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STRONGER ARTS
AND CULTURAL
ORGANISATIONS
FOR A GREATER
SOCIAL IMPACT

CREATIVE LENSES
Catalyst programme
Case study
**TRUC
SPHÉRIQUE**

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CREATIVE LENSES Catalyst programme Case study **TRUC SPHÉRIQUE**

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Creative Lenses is a four-year project, running from 2015 to 2019, that seeks to make arts and cultural organisations more resilient and sustainable by improving their business models and developing their long-term strategic and innovation capacities.

To find out more about Creative Lenses and its publications, visit www.creativelenses.eu



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CREATIVE LENSES PARTNER ORGANISATIONS



Introduction

This case study explores changes made by Truc Sphérique, an independent cultural venue in Žilina, Slovakia, as a result of thinking about its business model and the challenges encountered as part of the process. Business model is a contested term, but the following definition captures the essence of the idea:

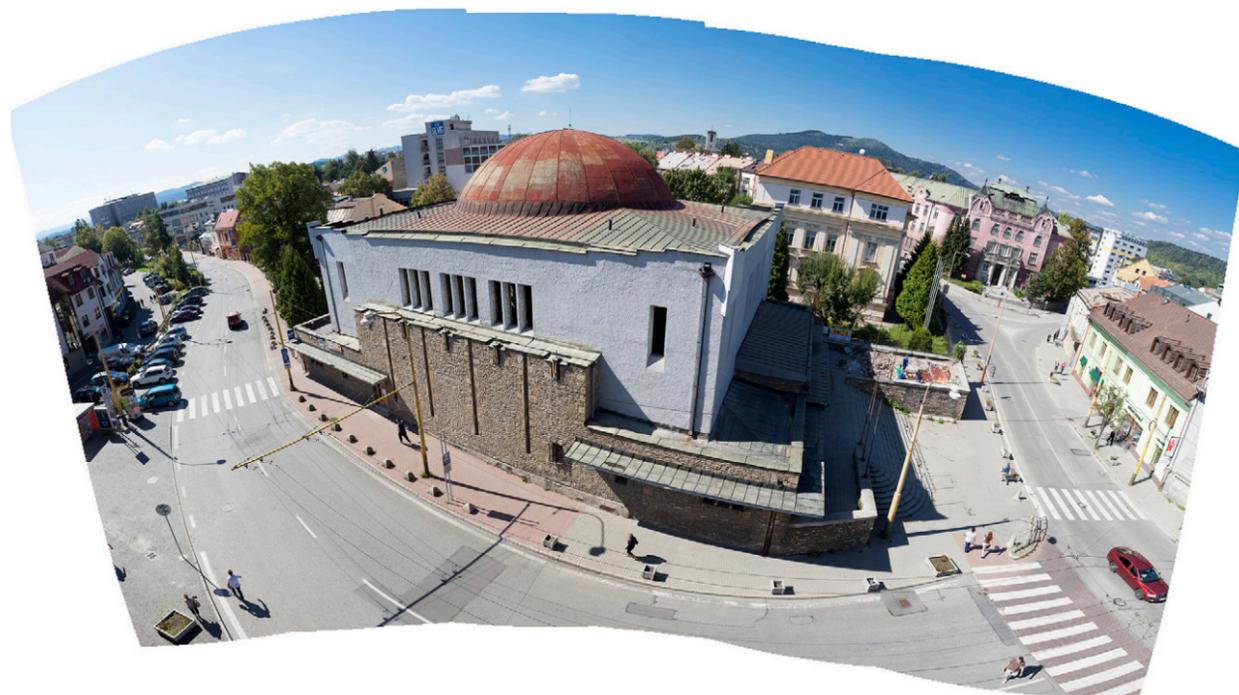
A business model describes an organisation's activities and assets and the ways that they are combined to create value for the organisation itself, for individuals and for society.

This definition highlights that business models are not all about money-making. Business models are to do with how organisations combine resources to create and capture financial and other forms of value within different institutional logics. Creating a successful business model requires finding people, funders and partners that value what an organisation does and are willing to enter into financial or other exchanges to access it: directly, as a user or customer, or indirectly, as a funder, partner or donor.

There are several possible ways of describing business models. This case study uses a combination of dominant approaches in order to detail the important parts of the organisation as well as the relationships and behaviours that have enabled it to succeed over time. To situate the business model within its context, the case study highlights the mix of political, economic, social and technological factors informing existing business models whilst also indicating instances where contextual factors call for adjustments to the existing model or a shift between one model and another. Throughout the case study, the role of institutional logics, organisational cultures and personal motivations in shaping business model design and choices of how to change or modify business models comes into the frame.

This case study is one of eight written as part of Creative Lenses (2015-2019), funded by Creative Europe. As part of the project, the partners designed and implemented a series of eight 'Catalyst' projects in 2017-2018, during which an arts and cultural organisation was provided with resources to make changes. The project did not prescribe any particular type of change, leaving organisations to identify their own priorities and objectives. For Truc Sphérique the resources provided were: financial support (€20,000 plus €3,500 for audience development), mentoring support from Creative Lenses partners and a series of workshops attended by all the organisations and mentors.

As a kind of action learning, the research applied an analytical lens to the practices and experiences of the organisations participating in the Creative Lenses Catalyst Programme. The purpose of the research was to understand what approaches were taken to business model change and why, and to question how organisational cultures and institutional logics have shaped and been shaped by the process. The research explores the relationship between the frameworks of values underpinning cultural work, the organisation's particular mission and the need to produce sufficient income. Data were gathered through interviews, site visits, participation in workshops and document analysis. The case study was written by academic researchers and was reviewed by members of the organisation and its mentors.



Autonomy, Personal Responsibility and the Challenges of Growing

Truc Sphérique, a non-governmental organisation for contemporary arts and culture, runs three venues in Žilina, Slovakia. The transition it is making is from what one member of the team calls an 'intuitive economy' reliant on informal and entrepreneurial ways of working to being a larger organisation able to operate across venues attracting different audiences. What this case tells us is that business model change is a process that impacts across organisations, including on staff and volunteers who may have limited involvement in decision making yet who are implicated in change. Lived experience of Slovakia's recent political history means this is an organisation with strong core values and where a preference for autonomy over structure informs all aspects of how the organisation functions. This case discusses differences in how the team understands these values and how it approaches conflicts.

The key learning points from this case are:

- Top-down decisions about business model change may not be well received in an organisation where staff identify strongly with a broad set of organisational values instead of a specific organisational mission
- Business model change has implications beyond the balance sheet, staff structures may need to be altered and this needs careful management in a context where values are of heightened importance
- Business model change may be extensive, and result in several distinct organisations working under the same name, requiring strong lines of communication between staff with different responsibilities, clear division of roles and decision making processes

Organisational Overview

Truc Sphérique is a non-governmental organisation for contemporary arts and culture located in the town of Žilina, north-western Slovakia, with a population of around 80,000. Established in 1998, it now runs three venues: Stanica Cultural Centre (Stanica), New Synagogue and S2, with over 40,000 annual visitors, through which it positions itself as a cultural node, artistic laboratory and activist collective. Activities each year include: 250 events for adults and young people, 50 theatre and dance performances including some commissions, 15 exhibitions and 10 discussions. Truc Sphérique reports an average annual turnover of around €850,000.

In its early days, the organisation was set up to provide art workshops for children, intentionally created to stand in opposition to the state system of arts education.¹ When asked why they began with these workshops, the explanation was simple: one of the founding members was a specialist in this area. This is illustrative of how organisational change often happens at Truc Sphérique, through an entrepreneurial approach that connects a social need (teaching the arts to young people) with an available resource (an arts educator) to create an opportunity.² Legally, Truc Sphérique is a civic organisation and part of the non-for-profit sector in Slovakia. One of the founding members of the organisation explained the meaning of this term in their context: 'We do not care much about profit, the motivation is to make what we like, what is in our mission and at the same time to survive'.³

Organisational Background

The first venue, Stanica Cultural Centre, was established in an old station building next to Žilina-Záriečie train station, which continues to operate. Having secured permission to use the building, Truc Sphérique developed it as a cultural centre which opened in 2003. It comprises a gallery, workshop, artist residency studios, a café/bar, a multifunctional venue for theatre, dance, concerts, discussions and screenings and a waiting room for use by rail passengers. The 30-year arrangement with the building owner, Slovak Railways, requires Truc Sphérique to invest €400,000 to renovate the venue.

Nearby is the second venue, S2. Nestling underneath a busy motorway flyover, S2 is a large theatre space constructed without permission, with external walls built from donated beer crates and straw bales, with the underside of the motorway forming the roof. This venue was built for €10,000 and volunteer labour from members of the organisation and its wider network. It was built to host a Trans Europe Halles meeting in 2009, because prior to its construction they had no venue large enough for a meeting of this size. Following construction, the municipal authorities accepted its presence, although no official planning consent was agreed.⁴

The third venue, the New Synagogue, opened to the public in 2017 after six years of restoration. This is a large exhibition and performance space

¹ Interview, Žilina, February 2018.

² Saras Sarasvathy's analysis of entrepreneurship known as 'effectuation' identifies several principles such as starting with existing means and resources in the here and now and selecting between possible effects that can be created. See S.D. Sarasvathy (2001), 'Causation and effectuation: Toward a theoretical shift from economic inevitability to entrepreneurial contin-

gency', *Academy of Management Review*, 26,2, 243-263.

³ Interview, Žilina, February 2018.

⁴ Trans Europe Halles is a network of mostly European independent cultural and arts centres, of which Truc Sphérique is a member. T.E.H. organises two international meetings a year. <http://teh.net/>

where a 'white cube' aesthetic is tempered by the decorative large dome. In 1942, over 18,000 Slovak Jews were transported from the railway station to concentration camps. This forced exodus meant the modernist New Synagogue, designed by German architect Peter Behrens and built in 1928-31, became redundant as a place for use by a local Jewish community after just over a decade of operation. For many years, it stood empty or was used sporadically for lectures and as a cinema, before an agreement between the owners of the synagogue and Truc Sphérique enabled reconstruction to start. The organisation now has a 30-year contract in place.

Current Business Model

This brief overview of how Truc Sphérique developed its three venues illustrates its entrepreneurial approach, in which core members of the team identify a local resource and turn it into an opportunity for culture and the arts. In all three cases, the organisation has acted entrepreneurially: they identified an asset and brought together financial and other resources to make it accessible and usable for the arts.

In this, sustainability was defined by one member of the team as being: 'Values driven, process orientated; the results in economic terms are not so important'.⁵ Underpinning this approach to sustainability is a business model described as 'agile'. This means the organisation's method of operating and conducting its business is flexible, adaptable, responsive and fluid. As described by a mentor, 'In [Truc Sphérique's] case, what is unusual is that they have managed to preserve their original values and work practices, while growing and developing in both size and scope'.⁶

The way that employment is organised at Truc Sphérique further illustrates this entrepreneurial way of working. The team consists of approximately 20 people. There are three founding members of Truc Sphérique and one core-decision maker who is also the legal representative of the organisation. Around 13 employees usually work on a self-employed basis. Their numbers are supplemented by the contribution of about three to five volunteers who come into the organisation via the European Voluntary Service (EVS) programme⁷, supported by the European Commission.

Truc Sphérique does not tend to recruit staff. Instead, it operates a system where people who have an idea for a project that would fit with the organisation's values are welcome to use the space as a home for their

⁵ Workshop, Helsinki, October 2017.

⁶ Mentor report, 2017.

⁷ The European Voluntary Service enables all young people legally resident in Europe, aged between 18 and

30, to carry out an international volunteer service in an organisation or in a public body in Europe, Africa, Asia or South America for a period ranging from 2 to 12 months. <https://europeanvoluntaryservice.org/>

activity in exchange for help with operational tasks. Team members receive a fee for their work but no one is employed directly unless there is specific funding attached to an external project. There is a commitment to parity of incomes between the team, although those with more responsibility may receive marginally higher fees. Key to understanding Truc Sphérique is the diversity of its staff in terms of their expectations of the workplace. Whereas, for some, the informality of the organisation is a political statement, a break with a hierarchical political past, others desire the formality and procedural clarity of structures.

Most of Truc Sphérique's activities are financed from public sources, with funding from national and European sources being equally vital. The relationships with the owners of the railway station and the synagogue are also key. In both cases Truc Sphérique pays a low rent to the owners in exchange for huge investments in the renovation of both buildings.

The Slovak Arts Council is one important source of funds, providing over half of Truc Sphérique's budget. This money can be spent on the cultural programme and activities, but not overheads or running costs. Staff explain the funder's preference for 'serious dramaturgy for less people or for no audience' rather than 'if we do pop for a big audience'.⁸ In 2013, however, the organisation was faced with potential bankruptcy so decided to change its programme to attract a larger audience. The funder's perceived preferences for particular kinds of activity is a constraint that the organisation works within: 'They are really watching the programme [in case we] do things which are maybe popular but only on a local level of quality'.⁹ As such, finding a balance between a 'higher level in the artistic programme' desired by the funder and events which attract greater numbers or result in bigger revenues is an ongoing focus for the staff involved in programming.¹⁰ Venue hire, ticket sales, and income from cafés and bars in the venues bring in other income.

Helping grow the visibility of independent cultural centres has been an important part of the work of Truc Sphérique's founding members. Enthusiasm for this independence on the part of cultural practitioners and the public bodies supporting their work is informed by the ideological and propagandistic use of culture prior to the Velvet Revolution in 1989.¹¹ Having developed and continuing to successfully operate three venues has given Truc Sphérique a visibility inside Slovakia and beyond, which is crucial to its sustainability. In a context where confidence that projects are low risk is an important factor informing decision making about funding, there is a clear link between reputation and survival. This visibility has also given

⁸ Interview, Žilina, February 2018.

⁹ Interview, Žilina, February 2018.

¹⁰ Interview, Žilina, February 2018.

¹¹ Smatlak, M. (2011) 'Slovakia: Historical perspective:

cultural policies and instruments', Compendium:

Cultural Policies and Trends in Europe. <http://www.culturalpolicies.net/web/slovakia.php> (Accessed 27

March 2018).

members of Truc Sphérique opportunities to author a new cultural strategy at district level and to form positive relationships with officials, particularly the municipality representatives and the members of local council of Žilina. These relationships give Truc Sphérique access to various forms of support in-kind. For example, during the restoration of the New Synagogue over 500 tons of waste were removed for free.

The ascension of Slovakia into the EU as part of the 2004 enlargement means Truc Sphérique is able to participate in European projects and access funds. Both have been important sources of income over the years. For example, participation in European-funded collaboration projects such as Creative Lenses is important for Stanica; the funding can be channelled towards staff costs and infrastructure work that would have been difficult to find funds for via other means. Similarly support from the European Commission via the EVS scheme provides unpaid staff and the benefit of external perspectives, as well as financial resources for administrative support and staff costs. The New Synagogue is a different type of project; its €1-million restoration would not have been possible without a diverse mix of support from public and private sources. Resources here include funds from the European Union, the EEA grants programme, which represent the contribution of Norway, Iceland and Liechtenstein whom have funded projects in Slovakia to reduce social and economic disparities within the European Economic Area (EEA) co-financing the Slovak government and contributions from corporations such as KIA, whose large factory in the outskirts of Žilina is a major employer.¹² Contributions of more than 2800 private donors are recognised by an audio recording of their names installed in the fabric of the building and audible to passers-by.

Organisational Culture and Values

Like many other arts organisations, Truc Sphérique has a mission statement, which reads as follows:

'Truc Sphérique is open platform linking contemporary arts with everyday life and social development. Our activities and projects develop creativity, perception and openness to new forms of expression. We believe that contemporary art and culture are more than leisure time activities – they present a pulsing space for experimenting and alternative interaction with experienced reality, they are means for personal development and exploration of new ways of communication. We bring

¹² <https://eeagrants.org/>

*culture from the margins into the centre of interest. We believe that the potential for new visions is more important than any commercial or political motivations.*¹³

A photograph on the back of the entrance door to the organisation's office provides insight into the culture of Truc Sphérique. It illustrates the potent influence of Slovakia's recent political history on the organisation. In a propaganda photograph depicting a group of Slovaks attending an event staged by the Nazis during the Second World War, the arresting gaze of a young girl unsettles the image of a group of people apparently conforming to fascist values, instead signaling hope for a different future. The addition of a circle in red draws attention to the girl; scrawled underneath the image are the words: 'This is our mission, the future generation'. This image and the added graffiti highlight the importance of freedom in the organisational culture of Truc Sphérique. Its values are informed by a desire to challenge the political ideology represented in the image.

Staff speak of 'values' over their organisational 'mission', and focus on openness and autonomy, in place of the prescription and control associated with Slovakia's post-war communist history. These values shape the organisational structure and activities in important ways, but are frequently a source of conflict within the organisation. One of the mentors reflected: '[Truc Sphérique], while operating a free and open approach that is based on personal responsibility, also has a set of unwritten rules that are based on precedent, experience, problem solving and personal preferences. It would be important to, at this stage of their development, name these rules and discuss and analyse them for their effectiveness, so that everyone understands the boundaries and decisions that affect their work.'¹⁴

One core challenge resulting from these values is that there are key members of the organisation who have significantly greater influence on its direction than others. This means some staff feel they have more of a stake in business model change than others:

*'Even though we are quite big, we are very flexible, we are able to change from one week or another because there is no structure which is difficult to change, so if we decide from next month to do something else we will do it. We don't make any formal decisions, we don't have any procedure so really if I decide from tomorrow that it takes a different direction then we will do it. Many of the decisions are on a personal level rather than the organisational level.'*¹⁵

This is not a situation where only the founding members have the agency to make decisions; the core decision-maker would rather that others were more confident to implement their own ideas, yet newer or less experienced staff did not feel secure in doing so, meaning feelings of disconnection from change were common.

Managing Business Model Change

The changes Truc Sphérique has made to its business model have shined a light on these issues. Whilst entrepreneurial flexibility is one of the reasons that the organisation has survived and grown since being founded, an organisational culture underpinned by principles of flexibility, autonomy and self-sufficiency comes with its own challenges. In practical terms, there is a need for an emphasis on values to be combined with open discussion of what these mean to different people and how they inform organisational practice. For example, individual responsibility was identified as important to several members of staff. But, what does this mean in terms of how decisions are made about the development and priorities of the organisation? If values and individual ideas drive organisational activity then where are the points where staff come together as a team to identify mutual goals?

The development of the New Synagogue venue and its associated business model has been a source of minor conflict for the organisation. Substantial funding was secured to redevelop the venue but private hire of the space is an important aspect of its long-term business model. Being one of the most impressive spaces in Žilina from an architectural point of view, and considering its central location and large capacity, this seems a viable strategy. But this reliance on commercial hires has led to some issues. For example, when a tobacco company hired the venue, this led to conflict in the team. In addition to hostility towards the nature of the business, some staff were not happy that guests were permitted to smoke inside the venue. A decision was made to allow this because the company paid well for the hire.

Some staff felt this to be a betrayal of the organisation's autonomy. Here, the new business model and ability to generate revenues such as this came at the expenses of the organisation's values. However, as there was no guidance or process to raise and address these matters, the result was dissatisfaction and frustration in the team. In another case, a request from a meat production company to hire a space was rejected based on a concern that their presence would offend the community of vegans who spent time at

¹³ Unpublished project document, 2018.s

¹⁴ Mentor report, August 2017.

¹⁵ Interview, Žilina, February 2018.

the venue. Later in this discussion, however, it became clear that members of the team would have accepted this request without question. Here freedom as an organisational value resulted in a lack of clarity over how the team should negotiate the tension between commercial use and values.

There is a tendency in discussions of business model change to focus on the consequences for the financial health of an organisation. Yet, developing new income streams may also have consequences for employees, particularly when these changes are the result of organisational expansion, as was the case with Truc Sphérique. With the growth of operations from two to three venues, the size of the team has grown quickly with new tasks, skills, and processes required. Senior staff described the sense of discord between the Stanica and New Synagogue teams as a 'crisis'.¹⁶ One way of understanding this is about different perspectives on autonomy, responsibility and risk and how these play out as claimed or lived organisational values.

What are named as 'values' can quickly slip into personal preference. In the absence of clear guidelines and processes, the individual views of some staff can have a huge impact on the organisation's sustainability:

*'We could have done big parties on Fridays, you have a lot of people, big income of the bar but you are changing the whole spirit and no one will like that, even though I know it's a good idea ... [O]ne example I have from Athens which is very interesting two guys they have a small theatre, everyday there is a small performance down in the bar and there is a concert after, and on Friday there is a party, and the guys they do this for money, but to survive he is not attending, in our case I would rather not to do it and earn the money somewhere else but I cannot imagine putting something on where I wouldn't want to go and which I hate.'*¹⁷

An approach based on the personal preference of senior members of the team is problematic when these preferences have not been clearly articulated, shared or agreed with the entire team, either in the form of written guidelines or via regular meetings where potentially controversial decisions can be taken collectively.

Flexibility and resistance to professional structures were seen as a virtue by senior members of staff, perhaps influenced by recent history where cultural policy and organisations existed solely for the purposes of propaganda. Over the years, these preferences have condensed in this organisation into the idea of 'personal responsibility', a term senior members of staff

¹⁶ Interview, Žilina, February 2018.

¹⁷ Interview, Žilina, February 2018.

used to describe the culture of the organisation, and their approach to management. There are three separate but interlinked issues here. First, 'personal responsibility' was not welcomed with equal enthusiasm by all members of staff. Second, 'personal responsibility' was used to justify a lack of management and leadership, arguably at a time when this was most needed. Third, 'personal responsibility' was encouraged in theory, yet the reality of taking ownership over decisions was limited by implicit rules and expectations that discouraged younger members of the team to take the initiative desired of them.

For example, in a period of growth and expansion when the nature of income-generating activities means the organisation has changed substantially, there is a need for management and leadership. This is true for Slovak members of the organisation, but also where several members of staff are young or working on a voluntary basis away from their home country. Truc Sphérique's director placed value on an approach to decision making based on 'freedom, with personal responsibility, taking risks'.¹⁸ This openness to risk provided the motivation to take on the New Synagogue project, which will be transformative for the organisation. But it also appeared to translate into an apparent reluctance to fulfil the responsibilities associated with the position of manager. Another founding member joked, 'We don't know how to manage a big group of people so we hope they can take responsibility for themselves'.¹⁹

Such a strategy may have worked and been appropriate when Truc Sphérique operated one venue, with a staff team with a long history of working together. However, as the organisation moves into a new stage of its development, there is a need for a more robust approach that translates the core values into policies, processes and competences that empower all staff, not just senior or established ones. Relatedly, there was a sense of frustration from senior staff that some members of the team did not display the initiative to take risks they saw in themselves. The security of having close and positive relationships with leadership, that is personal as well as professional, is evidently a better position from which to take risks and to display initiative than if you are a younger member of the team, reliant on the income in a way that other employees may not be.

Creative Lenses Catalyst Project

In relation to these ongoing developments, Truc Sphérique used the Creative Lenses Catalyst project's dialogues, financial resources and mentoring to

¹⁸ Interview, Žilina, February 2018.

¹⁹ Interview, Žilina, February 2018.

surface and address some of these subtle but enduring issues in 2017-18. The activities were organised into four areas.

Catalyst Action One: Organisational Design

The first was organisation design to manage a bigger team ahead of the opening of the new venue in May 2017. The management of the existing cultural centre (Stanica) and the new venue (New Synagogue) were separated, with clear tasks for each member of staff and a team leader. A separate team was set up to manage the overall organisation, Truc Sphérique. This initially reduced some of the tensions between the staff and introduced a new formalisation into roles and responsibilities. Members of the different teams took part in separate meetings where they were asked to record their current hopes and challenges. Subsequently, both teams worked together to prioritise key areas of concern. It was then the task of the mentor to act a mediator as these priorities were communicated to the senior staff, and to provide guidance to senior staff about the solutions they felt were most practical and would be well received.

Catalyst Action Two: Training and Capacity Building

A second strand of work was training and capacity building. For example, as a large proportion of the financing for the New Synagogue came from government sources, it was necessary to award construction contracts using public procurement processes. With funds from Creative Lenses, Truc Sphérique was able to hire a specialist in public procurement who spent time with the team to develop their skills and knowledge in this area, and to ensure the appropriate methods were in place should a similar situation arise in the future, building capacity into the organisation.

Catalyst Action Three: Infrastructure Investment

A third strand of work was infrastructure investment. For example, funding was invested in improving the acoustics and lighting equipment in the New Synagogue and in Stanica, to raise the quality and attractiveness of the venues for both arts audiences and for corporate hires. For example the team installed a new truss system for hanging lights which allows the technicians to work more efficiently and improve the audience experience. Another example was investing in a web-based ticketing system enabling the organisation to better track customers, repeat visits and connect more regularly with them. An audience development consultant ran a workshop focusing on developing the brand and improving marketing and the organisation's external image. This resulted in Truc Sphérique re-evaluating

its current advertising involving paying for posters to be distributed around the city. It streamlined its poster campaigns by reducing the number of posters circulated, but being more strategic where they were placed, making the advertising work more effectively and efficiently. This enabled a shift from what one senior staff member called 'an intuitive economy' to having more information about operations and audiences.²⁰

Technological infrastructure was also a focus for Truc Sphérique. To help with financial management, which prior to the Catalyst Programme was intuitive and informal, Truc Sphérique invested in developing an online tool. This allows better control and planning over complex flows of grants and self-generated income. In the future this tool may allow staff members across the organisation access to financial information. As well as helping Truc Sphérique with its own financial management and efficiency, the organisation has plans to promote this tool to other NGOs and cultural centres in the future.

Catalyst Action Four: Fundraising Campaign

The fourth strand of work was creating a fundraising campaign for the New Synagogue, opening up new relationships with 2,800 investors, partners and residents.

Results and Discussion

The challenge of launching and continuing to run a new venue, alongside the original one, resulted in a turbulent phase for this organisation. By the end of 2018 it became clear the new approach of having separate teams was not working. Several members of staff left, resulting in Truc Sphérique being back to a much smaller number size and again having to adapt and change. Through these related actions, the Creative Lenses project provided an 'outside eye on the organisation' at critical point in its development.²¹ Visits by mentors and discussion across the team enabled organisational reflection and 'mapping of the new landscape' which Truc Sphérique had co-created and in which staff and audiences now found themselves.

Some of this reflection included thinking about the relations with its different publics, including public funders. Some staff had a pessimistic view of the future of public support for culture in Slovakia. Other staff explained that much of the cultural programme, particularly the activities for children and young

²⁰ Workshop, London, March 2018.

²¹ Workshop, London, March 2018.

people, would be untenable without public money. Without public funding, the organisation would have to reconfigure its programme. However, sustaining strands of activity for specific audiences is a minor issue for many of the Truc Sphérique team who are more concerned with keeping the venues open and in use by audiences.

Truc Sphérique has experienced a period of significant organisational change. Its business model has developed into one where commercial hires and events are becoming an important source of income, working with different kinds of customer and partner. Running three venues and being operational at scale has produced challenges for a team whose values emphasising autonomy, personal responsibility, risk taking and where structure are not equally desired by all. Business model change contributed to a perception by some staff that senior staff members were involved in organisational change to the detriment of others. Cultural organisations are often staffed by people for whom correspondence between their own values and those of the organisation is of utmost importance. As a result, the process of business model change can be said to require careful management and support of a sort that may not be required in the commercial sector.

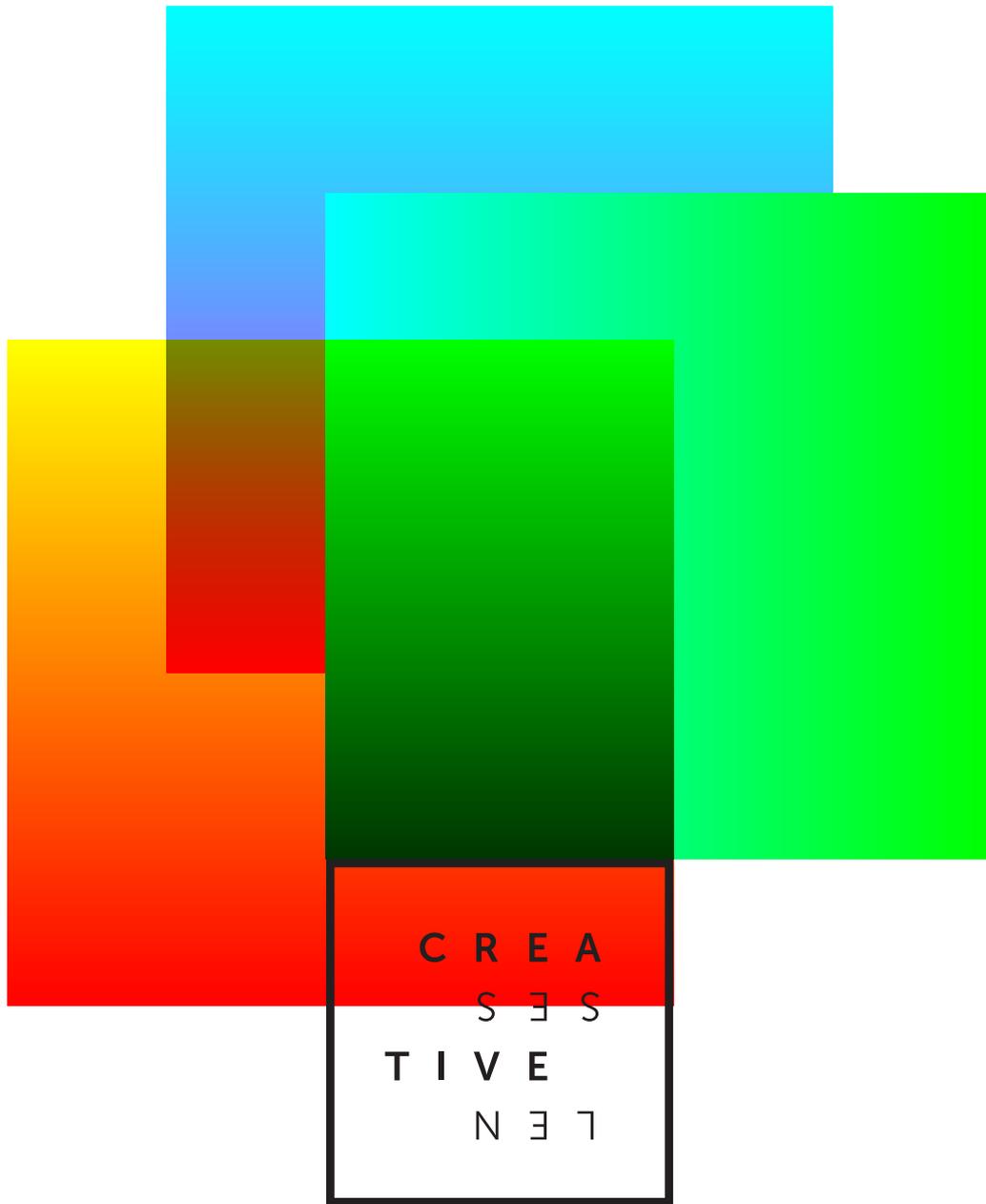
Why is this the case? Making changes to the business model in an arts organisation may be to the detriment of one of its core assets: staff and volunteers. By participating in the Creative Lenses Catalyst project, staff and mentors were able to explore and mitigate some of the consequences of an approach where decisions are taken by some individuals, rather than as a team, via a process that not everyone understands. Although the silo-based, entrepreneurial organisational culture can be seen to be one of the distinctive and positive qualities about Truc Sphérique, through which it has rapidly created and realised opportunities and gained a strong national reputation, this is not welcomed equally by all members of the team. Nor does everyone have the same agency to see their ideas listened to or implemented. What this case tells us is that business model change is a process that impacts across organisations, including on staff and volunteers who may have limited involvement in decision making yet who are implicated in change. In this case, the emphasis placed on personal responsibility and risk-taking as core organisational values raises thorny questions about collective responsibility, decision making and agency.



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