The Internal Image of the Zlín Municipal Theatre: A Marketing Study

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ABSTRAKT

Bakalářská práce se zabývá interní image Městského divadla Zlín. Teoretická část vymezuje pojmy související s tvorbou image a zdůrazňuje důležitost lídra a manažerské sekce v tomto procesu. Zabývá se prvky korporátní identity, které tvoří výsledný obraz organizace a upozorňuje na dvojstranný vztah mezi marketingem a kulturou.

Praktická část se zabývá analýzou image Městského divadla Zlín z pohledu zaměstnanců a je rozdělena na dva výzkumy. Kvalitativní výzkum se snaží pomocí individuálních strukturovaných rozhovorů zjistit postoje ředitele a manažerské sekce. Kvantitativní pak zjišťuje postoj ostatních zaměstnanců. Mimoto se práce pokouší najít souvislosti mezi provedenými výzkumy.

Klíčová slova: Interní image, korporátní identita, kultura, komunikace, Městské divadlo Zlín

ABSTRACT

This thesis focuses on the internal image of the Zlín Municipal Theatre. The theoretical part defines topics which are related to the creation of image and emphasizes the importance of a leader and the managerial section in this process. Another part discusses the components of corporate identity, which creates the resulting image and also highlights the bilateral relation between marketing and culture.

The practical part focuses on the image analysis of the Zlín Municipal Theatre from the perspective of the employees. For data collection, two methods of marketing research are used. Qualitative research used individual structured interviews to help to understand the attitude of the director and the managerial section. Quantitative research then analyzes the opinion of the other employees. Moreover, it is trying to find connections between both researches.

Keywords: Internal Image, corporate identity, culture, communication, The Zlín Municipal Theatre

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CONTENTS

INTRODUCTION

Employees are an inseparable part of each organization and they can influence an external image of the organization. Authors agree that corporate image is highly related to the corporate identity which can be characterized as "an umbrella" that covers several components which represents an organization. The core of corporate identity represents values, vision and mission of the organisation which should be determined by leader and communicated to the employees. Authors state that it is important to create an internal image identical with the external image. (Pelsmacker, Geuens, and Bergh 2007; Vysekalová and Mikeš 2009; Holá 2006; De Chernatony 2009) This could be a motto of this thesis which tries to understand how the image of the Zlín Municipal Theatre (ZMT) is perceived from the employees' perspective.

The theoretical part will describe this process of image creation and related components which can have an impact on the perceived image. Moreover it will focus on the process of value and vision creation and the importance of the leader's role in this process. Furthermore, it will describe elements of corporate identity because the corporate image and corporate identity are closely related terms. This process is primarily task for marketing communication and therefore marketing as such. This thesis focuses on the cultural organization. Consequently it describes relation between marketing and culture.

The practical part analyzes image of the ZMT from the perspective of employees (internal image). For data collection, two methods of marketing research will be used - qualitative and quantitative. Consequently, method of individual structured interview with top manager (director) and all middle managers is used. The aim of this research will be to find out answers to research questions and to determine questions which will be asked to other employees in quantitative part later. Some questions will not be important for the purpose of this thesis and are planned to be used for the further research. At the same time, this thesis will try to find a connection between qualitative and quantitative research. In other words, it will try to find the connection between statements of managerial section and statements of other employees.

I. THEORY

1 MARKETING AND CULTURE

Corporate image is connected with corporate identity (as is discussed later) which is primarily task for marketing communication and therefore marketing as such. Nevertheless, the relationship between marketing and culture (in terms of art) can be seen as a complicated and bilateral. On the one hand there is artwork, which is often considered as something noble, admirable, non-commercial and representing different point of view and that increases cultural awareness in the population. The author suggests that then this art cannot be associated with marketing, because marketing is considered completely contrary to the arts principles (Bačuvčík 2012, 5–7). Kolb (2005, 69) admits that: "Marketing is too often thought of by cultural organizations as trying to manipulate someone into buying something they do not want."

On the other hand, there is the fact, that we live in a world surrounded by cultural products, which are advertised in various ways e.g. through mass media, promotional gifts etc. Based on evidence a connection between marketing and culture exists but can be seen as a complicated and bilateral. (Bačuvčík 2012, 5–7)

1.1 Arts marketing

Arts marketing (also called cultural marketing, marketing of culture, arts marketing of cultural organizations) as a term have been more frequently mentioned in the literature since seventies. However, some social-marketing activities had been used earlier – namely in connection that some governments increased a support for the arts during post-war period. (Bačuvčík 2012, 17)

Johnová and Černá (2007, 21) state that arts marketing is associated with sphere which works with fine art and cultural heritage. Johnová (2008, 28) also states that the term arts marketing include several areas like architecture, performing art (classical music, theatre), literature but also areas such as exhibitions or fundraising.

Another author defines arts marketing as "...and integrated management process which sees mutually satisfying exchange relationships with customers as the route to achieving organizational and artistic objectives." (Hill, T. O'Sullivan and C. O'Sullivan 2012, 1)

The aim of arts marketing should be to find compromise which will be beneficial for stakeholders – organization and customer. Another definition adds that the aim of arts marketing should be to encourage the widest possible audience visit theatre performances and achieve maximum profits at the same time. Kotler describes main aims of cultural

marketing as finding a market, expanding markets and to keep a customer. (Bačuvčík 2012, 17–19)

Therefore, arts marketing is different from the traditional concept of marketing (see chapter 1.2) in the commercial sector and the aim of marketing management in cultural organization should be to find a balance between requirements of stakeholders. In other words, they should find a balance between artistic aims or objectives and market objectives. (Bačuvčík 2012, 17–19)

1.2   Marketing management in cultural organizations

Arts marketing is used in both non-profitable cultural organizations and commercial cultural organizations (Johnová and Černá 2007, 21). However non-profitable cultural organizations began to use marketing strategies later than commercial organizations (Johnová 2008, 13). Marketing management covers several areas of corporate practice and therefore may have impact on corporate identity, consequently on image of the organization. This is discussed in the following chapters.

Although marketing activities in non-profitable cultural organizations have gone through several important stages for the last decades, the majority of cultural institutions still do not have its marketing department. The reason is often a lack of financial resources for payment of marketing specialists. Consequently, cultural organizations in non-profitable sphere are often managed by lack of money than art marketing objectives. Moreover, it can lead to a situation in which employees are frustrated, more focused on economic situation and unable to concentrate on the art and marketing itself. Results can be many unwanted situations: financial losses, dismissal of employees, the inability of fulfilling objectives and mistrust of the founder. However, the author explains that paying marketing expert should increase success of an organization and that investing to this area should be for organization benefit. (Bačuvčík 2012, 20–23)

There is a clear difference between marketing in commercial and non-profitable cultural organizations, because in commercial sphere marketing departments are very often established. This is mainly because in commercial sphere they are more focused on profitability and customer interest than spreading the message of art like in non-profitable sphere. The author discuss that in the non-profitable sphere they are more oriented on product itself than on a customer, whereas in profitable organization are more oriented on a customer. (Bačuvčík 2012, 20–23)

Another definition says that: "While commercial organizations attempt to determine consumer needs in order to design a suitable product, cultural institutions create the product and then search for an appropriate audience for that product" (Mejón, Fransi and Johansson 2004, 11).

It can be concluded that arts marketing is used in both spheres but there are differences between orientations – profitable organizations are often more oriented on customer needs and wants whereas a non-profitable sphere is often more oriented on product itself.

2   IMAGE

This English word comes from the Latin origin "imago" and it means: a form, an idea. The majority of people usually decide for a product or a service offered by a well-known company or an organization which has a positive image. On the other hand, we often hesitate about buying products offered by unknown subjects or these which have a negative image (Kohout 2000, 7). Phillips and Connell (2004, 131) states: "The image helps to convey the culture, success, and personality that distinguish one company from its rivals."

This thesis focuses on internal image. Therefore this chapter describes and defines the term image in more detail. In addition of definitional issue it is necessary to discuss several other elements which can build a strong brand and have impact on perceived image: positioning, associations and personality of the brand.

2.1   Defining the term image

This phenomenon itself is very complex and variable and is regarded as a one of the most important terms in psychology of public relations and advertising nowadays. Therefore, Vysekalová formulates very complex definition which can be summarized as following. An image consists of ideas, attitudes and experiences of people about a particular subject which can be correct or incorrect. (Svoboda 2006, 16) Another definition says that "...the built of the company image is a social and subjective process". (Matei and Dinun 2010, 472) "The corporate image is also the sum of all the unit images of the company or the brand." (Matei and Dinu 2010, 472)

Another author describes the image as a bounded idea and admits that this phenomenon has a close connection with the identity, culture and communication of the subject. He also states that the image is closely linked to a corporate identity (see chapter 3.3). (Němec 1999, 79)

Therefore the image is one of the most important, very complex and variable phenomenon. It is some kind of collection of ideas, thoughts that each person can create about a particular subject.

2.1.1   Types of image

The image is a complex system which can be viewed from different perspectives. For the purpose of this thesis it is essential to focus on how the image of the Zlín Municipal Theatre is perceived by employees - and this phenomenon is called an internal image.

Authors distinguish three types of image. (Vysekalová and Mikeš 2009, 99–100)

- External image – organizations often try to affect public ideas. On the other hand, it is not necessary that these ideas need to respond with their own ideas. This type of image can be divided into two categories – wanted and unwanted. Wanted image is for organizations positivity and is intentionally created. But unwanted image is spontaneously created by the public and also is often in contradiction with the wanted image.

- Internal image – is form or an idea, which creates organization about itself and about own product. Holá (2006, 88–89) states that employees spread a reputation and co-create an image of the organization and those employees are one of the most important information sources. Author states that it is important to create an internal image identical with the wanted external image. Phillips and Connell (2004, 131) add that: "A positive organizational image creates pride for its employees who feel that they are contributing to and creating the image of, the organization".

- Real image – is created in the public mind and is crucial and target image. Author admits that it is not important what ideas or expectations subject wanted create, but what ideas subject really created.

2.2 Positioning

Positioning is one of the ways how can be brand strengthened and differentiated form the others. Corporate image is affected by many circumstances and factors. Some authors state that it is necessary and crucial to clearly manage and transmit information to employees. It is very important that each employee (especially in a management area) knows, shares and is aware of professed values (philosophy, vision, targets) which has impact to every activity of professional life. The next step should be building associations connected with the brand (see chapter 2.2.1). (Vysekalová and Mikeš 2009, 104)

Finally, based on these associations an organization tries to create "place in the mind" of any potential customer. In other words an organization "has to define a unique and relevant position for its products in the mind of the target group". (Pelsmacker, Geuens, and Bergh 2007, 120). This process is called positioning and can be also defined "as a way a product is perceived by target group on important attributes" (Pelsmacker, Geuens, and Bergh 2007, 120).

2.2.1 Brand Associations

Associations connected with brand are one part of creating a good reputation of an organization. Brand can have like human being charisma which is described by set of associations that differentiate it and characterize it from the others. (Pelsmacker, Geuens, and Bergh 2007, 50–55)

According to Kumar (2007, 57) "brand association plays a major rule in nurturing the proposition/emotional association among customers." Aaker (2002, 78–80) states that connection to different types of components can be helpful for organizations (in terms of ensuring depth of identity). Brand should be associated with class of products or services. When this connection is strong then the brand is immediately associated when the class of product is mentioned. According to Aaker (2002, 78–80) brand can also be associated with a particular use of a product, country or connected with users e.g. a brand which focuses on children.

Another component which can be associated with a brand is a symbol. This symbol can be anything that represents the brand. However, author emphasizes visual design, metaphors and tradition. He states that visual symbols can be memorable. However, with metaphors and tradition its characteristic represents enjoyments (see chapter 2.2.2) while strengthening its brand value. (Aaker 2002, 84–85)

Associations can be also connected with an organization (in terms of its culture, people and values). These associations like an environmental awareness, local orientation or innovation of the organization can also leave emotional enjoyment while strengthening its brand value. (Aaker 2002, 78–80) Brand can be also characterized as a personality (see chapter 2.2.3).

Based on evidence, associations are one of the important steps on the way to building a strong brand.

2.2.2 Emotions connected with brand

Emotions should be in the world of advertising, including building positive image, very important topic nowadays. Authors state that it is because today's products are very interchangeable and emotions are the right way how these products can be distinguishable. Therefore is essential to use emotions for making a certain impression and thought process for building image and associations. For marketing purposes this is an interesting fact, the higher the emotional experience is, the better it will be kept in mind. Emotions are also very important in terms of a relationship within an organization. It is said that the basis of

positive image is a positive organization or company, because satisfied employees are much more productive. (Vysekalová and Mikeš 2009, 113–20)

Franzen and Moriarty (2008, 84) add that brand emotions can be characterized as: "…associations of brands with specific emotions or with more holistic affects (positive, negative)" or they characterized it as "the awareness that certain emotions "belong" with a brand…"

According to Aaker (2002, 95–102), the most successful brands provide value to the customer, when buying their products. This value provides customers with functional (enjoyment which is connected with the function of the product), emotional (enjoyment which is connected with emotions) and self-expression enjoyment (enjoyment of feeling that we can express ourselves through buying certain product). Another factor is the price of the product which should reflect and correspond with previous enjoyments. On the other hand, the aim of the brand building process should be focusing more on enjoyments than price. The most successful brands combine these enjoyments (they provide a value) and their products become attractive to customers. Aaker (2002, 95) then states that: "An effective values proposition should lead to a brand-customer relationship and drive purchase decisions."

2.2.3 Brand personality

Franzen and Moriarty (2008, 240) state that: "Brand personality is the result of a perception and personification process. The perception connects all the previous sensory and manifestations of the brand…it leaves in memory form the basis of the personification of a brand." Characteristic which this personification brings helps to create consistent image which includes communication and manner of all employees both inwards and outwards of company. (Vysekalová and Mikeš 2009, 81)

Another author explains personality parallels which are between human and brand. Personality has every human and brand. Personality characteristic of human can be transferred to brand and these characteristic should be used by organizations in communication with different target groups. These selected characteristics can have impact on the resulting trustworthiness because it is much easier (as was mentioned at the beginning of this chapter) to buy a product from an organization which is easy recognizable. (Vysekalová and Mikeš 2009, 83–84)

There are more human characteristic which can be transferred to brand e.g. brand or company can be personified, can be described by human characteristic – both

psychological and physical. A brand can learn and forget. A brand can be friend or mentor, which has human form. It can be concluded that there are many possibilities how a brand can be differentiated from others. (Vysekalová and Mikeš 2009, 84–85)

According to Aaker (2002, 83–84) brand personality consists of such a characteristic as is genre, age but also can be perceived as modern, attractive or intellectual. Author adds that a brand personality has long-term validity and it is sometimes very difficult to change this perception.

Based on evidence this personality characteristic can differentiate brand from the others and organization should use this characteristic in communication with different target groups.

3 LEADERSHIP AND CORPORATE IDENTITY

Marketing management which was discussed in previous chapters usually covers several areas of corporate practice. Therefore this chapter discuss this in more detail. It focuses on the process of value and vision creation and the importance of the role of a leader in this process. Moreover describes elements of corporate identity because the corporate image which was discussed in previous chapters and corporate identity are closely related terms.

Advertising and public relations (considered as a basic communication forms with public) become more and more important for the survival of organizations nowadays. However, these forms just often reflect a short term task. While changing economic and environmental conditions, globalization and development of society leads organizations to formulate long-term vision. This vision brings long-lasting security and together with an integrated corporate identity ensures the survival of the company. (Svoboda 2003, 3)

As Snyder and James (2010, 74) say vision is target for the company at which the leader directs energy of employees and "...keeps the organization moving forward in spite of personal, organizational and environmental challenges..."Authors add that leader's role in not just describe vision but also inspire others and "create meaning for people by amassing large amounts of information, making sense of it, integrating it into meaningful vision of the future and communicating the vision" (Snyder and James 2010, 75) in terms of that employees want to participate in its realization. Therefore searching for values and visions in organizations is an important topic nowadays.

Another author compares the identity of a brand to the identity of a human. He states that the identity of an organization similarly indicates the direction, purpose and importance of brand, like the identity of a human. He states that corporate identity is essential for a strategic vision of the brand. (Aaker 2002, 68)

According to Olins (1989, 7) a corporate identity is characterized by two facets. He states that "in order to be effective every organization needs a clear sense of purpose that the people within it understand. They also need a strong sense of belonging". He also states that identity management which focuses on "...company's long term purpose, values and identity must be managed consciously and clearly." According to Olins (1989, 7–9), this should be a job for the top manager or a senior board member who is supported by colleagues.

De Chernatony (2009, 102) supports this claim. He adds that one of the characteristics of strong brand is a strong leader with a clear vision. The author also states that to achieve

these visions and values depends on a corporate culture. It means that not only the management of an organization but also other employees have to understand it. In case of consistent internal behaviour these values can be spread to the entire corporate portfolio and brand can be better perceived by stakeholders. Therefore the process of forming and searching for identity should not involve just management but also other employees. (De Chernatony 2009, 48–49)

Consequently this chapter focuses on the process of value and vision creation and the importance of the role of a leader in this process. Moreover describes elements of corporate identity because the corporate image and corporate identity are related terms. (see chapter 3.3)

3.1 Leadership role

According to Northouse (2012, 5) leadership is a complex phenomenon but can be identified as "… a process whereby an individual influences a group of individuals to achieve a common goal." The author also states that it is important to understand that leaders and followers need each other and therefore are together in this leadership process.

This chapter focuses among others on vision components (see chapter 3.2) and corporate culture (see chapter 3.3.3). These terms are closely linked. On the one hand corporate culture reflects behaviour and objectives of management. On the other hand it influences who will be considered as a leader. Leader and management have to understand and clearly explain which visions should be spread to the entire corporate portfolio. (De Chernatony 2009, 56) Based on evidence leadership, corporate culture (therefore corporate identity) and vision components are closely linked.

At this point it should be emphasized that it is a leader who "... often initiates the relationship, creates the communication linkages, and carries the burden for maintaining the relationship" (Northouse 2012, 5). Leaders supported by management should manage and clearly explain the vision and targets of an organization to employees. They should also build positive relationships in a workplace. (Holá 2006, 104–107)

The most important aspects which leader (of cultural organization) should fulfil are e.g. determine and communicate the vision (see chapter 3.2) of the organization to employees, stimulate and motivate colleagues. The leader should be flexible and be able to build a team and be able to represent the organization and communicate with internal and external public. (Kesner 2005, 264)

Based on this evidence leadership is a complex phenomenon. A leader supported by colleagues should clearly explain and communicate organizational visions and targets. And should be internally consistent with this vision and fulfil several important aspects including communication with the external and internal public.

Correct communication is the cornerstone of a good manager, because communication is needed in all managers' activities – in decision making, in implementation, in organization and in controlling – manager is not able to do these activities correctly without correct communication. (Holá 2006, 104–107) According to Northouse (2012, 8) a successful leader has some positive communication behaviours which include "being verbally involved, being informed, seeking others' opinions, initiating new ideas, and being firm but not rigid." Communication between management and employees is one of the most important aspects of internal communication (see chapter 3.3.2.1). (Holá 2006, 20)

3.2   Vision components

Unclear direction and leadership can lead to a situation when a brand cannot develop and achieve its objectives. Therefore, it is important that each manager understands objectives and the vision of brand. This vision has three components which are different but highly connected and form the core of any corporate identity (see chapter 3.3): vision (of the future), purpose (philosophy) and values of brand. The final effect that determines these components is better identity and consequently the level of unity of this image. (De Chernatony 2009, 46–49)

The first component is a vision, which can be characterized as the vision or a prospect of the brands future. De Chernatony (2009, 46–47) describes this component as a wanted prospect of brand future created by managers. They should try to evaluate the potential threats and achieve this wanted future in the same time. The author also states that determination of the brand vision is team work and employees can be included in this process, because it can bring many benefits e.g. a better understanding, a strengthening corporate culture and also the loyalty of employees. Another author describes the visioning process as "picturing- excellence – what the person, team or organization wants to create in its best possible future" (Scott, Jaffe and Tobe 1993, 4). Walzer (1996, 33) describes vision as "... a dream, an ideal" and states that "a vision is like painting a picture of what the ideal community will look like in the future".

The second component is a mission, in other words is a purpose or philosophy, it is not the same as the vision, although these words are often interchanged. Walzer (1996, 34) states that mission "is a statement that articulates the business and uniqueness of organizations." De Chernatony (2009, 89) emphasizes that the mission of brand is not just to generate a profit. He states that a brand mission should be to make the world a better place and then the brand will be successful. Another definition describe mission as "the core purpose for which... organization is created" (Scott, Jaffe and Tobe 1993, 4).

A company's values are third and the last component of the brand's vision. The values are "the essence of a company's philosophy for achieving success" (Scott, Jaffe and Tobe 1993, 19). These values represent guidelines and directions about the required behaviour of employees in everyday work (De Chernatony 2009, 130). Aaker (2002, 117) emphasizes that years of practise and research confirm that it is very important that employees identify themselves with the values of the organization.

Based on evidence, the vision has three components which are different but highly connected and form the core of corporate identity.

3.3 Corporate identity

Corporate identity can be characterized as "an organization's members' collective understanding of the features presumed to be central...that distinguish the organization from other organizations including the corporate ethos, aims and values that contribute to differentiating the organization within its competitive environment" (Mallin 2009 ,14).

Another definition adds that corporate identity tries to get the greatest possible identification – both internal and external public. Svoboda (2004, 6–7) states that the more the internal public identifies, the better it is perceived by public. Cornelissen (2011, 8) sums it up as that corporate identity represents "the profile and values communicated by an organization."

At this point it should be emphasized that it is necessary to distinguish the image and the corporate identity. Vysekalová and Mikeš (2009, 14–16) state that the corporate image and identity are related terms. The corporate identity is characterized as what an organization is and wants to be. On the other hand, the image is influenced by the corporate identity and is characterized as how an organization is perceived by the public.

Melewar (2008, 199–200) describes the relationship as that the corporate image emphasis on the external public, "branding and dimensions that sustains a firm's desired positioning". The corporate identity is described as opposite – comes mainly from the

internal public of an organization and the aspects "are primarily functional, non-media dimensions that include the strategy and stances adopted by the organization". A logo and branding in terms of the corporate identity are not as important as in the corporate image. The author states that the corporate identity supports the positive image. Therefore it would not be possible to have the long-lasting positive image without "meaningful corporate identity".

According to Kitchen and Schultz (2001, 45) the corporate identity is "conceived as the totality of a company's behaviour, communications and symbolism". Other authors consider essential elements of the corporate identity: corporate product, communication, culture and design. (Vysekalová and Mikeš 2009; Svoboda 2006)

Based on evidence, the corporate identity is highly related to the image of an organization. The corporate identity can be in simplified form characterized as "an umbrella" that covers several components which represents an organization. Therefore some of these elements which are crucial in terms of image are discussed in the following chapters.

3.3.1   Corporate design

In other words, uniform visual style. A corporate design is a visual presentation of an organization containing of several components which form a visual identity. These components distinguish an organization and therefore help better the identification of an organization. (Vysekalová and Mikeš 2009, 40–41)

The corporate design must reflect the corporate identity because it is the long-lasting component which is used in communication of an organization. The corporate design is based on brand (also called "logo") which is the most significant element of communications to the public. The basic function of a brand is distinguishing and propagation of an organization. Among the most used types of a brand are included verbal (logotypes) and visual brands. The others are then literal and combined brands. (Svoboda 2006, 31–32)

Křížek and Crha (2012, 108–9) state that it is important to include among others the graphic and visual elements of the corporate design and also the company's name and slogan which are called textual components.

Authors then agree on the elements that are included in the corporate design e.g. a name and a slogan of an organization, a logo, a colour, a font, etc. (Vysekalová and Mikeš 2009; Svoboda 2006; Křížek and Crha 2012)

3.3.2   Corporate communications

This term includes all communication with different target groups – both external and internal public which an organization uses for representing itself. Corporate communications starts with building corporate identity. (Vysekalová and Mikeš 2009, 63) In other words, employees should be informed about major marketing activities or major actions that have impact on them. (Pelsmacker, Geuens, and Bergh 2007, 298)

According to Cornelissen (2011, 5) the corporate communication is characterized as "...function that offers a framework for the effective coordination of all internal and external communication with the overall purpose of establishing and maintaining favourable reputations with stakeholder groups..."

The aim of the consistent corporate communications is to build a positive attitude within and from the outside of an organization. The corporate communication is based on the corporate culture (see chapter 3.3.3) and together with other elements of the corporate identity influence the image of an organization. This process of changing attitudes is very complicated, therefore the aims of corporate communication have to be long-lasting. (Pelsmacker, Geuens, and Bergh 2007, 298)

Among the elements of corporate communications can be included (Svoboda 2006, 16):

- Public relations – especially important in the process of creating corporate identity

- Corporate advertising – includes a paid advertisement, opinions of an organization, behaviour of representatives etc.

- Human relations – the communication which an organization use for supporting education or values of an organization; often communicated through the labour market

- Investor relations – the communication to shareholders through various corporate documents

- Government relations (lobbying) – includes the communication of an organization with powerful personas in government or municipal councils

- University relations – includes the communication with universities, procurement of research, assist in teaching students etc.

- Employee relations/communications (see chapter 3.3.2.1)

The corporate communications can be realized through several principles. One of them is that public groups of the corporate communications which were listed above have to be precisely targeted. Then information can be clearly communicated and identified by

targeted public groups. This thesis focuses on the internal public; therefore the following chapter discusses "employee communication" more deeply.

3.3.2.1 *Employee communications*

For identification with the vision, targets and mission it is necessary to transmit enough information to employees. Because the correct internal communication may have impact on work discipline and can influence the image of an organization. (Holá 2006, 104–107) Another author adds that employee communications should "reduce the gap between the desired identity and the corporate image" (Pelsmacker, Geuens, and Bergh 2007, 12).

The basic problem which often causes dysfunctional organizational communication is misunderstanding and incomprehension between management and other employees. Management should understand that internal communication has three parts (Holá 2006, 104–107):

- Awareness of employees – each employee is aware and informed about requirements for performing work
- Public Relations focusing on internal communication – management through communication builds positive internal relationships, motivates employees and tries to achieve a shared vision
- Communication between management and other employees – this communication focuses on strengthening stability and the loyalty of employees to the company

Pelsmacker, Geuens, and Bergh (2007, 278) state that "internal communications start with building a corporate identity and motivating and training the company's own personnel..." Therefore the aim of effective internal communication should not just be to inform employees about the requirements for performing work but also to build the positive internal relationships, to convince and motivate them. Moreover, the aim should be also ensuring loyalty and stability of employees. Last but not least the aim of communication is to create, together with other elements of corporate identity a consistent image. (Pelsmacker, Geuens, and Bergh 2007; Vysekalová and Mikeš 2009; Holá 2006)

3.3.3 Corporate culture

Corporate culture is one part of the corporate identity and is highly connected with the corporate communication. (Vysekalová and Mikeš 2009, 72) According to Pelsmacker, Geuens, and Bergh (2007, 12) corporate culture is "determined by factors such as the corporate philosophy, values, mission, principles, guidelines, history, etc."

Cornelissen (2011, 64) states that: "developing corporate identity must start with a thorough analysis and understanding of the organization's core values in its mission, vision and culture..." Schein (2009, 3) emphasizes that corporate culture and leadership "are two sides of the same coin and one cannot understand one without the other." Svoboda (2004, 44) adds that the corporate culture, the corporate design through the corporate communications creates and influence the image of an organization. Therefore the corporate culture is important and a highly intertwined element of the corporate identity.

Herzog and Leker (2011, 59) states that the corporate culture is: "a pattern of shared basic assumptions that the group learned as it solved its problems of external adaptation and internal integration...to be taught to new members as the correct way to perceive, think, and feel in relation to those problems."

Svoboda (2006, 40–44) adds that contents of the corporate culture can be e.g. rituals – to customers or employees, consistent design of buildings or employee dresses.

The corporate culture is reflection of the people characteristic. It is a product of people's behaviour and thinking. Moreover the process of forming corporate culture can be influenced at the beginning. However, this ability over the course of time is lost and the process of forming appropriate corporate culture is long-lasting. Therefore corporate culture should be continuously strengthened. The corporate culture is also one of the evaluation elements at the labour market. On the one hand, applicants tend to choose an organization which reflects their opinions, values etc. On the other hand, employers tend to choose employees who are an embodiment of the corporate vision. (Vysekalová and Mikeš 2009, 67–68)

As a result corporate culture can be characterized as how an organization acts on the outside. It also includes behaviour, thinking, values and relationships of employees. And least but not last includes rituals and evaluation of the pros and cons.

3.3.4 Corporate product

A product can be in a broader sense, characterized as everything what can be offered for consumption and can bring some benefit for its user. Product includes entities like services, persons, organizations, but also know-how or license (Kotler et al. 2007, 615). A corporate product is an indivisible element of the corporate identity and is seen as the essential element for the survival of an organization (Svoboda 2006, 44).

Another author adds that without competitive and a quality product are other elements of corporate identity (communication, design and culture) ineffective and that this element

is core of the business activities. The author also states that the corporate product is seen by customers as a way to meet their needs. The corporate product, considered as the essential element of the corporate identity influences other elements, has several emotional characteristics e.g. can be used as a means of self-expression or expresses prestige, can bring an enjoyment of using this product, etc. (Vysekalová and Mikeš 2009, 74)

4 METHODOLOGY

4.1 Methodology of data collection

The theoretical part provided the basis for the practical part of the thesis.

For data collection, two methods of marketing research were used:

- Qualitative method – individual structured interviews with top manager (director) and all middle managers
- Quantitative method - questionnaire filled by employees from each section

Interview with director and all middle managers was used as a method of qualitative research. This method is usually used for research with small groups of respondents and the aim is to compare and find out context between each phenomenon. Individual interviews should create a relaxed atmosphere between interviewer and respondent. As a result real, truthful and subjective information can be found out and it can also prevent answers from being stylized. (Vysekalová et al. 2012, 57–58)

The interviewer should be able to ask follow-up questions and questions according to the situation. It is important to start the interview with easy questions and then continue with more problematic ones and at the same time these questions should be asked in a logical order. For the importance of keeping respondent attention it is recommended to conduct an interview at maximum for an hour. (Vysekalová et al. 2012, 57–58)

Another recommendation is to take recordings if the respondent consents. Structured interviewing as a method of qualitative research is very useful for research focusing on top managers and managers who are too busy. The advantage is that interviews usually take place in a familiar environment for the respondent (because of business). (Kozel 2006, 152–153)

Questionnaires filled out by the other employees were used as a method of quantitative research. Questionnaires are the most used method in this type of research. It is a form which consists of questions which should be logical, clear, understandable, short etc. Zbořil (1996, 36–37) recommends that the questionnaire should be presented to a smaller sample of respondents who are typical for the target group because it helps to find out mistakes. Questionnaire is important for quantitative research in terms of information collection, contents of the interview, record of answers and subsequent interpretation of facts (Zbořil 1996, 36–37). Therefore interview and questionnaire was used as a method of quantitative research focusing on employees from each section.

4.2 Methodology of the thesis

The theoretical part discussed the process of image creation in relation to corporate identity (focused on internal communications) and the role of leader and management of cultural organization in this process.

The practical part focuses on the analysis of the image of the ZMT from the perspective of employees. Moreover tries to find out if the core of the corporate identity (visions, mission, and targets) is defined by director and if managerial section is able to define these terms and if the other employees are aware of them. This part also focuses on the internal communication which is another crucial element of corporate identity. Furthermore tries to find out how are the slogans of the theatre perceived by employees. At the same time, this thesis tries to find a connection between qualitative and quantitative research.

For data collection, two methods of marketing research were used:

- Qualitative method - method of individual structured interview with top manager (director) and all middle managers
- Quantitative method - questionnaire filled by 56 employees

Research questions were determined as follows:

Q1: How is the image of the ZMT perceived from the perspective of employees?

Q2: Are the visions, targets, and mission defined by director and managers? Are employees aware of them?

Q3: How are slogans "Vaše divadlo!" (This theatre is yours) and "Do divadla!" (Into the theatre) perceived by employees? Can they identify with these slogans?

Q4: How is the internal communication of the ZMT perceived from the perspective of employees?

Interviews were recorded from the beginning of December 2013 to the end of January 2014 and were conducted in the Czech language. Therefore paraphrasing was used for the interpretation of the manager's statements. Managers were asked in advance when arranging a meeting. Interviews took place without time pressure in offices of the managers. The average length of these interviews was about 50 minutes.

For the purpose to maintain anonymity the managers were randomly assigned nicknames to them Manager A–D and was used masculine in all interviews. Consequently these records are available on request.

The questionnaire survey was done in February 2014 and was completed by 56 employees. This number represents more than half of the current employees of the ZMT. With regard to a demographic data - 30 of respondents were men (54 %) and 26 of respondents were women (46 %). Respondents were from various age groups (see Appendix PII: distribution of respondents by age) and were from each section (see Appendix P IV: Distribution of respondents by section). Questionnaire was technically realized via internet service vyplnto.cz and was distributed to employees via email by director of the theatre. Data was then processed in Excel. Research was done in the Czech language therefore all parts of the questionnaire are paraphrased.

Questionnaire was pretested on a sample of 6 people:

- 2 were employees of the theatre
- 2 were external employees of the theatre
- 2 were randomly selected sample

Respondents of the pre-test were chosen so that they represented sample which is very deeply informed about the topic and they are an employee of the theatre at the same time (or external employee). Other respondents were able to check the formal part of the questionnaire (randomly selected sample). These respondents represented all age groups. Based on their feedback the formal and logical structure of questions was checked and corrected and offered answers.

II. ANALYSIS

5 THE ZLÍN MUNICIPAL THEATRE

Figure 1. Logo of the Zlín Municipal Theatre
Source: Městské divadlo Zlín, 2014

History of the Zlín Municipal Theatre (ZMT) is dated to the year 1946 when it was located in the today's Malá scéna and was called Divadlo pracujících. The seat of today's theatre was built in the 1967 as a project of architects Miroslav and Karel Řepa. A few days later, a smaller scene called Divadélko v klubu was built. After the reconstruction of the building (1989), Studio Z was built as a last scene of the theatre. After the revolution the theatre was renamed to the ZMT. (Městské divadlo Zlín 2014)

The Zlín Municipal Theatre is considered to be included in the category of repertory theatres. The theatre is classified in the category of priority public interest in the Zlín region and provides cultural services to all the public. The theatre brings an artistic work, which is offered to the widest possible range of visitors from the region, other areas of the Czech Republic and foreign countries. (Městské divadlo Zlín 2013, 3)

5.1 Scope of business

The basic mission of the ZMT is artistic work especially in the area of dramatic art and organizing public performances in the region but also in other areas of the Czech Republic and foreign countries. The theatre is involved in the cultural and social living of citizens and represents the town of Zlín in this and foreign countries at the same time. The purpose of the theatre is to also produce activities which complete the main mission, ensure organizational operations, manage the organization and lead to the efficient and economic capacity utilization. (Městské divadlo Zlín 2013, 4)

The theatre is authorized to perform the following activities for the mission fulfilment. These activities can be divided between the main and secondary.

- **main activities**
    - performance of art drama of theatre

o organizing of public performances in the region, other areas of the Czech Republic and foreign countries

o the implementation of agency activities

o publishing of publications and promotional materials

o production of the stage decorations, costumes, etc.

- **additional**

    o retail business

    o real estate activities

    o advertising and marketing

    o providing services to the public, especially in the field of education, cooperation with schools and other institutions etc.

(Městské divadlo Zlín 2013, 4)

5.2 Organizational structure

The organizational structure of the theatre is linear and divided into two management levels. First level consists of the top manager – director of theatre and second (lower) level consists of middle managers who are responsible and have competencies for the following sections: artistic section, economic section, public relations, artistic and technical section. (Brokl and Bačuvčík 2013, 7)

Position of the human resources officer is also included in this section and has specific competitions and management powers. Manager of the artistic section is responsible for the artistic part of the theatre, which is involved in the preparation and realization of particular performances. The economic section focuses on financial actions and also is responsible for accountancy, supply and costume hire. The section of public relations focuses on external and internal communication. Artistic and technical sections are divided into individual sections which are responsible for technical and technological preparation of particular performances. However these sections are not managed by managers but specialized technicians. Therefore this section cannot be considered as managerial and organizational structure is linear and divided into two management levels. Director of theatre and managers of individual sections form a management level. The managing board has a consultant function which has existed since 2009. The theatre has currently 102 employees. (Brokl and Bačuvčík 2013, 7)

6 QUALITATIVE RESEARCH

For the importance of finding real, truthful and subjective information and for the prevention of answers being stylized it was chosen individual structured interview as a research method. Detailed information about realization of qualitative research is described in methodology (see chapter 4). The director as a top manager and all middle managers were interviewed:

- MgA. Petr Michálek – director (top manager)
- Milan Houžva – manager of artistic and technical section
- MgA. Vladimíra Dvořáková – manager of public relations
- MgA. Hana Mikolášková – manager of artistic section
- Ing. Irena Pelková – manager of economic section

The aim of qualitative research was to find out answers to research questions (see chapter 4) and to determine questions which were asked to other employees in quantitative research later. Some questions are not important for the purpose of this thesis and are planned to be used for the further research. The following chapters focus on analysis of individual themes which were asked to managers.

Questions which were asked in qualitative research:

- What first comes to your mind when it is said: the Zlín Municipal Theatre (specify 5 associations)?
- How do you feel when you go to work?
- What do you imagine under the term pride? Do you think that you are a loyal employee?
- What do you think about the internal communication of the Zlín Municipal Theatre?
- If the Zlín Municipal Theatre was a person, what type of personal characteristic would it have?
- What do you think about the great hall and foyer of the Zlín Municipal Theatre?
- Can you choose archetypes which Zlín Municipal Theatre represents?
- Can you specify the vision, targets and mission of the Zlín Municipal Theatre?
- What do you think about the price of admission and diversification?
- How do you perceive the logo of the Zlín Municipal Theatre?
- How are the slogans "Vaše divadlo!" (This theatre is yours) and "Do divadla!" (Into the theatre) perceived by employees?

- Can they identify with these slogans?

6.1.1 Associations connected with ZMT

The aim of this question is to determine associations connected with the ZMT and to understand which ideas managers have about the theatre as a whole.

Associations of managers may be divided by theme to which it relates:

- with work – may be summarized as associations focusing on employees, objects and emotions connected with work

  Managers mentioned these terms: work, employees, actors, atmosphere, theatre play, specific smell, order, diversification of activities, effort to change, fun, satisfaction, heartiness,

- with building – inside or outside atmosphere

  Managers mentioned these terms: big building, interesting building, big stage, inconsistency, austerity

- the other terms which cannot be included to previous themes and are individual topics: culture, tradition, history

Managers were asked other follow-up question focused on the feeling when they go to the work, therefore one of the main topics which managers have associated with the ZMT. Managers and director have primarily positive feelings. Director said that he usually goes to work with curiosity and expectations because he is looking forward to what come next. Manager A said that he definitely is looking forward to going into work. Manager B stated that goes into work open-minded and with positive expectations. Manager C stated that he enters the work satisfied. On the other hand Manager D said that for the reason that his work is almost always connected with troubles he does not feel happiness. However he added that after completion of the tasks he usually feels satisfaction. This question was also asked in the quantitative research.

6.1.2 Brand personality of the ZMT

The aim of this question is to determine significant personal characteristic of the ZMT. The characteristics which were listed by managers and especially by director were then used also in quantitative research in the semantic differential.

All answers can be divided according to context to the three main categories:

- Positive: energetic, inspirational, smiling, charismatic, surprising, solid, strong, purposeful

- Negative: without intimacy, unapproachable, cold, curt, clumsy, poor, lofty
- Neutral: majestically, monumental, reserved, conservative, trinity

Director of the theatre added that he strongly does not want the theatre perceived as lofty.

6.1.3 Perception of the interior of the ZMT

The aim of this question was to understand how managers perceive the great hall and foyer of the ZMT.

Director described the foyer and great hall as cold, uncomfortable, unfashionable, and old and that there are too many large spaces. He added that the size of the great hall of the theatre is a long standing problem. In his opinion in the case that they do some construction work (in terms of reducing number of seats) in the great hall they would probably face criticism from the audience. But he added that if there could be some cheap and quality solution he would support it. He mentioned only one positive idea that it is definitely a representative space.

Manager A said that these spaces he perceives as charismatic, decent and noble. On the other hand he admits that it is too large and a huge uncomfortable space. This manager developed these ideas by describing it as an immersive space - in terms of meaning that humans can feel as a very small part which can be immersed by this huge space. Manager C stated that he perceives the great hall and foyer as cold, huge and that this space is not intimate enough. But also states that these spaces are noble. Manager D listed negative adjectives: austere, cold, unapproachable and also mentioned statements that this space is not intimate enough. He also perceived it majestically. Manager B had a contrary point of view. This manager perceived it like an open, comfortable and sympathetic space. As the reason, manager B said that the more often he had been there the more he thinks it is a pleasant space.

6.1.4 Archetypes

In this question, managers should choose archetypes (three) which according to them ZMT represents. The list of archetypes was available for them. This question was also asked in the quantitative research.

Margaret Mark (Mark 2012) distinguishes 12 basic archetypes connected with marketing communications in her book The Hero and the Outlaw.

Managers and director agreed on archetype of creator and magician. Therefore as archetypes which stand for creativity and produce, transform something new and makes dream come true. The other archetypes were not significantly represented.

6.1.5 Internal communication and loyalty of employees

The aim of this question is to understand the perception of internal communication by managers and director. Follow-up questions, focusing on the term "pride" and "loyalty", were asked. These questions were also asked in the quantitative research

Director of the theatre stated he feels that internal communication is not as good as it should be. Furthermore, he states that the problem is probably because of the quantity of information, number of people and large building. He also said that they have regular meetings and they all receive minutes from meetings but due to the amount of information and necessity of fast reactions problems arise. As a result misunderstandings arise through individual sections. Moreover he added that there are some typical relational barriers between "floors of the building" (among individual sections). Consequently, he said that he would like all employees to realize that they should pull together and that they all have the same goal.

Manager A had the same opinion. He stated that they constantly have meetings and receive a lot of minutes. This manager admitted that the more they interact more chaos arises. He said that information disappears in hallways. Consequently he said that this creates a paradox – actually they do not communicate to each other. On the other hand Manager B stated that there exist problems with communication but from his point of view not such a serious one. However Manager C stated that he feels sufficiently informed but at the same time he admitted that his work is compared to the others very specific. Nevertheless, he also admitted it happens sometimes that he is not well informed but not as badly informed when compared to other managers. Manager D said that he has regular meetings with his colleagues at all levels and he does not see any problem.

All managers were also asked about theme relational barriers between "floors of the building" (among individual sections). All managers said that there definitely exist relational barriers. Managers D and B said that especially the artistic section separates from the other sections. Manager C had the same opinion and added that he definitely feels relational barriers between sections. Manager A commented that these negative relations survive across generations. He thinks that the core of the problem is in the spreading of ideas that do not constitute the truth and that employees do not fully pull together. He also

added that it is because of the floors – it is not just in their minds but that they are also physically separated.

Consequently they were asked question focusing on the term "pride" (in terms of being an employee of the theatre) and its definition. Moreover was asked question about the loyalty of employees in the ZMT. Director defined term "pride" (in connection with theatre) as that employees appreciate theatre and that they are identified with it in both bad and good times. Director stated that he personally is very proud to be an employee of the theatre. On the other hand he admitted that loyalty of employees is a big problem and that employees are not able to pull together as a team.

Manager A defined the term pride as a loyalty and stated that he is a proud employee. In his opinion employees of the ZMT are not able to be proud of their work. He added that this does not mean to be lofty, but to be proud in a positive sense – to admit success. Manager B said that the term pride for him means to be humble and to be proud at the same time and to know the purpose of his work. He stated that he is proud to be an employee of the theatre. However he admitted that the loyalty of employees is missing and that there is lack of patriotism. Manager C said that pride for him means connection and identification with the theatre. He stated that he is definitely proud to be an employee of the theatre and admitted that employees are not able to pull together as a team. Manager D defined the discussed term as to pull together as a team, loyalty and to be able to stand up for their opinion. He stated that he personally is proud to be an employee of the theatre and that he feels satisfaction. However he admitted that loyalty of employees is a weak point and that they are not able to pull together as a team.

6.1.6   Slogans of the ZMT

The aim of this question is to determine how are slogans perceived by managers and if they can identify with these slogans. Question focusing on slogans was also asked in the quantitative research.

Director said that he is the one who began use slogan "Vaše divadlo!" (This theatre is yours) and that reaction of employees of the theatre was very negative. They did not support this slogan and they found it had a very pandering meaning. In his opinion the reason for this perception is in misunderstanding and incomprehension of the meaning. He explained that this slogan is addressed to both external and internal public and that it should support the target of the ZMT (see chapter 6.1.7). He admitted that incomprehension of meaning of this slogan led to a situation in which the slogan was not

accepted and employees were not identified with it. Therefore he adds they started to use the slogan "Do divadla!" (Into the theatre) which is frequently used and he thinks that employees are identified with it.

Regarding slogan "Vaše divadlo!" answers of managers were inconsistent. Manager A repeated director's statement that this slogan was not properly understood by employees and therefore was not accepted. This manager also supports the director's claim that the slogan is addressed to both external and internal public and that employees do not understand it correctly and consequently they cannot be identified with it. At the same time this manager prefers the second slogan but adds that he does not have strong objections against the discussed one.

Manager C and D understand the meaning of the discussed slogan as it is addressed mainly to the external public. They admitted that it can be addressed to internal public but they were not sure and they perceived it as being addressed mainly to the external public. They did not have strong objections against it. Manager B was not identified with the mentioned slogan and found it as pandering, suggestive and objectionable. This manager did not perceive it like a slogan addressed to the internal public.

As regards slogan "Do divadla!" (Into the theatre). Managers supported director's claim by their statements. They preferred this slogan because they found it more appropriate and are more identified with it. They thought that the other employees have a similar opinion.

6.1.7 Vision, target and mission of the ZMT

The aim of this question is to find out if the vision, targets and mission are defined by the director and if management is able to explain them. All respondents had a problem to define and determine differences between individual terms. It was always necessary to explain them what exactly each term means. Questions focusing on vision, target and mission were also asked in the quantitative research.

Director stated that his vision is to make good theatre plays (but not to be a pandering theatre) and have sold out in the same time. Manager A said that not all people necessarily have to like theatre but at the same time everyone is able to find some favourite piece of work. It can be interpreted as that theatre should not be pandering. Manager B mentioned exactly the same words as director - the vision of the theatre is to make good theatre plays and have sold out spaces. Manager C added vision as to make a good theatre plays and

makes a profit. Manager D thought that the vision of the theatre is to make good theatre plays and have a stable audience.

The target of the Theatre is defined by director as that citizens of Zlín should take theatre as their own. From the others statements of director it can be concluded that in other words this means that citizens of Zlín supports theatre both financially and artistic sides, that they behave as a real patriot. Director pointed out that this target is also connected with the slogan of the ZMT (see chapter 7.1.5). Manager A said that the target is to develop timeless themes and stir up in the audience feelings of the need to have the theatre. Manager B points out that citizens of Zlín have a lack of patriotism and therefore target based on it. Manager C said that target is to be satisfied as an employee but also as an audience and to attract an audience and to have a sold out theatre. Manager D had similar opinions as the other – to attract an audience in terms of having satisfied and stable audience and to have sold out.

Director defined the mission of the theatre as to spread the cultural offerings of the town and develop empathy with people. Manager A said that theatre exists for relaxation, to collect inspiration, and feeling the need to have the theatre. Manager B added that the mission of the theatre should be to open the eyes of the public in other words to educate them. Manager C said that theatre should not exist just only for entertainment but also for education. This claim also supports Manager D who stated that the mission is also mental enrichment.

6.1.8   Admission price of the Zlín Municipal Theatre

The aim of this question is to determine if managers agree with the price of admission. Question was also asked in the quantitative research.

Director said that price of admission was increasing during the last years and that they had several discussions about diversification of admission prices with employees. In his opinion diversification of admission prices is appropriate and he does not want to change it in the near future. Managers had the same opinion. They all agreed with the diversification of admission prices and that the price is appropriate.

6.1.9   The Logo of the Zlín Municipal Theatre

The purpose of this question is to determine how managers perceive the logo of the ZMT. An image of the logo was available for them (see chapter 5). Terms which they listed were then used in quantitative research.

Director of the theatre stated that the logo is definitely representative and represents lots of symbols. According to director they wanted a modern, elegant and memorable logo and he thinks that is exactly what this characteristic logo represents.

Managers A and D perceive the logo similarly as director. They listed terms like representative, memorable and diverse symbol and they identified themselves with the logo. Manager B and C said that it evokes in them more than theatre some factory, monumental and inaccessible industrial colossus.

6.2   Summary of the qualitative research

Managerial section of the theatre perceives the Zlín Municipal Theatre as an archetype of creator and magician. Therefore as archetypes which stand for creativity which produce and transform something new. Managers and director usually have positive feelings when they go to work or their job brings them satisfaction. Main associations linked to the ZMT are connected with work (employees, objects and emotions), with building (inside or outside atmosphere) and terms like culture, tradition and history. Based on evidence director and most of managers had similar opinion about spaces of great hall and foyer of the ZMT. They characterized it by negative terms – cold, too large, uncomfortable – but at the same time it was characterized as a representative and noble space. They also determined significant personal characteristics of the ZMT. Some of them were used for further research in the quantitative part.

Managers (of each section) have different opinions about internal communication in the ZMT. It can be concluded that from the director's point of view problems with the internal communication do exist. However based on evidence, statements of managers about this theme may be considered as inconsistent. Some of them perceived internal communication as a big problem some of them did not. It is probably caused by different responsibilities which each section has. Furthermore director and all managers agreed that barrier between sections exist but each section finds it differently serious.

Managerial section agreed on the statement that they all personally are proud to be employees of the theatre. However they admitted that from their point of view the other employees are not loyal and patriotic and they are not able to pull together as a team.

Another part of qualitative research focused on slogans. Director of the theatre was the one who started to use the slogan "Vaše divadlo!" (This theatre is yours). He stated that some employees did not accept it. Therefore they started to use the slogan "Do divadla" (Into the theatre) which seems to be from the director's point of view accepted by

employees. Answers of managers were inconsistent. As director said some of the managers did not accept first mentioned slogan. On the other hand except one manager no one had strong objections against it. At the same time they all preferred the second slogan "Do divadla" (Into the theatre) and no one had any objections against it.

Another question focused on the vision, targets and mission. These terms are defined by director and managers were able to explain and define them. Managers and director also agreed on diversification of admission price and they found it appropriate.

Director of the theatre stated that the logo is definitely representative and noble. According to director they wanted a modern, elegant and memorable logo and he thinks that these characteristics logo represents. Answers of managers were inconsistent. Some of them supported director's statement but on the other hand there appeared to be negative statements (in comparison to the director's statement) e.g. it evokes them the theme of a factory, monumental and inaccessible colossus.

7 QUANTITATIVE RESEARCH

Qualitative research determined the questions which were used in the quantitative research. The aim of the quantitative research is to find out answers to the research questions. Detailed information about the realization of the quantitative research is described in the methodology (see chapter 4).

7.1 Brand personality of the ZMT

The aim of this question is to determine brand personality of the ZMT. The characteristics which were listed by managers and especially by director in the qualitative research were used in the quantitative research in the semantic differential. Characteristic which were determined by managers as negative for the perception of theatre are on the right side of the figure. For the research a seven-point rating scale was used. Respondents had to choose between two opposite characteristics – the lower the number is the more positive a result it is. In other words the better the evaluation is then more is selected from the left part of the semantic differential by respondents.

Question: If the ZMT were a person, what character traits would it have in your opinion?
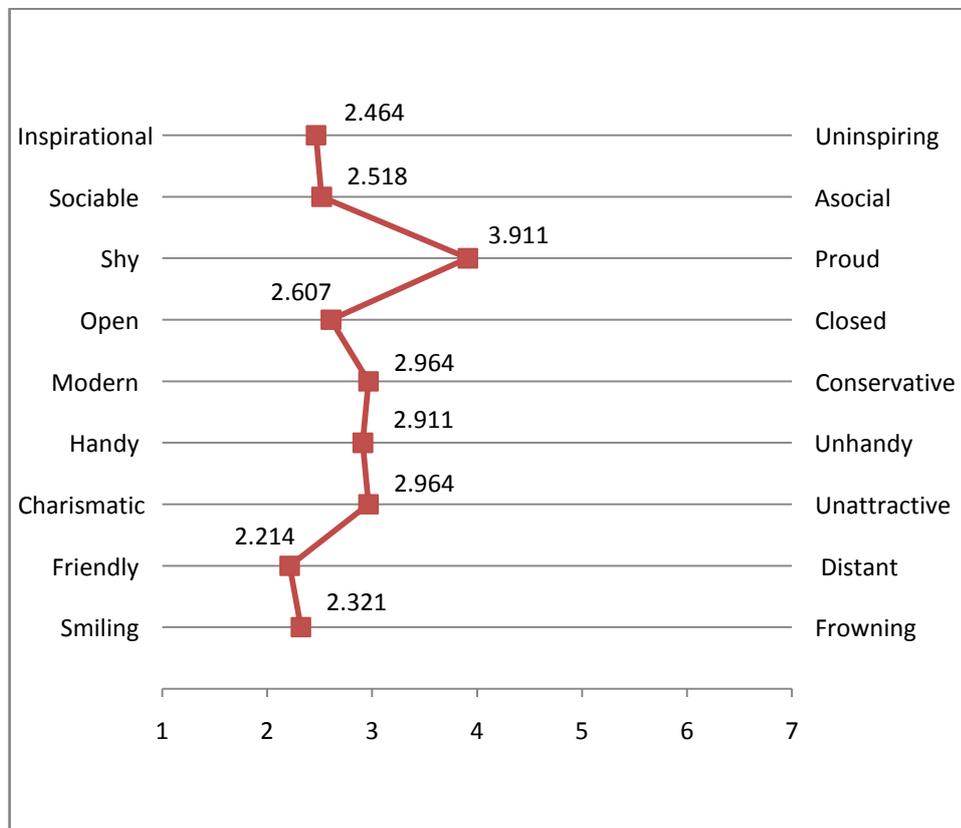
Figure 2. Brand Personality of the ZMT *Source:* own research

Table 1. Brand Personality of the ZMT – variance

Criterion	Scale	Average	Variance
Smiling vs. Frowning	1-2-3-4-5-6-7	2.321	0.861
Friendly vs. Distant	1-2-3-4-5-6-7	2.214	0.954
Charismatic vs. Unattractive	1-2-3-4-5-6-7	2.964	1.32
Handy vs. Unhandy	1-2-3-4-5-6-7	2.911	1.831
Modern vs. Conservative	1-2-3-4-5-6-7	2.964	1.57
Open vs. Closed	1-2-3-4-5-6-7	2.607	1.274
Shy vs. Proud	1-2-3-4-5-6-7	3.911	1.331
Sociable vs. Asocial	1-2-3-4-5-6-7	2.518	0.964
Inspirational vs. Uninspiring	1-2-3-4-5-6-7	2.464	0.82

Source: own research

From the figure and table above it can be considered that brand personality of the ZMT is perceived by the majority of respondents positively. It is evident that there are lower numbers selected, thus the left part of the semantic differential. The personality of the ZMT is perceived by respondents as more friendly (the mean value is 2.214) and they tend to perceive it as smiling (the mean value is 2.321). Only one characteristic is perceived by respondents as neutral (the mean value is 3.911) it is in the position of being "shy or proud". In this statement a shift is obvious towards the centre of the semantic differential in comparison to the other results. The other characteristic are close to the evaluation 3, therefore tend to be characterized positive. Variance of statement "Handy vs. Unhandy", (see Table 1) is in comparison to the other results higher. It indicates that respondents had a tendency to vote differently in this statement. Based on evidence brand personality of the ZMT is perceived positively by the majority of respondents.

7.1.1 Archetypes

In this question respondents had to choose three archetypes which according to them the ZMT represents. Each of the archetypes was explained (see Appendix P I: list of Archetypes).

From the Figure 3 it can be concluded that respondents mostly chose Jester which can be described as to live in a moment with full enjoyment. Synonyms are fool, trickster, joker, and comedian (Mark 2012, 196–200). Second place is shared by creator and explorer. Creator can be characterized as an archetype of creativity. Synonyms are artist, inventor, innovator, and musician (Mark 2012, 227–300). Explorer may be characterized as: the freedom to find out who you are through exploring the world. Synonyms are seeker, iconoclast, wanderer, and individualist (Mark 2012, 71–75). The fourth place is represented by Magician therefore an archetype which can be characterized as: to make dream come true. Synonyms are visionary, catalyst, inventor, charismatic leader. The other archetypes were not significantly represented (Mark 2012, 140–145).

Question: In your opinion the ZMT represents those characteristics (choose 3, please):
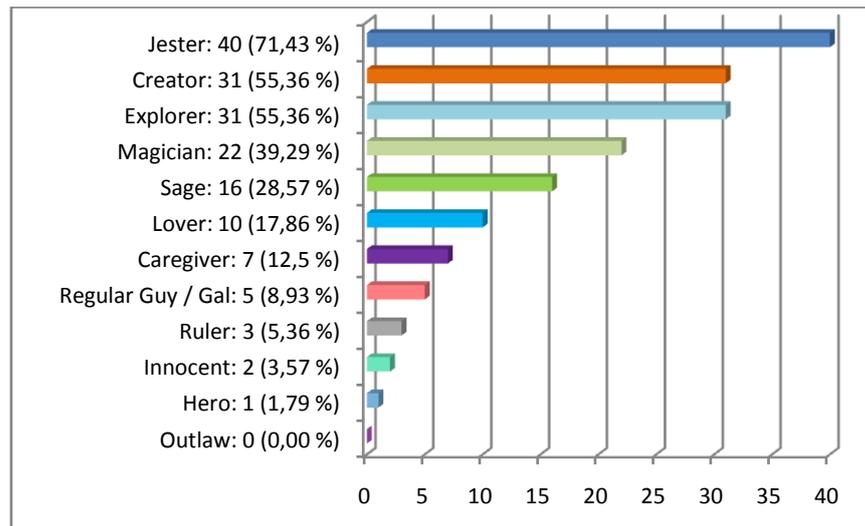
Figure 3. Archetype of the ZMT *Source*: own research

7.1.2   Relations at workplace

Respondents had to evaluate two opposite statements on the seven-point rating scales. The lower the number is the more positive the result it is. These scales are represented in figures which are illustrative only and cannot be considered as mathematically precise graphs.

Question: What are the relations among particular floors (sections) of the ZMT in your opinion?
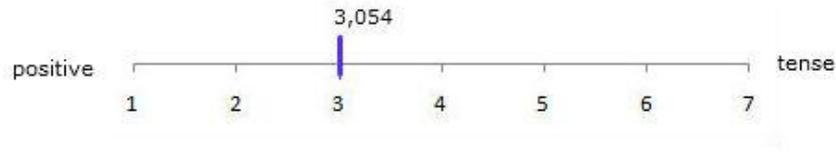
Figure 4. Relations between sections *Source:* own research

Respondents tend to perceive relations among particular sections as more positive. The mean value is 3.054. On the other hand the variance of this question is 2.158. It can be considered that this variance in comparison to the other results of research is higher and it means that respondents had a tendency to vote differently.

The aim of another question which was asked in connection to the previous one is to understand how employees feel when they come to work.

Question: With what feeling do you come to the ZMT (in the sense of work)?
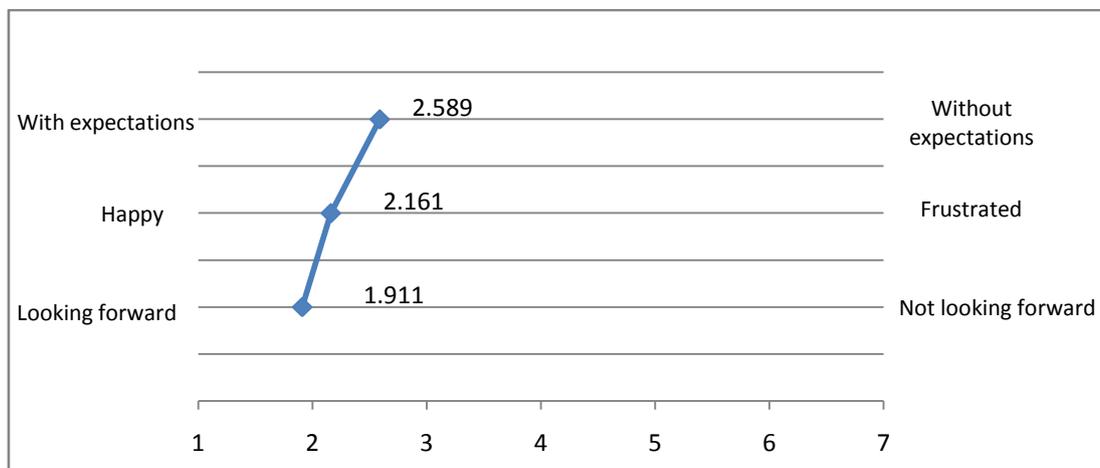
Figure 5. Feeling of employees at work *Source:* own research

From the figure above it can be considered that employees have a predominantly positive feeling when they come to work. Respondents tend to look forward to coming to work. The mean value is 1.911 (variance is 1.474). The majority of respondents evaluated second statement as that they tend to be happy coming to work. The mean value is 2.161 (variance is 1.313). The mean value of the statement focusing on expectations respondents rated 2.589 (variance is 1.385). Therefore respondents tend to state that they come to work more likely with expectations. It is evident that predominantly there are lower numbers selected,

thus the left part of the semantic differential. Relatively small variance in comparison to the other results of research indicates that the data point chosen by respondents tend to be very close to the mean. Based on evidence, employees tend to have a positive feeling when they come to work.

Consequently to the topic of relations at the workplace, the theme loyalty of employees can be included. The aim of this question is to determine if respondents feel proud to be an employee of the ZMT. From the Figure 6 it can be concluded that respondents tend to be more likely proud employee of the ZMT. The mean value is 2.196 (variance is 1.551).

Q4: Are you proud employee of the ZMT?
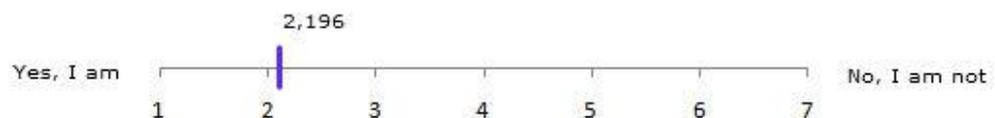
Figure 6. Loyalty of employees *Source:* own research

7.1.3 Internal communication

The following three questions (Q1 – Q3) focus on the theme of internal communication. Respondents again had to evaluate two opposite statements on the seven-point rating scales. The lower the number is the more positive the result is. These scales are represented in figures which are illustrative only and cannot be considered as mathematically precise graphs.

Q1: How often do you feel your superiors talk with you?
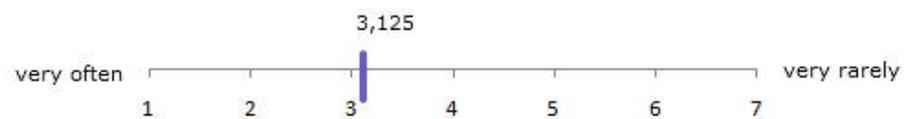
Figure 7. Internal communication – Q1 *Source:* own research

Q2: Do you get informed about important issues in a timely manner?
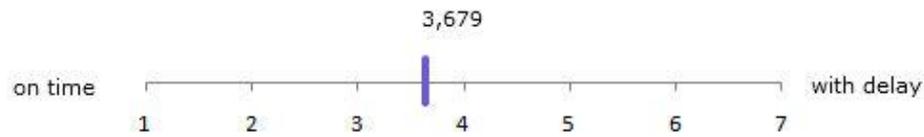
Figure 8. Internal communication – Q2 *Source:* own research

Q3: Do you feel that when it comes to important issues you are informed appropriately enough to allow you to perform your work properly?
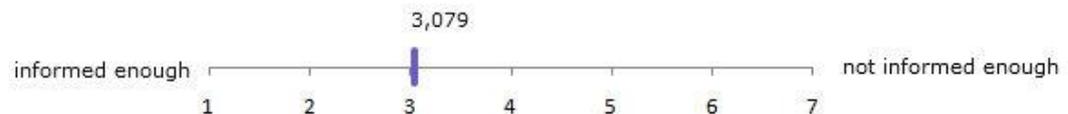
Figure 9. Internal communication – Q3 *Source:* own research

The majority of respondents evaluated perception of internal communication as more likely to be positive. Q1 focused on frequency of communication by superiors with employees. Respondents tend to state that their superiors communicate often with them. The mean value is 3.125 (variance is 1.288). Q2 focused on the theme if respondents get information in a timely manner. The majority of respondents tend to evaluate this statement neutrally the mean value is 3.679 (variance is 2.504). Q3 discussed if respondents fell that when it comes to important issues they are informed appropriately enough to allow them to perform their work properly. Respondents rated it as they are informed enough. The mean value is 3.079 (variance is 2.281).

Based on evidence, the majority of respondents evaluated internal communication positively. The majority of employees feel that superiors communicate with them often and that they are informed appropriately enough to allow them to perform their work properly. On the other hand Q2 and Q3 in comparison to the other results of research have a higher variance and it means that respondents had a tendency to vote diversely.

7.1.4 Vision, target, mission

The aim of this question is to find out if managers spread the vision, target and mission among employees. Respondents had to choose between five graded answers and choose the one which represents their statement.

From the pie chart it can be concluded that the majority of employees were told that a vision, mission and target exist. This answer was selected by 32 respondents which represents 57 % of respondents. The second most selected answer was that they were explained to them. This answer was selected by 14 respondents which represents 25 % of respondents. 7 respondents selected the answer that they knew nothing about the vision, mission and target of the theatre. 4 respondents marked that they had had a long discussion about them and 2 said that they contributed to their definition.

Question: Has anybody from management spoken with you about the visions, target and mission of the ZMT?
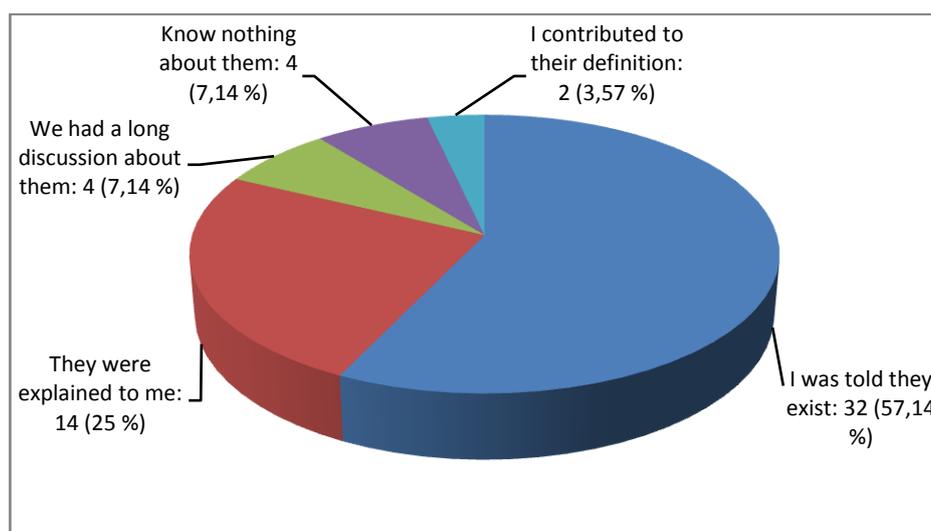
Figure 10. Vision, target and mission of the ZMT *Source:* own research

7.1.5 Slogans of the Zlín Municipal Theatre

The aim of these questions were to determine how are slogans perceived by respondents and if they could identify with these slogans. In case that respondents answered with either a "5, 6 and 7" values to the previous question, they were asked to explained why.

Q1 focused on the slogan "Vaše divadlo!" (This theatre is yours). From the Figure 11 and Figure 12 it can be considered that respondents tend to evaluate the first slogan "Vaše divadlo" positive. They tend to state that they like that slogan because the mean value is 2.946 (variance is 1.836), and that they could identify with it - the mean value is 3.268

(variance is 1.83). Respondents who chose either one of "5, 6 and 7" values were asked to explain it:

- It is alienating in relation to employees. Unfortunately, I am not able to create another slogan.
- I see things differently.
- Does not make an impression.
- Does not represent my opinion.
- I found the slogan aggressive, formal and a little imaginative.

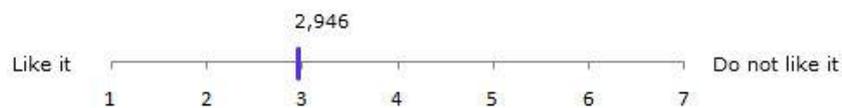Q1: What do you think about "Vaše divadlo!" (This theatre is yours) slogan?
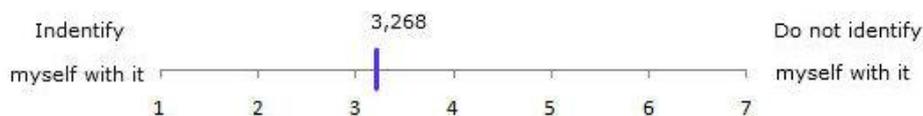

Figure 11. Slogan – Vaše divadlo *Source:* own research

Figure 12. Slogan – Vaše divadlo *Source:* own research

Q1 focused on the slogan "Do divadla!" (Into the theatre). From the Figure 13 and Figure 14 it can be concluded that respondents tend to evaluate this slogan positively. They tend to the state that they like the slogan (the mean value is 2.786) and that they could identify with it (the mean value is 2.911). Variance in both cases in comparison to the other results in research is small (around 1). Respondents who chose either one of "5, 6 and 7" values to the question were asked to explain it:

- I found the slogan aggressive, formal and a little imaginative.
- Does not sound clearly.
- Nothing creative.

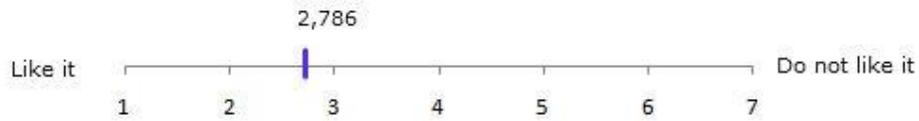Q2: What do you think about "Do divadla!" slogan?

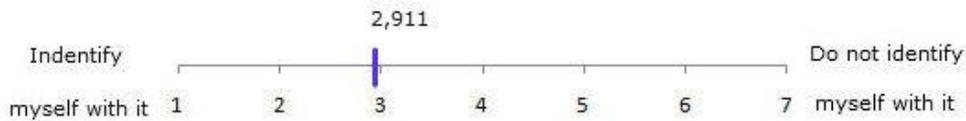Figure 13. Slogan – Do divadla *Source:* own research

Figure 14. Slogan – Do divadla *Source:* own research

Based on evidence the majority of respondents tend to like the slogans and they could identify with them. When we compare these two slogans we can state that the first slogan "Vaše divadlo" (This theatre is yours) is rated a little bit worse than the second one "Do divadla" (Into the theatre). Variance in the first slogan in comparison to the second slogan is higher. Also explaining statements of respondents who voted negatively might be characterized as more serious in regards to the first slogan rather than the second one. Therefore it seems that employees prefer the slogan "Do divadla".

7.1.6 Price of admission

Respondents were asked about the price of admission to the great hall.

Question: Do you find the entrance (to the great hall):
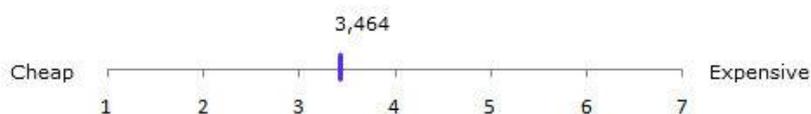
Figure 15. Price of admission *Source:* own research

Respondents tend to perceive the price of admission neutrally therefore it can be interpreted as accurate. The mean value is 3.464. Variance can be considered in comparison to the other results in research as relatively small 0.927.

7.1.7 Logo of the ZMT

The aim of this question is to determine how respondents perceive the logo of the ZMT. The adjectives which were listed by management in qualitative research were used in the quantitative research in the semantic differential (on the left side). For the research seven-point rating scale was used.

From the Figure 16 it can be considered that respondents tend to perceive the logo of the ZMT positively. On the other hand the variance of answers can be considered in comparison to the other results in research as higher. In the statement comparing terms "modern vs. conservative" respondents evaluated most positively – the mean value is 2.714. Another very positively evaluated statement is comparing "appropriate vs. inappropriate" where the mean value is 2.75. The mean value of the statement comparing "elegant vs. tawdry" is 2.929. Terms "representative vs. unrepresentative" respondents tend to evaluate 3.036. The last statement comparing "attractive vs. unattractive" respondents tend to evaluate 3.143. Therefore it can be concluded that respondents tend to perceive the logo of the ZMT positively. On the other hand Table 2 shows that the variance of respondent's answers is in comparison to the other results in research higher. Highest variance was in the statement "attractive vs. unattractive". This indicates that respondents had a tendency to vote differently.
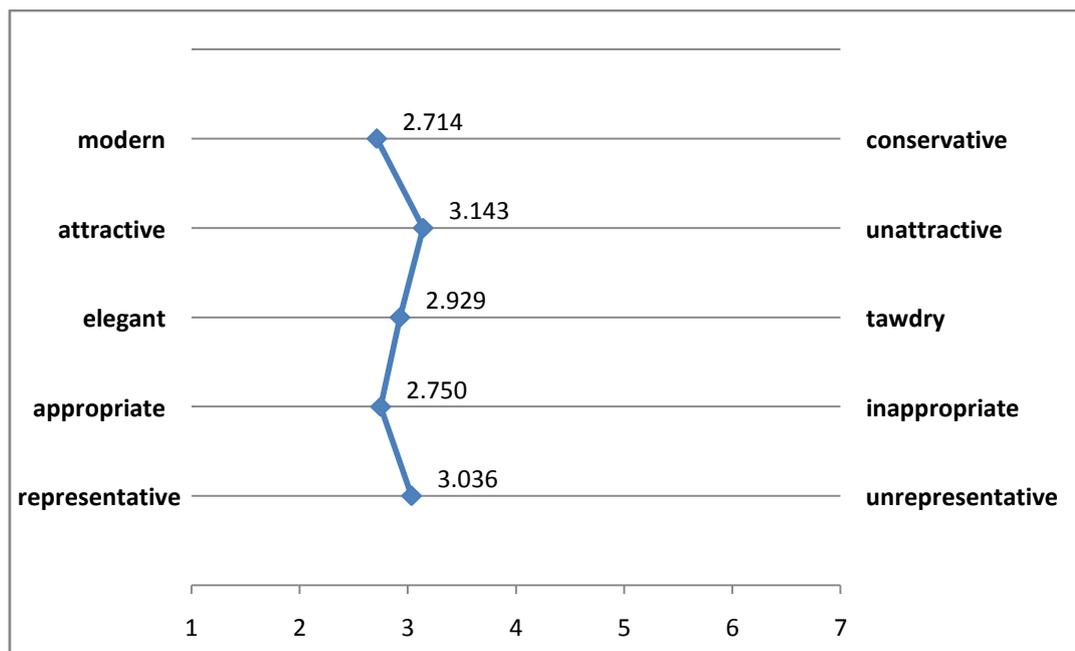
Question: In your opinion, logo of the ZMT is:

Figure 16. Logo of the ZMT *Source:* own research

Table 2. Logo of the ZMT – variance

Criterion	Scale	Average	Variance
representative vs. unrepresentative	1-2-3-4-5-6-7	3.036	2.18
appropriate vs. inappropriate	1-2-3-4-5-6-7	2.75	1.83
elegant vs. tawdry	1-2-3-4-5-6-7	2.929	2.17
attractive vs. unattractive	1-2-3-4-5-6-7	3.143	2.98
modern vs. conservative	1-2-3-4-5-6-7	2.714	1.81

Source: own research

7.2 Summary of the quantitative research

Overall, it can be said that respondents perceive the ZMT positively. Based on evidence the majority of respondents perceive the ZMT mostly as archetypes that represent enjoyment, creativity and exploration of the world (Jester, Creator and Explorer). They also tend to evaluate brand personality of ZMT by positive characteristic which were determined by managers.

Another discussed topic was internal communication. Respondents tend to state that they feel informed enough, receive important information on time and they agreed that their superior talks with them often. On the other hand this topic has in comparison to the other results in research higher variance. Therefore it means that respondents had a tendency to vote diversely (see chapter 7.1.3).

The majority of respondents are aware of that ZMT has a vision, mission and target. Most of them were told that they exist; for some of the respondents these terms were explained. Minority of them discussed about it with their superiors, contributed to their definition and heard nothing about these terms.

Respondents tend to perceive relations between particular sections positive. However the variance of respondent's answers can be considered in comparison to the other results in research higher and it means that respondents had tendency to vote diversely. They characterized themselves as proud employees coming to the work with expectations, happy and that they are looking forward to work.

Based on evidence the majority of respondents tend to like the slogans and they could identify with them. When we compare these two slogans we can state that first slogan

"Vaše divadlo" (This theatre is yours) is rated worse than the second one "Do divadla" (Into the theatre). Therefore it seems that employees prefer the second slogan.

Respondents tend to perceive price of admission neutrally therefore probably as accurate. Another discussed topic was logo of the ZMT (see chapter 5). Based on evidence can be concluded that respondents tend to evaluate the logo of the ZMT positively. On the other hand the variance of answers can be considered in comparison to the other results as higher and it means that respondents had a tendency to vote differently.

7.3   Comparison of research results

In the practical part of the thesis, for data collection two methods of marketing research was used. Qualitative method - structured interview with top manager (director) and all middle managers. Quantitative method - questionnaire completed by 56 employees.

Based on evidence both researched groups perceive the ZMT positively. Managerial section agreed that it perceives the ZMT as an archetype of creator and magician. On the other hand respondents (employees) tend to perceive the ZMT mostly as an archetype jester. Then creator and explorer follow. However it can be concluded that these results correspond with the target, mission and vision which are defined by managerial section (see chapter 6.1.7). They both also tend to evaluate brand personality of ZMT by positive characteristic which were determined by managers. Therefore managerial section and respondents perceive the ZMT positively.

All managers and director stated that they are proud to be an employee of the theatre however they admitted that from their point of view other employees are not loyal and patriotic. Nonetheless, based on evidence respondents tend to perceive themselves as proud employees. Director and all managers agreed that a relational barrier between sections exist but each section finds it differently serious. That supports the results from quantitative research which states that respondents perceive relations among sections more likely to be positive. Nevertheless the variance of this statement can be considered in comparison to the other results in research higher and it means that respondents had tendency to vote diversely.

Another discussed topic was internal communication. Respondents tend to state that they feel informed enough, receive important information on time and they agreed that their superior talks with them often. However this topic has in comparison to the other results in research higher variance. Therefore it means that respondents had tendency to vote diversely. This supports results from qualitative research which says that managers

are also inconsistent in regards to the perception of internal communication and that it is probably caused by the different responsibilities which each section has.

According to director they wanted a modern, elegant and memorable logo and he thinks this characteristic logo exactly represents that. The answers of managers were inconsistent. Some of them supported director's statement but on the other hand there appeared to be some negative statements. This also supports result from quantitative research: respondents tend to evaluate logo of the ZMT positive. Nevertheless, the variance of answers can be considered in comparison to the other results as higher and it means that respondents had a tendency to vote differently.

Director of the theatre was the one who started to use the slogan "Vaše divadlo!" (This theatre is yours). He stated that some employees did not accept it. Therefore they started to use the slogan "Do divadla" (Into the theatre) which seems to be from the director's point of view accepted by employees. Answers of managers were inconsistent - some of the managers did not accept the first slogan. On the other hand the majority of respondents tend to like both slogans and they could identify with them. However when we compare these two slogans we can state that the first slogan "Vaše divadlo" is rated a little bit worse than the second one "Do divadla". Therefore it seems that employees tend to prefer the second slogan.

Another question focused on the vision, targets and mission. These terms are defined by director and managers were able to explain and define them. The majority of respondents are aware that ZMT has a vision, mission and target. Most of them were told that they exist; for some of the respondents these terms were explained. Minority of them discussed about it with their superior, contributed to their definition and heard nothing about these terms. Managers, director and respondents agreed on admission price and they found it appropriate.

8 ANSWERS TO RESEARCH QUESTIONS

Q1: How is the image of the ZMT perceived from the perspective of employees?

Based on the evidence collected employees perceive the image of the ZMT positively. Managerial section and the respondents (employees) tend to evaluate the brand personality of the ZMT with positive characteristics which were determined by the managers. Managerial section perceives the ZMT as an archetype of creator and magician. However, respondents (employees) tend to perceive the ZMT mostly as an archetype of jester, then follows creator and explorer. Nevertheless, it can be concluded that these results correspond with the target, mission and vision which are defined by the managerial section.

Q2: Are the visions, targets, and mission defined by director and managers? Are employees aware of them?

Visions, targets, and mission are defined by director and the managers were able to explain and define them. Director stated that his vision is to make good theatre plays (but not to be a pandering theatre) and to have sold out the theatre at the same time. The target is defined by director that the citizens of Zlín should take the theatre as their own. From other statements of the director it can be concluded that this means that citizens of Zlín support the theatre in both the financial and artistic sides that they behave as a real patriot. Director defined the mission of the theatre as to spread the cultural offerings of the town and develop empathy with people. The majority of respondents are aware that the ZMT has a vision, mission and target. Most of them were told that they exist; for some of the respondents these terms were explained. Minority of them discussed about it with their superior, contributed to their definition and heard nothing about these terms.

Q3: How are the slogans "Vaše divadlo!" (This theatre is yours) and "Do divadla!" (Into the theatre) perceived by employees? Can they identify with these slogans?

Director of the theatre was the one who started to use the slogan "Vaše divadlo!"(This theatre is yours). On the other hand he admitted that some employees could not identify themselves with it. Consequently they started to use the slogan "Do divadla" (Into the theatre) which seems to be from the director's point of view accepted by employees. Answers from the managers were inconsistent - some of the managers did not accept the

first slogan and some of them did not have objections against it. At the same time they did not have any objections against the second slogan.

On the other hand the majority of respondents tend to like both slogans and they could identify with them. However when we compare these two slogans we can state that the first slogan "Vaše divadlo" is rated a little bit worse than the second one "Do divadla". Therefore it can be concluded that employees tend to prefer the second slogan.

Q4: How is the internal communication of the ZMT perceived from the perspective of employees?

Respondents tend to state that they feel informed enough, receive important information on time and they agreed that their superior talks with them often. However this topic has in comparison to the other results in research a higher variance. Therefore it means that respondents had a tendency to vote diversely. This supports the result from qualitative research which says that managers are also inconsistent in the perception of internal communication and that it is probably caused by the different responsibilities which each section has.

CONCLUSION

The theoretical part discussed the process of image creation in relation to corporate identity. Moreover it focused on the process of value and vision creation and the importance of the role of the leader and managerial section in this process. Elements of corporate identity were also described because the corporate image and corporate identity are closely related terms. Furthermore, it was described bilateral relation between marketing and culture.

The practical part analyses the image of the ZMT from the perspective of employees. For data collection, two methods of marketing research were used - qualitative and quantitative. Moreover this thesis tried to find out if the core of the corporate identity (visions, mission, and targets) were defined by director and if the managerial section was able to define these terms and if the other employees were aware of them. This part also focused on the internal communication which is another crucial element of corporate identity. Furthermore, this thesis tried to understand how the slogans of the theatre are perceived by employees. At the same time, this part finds a connection between qualitative and quantitative research.

Based on the evidence gathered, employees perceive the image of the ZMT positively. Managerial section and employees tend to evaluate the brand personality of the ZMT with positive characteristic and archetypes which corresponds with the target, mission and vision which are defined by the managerial section. The majority of employees are aware that the ZMT has a vision, mission and target.

Another research question focused on slogans. Regarding the slogans "Vaše divadlo!" (This theatre is yours) and "Do divadla" (Into the theatre) the managerial section was inconsistent with their opinion. Some of the managers did not accept the first slogan; and some of them did not have any objections against it. At the same time they did not have an objection against the second slogan. The majority of employees tend to like both of the slogans and they could identify with them. However when we compare these two slogans we can state that the first slogan "Vaše divadlo" is perceived a little bit worse than the second one "Do divadla". Therefore it can be concluded that employees tend to prefer the slogan "Do divadla" (Into the theatre).

The last research question was connected with internal communication. Based on evidence gathered employees tend to state that they feel informed enough, receive important information on time and they agreed that their superior talks with them often.

Nevertheless a higher variance (in comparison to the other results on research) indicates that respondents had a tendency to vote diversely. This supports the result from qualitative research which says that managers are also inconsistent in the perception of internal communication and that it is probably caused by the different responsibilities which each section has.

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LIST OF ABBREVIATIONS

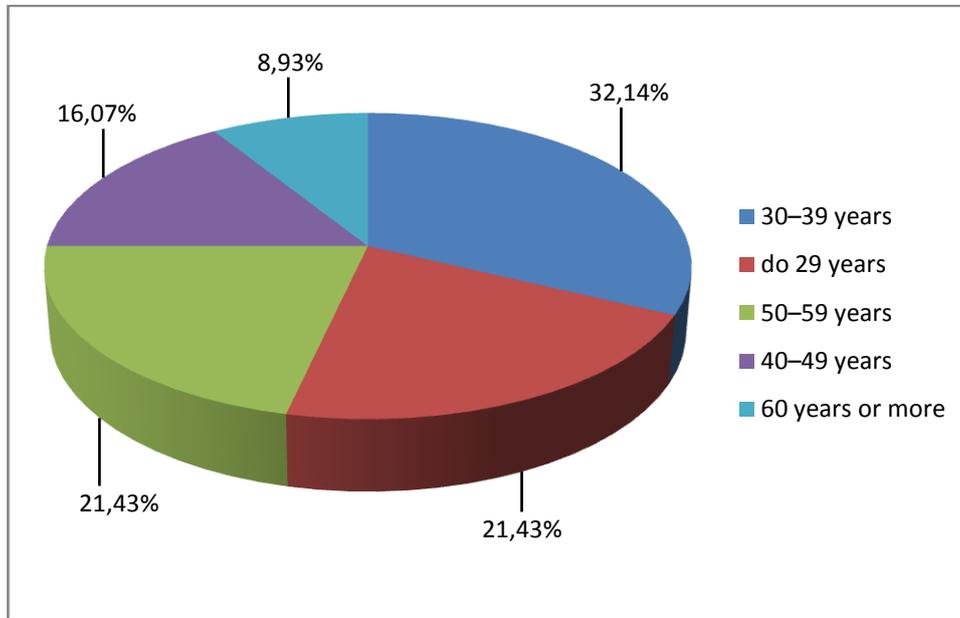|	
ZMT	The Zlín Municipal Theatre
MDZ	Městské divadlo Zlín
Q1	Question 1
Q2	Question 2
Q3	Question 3
Q4	Question 4

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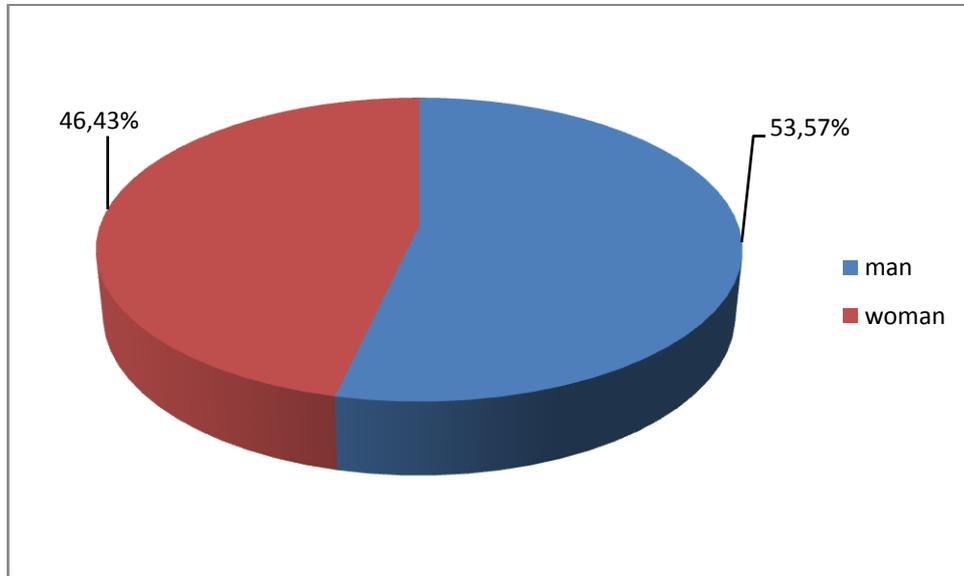P V   Questionnaire – Czech version

P VI   Questionnaire – English version

APPENDIX P I: LIST OF ARCHETYPES

a. **Milovník** - Představuje snahu milovat a být milován.
b. **Obyčejný chlapík/žena** - Je vyjádřením touhy být jako všichni.
c. **Šprýmař** - bavičem, být středem pozornosti, sám se bavit, být veselým.
d. **Hrdina** - někdo, kdo se osvědčil v boji, překonal všechny nástrahy světa a nyní je oslavován jeho heroický výkon.
e. **Psanec** - V každé společnosti najdeme příklad odpadlíka, vyděděnce společnosti.
f. **Mág** – použitím kouzelné formule či lektvaru můžeme dosáhnout všeho, co si jen usmyslíme.
g. **Neviňátko** – umožňuje návrat do ráje.
h. **Cestovatel/průzkumník** - pomáhá zbavit se konformity, stagnace života a umožňuje nám zachovat si nezávislost.
i. **Mudrc** - Odvěká je lidská touha po získání vědění a porozumění světu.
j. **Vládce** - Dává světu řád, jasná a pevná pravidla.
k. **Pečovatel** - Je příkladem snahy pečovat o druhé.
l. **Tvůrce** - Vyjadřuje přání člověka tvořit něco nového.

APPENDIX PII: DISTRIBUTION OF RESPONDENTS BY AGE

8,93%

16,07%

32,14%

21,43%

21,43%

- ■ 30–39 years
- ■ do 29 years
- ■ 50–59 years
- ■ 40–49 years
- ■ 60 years or more

APPENDIX P III: DISTRIBUTION OF RESPONDENTS BY GENDER

46,43%

53,57%

- ■ man
- ■ woman

APPENDIX P IV: DISTRIBUTION OF RESPONDENTS BY SECTION

Legend:
- artistic and technical section
- aristic section - actor
- artistic section – director, dramaturg, stage manager, Secretary répétiteur, lecturer
- public relations
- economic section

Values: 39,29% / 37,50% / 10,71% / 7,14% / 5,36%
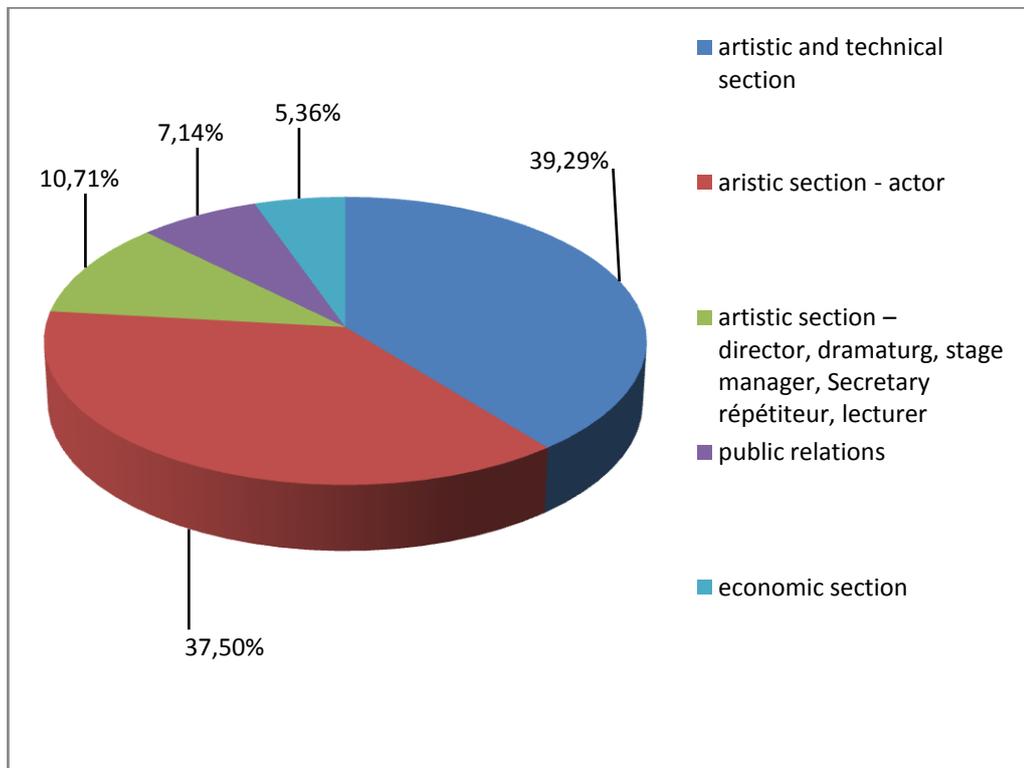
APPENDIX P V: QUESTIONNAIRE – CZECH VERSION

Vážení zaměstnanci Městského divadla Zlín,

jsem studentkou třetího ročníku oboru Anglický jazyk pro manažerskou praxi na UTB ve Zlíně a jsem také uvaděčkou v MDZ.

Chtěla bych Vás tímto požádat o vyplnění **krátkého dotazníku**.

Výsledky tohoto výzkumu použiji ve své bakalářské práci s názvem *Interní image Městského divadla Zlín*. Jinými slovy jde o analýzu toho, jak je vnímána image MDZ z pohledu zaměstnanců.

Tento výzkum je **zcela anonymní** a bude sloužit jen k použití v mé bakalářské práci. Z tohoto důvodu Vás chci požádat, abyste si na vyplňování dotazníku **vyhradili čas 5-10 min** a abyste se nestyděli odpovídat přesně tak, jak danou situaci vnímáte, tedy podle pravdy.

Pokud byste měli nějaké další otázky nebo si při vyplňování dotazníku nevěděli s něčím rady, neváhejte mě prosím kontaktovat: velesikova.denisa@seznam.cz

Děkuji Vám.

Denisa Velešíková

1. Kdyby bylo Městské divadlo Zlín osobou, jaké by podle Vás mělo charakterové vlastnosti?

Zvolte prosím na škále, ke kterému z výroků se více kloníte:

	1	2	3	4	5	6	7	
usměvavé:	○	○	○	○	○	○	○	:zamračené
přátelské:	○	○	○	○	○	○	○	:odtažité
charismatické:	○	○	○	○	○	○	○	:neatraktivní
šikovné:	○	○	○	○	○	○	○	:neobratné
moderní:	○	○	○	○	○	○	○	:konzervativní
otevřené:	○	○	○	○	○	○	○	:uzavřené
ostýchavé:	○	○	○	○	○	○	○	:pyšné
družné:	○	○	○	○	○	○	○	:nespolečenské
inspirativní:	○	○	○	○	○	○	○	:neinspirativní

2. MDZ podle Vás reprezentuje tyto charakteristiky (vyberte prosím 3):

Zvolte právě 3 možnosti.

☐ Milovník – Představuje snahu milovat a být milován.

☐ Obyčejný chlapík/žena – Je vyjádřením touhy být jako všichni.

☐ Šprýmař – bavičem, být středem pozornosti , sám se bavit, být veselým.

☐ Hrdina – někdo, kdo se osvědčil v boji, překonal všechny nástrahy světa a nyní je oslavován jeho heroický výkon.

☐ Psanec – V každé společnosti najdeme příklad odpadlíka, vyděděnce společnosti.

☐ Mág – použitím kouzelné formule či lektvaru můžeme dosáhnout všeho, co si jen usmyslíme.

☐ Neviňátko – umožňuje návrat do ráje.

☐ Cestovatel/průzkumník – pomáhá zbavit se konformity, stagnace života a umožňuje nám zachovat si nezávislost

☐ Mudrc – Odvěká je lidská touha po získání vědění a porozumění světu

☐ Vládce – Dává světu řád, jasná a pevná pravidla.

☐ Pečovatel – Je příkladem snahy pečovat o druhé.

☐ Tvůrce – Vyjadřuje přání člověka tvořit něco nového.

3. S jakým pocitem přicházíte do divadla (ve smyslu do zaměstnání):

Zvolte prosím na škále, ke kterému z výroků se více kloníte:

	1	2	3	4	5	6	7	
těším se:	◉	◉	◉	◉	◉	◉	◉	:netěším se
rád/a:	◉	◉	◉	◉	◉	◉	◉	:znechucen/a
s očekáváním:	◉	◉	◉	◉	◉	◉	◉	:bez očekávání

4. Máte pocit, že s vámi vaši nadřízení mluví:

Zvolte prosím na škále, ke kterému z výroků se více kloníte:

	1	2	3	4	5	6	7	
příliš často:	◉	◉	◉	◉	◉	◉	◉	:velmi zřídka

5. Důležité informace ke správnému výkonu Vaší práce se dozvídáte:

Zvolte prosím na škále, ke kterému z výroků se více kloníte:

	1	2	3	4	5	6	7	
včas:	◉	◉	◉	◉	◉	◉	◉	:se zpožděním

6. Připadáte si o důležitých informacích potřebných ke správnému výkonu Vaší práce:

Zvolte prosím na škále, ke kterému z výroků se více kloníte:

dostatečně informovaný/á:	1	2	3	4	5	6	7	:nedostatečně informovaný/á
	○	○	○	○	○	○	○	

7. Mluvil s Vámi někdo z vedení o vizích, cílech a poslání MDZ?

- ○ O ničem nevím
- ○ Řekli, že existují
- ○ Vysvětlili mi je
- ○ Dlouze jsme o nich diskutovali
- ○ Přispěl jsem k jejich definování
- ○ Vlastní odpověď: _____

8. Mezi jednotlivými „patry" MDZ vládnou podle Vašeho názoru vztahy:

Zvolte prosím na škále, ke kterému z výroků se více kloníte:

pozitivní:	1	2	3	4	5	6	7	:napjaté
	○	○	○	○	○	○	○	

9. Jste hrdý/á na to, že pracujete v MDZ?

Zvolte prosím na škále, ke kterému z výroků se více kloníte:

jsem hrdým zaměstnancem:	1	2	3	4	5	6	7	:nejsem hrdým zaměstnancem
	○	○	○	○	○	○	○	

10. Slogan „Vaše divadlo!" se Vám:

Zvolte prosím na škále, ke kterému z výroků se více kloníte:

líbí:	1	2	3	4	5	6	7	:nelíbí
	●	○	○	○	○	○	○	
ztotožňuji se s ním:	1	2	3	4	5	6	7	:neztotožňuji se s ním
	○	○	○	○	○	○	○	

11. Pokud jste na předchozí otázku odpověděl/a hodnotami 5, 6 a 7 uveďte prosím, z jakého je to důvodu:

[   ]

12. Slogan „Do divadla" se Vám:

Zvolte prosím na škále, ke kterému z výroků se více kloníte:

	1	2	3	4	5	6	7	
líbí:	○	○	○	○	○	○	○	:nelíbí
ztotožňuji se s ním:	○	○	○	○	○	○	○	:neztotožňuji se s ním

13. Pokud jste na předchozí otázku odpověděl/a hodnotami 5, 6 a 7 uveďte prosím, z jakého je to důvodu:

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14. Myslíte si, že vstupné na představení (ve velkém sále) je :

Zvolte prosím na škále, ke kterému z výroků se více kloníte:

	1	2	3	4	5	6	7	
levné:	○	○	○	○	○	○	○	:drahé

15. Logo MDZ je podle Vašeho názoru:

Zvolte prosím na škále, ke kterému z výroků se více kloníte:

	1	2	3	4	5	6	7	
reprezentativní:	○	○	○	○	○	○	○	:nereprezentativní
vhodné:	○	○	○	○	○	○	○	:nevhodné
vkusné:	○	○	○	○	○	○	○	:nevkusné
hezké:	○	○	○	○	○	○	○	:nehezké
moderní:	○	○	○	○	○	○	○	:konzervativní

16. Co podle Vás nejvíce ovlivňuje to, co si veřejnost myslí o divadle (vyberte 3 odpovědi):

Zvolte alespoň 3 možnosti, maximálně 3 možnosti.

- ☐ webové stránky
- ☐ vzhled budovy
- ☐ ředitel
- ☐ stránky na sociálních sítích
- ☐ repertoár
- ☐ plakáty, letáky, apod.
- ☐ umělecký šéf
- ☐ herci
- ☐ Vlastní odpověď: _____

17. Jste:

- ○ žena
- ○ muž

18. Je Vám:

- ○ do 29 let
- ○ 30–39 let
- ○ 40–49 let
- ○ 50–59 let
- ○ 60 let a více

19. Jako zaměstnanec spadáte pod sekci:

- ○ Ekonomického šéfa
- ○ Šéfa vnějších vztahů
- ○ Uměleckého šéfa – režisér, dramaturg, inspicient, nápověda, tajemnice, korepetitor, lektor
- ○ Uměleckého šéfa – herecká část
- ○ Umělecko-technického šéfa

APPENDIX P VI: QUESTIONNAIRE – ENGLISH VERSION

1.   If the Zlín Municipal Theatre were a person, what character traits would it has in your opinion?

Criterion	Scale
Smiling vs. Frowning	1-2-3-4-5-6-7
Friendly vs. Distant	1-2-3-4-5-6-7
Charismatic vs. Unattractive	1-2-3-4-5-6-7
Handy vs. Unhandy	1-2-3-4-5-6-7
Modern vs. Conservative	1-2-3-4-5-6-7
Open vs. Closed	1-2-3-4-5-6-7
Shy vs. Proud	1-2-3-4-5-6-7
Sociable vs. Asocial	1-2-3-4-5-6-7
Inspirational vs. Uninspiring	1-2-3-4-5-6-7

2.   In your opinion the ZMT represents those characteristics (choose 3, please):

Answer
Jester - to live in a moment with full enjoyment; to have a great time and lighten up the world (fool, trickster, joker, comedian)
Explorer - the freedom to find out who you are through exploring the world (seeker, iconoclast, wanderer, individualist, pilgrim)
Creator - to create thing of enduring value; to realize the vision (artist, inventor, innovator, musician, writer or dreamer)
Magician – understanding the fundamental laws of the universe; to make dream come true (visionary, catalyst, inventor, charismatic leader, shaman, healer, medicine man)
Sage - to share wisdom with you; to be free to think and believe in mankind's capacity to grow
Lover - intimacy and experience; being in relationship with people, work and surroundings they love (partner, friend, intimate, enthusiast, sensualist, spouse, team-builder)
Caregiver - to protect and care for others (saint, altruist, parent, helper, supporter)
Regular Guy / Gal - connecting with others; to belong (good old boy, everyman, the person next door, the realist, the working stiff, the solid citizen, the good neighbour, the silent majority)
Ruler - control; create a prosperous, successful family or community (boss, leader, aristocrat, king, queen, politician, role model, manager or administrator)
Innocent – to get to paradise (utopian, traditionalist, naive, mystic, saint, romantic, dreamer)
Hero - to prove one's worth through courageous acts (warrior, crusader, rescuer, superhero, the solider, dragon slayer, the winner and the team player)

Outlaw - revenge or revolution; to overturn what is not working (rebel, revolutionary, wild man, the misfit, or iconoclast)

3.   With what feeling do you come to the ZMT (in the sense of work):

Criterion	Scale
Looking forward vs. Not looking forward	1-2-3-4-5-6-7
Happy vs. Frustrated	1-2-3-4-5-6-7
With expectations vs. No expectations	1-2-3-4-5-6-7

4.   How often do you feel your superiors talk with you?

Criterion	Scale
Very often vs. Very rarely	1-2-3-4-5-6-7

5.   Do you get informed about important issues in a timely manner?

Criterion	Scale
In time vs. With delay	1-2-3-4-5-6-7

6.   Do you feel that when it comes to important issues you are informed appropriately enough to allow you to perform your work properly?

Criterion	Scale
Informed enough vs. Not informed enough	1-2-3-4-5-6-7

7.   Has anybody from management spoken with you about the visions, target and mission of the ZMT?

Answer
I was told they exist.
They were explained to me.
We had a long discussion about them.
Know nothing about them.
I contributed to their definition.

8.   What are the relations among particular floors (sections) of the ZMT in your opinion?

Criterion	Scale

Positive vs. Tense	1-2-3-4-5-6-7

9. Are you proud employee of the ZMT?

Criterion	Scale
Yes, I am. vs. No, I am not.	1-2-3-4-5-6-7

10. What do you think about "Vaše divadlo!" slogan?

Criterion	Scale
Like it. vs. Do not like it.	1-2-3-4-5-6-7
Indentify myself with it. vs. Do not identify myself with it.	1-2-3-4-5-6-7

11. If you answered by one of 5, 6 and 7 values to the previous question, try to explain why, please.

12. What do you think about "Do divadla!" slogan?

Criterion	Scale
Like it. vs. Do not like it.	1-2-3-4-5-6-7
Indentify myself with it. vs. Do not identify myself with it.	1-2-3-4-5-6-7

13. If you answered by one of 5, 6 and 7 values to the previous question, try to explain why, please.

14. Do you find the entrance (to the great hall):

Criterion	Scale
Cheap. vs. Expensive.	1-2-3-4-5-6-7

15. In your opinion, the logo of the ZMT is:

Criterion	Scale
representative vs. unrepresentative	1-2-3-4-5-6-7
appropriate vs. inappropriate	1-2-3-4-5-6-7
elegant vs. tawdry	1-2-3-4-5-6-7
attractive vs. unattractive	1-2-3-4-5-6-7
modern vs. conservative	1-2-3-4-5-6-7

16.   What do you think most influences what the public thinks about the theater?

Answer
Repertoire
Actors
Website
Posters, leaflets, etc.
Director
Artistic director
Appearance of the building
Social networks
Advertisement
PR, newspaper articles
As mentioned in the press, on the Web
Negotiations at the theater box office