


TAPPING THE CREATIVE POTENTIAL OF THE CITY OF KAIŠIADORYS, LITHUANIA, IN EXTERNAL COMMUNICATION IN SOCIAL NETWORKS

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Article History:

- received 2 December 2024
- accepted 19 July 2025

Abstract. This article explores how social media platforms can be used to unlock the creative potential of the city of Kaišiadorys, Lithuania. The study focuses on the external communication of creative activities through Facebook and Instagram and assesses the effectiveness of the content in attracting public attention and enhancing the city's image. The analysis of 25 posts shows that the city's Facebook profile has a larger audience, but both platforms lack dynamic elements, such as videos or interactive content, which could increase audience engagement. The study highlights the importance of a clear and concise message, emotional connection through storytelling and the significance of strategic partners in enhancing the city's image and attracting visitors. The results of the study show that in order to stimulate creativity innovative content formats such as videos or play elements should be used much more.

Keywords: content analysis, creative city, engagement, external communication, *Facebook*, *Instagram*, city of Kaišiadorys (Lithuania), public relations, social media.

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1. Introduction

Creative activity is one of the key instruments for analyzing and activating a city's potential. Initiatives such as festivals, street art events, urban interventions, technological projects, and creative competitions stimulate innovation, foster creativity, and enhance interactions among community members (Florida & Adler, 2020). These activities help to identify the strengths and weaknesses of a city and reveal new opportunities for development. For instance, creative competitions, exhibitions, or cultural festivals often uncover historical, cultural, or natural assets that can serve as foundations for urban growth (Segovia & Hervé, 2022). The arts, culture, and tourism sectors contribute to reducing unemployment and improving the city's economy by generating new job opportunities. Furthermore, cities with strong creative resources tend to attract more investment and are perceived as more attractive locations for living and developing businesses. This can result in the establishment of new public spaces, parks, museums, and other cultural institutions (Adriana, 2014).

In the age of information, communication plays a pivotal role in the social development of cities (Suet Leng et al., 2023). The exchange of knowledge, experiences, and ideas broadens the horizons of residents and visitors, accelerates the dissemination of innovations, and fosters a more dynamic society (Bowden & Mirzaei, 2021). Digital media have transformed the way information about creative activities is shared, enabling audiences to become active

participants in the communication process (Cho et al., 2022). Communication tools now influence many aspects of human life, including how creativity and cultural vitality are promoted within urban environments.

Given this context, the aim of this article is to examine how social media platforms can be used to communicate and amplify the creative potential of the city of Kaišiadorys. Specifically, the paper analyzes external communication strategies on *Facebook* and *Instagram* to assess their effectiveness in raising public awareness and strengthening the city's image. The aim of this paper is the case of the city of Kaišiadorys, selected as the Lithuanian Capital of Culture in 2024, offers a unique opportunity to explore the communicative practices used to promote cultural initiatives through digital platforms. The structure of the article is as follows: the first section presents a theoretical framework on the concepts of creative cities and external communication. The second section introduces the local context of the city of Kaišiadorys. After that, the third section describes the research methodology. The fourth section discusses the findings of the content analysis and the final sections provide a discussion and conclusions with recommendations for improving the city's communication strategy. The research methods include the review of the analysis of research literature and qualitative content analysis of social network communication.

2. Analysis of the research literature

2.1. Definition of a creative city

The concept of the creative city emerged at the end of the 20th century, as a result of the intertwining of economics and sociology. The main reason for the emergence of creative cities is the need to overcome the crisis caused by changes in the industrial economy and the emergence of innovations, which have had a major impact on cities, the main industrial production centers. According to Landry (2012), creativity is a multifaceted concept that is essential to understand the city as a set of its infrastructures that include initiatives in the economic, social, and cultural fields. Florida and Adler (2020) understand creativity as the intellect and creative abilities of the individual that result in a creative city – a combination of new and effective ideas. Hautala and Nordström (2019) argue that a creative city is a place where people feel able to fulfill themselves and where opportunities exist. It is a space where people can express their various talents, which are exploited and nurtured for the common good. These forms of competence act as a catalyst and an example that promotes the development of new talents and attracting them to act individually.

The theoretical component of the creative city concept is based on another important concept. The creative class, founded by Florida (2003) explains this phenomenon as a social group that is oriented towards the design and creation of innovations. The city is presented as a living organism whose residents are able to appreciate their creative capital, accumulate it, and use it as a tool to compete with other cities. Florida (2003) identifies the creative class as a key structural element of the creative city, as the source of economic development in post-industrial cities. The author identifies the following society groups: the creative class (with two subclasses: the active core and the creative professionals), the service class, the working class, and the rural class.

The creative resources of the city can influence the image of the city in various ways, such as attracting tourists and develop the tourism industry in general. Moreover, creativity helps to shape the residents' positive attitude about the place they live (Dudek-Mańkowska & Grochowski, 2019). Changes that happen in the city make it more attractive and interesting. It is important that by improving the creative and cultural sector of the city and paying attention to it, the image of the city is developed and improved (Radziejowska & Sobotka, 2021). It is also important to strive for interculturality in order to promote the city's creative activities on a national and international scale.

2.2. Presentation of the city of Kaišiadorys

Kaišiadorys is a small city located in central Lithuania, strategically situated between the country's two largest cities, Vilnius and Kaunas. With a population of approximately 8000 residents (as of 2023) (Oficialiosios statistikos portalas, 2025), it serves as the administrative center of the Kaišiadorys District Municipality (KDM) within the Kaunas County. The city lies at a major transport junction where several national highways and railway lines intersect, making it easily accessible and logistically important.

The political structure of Kaišiadorys is typical for Lithuanian municipalities: it is governed by the KDM council and led by a mayor. Economically, the city has a modest but growing base, with a strong focus on agriculture, small-scale manufacturing, logistics, and public services. Culturally and socially, the city has seen significant development in recent years, actively promoting community involvement, heritage preservation, and cultural participation (Lietuvos Respublikos Kultūros ministerija, 2021).

Kaišiadorys was selected as the Lithuanian Capital of Culture in 2024, with the aim of developing creative cultural and artistic initiatives and improving access to culture. The project seeks to reveal the uniqueness and strengthen the visibility of Kaišiadorys both locally and nationally. Several key challenges and objectives have been identified as part of this initiative (kaišiadorys.lt, 2024c):

- Increase the visibility and accessibility of traditional cultural events, services, and products at the national level;
- Promote the dissemination and accessibility of professional art in the Kaišiadorys district;
- Encourage cultural activity and creativity among residents;
- Develop new cultural services and products;
- Engage various social groups through cooperation with local institutions and communities.

Historically, Kaišiadorys developed around a railway station in the second half of the 19th century, which significantly contributed to its growth. However, the area has a much deeper historical significance (kaišiadorys.lt, 2024a). Notably, it was near the site of the Battle of Strėva (1348) and played a role in the 1863–1864 uprising against the Russian Empire. These historical events highlight the city's longstanding importance in the context of Lithuanian history (kaišiadorys.lt, 2024a).

The project *Kaišiadorys – Lithuanian Capital of Culture* aims not only to nurture traditional cultural expressions but also to initiate long-term changes (kaišiadorys.lt, 2024b). This includes

the formation of the city's image through sustainable cultural projects such as publications, exhibitions, educational programmes, and tourist routes. The region is undergoing active development and, thanks to its central location, maintains strong connections with other parts of Lithuania. Kaišiadorys presents itself as a city with the potential to become a vibrant creative hub. Its cultural strategy, infrastructure, and engaged local community position is as a promising example of a developing creative city in a smaller regional context. Highlighted by Kaišiadorys being named the 2024 Regional Capital of Culture – along with investments in cultural spaces and events as community-led festivals and artist residencies, reflect strong local engagement. These factors position it as a promising example of a developing creative city in a smaller regional context (Kaišiadorių kultūros centras, 2024).

2.3. Communication details

Communication is the process of transferring of information from one person to another or to a group of people (Fetats et al., 2023). Communication channels are such information messages that are sent to a wide audience and which quality and proper use determines the success of financial activities, market reputation, and its financial results (Klepek & Starzyczna, 2018). Communication channels transmit the information about a brand, product, or service. Promotional and informational messages can be communicated to different target audiences – partners, suppliers, consumers, shareholders (Bowden & Mirzaei, 2021). Different communication channels are used to make sure that the potential consumers are reached, such as advertising, television, social networks, radio, face-to-face meetings, etc. City image marketing is the process by which a certain place is represented to residents, visitors, or organizations (Adriana, 2014). City image marketing involves the implementation of the unique characteristics, advantages, and creativity of a particular region or place. It can be used by cities, regions, countries in order to improve economic, cultural, social development (Vuignier, 2017).

2.4. External communication

According to some authors (Sanchez Gracias et al., 2023), external communication refers to the process by which information is transmitted from within an organization to external stakeholders. It is primarily used to engage with current and potential consumers, build relationships, and create a positive perception of the organization's activities. Other authors (Perales-Aguirre et al., 2024) also define it as a tool to deliver key messages to external audiences in a structured and strategic manner. Effective external communication includes a combination of communication channels, feedback mechanisms, and encoding–decoding processes that ensure the message is understood by the recipient (Mazzi et al., 2020).

As outlined by Lim (2023), external communication can occur via...

- ...personal channels, such as direct communication between individuals or groups (e.g., in-person meetings, phone calls, or video conferencing);
- ...non-personal channels, such as corporate websites, social media, newsletters, or public events, where there is no direct interpersonal contact but the message still reaches a wide audience.

It is essential to recognize that external communication follows specific principles. Enke and Borchers (2022) highlight the importance of targeting a clearly defined audience, as this helps tailor messages effectively. They also stress the need for persuasive content that influences perception and encourages action. Some authors (Ison et al., 2024) add that repeated exposure to a message increases memorability and emphasizes the recipient's role as central to successful communication.

In the context of social media, external communication enables users to interact, publish content, comment, join groups, and share opinions both privately and publicly (Zabihi et al., 2022). However, effective external communication on digital platforms requires thoughtful content development based on key evaluation criteria. Some authors (Hussain et al., 2018; Saurwein et al., 2023) identify several such elements, which are detailed below for clarity:

- Visual quality. This includes the overall design, use of colour schemes, visual balance, and relevance of images or videos to the message. High-quality visual presentation enhances credibility and aesthetic appeal;
- Ethical elements. Content should aim to improve public space or dialogue by promoting education, civic responsibility, and inclusivity. This includes posts that raise awareness of social issues or promote cultural heritage;
- Self-representation elements. Posts may include showcasing achievements, behind-the-scenes content, or project highlights. While this serves branding purposes, it should be used moderately to maintain authenticity;
- Play elements. Engaging the audience through interactive elements like quizzes, contests, reward-based challenges, or storytelling that includes tasks or missions. These formats increase involvement and emotional investment;
- User value elements. Content should clearly demonstrate the benefits to the audience. This includes:
 - Value proposition – how the message addresses user needs or problems;
 - Practicality – real-life application of the information;
 - Emotional connection – content that evokes emotion (e.g., nostalgia, pride, joy);
 - Personalization – tailoring messages to specific user groups;
 - Exclusivity – offering time-limited content or special access;
 - Social proof – sharing testimonials, reviews, or success stories.
- Professional and entrepreneurial elements. Posts that demonstrate professional expertise, share knowledge, highlight innovations, show collaboration, or communicate social responsibility. These build trust and authority;
- Provocative elements. Intentionally bold or emotionally charged content that may challenge norms, provoke discussion, or use humour, irony, or shock. While potentially risky, such elements can boost memorability and engagement when used thoughtfully.

2.5. Social networks

Social networks are a set of applications in the global network that enables the creation and sharing of information (Ma et al., 2019). The development of technology and communication has led to changes in social and cultural space and the emergence of the media person. Different communication channels influence not only the transferring of relevant information to the user, but also the social, political, and cultural life of the creative city (Rappaport et al., 2019). Therefore, it can be argued that one of the main functions of social networks is the

ability to search for and publish relevant information about products or services (Hatamleh et al., 2023). In the case of the city of Kaišiadorys, social networks are one of the main tools of external communication, which is the subject of the research part of this work.

3. Research methodology

For qualitative research a content analysis approach was chosen which explores the creative potential of the city in the content of external communication. Content analysis is a method that is considered as a technical tool for sorting, interpreting, describing, and explaining of the information, enabling an objective assessment of information in different formats (Kanseiner & König, 2020). The choice of this method was determined by the aim to analyze the using of the creative potential of the city of Kaišiadorys on the *Instagram* and *Facebook* profiles and to identify the tools to be used. The content of the external communication on the social media platforms is analyzed according to the criteria for the effectiveness of the communication that were mentioned in the theoretical part. The criteria are separated into categories and subcategories to achieve the completeness of the analysis (Špučys & Ūsas, 2023). Data classification is a methodological concept that explains such form of systematization of information in which the entire field of analyzed objects is presented in separate groups according to particular criteria (Taha Jijo & Abdulazeez, 2021). Categories are a structuring tool for subjects and objects, which allow the data to be grouped in one place (Ping et al., 2024). The criteria for creating and evaluating communication are presented below.

The list of evaluation criteria is divided into four separate categories:

- Category I – summarized social network profile data. These evaluation criteria are presented in order to allow to compare the results of the study with each other and to demonstrate how the presence of criteria influences the number of followers, likes, and comments on a social media platform. The descriptions of these evaluation criteria are presented in Table 1.

Table 1. Evaluation criteria for summarized social network profile data (source: created by the author)

Category	Subcategory	Description
General details of the social network profile	Profile title	How can the social network profile be found?
	Number of followers	Enter the number of followers of the profile.
	Summary description of the content that is being uploaded (1 sentence)	The information shared on the profile is briefly introduced.
	Average number of likes for the posts hosted	The average number of likes a social media post receives is provided.
	Average number of comments	The average number of comments that social media posts receive on average is provided.

- Category II – quality of the visual material. These evaluation criteria help to understand which elements emphasize the quality of communication content on social networks. Descriptions of these evaluation criteria are given in Table 2.

Table 2. Criteria for assessing the quality of visual material (source: created by the author)

Category	Subcategory	Description
Quality of the visual material	Colour	The visual design is assessed, is the colour scheme chosen correctly?
	Type of post	It is assessed whether specific, short posts consisting of visualizations, photographs, text, and video are provided.
	Design	Are the organization's symbols and attributes taken into account?
	Photos	It is assessed whether the uploaded photos correspond to the content of the post.
	Videos	Is it assessed whether the uploaded videos correspond to the description.
	Text	It is assessed whether the posts use text. If so, what kind?

- Category III – criteria for psychological impact on consumers. These criteria help to assess the elements of the content of the communication which have an impact on the potential consumer. Descriptions of the evaluation criteria are given in Table 3.

Table 3. Criteria for assessing the psychological impact on consumers (source: created by the author)

Category	Subcategory	Description
Psychological impact on consumers	Play elements	It is assessed whether the communicated content is created with play elements that encourage the consumer to win: competitions, prizes, achievements, tasks, stories, interactive elements.
	Ethical elements	Does the content aim to improve the surrounding space, offering educational, training elements?
	Narcissistic elements	It is assessed whether there is a desire to present oneself and one's activities to the audience: demonstration of projects, self-promotion, and praise (mostly in the form of photos and videos).

- Category IV – creation of the value. These evaluation criteria focus on elements that help to create the added value for the consumer, organization, or individual. It helps to understand what elements should be used to meet the needs of the target audience. Descriptions of these evaluation criteria are given in Table 4.

Table 4. Criteria for assessing and developing the creation of the value (created by the author)

Category	Subcategory	Description
Creation of the value	Elements of users benefit	It is assessed whether the communicative content of social networks is created by including: <ul style="list-style-type: none"> ■ The value proposition; ■ Practical purpose; ■ Emotional connection; ■ Personalization; ■ Uniqueness; ■ Social proof.
	Elements of professionalism/business	It is assessed whether the content of the communication on social networks includes: <ul style="list-style-type: none"> ■ Expert knowledge; ■ Sharing of experience; ■ Professional achievements; ■ Innovation and technology; ■ Social responsibility; ■ Partnership.

End of Table 4

Category	Subcategory	Description
	Provocation	It is assessed whether there is information presented that may: <ul style="list-style-type: none"> ■ Cause misconceptions or false beliefs; ■ Provoke strong emotions; ■ Shocking images; ■ Taboo facts and sensationalism; ■ Use irony and sarcasm.

Sample: to make the study more comprehensive, 25 different posts from 5 social media profiles on *Instagram* and *Facebook* related to creative and cultural activities in Kaišiadorys were selected for the analysis. The analysis was based on *Facebook* and *Instagram* profiles related to the creative activities of the city of Kaišiadorys.

Research period: from February to March, 2024.

Social network profiles:

■ *Instagram*:

- Kaišiadorys District Education and Sports Services Center (KDESSC) profile (Kaišiadorių sportas, 2025);
- Kaišiadorys Cultural Center (KCC) profile (Kaišiadorių kultūros centras, 2025).

■ *Facebook*:

- Kaišiadorys Tourism and Business Information Center (KTBIC) profile (Kaišiadorys. Turizmas. Verslas, 2025);
- KDESSC profile (Kaišiadorių ŠSC – Sportas, 2025);
- KCC profile (Kaišiadorių kultūros centras, 2025).

The selected social media profiles – two on *Instagram* and three on *Facebook* – were chosen based on three main criteria:

1. Relevance of content. All selected profiles actively communicate about creative and cultural activities related to the city of Kaišiadorys, including event announcements, creative initiatives, and cultural projects;
2. Public engagement. These profiles have the highest number of followers and interactions among similar local profiles, which indicates their influence and communication reach;
3. Regular activity and diversity of formats. The profiles consistently post content that includes photos, visuals, videos, and event coverage. They also apply various communication strategies such as storytelling, collaboration with local artists, and interactive elements.

These criteria align with the theoretical framework of external communication and creative city branding. Although the KDM profile on *Facebook* (Kaišiadorių rajono savivaldybė, 2025) exists, it was excluded due to its predominantly administrative and informational content, which does not directly reflect or promote creative and cultural activities.

Research ethics: the principles of confidentiality and respect apply to qualitative research. Anonymity and non-disclosure of data to third parties shall be guaranteed during the research. Ethical rules and norms shall be respected while conducting the research.

4. Results of the research

The qualitative research analyzed 25 different posts from 5 different social media profiles on *Instagram* and *Facebook*, that were related to the creative and cultural activities of Kaišiadorys.

To illustrate the variety and structure of analyzed posts, two examples are provided by text. A post on 1 March, 2024 by the KCC featured strong organizational branding and emotional storytelling. Meanwhile, the 8 February, 2024 post by the KDESSC used video format to promote youth-oriented activities and innovation. These examples highlight how different communication strategies correspond with the theoretical categories of value creation, psychological impact, and visual quality:

- Category I – summarized social network profile data. The qualitative data analysis starts with the analysis of the aggregated social network profile data. When analyzing the number of followers of Kaišiadorys' social networks, it can be noted that *Facebook* profiles are significantly more popular than *Instagram*. The number of followers on *Facebook* profiles varies between 3000 and 7000, while the number of followers on *Instagram* varies between 150 and 240. The average number of likes per post on *Facebook* is between 18 and 33 and on *Instagram* between 4 and 17. There is a tendency that users express their opinions by leaving "likes", "loves", and other reactions, while they are not accustomed to commenting and sharing their thoughts in words. The average number of comments ranges between 0 and 2 per post on both *Instagram* and *Facebook*. Most of the target audience is gathered and ready to receive relevant information via only one social media platform. All communication channels provide informative content that introduces creative and cultural activities;
- Category II – quality of the visual material. When analyzing the visuals on *Instagram* and *Facebook* social media platforms of Kaišiadorys, it was noticed that all the posts follow similar content criteria. The posts are mostly in the format of visualizations (photos) with short, concise descriptions and rarely videos. Regarding the colour of the visual material, it should be noted that all communication content is created while maintaining the colour scheme (for the colours, see Figure 1).

The most commonly used colours are red, yellow, white, green, black, and pink. When selecting the visual design, the posts follow the design of the organization – the symbolism of the organization is used, usually the logo.

A post published on 1 March, 2024 by the KCC profile on *Facebook* (Kaišiadorių kultūros centras, 2025) demonstrates strong use of organizational branding and emotional storytelling. The visual material included event photos with consistent use of the organization's colour palette and symbols. The post introduced a concert highlighting local culture and received relatively high engagement. It reflected key value creation elements such as emotional connection, social proof, and design consistency;

- Category III – criteria for psychological impact on consumers. As regards the criteria for assessing psychological impact, it is worth starting with an analysis of play elements. Kaišiadorys' *Instagram* and *Facebook* social media accounts do not run competitions, nor do they give away prizes or create tasks. Interactive elements such as invitations to participate in polls, attend events, click *like*, or leave comments are included to engage the target audience.



Figure 1. The colour scheme of content on Kaišiadorys' social media platforms (created by author)

Often, the stories of events or personalities and their achievements are being told. The city's creative and cultural activities are displayed and showcased to users to improve the surrounding space and promote the city's development. Different educational and training activities are also included, such as exhibitions, excursions, trainings, clubs, performances, concerts, etc. Although the elements of narcissism do not sound positive on the one hand, it should be mentioned that to promote the city, it is necessary to share the work that has been done and to promote oneself. Such activities are carried out on Kaišiadorys' social media platforms.

The 8 February, 2024 *Instagram* post by the KDESSC included a video clip showcasing an interactive youth initiative. This format allowed for dynamic communication and reflected innovation, interactivity, and youth engagement;

- Category IV – creation of the value. The content of Kaišiadorys' external communication on social networks demonstrates clearly how a product or service can improve consumers' lives or solve problems. Information about events, such as concerts, has a specific goal – to attract more visitors and sell more tickets. Often, the posts try to create an emotional connection – evoking different emotions helps to improve the bond between the product and the target audience. Personalization is rarely used – most of the communication content is aimed at the general audience and is not specifically targeted. In order to demonstrate social responsibility and social action, Kaišiadorys' social networks often include user feedback, professional recommendations, or advice, and examples of consumption by other users, in order to increase the trust of the target audience. Partnerships are often included in external communication. Examples include cooperation with well-known performers, inviting them to visit Kaišiadorys and promotion of well-known brands. These relationships not only raise the profile of Kaišiadorys, but also broaden its visitor audience. The last criteria that was analyzed is provocation.

Provocative content is avoided on Kaišiadorys' social networks. No false statements or shocking images are posted. There is an effort not to discuss taboo topics, irony, and sarcasm are avoided. This communication strategy allows to maintain a respectful tone of communication with the target audience, to build trust and avoid negative reactions and scandals.

5. Discussion

The analysis of the communication of Kaišiadorys' creative potential on social media platforms has shown that the city's *Facebook* and *Instagram* profiles employ various methods to attract public attention. According to creative city theories, particularly the concept of the creative class by Florida (2003), social media content is an important tool for cities to position themselves as creatively appealing environments.

The findings indicate a strong link between the theoretical and empirical components of the study. The literature review identified essential criteria – such as the significance of communication, the role of creative society, and the characteristics of creative cities – that were reflected in the research design and content analysis. These connections illustrate how theoretical concepts are practically applied and evaluated in the case of the city of Kaišiadorys.

The empirical results reveal that while Kaišiadorys' social media uses various communication strategies, it lacks innovative content solutions. This supports the theoretical framework, which emphasizes the importance of innovation in communicating creative potential. Although strategies such as storytelling and the promotion of cultural and creative events are present, elements like short video clips – highlighted in the literature as effective for engagement – are underutilized.

The visual content on the city's social networks is distinguished by high-quality design, a consistent colour scheme, and the use of institutional symbolism. This supports the theory of city branding presented by some authors (Świtała et al., 2018), which stresses the role of visual identity in strengthening urban image. However, in alignment with global communication trends, the integration of more dynamic formats, such as videos, would enhance the communication of creativity and reach a wider audience. This potential for improvement aligns with Bowden and Mirzaei's (2021) recommendation to use more interactive and dynamic content formats.

The assessment of psychological impact shows that Kaišiadorys' social networks do not actively incorporate game elements, competitions, or other motivational tools for user engagement. According to Florida and Adler (2020), interactivity is essential for sustaining long-term audience engagement. Nevertheless, Kaišiadorys' content often focuses on creating emotional connections through storytelling and the presentation of community achievements, which corresponds with the psychological model of consumer influence.

The dimension of value creation is clearly evident through the emphasis on emotional engagement and social responsibility. Regular user feedback, strategic partnerships with well-known artists, and social proof mechanisms contribute to building trust and enhancing the city's image as an attractive destination. These findings align with Mazzi et al. (2020) model of effective external communication, which highlights social proof as a key factor in message effectiveness.

It is also evident that Kaišiadorys' social networks avoid provocative content or messages that might elicit strong emotional responses. This strategy has both strengths and limitations. On the one hand, it maintains ethical standards and professionalism in communication. On the other, it may reduce content memorability and limit the potential to generate public debate. As Saurwein et al. (2023) note, while provocative content carries risks, it can also be an effective tool for increasing user engagement.

The findings show that Kaišiadorys' social media communication successfully conveys the city's creative potential but would benefit from greater use of innovative content formats. Enhanced interactivity and modernization of visual content could significantly improve public engagement and reinforce the city's image as a dynamic and culturally vibrant location.

6. Conclusions

1. The analysis of Kaišiadorys' external communication on social media revealed key insights that highlight both the strengths of the city's digital engagement strategy and areas for improvement. The results show that while Kaišiadorys employs a variety of communication methods, there remains significant potential to better harness the city's creative assets and increase public engagement;

2. The study demonstrates that *Facebook* is the dominant platform for the city's external communication, showing significantly higher levels of user engagement in terms of followers and reactions. However, the low number of comments suggests that although users acknowledge the content, they are not actively participating in discussions. This may be attributed to the nature of the content, which does not sufficiently encourage interaction. To foster greater participation, the city should consider incorporating interactive strategies such as question and answer sessions, polls, live streaming, and personalized responses to comments;
3. The visuals used in social media posts are consistent and aligned with the city's branding strategy, contributing to recognition and credibility. The analysis revealed that posts featuring colourful and aesthetically appealing imagery tend to evoke a stronger emotional response from users. However, the scarcity of dynamic content – such as short videos, animations, and behind-the-scenes footage – limits the potential for deeper engagement. Introducing more video-based content could significantly enhance storytelling and attract a broader audience;
4. Storytelling plays a central role in the city's external communication strategy. Messages frequently include narratives that promote cultural events and foster a sense of belonging and emotional connection to the city. Nonetheless, gamification elements – such as interactive challenges, quizzes, and user-generated content campaigns – are underutilized. These features could be introduced to increase engagement and create a more interactive and enjoyable experience for followers;
5. The results indicate that many posts are still generic and lack personalization, which can hinder the effectiveness of engaging diverse audience segments. Additionally, responses to user comments are infrequent, potentially discouraging further interaction. A more audience-centred communication approach, with content tailored to specific demographic groups and community interests, would improve the effectiveness of social media engagement.

7. Recommendations

Recommendations for strengthening the city's external communications strategy:

1. Continue using high-quality photographs and visually appealing design elements to enhance the city's brand identity;
2. Craft short, compelling, and easily understandable post descriptions to ensure clarity and accessibility;
3. Increase the use of video content, including promotional clips, coverage of live events, and interviews with local artists, to make posts more engaging;
4. Expand narrative techniques by sharing real-life experiences of residents, artists, and cultural event participants to establish a deeper emotional connection with the audience;
5. Incorporate interactive communication tools such as live question and answer sessions, competitions, polls, and prize draws to boost user engagement;
6. Promote socially responsible initiatives aligned with the city's cultural and economic development, such as collaborations with local businesses, environmental campaigns, and community activities;

7. Ensure consistent and timely responses to user comments and messages to reinforce two-way communication with followers;
8. Uphold a transparent and ethical communication strategy by avoiding misinformation and ensuring all content reflects the city's values and long-term vision.

Note

The data of the conducted qualitative research are not published in this article due to lack of space. If it is needed the access to the data of the research, please contact the author of this article.

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