ORGANIZATION'S REPUTATION MANAGEMENT THROUGH CONTENT CREATION AND SHARING IN THE SOCIAL MEDIA

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ABSTRACT. *The influence of social media on contemporary technology based society is undeniable: it forms communication habits, changes social norms, provides various opportunities for businesses, and affects society in other ways. It is especially the organizations that benefit from the social media provided communication platform, which enables to engage with several stakeholders at once, provides space for advertising and public relations; however, despite all the positive opportunities provided by the social media, there are still many risks involved. One of the main issues, which is faced, is how the organizations should manage their reputation in the social media. Hence, the aim of the article is to analyse how to create positive organization's reputation in the social media by emphasizing organization's content creation*

and sharing in the social media. This article analyses social media definitions and taxonomies and presents the traditional input-process-output model used for the management of the organization's reputation in the social media. According to the inputs of the model, an investigation, which evaluated social media content creation and sharing of the Lithuania's national cultural organizations, was performed.

Introduction

The concept of corporate reputation has been a focus of investigation in scientific literature since the early 1980s. The corporate reputation can be defined as the sum of stakeholder views about the organization. According to Fombrun (1996, p.72), the corporate reputation is "a collective construct that describes the aggregate perceptions of multiple stakeholders about a company's performance".

The reputation in the modern technology based environment can be distinguished into two branches: 1) online reputation (can as well be called "digital reputation") and 2) offline reputation (can as well be titled "real-world reputation"). The online reputation can be described as the sum of stakeholder's views online about the organization. Both online and offline reputations are important when managing corporate reputation; according to Yang and Albers (2013, p.2), the online reputation "directly affects their offline reputation" and vice versa; moreover, both types of reputation affect users' decision to consume the products and services of an organization (Liu, Sun, 2014).

Social media is a group of Internet-based applications that came about as a result of Web 2.0 technology; these applications are notable for enabling interpersonal communication, content creation and sharing. Social media is essential to the online reputation management because "organizations are able to become well-known via social media advertisements [...] and increase customer satisfaction through rapid responses to customer needs, complaints and criticisms" (Toplu *et al.*, 2014, p.30). Moreover, the organizations can build business networks or in other ways improve the business performance (Ngai *et al.*, 2015). The organizations benefit from the social media provided communication platform that enables engagement with several stakeholders at once and provides space for advertising and public relations; however, despite all the positive opportunities provided by the social media, there are still risks involved.

Eccless *et al.* (2007, p.107) in "Harvard Business Review" identifies three types of reputation risk factors: 1) gap between an organization's presented reputation and reality; 2) change in the expectations of consumers; 3) weak internal coordination, organizations inability to conform to the changes in the environment. Aula (2010, p.45) argues that "social media expands the spectrum of reputation risks and boosts risk dynamics". The users present their opinion about the organization as well as information connected to it (which is usually unverified) in the social media. This information can increase the gap between the presented reputation and reality. Moreover, the social media users are constantly questioning corporate social responsibility of organizations and seek transparency (Aula, 2010; Huang-Horowitz,

2014). According to Toplu *et al.* (2014, p.30), the organizations should manage and not just possess the social media accounts and be "aware of this reputational risk and want to control this 'force' and use it for their own benefit".

Hence, one of the main issues that is faced with is how the organizations should manage social media in order to create and maintain a positive reputation? The organization attempting to manage its reputation on social media should begin with content creation and sharing. Hence, the aim of the article is to analyse how to create positive organization's reputation in the social media by emphasizing content creation and sharing in the social media. Firstly, this article will discuss social media popularity, definition, functions, and taxonomies. Further on, it will be present the traditional input-process-output schematic of the organization's reputation management in the social media mostly emphasizing the input – content creation and content sharing as these are the first steps towards reputation management in the social media, and they can be controlled by the organization. Lastly, an investigation of social media content creation and sharing of Lithuania's national cultural organizations will be discussed.

1. Social Media: Popularity, Definition, Functionality, and Taxonomy

The popularity and importance of the social media in current technologically based society is undeniable. The term 'social media' is widely used by the academics, practitioners, or society. For instance, Quirdi *et al.* (2014, p.117) performed a filter free search for "social media" on 12 September 2013; it returned 5219 papers on the Web of Knowledge research platform and 353 million results in Google's search engine. The authors of this article have used the same filter-free search for 'social media' on 16 December 2014 and found 31,567 papers on the Web of Knowledge research platform and 1.43 billion results in Google's search engine. It can be assumed that the social media is an important and constantly expanding area to which organizers should pay more attention when managing an organization's online reputation: "the popularity of social media makes it a forum that can't be ignored" (Aula, 2010, p. 43). The below provided statistical data (*Table 1*) of active social media users indicate the levels of penetration in exposed populations.

Table 1. Global Digital Statistics, 2014 August

| Global population	~ 7.18 billion	-
Active internet users	~ 2.95 billion	Penetration: 41%
Active social media users	~ 2.03 billion	Penetration: 26%
Unique active mobile users	~ 3.61 billion	Penetration: 50%
Active mobile social users	~ 1.56 billion	Penetration: 22%

Source: Kemp, 2014.

As it can be seen from the global digital statistics, ¼ of the population is actively using social media. Moreover, the popularity of social media is constantly growing, according to McCaughey *et al.* (2014, p.576), for the television to reach 50 million users "it took 13 years [...] while the Internet took only 3. And although Facebook soared to 50 million users in 1 year, it took Twitter only 9 months to do the same". Such exponential increase of the expansion rates of various social media seems to almost mirror the Moore's law, which states that the computational power (or capability) will increase twofold (or the price of a computational power unit will decrease by twofold) every 18-24 months. In part, the relation between the social media's expansion and Moore's law is not that distant. Firstly, new advances in computational power enable the development of more elaborate social media,

even some acting in an online game environment (*Second Life*, *World of Warcraft*, etc.). Secondly, the computational power per processing unit has not been increasing so fast recently; yet, the price of processing power units has been significantly dropping. This increases the availability of personal computing devices among the general population, which in turn increases the social media consumption and in turn the expansion rates.

Social media emerged as a result of Web 2.0, according to Toplu *et al*. (2014, p.30), "its characteristics include interpersonal communication, information sharing and a user-focused design", which were lacking in Web 1.0.; coincidentally, it is interpersonal communication and information sharing that make up the base of the social media. Therefore, social media is usually defined by Kaplan and Haenlein (2010, p.61) as "a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allows the creation and exchange of user-generated content". Another frequent social media definition is provided by Kietzmann *et al*. (2011, p.241) which states that "social media employs mobile and web-based technologies to create highly interactive platforms via which individuals and communities share, co-create, discuss and modify user-generated content". Both definitions distinguish Web 2.0 technologies, user-generated content, interpersonal communication, and information sharing.

According to Kietzmann *et al*. (2011, p.243), different social activities have different functional traits: identity, conversations, sharing, presence, relationships, reputation, and groups. Specific social media sites can possess different traits, e.g., *Facebook* is mainly about relationships, but identity, reputation, conversations, and presence are as well important. Hence, the social media has 7 functions which can be used to improve the organization's performance as well (*Figure 1*). According to Paniagua and Sapena (2014, p.720), different social media activities provide the organization with benefits, such as 1) social capital; 2) customer's revealed preferences; 3) social marketing; 4) social corporate networking. These benefits improve organization's financial, operational, and corporate social performance due to which the overall performance of the organization improves as well.
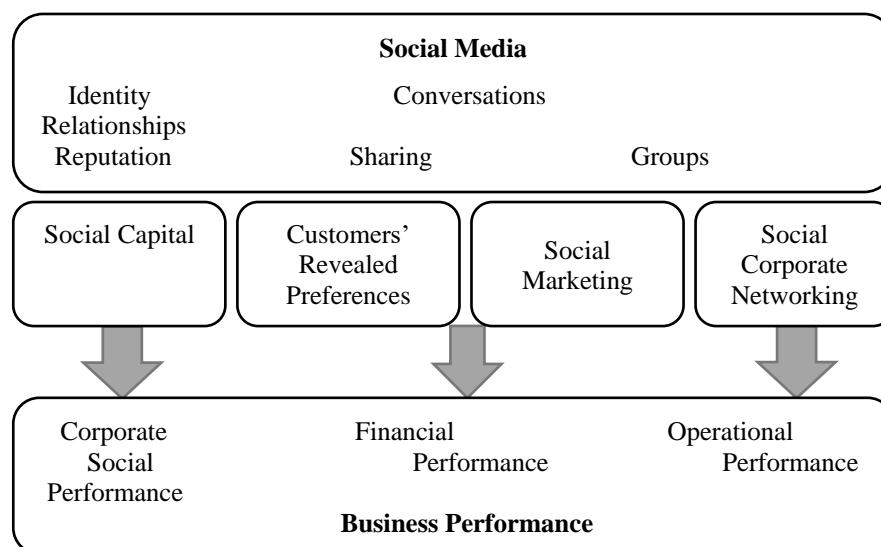
Source: Paniaua, Sapena, 2014, p.720.

Figure 1. **Social Media and Business Performance**

Social media may improve and ease the performance of organizations in various ways. According to Parveen *et al.*'s (2015, p.72) research on the social media usage in organizations, the social media has a great deal of application possibilities; these possibilities can be interpreted as social functions in the organizations. The results of the study showed that through the social media the organizations: 1) brand; 2) advertise and promote their products; 3) conduct marketing research; 4) obtain referrals for their product and services; 5) share the organizations' information with the public and gather information about their customers and competitors; 6) have two-way communication with customers; 7) build a good customer relationship; 8) serve customers efficiently; 9) reach new customers; 10) get opinions and feedback from the customers.

Even though the popularity of social media is non-debatable, a great deal of questions arises about what makes up the social media, how it can be classified. According to Jacobson and Tufts (2013, p.86), the social media's landscape includes: *Facebook*, *Twitter*, *LinkedIn*, *Flickr*, *MySpace*, *Yammer*, and hundreds of others; the authors as well supplement an addition to the list of social media and social networking sites: http://traffikd.com/social-media-websites/. According to Aula (2010, p.43), the social media services include: 1) social networking (e.g. *Facebook*, *LinkedIn*, *Twitter*); 2) content production (e.g. *Wikipedia*); 3) video and photo sharing services (e.g. *YouTube*); 4) virtual worlds (e.g. *Second Life*); 5) diary-type webs (blogs). According to Kapoor *et al.* (2013, p.46), the social media is made up of the same services; however, there are as well added "virtual game worlds (e.g. *World of Warcraft*)".

According to Ouirdi *et al.* (2014, p.119), the social media is made up of the following categories: social networking sites, professional networking sites, blogs, micro-blogging services, video-and picture-sharing sites (media sharing sites), social news and bookmarking, and user-and message forums. Authors have as well elaborated a taxonomy of social media from the channel's perspective according to three dimensions: 1) users ("who" – "to whom") – micro-, meso-, or macro-levels; 2) content ("what") – image, text, video, audio or games; 3) function ("why") – sharing, collaborating, networking or geo-locating (Ouirdi *et al.*, 2014, p.120).
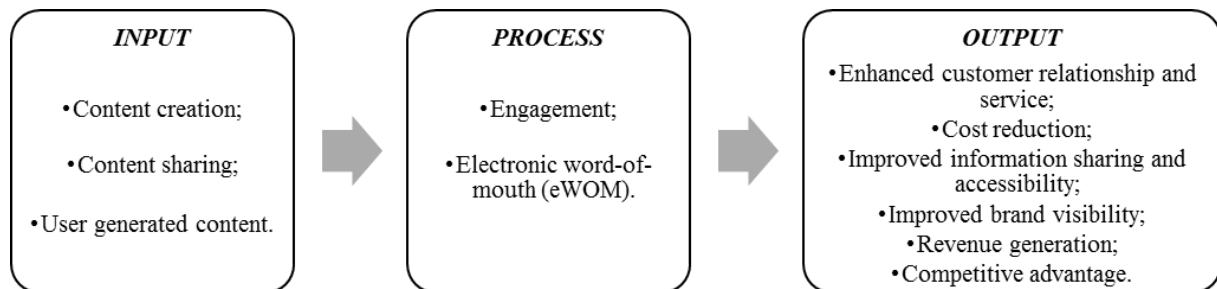
According to Bergh *et al.*'s (2011, pp.108-109) theoretical taxonomy of social media, there are three types of social media: 1) social networking sites (online venues for personal or professional networking activities); 2) content community sites (permit users to share a specific type of content); 3) social media platforms (allows developers to create and post applications for wide distribution). According to Dao *et al.* (2014, p.273), the first two types "are the two most prevalent social media types worldwide".

To sum up, social media is a group of Internet-based applications that came about as a result of Web 2.0 technology; these applications are notable for enabling interpersonal communication, content creation and sharing. The influence of social media in contemporary, technology based society is undeniable; it is notably the organizations that social media provides the space to improve their performance. Even though popularity and opportunities provided by the social media is non-debatable, a great deal of questions still arises on what makes up social media, how it can be classified.

2. Organization's Reputation Management in the Social Media

As an organization begins to use social media, it must start by getting familiar with the social media tools, preparing social media policy, analysing social media trends, and gathering other useful information. Organization's reputation management in the social media

can be divided according to the traditional input-process-output scheme (*Figure 2*). Input covers content for social media creation and sharing as well as user generated content. The process is the social media engagement and electronic word-of-mouth (eWOM) communication in the social media. The output covers various positive outcomes that the organization would experience by managing its reputation in the social media.

INPUT	PROCESS	OUTPUT
• Content creation; • Content sharing; • User generated content.	• Engagement; • Electronic word-of-mouth (eWOM).	• Enhanced customer relationship and service; • Cost reduction; • Improved information sharing and accessibility; • Improved brand visibility; • Revenue generation; • Competitive advantage.

Source: created by the authors.

Figure 2. **Scheme of Organization's Reputation Management in the Social Media**

Input: 1) content creation; 2) content sharing; 3) user generated content.

The organization presents itself to the social media by providing various content which represents the organization and demonstrates what kind of reputation the organization is going for. The organization can employ various types of content, such as text, images, video, audio, or games (Ouirdi *et al.*, 2014, p.120). The organizations share the created content with the social media users, who can comment, share, or in other ways use the content provided by the organization in turn generating user content on it. An organization can control its own created and shared content; however, the control of user generated content is very complex, if not impossible. The communication of the organization provided or user generated content can be widely spread because according to Floreddu *et al.* (2014), the social media enables communication among several stakeholders at the same time.

Further on, there will be provided two cases how user generated content has damaged organization's reputation. The first case is when *United Airlines* (one of the biggest air passenger carriers) refused to compensate a professional musician for breaking his $3,500 guitar in 2008. The musician wrote a song in response to the situation; the song was titled "United Breaks Guitars"; over a few days after being uploaded on *YouTube* in 2009, it gathered millions of views, and the musician's message was spread throughout the world media (Aula, 2010). In another case, a Dutch comedian Youp van't Hek in 2013 used *Twitter* to post negative reports on the telecom provider *T-Mobile*. Comedian's post focused society's attention on the poor service quality, as a result, the negative reporting for *T-Mobile* increased from 42% to 64%. This resulted in *T-Mobile* incurring reputational damage costs of 200,000 – 300,000 Euro (Norel *et al.*, 2014).

Before the rise of social media, the customers were only passive receivers of public relations or marketing actions that were aimed at shaping the reputation of organization, and the organizations themselves had larger control over the messages communicated about them in the society (Norel *et al.*, 2014). When managing online reputation in the social media, the content and communicated messages cannot be controlled and managed in the same way like in the conventional media (Aula, 2010). According to Becker and Nobre (2014, p.438), "control over the content, timing, and frequency of information is being severely eroded"; therefore, while managing their reputation the organizations must conform to different social media sites and manage reputation all the time by developing positive content (Dennis, 2013).

It is important not to forget that social media "represents an 'anything goes' communication channel" (Voloaca *et al.*, 2011, p.450); therefore, the users can publish a lot of unbacked, negative, or in other ways unacceptable content about the organization. The previously unhappy consumers would complain to the organization and would have only their own 'voice'. However, social media 'amplifies' these single voices; they gain the ability to reach the attention of billions; all the consumers' complaints are published, and the whole world can follow the 'history' of the complaint (Becker, Nobre, 2014). In case of such problems for the reputation of an organization in the social media, the response must be 'swift', 'deliberate', and 'via the same social media channels' (Zolkos, 2012, p.1).

The provided case is describing how an organizations reputation was damaged due to the unsubstantiated accusations on the social networking site *Facebook*. Miss Pennsylvania, Sheena Monnin, falsely claimed in a *Facebook* post that the 2013 *Miss Universe* pageant was 'rigged' and 'dishonest'. Senna Monnin based her statement on testimony from another contestant who said she saw the list of the finalists before the judging even took place. The *Miss Universe* organization's corporate sponsor abandoned its proposed 5 million dollars sponsorship and the site fee for the pageant due to the allegations and their effect on its reputation (Dennis, 2013).

The organizations that strive to develop a reputation, create and share positive content must maintain a company's social media policy (Neill, Moody, 2014). Social media policy would enable the employees to understand the guidelines for content to be shared by the organization: how the negativity should be engaged, how to deal with complaints or engage other consumer comments as well as how to create and share positive and professional content. It is critical practice for every organization to have a social media policy, regardless of whether the organization actively manages its reputation in the social media or no. According to Wright (2013, p.71), the organizations "still need a policy because employees are using it in their private lives and they need guidelines to protect organization interests and reputation". It is as well very important not only to have a social media policy but also to train the employees to follow it.

The provided case describes how the organizations fail to follow the social media policy. In 2013, at a local *Applebee's* franchise in the USA, a client crossed out the mandatory gratuity of 18% (that applied to parties larger than 8 persons) and wrote on the receipt: "I give God 10%, why do you get 18?" A co-worker of the affected waitress posted the receipt online with the visible client's name, and she was fired the next day for violating *Applebee's* privacy policy. *Applebee's* was strictly criticized on social media due to the light nature of the violation; moreover, the users have brought to light the fact that the franchise has posted a receipt online with the visible client's name on a separate occasion (however, no employees were fired) (Ott, Theunissen, 2015).

Process: 1) engagement; 2) electronic word-of-mouse (eWOM).

Engagement. According to Dijkmans *et al.* (2015, p.214), the term 'engagement' is defined in terms of a combination of cognitive aspects (e.g. being interested in an organization's activities), behavioural aspects (participation in the organization's activities), and/or emotional aspects (feeling positive about the organization's activities); therefore, an organization must interest, involve, and positively affect user's emotions. Even though most organizations have had for a long time created profiles and used social media programs (e.g. *Twitter* and *Facebook*), the act of "simply having a social network is not sufficient as firms must be engaged with those sites through active monitoring, timely responses and constantly seeking ways to develop consumer trust and loyalty" (Becker, Nobre, 2014, p.438). The importance of social media engagement is emphasized by a lot of authors and practitioners,

e.g., Amy Howell (CEO of Howell Marketing Strategies) states that organizations "have to monitor, they have to listen, and **social media** is all about engagement" (Zolkos, 2012, p.1). However, according to McEachern (2011, p.448), the engagement in the social media is time-consuming because social media must be constantly monitored; therefore, it is necessary to "frequently check sites and respond to the readers, a time-consuming addition to traditional duties".

Electronic word-of-mouth (eWOM). The principles of human communication are changing with the popularity and influence of the social media, which is the new platform, where users indulge in eWOM behaviour (Kapoor *et al.*, 2013). Electronic word-of-mouth (other possible abbreviations, e.g., 'online word-of-mouth', 'word-of-mouse', 'oWOM', 'eword-of-mouth', 'e-WOM', etc.) may be defined as any positive or negative "statement made by potential, actual, or former customers about a product or company, which is made available to a multitude of people and institutions via the Internet" (Hennig-Thurau *et al.*, 2004, p.39). The eWOM is a relatively a quick, informal way of sharing opinions and experiences related to organizations with other consumers (Verhagen *et al.*, 2013). eWOM may be less personal because it is not a face-to-face communication, but it is as important because it is "immediate, has a significant reach, is credible by being in print, and is accessible by others" (Hennig-Thurau *et al.*, 2004, p.42). An organization has very small possibilities to control eWOM communication.

Output covers various uses that organizations obtain from positive online reputation. According to Parveen *et al.*'s (2015, p.76) research, the results of the study showed that the social media usage has affected the performance of the organization in various areas, which resulted in: 1) enhanced customer relationship and customer service (clearer two-way communication, better understanding of customer needs, etc.); 2) cost reduction (marketing, advertising, public relations, customer service, etc.); 3) improved information sharing and accessibility; 4) improved brand visibility; 5) revenue generation; 6) competitive advantage. Even though a lot of benefits of media for organization can be determined, these were chosen because they cover most of the benefit categories and are determined through research, which helps avoiding repetitions.

To summarize, a traditional input-process-output schematic on how to manage organizations reputation in the social media was developed. Input covers content for social media creation and sharing as well as user generated content. The process is social media engagement and electronic word-of-mouth (eWOM) communication in the social media. Output covers various positive outcomes that the organization would experience by managing its reputation in the social media.

3. Investigation of Social Media Content Creation and Sharing of Lithuania's National Cultural Organizations

This chapter presents the investigation of social media content creation and sharing of Lithuania's national cultural organization's methodology, content analysis, and results. This investigation relies on the developed traditional input-process-output scheme on how to manage organization's reputation in the social media (*Figure 2*). The input parts of investigation analyses: 1) content creation and 2) content sharing. Analysis is not conducted on user generated content as it is beyond organizations control as opposed to the content shared by the organization itself. Such investigation was chosen because, according to Dijkmans *et al.* (2015), most researches on social media cover the effect of online reviews for customers, and only few focus on the effect of the social media activities of organizations. In

this case, the emphasis will be on the activities of Lithuanian national cultural organizations (content creation and content sharing) in the social media. This investigation should provide a better insight on the current state of the reputation management through the social media in national cultural organizations in Lithuania and enable future development of more elaborate models and engagement techniques. Such developments are useful if future research on this subject will be commenced.

3.1 Research Methodology

Method of investigation. Quantitative and qualitative content analyses were employed in the investigation of data analysis. Qualitative content analysis was used to perform the analysis of information provided on the social networks by Lithuania's national cultural organizations. An attempt was made in order to determine what content was created and shared in the social media by the cultural organizations to guarantee positive organization's reputation. The messages that Lithuania's national cultural organizations place on the social media websites consist of textual and visual material. The qualitative content analysis of the textual and visual items was used following the four-step performance: 1) identifying the manifest categories while referring to the 'key' words; 2) dividing the content of categories into subcategories; 3) identifying intersecting elements in the category/subcategory contents; 4) interpreting the content data (Huberman, Miles, 1994). The qualitative content analysis was used in an attempt to investigate the peculiarities of reputation management on social site *Facebook* accounts.

The approach to the visual analysis was chosen, which allows examining images on popular social websites. Visual analysis considers arrangement, contrast, emphasis, size, colour, and other significant elements of the used images (Kress, van Leeuwen, 2006). However, the emphasis was placed on the visual rather than the verbal codes because these are said to hold a greater impact on the consumers of the suggested cultural products and services (Hodge, Tripp, 1986, p.61). Janks's (2005) developed tool for the textual analysis was used to examine the language of the social websites. The utility of this approach allows examining the significant elements in the presented text focusing on the specific linguistic selections, their arrangement, layout, usage of pronouns, and style of the language.

Quantitative content analysis was used attempting to understand the quantitative data about the types of information provision and their possible changes since 2010 to 2014 by communicating with consumers. The statistical analysis method determining percentage expression of various characteristics was used when analysing quantitative data.

Size of the investigation sample. Lithuanian national cultural organizations were chosen for this investigation (*Table 2*). The specific choice for national organizations was made because the reputation is very important to these cultural organizations as they represent the cultural state of Lithuania in the country and abroad. Cultural organizations must be explicitly interested in their reputation management. This is because cultural products are not primarily necessity goods, which makes the reputation of the organization one of the main criterion influencing the consumer's choice. All in all, there are 11 national cultural organizations in Lithuania; therefore, the data were collected about all of them. The period of 2010-2014 was chosen because all of the national cultural organizations had accounts on social networking site *Facebook* in 2010 (in 2009 accounts were possessed only by The National Museum – Palace of the Grand Dukes of Lithuania, **Lithuanian National Opera and Ballet Theatre, and** The Martynas Mažvydas National Library of Lithuania). The data

were collected for all 5 years; however, only data from 2010-2011 and 2014 were chosen for the analysis in order to observe the changes and trends.

Proceedings of the investigation. The data for investigation have been collected since 2015 February 7 till February 21, the posts from various *Facebook* accounts were obtained. Firstly, 11 official *Facebook* accounts of Lithuania's national cultural organizations were chosen, because every cultural organization has an official page on social website *Facebook*. Later on, all the content existing in the organization's profiles and other social sites, such as *Google+*, *Twitter,* and *YouTube,* was reviewed. Afterwards, it was realised that the content was almost non-existent throughout the past five years on the other sites, except from *Facebook;* therefore, it was decided to analyse only the information available on *Facebook* accounts. The collected data are provided in *Table 2*.

Table 2. Social Networking Site *Facebook* Account Data of Lithuanian National Cultural Organizations According to Item Type, 2010/2011-2014

No.	Name of the national cultural organization	Items 2010/ 2011	Items 2014	Just textual items 2010/ 2011	Just textual items 2014	Visual images 2010/ 2011	Visual images 2014	Video records 2010/ 2011	Video records 2014
1.	The National Museum of Lithuania	65	49	20	5	45	45	-	-
2.	The National Kaunas Drama Theatre	-	115	-	10	-	88	-	27
3.	The Lithuanian Art Museum	70	111	12	1	52	144	2	5
4.	**M. K. Čiurlionis National Museum of Art**	17	84	4	1	13	65	-	-
5.	National Museum – Palace of the Grand Dukes of Lithuania	17	126	1	0	15	127	1	1
6.	Lithuanian National Drama Theatre	21	87	13	2	9	78	-	6
7.	**Lithuanian National Opera and Ballet Theatre** (LNOBT)	79	83	28	4	47	67	1	1
8.	The Martynas Mažvydas National Library of Lithuania	80	156	6	5	68	141	-	6
9.	Lithuanian National Philharmonic Society	38	89	21	10	17	79	-	8
10.	**Trakai Historical National Park**	6	-	4	-	2	-	-	-
11.	Lithuanian National Commission for UNESCO	36	48	14	4	22	44	-	-
	Total:	**429**	**948**	**134**	**42**	**290**	**878**	**4**	**54**

Source: created by the authors.

It is clear from the provided table that Lithuania's national cultural organizations have been utilizing social media tools with an increasing frequency; there are far more items in 2014 than in 2010-2011. Moreover, cultural organizations in 2010-2011 devoted a lot of attention only to the textual posts; however, more emphasis was put on the visual images and video records in 2014. It can be seen from the provided data that the national culture organizations utilize social media as a communication platform and employ social media tools.

3.2 Content Analysis and Results

Content analysis of the data (posted on *Facebook* accounts of Lithuania's national cultural organizations) was divided into two parts. Firstly, the text material of posts and then the visual material was analysed.

Beginning with the results of the text material analysis, a few tendencies must be emphasized. The biggest differences in the text posts style were noticed between 2010-2011 and 2014. Beginning with the posts from 2010-2011, the style is formal and informative, most posts are concise, formal information on new events, meetings, and expositions is presented in a laconic fashion. Yet, there are some longer and more descriptive posts but only in LNOBT account. Moreover, most posts do not use means of artistic expression. There are, however, a few ingeniously friendly and sometimes familiar posts. Some posts begin intriguingly by choosing a participle, an adjective, or a verb of unexpected meaning, e.g., "Don't shoot the chef before the dinner".

Meanwhile, when comparing posts by the same cultural organizations after 4 years, it is notable that the textual information was reduced significantly in 2014, hence, less text is provided, and intriguing, picturesque expressions are more prevalent. Some text features metaphorical figures, e.g., metonymies: "We are coming to watch S. Dali, expect us"; metaphors: "Get your SCUBA gears, we are diving in soon" (for the event, "Dive into Theatre"), personifications: "An uncommon concert, even our chandeliers are dancing", paradoxes, e.g., "There is nothing new, nothing old either..." Some posts begin especially intriguingly in order to attract attention: "Your father's sweater can become the star of the play". Some uses capitalized letters to emphasize specific words or titles, e.g., YOU or SIRENS. As short texts are prevalent in posts, an extensive use of active verb forms is made: imperative (win an album), first person plural (we invite, we expect, we announce, etc.).

In comparison to the posts of 2010, the posts of 2014 try to achieve a more active contact with the consumer by creating an illusion of a friendly or even familiar dialogue. Therefore, the congratulations are common, e.g., Happy Saint Valentine's Day, Happy Restoration of Independence Day; the questions related to the expositions are offered for answering. The contests for consumers are announced in the social media, for instance, in relation with theatre's theme: "As the new year starts, a new calendar is in order. Press LIKE and win a calendar from your dramatic friend", or events (e.g. Facebook friends can visit museums at night free of charge). Moreover, the possibilities for consumers to obtain free invitations to events and plays are provided. The manner of personal communication is further reinforced by announcements of actor birthdays along with the congratulations and personalized photos of the actors.

The headers of the posts are very important as well due to their potential to attract consumer's attention; hence, they are distinct in their style. The posts of 2010-2011 demonstrate two different tendencies: the style is either formal, titles are informative or metaphorical, informal or intriguing formulations are chosen, e.g.: "colourful premiere" or "music that radiates the warmth of goodness". The heading notably serves as "hooks" for consumers; hence, the verbs present, tend to express the encouragement for the customer to perform a certain action, e.g., we invite, we propose, etc. Moreover, the titles, if present, emphasize the value of the contact with the customer: "dear friends" or "to loyal friends of the theatre". Active verbs are especially important to interactive text that invite to events or encourage participation in contests or acquisition of the press.

In comparison to the posts of 2014, the latter tend to feature more intriguing headers, e.g., "The play is not the only attraction, there are attendants too", or a provoking heading

when introducing an interview with the famous Japanese violinist: "Conducting an orchestra is a man's job". Headers like in the posts from 2010-2011 feature capital letters to emphasize key words (FIRST stop of journey to OPERA or WANTED). The titles in both compared subsamples vary from formal (e.g. dear viewers) to friendly and direct (e.g. friends, beloved, etc.). Yet, the posts of 2014 tend to make extensive use of exclamation marks.

Stylistically unexpected was the style of the last few posts by UNESCO at the end of 2010. They feature a short story, telling a narrative on the topic of the presented event. However, this tendency has not been observed in the posts of 2014.

Moreover, a more liberal use of style possibilities is observed in the posts of 2014. For example, a new tendency in posts of 2014 is an exceptional group of the posts that does not feature visual material, and their style imitates that of an e-mail: "Hurray! We are 9 thousand large already! Thank you friends, it is very fun to be with you ☺" or "Good morning, friends, our circle is expanding..." Emoticons are used along with the visual material provided in the posts: this way a feeling of informal communication is established.

The usage of pronouns is most prominent in the posts of informal style; often they include words like "we" or "you" along with active verb forms. The usage of personal verb plural form creates a feeling of collectiveness when addressing a specified group or when attempting to express the collective cultural product provider role of the "host". Yet, it is notable that such use of pronouns was rare in the analysed posts for the period of 2010-2011. Their abundance and variety in posts from 2014 testifies an attempt to establish and maintain a more active virtual contact with the consumers by forming a positive reputation of the organization.

The graphical layout of textual material in posts from 2010-2011 is simple and standard. The more graphically emphasized titles are provided in capitalized letters in some posts in order to attract attention. Very rarely a keyword is emphasized through capitalization in the heading of the post. In comparison, in posts of 2014, a variety of graphical layout styles is observed, headers are often times provided in a style of a poster or advertisement by adjusting the colour scheme of the text and background, font, etc.

A single attempt to manage reputation in the social media could have been observed in 2010 when LNOBT did not accept public criticism, which it emphasized in the header of the post: "Opera and Ballet Theatre does not agree with the Norwegians criticism of 'Traviata'". Yet, such direct attempt to react to criticism in order to improve the image of the organization has not been observed further on.

To summarize, it can be stated that the differences in provision style of textual material in 2010-2011 and 2014 are obvious. The greater style variations are observed in posts that are more recent; the artistic expression means are employed to attract attention; moreover, there are apparent attempts of investigation of the cultural organizations to maintain a constant connection with the consumers through the use of the social media. In 2014, Lithuanian national cultural organizations are more aware of the different social networking function in the *Facebook*: they use not only text but also different formats like visual images and video records. Organizations have conformed to social media and used it for their own benefit by improving their communication with different stakeholders. All of this clearly contributes to the development of a positive reputation as the organization is displayed as an open, flexible, evolving, and active agent of the country's cultural environment.

Conclusions

Social media is a group of Internet-based applications that came about as a result of Web 2.0 technology; these applications are notable for enabling interpersonal communication, content creation and sharing. It is important for the organization to manage media, because each social media activity of an organization is observed by the consumers and can easily lead to reputation changes (positive or negative). Each offensive action, all misleading or wrong information, ignored consumer inquiry or concern could as well result in a permanent damage to the organization's reputation.

This article was intended to demonstrate the potential of the social media to manage organization's reputation: as a result, the cases of personalized engagement with consumers and even responses to criticism were observed. It was determined that the organizations are utilizing social media as a platform to manage organization's reputation and conform to various social media tools (using different formats like visual images and video records) with an increasing frequency. The content created within an organization is observed to possess greater style variations in more recent posts; the artistic expression means are employed in an attempt to attract attention; they are as well an apparent attempt of investigation of the cultural organizations to maintain a constant connection with the consumers by using social media. All of this clearly contributes to the development of a positive reputation as the organization is displayed as an open, flexible, evolving, and active agent of the country's cultural environment.

By presenting the input-output model, this article enables future research on the topic of reputation management through the social media. In order to fully investigate and develop the model, at least three more areas require researching. The first two instances are processes of the model: 1) social media engagement and 2) electronic word-of-mouth (eWOM). They require separate elaboration, as they are expansive topics on their own and were not given the justified attention in this article. The third area of investigation should be the output section of the model; it is necessary to determine whether the mentioned outputs really provide benefits for the organizations.

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ORGANIZACIJOS REPUTACIJOS VALDYMAS KURIANT IR DALIJANTIS TURINIU SOCIALINĖJE ŽINIASKLAIDOJE

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SANTRAUKA

Socialinės žiniasklaidos įtaka daugeliui žmonių gyvenimo sričių šiuolaikinėje, technologijomis grįstoje visuomenėje, yra akivaizdi. Socialinė žiniasklaida formuoja žmonių bendravimo įpročius, keičia socialines normas, sukuria įvairias galimybes plėstis bei tobulėti organizacijoms, kitaip daro įtaką visuomenei ir jos raidai. Būtent organizacijai socialinė žiniasklaida suteikia komunikacijos platformą, kuri leidžia bendradarbiauti ir komunikuoti su keliomis suinteresuotomis šalimis vienu metu, taip pat suteikia erdves organizacijos reklamos ar ryšių su visuomene veikloms. Nepaisant šių naudų, yra ir nemažai rizikų, su kuriomis susiduria organizacijos socialinėje žiniasklaidoje. Vienas pagrindinių klausimų, kurį užduoda organizacijos: *Kaip valdyti organizacijos reputaciją socialinėje žiniasklaidoje?* Šio straipsnio tikslas yra išanalizuoti, kaip kurti teigiamą organizacijos reputaciją socialinėje žiniasklaidoje, ypatingą dėmesį skiriant organizacijos sukurtam ir besidalijamam turiniui socialinėje žiniasklaidoje. Straipsnyje analizuojama socialinės žiniasklaidos samprata ir jos sisteminimas, pateikiama tradicinė schema *įeiga-procesas-išeiga*, kurią pasitelkus valdoma organizacijos reputacija socialinėje žiniasklaidoje. Pagal sudarytos schemos įeigą pristatomas atliktas tyrimas – Lietuvos nacionalinių kultūros organizacijų turinio kūrimas ir sklaida socialinėje žiniasklaidoje 2010–2014 metais.

REIKŠMINIAI ŽODŽIAI: reputacijos valdymas, socialinė žiniasklaida, kultūros sektorius.