the use of intellectual capital, creates and delivers creative products, thereby generating economic value and securing a competitive advantage (Girdauskienė, 2013). • Arts organisations place greater emphasis on intangible outcomes which are assessed through concepts such as the quality of artistic performance, the subjective impact on individuals’ emotions and thoughts, and the social impact on communities (Piber et al., 2019).
Creative Industries	• The term creative industries refers to the novelty of ideas and products, as well as to the creativity of places, where the context is shaped by individual talent, innovation, and productivity (Černevičiūtė, 2011). • Creative industries comprise the cycles of creation, production, and distribution of goods and services generated through personal creativity and intellectual property (Goede, Louisa, 2012). • Creative industries are activities based on individual creative abilities and talent, whose aim and result is intellectual property, and which can generate material wealth and employment (Martinaitytė, Kregždaitė, 2013). • Creative industries refer to activities related to creativity, skills, and talent, which, through the generation of intellectual property, have the potential to create wealth and jobs (Latilla et al., 2018).
Creativity	• Regardless of how the creative industries are evaluated, two following interrelated meanings of the concept of creativity exist: creativity as the content of the cultural industries (art and culture in the traditional sense), and creativity as the foundation of competitive economic activity. (Makselis, 2007:99). • Creativity is becoming an increasingly important force in the search for competitive advantage and in adapting to the growing societal demand for knowledge, ideas, and innovation. As a result, society is increasingly referred to as a creative society (Martinaitytė & Kregždaitė, 2013). • Creativity as a process is often understood as a sequence of certain steps (or stages) and as the reconceptualisation of previous ideas or knowledge. In interpretations of creativity as an outcome, the focus is placed on the final product or the result (output) of the creative process. Such an outcome of the creative process is logically defined through the concept of innovation (Dementjeva, 2019:29, 31); • Creativity can be described as the ability to generate various original and useful problem solving ways (Schwenke et al., 2021).

Source: created by the authors

The understanding of creative industries is shaped by cultural, demographic, social, economic, geographic, and value-based dimensions. In the United States, culture is market- and consumer-oriented; in Europe, it is more closely associated with tradition; whereas in Lithuania, the creative industries are defined as activities based on creative abilities that can generate material wealth and employment. The creative industries sector differs from other economic sectors in terms of enterprise size, the characteristics of business processes, and business models. The majority of enterprises in this sector are very small organisations engaged solely in project-based activities. The labour market within the creative industries (CI) sector is characterised by instability because work is typically carried out under more flexible conditions, often part-time and on temporary contracts. Organisations in this sector face significantly greater market risks than those in other sectors due to the difficulties in evaluating the products created within the CI sector (Martinaitytė, Kregždaitė, 2013).

Scientific research indicates that creativity is an integral component of improvisation in management. The concept of creativity was used exclusively to describe the products created by artists. Today, however, creativity is associated with a new knowledge-based societal perspective on innovation and has become a fundamental part of economic processes. It is now viewed as a key driving force of the economy enabling the creation of new products and services and fostering competitiveness in a rapidly changing market (Martinaitytė & Kregždaitė, 2013). According to Ganusauskaitė et al. (2020) who analysed the evolution and transformation of the concept of creativity, creativity was initially perceived narrowly, i.e., as an individual, mystical process characterised by highly novel outputs and the ability to generate original ideas. In contemporary understanding, creativity is seen more broadly, i.e., as a collective, clearly defined process that may manifest not only in artistic practice but also in science, business, domestic settings, and everyday life. The degree of novelty may vary from high to low. Creativity encompasses the ability to generate ideas, implement them and produce clear practical value (Ganusauskaitė et al., 2020). It may arise spontaneously or through isolated action, as well as through a deliberate, rational process. Moreover, it is not limited to the arts but can emerge across various domains. A broader understanding of creativity is thus more closely aligned with the concept of innovation (Černevičiūtė, Strazdas, 2014).

Therefore, art not only influences individuals and communities, but can also help organisations to discover new approaches to management. Like improvisation in management, the creative industries are inseparable from creativity, which facilitates idea generation and brings practical benefits to organisations. It is obvious that today, creativity is essential not only in art and culture, but it is also applied in science, economics, and is inseparable from technologies. Martinaitytė and Kregždaitė (2013) claim that creativity has become the most valued competency in the human resource market.

Creativity is an integral part of improvisation in management; therefore, understanding how improvisation is applied is essential when employees in arts organisations are encouraged to improvise in order to meet individual client needs. It is expected that employees who are able to align their knowledge and skills with improvisational abilities will be better equipped to meet customer expectations effectively. In the service sector, employees should be trained in improvisational communication skills to ensure a degree of flexibility in their interactions with clients. The role of the client in improvisation should not be overlooked either. Clients also possess the capacity to adapt, and organisations should offer opportunities for them to engage in improvisation. In some cases, the client alone is capable of making decisions regarding the production of a product or the consumption of a service (John et al., 2006).

As noted in earlier sections, improvisation in management is most often associated with theatre and music; however, Bresnahan (2015) highlights the importance of expanding the philosophy of improvisation to include other art forms such as painting, sculpture, architecture, literature, and more. One of the defining characteristics of improvisation in the arts is its capacity to enable the immediate introduction of artistic innovation. Improvisation in the arts emphasises creativity, innovation, and spontaneity as inherent to both the product and the artistic process, even though an artist's ability to produce these effects may be highly skilled and trained (Bresnahan, 2015).

In conclusion, the article adopts the view that an arts organisation, considering artistic quality and the social impact on communities, creates and delivers artistic products through intellectual capital, receiving economic benefit as a result. Arts organisations may operate as for-profit businesses, as non-profit organisations, or as public sector entities. Business organisations aim to maximise profit; non-profit organisations do not seek profit but provide services to specific target groups in order to meet societal needs; meanwhile, public sector organisations are state-owned and pursue goals related to social justice, education, and the preservation of cultural continuity.

Through the analysis and synthesis of academic literature, the objective was to develop a theoretical model of improvisation in arts organisation management. Figure presents the theoretical model of improvisation within the management of an arts organisation.

The model reveals the relationships between improvisation and the innovative and classical approaches to management, as well as the impact of these relationships on the emergence of improvisation. The model demonstrates that creativity, flexibility, and innovativeness are essential prerequisites for improvisation to occur. The model presents positive and negative features of improvisation in management. Improvisation in management is beneficial because it enables creative and flexible control over work processes, offers an organisation new opportunities, and strengthens teamwork skills; however, it must also be recognised that improvisation in the workplace can lead to chaos and stress, which may result in fatigue. Moreover, outcomes of improvisation are often unpredictable, and the likelihood of errors increases. The positive and negative features of improvisation in management have a two-way connection to the factors that either promote or hi nder improvisation. According to the model, the emergence of improvisation in management is encouraged by a rapidly changing environment, the specific nature of the cultural sector, human nature, and horizontal leadership. Improvisation is hindered by a lack of understanding of organisational principles, certain individual characteristics, lack of experience, and forced encouragement of improvisation. Improvisation in management becomes possible when the individual improvising is courageous, creative, confident, able to react quickly, flexible, possesses strong intuition and communication skills. However, it is not possible when there is fear of responsibility, fear of change, or inherent fear. The model also presents relationships identified in scholarly research indicating that small and non-profit organisations are more inclined to improvise, while larger and public sector organisations tend to avoid improvisation in management.

Scholarly studies suggest that uncontrolled improvisation may lead an organisation to failure; therefore, it is essential to integrate both innovative and classical management elements into organisational practice. The model shows that improvisation maintains a bidirectional relationship with both innovative and classical management approaches. The relationship of these approaches with specific management elements may vary from strong to weak. The model reveals that both innovative and classical management elements are essential for any organisation striving for change in order to minimise the potential negative impact of improvisation.

As previously mentioned in the article, creativity is closely tied to society's perception of innovation, it contributes to improved organisational performance and is an integral part of every arts organisation. Creativity is understood as a collective and clearly defined process that involves the ability to generate new ideas; however, the model indicates that improvisation is most frequently applied within for-profit organisations, while its presence in non-profit organisations is moderate. According to existing research,

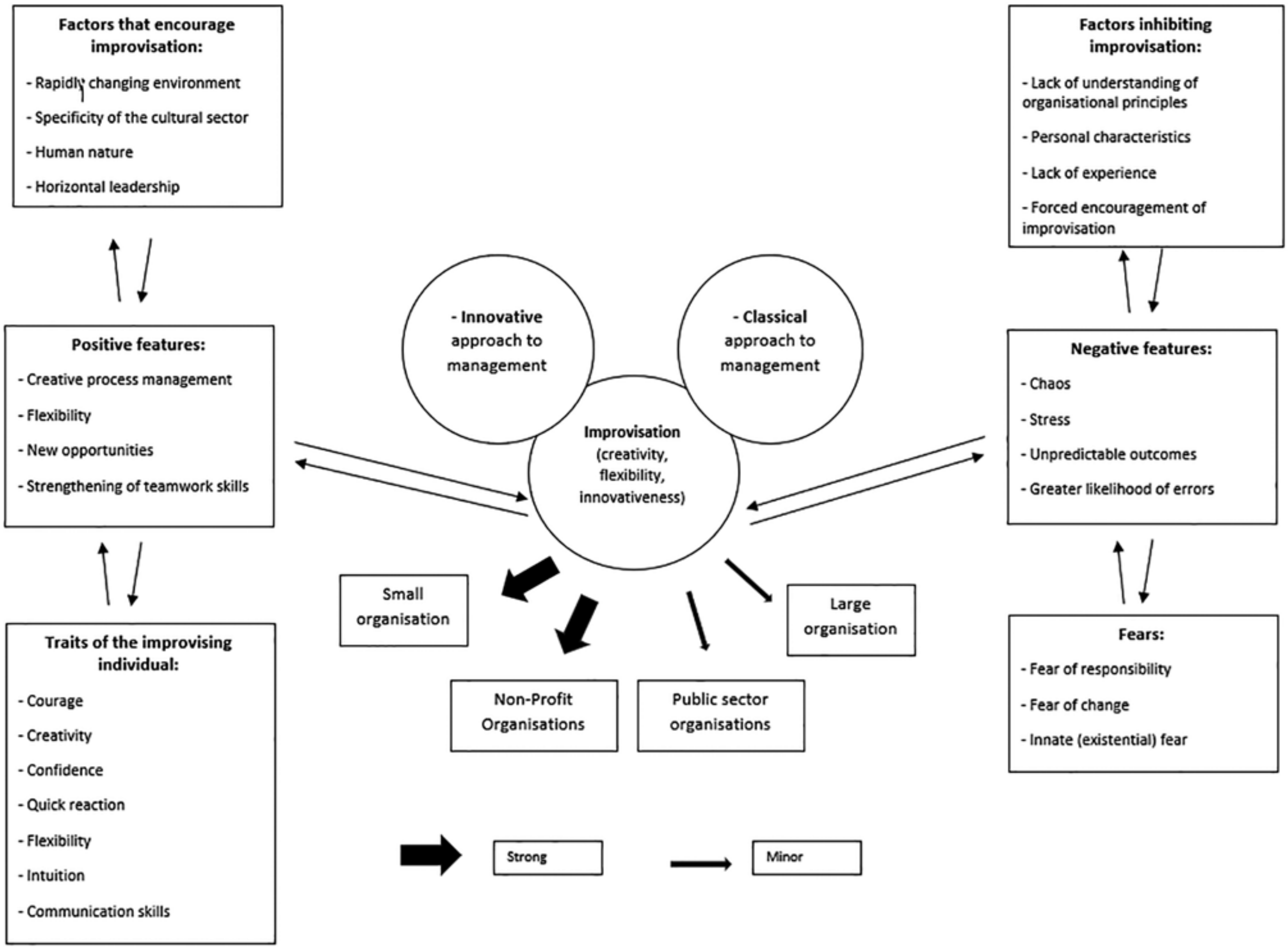

Figure 2. Theoretical model of improvisation within the management of an arts organisation

improvisation in public sector organisations is very limited; the government imposes numerous standardised procedures on them resulting in work that is carried out in accordance with a strict and predefined plan. It should also be noted that improvisation in art is similarly associated with creativity, innovation, and spontaneity, even though the artist who produces these effects is typically well-trained and highly skilled. Therefore, it can be assumed that arts organisations are more inclined to improvise than other business entities.

Based on various scholars' works, this article emphasises that improvisation plays a significant role in contemporary organisational management as it is associated with creative adaptability which is especially important when organisations operate in an uncertain and rapidly changing environment. In the context of arts organisations, creativity, flexibility, and innovativeness are essential attributes; thus, improvisation naturally becomes a frequently used and often necessary managerial tool. The theoretical model of improvisation in arts organisation management presented in this study demonstrates that improvisation is linked to both classical and innovative management elements; however, the analysis reveals certain limitations, i.e., as with many studies on managerial improvisation, the studies remain largely theoretical in nature. There is a lack of empirical research examining how improvisation is manifested in the practical activities of arts organisations and what impact it has on their long-term development. Moreover, there is insufficient scholarly attention given not only to the benefits of improvisation in management but also to its drawbacks. A deeper understanding of it would contribute to mitigating the risks of implementing improvisation within organisations. While theoretical models highlight the positive aspects of improvisation in management, there remains a notable absence of empirical evidence, particularly in the arts sector, as well as a lack of practical recommendations for its application.

Conclusions from the study. The number of stu-dies on organisational improvisation continues to grow each year, reflecting both the significance of this topic within the academic field and the ongoing transformations in contemporary organisations. In the 21st century, employee creativity is of great importance given the highly dynamic nature of external environments across business and culture/arts. Managerial improvisation encourages creativity and innovation, facilitates rapid decision-making, and aids competitive performance in a changing environment. However, it also requires knowledge and skills, as well as a careful balance between planned actions and the ability to respond quickly to emerging problems. Organisations with a low tolerance for risk are typically less inclined to improvise in management due to its association with stress, fatigue, an increased likelihood of errors, and individuals' fear of improvising.

The concept of an arts organisation is closely related to intellectual property, the creative industries, and creativity. Arts organisations may operate as for-profit enterprises, non-profit entities, or public sector institutions. They create and deliver creative products and receive economic benefit from them. Creative industries generate material well-being and employment, and are related to individual creative abilities and innovativeness. Creativity is not limited to the arts; it is an integral part of every arts organisation as it is closely connected to the capacity to generate new solutions to problems. Creativity constitutes both the content of the creative industries and the foundation of competitive economic activity. Cultural sector products contribute to economic development, while the creative industries, whose foundation lies in creativity, promote the expansion of the service sector.

The theoretical model of improvisation in organisational management illustrates that improvisation arises when both classical and innovative approaches to management are integrated. Other important theoretical elements in managerial improvisation include the preconditions for improvisation (such as knowledge and skills, competent leadership, encouragement of improvisation, tolerance for error, support for teamwork, and real-time information), and its negative aspects (such as risk, fatigue, increased probability of mistakes, and fear of improvising). These factors are interrelated with improvisation and may influence whether or not it is implemented within an organisation. Each organisation, guided by its vision, mission, and objectives, must decide the extent to which it wishes to adopt classical and innovative management elements, how to select participants in the improvisational management, and how much improvisation should be permitted within a specific organisation.

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