ISSN: 0976-3031

Available Online at http://www.recentscientific.com

CODEN: IJRSFP (USA)

International Journal of Recent Scientific Research
Vol. 10, Issue, 05(D), pp. 32406-32412, May, 2019

International Journal of Recent Scientific Research

DOI: 10.24327/IJRSR

Research Article

CORPORATE IMAGE DEVELOPMENT IN CULTURAL CENTRES

***Ugne Pavlovaite**

Institute of Social Sciences and Applied Informatics, Kaunas Faculty, Vilnius University, Muitines street 8, LT-44280, Kaunas, Lithuania

DOI: http://dx.doi.org/10.24327/ijrsr.2019.1005.3464

ARTICLE INFO

Article History:
Received 4th February, 2019
Received in revised form 25th March, 2019
Accepted 23rd April, 2019
Published online 28th May, 2019

Key Words:

Cultural centre, Image, Public sector, Development of image, Cultural centre image

ABSTRACT

The article introduces a conceptualisation of the formation of cultural centre image and an analysis of the relationship between the image of a cultural centre as an organisation and the image formed by target consumers. The article analyses the image formation process, its main constituents and the impact of cultural organisations on a city. The analysis of qualitative data includes cultural public sector institutions that carry out dispersion of art as well as national and local cultural values in Kaunas city – Kaunas cultural centre Tautos Namai, Kaunas Artists' House, and public institution Kaunas Cultural Centre of Various Nations. The quantitative data analysis includes users of Kaunas cultural centres and city residents that represent interests of a certain part of the society. The cases under analysis reflect the impact of public sector cultural and art institutions, cultural centres in the context of city image formation. It is concluded that having limited possibilities for development due to legal dependence, public sector cultural, art institutions and cultural centres employ product or service demonstration as the main means of image formation because a product or service for consumers of culture and art is more important and more recognisable in the market than image of an organisation.

Copyright © Ugne Pavlovaite, 2019, this is an open-access article distributed under the terms of the Creative Commons Attribution License, which permits unrestricted use, distribution and reproduction in any medium, provided the original work is properly cited.

INTRODUCTION

Cultural centres are the main distributors of art, national and local cultural values in the modern society. This is assumed by the fact that cultural and artistic activities of cultural centres are funded from city municipality budgets; this activity model provides an opportunity for a large number of residents to visit free or partially funded cultural and art events. This encourages city residents to consume culture and expands their cultural outlook, develops the artistic taste of the society and adds to national culture preservation and development.

A country, based on legal principles, adjusts the cultural market and ensures equal conditions for the development of cultural product market, i.e., it ensures and regulates appropriate competitive abilities. The situation in the Lithuanian business and cultural sectors has changed radically since 1 May 2004 when Lithuania joined the European Union. More attention and funding in the culture industry increase competition.

With funding from both Kaunas city municipality and the EU structural funds and the obligation to follow European Union regulations, cultural centres in Kaunas city have acquired a possibility to become the European cultural centre, i.e., European Capital of Culture. Thus, they can attract attention to their European identity, develop close cooperation ties with national and foreign art organisations and revive their creative lives even more. This change since 1 May 2004 has provided the cultural sector with a complete competitive ability and opportunities.

The city's becoming a European Capital of Culture attracts the attention of the entire Europe, i.e., it carries out cultural activities, and the country becomes one of the main centres for tourism. Therefore, a city that has become a European Capital of Culture acquires the image of a cultural and creative city. Its cultural institutions cooperate with each other and add to the development of cultural products. Seeing the creative activities and efforts carried out by cultural institutions, the society forms a respective image.

Political changes in Kaunas city have influenced the cultural sector. Despite the fact that Kaunas cultural centres receive direct funding from Kaunas city municipality and additional funding from the EU structural funds, the amount of funds for image formation which is a part of Kaunas city image formation can only be assessed after a thorough analysis.

Corresponding author:* **Ugne Pavlovaite
Institute of Social Sciences and Applied Informatics, Kaunas Faculty, Vilnius University, Muitines street 8, LT-44280, Kaunas, Lithuania

Many of existing studies related to separate cases of cultural organisations and a certain aspect of city image formation introduce results that do not reflect the importance of city image in the context of national and global culture because they are quite narrow in their scope and are limited to a comparative analysis of cultural organisations. When analysing the market, it is important to take into account the nature of the funding of cultural institutions, i.e., whether an organisation is municipal and funded by the city municipality or belongs to private business structures and is funded by private funds/legal entities. With regard to the studies of the public sector cultural and art institutions, it is important to reveal the significance of the image formed by cultural centres in the context of the city. The image of cultural centres is important for the entire city because cultural centres are responsible for the implementation of urban policies on culture and they have an important cultural mission. Therefore, *the aim of this article* is to analyse the aspects of cultural centre image formation. To realise this aim, the following objectives have been set: to analyse the main conceptions, forms and factors of image formation; to evaluate existing image of Kaunas city cultural centres; to analyse the peculiarities of image formation of Kaunas cultural centres. The study includes scientific literature, secondary data, qualitative and quantitative data analysis methods.

Theoretical Aspects of Organisational Image

Organisational image or imageare the most frequently used concepts in scientific literature when analysing organisational communication, i.e., relations with the society. Specialists in different fields (for instance, human resource management, marketing or visual arts) emphasise those aspects that are relevant in their field; however, from the point of view of structure and instruments, an organisational structure and communication peculiarities remain similar.

First of all, image becomes the creating object of the internal environment of an organisation. Image is what the members of an organisation think others think about the organisation (Dutton and Dukerich, 1991). It can be said that organisational image creation starts "inside" an organisation, and later – outside.

During the last twenty years, the concept of image has changed, i.e., it has gradually transitioned from an unclear and rather vague definition to a clear explanation of the communicative process which is the most important part of image. Organisational communication is a tool to spread information about the organisation itself, is values, thus forming public opinion about the organisation.

Organisational image formation also depends on the chosen formation category. Image can be divided as a result of a cognitive process or as a result of a communication process. The difference between these two definitions is that the result of the cognitive process includes evaluations, feelings and attitudes that are determined by personal feelings towards an organisation, whereas the result of the communication process states that organisational image is determined by communication and information dispersed by an organisation (Drūkteikienė,2003).

Summing up the concepts of image in scientific literature, it can be said that image is a set of organisational instruments, dispersion of information, organisational relations with partners, employee loyalty and attitude, advertising campaign created by the organisation that helps the organisation to form an image of itself that via certain channels reaches former/existing/future audience influencing organisational internal and external environment. Organisational image is constantly changing due to external or internal factors such as the change of employees or partners, change of audience, opinion imposed by the media, political or economic changes. Therefore, image is a vulnerable and temporary "picture" of an organisation.

Organisational Image formation

Organisational image plays one of the most important roles in communication because image is like a "picture" according to which public opinion is formed; thus, organisations want to form only a positive and attractive impression of themselves. Growing competition, consumer change, consumerism and globalisation have significant impact on successful image formation in the consumer consciousness.

Employees of an organisation must understand and evaluate the importance of image and put effort into its development because this is a constant and continuous process. The following four most important stages in the image formation and development process can be distinguished: evaluation of the initial image, a draft for image development (improvement), realisation of this draft and evaluation of the formed image. In each stage, respective functions are carried out that will help to achieve the goal, i.e., the desired image (Горчакова, 2012):

Evaluation of the general image of an organisation is carried out. During this stage, separate components of image are evaluated, and it is emphasised that it is especially important to collect suitable information because selection of an information source protects researchers from unnecessary effort.

The next step is to improve image towards the chosen direction. It is necessary to draw up a plan which forms a development strategy that encompasses goals, tasks, mission, competitive advantages, marketing segments, organisational culture and other components. A detailed action plan is prepared. The plan must include image correction actions that will help to develop and strengthen image in the competitive market. When drawing up the action plan, it is important to pay attention to several important factors, i.e., competitive advantage in the market, internal organisational image, improvement of external image and advertising activity actions.

The next stage should include carrying out actions that are anticipated in the plan. Successful implementation of this stage depends on the successful realisation of the previous plan.

The final stage after realisation of the aforementioned plan must include evaluation of the image change ("new image") employing special instruments and intended methods. After evaluation of the results, the organisation must understand whether the goals have been achieved. If it turns out that the new image does not match the anticipated image, the stages of the image chain must be repeated.

The constituents of image are divided into the following four main parts: information channels (selected suitable information

channels can increase consumer satisfaction and determine loyalty of a trade mark; these are groups of information channels chosen by organisations), price (monetary value also determines consumer satisfaction; price of a product/service determines trademark quality and consumer opinion), encouragement (this action in an organisation creates additional consumer satisfaction; this includes advertising, promotional events, sales; this action creates long-term relationship between the consumer and the trade mark) and sales (one of the most important factors is the long-term relationship between consumers which is created through the product/service) (Kim and Hyun, 2011).

Summing up the methods of organisational image formation, the main factor that has impact on image formation is existence of a competitive market. Organisational image formation begins with a thorough consumer and competitor analysis. Image formation starts after evaluation of market drawbacks. Only then does image reflect the organisation, i.e., its values, cultural policies, mission, vision, nature of activities, etc. The image creation process is often difficult to identify; therefore, it is often chaotic, and the main problem of image formation is the absence of a specific action plan.

Organisational Identity, Image, Reputationand Communication: Analysis of Therelationship Between Concepts

With the new millennium, academic interest in organisational image has grown; therefore, the analysis of the concepts of identity and image has become the main research object of organisational management. These two concepts are very similar because they both encompass both external and internal organisational environment.

Two conceptions of identity – conceptual and operational – are distinguished. According to the conceptual conception, identity is defines as the organisational strategic plan. Meanwhile, operational identity is defined as a measurable and visible organisational construct that defines the organisation (Alessandri, 2001).

It can be said that organisational identity is defined as perception of an organisation that occurs within the organisation; however, it reaches interested parties on the "outside" via certain information channels. Perception and self-assessment begins in the internal organisational environment among the head, employees, shareholders, and only later does image become the product of the created identity.

Therefore, identity is a constituent of image. The entirety of interacting elements can comprise sustainable organisational activities and existence in the society because otherwise it will not function. When analysing organisations, scholars have notices that there are three interacting elements that are the basis of organisational communication because communication is the most important element of image formation. The main elements of organisational communication are identity, positioning of the trade mark and organisational reputation. The entirety of these factors is the channel via which an organisation can provide information about itself to all the interested parties (Cornelissen, 2014).

Image, just like organisational identity, has constituents that create a successful organisational communication set. There are the following four main constituents of organisational image: consumer image, community image, investor image, employer image. Also, the difference between organisational image and reputation is designated. Reputation is described as a sum of various interested parties that create a general image for the organisation. Therefore, one of the most important elements is being aware of more than one image created and existing in an organisation.

There are as many images as there are interested party groups, i.e., consumers, investors, partners, etc.; thus, image equals the relationship between an organisation and specific persons. For instance, a person that has different positions within an organisation creates one image of the organisation, even though several related images should be created that would be adapted to different interested groups. These images together form reputation of an organisation (Fombrum, 1996).

Image constituents comprise general opinion (i.e., image) that creates a "picture" of an organisation as a personality in the society. Feedback and opinion of each segment can be different; therefore, the more "important" opinion is regarded based on the influence of the opinion and the power to influence. This mostly stands for the media or opinion of famous people, or – more rarely – important partners of an organisation (e.g., sponsors). Therefore, according to this position, reputation, like image, can also be formed by the organisational ability to attract consumers, maintain employees and create positive "connective relationships" (McMillan and Joshi,1997)

Reputation and image formation are closely interconnected; however, in order to form positive organisational image, it is necessary to pay attention to connection between identity, image, reputation and organisational communication. These definitions are related to the general organisational formation structure with regard to the competitive environment, target audience, media, and economic and political factors that influence direct organisational image in the society.

To sum up, the concepts of identity, image, reputation and organisational communication are related by means of the organisational representation process because each of these concepts is directly related to the final result of the process, i.e., the formed image. Each of these concepts is a part of the formation process stage, and image formation cannot exist without it.

Factors That Influence Organisational Image formation

Image creation is mostly influenced by external and internal factors of organisational environment. They determine successful organisational reputation and public relations. There are the following eight main elements of the image structure: product, consumer, internal organisational, head, personnel, visual, business (sector) and social image (Krasauskaitė, 2004). Each of these elements generally comprise the image of an organisation; however, the choice of a separate segment and opinion are influenced by different factors as introduced in Table 1.

Table 1 Main elements of the structure of image

Type of image	Structure	Main elements
Product image	The entirety of different components ensures successful product image and helps to introduce it to the society as a unique and original good.	logo,design, packaging, quality
Consumer image	The attitude of consumers is determined by many factors, especially lifestyle. Every consumer is exceptional and unique, therefore, adaptation to his/her individual needs is the most difficult part. The consumer forms organisational image thus providing it with a special significance and uniqueness because opinions are individual.	Social status, personal traits of a consumer, etc.
Internal organisational image	It is the opinion of employees about the organisation. It is community that forms organisational identity and spreads information via certain channels.	Organisational culture, social and psychological climate, the head's behaviour with the employees
Head's image	The head represents his/her organisation everywhere both from the market point of view and internationally.	Verbal and non-verbal behaviour,social characteristics, etc.
Image of the personnel	General picture of the managerial part of an organisation that is formed by means of direct communication with employees.	Personalopinion, direct consumers
Visual image	Consumers communicate with the head using their sense of aesthetics, which makes them feel safe. In this element, aesthetic and visual solutions are very important.	Interior,personnel appearance, branded symbols, etc.
Business image	It is the subject of a certain topic that is formed by employing formal reputation, adherence to ethical norms, fairness.	Number of sales, updateof technologies, diversity of assortment, flexibility of price policies, status within the market
Social image	It is a constituent of the general image that is created by means of organisational participation in public action.	Attitude of the society

Composed by the author

All organisations aim at maintaining positive attitudes towards themselves, which requires support from the society. It can be acquired only if a plan of image structure constituents is drawn up which allows determining their factors and controlling them. All these elements are significant, and each of them must be analysed separately by specialists. This guarantees staying in the competitive market.

Social responsibility of an organisation and the environment initiated by it also influences organisational image formation. Organisations aim at acting in a socially responsible way because caring about the society and paying attention to it create positive organisational image. Consumers willingly participate in projects initiated by cultural centres related to culture, creativity and environmental protection. The fine main factors that have influence on organisational image are namely sociodemographic data, individual motivation, reliability of organisational social responsibility initiatives, assessment of organisational social responsibility initiatives and consciousness of organisational social responsibility (Bhattacharya and Sen, 2003).

Summing up, organisational image is mostly influenced by the consumer because an organisation that prepares a communication plan always pays attention to thorough analysis of the target audience unit, i.e., the main consumer. Only later does the impact of actions on consumer opinion that is determined by economic factors, organisational and consumer priorities, consumer lifestyle, etc. come into attention.

Pecularities of Organisational Image Formation

Each separate area has its unique feature and emphasises only the aspects that are particular to that area. Differently from business sector companies, cultural organisations have the specificity in their area. The cultural sector is special because the supply is usually managed with regard to consumer lifestyle, values and priorities rather than numbers or statistical data.

The cultural sector is characteristic of active mutual cooperation because every cultural institution works in different activity bars. Therefore, competitiveness is not as significant as in other business areas. Smaller cultural organisations are especially characteristic of this; they join into small associations, initiate and organise common events, and create projects because cooperation helps to maintain consumers (Walton, 1988).

Art support becomes an important factor when speaking about organisational image. Identification of the causes for cultural and art organisation support must include social goals as well. They have impact on cultural organisations that have poor understanding of image formation yet aim at forming a positive organisational image in the society.

Financial support and investments have impact on the cultural sector; however, the values promoted by a cultural organisation (when receiving funding or publicity aid) create communication networks. Publicity of an organisation in the cultural sector is different from marketing activities of other companies as long as cultural organisations make their product/services one-off and specialised. Handicraft image is called "the sleeping pit" because in the industry of crafts (art), image, identity and reputation are controlled by owners/managers who have creative, artistic skills. They focus on a different strategic management because they act in a specific sector (McAuley and Fillis, 2002).

Therefore, organisational image formation in the cultural sector is a specific and unique process because the main way to transmit cultural products/services is through consumer senses. The main way to sell a cultural sector good is by focusing on the information transferred by word of mouth by consumers or participating in an exhibition. Advertising is a very expense tool; thus, exhibitions are the most suitable way because they help to create value for organisational name easier and quicker: sometimes it is not a simple artwork that they buy because there is a difference between medium quality and low quality work" (Leonidou and Katsikeas, 1996).

Just like other business organisations, cultural organisations follow the commercial business sector rules so the structure

and its management is similar. One of the most suitable examples close to cultural centres are museums. Museums are institutions that belong to both cultural and creative industries. Therefore, the advantage of cultural centres and museums is that they belong to cultural and creative industries and carry out similar missions, i.e., they ensure cultural and historical continuity, heritage preservation and its communication, and promote preservation of cultural collective identity and values, etc. They promote expression of creativity, carry out creative activities, i.e., organise educational projects, exhibitions and exhibits by means of various activities such as exhibition catalogues, educational activity results, etc (Matkevičienė and Aleksandravičius, 2013).

Inclusion of cultural institutions and their adaptation to modern technologies make communication with the society easier and change the image being formed. Understanding of an organisation and the nature of its activities is formed by not only traditional media, but also in the virtual space where one can interest the consumer, attract and maintain their attention (Matkevičienė and Aleksandravičius, 2013).

Summing up, organisations that act in the cultural sectors are similar in one way or another because they have a common goal, i.e., to nurture values, education and public well-being. Cultural organisations follow the same rules when forming image. However, one of the most important differences is the fact that a cultural product or service is assessed based on sense and meaning; it is also intangible unlike other products that are often evaluated based on price or material value of an offer. A peculiarity of cultural organisational image formation is consumer sense, emotion, meaning that are created using the service provided or purchasing a cultural product. Organisational image is formed through consumer senses; however, scientific literature on organisational communication points out that consumer choice is influenced by their circle of reliable or close people and the opinion formed by them.

Analysis of the Pecularities of Kaunas Cultural Centre Image Formation

METHODOLOGY

Regarding the theoretical aspects of cultural centre image formation, scientific literature makes note of the fact that organisational image is often related to internal culture; however, the most important aspect in aiming for image development is external environment that is influenced by the consumer. Cultural centres play an important role in the cultural and art market ecosystem thus becoming important nurturers of public values, which is why it is important to ensure appropriate organisational image in the society.

The aim of the studyis to reveal the peculiarities of Kaunas city cultural centre image formation

Objectives of the study

1. To analyse the strategies, means and methods of Kaunas city cultural centre image formation;
2. Having carried out a survey of Kaunas city residents and cultural centre consumers, to evaluate the image of different Kaunas cultural centres from the point of view of consumers;
3. To compare the opinions of Kaunas cultural centre consumers and Kaunas city residents about Kaunas city cultural centre image.

Grounds for the Nature of the Study

Study methods are chosen based on the aim of the study because there is a need obtain accurate information about the peculiarities of cultural centre image formation and the opinion of consumers and city residents; the questions are oriented towards both qualitative and quantitative data because it will help to carry out a comparison between the opinions of cultural centre employees, consumers and city residents. The opinion of cultural centre employees stands for the opinion of the entire organisation, and the opinion of consumers of residents represents the society's opinion; therefore, the study requires the triangulation research method.

The triangulation research method stands for the application of different research methods to study the same phenomenon/process because data obtained from different data sources and collected using different data collection methods is more accurate and detailed (Telešienė, 2015). This mixed research method has been chosen due to specific organisations – case study; therefore, data collection methods must be mixed as well.

Research Strategy

The study is oriented towards the society and culture, and because specific Kaunas cultural organisations have been selected, the study is a case study. A case study is described as a systematic collection of information about a certain "formation" (a case). The aim is to efficiently understand how the "formation" operates or how it functions (Židonis and Jaskūnaitė, 2009).

The chosen case is interesting, relevant and original, and internal (intrinsic) individual case study has been selected because the study objects show that the aim is to understand the organisational image being formed better and compare the existing opinion about cultural centres in the eyes of the society.

Respondents and Their Selection

Since cultural centres (their opinion/attitude) and city residents and consumers (their opinion/attitude) will be under analysis, three groups represented by a certain segment of the society will be distinguished.

The first group Kaunas cultural centres: Kaunas city has three cultural institutions that are attributed to centres and that have been established (owned by) or shared by the Kaunas city municipality. This group includes the following:

- Kaunas cultural centre *Tautos Namai*
- *Kaunas Artists' House*
- Public institution *Kaunas Cultural Centre of Various Nations*

According to the 2004 Law on Cultural Centres of the Republic of Lithuania, cultural centres are legal entities that nurture ethnic culture, amateur art by means of their activities, create art programmes, develop educational, entertainment activities, satisfy cultural needs of the community and organise dispersion of professional art.

The selected organisations comply with the requirements of the Law on Cultural Centres of the Republic of Lithuania; therefore, the author attributes them to cultural centres.

This group was applied the probability sampling research method because the population was known from the beginning, i.e., Kaunas city cultural centres. In this case, the research sample complies with the size of the population.
The second group: Consumers of Kaunas cultural centres. This group includes individuals who have the following characteristics:

- Visit one of the Kaunas cultural centres at least once a month (required)
- Are interested in products/activities provided by the Kaunas cultural centres
- Have bought services/products provided by the Kaunas cultural centres
- Have participated in one of the events/exhibitions/activities organised by the Kaunas cultural centres in the last month

If an individual matches one or more of these points, s/he is attributed to this – Kaunas cultural centre consumer – group. The sampling research method is the target non-probability snowball sampling method because it identifies and surveys several individuals with required characteristics; they are asked to point out other potential informants, and these pointed out respondents are surveyed.

Therefore, the exact number of the sample of these Kaunas cultural centre consumer groups becomes clear during the study.

The third group:Kaunas city residents. In order to obtain a wider spectrum of opinions that would be later attributed to Kaunas residents' opinion, the non-probability sampling research method was selected which stands for a heterogeneous selection because the aim is to meet as wide a spectrum of possible opinions and attitudes as possible.

According to the data of Kaunas city municipality, the number of Kaunas city residents in 2014 was: 304.1 thousand residents; therefore, the necessary research sample is 384 respondents. The research sample was calculated employing the research sample size formula (Creative Research Systems, 2012).

Data Collection Methods

Each of the groups will be applied a different data collection method (mixed). The first group will be applied the qualitative information collection method because the questions about image are oriented towards the opinion of legal entities and representation for an organisation (Morrison *et al*, 2002). The advantage of the qualitative research lies in the fact that data collection and analysis occur simultaneously, which allows obtaining more details and accurate answers by asking additional questions in the process. Therefore, the most suitable data collection method for the first group is interview. This provided the representative's opinion that is acceptable in the organisation that s/he represents.

The second and third groups will be applied the quantitative information collection method because the aim is to obtain as wide a spectrum of opinions as possible. In this case, the surveying data collection method is used. The respondents' answers will be processed and will reflect the general opinion and attitude of the population.

Data Collection Instruments

To carry out the research, a structured questionnaire and unstructured interview questionnaire are used. Compiling the structured interview and the survey, the questions, their order and formulation were pre-determined. The questions of the survey are accurate and include no possible digressions during answering, which is different from the unstructured interview where questions may change during the interview.

RESULTS

The research was carried out with the following three Kaunas cultural centres: Kaunas cultural centre *Tautos Namai*, *Kaunas Artists' House* and *Kaunas Cultural Centre of Various Nations*. Each of the aforementioned cultural centres were represented by employees who are related to organisational image formation. Kaunas cultural centre *Tautos Namai* was represented by cultural project manager, *Kaunas Artists' House* was represented by cultural activities managers, and *Kaunas Cultural Centre of Various Nations* was represented by cultural project manager.

Kaunas cultural centres have limited opportunities for development, increase of competitiveness and advertising because they are legally and financially dependent on Kaunas municipality. The cultural centres evaluate their organisational image in the society as positive but agree that communication could be better. The main goal of the cultural centres is audience development by attracting a large number of youth. Because of this goal, each cultural centre prepares projects, organises seminars and alters marketing instruments in order to focus on the young audience; however, the desired result has not been achieved so far and it can be concluded that both the selected instruments and the general organisational image are not attractive to the target audience.

The opinion of Kaunas city residents on Kaunas cultural centres is two-fold because residents are not satisfied with their communication, even though have not used the services of the cultural centres. For the majority of the respondents, organisational image is important, and it can be assumed that Kaunas city residents do not visit Kaunas cultural centres due to inadequately formed image and insufficient communication.
Product or service quality and organisational communication with consumers has great influence on image formation. Existing cultural service and product consumers as well as city residents understand what image is and what it consists of; however, from the perspective of cultural centres, there is a lack of knowledge about communication with the society and image formation. Therefore, it is possible that the image of Kaunas cultural centres will be gradually changing with respect to the ever-changing needs of the consumers of culture and art as well as market dynamics.

CONCLUSIONS

Organisational image is seen as a set of instruments that consists of dispersion of information, organisational relationship with partners, communication with the society, employee loyalty and opinion about an organisation. The

formed image via certain channels reaches former/existing/future audience influencing organisational internal and external environment. Organisational image is constantly changing due to the change of employees, change of audience, opinion imposed by the media, political or economic changes. Therefore, image is a dynamic "picture" of an organisation. In order to form positive organisational image, it is necessary to take into account the relation between identity, image, reputation and communication: they have common organisational formation structure with regard to the market, target audience, media, economic and political factors.

The main factor that has impact on image formation is existence of a competitive market because organisational image formation starts with thorough analysis of potential consumers and existing competitors. Image formation starts after evaluation of market drawbacks and advantages. The image creation process is often difficult to identify; therefore, it is chaotic, and the main problem of image formation is the absence of a plan.

Organisations that act in the cultural sectors are similar in one way or another because they have a common goal, i.e., to nurture values, education and public well-being. Cultural centres follow the same rules when forming image as any other organisation. However, one of the most important differences is the fact that a cultural product or service is evaluated based on feelings, emotions and significance, unlike an ordinary product that is evaluated based on its price. A cultural product has its price as well, yet the reason why it is purchased includes meaning, feelings and emotions. Organisational image is formed through consumer senses; however, scientific literature on organisational communication points out that consumer choice is influenced by their circle of reliable or close people and the opinion formed by them.

The study revealed that Kaunas cultural centres have limited possibilities for development and autonomy because they depend on the impact and decisions made by Kaunas city municipality. Kaunas cultural centres are related to creativity; however, not many city residents recognise and remember them. Summing up, Kaunas cultural centre image is positive but communication with the society is not sufficiently realised. The main goal of the cultural centres is audience development and attraction of young people. Due to this goal each of the study subjects prepare new projects, organise seminars and alter the nature of communication with young people.

References

1. Alessandri SW.*Modelling corporate identity: A concept explication and theoretical explanation*. Corporate Communications. 2001; 6(4):178.
2. Bhattacharya CB, Sen S.Consumer - company identification: A framework for understanding consumers' relationships with companies. Journal of Marketing. 2003; 67: 76-88.
3. CornelissenJ. (2014) *Corporate Communication. A Guide to Theory and Practice*. London: SAGE.
4. Creative Research Systems (CRS).*Sample size calculator*; [online]. 2019 [2019 05 01]. Available from: www.surveysystem.com/sscalc.htm
5. Drūkteikienė G. *The economic function of an organization's image*. Economics. 2003; 62:56.
6. Dutton J, Dukerich J.*Keeping an eye on the mirror: image and identity in organizational adaptation.* Academy of Management Review. 1991; 34:54-517.
7. FombrumCJ. (1996) *Reputation, realizing value from the corporate image.* Boston: Harvard Business School Press.
8. Kim JH, Hyun YJ.*A model to investigate the influence of marketing-mix efforts and corporate image on brand equity in the IT software sector.*Industrial Marketing Management. 2011; 40:424-438.
9. KrasauskaitėS.*Company image model.* Advertising and marketing ideas.2004; 1:12.
10. Leonidou LC, Katsikeas CS.*The export development process: An integrative review of empirical models.* Journal of International Business Studies. 1996; 27(3): 517–551.
11. Matkevičienė R, Aleksandravičius A.*Museum Communication with Stakeholders: Which aspects of museum activities are important for museum representation and image formation?*;[online].2013 [2019 05 01]. Available from: www.journals.vu.lt/acta-museologica-lithuanica/article/view/5343
12. McAuley A. *Entrepreneurial instant exporters in the Scottish arts and crafts sector.* Journal of International Marketing. 1999; 7(4):67–82.
13. McMillan GS, Joshi MP.*Sustainable competitive advantage and firm performance: The role of intangible resources.* Corporate Reputation Review. 1997:1(1/2):81.
14. Morrison MA*et al*. (2002) *Using qualitative research in advertising : strategies, techniques, and applications*, Thousand Oaks: SAGE.
15. TelešienėA. *Introductory course in computerized qualitative data analysis*; [online]. 2015 [2019 05 01]. Available from: www.lidata.eu/en
16. WaltonC. *Arts sponsorship: Harmony or discord?*.European Research. 1988; 16(2): 87-94.
17. Židonis Ž, Jaskūnaitė N.*Personnel Management in Public Service: Case Study of District Municipality.* Public policy and administration. 2009; 28: 89-98.
18. ГорчаковаР. (2012) *Features of the formation of corporate image.* University news: Social Sciences.

How to cite this article:

Ugne Pavlovaite., 2019, Corporate Image Development in Cultural Centres. *Int J Recent Sci Res.* 10(05), pp. 32406-32412.
DOI: http://dx.doi.org/10.24327/ijrsr.2019.1005.3464