With the arrival of the latest economic crisis, cultural managers world-wide are in the struggle to find new ways of operating in order to sustain their organisations and their causes. One of the acclaimed new approach is "arts management bricolage", promoted by researchers from US (Chang 2011, Preece 2013). Following this approach, managers adopt highly flexible work methodologies and use whatever resource is readily available in their surrounding, thus minimising their costs and exploring innovative and unexpected solutions.

In the research reported here, that entailed project evaluation, analysis and series of interviews, author has found that similar approaches are already present in Serbia since the Nineties (due to the war, the collapse of the state and limited resources). However, in this different context – that could be characterised as turbulent circumstances (Dragi263;evi263;-ei263;; Dragojevi263; 2005) – such "making-do" or bricolage approach is proving to be very inappropriate. Not only that it is producing results that are unsustainable (e.g. low impact of projects) and further weakening cultural organisations (e.g. high financial dependence on decreasing foreign funds), but also helping to sustain the system that created social problems at the first place.

The goal of the paper is to show how certain cultural management practices perceived as sustainable in one context, can be very unsustainable in the other. By doing so, the paper argues for researchers and practitioners to develop their approaches to cultural sustainability having in mind political, economic and social contexts in which certain actor operate. This argument also has implications for different actors dealing with the development of any kind of global agenda for cultural sustainability (like the current UN initiative).

Keywords: cultural sustainability, bricolage, cultural management