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ABSTRACTS





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THE APPROACHES TO REFORM OF BUDGET FINANCING IN THE CULTURAL SECTOR IN BELARUS

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One of the main direction areas of reforming the budget process in Belarus is the transition from line-item budget planning to the performance-based budgeting. In this method, the budgetary resources are allocated on the basis of socio-economic results. By reforming other goals will be achieved, it becomes possible to increase the orientation of the public sector to the needs of the population, including consideration of their opinions in the formation of the budget and the organization of public services. The share of budget expenditures on culture carried out under the performance-based budgeting is less than 20% in Belarus. The existing culture funding system is still weakly linked to outputs. Analysis of consumption of the culture services has shown that it has been practically unchanged since 2010, at the same time theatres and concert organizations are visited by at least 20% of the population, museums and libraries at least 45% of the population. Implementation of result-oriented budgeting tools must be based on the logic interrelation between the strategic priorities of the country and sectors of the economy. In this paper, we propose priority directions of development of the sphere of culture by means of SWOT analysis. The budget sufficiency of regions was analysed for expenditure on culture per 1 inhabitant, which is marked by significant deviations - 10-15%. Conclusions are made that the budget sufficiency has no tendency to increase, and in some regions, there is decrease of this indicator in its absolute value, in spite of the inflation. It testifies to the absence of a reasonable system of expenditure planning and the need for a horizontal alignment mechanism to adjust budget sufficiency to the average national level.

SOCIAL MARKETING IN THEATRE

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Professional culture management and marketing principles entered the Lithuanian discourse less than fifteen years ago when the two-fold purpose of cultural institutions was named, i. e., economic profit and importance of the artistic result, satisfaction of educated spectators and development of audiences by including those segments of the society that had not been a part of the cultural life before. The latter priority of professional arts accessibility is published on the ministerial level by including all subordinate cultural institutions. This is a long-term priority that aims at the societal change that is currently limited to formal account of organised events or educational workshops for socially vulnerable groups without raising questions or implementing any methodological measures. This article will present a proposed strategy of social marketing that ensures effective integration and higher accessibility of professional stage arts for all groups of the country's society. So, the aim of the article is to analyse the conception of social marketing and its measures, and to determine application of social marketing principles in the National Kaunas Drama Theatre using examples of integration for physically impaired people.

THE MEANING OF INTERCULTURAL COMPETENCE IN CULTURAL AND CREATIVE INDUSTRIES

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International cooperation in today's world is no longer an exception, but rather a day-to-day business practice. Globalization changed the operation strategies not only of the traditional business, but for creative industries as well. Effective functioning in the culturally diverse and international business environments depends on the ability of people to adapt to the complexity of other cultures, to effectively understand, accept and respond to cultural differences. Intercultural competence is the critical skill in achieving overseas effectiveness, successful international management, fulfilling international projects and domestic intercultural relations. In the cultural and creative industries, the functions of management and producing culture are interconnected – the most important task is the formation of a relationship in the creative process between individuals, different ideas and resources, and even the way of thinking. Creative industries must acquire intercultural competence so that the products they design are relevant to the people who live there. The knowledge of understanding different cultures means rethinking everything from the product's design to its



cost. This report serves to highlight the characteristics of intercultural competence, the common challenges of multicultural art project teams, and the possibility to develop intercultural competence.

BUSINESS DEVELOPMENT MODEL IN CREATIVE HUBS

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Importance and development opportunities of the creative industries are rapidly growing in Lithuania and other European countries. One of the possibility to expand creative industries is to set up the creative hubs. Creative hub term is a new phenomenon, which do rapidly expansion of its network and can stimulate the economy in the countries. Also, creative hubs create the best conditions to work in one place for different creative areas representatives. The variety of creative hubs is difficult to define they may have radically different structures, because of it in this presentation will be introduced the differences and distinctive features of creative hubs and do we can all the creative industries institutions call the creative hub or not. In Lithuanian, scientific literature creative hub term is not defined or analysed, but in order to create sustainable creative hub we need to have a business development model. The aim of the paper is to present the characteristics of creative hubs and to introduce a suitable business development model for creative hubs revealing its features and capabilities. To prepare the paper was used the Lithuanian and foreign scientific literature analysis and comparison of methods for document analysis and semi-structured in-depth interviews. The empirical results showed that the creative hubs are increasingly growing all over the Europe and attracts creative people who want to create in an open community spirit and use its network. Either it provides access to a variety of start-up necessary information and various cooperation opportunities. It is also revealed that in Lithuania creative hub is not yet recognizable definition and in the theoretical business model of business development is important not only the organization but also the stakeholders from outside, because they may have a different impact on the creative hub as well as the need for constant communication and exchanging of knowledge.

POSTMODERNISTINĖS SĄMONĖS FENOMENAS

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Dabartinio laikotarpio abstrakcija skatina aktyvias diskusijas filosofinėje bendruomenėje, kuri yra atsakinga už minties raidos, visuomenės pokyčių pastebėjimą bei aprašymą. Kultūrinis kismas yra toks nepastovus ir neapčiuopiamas, kad šiuo metu susiduriama su kylančiais ginčais dėl tikslios apibrėžties. Teorijų gausa bei nekonkretumas apsunkina aiškios pozicijos formavimą. Literatūrinuose šaltiniuose galima aptikti nuo modernizmo iki post-postmodernizmo priskyrimo dabartiniam laikotarpiui. Kilusi problema, negali būti iki galo išspręsta, šiuo metu, nes bandoma vertinti ir apibūdinti ypatingai artimą praeitį, tad stinga adekvatumo bei objektyvumo. Nepaisant šio trūkumo, verta apžvelgti pirminę padėties analizę bei pateikti hipotetines įžvalgas, kaip pamatą, tolimesniems tyrimams. Galima pastebėti, kad modernybės laikai jau pasibaigė, šiuo metu veikia radikaliai pakitusi kultūrinė sąmonė, kuri apibrėžiama postmodernistiniu būviu. Siekiant bent kiek išpinti teorijų pateiktą idėjinį daugi, šioje teorinėje analizėje, išskiriamos trys pastarųjų amžių būsenos: modernybė, ankstyvoji postmodernybė ir vėlyvoji postmodernybė. Pabrėžtina, kad postmodernybė yra visuomenėje vyraujanti sąmonės būseną, tačiau vis dar besitęsiančioje modernizmo epochoje. Modernybės tradicijos atsisakymo bei vėliau pakartotinio permąstymo procesas suteikia prielaidą manyti, kad ankstyvajame postmodernybės lūžio etape vyko jos reprezentacija, tik vėliau pereinama prie modernybės tradicijos ir pačios postmodernybės kritikos. Visgi postmodernybė yra atskirta nuo modernybės ir kuria savąjį kultūrinį palikimą, vadovaujasi atsinaujinusiomis sąmonės principais, reikalauja naujų organizacinių bei valdymo būdų. Teorinė analizė yra svarbus įrankis gilinantį šį šiuolaikinės kultūros, meno bei bendrąją visuomeninės sąmonės padėtį, atliekant tolimesnius empirinius tyrimus. Suvokus dabarties laikotarpio ypatumus, įmanoma išvelgti tendencijas, pritaikyti teorijos rezultatus kitose srityse.

TECHNOLOGIES AND SOCIAL INNOVATIONS - CHALLENGES FOR EDUCATION AND TRAINING SYSTEMS

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The aim of this article is to show the changes that have taken place in technology and social innovations in the world and the impact on education and training systems. The article shows examples of technological innovation in society

and points to the challenges we face in this context. Whether the education system is ready for these changes and what risks are associated with it - the author will try to illustrate numerous dilemmas in this area.

MEDIA LITERACY – THE INSPIRATIONAL, REAL INTERACTIVE WAY OUT

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Media literacy should be used for overcoming cultural differences which exists today through the improvement of the information about the culture and art of other and different ones. This paper will show the way(s) how to overcome conflict of civilization(s) that exists within deeply polarized world in XXI century which exists through (ab)using of the religion(s); cultural flood of massive non-cultural products through social networks and, above all, lack of adequate educational system(s) focused on cultural and art media literacy all around the world related to the knowledge about the other and different ones, regardless their ethnicity, sex, race and/or gender. The goal is to create educational environment within which we will not be abused for the goals of minority and/or majority nation(s), but for the purposes of the humanity as the whole. This paper will show how with few easy culturally enriched steps we can create an open door for the possible easy way of mutual and beneficial understandings among all nation(s) regardless in which part of the world they are living. Creation of the play(s) – might be drama and/or visual games and/or comic & cartoon and/or linkages between similarities among the nations through heritage, language, music and/or art, will make this world to become better place through better mutual understandings. Religion(s) are here to stay and the way of mutual co-existence through connecting links of each other rather than further develop differences and it will make this world more focused on development than on misunderstandings; New media technologies can create endless highway of the absolute deliberative democracy or endless way of absolute manipulation through non-adequate (ab)use. Media literacy through education focused on cultural links of getting more knowledge about other and different ones will make this world to become better place for all of us, culturally.

VALUE CREATION FOR ART PRODUCTS IN ARTISTS' RESIDENCIES

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Artists' residencies provide artists and other creative professionals with space and resources to work and create, individually or collectively. There are many types of artists' residencies but in this paper, I will discuss production-based residencies, because these artists' residencies may ask for a tangible outcome, like an art product (exhibition, project, workshop, performance, collaboration). These products can create value for a person, community and state. The aim of this paper is to do an analysis of value creation for art products in artists' residencies. Both analysis of scientific literature and documents, qualitative interviews and collected data processing and analysis were chosen as working methods in this paper. The results might be significant to culture managers, art managers, artists' residencies, artists, for people who are working in art or cultural field. This work consists of two main parts:

- 1) Theoretical part is about artists' residences and their types, art product, their value and value creation, theoretical value creation model for art products in artists' residencies.;
- 2) Empirical part of the study is about research "Value creation for art products in artists' residencies", which includes methodological research part, process of research, results, conclusion and recommendations for artists' residencies.

Artists' residencies help for artists to improve art product idea, also residencies ensure physical capital (accommodation, materials, tools, grant, studio, workshop) and human resources for the art product creation. But for product value creation, artists' residencies have to ensure physiological and social (exhibitions, events, concerts, performances), educational (lectures, workshops) and symbolic (products about social problems, community or are history or future) capital creation. These capitals create economic, cultural, social and indirect politic value for a person, community and state.



LINKING IMMIGRANT CULTURAL DIVERSITY MANAGEMENT AND INNOVATION ON ORGANIZATIONAL LEVEL

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Diversity encompasses race, gender, age, culture, social status, education, personality, skills, life experiences, etc. When managed effectively, cultural diversity offers the flexibility and creativity that is needed for enhanced innovation. A growing body of empirical research is uncovering the correlation between cultural diversity and innovation on regional or city levels, but only a few organization level studies have been conducted. The aim is to investigate links between immigrant cultural diversity management and innovation on organizational level. Theoretical approach of this report is the creation of a theoretical categorization of links between immigrant cultural diversity management and innovation. In scientific literature there are two distinct views from North America (more positive perspective) and Western Europe (more negative perspective), however during theoretical research different links between immigrant cultural diversity management and innovation were categorized: 1) non-existing link; 2) positive effect; 3) negative effect; 4) mixed effect. The main theoretical contribution is a breakdown into links between immigration cultural diversity management and innovation has been performed, yielding 4 possible types of connection.

MODELLING OF CRITICAL SUCCESS FACTORS IN INTERNATIONAL CULTURAL PROJECT

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In the world where globalization is becoming increasingly important, successful international cultural project is a useful tool to keep an organization still competitive in market. According to D. J. Kealey et al. (2005) international projects encounter more difficulties in seeking for project success. R. Muller and R. Turner (2007) state that using critical success factors in a project can increase a possibility to gain the success but in every project factors are different. J. Binder (2009) thinks that projects do not reach success because tools “are not adapted to global multi-cultural environment” (Binder 2009:1). For this purpose, the aim of this study is to analyse critical success factors in international cultural project. There were used methods of scientific publications’ analysis, historical analysis and qualitative method of interviews with international cultural project coordinators and their documents. The first part of study includes international cultural project and its features, project success, critical success factors in different sectors and a composed framework of critical success factors to measure the success of international cultural project. Research methodology, progress and results were described in the second part of study. After literature review was revealed that one critical success factor is not enough to measure the international project success, therefore there is a need to use success measurement framework (Belassi, Tukul 1996, Binder, Gardiner, Ritchie 2010, Chan, Scott, Chan 2004). Due to critical success factors framework for international cultural project has been not created in any studies, project success evaluation frameworks from different sectors were analysed and systemized for international cultural project. From the research, it was outlined that all critical success factors from the composed success measurement framework do the influence for project success but the importance of used art forms’ and international collaboration’s critical success factors depends individually on project goals. In view of these findings, the study highlighted the most important categories for international cultural project success, which are project related factors, project manager related factors, international collaboration factors, communication factors and external environment factors.

CREATION, FORMATION OF K-POP, AND ITS IMPLICATION ON CREATIVITY

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Everybody has heard about the success story of the Korean culture. Global audiences have been enjoying the Korean dramas. Many young audiences are indeed crazy about and eagerly consuming the K-pop. Perhaps, we can say that the Korean mass culture is a critical aspect of the 21st century globalizing contemporary media-cultural sphere, scene and/or flow. The long dominance of the American Hollywood culture is at least gone now in Korea as well as many of Asian countries under influences, putting the old theory of Americanization, American media imperialism/cultural colonialism in serious problem. Somebody might raise the hypothetical thesis of ‘K-pop imperialism’, criticizing the hegemonic power of the Korean mass culture upon the others’ national ways of living. But, instead of regenerating the euphoric success story of the Korean drama, before producing the (self)reflexive and/or critical discourses about the

dominant K-pop, don't we have to understand how the Korean media-cultural sphere has so successfully grown up? In addition to studying how the youths around the world are enjoying/consuming/reading/using the Korean music video, don't we also have to scrutinize what have factors, what elements have made the Korean media-cultural scene grow so fast and strong? In short, we need to know 'why' now. That understanding we might be able to develop, transfiguring our ideas, thoughts and strategies of cultural development, culture & creativity as well as cultural politics/policy better. With this intent, in this paper, the author will suggest and argue that the growth, popularity and strength of the Korean mass culture can be understood based on the multi-layered analyses of four (4) key factors: 1) Strong, continuous state policy for promoting and developing creative industries; 2) Expansion of cultural industry for production, market for cultural consumption; 3) Appearance of new postmodern, desiring and (re)creative transnational young generation, 4) Development of trans-bordering mass media and audio-visual technologies. He will describe how these four factors in synthetic combination expanded the Korean media-cultural sphere inside and outside of existing quite limited geography of Korea. Finally, he will argue that, in terms of its effectivity on creativity, we should be dialectic and observe the duality: promotion of the standard, deviation from the normality.

INNOVATION-PROMOTING REGIONAL ENVIRONMENT IN THE CREATIVE INDUSTRIES SECTOR

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Global processes promote business organisations to compete, and countries, regions, cities develop resolutions that increase competitiveness in order to survive in the new global market formed by knowledge economy. Regions as an important point of reference in creating national innovation policies emerged only in the 2nd half of 1990. Until then, innovation and technology policy had been seen as a means to increase national technological competitiveness. Currently, however, no one questions the importance of regions when promoting business innovation and competitiveness, as well as the input of businesses (specific competencies, learning processes) into regional competitiveness. Localities that have opportunities of institutional support, premises, knowledge and abilities attract innovative companies. The analysis of theoretical sources revealed that innovation is a process whose result is expressed by a product (service) or a means that was non-existent before. This is a new way of thinking that may be characteristic of thoroughness and be the way that replaces the old-established way of thinking. The open innovation paradigm assumes that company innovation depends on not only its internal resources, but also knowledge and information in its environment. Four types of openness are distinguished based on the principles of exchange (monetary and non-monetary) and direction (inbound and outbound). Nevertheless, high openness of companies and cooperation with many partners provides not only benefit: in case of many interactions, it is difficult of a company to manage the entire process and select information which can also potentially leak. The activities of all the following participants of an innovation system are important for its efficiency: academy (strong learning, knowledge and qualification development institutional structure, spread of research, education and technology), government (innovation-oriented local or regional institutional systems with flexible policy; regional capital market and management system with a respective financial institution; developed local and regional networks based on national and international cooperation relations that promote collective learning processes and exchange of knowledge; strategic thinking when developing regional innovation policy) and organisations (creativity and entrepreneurship-oriented human capital that adds to the ongoing regional renewal and innovation; level of the ability to innovate within a company). The analysis of the innovation specificity of the creative industries sector revealed that the creative industries sector is characteristic of high level of creativity, and companies within the creative industries sector successfully operate in regions as well. It was determined that creative industries were characteristic of the following six dimensions: cultural product, cultural conception, presentation, user interface, use of technologies and product manufacturing processes. Hidden innovation is a large portion of the creative industry sector innovation; it is not identified by traditional innovation measurement indexes, and companies within the creative sector often fail to evaluate it.

SOCIOKULTŪRINIŲ PROCESŲ VALDYMAS MIESTO CENTRUOSE

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Nuo seniausių laikų miesto centras yra ne tik geografiniu požiūriu centrinė miesto dalis, bet ir erdvė susibūrimams, prekybai ir pan. Kaip kiekviena šalis negali pilnai funkcionuoti be miestų įvairovės ir unikalumo juose – taip kiekvienam miestui yra svarbus centras, kuris tampa traukos objektu tiek gyventojui, tiek turistui. Didėjant globalizacijai ir sparčiai besivystant technologijoms miestai bei jų centrai tampa vis populiarešni ir patrauklesni visuomenei. Vykstant socialinės kaitos procesams miestuose iškyla grėsmė kultūrai. Ji vis dažniau yra veikiamą gentrifkacijos ir komercializacijos procesų. To pasekoje miestai skirstosi į kultūrinius centrus, taip pat dažnai pastebima, kad miesto centro teritorija nesutampa su kultūrinio centro teritorija. Todėl, miestuose būtina identifikuoti ir valdyti sociokultūrinius reiškinius. Analizuojant teorines prielaidas atliekama mokslinės literatūros analizė, siakiant išsiaiškinti miestų centrų sociokultūrinius reiškinius ir jų valdymą yra naudojama kokybinė duomenų analizė. Duomenys buvo renkami pasitelkiant pusiau struktūrizuotą interviu. Atlikus tyrimą paaiškėjo, kad sociokultūriniai reiškiniai tokie kaip: gentrifkacija ir komercializacija vyksta miesto centruose. Gentrifikacijos procesas šiuo metu ištirtuose centruose yra formavimosi etape, o komercializacija jau aktyviai veikia ištirtus miesto centrus.

A COGNITIVE FRAMEWORK FOR INNOVATION BASED ON GAMESTORMING

ANDRIUS JONAS KULIKAUSKAS
Vilnius Gediminas Technical University

We analyze a map of the innovation process which we draw by considering the purposes of the various improvisational group activities (games) for managing innovation in organizations. Gamestorming is a toolkit of about 100 innovation games which have been collected, described, created and/or used by Dave Gray, Sunni Brown and James Macanuso and their colleagues. Each game addresses a particular purpose in the creative work of organizations and so identifies a distinct step in the innovation process. We group the games according to related purposes and then structure the various purposes to create a map. We analyze the map as a cognitive framework for innovation and compare it with existing models. The purposes of the games define the innovation process as a sequence of steps: Consent, Care, Understand, Transform, Innovate, Validate and Commit. These steps have participants step out from their situation, discover a new perspective, and then step back into their situation. Some of the games have the participants align their efforts explicitly, and others, implicitly. The climax of innovation is given by Transformation, where an idea may be distilled (summing up what is remarkable, communicating passionately with simple images, focusing on feasibility and viability, describing problems so that we care) or a perspective may be inverted (unfolding knowledge from one's audience's point of view, shifting focus from process to recurring value, opening up to opportunities, or translating features into benefits). The resulting cognitive framework allows innovation games such as those used in Gamestorming to be used as data for studying group cognition, in general, and group innovation, in particular. The cognitive framework may then be applied to consider which part of the innovation process one is dealing with and which game might be helpful to achieve the relevant objectives.

EMERGING INNOVATION IN SOCIAL SERVICES

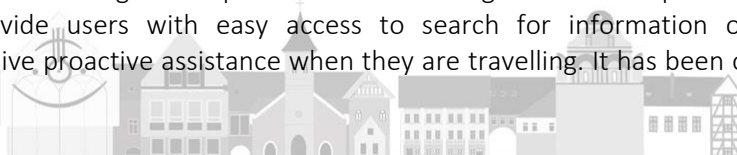
JOANNA LIZUT
Janusz Korczak Pedagogical University in Warsaw

Social worker activities are even more growing in complexity due to the fact that social services have to encompass a broad range of old and new social issues. Accordingly, in the last few years, new forms of social work are emerging, such as coaching and mentoring. At the same time, the way to organize and manage social services is changing as well as the needs and expectation of their users. This article presents a review of the various typologies of innovation that are emerging in the scope of social services. It focuses on four main types of innovation: methodological and technical innovation in social services, innovative approaches towards clients, innovation in organization and management, social community innovation.

PROVIDING TOURISTS WITH A SMART TRAVEL DIARY

GILBERTO MARZANO
Rezekne Academy of Technologies

Mobile apps are mushrooming in the tourism industry. Nowadays, an increasing number of travellers use mobile applications for planning and booking their trips as well as for sharing their travel experiences. These ubiquitous mobile tourism applications provide users with easy access to search for information on places, book flights and accommodation, and receive proactive assistance when they are travelling. It has been observed that the majority of



tourists are motivated to share their experiences online because they want to prevent others from selecting inappropriate products and services (Sarkar, Au, & Law, 2013). Nevertheless, the comments posted online by tourists may also contain other precious information. Indeed, when tourists visit a place they develop emotional links with it, and this is not only important to understand their behaviour, as Wu argued, but also to disclose the perceived identity of the place itself. We propose a mobile app that should provide tourists with a smart travel diary that includes itineraries, links, and automatic generated searches on a place, as well as galleries where images, videos, feelings, opinions, and suggestions can be uploaded and stored. Our app aims at connecting tourists with a collection of functions that provide them with accurate location data of where they are, access to relevant information sources, and all the options of traditional travel diaries. We present the functional structure of our mobile app that has been conceived in a perspective of smart and connected communities. It should integrate crowd sensing with existing data repositories via an OpenData approach. Crowd sensing is a paradigm where users can access and share data using mobile devices that are capable of sensing and computing. Indeed, the integration of rich sensing capabilities (such as cameras, microphones, GPS, accelerometers, barometers, etc.) in today's mobile devices allows their users to experience their urban environment in often-unforeseen ways. Indeed, mobile crowd sensing is a relatively new but very promising discipline, since mobile crowdsensing applications can be designed for realising new forms of citizen participation and socialisation. We conclude our paper by highlighting crowd sensing as well as crowd sourcing and cyber-physical cloud computing may reveal new dimensions in the creation of place image and identity.

WHAT DOES IT MEAN CREATIVITY IN JOURNALISM?

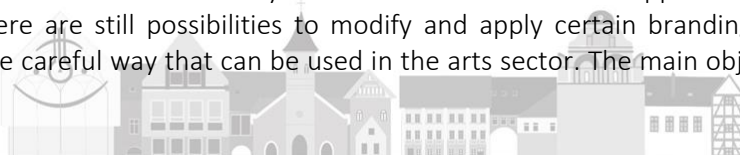
SANDRA MURINSKA
Rezekne Academy of Technologies

The World Economic Forum report, *The Future of Jobs*, looked at the employment, skills and workforce strategy for the future says that creativity will become one of the top three skills workers will need. With the avalanche of new products, new technologies and new ways of working, workers are going to have to become more creative in order to benefit from these changes (World Economic Forum, 19 Jan 2016). Does it also apply to journalism and what does it mean to be creative in journalism? This statement arises many questions in journalism – about ethics and values when dealing with creativity. The main purpose of the article is to explore how creativity shows up in journalism in nowadays. Does it mean to go from objectivity that is the main skill in journalism to creativity or are those common techniques for journalists? The article examines patterns of creativity in the created content of journalists in Latvia. Research framework includes theoretical opinions and empirical part. The dataset that forms the basis of the practical part of article is the result of analysis of electronic and printed national and local media content. Collected theoretical issues showed that the way to be creative in journalism is to be objective in discovering the topic as broadly as possible by looking at it from a variety of points in content, to use different techniques and the third – to give more visualization. The creativity in journalism it is how produce information informative, objective, constructive, educational, and entertaining. It means journalist should give more and more background about situation, theme or problem. As journalist Karel van den Berg says, “Journalism is one of the most creative professions you can find,” (Van den Berg, 2014). To be creative – to give information to audience to think. In recent times, there has been much discussion of the critical thinking and objectivity in mass media. It means journalists should look on information and produce it to be objective and creative. Creativity should be as opposite to fake information. The analysis of media content discovered the most common thing for journalists to be creative in terms how to provide information is data visualization, for example, info graphics in nowadays. The second – storytelling as a mean to reveal problem and continue the journalistic material. The value of the article is the recommendations and conclusions about journalistic practices, techniques and communication with the audience. The article will be useful scientific and practical material for journalists, mass media and communication specialists and people who works with information producing processes.

BRANDING MODELS FOR ARTISTS AND ARTS ORGANIZATIONS

SIGITA PAUŽAITĖ
Vytautas Magnus University

Branding in the arts sector is not a phenomenon, but a new paradigm that can be analyzed, used and developed as a useful tool for artists and arts organizations. There is not much theory and models that have been developed for branding arts. Even though that arts sector is very sensitive field and cannot be applied the same way as it is done in a business organization, there are still possibilities to modify and apply certain branding models by using a slightly different approach in more careful way that can be used in the arts sector. The main objective of this paper is to find



out branding models that can be derived from commercial sector, be modified and applied to an arts sector. Theoretical part deals with the concept of the term "brand", analyzes theoretical branding models. The main branding models that can be applied to an arts sector are: Aaker's 'Brand Identity Planning model, Andrew's 'Brand Values hierarchy' model, Knapp 'The brand strategy doctrine process' model, Gad's 4 D model, Brand Mind Space™, Duane E. Kunde 'Brand as Corporate religion' model and Internal and external brand building process' model. The theoretical contribution is analysis which business branding models are the best suitable for the arts sector.

CORPORATE IMAGE DEVELOPMENT IN CULTURAL CENTERS

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The main purpose of the work is to analyse the aspects of organizational image formation. In the theoretical part of this work it was used analysis of scientific literature, analysis of documents, abstraction, systematization and comparative analysis. The data was collected using both qualitative (interviews) and quantitative (questionnaire survey) research methods. The study results are presented using statistical analysis and synthesis methods. The problem of this work is why does the image of Kaunas cultural centers not develop? Summarizing the theoretical statements, it can be said that the image of the organization is understood as a set of tools, consisting of: dissemination of information, organization's link with partners, communication with the public, staff loyalty and opinion about the organization, and development of advertising campaign which helps to form the image of the organization. According to the study, the image of Kaunas cultural centers is positive, however, the communication with the public could be better. The main goal of Kaunas culture centers is expansion of the audience with the special interest in attraction of young people. The subjects of the study are associated with creative work but so far rarely recognized and remembered by Kaunas populace. However, from the viewpoint of Kaunas cultural centers, knowledge of communication with the public and image forming is lacking, since none of the subjects of cultural centers have public relations professional or a person who would be responsible for the organization's image – making but emphasizes that in the future it is planned to have such a person.

APPLICATION OF EMPLOYEE MOTIVATION MEASURES IN A REGIONAL THEATRE

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AISTĖ URBONIENĖ
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Motivation of creative workers in cultural organizations of Lithuania is a big challenge to managers of these institutions as the salaries are low in this sector, whereas creative work requires great personal resources. A question arises: what motivation measures are the most efficient and how to match satisfaction of interior and exterior resources in a regional theatre? The report goal is to analyse peculiarities of application of motivation measures in Alytus City Theatre. Modern motivation theories are divided into two main directions: motivation theories of needs (content) and of a process. The theories of needs highlight people's needs, analyse personal stimuli, goals which people try to reach in order to satisfy their needs (Sakalas, Šilingienė, 2000). The motivation theories of needs include: Maslow's needs hierarchy theory of motivation, Herzberg's two factor theory, McClelland's needs theory, as well as C. Alderfer's needs hierarchy. Among needs motivation theories, Abraham Maslow's needs hierarchy is one of the earliest and most famous theories of motivation. Scientific literature distinguishes social, economic, legal and psychological measures of motivation (Korsakienė, Lobanova, Stankevičienė, 2011). Basing on material expression of measures, it is suggested to divide motivation measures into material and psychological. According to Gražulis (2005), direct material promotion consists of: salary, bonuses, perks, benefits, etc. Indirect material promotion includes: discounts, privileges, insurance, etc. Measures of moral promotion include: appraisals, letters of gratitude, awards, flexible work schedule, provision of opportunities to study and improve qualification, participate in a decision-making process, opportunities for career promotion, arrangement of common festivities, and other measures of motivation. Basing on motivation theories, this paper analyses what motives, needs and ambitions promote work motivation of the regional Alytus City Theatre employees, what they expect from their work, what they would like to receive, and what motivation measures can encourage them to dedicate more commitment, efforts and attention to their work responsibilities. While researching the peculiarities of the motivation system, the authors used data collection on motivation measures methods:



anonymous questionnaire and interview. The data were processed using MS excel program. The achieved results partly negate A. Maslow's theory that needs can be satisfied only in sequence, and only after satisfaction of all other needs, the employees are motivated by a self-expression need. In the theatre with relatively low salaries, i.e. satisfaction of a basic need of security (stability and dissociating from worries), for the clear majority of employees, the most important need is not the mentioned above but the work content or a need for self-expression. The answers of the respondents on the relation between their salary and contribution into their work confirm the Justice theory: some personalities are motivated when they feel satisfaction that they receive payment in proportion to the contributed efforts. Even though the organization applies assessment of creative workers, i.e. evaluation, so far it has not been associated with an opportunity to motivate by higher salary or bonuses these employees who have achieved better results. The organization applies policy of personnel education but it does not have a team formation direction (it is partly done in trainings of creative employees) although there is a big number of new employees in the troupe who need not only professional but social adaptation as well.

WHAT ABOUT SUBMERGING INTERACTIVITY?

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Aleksandras Stulginskis University

The purpose of this research was to generate the grounded theory (GT), which would reveal the main concern in museum education and would explain how the main concern in museum education is resolved. The strategy of classic GT was selected for research, which provided the possibility to researcher to look at the little researched phenomenon from inside without formulating the hypothesis and without any pre-insights, i.e., to "emerge" the theory, which reveals the main concern and explains how it is resolved, by conceptualizing the authentic experiences of research participants. The data collection methods (interviews, observation, informal conversations, virtual comments, essays, drawings, documents), used in research, and application of procedures of classic GT helped to reveal that the main concern in museum experiences is boredom. The problem of boredom in museum is solved by submerging interactivity on the basis of which the GT is formed: submerging interactivity. The processes of floating and immersing, which explain a modern museum, are revealed in this theory. Floating as process of superficial museum is disclosed by turning the wheel of boredom (when solving the boredom problem, it is sought to avoid boredom by activation, which leads to overdosing and results in return to initial condition of boredom). Then it seems that museum visitor floats on the surface of museum, which leads to partial and temporal solving of boredom problem and promotes museum visitors to avoid museum even more in the future. Immersing (revealed by hooking, (self) involving and wakening of the doubt) is formed as process of in-depth museum experience, offering an in-depth solution of problem, caused by boredom. Immersing seeks for in-depth experience of visitors and deepening educational impact, and stimulates museum visitors to go back more to museum in the future. This theory deepens the concept of museum education by revealing the elements of immersing process, highlighting not only the possibility of learning possibility, but also the aim for education of critical thinking in modern process of museum education. In theoretical level, these museum education processes can be considered as symbols, reflecting the moment of collision of classic and free education paradigms and adaptation of possibilities, resulting as a consequence of this transformation in various contexts. The theory of submerging interactivity could be also applied in specific work of development of museum education. Both - floating and immersing, can be important "starting points", when creating new exhibitions and renewing the existing ones, and preparing various educational programmes. When highlighting the promotion to "integrate", i.e., seeking to involve not only designers, educators of various stages, but also the visitors themselves to creative field of museum education – the understanding that all participants of museum education are important to development of immersion, seeking to achieve the deepening educational impact, is developed.

CONCEPTUALIZING THE VISITOR EXPERIENCE AT DARK HERITAGE SITES

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Despite considerable research on the topic of 'tourist experience', its contribution to dark heritage and dark tourism theory as well as its exploitation for the purpose of creating practical benefits for marketing practices, remain unclear. Current literature on dark tourism largely follows a supply perspective, almost ignoring the tourist experience. This report is a try to shed a light on the nature of this tourism experience by clarifying the relations between the symbolic meanings assigned to the site and conceptualize core elements of the tourist experience in dark heritage sites.



FACTORS INFLUENCING THE PLANNING AND MEASUREMENT PRACTICES OF ORGANIZATIONAL PERFORMANCE IN CULTURAL AND CREATIVE INDUSTRIES

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Purpose of this article is to determine the factors that influence the planning and measurement practices of organizational performance in Cultural and Creative Industries (based on libraries, music enterprises and architecture enterprises). Binary Logistic Regression will be used to assess the ability of different variables to predict the measurement of organizational performance. The main results and findings of the research are following:

- 1) the following conditions affect the measurement of organizational performance in CCIOs the most – operating in the field or market with strong competition and when expansion to foreign markets and/or international cooperation is perceived as a challenge;
- 2) the attitude of managers (towards the effects of performance measurement) and dependence of organizations on local or state support, and partly the willingness to improve the international competitiveness of organizations, influence most of the strategic decisions concerning the planning of performance and evaluation in CCIOs;
- 3) there seems to be no sign of any rational behavior as a result of challenging justification;
- 4) a rather weak linkage between the willingness to improve its international competitiveness and planning the indicators for annual plan, was detected.

Uncertain environment only makes the CCIOs base their activities on written strategy documents, but no influence to measure their organizational performance was evident. Different evaluation activities are caused by different internal and external factors and there is no one answer to the question of what makes the organizations use the organizational evaluation practices.

SOCIALINĖS ATSKIRTIES MAŽINIMO GALIMYBĖS MENO IR KULTŪROS KONTEKSTE: ŠAKIŲ MIESTO GYVENTOJŲ ATVEJIS

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Socialinė atskirtis vis labiau tampa atskaitos tašku, sprendžiant daugelį aktualių valstybės socialinių problemų: migracijos poveikis, socialiai remtinios mažumos, skurdas, švietimo sąlygų problemos, skaitmeninė takoskyra, aktyvus visuomenės senėjimas ir kartų solidarumas. Didžiausias politinis iššūkis valstybei – sukurti įvairiapusę švietimo sistemą visuomenėje, kuri skatintų socialinės atskirties mažėjimą ir skirtingų kartų susikalbėjimą. Pagrindinis socialinių paslaugų tikslas – siekti socialinės gerovės, skatinant solidarumą ir įveikti sunkumus, galinčius paveikti ne tik fizinę, bet ir moralinę asmens harmoniją. Šakių miesto atvejo analizėje pagrindinis dėmesys kreipiamas į dvi skirtingas socialines amžiaus grupes – jaunimą ir vyresnio amžiaus žmones, gyvenančius Šakių mieste bei jų atskirties mažinimo galimybes meno ir kultūros pagalba. Atsižvelgiama į svarbų socialinės atskirties aspektą – amžiaus ir kartų skirtumus. Vyresnioji ir jaunoji kartos šiandien gyvena skirtingai. Jų praeitis, įpročiai, tradicijos, kultūrinis suvokimas skiriasi taip pat kaip ir perspektyvos ateičiai. Susiduriama su kultūriniais ir psichologiniais atskirties kriterijais: bejėgiškumu, ignoravimu, menkinimu. Visame pasaulyje pripažintas meno ir kultūros poveikis žmogaus gyvenimo gerovės ir sveikatos stiprinimui bei akcentuojama būtinybė šviesti visuomenę bei ugdyti multikultūriškumą. Lietuvos regionuose šis procesas vyksta labai lėtai ir ypač mažai dėmesio skiriama vyresniosios kartos mažų miestų, kaimų vietovių gyventojams, kurie sunkiai prisitaiko prie vartotojiškos, visko prisotintos, daugiakultūrinės ir šiuolaikinį meną bei kultūros inovacijas vertinančios visuomenės. Skirtingai šiuo laikotarpiu jaučiasi ir per meno prizmę į gyvenimą žiūri jauni žmonės, kurie prilygsta europietiško jaunimo kategorijai ir yra atviri visiems pokyčiams. Šių dviejų socialinių grupių tarpusavio solidarumo trūkumas – tai skirtingų laikmečių ir amžiaus pasekmė, kuris galėtų būti mažinamas būtent meno ir kultūros pagalba, nes įvairių kūrybinių procesų metu žmogus sugeba atsipalaiduoti, tampa jautresnis aplinkai ir jį supantiems žmonėms. Pranešimo tikslas – išanalizuoti Šakių miesto jaunimo (14-18 m.) ir vyresnio amžiaus žmonių (daugiau nei 60 m.) požiūrį į kultūros pokyčius ir nuomonę apie meno ir kultūros teikiamą naudą gyvenimo kokybės gerinimui ir socialinės atskirties mažinimui, bendradarbiaujant su priešingos kartos atstovais.



THE ROLE OF MANAGER IN MOTIVATING CREATIVE WORKERS

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Vilnius University Kaunas Faculty

The main purpose of the work is to reveal the role of manager in the process of motivating creative workers. The theoretical part of this work consist of analysis of scientific literature and various documents, systematization and comparative analysis. The data was collected using qualitative (interviews) and quantitative (questionnaire survey) research methods. The research results are presented using statistical analysis and synthesis methods. It is essentially important for various organization managers, that employees would work as efficient as possible. Scientific literature indicates that employees' efficiency is determined by the factor of motivation. Motivation is named as inner condition, expressed of needs, wishes and desires by particular individual. According to the management viewpoint, employee's motivation is highly influenced by the motivation means applied at the workplace. The importance of managers, who are motivating their employees at the workplace in Lithuania, reached the peak within the timeframe of active reorganization of cultural institutions. Since 2008, in order to reduce the governmental spending on administration of budget institutions, it was decided to reorganize many small cultural institutions. According to data, of State commission of improved control, since 2008 the number of budget institutions was reduced by 1.5 times. One of the reorganization goals is reduction of staff. However, under these circumstances, institution's manager is usually a person who has to take care of the motivation of employees. Furthermore, with reference to the published statistics, basic salary of culture employees was decreasing too. Usually the basic monthly salary is used as the motivation mean for employees. However, usually it's hard to apply monetary motivation mean due to insufficient funds at the budget cultural institutions. Therefore, managers must consider main resources of employees' motivation, in order to motivate them appropriately. Thus, the aim of this report is to reveal the importance of manager in motivating creative employees. The aim was achieved by analyzing scientific and political resources. Furthermore, by executing interviews and fulfilling the surveys. Investigation was performed at concert institution "Kauno Santaka". After the results of the surveys fulfilled by the employees showed, that majority of them agree that manager should be responsible for motivating employees at the workplace.

COMMUNICATING CHANGES IN ORGANIZATION – INDICATION ON ORGANIZATIONAL CULTURE OF POLISH COMPANIES

MAGDALENA ZALEWSKA-TURZYŃSKA
University of Lodz,

We live in times of constant change and organizations need to adjust to it. The organization culture enhancing this change approach is helpful for company to survive on the market and to grow and develop. There are several possible indicators of organization change culture – communication pattern was chosen in this paper. The purpose of this study is to diagnose the behaviour pattern of managers and employees to change communication in Polish organizations that closely corresponds to the organizational culture of constant change. Two main criteria were measured – the time of change communication, and employees and managers engagement in the process. The research method used was the survey (CATI and CAWI). The study was conducted on a representative sample of Polish enterprises employing more than 50 employees. The sample was chosen randomly, based on the criterion of employment size and type of industry (trade, production and services). The 2274 employees out of 289 companies answered the research questions. People hired in organizations above 50 employees learn about changes mostly while they are being introduced - 50.9%, and changes are announced by the supervisor then. Moreover, only 7.4% of workers declare that they had influence on a change or they are co-authors of the changes in the company. The percentage outcomes vary depending on the company's size (medium or large), branch (production, service and trade), position (managing or non-managing), function (manager, IT, secretary, salesmen an others). The outcomes in detail are presented in the paper. Changes are inevitable in every economic reality. Organization are under the pressure of constant change, and has to adjust to the market - customers' needs, providers – change in row material, packaging, clients – preferences, etc. Answering the question how, when and to whom exactly the change is announced helps to run the business. These indicators let to see attitude of organization to its employee. In other words, organizational culture may be measured by different indicators. In these research the communication of internal changes pattern was used. Diagnosis of organizational culture in the dimension of change communication shows the state of Polish companies. It helps managers to run the business, manage people while constant change, and if necessary it helps to name elements to improve for managing the change. Moreover, it allows to assess the readiness of organization and its employees for internal (among employees) and external (with other organizations, including foreign one) cooperation. If employees are engaged into

the change process, they are asked for opinion or they may present their ideas and solutions, it is much easier to introduce the change because there is good culture for a change.

