ORGANISATIONAL IMPROVISATION AS A METAPHOR OF JAZZ IMPROVISATIONS IN CONTEMPORARY ART ORGANISATIONS

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ABSTRACT

The article discusses the concept of organisational improvisation and reveals why it is important for contemporary organisations. Organisational improvisation is more and more acknowledged as a relevant field of management research; however, heads of most organisations still believe that detailed plans accompanied by various bureaucratic procedures are important, and that improvisation is a sign of failure, is risky and is to be avoided. The article discusses the three levels of improvisation (individual, interpersonal and organisational) pointing out its possibilities and advantages. Peculiarities of organisational improvisation are provided along with the results of a case study of public institution *Jazz Academy*. In this way, this article is the first study of organisational improvisation in Lithuania. The aim of the article is to reveal the peculiarities of organisational improvisation.

KEYWORDS: Organisation, improvisation, management, peculiarities.

Problem research level

The topic has been analysed little and has not been studied in Lithuania. The term 'organisational improvisation' was formulated and published in the 90s of the 20th century. Then, there were first works on improvisation not only in the fields of music, but also industry, management and education. 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 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 direc-

tions as business and medicine included improvisation-related teachings into their study programmes in order to prepare future specialists for the ever-changing environment (Kuura and Sandoval, 2019). However, the scientific works of the 21st century (Hadida et al., 2015; Fisher and Barrett, 2019) speak of organisational improvisation as an inseparable part of management research. Organisational improvisation has been studied by Brown and Eisenhardt (1997), Barrett (1998), Weick (1998), Dennis and Macaulay (2003), Vera and Crossan (2005), Dennis and Macaulay (2007), Johnson (2014) and other scholars. Organisational improvisation is analysed as an inseparable part of innovation.

1. Improvisation as a part of management research

During the 1995 symposium in Vancouver titled *Jazz as the 21st Century Organisational Metaphor*, the comparison between organisational improvisation and jazz improvisation was used for the first time. The title of the symposium announced the expected 21st century challenges for organisations as well. In 1998, the first scientific studies that raised the question of the importance of improvisation in an organisation were published. Weick (1998) points out that the dominating emphasis on order and control diminished creativity and innovation, and Hatch maintains that an organisation is inseparable from flexibility, adaptation, response to the environment, minimal hierarchy, and supports the idea to compare the organisation with a jazz group (Hatch, 1998).

This problem remains relevant in the 21st century. Kura and Sandoval (2019) point out that the possibilities of the jazz metaphor have not been exhausted yet, there is a lack of empirical research, and there are virtually no practical application tools in organisations. Jazz improvisation has the following main features required for creativity: performers' action, real-time decision-making, variability of results; all this can be found in improvisational music from Armstrong to Brotzmann, from the emergence of jazz to contemporary free improvisations (Sawyer, 2006). The better we understand improvisation, the more we understand the importance of innovation in organisations (Weick, 1998).

The concepts of organisational improvisation are provided in Table 1 (see p. 174).

As the provided concepts show, organisational improvisation is often related to creativity that is the basis of innovation. The provided concepts show that organisational improvisation is related to innovation, adaptation, a spontaneous and creative action that alters plans and is inseparable from analysis and experimentation. Improvisation can help an organisation to achieve new goals without following strict rules, yet it is also based on pre-determined activities and control.

Furu (2006) claims that the organisational form of improvisation emerged together with jazz and is a century old (Furu, 2006). Improvisation outside of the area of music emerged in the last century but the necessity of improvisation in industry, management and education was rarely acknowledged because the activities of these branches are based

Table 1. **The concepts of organisational improvisation**

Author, year	Improvisation described as
Brown and Eisenhardt, 1997	Product development adapting to ever-changing markets and technologies
Barrett, 1998	Analysis, constant experimentation, consideration of opportunities without knowing how an action will occur
Weick, 1998	Combination between created in advance and spontaneous, control and novelty
Dennis and Macaulay, 2003	Creative action that changes the nature of a plan
Vera and Crossan, 2005	Creative and spontaneous process that helps to achieve a goal in a new way
Dennis and Macaulay, 2007	An opportunity to create solutions based on the main values of an organisation rather than following a certain pre-determined order or a strict plan
Johnson, 2014	Innovation, learning and fast response

on traditional thought (Alterhaug, 2004). 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 and Sandoval, 2019).

Organisational improvisation is increasingly acknowledged as a relevant area of management research (Hadida et al., 2015). Technological and social innovation rapidly changes the lives of organisations; therefore, more detailed plans can be unsuitable, and people should have an opportunity to improvise (Fisher and Barrett, 2019).

Jazz musician and researcher Barrett who studies organisational changes, innovation, improvisation and creativity agrees with Weick and rejects the orchestral metaphor proposed by Drucker. Drucker compares management with playing from sheet music, and juxtaposes the contemporary leader to a conductor in an orchestra, whereas Barrett sees a contemporary organisation as an improvising jazz group (Barrett, 1998).

In today's world, many organisations should forget stability and start looking for new solutions and "jazzing" (Kuura and Sandoval, 2019); however, detailed plans are still required followed by complex bureaucratic procedures, and improvisation is still seen as a sign of failure and a temporary "fire-extinguishing" measure as well as a risky activity that should be avoided (Alterhaug, 2004).

Many leaders think that improvisation is an abominable rather than valuable process even if it leads to success (Fisher and Barrett, 2019). It is no surprise that such underestimation of improvisation has inspired many scientific studies related to this topic.

The advantage of studies on improvisation is that they emphasise the inevitability and relevance of organisational changes (Pina and Cunha, 2002); however, scientists face big challenges. Firstly, jazz improvisation studies 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).

Fisher and Barrett (2019) study what people who work in organisations experience understanding improvisation as a creative process and conclude that improvisation in organisations is not sufficiently used. Moreover, both researchers agree that there is a lack of studies that would help to find out when and for whom improvisation gives desired results (Fisher and Barrett, 2019).

There are few empirical studies on organisational improvisation because it is difficult to monitor organisational improvisation. 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 and Cunha, 2002). Also, it is not completely clear how to prepare empirical studies; some researchers monitor jazz and think about improvisation, others monitor improvisation and choose jazz metaphor as a suitable analytical object (Vendelo, 2009).

Hadida et al. (2015) study the complexity of improvisation in organisations and determine the following three levels: individual improvisation, interpersonal improvisation and organisational improvisation. 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. The organisational level improvisation stands for the ability of the entire organisation to improvise, i.e., to assimilate new knowledge, be flexible, give in to research. According to the scholars, this structure helps to understand organisational improvisation better and allows anticipating future research areas (Hadida et al., 2015).

Summing up, it can be said that organisational improvisation as an area of scientific research started forming at the end of the 20th century and is currently most relevant because the world is global and rapidly changing. Organisational structures change as well. Improvisational jazz metaphor has become relevant in many economic areas in the 21st century.

2. Peculiarities of improvisation
in an organisation

Improvisation in an organisation is related to the response to the ever-changing environment of today; thus, a question arises – what can organisations learn from jazz improvisation (Alterhaug, 2004). Probably, the biggest input of the jazz group metaphor is that it can help us rethink relationships between a person and an organisation. Interaction between individuals in the context of a group helps creative, innovative ideas and actions to emerge (Sorensen, 2013).

Learning to play jazz means learning theory and rules while stimulating imagination. Too strict regulation and control trust in learnt standards limit the interaction of musical thoughts and the risk required for creative improvisation. In order for musicians to improvise, they need to stop control and give in to the flow of music (Barrett, 1998). On the other hand, with much freedom, participants may fail to recognise the main model and lose connection to one another (Alterhaug, 2004).

There is often temptation to return to the convenient playing from sheet music because of the risk that improvisation creates. The art of improvisation requires a musician to create something new; thus, jazz veterans consciously avoid the dependency on musical "notes" memorised solos or successful past models (Weick, 1998). Barrett (1998) notes that organisations are also tempted to trust past success and repeat learnt actions. The behaviour of organisations is based on the routine of rules, agreements and convictions (Barrett, 1998); thus, they choose that which is trusted, standardised and always successful (Weick, 1998).

Improvisation creates excitement and fear at the same time; therefore, in many organisations, improvisation is not recommended, i.e., employees avoid to improvise, use improvisation as a last measure and hide it. It is believed that if employees feel hostility towards improvisation, they will only use it by force as the last measure (Fisher and Barrett, 2019).

Since jazz improvisation adjoins chaos and inconsistency, a question of how order emerges arises (Barrett, 1998). Jazz is often described as not having a structure; however, in actuality jazz is based on structure, even though not as evidently as other forms of music (Alterhaug, 2004). Improvisation is the most effective when minimal structures are followed, i.e., simple rules that allow musicians to coordinate actions but that would not limit their actions (Fisher and Barrett, 2019). An overly complex and strict structure decreases flexibility and creativity. Minimal jazz structure depends on the stylistic sophistication of musicians and is the basis for creative ideas for improvisation (Alterhaug, 2004).

The problem of organisational structures is relevant to theorists of organisations: they raise a question of how structures impact organisational behaviour and behaviour in organisations (Pina and Cunha, 2002). Fluent yet creative organisational coordination could go hand in hand with minimal structures, rules and agreements that create conditions for variety (Barrett, 1998).

Improvisation requires adapting and using learnt elements in a situation that emerges in a certain environment at a point in time. Minimal structures in jazz (harmony, rhythm) enable improvisation, i.e., to create and perform music at the same time. If a group of jazz performers play without agreeing on a topic, key, speed, the result will be unacceptable to the listeners. Minimal structures in teams of creative organisations allow working optimally flexibly, i.e., if a product or service design team does not follow the task, they will most likely waste resources and will not create anything beneficial (Kuura and Sandoval, 2019).

Many organisations give priority to planning and rationality and think that it is inconvenient to trust unplanned, spontaneous behaviour, even though it is successful (Fisher and Barrett, 2019). Moreover, heads try to create an impression that improvisation in organisations does not occur. Such leaders believe that strictly planned control decreases digressions from formal plans. However, in reality people in organisations often take on actions without having clear plans thus finding completely new solutions. To pretend that improvisation does not occur in organisations means to misunderstand the nature of improvisation (Barrett, 1998).

In 1997, Adler anticipated that in the future, there would be prevailing tendencies of skill improvement and teamwork because companies would need to fight for competitive survival (Adler, 1997). The jazz group metaphor expresses the view towards an organisation without a strict hierarchical structure (Sorensen, 2013). An improvising jazz group is identified with an organisation of the future because artists able to surpass time have impact on global business organisations (Furu, 2006). It is important to note an approach to leadership and relationships between leaders and their followers when every person's individuality is regarded (Sorensen, 2013).

The example of jazz group can help to understand the model of cooperation leadership (Furu, 2006). A group's improvisational creativity is related to cooperation during which none of the participants impose their idea on others. A group can work as a creative functional unit, and the dynamic among group members can create a state when the final creative product surpasses the sum of individual inputs (Sawyer, 2006).

It is convenient for jazz groups to replace the leader of the group when the solo is given to other musicians in turns creating rhythm and harmony accompaniment (Barrett, 1998). To play a solo means to take on responsibility for the general direction of the group. This is the creation of present vision with regard to existing information and resources (Furu, 2006). Transfer of the leader's position in a jazz group creates an opportunity for each performer to develop his/her musical idea and allows others to improve (Barrett, 1998). Some organisations assign new position to their readers; the position is unrelated to the area of their main competence, i.e., when exchanging work, people exchange positions in order to find out more about business and see tasks in a new way (Kur and Bunning, 2002).

Jazz musicians emphasise that it is important to play not only your solo part, but also be able to accompany other performers (Alterhaug, 2004). The ability to master an instrument is an essential yet not sufficient condition for cooperation leadership (Furu, 2006). Accompanying jazz musicians must be good listeners and help the solo artist. They must be able to interpret others' playing, anticipate possible directions and make momentary decisions. If everyone tried to be "starts" and not engage in the idea of the solo artist, the result would be bad (Barrett, 1998).

Leaders of organisations also cannot work alone, i.e., they need other employees' knowledge and support to find new solutions. When we think about the change of leadership in jazz groups, the concept of "work rotation" gains a new meaning. Possibly, organisations would thrive more if their members were able to give space to others and let others' ideas develop (Barrett, 1998).

Leadership in a jazz group is a function of cooperation that is carried out by all group members (Furu, 2006). The distributed tasks and rotation of leadership encourage the flow of new discoveries and create mutual support in a group (Alterhaug, 2004). In the case of jazz groups, leadership while cooperating means that the leader can be replaced at any time, i.e., when the situation changes, the position of the leader and his/her responsibilities change as well (Furu, 2006).

The function of leadership is often strengthened in order to create a better and more effective organisation. An organisation of this type is based on a hierarchical structure of leadership that rarely gives the anticipated result because the potential of each separate individual is not used in a way that it is seen in a jazz group (Alterhaug, 2004).

Taylorism encouraged the strict hierarchical management structures and detailed descriptions of positions at the beginning of the 20th century (Sorensen, 2013). The great "science management" revolution started by Taylor encompassed many branches of industry in the United States of America, i.e., work-related decisions were made by an entire network of specialists and leaders rather than employees themselves (Adler, 1997). Leaders of organisations often divide tasks into formal work procedure descriptions in order to control results even now. Despite the fact that the goal is to work following a rational plan of action, some of the tasks could be carried out automatically, and leaders should look around more and act without clearly sensing how everything will turn out (Barrett, 1998).

The model of jazz group metaphor suggests an alternative paradigm when an organisation is seen in a more organic and holistic way. Uniqueness of each individual is accepted as a virtue; thus, it is important to evaluate the strengths of an individual, whereas the professional weaknesses can be improved by working in a team. The main trait is respect related to acknowledgement of other individuals. The approach towards the leadership arising from the jazz group metaphor is related to cooperation rather than following directions (Sorensen, 2013).

The leaders must see the group as a creative decentralised management system because this group searches for ideas not based on research (Barrett, 2012). There is a great leadership challenge when there is a need to find suitable balance between fixed and flexible structures in an organisation, i.e., without structure, there will be nothing to improvise for (Sorensen, 2013).

In jazz, improvisation is related to realising a performing action without prior planning; thus, each performance is unique. Formal organisations cannot be compared to jazz groups, even though the competitive environment sometimes forces even formal organisations to operate as jazz groups and find a solution to various complex situations (Pina and Cunha, 2002). An organisational structure and teamwork experience in carrying out tasks encourages improvisation. Nevertheless, in traditional bureaucratic organisations employees often fear consequences related to actions that are not officially allowed, i.e., they can be afraid to improvise and will only do it if desperate conditions emerge (Fisher and Barrett, 2019).

Jazz musicians are able to find answers without a prior plan; however, the application of the improvisation metaphor has its limits, i.e., being unable to play your instrument, teamwork in a jazz group is impossible (Furu, 2006); also, if playing with competitive musicians may improve an individual performance, then performers with lower competences can have a negative impact on the entire team effort (Barrett, 1998). Moreover, the risk from the organisational perspective can be described by Adler (1997). He thinks that employees who take on responsibility for the results of the work are forced to negotiate among themselves about individual autonomy and balance of leadership; thus, there is a risk of discord among employees (Adler, 1997).

Fisher and Barrett (2019) claim that improvisation can be very beneficial in a rapidly changing environment or in emerging 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 and Barrett, 2019).

Jazz improvisation is a beneficial metaphor in order to understand organisations open to learning and innovation. Managers, like jazz musicians, have to engage into a dialogue and discussions, create general spaces for decision-making and follow competences rather than a hierarchical position (Barrett, 1998). Learning to improvise helps beginner businessmen who do not have a detailed plan at the beginning but have good response to unexpected circumstances (Barbosa and Davel, 2022); however, the constant nature of improvised work can be very intense and dangerous. Improvisation can exhaust people especially when they improvise when forced by circumstances rather than on their own accord (Fisher and Barrett, 2019).

The concept of learning is an inseparable part of a jazz group; thus, the learning metaphor is often used when speaking about a learning organisation. Learning models

are related to important jazz education aspects, i.e., imitation, copying and observing others (Sorensen, 2013).

In project activities, organisational improvisation is discussed more often because during projects the organisational environment is more favourable to improvisation than at work with constant partners. In jazz, this stands for the so-called jam session, i.e., musicians who often do not know each other improvise based on melodies or a sequence of chords. During this process, they form groups, i.e., temporary organisations whose life cycle is very short (Kuura and Sandoval, 2019). A jam session is the most important tool when learning jazz improvisation. Temporary group members lead each other through various learning experiences and share ideas with one another. It is important to learn to speak, using the language of practices; thus, organisational learning is much more than acquiring abstract, bodiless knowledge (Barrett, 1998).

The question of whether one feels good while improvising usually has a positive answer. Another question – what happens when one cannot improvise. People can live without improvisation by the opportunity to do it in organisations motivates to learn, grow and create (Fisher and Barrett, 2019).

Improvisation is not a new organisational panacea that can solve any problem. On the contrary, the risk is evident (Pina and Cunha, 2002). On the other hand, the danger of failure can be a part of what creates the joyful experience. Being aware of the possible danger, improvisers focus on the present moment rather than the daily life rehearsed before (Fisher and Barrett, 2019).

Mistakes are a very important source of learning. They create an opportunity to receive feedback and get to know the environment of tasks better (Barrett, 1998). Mistakes are one of the most effective ways to develop new ideas and solve problems, reveal the mind and creative thinking (Kuura and Sandoval, 2019). A person who learns to correct mistakes gets closer to the final goal, i.e., efficiency without mistakes; however, people working in organisations will not try to achieve the unachievable if mistakes are seen as unacceptable (Barrett, 1998).

Jazz musicians acknowledge that they make many mistakes; however, most of them go unnoticed even by other members of a group (Furu, 2006). Tolerating mistakes is necessary but there are cases when mistakes are not allowed (Barrett, 1998); certain evident mistakes can have impact on the entirety and the final result (Furu, 2006). In the context of business, the number of mistakes can be limited; this shows the main difference between musical improvisation and organisational improvisation. Musical improvisation is an aesthetic choice, and an organisational improvisation is based on more existential factors (Sorensen, 2013).

Improvisation like any other process is not good or bad for people or organisations; although studies of improvisation in organisations were primarily focused on its possible benefit for organisations, improvisation can also have undesirable consequences

(Fisher and Barrett, 2019). Improvisation in one division might enhance problems faced by other related divisions. Even though organisations are able to improvise, they do not have to do it (Weick, 1998).

The peculiarities of improvisation in an organisation manifest in the contexts of leadership, cooperation and ability to restructure.

3. Research methodology

The case study strategy is employed for the purposes of the article. In this article, the case study focuses on public institution *Jazz Academy*. This strategy was chosen in order to find out about the phenomenon under research and collect more information. Qualitative research paradigm-based case study can be divided based on the scope of the case or carried out with regard to the aim of the case study, i.e., according to the scope of the case, when the case is an individual, several individuals, a social group or the object of a study is an activity, behaviour, situation, environment, etc., according to the goal of a case study, when it deals with an instrumental case study, collective or multiple case study, internal case study (Stake, 2005).

4. Case study of public institution *Jazz Academy*

Public institution *Jazz Academy* was established on the 2nd of August in 2018 and has a support receiver status.

The activities of the institution are as follows: to organise musical performances, participate in concert activities; to organise seminars, invite jazz professionals; teaching musical literacy; informal education of adults and children up to 18 years of age; individual teaching giving tasks for independent musical activities at home; group theoretical lessons and listening to music; collective play in groups; master courses with guest lecturers; organisation of musical projects; complete help preparing for concerts, competitions, festivals, exams; lease of musical instruments; cultural education; creative, artistic and entertainment organisational activities; stage performance-based service activities; artistic creation; sound recording and music record publishing.

Having analysed informational online sources, Table 2 (see p. 182) presents a comparative analysis of *Jazz Academy* as an innovative art organisation based on statements that define the concepts of organisational improvisation.

The analysis shows that public institution *Jazz Academy* has features characteristic of organisational improvisation. It does not have a strict structure that diminishes creativity, it does not follow established procedures, it rejects publicly determined order and control, and operates as an improvising jazz group. Despite the fact that public institution *Jazz Academy* has a very clear leader, all its members learn from one another and share ideas with one another. Opportunity to improvise in working activities motivates the members, teachers and students of this organisation to grow and create together. Public institution *Jazz Academy* is a "jazzing" organisation that values individual traits of

Table 2. **Description of activities of Public Institution *Jazz Academy***

Description of activities of *Jazz Academy*	The description of organisational improvisation
Jazz, rhythm, improvisation and contemporary music space (jazz-academy.org). Small organisation: 1 insured employee, 5 employees working under the Certificate of Individual Activity (rekvizitai.lt)	Improvisation can be very beneficial in a rapidly changing environment or in emerging companies that do not have many established procedures and the cost of failure is low (Fisher and Barrett, 2019)
Quality education for creative, talented young people who want to learn outside state musical schools (Lietuvos rytas, 2018)	An overly complex and strict structure decreases flexibility and creativity (Alterhaug, 2004)
The aim is for direct communication, there is no status of teacher, the limit between teacher and student diminishes (Lietuvos rytas, 2018)	The dominating emphasis on order and control mutes down creativity and innovation (Hatch, 1998)
Teachers are required to actively participate in concert activities because the experiences gained from them can be applied in education (Lietuvos rytas, 2018)	If playing with competent musicians can improve an individual performance, performers with lower competences can have a negative impact on the work of the entire group (Barrett, 1998)
Goal – to detach from institutionality that is characteristic to conventional music schools (Ryto allegro, 2018)	Contemporary organisation as an improvising jazz group (Barrett, 1998)
Lecturers from abroad are invited, seminars are organised, which institutional schools lack. The general cultural level is more important than competition with institutional teaching institutions (Ryto allegro, 2018)	Group members lead each other through various learning experiences and share ideas with one another (Barrett, 1998)
There is no study basket, no aim to attract as many people as possible, only motivated students are invited (Ryto allegro, 2018). Studies as active participation rather than learning prepared material by heart (Kaunas pilnas kultūros, 2018)	People can live without improvisation by the opportunity to do it in organisations motivates to learn, grow and create (Fisher and Barrett, 2019)
Flexible schedule – individual classes and seminars. There are no programmes characteristic to institutional education institutions – students have to apply the knowledge practically and creatively (Ryto allegro, 2018)	Many organisations should forget stability and look for new ways to help "create jazz" (Kuura and Sandoval, 2019)
The aim is to employ strengths of an individual rather than to create a universal artist (Ryto allegro, 2018). Requirements for students – creativity, skills and motivation (Kauno diena, 2019)	Uniqueness of each individual is accepted as a virtue; thus, it is important to evaluate the strengths of an individual, whereas the professional weaknesses can be improved by working in a team (Sorensen, 2013)

Description of activities of *Jazz Academy*	The description of organisational improvisation
Teachers play with students in ensembles and participate in concerts as equal partners (Ryto allegro, 2018)	Interaction between individuals in the context of a group helps creative, innovative ideas and actions to emerge (Sorensen, 2013)
An example of student-teacher cooperation is the mutual music album *Sand in Your Shoes* – non-classical consistency when contrabass is replaced with saxophone (Lietuvos muzikos informacijos centras, 2019)	Creative and spontaneous process that helps to achieve a goal in a new way (Vera and Crossan, 2005)
Jazz Academy is established on the first floor of a private house in the Šilainiai district that has nothing to do with jazz. This is a venture calculated by two cold yet creative minds (Kaunas pilnas kultūros, 2018)	Analysis, constant experimentation, consideration of opportunities without knowing how an action will occur (Barrett, 1998)
Selection is carried out through interviews, the focus is on students' motivation (Kaunas pilnas kultūros, 2018)	Innovation, learning and fast response (Johnson, 2014)
The work is not based on private lessons, "As an educator, I have always tried to avoid private lessons. In this case, the student dictates the conditions" (Mikalkėnas, Kaunas pilnas kultūros, 2018)	An opportunity to create solutions based on the main values of an organisation rather than following a certain pre-determined order or a strict plan (Dennis and Macaulay, 2007)
Improvisations occur in the environment of the organisation, their directions might change and expand in the future (Kaunas pilnas kultūros, 2018)	Product development adapting to ever-changing markets and technologies (Brown and Eisenhardt, 1997)
The importance of teachers' rotation is emphasised, "Teachers must rotate because working with only one, even if s/he is the best, you begin to stagnate, like it or not. New teachers – new ideas, higher creativity and independence of students" (Mikalkėnas, Kauno diena, 2019)	Possibly, organisations would thrive more if their members were able to give space to others and let others' ideas develop (Barrett, 1998)

each member and fights their weaknesses through team tasks. People working and studying in this organisation face constant experimentation where they need fast response to constant changes. This is an innovative organisation that rejects strict plans but strictly follows its values.

Conclusions

Organisational improvisation is increasingly acknowledged as a relevant area of management research. It is not easy to monitor organisational improvisation; therefore, there is a lack of research that would help to find out when and to whom improvisation gives desired results. The three-level structure, i.e., individual improvisation, interpersonal improvisation and organisational improvisation, helps to understand organisational improvisation better and allows anticipating future areas of research.

Improvisation is the most effective when the focus is on minimal structures, rules, agreements, applying learnt elements and creating conditions for diversity of creative organisations and allowing optimally flexible work. Improvisational creativity is related to cooperation during which a group works as a creative functional unit when group members allow others' ideas to develop, and mutual support in a group is created by leadership rotation.

Organisational improvisation is applied in project activities more often than when working with constant partners. Improvisation can be beneficial in a rapidly changing environment, emerging companies, and in organisations operating in a stable environment, improvisation can be reduced. Mistakes made during improvisation can be tolerated only when they do not have impact on the final result.

Public institution *Jazz Academy* has features characteristic of organisational improvisation. It does not have a strict structure that diminishes creativity, it does not follow established procedures, it rejects publicly determined order and control, and operates as an improvising jazz group. Despite the fact that public institution *Jazz Academy* has a very clear leader, all its members learn from one another and share ideas with one another.

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