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Editorial

Dear Readers -

We are extremely pleased to offer you the second edition of a scientific journal called *Cultural Management: Science and Education (CMSE),* created on the initiative of research staff and teaching faculty at the University of Dąbrowa Górnicza, Poland. Our journal, which is published by Logos Verlag Berlin – Academic Books for Sciences and Humanities (Germany), is a peer-reviewed professional journal dedicated to the advancement of best practices and the latest thinking in cultural management**,** including the results of basic and applied scientific research by international authors in the English language.

While developing the foundations for the journal, we have tried to ensure that it takes the form of a platform for sharing knowledge and experience, for passing on information, and, above all, that it is an invitation to undertake joint scientific initiatives and research assignments. We will therefore publish results of the latest research, case studies, reviews of existing theories, book reviews, and articles referring to important research areas in the sector of culture that require detailed consideration.

We hope that you will find the articles in the journal an interesting read, that they inspire new research, and that the results will find use in practise. We wish you a good read, and also encourage you to participate in the preparation of subsequent issues of *Cultural Management: Science and Education*.

Łukasz Wróblewski
Editor in Chief

Patryk Dziurski
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Stakeholder management in cultural oganisations

A B S T R A C T

The aim of the paper is to present stakeholder analysis and management in cultural organisations. Non-profit organisations, including cultural ones, can use methods and tools designed for for-profit organisations, but they need to be adjusted to their specifications. Thus in this paper I discuss tools for stakeholder analysis and management which can be used by managers of cultural organisations. Stakeholder analysis and management is a more challenging task in cultural organisations due to the multiplicity of stakeholders. Managers of cultural organisations should identify, describe, and evaluate stakeholders who affect the organisation and are affected by the organisation. In the literature at least a few frameworks for stakeholder evaluation can be found. Nonetheless, I came up with my own framework: I propose to evaluate stakeholders in terms of stakeholders' attitude and stakeholders' potential for collaboration or threat to an organisation. Managers of cultural organisations should meet the interests and aims of the most important stakeholder in the first place, but they also have to remember other stakeholders.

Introduction

The importance of stakeholders in managing a for-profit organisation is widely accepted in management literature and in the practice of many organ-isations (Trocki and Grucza, 2005; Wachowiak, 2013). Organisations use stakeholder analysis and management for strategic (Bryson, 2004; Gierszewska

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and Romanowska, 2017) as well as tactical purposes. Freeman (1984), the precursor of the stakeholder theory, postulated including in an organisation's management not only shareholders (the shareholder approach to managing an organisation), but also other people and organisations which have a stake in the organisation. Clarkson (1995) states that the success of an organisation depends on its ability to meet stakeholders' interests and aims. Other researchers have argued that organisations which effectively manage their stakeholders outperform those with poor stakeholder management, which applies equally to for-profit and non-profit organisations (Roman, Hayibor, Agle, 1999; Orlitzky, Schmidt, Rynes, 2003), including cultural organisations. Nevertheless, it seems that the stakeholder theory is not widely used in non-profit organisations (Frączkiewicz-Wronka, 2012).

Stakeholder analysis and management is especially important in non-profit organisations, including cultural organisations. Varbanova (2013) points out that the objectives of cultural organisations are open to external partners, which means that they can create and/or co-create the aims of cultural organisations. Cultural organisations are non-profit organisations. In general, they have a bundle of objectives, which have local/regional/ national/international embeddedness and which originate from stakeholders. Thus, one of the most important strategic objectives of cultural organisations is to meet stakeholders' interests and objectives (Varbanova, 2013; Szymaniec-Milicka, 2016). Moreover, the efficiency of cultural organisations depends on their ability to meet stakeholders' interests and aims, while other organisations should strive to meet stated objectives, not necessarily to maximise the satisfaction of all stakeholders (Lewan-

dowski, 2014). Cultural organisations – their very survival – depends on stakeholders, thus stakeholder analysis and management is crucial to succeed. However, stakeholder analysis and management is more complex in non-profit organisations than in for-profit organisations due to the multiplicity of stakeholders to be satisfied (Williams and Lewis, 2008).

For quite a long time, managers of non-profit organisations have witnessed a transfer of management methods and tools from for-profit to non-profit organisations, which seem to be more and more like for-profit organisations. However, non-profit organisations should not blindly use methods and tools suitable for for-profit organisations, because they are significantly different in many ways: non-profit objectives and efficiency measurements, social and cultural sensitivity of employees, and complexity of the environment (Sudoł, 2013). Nevertheless, I believe that management methods and tools designed for for-profit organisations can be implemented in non-profit organisations, but they should be adjusted to their specifications, as confirmed by other researchers (Williams and Lewis, 2008; Frączkiewicz-Wronka and Austen, 2011; Sudoł, 2013; Varbanova, 2013; Mirońska, 2016). To analyse and manage stakeholders, managers of cultural organisations should use tools designed for for-profit organisations, but they must consider the specifications of their operations. Application of tools designated to stakeholder analysis and management seems to be easy, but it is only ostensibly so, due to the complexity and ambiguity of stakeholders (Williams and Lewis, 2008). Thus, the aim of this paper is to present stakeholder analysis and management in cultural organi-sations.

To meet the stated aim the author applies an appropriate methodology. The research method is a critical analysis of academic literature (desk research) supported by the author's own observations and previous research experience. The author applies a deductive research approach.

The paper is organised as follows: section one presents stakeholder theory, and section two presents tools for stakeholder analysis and management in cultural organisations. The final section presents conclusions.

The stakeholder theory

Cyfert and Krzakiewicz (2009) identified three theoretical approaches regarding setting and achieving the objectives of an organisation, and a role of the entities therein. They pointed out shareholder, manager, and stakeholder centred approaches. Organisations with the first two approaches realise respectively shareholders' and managers' objectives. Managers act in the best interests of shareholders or of themselves. Organisations with the third approach take account of stakeholders' interest. Freeman (1984) defined the stakeholder as 'any group or individual who can affect or is affected by the achievement of' (pp. 25) the organisation's objectives. Bryson (1995) added that stakeholders are not only interested in organisations' objectives, but also in their resources. Additionally, interests can refer to the past, the present, and the future (Burkhart and Reuss, 1993). Some authors (e.g. Ring, 1994) argue that stakeholders must affect or be affected by an organisation's operations, otherwise they are not named as stakeholders, which means that potential stakeholders are not considered. However, a more common approach (e.g. Burkhart and Reuss, 1993; Mitchell, Agle, Wood, 1997) is to include actual and potential stakeholders.

The stakeholder theory was formulated by R.E. Freeman in the 1980s and can be summarised as follows: an organisation interacts with many various groups, known as stakeholders, and none of these should be dominant; the stakeholder theory focuses on the nature of relations with stakeholders (Jones and Wick, 1999) and their potential for cooperation or threat to an organisation (Presenza and Iocca, 2012). An organisation interacts with different stakeholders, such as shareholders, employees, clients, suppliers, society, professional associations, central and local governments, etc. The management literature proposes at least a few approaches to stakeholder classification. The simplest one is to divide stakeholders into internal and external (Cyfert and Krzakiewicz, 2009; Wachowiak, 2013). Internal stakeholders are part of an organisation and they are directly involved in its operations (e.g. employees, owners), whereas external stakeholders are outside organisational boundaries (e.g. clients, suppliers).

R.E. Freeman and D.L. Reed (1983, p. 91) suggested a wide and narrow definition of the stakeholder. The wide definition includes 'any identifiable group or individual who can affect the achievement of an organization's objectives or who is affected by the achievement of the organization's objectives', while the narrow definition refers to 'any identifiable group or individual on which the organization is dependent for its continued survival'. In the wide definition of the stakeholder the authors high-

lighted a two-way direction of relations between an organisation and its stakeholders: the organisation's operations affect stakeholders, who affect the organisation's operations. It means that the organisation and its stakeholders are interconnected; both sides need to take into consideration the other party's interests while making decisions.

In the literature, stakeholders are also classified as primary and secondary (Andersson and Getz, 2008; Hummels, 1998), which is like the proposition of R.E. Freeman and D.L. Reed. Primary stakeholders are vital to the success and survival of an organisation, because as Savage et al. (1991, p. 62) point out they 'have formal, official, or contractual relationships and have a direct and necessary economic impact upon the organisation'. Secondary stakeholders are not directly involved in the organisation's operations, but they can affect an organisation and be affected by it (Savage et al., 1991).

In a similar vein, M.A. Rodriguez and J.E. Ricart (2002) divided stakeholders into three groups as follows: consubstantial, contract, and contextual stakeholders. The first group is vital for an organisation, because without them it is not able to operate (e.g. employees and owners). The second group relates to entities with formal or informal contracts with the organisation; operations without these stakeholders would be impeded (e.g. suppliers, financial organisations). The last group is crucial to achieve recognition and they expect that the organisation is going to engage in social, environmental, and ethical projects (e.g. local government, media). Contextual stakeholders are important in cultural organisations because they can strongly affect them. Cultural organi-

sations do not have profit-oriented objectives, but non-profit ones, which are embedded in the local/regional/national/ international cultural context. Objectives of cultural organisations derive from society and are focused on culture. This embeddedness makes stakeholder management a more challenging task in cultural organisations than in for-profit organisations.

Mirońska (2016) identifies key groups of stakeholders for non-profit organisations, including cultural organisations. She points out the following internal stakeholders: supervisory authorities, a management team, and employees as well as volunteers, and the following external stakeholders: donors, partners, recipients, and others. One of the most important donors is the government (Boerner and Jobst, 2011). In the European tradition, especially in Central and Eastern Europe, the government is responsible for financing cultural organisations (Kolev and Ivanova, 2017), thus it can easily affect cultural organisations. Additionally, the government can influence cultural organisations by cultural policy objectives. Other important stakeholders are cultural organisations and local society. All cultural organisations create the cultural system; thus, they should cooperate to meet society's needs. The cultural organisation is affected by the operation of other cultural organisations and of society, and the cultural organisation affects them even if they do not consciously benefit from the offer (cultural activity has positive spillovers). Moreover, citizens may not use the services of cultural organisations, but they can be proponents of their operations; e.g. many people do not go to the library, but in general they support its operations.

Stakeholder analysis and management

It was stated above that stakeholders are important for an organisation, because they affect an organisation and it affects them. Thus, managers of all kinds of organisations should manage their stakeholders. Stakeholder management is a concept, which 'refers to the necessity for an organisation to manage the relationship with its specific stakeholder group in an action-oriented way' (Freeman, 1984, p. 53). To do this the stakeholder analysis should be implemented.

The stakeholder analysis is a process of identifying and evaluating an organisation's stakeholders. In the literature, at least a few propositions of the stakeholder analysis can be found (e.g. Bryson, 1995; Joyce, 1999) and their logic is similar. Firstly, managers should identify stakeholders; actual and potential ones. Secondly, managers should describe stakeholders, including the impact of stakeholders on an organisation and of the organisation's operations on them. The final step is to evaluate stakeholders against different criteria (e.g. interest, power, dependency, control) to create a hierarchy. As a result, managers should prepare strategies for managing stakeholders and effectively implementing them.

One essential comment must be made here. Stakeholders differ from one another in terms of interests (Wood and Gray, 1991), objectives, and strategies (Presenza and Iocca, 2012). Vahs and Schäfer-Kunz (2007, as quoted in Boerner and Jobst, 2011) point out that interests, goals and strategies may be complementary, neutral or competing. Thus, stakeholders can compete or collaborate (Gummesson, 1996). Stakeholders with competing interests will most likely compete, but they can also cooperate. It

means that stakeholders with competing interests can collaborate in one sphere and compete in another. Stakeholders with complementary interests will probably cooperate. In the case of neutral interests they will cooperate or compete depending on individual preferences.

From the organisational perspective different interests, objectives and strategies impede stakeholder management. Firstly, it is hard to achieve interest and goal alignments of different stakeholders (a 'win-win' solution). Interests and aims of some stakeholders must be sacrificed to meet the interests and goals of other stakeholders (a 'win-lose' solution). Boerner and Jobst (2011, p. 76) state that in theatres 'conflicts exist among artistic excellence, entertainment and economic efficiency', which can certainly apply to other cultural organisations. Making a hierarchy of stakeholders (setting priorities) based on the stakeholder evaluation helps to choose which interests and goals should be met. Without the evaluation managers do not have information as to which stakeholders are important and whose interests and aims should be met in the first place. Choosing the wrong stakeholders' interests and aims can threaten the achievement of an organisation's objectives.

Additionally, without the proper stakeholder analysis an organisation can have problems with meeting stakeholders' interest and aims, which is not going to be beneficial for the organisation, nor will it be for stakeholders (a 'lose-lose' situation). Secondly, stakeholders can cooperate and thus strengthen their power in relation with the organisation, meaning they can be in a better position to affect the organisation. Managers must be aware that stake-

holders with a low level of power can collaborate and strengthen their level of power. Thirdly, meeting the interests and aims of different stakeholders can be impeded due to competition between them. Managers must take this into consideration in stakeholder management, otherwise it can have a negative impact on achieving the organisation's objectives. It is recommended for managers of cultural organisations to analyse stakeholders including the actual and potential interactions between them.

In the strategic management literature, a few tools for the stakeholder evaluation can be found. One of the most popular tools is one proposed by Mendelow (1991), in which stakeholders are categorised in terms of their level of interest and power (see Figure 1). Interest and power can have formal, economic or political form (Freeman and Reed, 1983), and in the case of cultural organisations and other non-profit organisations the role of political influence is greater than in for-profit organisations, which needs to be considered by managers (Markowska-Kabała, 2013).

Figure 1. Framework for stakeholder evaluation proposed by A. Mendelow
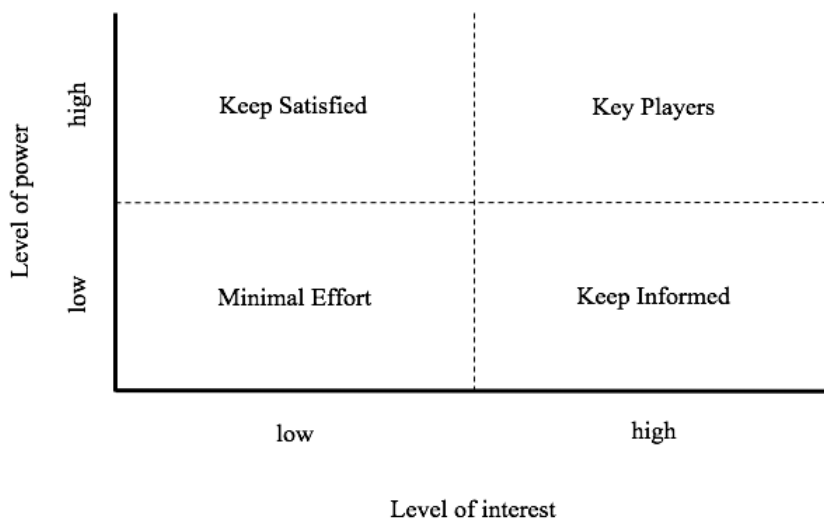
Source: Johnson et al. (2005), adopted from the Mendelow (1991).

The stakeholder evaluation against power and interest enables managers of cultural organisations to identify four groups of stakeholders. The most important group is one with a high level of interest and power. These stakeholders are key players and managers must

meet their interests and help them achieve their objectives. The next important group is one with a high level of power and low level of interest. Cultural organisations need to keep them satisfied, otherwise they are going to use their power to affect the organisation and force

it to meet their interests. The next group of stakeholders is one with a low level of power and high level of interest. The recommendation for managers of cultural organisations is to keep them informed. In general, these stakeholders do not have the power to affect the organisation, so their interests can be missed, but managers must remember that stakeholders can collaborate and strengthen their power against the organisation. Managers should analyse relations among stakeholders and their potential for collaboration. The last group, which can be ignored, is one with a low level of interest and power. However, managers of cultural organisations must remember that these stakeholders can change their level of interest in time and collaborate with others to strengthen their power as well.

The tool proposed by Mendelow is used to evaluate the comparative positions of stakeholders in the network of relationships. It is important to understand relative positions of stakeholders to meet stated objectives (Williams and Lewis, 2008). It is worth noting that the stakeholder analysis is an ongoing activity, thus it is dynamic (Mirońska, 2016; Savage et al., 1991; Williams and Lewis, 2008), because stakeholders can easily change their positions on the stakeholder map. Stakeholders with a low level of interest, which can be named as passive stakeholders, can become active (high level of interest). I believe that it is highly important in case of cultural organisations. People who are not usually interested in the activity of the cultural organisation, can raise their interest when it engages in controversial activity.

For example in Poland in 2017 as a result of a citizens' protest, theatrical performances of a controversial play in Cracow were cancelled. In Warsaw, too, some citizens tried to enforce cancellation of the play, but their attempts were not successful. People involved in protests are usually not interested in activities of theatres (low level of interest) and separately they do not have the power to affect cultural organisations. Under special circumstances, they changed their attitude from passive to active and networked to strengthen their power. Thus, managers should apply an ongoing approach to stakeholder analysis and include interactions among stakeholders.

Friedman and Miles (2006) proposed the ladder of stakeholder management and engagement, which also enables mangers of cultural organisations to clarify their approach to stakeholders based on the level of power ascribed to them. Thus, the organisation can only inform stakeholders about its objectives and operations without interacting with them (autocratic approach to stakeholder management). The organisation can also consider stakeholders' interests and communicate with them about the organisation's operations (responsive/neutral approach to stakeholder management). The organisation can also engage stakeholders and cooperate with them (proactive or responsive/trusting approach to stakeholder management).

Another interesting framework for evaluating stakeholders is one proposed by Mitchell, Agle and Wood (1997). Stakeholders may be described by three variables: the power to influence an organisation, the legitimacy of a stakeholder's relationships with an organisation, and the urgency of a stakeholder's claim on an organisation. As a result, the authors developed a theory of stakeholder salience, explaining priorities of managers in meeting competing claims of stakeholders. In the theory, the more attributes (power, urgency and

legitimacy) the stakeholder has, the higher the priority it should gain.

Based on combinations of three variables, seven different stakeholder groups can be identified. Dormant, discretionary and demanding stakeholders are characterised only by one variable, respectively power, legitimacy and urgency. Managers may ignore these stakeholders or even not recognise them as stakeholders. The next three stakeholder groups can be characterized by two variables: dominant (power and legitimacy), dangerous (power and urgency) and dependent (urgency and legitimacy) stakeholders. Managers of cultural organisations should identify those stakeholders and meet their interests, because they are active stakeholders, who require the organization's attention. The most important are definitive stakeholders, who attribute all three variables: power, legitimacy and urgency. Managers must prioritize these stakeholders and meet their interests in the first place. Once again, managers need to remember that stakeholders can collaborate (change their power) and change the urgency and legitimacy of their interests, thus the stakeholder analysis is dynamic and should be conducted in an ongoing manner.

Another interesting framework was proposed by Savage et al. (1991). The framework enables assessing stakeholders in terms of their potential for threat or cooperation to an organisation (Figure 2). Stakeholders can affect an organisation in a positive or a negative way (Frączkiewicz-Wronka and Austen, 2011; Wachowiak, 2013), so they can fight against the achievement of an organisation's objectives or they can collaborate with the organisation and raise the chance of achieving the organisation's goals (Savage et al., 1991). Savage et al. (1991) state that combining two dimensions – potential for threat and cooperation – permits managers to classify stakeholders into four types and to choose an appropriate strategy for managing stakeholders. The first stakeholder type is the supportive stakeholder (low potential for threat and high potential for cooperation). The most appropriate strategy is to involve those stakeholders into realisation of the organisation's objective. Very often these kinds of stakeholders are ignored by managers, but they should use their potential for collaboration to pursue the organisation's objectives. The second type of stakeholder is marginal (low potential for threat and cooperation) and managers of cultural organisations should monitor those stakeholders and react only when their potential for threat increases. The third type is the non-supportive stakeholder (high potential for threat and low potential for cooperation). They can be managed using the defensive strategy. The fourth type is the mixed blessing stakeholder (high potential for threat and cooperation) and cultural organisations should collaborate with these stakeholders. Collaboration with these kinds of stakeholders is going to make it harder for them to threaten the organisation due to collaborative relations. In the literature, some authors have pointed out that non-profit organisations, including cultural organisations, implement the collaboration strategy (Andersson and Getz, 2008). In a similar vein, Batt and Purchase (2004) proposed to grow, develop, maintain or abandon strategies. Thus, managers of cultural organisations can initiate relations with stakeholders and then manage them depending on the organisation's objectives.

Figure 2. Framework for the stakeholder's evaluation proposed by Savage et al.

	Stakeholder Type 4 MIXED BLESSING Strategy: COLLABORATE	Stakeholder Type 1 SUPPORTIVE Strategy: INVOLVE
	Stakeholder Type 3 NONSUPPORTIVE Strategy: DEFEND	Stakeholder Type 2 MARGINAL Strategy: MONITOR

Stakeholder's potential for cooperation — high / low

high — low

Stakeholder's potential for threat

Source: Savage et al. (1991).

Based on the presented examination and previous research experience, I came up with my own framework for stakeholder evaluation in terms of the stakeholder's attitude and stakeholder's potential for collaboration or threat to an organisation (Figure 3).

Figure 3. Framework for stakeholder evaluation in terms of attitude and potential for collaboration or threat to an organisation

Stakeholder's attitude — active / passive

Enemy — Friend

Potential Enemy — Potential Friend

Potential for threat — Potential for cooperation

Stakeholder's potential for cooperation or threat
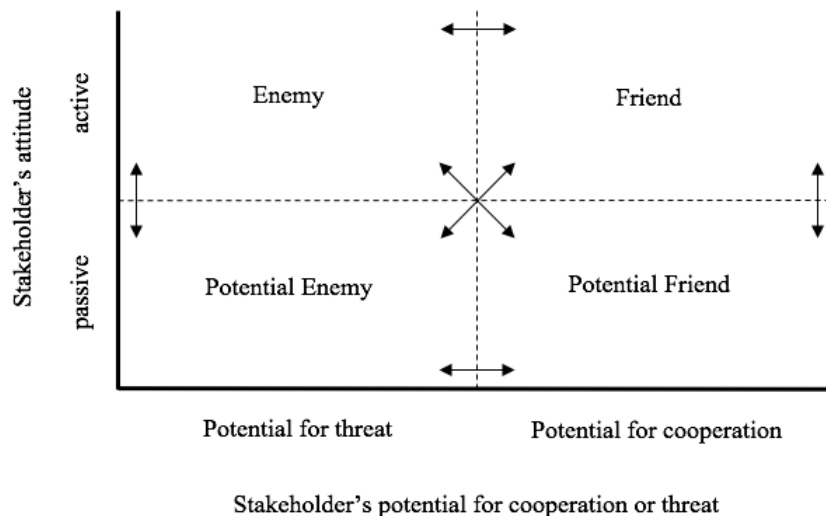
Please note that this is an additional framework which can be used by managers in cultural organisations besides the described other propositions. The stakeholder evaluation

should be conducted in an ongoing manner, because the stakeholder's attitude and/or potential may change with time. Moreover, stakeholders may have different attitude and potential to one project being realised by the organisation and different attitude and potential to other projects. Thus, managers must evaluate stakeholders constantly and conduct the stakeholder evaluation not only for the whole cultural organisation, but also for each project therein.

Stakeholder attitude is defined as a stakeholder's willingness to act. The stakeholder evaluation, in terms of its attitude, gives the answer to the question whether the stakeholder wants to affect the cultural organisation. I distinguish an active and passive attitude. The first one means that stakeholders are interested in the cultural organisation's activity, they try to affect the cultural organisation and they are aware of the influence of the cultural organisation in their life or operations. The passive attitude means that stakeholders are not interested in the cultural organisation's activity, they do not try to affect the organisation and they may not be aware of the cultural organisation's influence on their life or operations.

The stakeholder's potential for cooperation or threat to a cultural organisation is defined as someone's or something's ability to affect the organisation. The stakeholder evaluation in terms of its potential gives the answer to the question of how the stakeholder wants to affect the cultural organisation. The potential for cooperation means the positive affection of stakeholders to the cultural organisation, whereas the potential for threat refers to the negative influence. In the proposed framework, I assume that the potential for collaboration or threat is the one dimension that differentiates

it from the framework of Savage et al. (1991). I believe that in the long-term the mixed potential (high potential for collaboration and threat) is not possible to be maintained. In the short-term stakeholders can be characterised by a high potential for collaboration and threat, but stakeholder management can transform these mixed potentials into either the positive (successful involvement of stakeholders in achieving the cultural organisation's objectives) or negative (failure in engaging stakeholders into achieving the cultural organisation's objectives). Lack of stakeholder management is highly likely to change mixed potential into the negative one, because stakeholders are not involved by the cultural organisation.

The most important stakeholder is the friend (the active attitude and the potential for collaboration). Managers wish all stakeholders were of this type, because they can affect the cultural organisation positively and they are willing to cooperate. Friends are mostly supervising authorities of the cultural organisation, the management team, employees, volunteers, recipients and cooperators (partners).

The next important group is the enemy (the active attitude and the potential for threat), which is the most dangerous stakeholder. They want to negatively influence the cultural organisation and they are willing to do this. Enemies are mostly opponents of the cultural organisations (e.g. citizens, whose wants are not included in the cultural organisation's objectives, or citizens whose interests are not aligned with interests of the cultural organisation). Enemies may also be other cultural organisations that compete for the same funds or have similar objectives. Managers of those competing cultural organisations may want to hinder operations of other cultural organisations to gain better performance.

Managers must also consider stakeholders with the passive attitude, which I call potential friends or enemies. Potential friends (the passive attitude and the potential for collaboration) are not willing to affect the organisation, but managers should make an effort to change stakeholders' attitudes to more active and engage them into achieving the cultural organisation's objectives. In general, these stakeholders do not want to threaten the cultural organization, but under favourable conditions they can positively influence it. On the contrary, potential enemies (the passive attitude and the potential for threat) can affect the cultural organisation negatively, when they threaten stakeholders' interests or aims. Potential enemies are very dangerous for the cultural organisation, because they are not easy to identify and it is not easy to assess under which circumstances they can change their attitude from the passive to active and become enemies.

Conclusion

The presented discussion confirms that stakeholders are important in managing every organisation. Managers should not only identify and describe stakeholders, but they should also evaluate them against different criteria. As a result, they should be able to identify the most important stakeholders, whose interests and aims should be met in the first instance. The stakeholder evaluation enables managers of cultural organisations to choose an appropriate strategy for managing stakeholders. In the management literature, at least a few different frameworks of stakeholder evaluation can be found. Thus, managers from cultural organisations can choose one or more frameworks. Choosing one does not exclude using another. Each framework of the stakeholder evaluation delivers different information; thus, they are complementary tools, not substitutive. The stakeholder analysis should be an ongoing activity. Managers of cultural organisations should not only conduct analysis for the organisation, but also for different projects therein. Stakeholders can change their positions in the stakeholder map depending on project and activity. Managers cannot assume that friends of one project will be so of another, or that potential enemies will be always potential enemies. Additionally, managers of cultural organisations must consider network connections between stakeholders. Stakeholders can cooperate and, as a result, strengthen their power to affect the organisation and raise urgency of their interests. Stakeholders can also compete, which means that they will impede meeting their interests and aims through cultural organisations.

Managers of cultural organisations can affect stakeholders and influence their interests, attitudes, power, etc. Managers have at least a few strategies for managing stakeholders; e.g. defending the cultural organisation, involving stakeholders and cooperating. The worst strategy implemented by cultural organisations is to create and maintain relations only with friend stakeholders and ignore other stakeholders (potential friends, enemies and potential enemies), which can threaten or be willing to help the cultural organisation. Cultural organisations can also try to meet interests and objectives of actual and potential stakeholders. Stakeholders' interests and aims are very often

conflicting and trying to find 'a golden solution' may not be possible. As a result, cultural organisations may focus on achieving only 'safe objectives', which are accepted by all stakeholders and their efficiency in solving stakeholders' problems may be low. Wise cultural organisations analyse stakeholders in an ongoing manner, prioritise them and meet the interests and aims of the most important stakeholders in the first instance. Nevertheless, managers do not forget about other stakeholders and they try to involve them in the cultural organisation's activity. Managers also try to create relations and communicate with hostile stakeholders and, if necessary, defend the cultural organisation and its projects.

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