

Improvisation in the Management of Lithuanian Art Organisations

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Abstract

Today, creativity is essential in not only art and culture, but it is also applied in science, economics, and is inseparable from improvisation in management. Creativity-related art industry helps to create new jobs and encourages development of other economic sectors; however, the complexity of assessment of the created product creates a challenge of increased market risk more than in companies in other sectors. Today, creativity relates to not only art, but also competitive advantage of organisations, innovation and is the most important driving force of economy; thus, it is important to understand the application of improvisation in management of art organisations.

This article analyses how representatives of organisations understand improvisation in management, what experience members of organisations have and where (which stages of management) improvisation is applied.

Research method: in order to find out about the phenomenon under research and collect as much information as possible, this study includes the qualitative method of multiple cases.

The aim of the article is to study the peculiarities of improvisation in the management of Lithuanian art organisations.

Keywords: improvisation in management, art organisations

1. Introduction

Lithuanian creative industries are suitable to study the peculiarities of application of improvisation in management in Lithuanian performance and visual arts organisations. The study reveals a variety of forms of improvisation and determining factors, confirms previous definitions of improvisation in management, and complements them with new statements. The results of the qualitative study reveal the relations between art organisations and creativity-related improvisation management, i.e., improvisation in the management of art organisations is determined by the specificity of the cultural sector and the nature of a creative human being. Stress can also be a driving force of creativity, and it has been defined in scientific literature as the main negative factor of improvisation in management. The conclusions of this study expands the previous studies of improvisation in management, helps to develop a scientific discussion on improvisation in the Lithuanian art industry and gives basis for such studies.

2. Research Problem

The art industry in Lithuania has been receiving more and more attention from researchers in the areas of management and marketing; however, improvisation in management has not been studied yet. It is not clear how the improvisational management principles work on individual, interpersonal and organisational levels, where it is applied the most, and how people who work in art organisations evaluate working improvisation.

Art affects not only people and communities; it can also help organisations to find new management methods, and creative industries, just like improvisation in management, are inseparable from creativity that helps to generate ideas and brings organisations practical benefit.

Even though art organisations are more open to improvisation than business organisations, it is important to understand its degree of application that can change depending on the organisational type, structure, culture, nature of activities, number of employees, and the participant of improvisation, i.e., not all people like to improvise at work, not everyone can deal with the challenges raised by improvisation.

It is not easy to study improvisation in management because it is similar to organisational behaviour in a rapidly changing environment when the goals it finds quick solutions to problems, and organisational management becomes more liberal.

3. Review of Studies

The topic of improvisation in management has not been studied extensively even though the term itself was formulated in the 90s of the 20th century. In the 21st century works, discussions about improvisation as an inseparable part of innovations in management studies have been more liberal.

Formal planning processes are not enough to overcome the changing environment. The argument that organisations who cannot create plans are less profitable is not necessarily correct (Limon & Dilekçi, 2020). Improvisation complements the traditional planned action and helps organisations to respond to emerging opportunities and threats. (Du et al., 2019).

Fisher and Barrett (2019) claim that improvisation can be very beneficial in establishing companies that do not have many established procedures, and the cost of failure is low. Meanwhile, organisations that operate in a stable environment and have many established procedures may have to reduce improvisation (Fisher & Barrett, 2019).

Improvisation requires adaptation and application of learnt elements (Kuura & Sandoval, 2019); however, here is a great leadership challenge when there is a need to find a suitable balance between fixed and flexible structures in an organisation, i.e., without structure, there will be nothing to improvise for (Sorensen, 2013).

The question of whether one feels good while improvising usually has a positive answer. People can live without improvisation by the opportunity to do it in organisations motivates to learn, grow and create (Fisher & Barrett, 2019).

Improvisation is not a new organisational panacea that would help to solve any problem. On the contrary, the risk is evident (Pina & Cunha, 2002). On the other hand, the danger of failure can be a part of what creates the experience of joy because improvisers focus on the present moment rather than the rehearsed daily life. However, improvisation in management has negative aspects as well, i.e., constant improvisation at work can tire people and create fear to improvise (Fisher & Barrett, 2019).

Most often, improvisation in management is related to creativity (Brown & Eisenhardt, 1997); (Dennis & Macaulay, 2003); (Vera & Crossan, 2005); (Sorensen, 2013); (Fisher & Barrett, 2019); (Kuura & Sandoval, 2019), innovation (Sorensen, 2013); (Johnson, 2014), and adaptation (Brown & Eisenhardt, 1997); (Barrett, 2012). Other important statements that describe improvisation in management are spontaneity (Weick, 1998); (Vera & Crossan, 2005), deliberation of new opportunities (Barrett, 1998); (Dennis & Macaulay, 2007), a changing plan (Dennis & Macaulay, 2003); (Alterhaug, 2004), learning and quick reaction (Johnson, 2014), exploration and experimentation (Barrett, 1998). Improvisation can help an organisation to achieve a goal in a new way (Vera & Crossan, 2005) without following strict rules, following previous methods without repetition of previous actions (Wikström, Rehn, 2002). Improvisation is an important part of the process of entrepreneurship (Hmieleski & Corbett, 2008), a reaction to the ever-changing environment (Alterhaug, 2004), an opportunity to create solutions based on the main organisational values instead of a strict plan (Dennis & Macaulay, 2007). However, it is important to remember that efforts to overstep settled rules and freshly define the current order (Barrett et al., 2018) do not protect against the risk to fail (Fisher & Barrett, 2019).

When studying the necessity/optionality and application/non-application of improvisation in management, it is important to understand the differences between classical management and improvisation in management and all its steps, i.e., planning, organisation, leadership and control.

Planning in classical management is based on rationality, it has strict boundaries (Wikström, & Rehn, 2002), plans can be short-term and long-term, and they are related to prognosis and decision-making (Barrett, 2012). Improvisation in management does not follow a predetermined plan; it follows an assumption that action without a plan can help solve problems in a rapidly changing environment (Barrett, 2012). Planning here is not strictly defined, it occurs spontaneously, and the mistakes made are treated as an opportunity to learn (Wikström & Rehn, 2002).

Organisation in classical management is based on structure, strict rules, order, hierarchy, top-bottom point of view and indications (Barrett, 2012). Improvisational management includes the prevailing decentralised management system, flexible adaptation to the environment (Barrett, 2012), teamwork (Kuura & Sandoval, 2019), evaluated creative cooperation and uniqueness of each individual (Sorensen, 2013).

Leadership in classical management is based on the hierarchical management structure (Alterhaug, 2004) and strong leadership (Barrett, 2012). During leadership, the focus is directed towards the individual: one individual influences

others (Mahmood et al., 2012). In improvisational management, the efficiency of leadership is evaluated based on how well people work with existing resources rather than authority (Barrett, 2012). Leadership is related to adaptation, teamwork and cooperation (Sorensen, 2013), and it encourages learning from mistakes (Barrett, 2012).

In classical management, there is a prevailing opinion that strictly planned control decreases discrepancies from formal plans (Barrett, 1998); therefore, in order to achieve standard activity procedures, centralised forms of control are created (Barrett, 2012). Improvisational management has a prevailing flexible structure, decentralised management system; it does not follow predetermined plans, it values teamwork, adaptation, creative cooperation, and control is not strict (Kuura & Sandoval, 2019).

Speaking of the application of improvisation in management, it is important to note that routine and rules are beneficial for an organisation; however, organisations that follow them risk to get attached to out-of-date aspects and block good ideas (Barrett et al., 2018). People's improvisational abilities can be impacted by previous experience when improvising that has changed their attitude towards understanding risk (Fisher & Barrett, 2019).

Du et al. (2019) emphasise that improvisation in management can bring both positive and negative results: 1) improvisation in management leads to unexpected innovation but innovation can be achieved with planning as well; 2) improvisation in management can be evaluated as an unplanned experimentation but experimentation can be created while planning as well (Du et al., 2019).

These statements do not provide clarity when it is advisable to follow the classical management foundations, and when it is possible to improvise; therefore, a deeper analysis of improvisation in management is necessary.

Hadida et al. (2015) distinguish the following three levels of improvisation in management: individual, interpersonal and organisational; these levels help to understand improvisation in organisations better and allow anticipating future areas of research.

Individual improvisation occurs in organisations when employees adapt to new information thus improvising real-time. Interpersonal improvisation occurs in small teams where adaptation and response real-time is bilateral or multilateral but the organisation does not join in. Organisational improvisation stands for the ability of the entire organisation to improvise, i.e., to assimilate new knowledge, be flexible, give in to research (Hadida et al., 2015).

Scientists have also determined the following three degrees of improvisation: minor, bounded and structural. Minor improvisation reflects small changes to existing processes, e.g., application of an existing solution in a new way instead of looking for a new solution. Bounded improvisation encompasses new processes or products in existing structures that have clear boundaries. Structural improvisation emerges when separate areas of an organisation unexpectedly connect; this sometimes leads to the definition of a new mission and a new business strategy (Hadida et al., 2015).

Creative industries is a new field of studies on improvisation. Improvisation in the management of creative industries organisations has not been studied yet. It is important to emphasise that creative industries include a creative element that is one of the main factors that affects improvisation in organisational management. Therefore, it is important to determine how creativity manifests in the management of creative industries organisations, i.e., how its expression is different from other cases in other sectors as described by researchers, what elements of improvisational management are applied in such creative industries as theatres and galleries

4. Research Method

In order to analyse the application of improvisation in management in Lithuanian art organisations, a semi-structured interview was carried out because it encompasses a long-term study of an object with the aim of understanding the object in the broad sense (Kardelis 2016). Moreover, when collecting information, the participants' opinions are important (Luobikienė 2011), and analysis of the collected data allows obtaining a valid description and explanation of the object under analysis (Kardelis 2016). The participants of the qualitative study were selected based on positions of people working in organisations on different levels of management; those people were selected who had the most knowledge in management, the highest competencies and could provide reliable information on the research problem because, according to Singh (2007), expert selection encompasses selection of those who have verifiable experience and competencies during a particular study. Researchers follow expert selection because this is the best way to express opinions of people who have specific knowledge in the research area (Singh 2007:108).

This study employs target selection when informants are selected depending on research aims (Silverman, 2011). The study includes interviews of employees at art organisations who work on individual, interpersonal and organisational levels as well as art experts. All the respondents have known or demonstrated experience and expert knowledge in their area, and can give the required information.

All interviews were carried out in four months in May-August, 2022. Before the interview, each respondent was informed about the aim and nature of the study. Moreover, a respondents' permission was asked to record the interviews in order to ensure that the collected data would be used for the purposes of the study only.

The following 23 respondents were interviewed: 10 leaders of organisations (codes 1A, 1B, 1C, 2B, 2C, 3C, 4C, 5C, 6C, 7C), 5 managers (codes 2A, 3B, 4B, 5A, 6A), 3 experts (codes 8D, 9D, 10D), 2 curators (codes 6B, 7B), 1 specialist (code 3A), 1 administrator (code 4A), and 1 designer (code 5B).

In order to encompass different sub-sectors of creative industries, organisations from performance arts (theatre, opera, music) and visual arts (galleries, exhibitions) areas were selected. Descriptions of all the organisations included in the study involve terms related to art management, i.e., the area of art, art tools, art achievements, artistic value, art leadership, art quality, art project organisation, sales of artwork, artists' creativity encouragement, art market, individual artists, art collectives. Art organisations are not necessarily very large. The number of employees in different organisations varies from 4 to 600.

5. Data Collection Method

The interviews were carried out face-to-face (21) and on video calls (2). All of them were recorded and lasted from 30 to 60 minutes. Semi-structured interview was chosen because it allows analysing the problem deeper by means of direct communication with the respondents. Semi-structured interview is used in order to receive as detailed and accurate information as possible; moreover, this interview allows changing the order of the questions, include additional questions, and clarify a question: the structure of the questions is flexible; it responds to the process of the live interview, the order of the questions, formulations can be changed, additional questions may emerge, etc. (Gaižauskaitė & Valavičienė, 2016: 20). During the interviews, the respondents were able to freely discuss on the topic of improvisation in management and talk about events that gave basis to their answers and enriched them.

The answers collected during the first interviews helped to improve the questions of later interviews. The changing formulation of a question during different interviews is not a bad practice, i.e., this means that the researcher's goal is not only to hear an opinion, but also to focus on the study participants and a specific context (Gaižauskaitė & Valavičienė, 2016).

6. Research Results

6.1 The Concept of Improvisational Management in Art Organisations

6.1.1 Improvisation in Management

When trying to figure out the understanding of people who work in art organisations of improvisation in management, statements related to improvisation were set (Table 1).

Table 1. Statements related to improvisation

Improvisation is...	Respondents
Creativity	1A , 2C, 3C, 6C
Freedom	1B, C, 3A, 3B
New opportunities	1B , 1C, 2C, 3A
Quick decisions	1C, 4B, 5C, 6B
Digression from the standard management model	2B, 2C
Momentary action without preparation	1C, 6C
Breaking rules	8D
Inevitable phenomenon	10D
The only way to control the rapidly changing world	9D

The results provided in the table allow concluding that improvisation in management is usually related to creativity, freedom, new opportunities and quick solutions. Creativity is an inseparable part of improvisation in management and related to competitive advantage. Creativity helps to generate ideas and brings organisations practical benefit. The freedom of an organisation related to theory and stands for effort to get over the settled rules (Barrett et al., 2018). The statement “new opportunities” confirms that improvisation encourages generation of new ideas and their development, and help to find alternative solutions to problems (Xiang et al., 2020).

However, one respondent notes that there is a need to evaluate the fact that in to get new impulses and improve is only possible when known models are adapted based on the situation (10D). Theory shows that learning models is related to emulation, copying and observation of others (Sorensen, 2013).

6.1.2 Relations Between Improvisation and Creativity

Below are several quotations that give basis to relations of improvisation to creativity (Table 2).

Table 2. Quotations that give basis to relations of improvisation to creativity

Quotation	Respondent
“Creativity does not always fit into terms, terms do not always encompass everything that you can gasp while improvising with the team during project implementation.”	2C
“Creativity is a determining factor, it stands for not being afraid to make mistakes.”	10D
“Improvisation is closely related to creativity. All people of culture improvise, yet some of them improvise individually, while others – in teams.”	8D
“Some leaders are ready to pay their employees more for creativity.”	3C

The results allow concluding that creativity is related to the specificity of the cultural sector and is so important that leaders tend to pay their employees more for creative solutions. This confirms the theory that organisations have to learn to speak the language of practitioners (Barrett, 1998) because improvisation in management helps to creatively, spontaneously and intuitively adapt while trying to achieve goals (Klein et al., 2015).

6.1.3 Positive and Negative Features of Improvisation in Management

The study identified positive and negative features of improvisation in management (Table 3).

Table 3. Positive and negative features of improvisation in management

Positive features	Negative features
<ul style="list-style-type: none"> • Creative process management, liberation of creative thought (1A, 3B, 4C, 5C); • Easier and faster problem solving (1C, 2B, 9D); • Opportunity to change plans (1B, 2B, 4A); • Expansion of main activities (1C); • Training of a person’s flexibility (2A); • Situation control (2A); • Encourages using intuition (2C, 4B); • Helps to achieve better results (6A); • Necessary when working remotely (6C); • Complements learnt foundations (8D); • Creates intrigue, helps to renew (3B); • Flexible reaction to a situation (6A, 7B). 	<ul style="list-style-type: none"> • Creates stress (1C, 2A, 4B, 4C, 5C, 6C, 8C, 8D); • Can be difficult for people who like to work following a clear structure (1A, 1B); • Brings unexpected results (3A, 3B, 4A, 6A) • Makes communication (6A), planning (8D) and control (2B) more difficult; • Increased probability of mistakes (9D); • Treated as inability to manage works (1A); • The phrase “let us improvise” has a negative connotation (1C).

The results provided in the table allow concluding that the main positive features of improvisation in management are creative process management, faster problem solving, flexible reaction to a situation, and opportunity to change plans. This confirms the theory that improvisation is a consciously nurtured process of changes that allows creating optimal conditions for individual and organisational transformation (Barrett et al., 2018).

Stress and unexpected results are the main negative features; however, some respondents do not identify stress in improvisation as a negative feature. The quotations that express stress as a positive impact are presented in Table 4.

Table 4. Quotations that express positive impact of stress

Quotation	Respondent
“Tiredness is natural but it is normal in terms of creation after a successful play such as a performed piece.”	2C
“I do not feel stress because I react to changes in life in a calm way. Tiredness when improvising is there but usually it gives me a sense of freedom.”	2A
When having this load every day, you get used to it and learn to react to it less painfully.”	4B
“It is natural to me, it does not create discomfort and increases enthusiasm.”	6B
Stress at first is low and healthy <...>. Low stress creates adrenaline and creative powers.”	3B
“There is tension but it is momentary until a solution is found.”	7B
“Adrenaline creates an opportunity for the brain to act and be active.”	1B

The quotations show that stress as a positive feature is identified as freedom, enthusiasm, adrenaline, creative powers and an opportunity to act. According to Barrett et al. (2018), improvisation in management testifies freedom, effort to overstep settled rules, ability to define the existing order in a new way.

6.1.4 Risks Related to Improvisation in Management

Respondents describe such improvisation-related risks in management as unclear deadline, chaos, increased probability of mistakes and difficulty when calculating the result; however, respondent 4C thinks that “risks exist even in very clear aspects <...>. If you do not try, you will never know; you will have lost the opportunity to implement a certain idea.” (4C). This is based by the statement by Fisher and Barrett (2019) that people can live without improvisation by the opportunity to do it in organisations motivates to learn, grow and create (Fisher & Barrett, 2019).

6.1.5 Factors That Encourage Improvisation in an Organisation

The factors that encourage improvisation in an organisation are presented in Table 5.

Table 5. Factors that encourage improvisation in an organisation

Factors that encourage improvisation in an organisation	Respondents
Specificity of the cultural sector	2B, 8D, 7C, 2C
Human nature	2C, 1C, 4C, 6A
Unexpected situations, necessity for quick solutions	1B, 4A, 3B, 1C
Rapidly changing environment	10D, 6B
Horizontal leadership	1A

The results show that certain features that encourage improvisation in an organisation confirm the previous statements of researchers such as quick solutions (Johnson, 2014) and changing environment (Alterhaug, 2004; Barrett, 2012; Kuura & Sandoval, 2019). Theory states that improvisation is important when making decisions, when the goal is to improve activity results; therefore, leaders of organisations should encourage improvisation and create favourable conditions for it (Arshad, 2011).

However, this study reveals new factors that encourage improvisation in management as well, i.e., the specificity of the cultural sector, human nature and horizontal leadership. This relates to the theory that improvisation in its nature occurs at the confluence of action and cognition, i.e., it encompasses how people think and feel in situations they are in, and how they are currently related to one another (Fisher & Barrett, 2019).

6.1.6 Description of Organisational Structure

The study shows that all the organisations included in this research follow certain strategy, rules of structure, content, plan, learnt foundations, laws, and evaluate existing opportunities. This corresponds to the researchers' statements that improvisation needs minimal structure, rules, agreement; it needs to follow set guidelines because strategic improvisation emerges only when a clear framework is adapted to existing conditions.

Improvisation without a structure in business cannot be applied because it would be too complex and risky. Improvisation that has a structure, can be applied (9D) because there is nothing to improvise without structure (Sorensen, 2013).

It is difficult to determine the respondents' priorities between rational planning and improvisation. Some of the respondents attribute higher percentage to improvisation than work based on a plan; however, later answers show their agreement with a clearly planned agenda rather than chaos. Moreover, statements "improvisation suits me", "we want to enjoy working", "it would be grim if we did not improvise", "routine becomes boring fast" do not reveal the actual nature of work in organisations.

Respondents who prioritise planning say that they "want to put daily processes following rules", they "would like to improvise less", "improvisation should be more of a creative solution". However, expert 9D thinks that 90 per cent of manager's activities is improvisation: "Cultural management should be free because we have to adapt a product for the consumer who is not rational in art." (9D).

6.2 The Participant of Improvisation in Management

6.2.1 Creative Traits of Personalities Who Work in Art Organisations

The traits of a person who is able to improvise as revealed in the study are presented in Table 6.

Table 6. Traits of a person who is able to improvise

Traits of a participant of improvisation	Respondents
Knowledge, competencies, experience	1B, 2A, 3A, 4B, 5B, 5C, 6C, 9D, 2B, 8D
Courage	1B, 2A, 2C, 4B, 4C, 6B
Creativity	1A, 3A, 3B, 2C, 4B
Nature	1B, 2A, 2C, 4C, 1C
Trust in the team	3A, 6A, 6B, 8D
Quick reaction	3A, 8D, 9D
Ability to solve problems	1A, 9D, 2A
Critical thinking	1A, 6A
Flexibility	2A, 4A

Intuition	2C, 3C
Communication skills	1A, 8D
Openness to the world	6C, 2A
Anticipation of the future	3C

The results show that besides knowledge, competency and experience, other very important features of an improviser are courage, creativity and nature, trust in the team, quick reaction, and ability to solve problems. Theory on improvisation in management emphasises that improvisation is a creative action carried out following experience and knowledge (Limon & Dilekçi, 2020), and respondent 4C notes that “ability to improvise is a good feature of a cultural manager”. Trust in theory is described as a quality that impacts collective improvisation (Roud, 2021), and 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 (Gojny-Zbierowska & Zbierowski, 2021). Flexibility, intuition, communication skills, openness to the world, anticipation of the future are the new traits that this study reveals and that every person who can improvise should have.

Majority of the respondents say that the opportunity to improvise is acceptable and that they could not have a job where improvisation is not allowed. However, not everyone can improvise, and sometimes a person who does not like improvisation is forced to do it (4B, 2A, 1C).

6.2.2 Fears Related to Improvisation in Management

The study reveals the fears related to improvisation in management. The fears of responsibility, change and natural fears named by the respondents are closely related to the researchers’ statements.

Responsibilities that emerge with freedom and improvisation evoke fear (1A) because there is a responsibility for work results, and people are forced to negotiate with each other (Adler, 1997). A leader who does not have self-confidence is afraid of improvisation in management (2C), and such leaders tend to lead slower growing companies (Hmieleski & Corbett, 2008).

People are afraid of change (1B) and to lose their jobs; therefore, the public sector includes less improvisation (8D). The public sector includes traditional bureaucratic organisations, and their employees often fear consequences related to actions that are not officially allowed (Fisher & Barrett, 2019).

People cannot change their nature (1C), their character traits, desire and ability to make decisions (2B); thus, it is believed that animosity to improvisation will make employees feel forced to improvise (Fisher & Barrett, 2019).

The study reveals that such working experiences are evoked by improvisation. It includes freedom to act, new opportunities, encouragement of creativity, training of teamwork skills.

6.3 Application of Improvisation in Management of Art Organisations

6.3.1 Areas of Application of Improvisation in Management

Areas of application of improvisation in management as determined by the study (Table 7).

Table 7. Areas of application of improvisation in management

Areas of application of improvisation in management	Respondents
Under certain circumstances	4C, 5C, 3C, 1C, 3B, 10D
In all management	3A, 2B, 2C, 2A, 5C
In project activities	4B, 6B, 6B, 7C
In marketing, advertising	1B, 2A, 2B, 2C
In organisation	5A, 6A, 6B
In planning	6B, 6C
In the programme of an event	3C, 4C
In communication, education	1C
In audience development	2B

The results show that improvisation can be applied under certain circumstances, and they can appear in all management stages and activities. This supports researchers' statements that improvisation is an activity that occurs under certain circumstances and encompasses material processing and adaptation to the existing situation when the existing order cannot be maintained. Since art organisations mostly work on the collective principle, complex circumstances are one of the variables that can have impact on the improvisation activities (Roud, 2021).

6.3.1.1 Planning

The study reveals that organisations can work without a strict plan, however, if there is an opportunity, the organisations would follow it. It has been determined that both classical and improvisational model of planning is applied in the organisations. Preparation for work in advance, use of Gantt's plan or other tables and calendars agree with the theory that in classical management model, planning is related to information collection and based on documentation (Vanagas & Vyšniauskienė, 2012), predetermined plans are followed (Barrett, 2012), and projects are planned following strict boundaries (Wikström & Rehn, 2002). Meanwhile, spontaneity, improvisation, a changing vision and a mental plan do not have strict documentation (Wikström & Rehn, 2002) and help to find new ways (Barrett, 2012).

This analysis naturally leads to a conclusion that "it is always more convenient to know everything beforehand but sometimes it is more effective to apply spontaneity" (3A) because "without clear plans, problems to be solved help to find new ways" (Barrett, 2012).

6.3.1.2 Organisation

The study reveals that art organisations include prevailing both classical and innovative organisational management structure. The fact that there was no opportunity for remote work before the pandemic shows that the pandemic has changed certain work habits in the organisations, even though their leaders do not always understand that work from home is better than sick-leave.

The study determines peculiarities of work organisation in art organisations on three levels (Table 8).

Table 8. Peculiarities of work organisation in art organisations on three levels

Individual level	Interpersonal level	Organisational level
<ul style="list-style-type: none"> • opportunity to work remotely; • flexible work schedule; • the work carried out is important, and not its implementation method; • encouragement to solve problems independently but improvisation is not bounded; • mistakes are treated as a normal part of the working process; • mistakes evoke stress. 	<ul style="list-style-type: none"> • opportunity to work remotely; • flexible work schedule; • the work carried out is important, and not its implementation method; • boundaries are set for improvisation; • improvisation is coordinated with the leader; • the leader sets the tone for improvisation; • mistakes are treated as a normal part of the working process • mistakes can become a great idea; • mistakes are repeated when they are tolerated too much. 	<ul style="list-style-type: none"> • opportunity to work remotely; • flexible work schedule; • the work carried out is important, and not its implementation method; • employees get freedom expecting new things; • mistakes are treated as a normal part of the working process; • mistakes are commented on carefully; • the leader is responsible for employees' mistakes.

It has been determined that on the organisational level, employees get freedom expecting new things. On the individual level, employees are encouragement to solve problems independently but improvisation is not bounded, i.e., they can improvise within the limits of their competence discussing with the leader who sets the tasks. On the interpersonal level, improvisation is also set boundaries; it is coordinated with the leader or discussed in a team, and the leader sets the tone for improvisation. On the organisational level, people are encouraged to improvise and solve problems independently, their ideas are supported; however, only competent employees are allowed to improvise and there is a prevailing opinion that a good improvisation is possible among several players only.

Mistakes on all three levels are treated as a normal part of the working process that creates experience. It has been noted that on the individual level, mistakes create stress, and on the interpersonal level, they can become a great idea. On the organisational level, mistakes are commented on carefully and this can related to the fact that there is too much tolerance for mistakes on the interpersonal level; thus, they are repeated. On the organisational level, leader is responsible for employees' mistakes, and there is an opinion that mistakes should be discussed.

Tolerance of mistakes in art organisations is closely related to the theory of improvisation in management where it is stated that mistakes are an effective way to solve problems, reveal creative thinking (Kuura & Sandoval, 2019) and, if mistakes are not tolerated, people do not try to achieve the unachievable, yet mistakes are not allowed in certain cases (Barrett, 1998) because they can have impact on the entirety and the final result (Furu, 2006).

6.3.1.3 Leadership

The study shows that there is too much statute manner in Lithuania but there are no horizontal relations (10D), and organisations with very stable culture and clear principle of hierarchy are out-of-date today (1C). The features of internal communication in the organisations revealed during the study show that communication in art organisations does not happen fluently due to the human factor, large amount of information and remote communication. Researchers who study improvisation in management emphasise that communication is one of the constituents of strategic improvisation (Falkheimer & Sandberg, 2018). Information real-time is the main factor that allows team members to gain knowledge necessary for efficient improvisation (Hodge & Ratten, 2015).

The part of the study about teamwork shows that improvisation usually occurs on the interpersonal level because collective improvisation provides an opportunity to share ideas (4B) and the main motivator in work is not salary but the opportunity to improvise in a team (2B).

The study highlights the following five factors that determine the success of teamwork: support and trust, team leader, opportunity to improvise, clear sharing of work, opportunity to exchange functions.

Support and trust, opportunity to improvise, opportunity to exchange functions reflect the principles of improvisation in management: on the interpersonal level, leaders' relationships are based on trust in colleagues (Hadida et.al, 2015); interorganisational trust can have impact on collective improvisation (Roud, 2021); improvisation allows changing the usual procedures and routine (Stein, 2011); when exchanging information, people exchange positions in order to see tasks differently (Kur & Bunning, 2002); rotation of leadership encourages new discoveries (Alterhaug, 2004).

The study also reveals that to achieve the highest productivity of a team, the following factors have impact: clear goal, clear tasks, clear work structure, planned actions strong leader, ability to work within one's competence, creative attitude, good micro climate, good communication, and good motivation.

6.3.1.4 Control

The study shows that on the individual level, control varies from its complete absence to control carried out by the leader. On the interpersonal level, control varies from self-control to exaggerated control. Control occurs on the organisational level in the best way. It can be careful on the level of discussion when the leader wants control to be unnoticeable, or consistent and carried out in stages in order to ensure fluent work flow.

7. Discussion

This study reveals the peculiarities of organisational management in the Lithuanian art (cultural/creative industries) sector and starts a discussion on the impact of improvisation on the main functions of management. The study shows that improvisation is essential in the management of art organisations because creativity as one of the main elements of improvisation corresponds to the specificity of the cultural sector and is related to the nature of the people who work in that sector.

Firstly, improvisation in management, understanding is complemented by the statement that in order to carry out improvisation, certain models adapted according to the situation are necessary. Stress is not evaluated only negatively; it can be treated as an element essential for creativity, adrenaline, driving force. The risks (chaos, increased probability of mistakes) in improvisation in management that have already been named by researchers are complemented by the difficulty to estimate the result. The factors that encourage improvisation in an organisation are complemented by the specificity of the cultural sector and human nature. All the art organisations included in this study follow a certain structure and this corresponds to the researchers statements that it is essential in improvisation to follow set guidelines because strategic improvisation emerges only when a clear framework is applied to existing conditions.

Secondly, the description of the participant of improvisation in management is complemented by such traits as intuition, communication skills, openness to the world. Even being able to improvise, some people see improvisation in the negative light, and beginners of improvisation can surprise if given freedom. The study shows that many employees in the art sector could not work if improvisation was not allowed. This can be evaluated as a feature particular to the cultural sector and creative attitude towards work. Despite the fact that improvisation in management can be limited by the fear of responsibility, fear of change and natural aspects, in work it gives the freedom to act, opens new opportunities, encourages creativity and trains teamwork skills.

Thirdly, it is revealed that both classical and innovative organisational management structures are used in the Lithuanian art organisations, and improvisation is mostly applied in project activities, marketing and advertising. Improvisation most often occurs on the interpersonal level. Teamwork success is determined by support and trust, team leader, opportunity to improvise, clear work share, opportunity to exchange functions. To achieve the highest productivity of a team, the following factors have impact: clear goal, clear tasks, clear work structure, planned actions strong leader, ability to work within one's competence, creative attitude, good micro climate, good communication, and good motivation. It has been determined that almost all the organisations under analysis have communication interference. Control occurs on the organisational level in the best way; it is carried out consistently and in stages or can occur in an unnoticeable way in order not to scare people.

There is a need for deeper research that would help to determine priorities between rational planning and improvisation because there has not been a specific answer to the question of how the balance of improvisation is maintained in management. The answers of the respondents and experts allow supposing that management cannot work solely on the principle of improvisation; improvisation has to be well-founded, and it has more opportunities to occur in small organisations.

8. Conclusions

Improvisation complements the actions of classical management and can be very beneficial for emerging organisations; however, it requires structure and use of learnt elements. Improvisation is related to risk, tiredness, and does not help solve all the organisational problems; however, it creates an opportunity to learn and create, and is an important part of the process of entrepreneurship.

The study allows concluding that improvisation in management is usually related to creativity, freedom, new opportunities and quick solutions. Creativity helps to generate ideas, freedom while improvising allows breaking settled rules, and new opportunities that arise from creative freedom create new problem solutions and help organisations in the competitive fight. However, this requires situation-specific models. Positive features of improvisation as a process of change are as follows: creative process management, faster problem solution, flexible reaction to the situation, opportunity to change plans; these features create conditions for organisational management transformation. Stress that is treated as a negative factor of improvisation in management can be a positive element that encourages creativity and is related to freedom, enthusiasm, adrenaline, creative powers and the opportunity to act.

The risks related to improvisation in management are as follows: unclear deadline, chaos, increased probability of mistakes and difficulty to estimate the result; these features do not stop the desire to improvise because risk is also found in very specific aspects, and if improvisation in organisations is not applied, the opportunity to grow and improve is lost. Factors that encourage improvisation in an organisation such as quick solutions and changing environment confirm previous researchers' statements on the importance of improvisation in order to improve activity results; thus, improvisation in management should be encouraged. This study reveals new factors that encourage improvisation in management as well, i.e., the specificity of the sector, human nature and horizontal leadership.

The study revealed that all the art organisations included in this study follow a certain structure and this corresponds to the theoretical statements that it is essential in improvisation to follow set guidelines because strategic improvisation emerges only when a clear framework is applied to existing conditions. The study revealed the risks named by researchers such as chaos and increased probability of mistakes. A new risk was discovered, i.e., difficulty to estimate the result.

It was determined that many of the employees in the art sector approved of improvisation in management but it was also highlighted that only someone who wanted to improvise could do it. Unwillingness to improvise depends on a specific person's nature, character traits. In Lithuanian art organisations, improvisation in management is usually used in project activities, marketing and advertising, and mostly on the interpersonal level; control that is implemented on the organisational level is usually unnoticed in order to not suppress the employees' creativity.

The study helped to determine that there were higher opportunities for improvisation to occur in small organisations but that management could not work based on the principle on improvisation alone. There is a need to more research in order to find out the priorities of organisations between rational planning and improvisation.

This study of improvisation in management has its limitations because it analysed only the most important creative industries organisations on the national, state and municipal levels that have guaranteed funding in the major cities in Lithuania (the capital Vilnius, the second largest city Kaunas, and the fourth largest city Šiauliai) only. Private creative industries organisations were not included in the study. The study does not reveal how improvisational management is applied in regions, i.e., creative industries organisations that operate in districts that are further away from the major cities. Considering the limitations of this study, it is anticipated to expand it in these directions.

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