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## Social Media Challenges for Advertising Business and Creatives Management in the Social Media Era

Pui Yuen LEE<sup>1</sup>

Department of Communication Studies,  
Hong Kong Baptist University, Hong Kong

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**Abstract:** *Social media have undergone tremendous development which encompasses a wide range of communication forms from writing personal blogs to sharing comments on forums worldwide. Social media has changed the traditional way of marketing communication and advertising by bringing consumers into an active sharing and interaction manner. The technology itself and the change of consumer behavior have had significant implications on the further development of advertising industry. This paper explores both the opportunities and challenges to advertising agencies and practitioners in responding to the rise of social media in this decade. The focus is placed on (1) exploring how social media empowers our consumers and users to select, evaluate and participate in advertising campaigns; (2) probing the confluence culture and its impact on the advertising industry; (3) discussing the need of organizational change in advertising agency; and (4) understanding the challenges to creative's' traditional role and skill-set.*

**Keywords:** *Social Media, Challenges, Advertising Industry, Creative Management*

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### 1. INTRODUCTION

The growth of the Internet and mobile technologies has had significant implications for media and advertising industry (Heath & Bryant, 2000; Lewis 2010). Since the last decade, media technology has undergone significant development and enhancement, including increasing levels of Internet access and usage, the global popularity of broadband, wireless networks, and the rise of computer and Internet-enabled mobile devices such as smartphones and tablets. Technological enhancement has led to diverse forms of media usage and online activities for people all over the world. These developments of media enabled higher levels of interactivity, customization and social interaction (Hill & Moran, 2011). These media developments generated diverse meanings for both marketers and advertisers. First, the interactive and inter-personal characteristics of digital communication have allowed them to have closer and more direct relationships with their consumers.

Second, the interactive nature of communication has empowered consumer participation in brand activities by selecting the content, timing, and communication acts that appeal to them personally (Li, Daugherty & Biocca, 2001). At the same time consumers have become more interested and involved in contributing ideas about brand building and promotional activities (Garfield 2005; Jaffe, 2005). Third, as the Internet has evolved, its capacity for community-building and social interactions has come to the fore. Various platforms have been developing on the Internet (e.g. Facebook, Twitter) that connected people, even strangers, to each other. The increased empowerment of consumers has also led to the formation of an online society, and this consumer-dominated scenario has also shaped a powerful 'networking media' (Muntinga et al., 2011).

'Traditional media' in advertising are understood as print, radio, television, billboard and ambient media; and 'new media' as the media content available digitally on the Internet and mobile network (Burton, 2009). Today, consumers actively connected with each other with the use of advance media technologies and they have put together a powerful network on the digital platform, known as the 'social media'. Social media provide people with opportunities to produce and share content with others, and to extract and process community knowledge through sharing (Lewis, 2010). According to *Social Media Futures*, the 2009 report from the UK-based Institute of Practitioners in Advertising (IPA), consumers are increasingly mediating messages between brands and other consumers in the social media arena, using platforms such as Facebook, Twitter, and YouTube.

All changes in both technologies and consumer behaviour have had significant implications for the advertising industry, giving rise to the need for marketers and advertising agencies to revisit advertising strategies and to develop new ways of engaging consumers during the communication process (Willott, 2011). On the one hand, engaging consumers in marketing and advertising activities has opened up possibilities for more creative possibilities; on the other hand, it has also brought challenges to advertising agencies and creative practitioners (Deuze, 2005; 2007). This study focuses on exploring both the opportunities and challenges to advertising agencies and practitioners in responding to the rise of social media in this decade.

## **2. THE RISE OF SOCIAL MEDIA**

Social networking is not a new phenomenon in our society. For a long time, people have formed social groups with common interests and shared their ideas with each other. Social networks have existed online in the form of email, discussion boards, blogs and so on, since the beginning of the Internet (Hawkes & Gibbon, 2008); but these online networks have developed rapidly in recent years. Media became 'social' with the development of what O'Reilly (2004) referred to as Web 2.0. O'Reilly described the openness of content construction and sharing by users on the World Wide Web as reinventing the Web itself. By facilitating information exchanges between users, Web 2.0 made media social (Kaplan & Haenlein, 2010). Thus, social media are not an additional set of media or sub-form on top of the networking system, but have rather become an integral component and a way of using digital media as a new social phenomenon on the Internet, processing the meanings of the users themselves (Deuze, 2006; Hawkes & Gibbon, 2008). Technologies such as Ajax and Flash, with broadband and WiFi connections, made it possible to access any Web 2.0 resources freely, for example Wikis, YouTube or blogs, along with the proliferation of mobile devices such as PC, mobile phone, PDA, or game consoles.

Social media now encompass a wide range of communication forms, including blogs, chat rooms, social networking sites, forums and discussion boards. According to Nedelka (2008), these can be grouped into three categories: content syndication, content sharing and community building. Examples of content syndication are blogs, podcasts and videocasts; examples of content sharing are user-generated content, wikis and widgets; and social networks and online communities are the examples of community building.

The essence of social media is about content, sharing, conversation, openness and interaction (Hawkes & Gibbon, 2008). Through social media, users produce, design, publish and edit content. Thus, consumers are no longer passive, but participate actively in shaping and sharing the media regardless of time or geographical boundaries. They have become creators, publishers and producers (Lewis, 2010; Alexander, 2006) and are encouraged to contribute their creations and access any content whenever and wherever they want, across a range of social networking sites (Boyd & Ellison, 2008; Shao, 2009; Utz, 2010; Walker & Rettberg, 2009). These features of social media appeal to human nature, since individuals want to feel a part of something bigger, and to feel important (Krishnamurthy & Dou, 2008). In other words, audiences want to feel that they, as individuals, have voices to be heard and contributions to make.

Social media have undergone tremendous development and growth. They are now influencing every country and consumer segment, both regionally and globally (Nuytenmans, 2009). The Global Web Index 2013 (GWI, 2013), which analyses social media usage and users' behaviors around the world, points to a shift in user habits from email to social networking. For instance, Twitter and Facebook are the dominant social-networking sites, and a significant growth in Facebook users each year meant it reached more than one billion users worldwide in 2013 (Mindshare, 2013). By 2012, the world's social network population had reached 1.33 billion, accounting for 65.7% of global Internet users (Stone, 2012). Apart from playing video games and downloading music, users engage actively in social networking activities such as reading and writing blogs, wall posting, status updates, and reading other people's posts; these activities account for nearly 90% of the activities of social networking sites (GWI, 2013). It is apparent that people of all ages have been engaging continuously in 'forwarding culture', spreading ideas through social media (Jones, 2009). Ofcom (2013) reported that 64% of adults in the UK used social networking sites and that the largest group of users belong to the 16-24 age-group; the report also shows an increasing number of older people, aged 55-64, using

social networks. Globally speaking, 21% of worldwide Internet users are reported as using social media actively, with an increasing numbers involved in online video content viewing and downloading figures (GWI, 2013). On the other hand, there has been a decline in viewing traditional television media channels; GWI (2013) reported an increase in Internet video viewing, for example on YouTube, which reached an audience of 1 billion audience spending more than 6 billion hours of viewing during the month of May, 2013. Consumers are engaging in multiple activities across online and offline platforms, using different devices such as smartphones, tablets, laptops and television (Google, 2012). For instance, consumers can watch programmes on television and shop using a tablet at the same time.

### 3. SOCIAL MEDIA EMPOWERMENT

Some researchers, including Gere (2002), have highlighted the importance of understanding how social media have changed people's social interactions and shaped their lives. The rise of diverse digital media devices and platforms has contributed to a new form of network society, and to what Deuze (2006) has described as the 'digital culture' (Deuze, 2006), in which people act and interact with each other using a new set of values, practices and expectations. In this digital culture, people are not passive receivers of messages from mass media. Instead, they have become active agents, processing meaning as well as making and assembling their own sets of values and expectations through participation, remediation and bricolage (Deuze, 2006). Some research (e.g. Colliander & Dalhen, 2011) has reflected how publicity from consumers through blogs and other social media platforms can have a strong impact in generating positive attitudes towards brands. Moreover, some consumers perceive information about products and brands on social networking sites as trustworthy, and this often affects their purchase decision-making (Chu & Kim, 2011). In other words, the digital culture has brought a strong sense of individualisation, engagement and reconstruction of meaning by consumers. For instance, bloggers have become media producers; they define what they do in their own voices and they add their own comments and perspectives to the news they share. This notion also echoes Jenkins' (2004) reflections on the increasingly blurred boundaries between the roles of media producers and consumers of today.

Cooke (2009) suggested that social media have democratised the Internet, and allowed individuals to express and share freely, moving to a new era of sharing and collective creativity. However, there are in fact restrictions with respect to monitoring online users' information sharing, and a recent outcry over the monitoring of social media has brought negative repercussions for online users in information sharing. For instance, a BBC technology reporter, Zoe Kleinman (2013), reported an interview with Ed Snowden, a former technical worker for the CIA, revealing that the US government had established a scheme called 'Prism' to monitor individual smartphones and online social activities over Yahoo, Facebook, Skype and Youtube. In China, King et al. (2013) argued that Chinese people are 'individually free but collectively in chains.' They noted that the Chinese government manages to eliminate some of the news and discussions shared on social media, such as child pornography or images of beheading and other information that might potentially affect the stability of the power and sovereignty created by the collective action of Chinese citizens (King et al., 2013). The Chinese government blocks social media platforms during sensitive periods. For instance, during the 18th Communist Party Congress the government blocked all Google services in China (Miller, 2012). Online searches of politically sensitive terms on information sharing networks are blocked on micro-blogs. Even though users are far more connected, informed and empowered than ever in the social media, the negative consequences of adopting social media cannot be ignored.

Although the democratic impact of social media can be overstated, digital technologies have changed the relationship between marketers and consumers. Consumers have long engaged with advertising meaning and product information as part of their everyday lives (McCracken, 1986; Mick & Buhl, 1992; Ritson & Elliot, 1999), and social media enable consumers to express, participate in and co-create marketing activities for brands (Cappo, 2003; Jaffe, 2005; Deuze, 2007). There has been a prevalence of online communication-boosted, consumer-generated content in diverse online platforms (Blackshaw & Nazzaro, 2006; Kahney, 2004) and consumers regularly initiate, create and circulate information and opinions about brands through social media channels (Garfield 2005; Jaffe, 2005). This scenario is even more significant when information shared on social media is considered by users to be a credible source (Colliander & Dahlen, 2011), and peer-to-peer conversations are trusted to

influence purchasing decisions (Flatt, 2009). This all creates the potential for consumers to subvert, challenge and undermine brand stories and images circulated by marketers and advertisers, making it difficult for marketers to exert control over communications between consumers (Mangold & Faulds, 2009).

#### **4. CONFLUENCE CULTURE AND ITS IMPLICATION FOR ADVERTISING BUSINESS**

The rise of social media has changed the ways in which people interact with each other. Internet users participate in the production of their social activities, and actively influence the popular culture through digital platforms (Benkler, 2006; Jenkins, 2006). It is inevitable that changes in people's interactions have led to the emergence of new value systems within the digital culture. According to Deuze (2006), digital culture is characterised by a value system and shared expectations. People remix old and new media information and engage with it, their individual voices forming a participatory culture that is increasingly individualised and yet globally connected.

Changes in people's values relating to the media pose both opportunities and challenges for creative industries such as the entertainment media, marketing communication, the advertising industry, and film and television production. Focusing on the advertising context, the media environment has altered the relationship between marketers and consumers. Jenkins (2004; 2006) described the phenomenon of 'media convergence', where content is communicated and connected across diverse media within a digital network, and where content flows in two directions: top-down from the corporate world and bottom-up from the consumers. Jenkins further suggested that there are three principal components of convergence culture: media convergence, participatory culture and collective intelligence. All three of these components indicate that the importance of participation and the collective nature of culture has required marketers and advertisers to rethink the role of consumers in relation to media production and the consumption of messages (Jenkins, 2004). Building upon Deuze's (2006) and Jenkins' (2006) concepts, Sheehan and Morrison (2009) described a new phenomenon which is more than a technological shift. The 'confluence of culture' embraces traditional and interactive forms of communication as well as consumers' increasing engagement with mediated content, and is in the process of drawing technological, cultural, economical and social impacts together.

Many advertisers believe that the digital media platform is due to become a dominant one in the next decade (Coghlan, 2007). Overall, it seems that both technological and behavioural changes in consumers have had significant impacts on the advertising industry, requiring marketers and agencies to develop new ways of engaging consumers in the communication process. Both large and small-scale advertising agencies are paying increasing attention to social media for marketing and advertising activities, particularly on platforms such as Facebook and YouTube, in order to be more competitive in this changing market environment (Li & Bernoff, 2008; Kaplan & Haenlein, 2010). Social media are also attractive to advertisers because of the relatively low cost of reaching consumers, the potential for greater efficiency, and the ability to engage in more timely and direct-contact communication than is offered by most traditional media tools (Choi, 2011; Muntinga et al, 2011).

The question of how advertising agencies need to change in response to this changing environment has been discussed extensively. Sheehan and Morrison (2009) highlighted the creative challenges faced by the advertising industry in the evolving confluence culture. They suggested that confluence culture requires traditional advertising agencies to expand their ranges of services and to seek new ways to increase audience engagement in communication. They identified four major challenges to the advertising industry, in the areas of message design, consumer engagement, integration of social media, and the development of creatives' talents and skill-sets. Based on these challenges that advertising agencies have been facing, Sheehan and Morrison (2009) argued that agencies have to move beyond the model of the 'mass message' and to recognize the importance of one-to-one communication and consumer interactions. They highlighted the importance of connecting and creating conversations between consumers and brands, with social media being a useful platform for both marketers and consumers to disseminate content and collaborate in creating rich and engaging brand stories.

For instance, in 2011, Domino's Pizza, which is a quick service restaurant based in the USA, created a Facebook page to serve as a social hub in order to foster engagement with consumers and communicate the brand's commitment to offering better quality food (WARC, 2012). This advertising strategy from Domino's Pizza utilised multiple social channels including YouTube, Twitter and Facebook to supply videos, capture consumers' comments and promote conversations about the brand. By adopting social media as an advertising tool, Domino's Pizza increased its revenue by 14.3% in the first quarter of 2010. Social media, in this case, helped the marketer to listen to consumers' comments and suggestions for improving product quality, and it also served as a social media hub to enhance brand credibility through two-way communication with consumers. Social media have encouraged marketers to listen to customers' feedback and comments instead of seeking one-way communication as in the past (Smith, 2009). Another case of social media being used successfully in an advertising campaign was demonstrated in Hong Kong in 2011. The advertising agency developed a social media strategy to help McDonald Hong Kong, another quick-service restaurant, to create a campaign featuring stories of a fictional created character called Dim Jack. The campaign featured illustrated stories of Dim Jack's cravings for Chicken Agency Muggets, which drove him to commit crimes. His addiction led him to be chased by Officer Mak. This campaign used Facebook and YouTube to encourage curiosity in consumers aged 18 to 25, the heaviest social media users. McDonald's adopted Facebook and YouTube as the main channels to activate audience curiosity about the stories of Dim Jack. The campaign was also supported by other public relations activities. The stories of Dim Jack became popular as they were circulated and co-created among young adults and their peers. The results showed significant success in sales, with 19 million Agency Muggets sold in four weeks, exceeding the sales goal by 26%. This social media campaign achieved a 64% increase in profits over the previous year's Agency Muggets campaign.

These cases illustrate how social media can not only provide advertising tools for brands, but can also help to increase consumers' engagement, create interest and stimulate word-of-mouth communication. The new form of consumer culture created by the rise of social media has significant implications for advertising agencies.

### **5. ADVERTISING AGENCIES RESPONSE TO THE RISE OF SOCIAL MEDIA**

The rapid growth of social media has provided both opportunities and challenges for advertisers (Taylor, 2009; Truong et al, 2010). On one hand, social media have permitted advertisers to interact with consumers and provide them with a richer experience through attaining direct feedback and content exchange. They also provide valuable platforms for viral advertising and relationship building (Golan & Zaidner, 2008; Utz, 2009). On the other hand, social media have led to a fragmentation of consumers, making it more difficult in some respects for advertisers to reach their target audience (Ranchhod, 2007), and negative word-of-mouth can spread rapidly among consumers (Brown, et al, 2007). In general, advertisers have not had a good understanding of how to develop effective appeal and strategies for brand-related interactions on social media (Cova & Pace 2006). A more complex and blurred line has been found between media, production and agency services in traditional and digital spaces, so that clients and their advertising agencies have had to revisit brand strategies in the digital age (Burton, 2009). Moreover, digital and social media are seen to have fundamental strategic implications for the organisation of advertising agencies and the industry in general (Benjamin & Wigand, 1995; Deighton, 1996; Creamer, 2012).

#### **5.1. The Impact of Digital and Social Media on Advertising Agency Structures**

Rust and Oliver (1994) pointed out that the form of advertising has always been affected by technology. In other words, changes in technology have always had significant impacts on advertising strategies as well as on the organisational structures of agencies. Although advertising agencies have been required to reinvent themselves continually, the rise of digital and social media has brought particular challenges. Indeed, Malefyt and Morais (2012) argued that the major challenges of advertising agencies in the twenty-first century are concerned with the technological impact of the media.

In 2013, global Internet advertising budgets more than doubled compared to 2007 (Ofcom Communication Market Report 2013). Moreover, WARC's International Ad Forecast 2013/14 (WARC 2013) indicated that Internet advertising, globally, had overtaken television and had become

the key driver of ad-growth in 2013/14. According to Martin Sorrell, Chief Executive Officer of the WPP group, clients had directed around 12% of their worldwide budgets to digital channels in 2009 and consumers were spending greater proportions of their time online (Whiteside, 2009). This reinforced the need for advertising agencies to pay attention to the digital platforms, and to be concerned about consumer insights, planning strategies and creative work relevant to digital and social media. This does not mean that traditional advertising relying on communicating mass messages, such as TVC and print advertising, no longer has a place in the digital era, even if consumers rely increasingly on friends' and family members' recommendations about purchase decisions rather than on advertising selling messages (Morrissey, 2008). As digital advertising has grown in importance, however, it has brought challenges for advertising agencies; advertising strategies based on traditional media models and experiences have had to be reviewed (Truong et al, 2010) and organisational changes in the advertising industry seem unavoidable in an era where social media are pivotal to survival for many brands and campaigns. As Benvenuto (2007) argued, the advertising landscape has changed, so advertising agencies also have to change. Baker & Handyside (2010) pointed out that the current 'one size fits all' model of advertising agencies has become vulnerable. Agencies need to become more diverse, offering individual specialties and added value to their clients. In general, agencies have been advised to integrate digital experts into agency structures (Hipperson, 2012) and to adopt holistic strategies to embrace consumers' participation across social networking sites (Yakob, 2012).

Globally, most multinational advertising agencies are owned by major holding companies, with the 'Big Four' being Omnicom, WPP, Publicis and Interpublic. O'Malley (2009) reflected that large agencies owned by holding companies could benefit from the digital media era as they cover large geographical networks and have international clients who deliver comparatively stable revenues. However, it has also been contended that there are potential weaknesses to these groups that may constrain them, such as being unwieldy and slow to change. Large organisations can be unwieldy and slow to change due to their solid-built company cultures and beliefs. They may also lack digital talent (O'Malley, 2009). Some of their clients have taken advantage of outsourcing trends to seek new insights from digital experts, making multinational agencies vulnerable when competing for business. In the face of these challenges, major holding companies have reported extensive plummets in profits and acute layoffs in 2013 (Sweeney, 2013).

As Chris Wall, Chief Creative Officer of Ogilvy New York, pointed out, the problem of integrating different disciplines of creative advertising involves both technical and cultural issues (O'Leary, 2008). Technical concerns include the skills required for task-completion among different processes, while cultural concerns refer to the lack of creative leaders who can embrace the knowledge of the entire process, from traditional and digital perspectives. Organisational legacy issues and profit concerns have also become obstacles for traditional advertising agencies making digital transitions (O'Leary, 2008).

Some advertising holding companies have carried out initial organisational reviews and made appropriate adaptations to their organisation structures (Hipperson, 2012). For instance, Crispin Porter + Bogusky moved from out-sourcing digital services to building them in-house. Saatchi and Saatchi (S&S) put more focus upon its digital functions responded with a number of initiatives, including a global joint venture with a leading global mobile marketing agency. These suggestions aim to guide agencies to achieve sustainable and profitable growth for the company themselves as well as for their clients while responding to changes in the media landscape.

Some researchers, such as Beeching and Wood (2007), have offered advice for advertising agencies for responding to digital challenges, including the improvement of practitioners' skill sets for increasing competitiveness, and the examination of agency procurement for minimising costs and maximising benefits for clients. However, these suggestions offer little guidance to advertising management and practitioners in terms of how they might be implemented. Furthermore, Kocheilas (2008) noted that agencies could be hampered by practitioners' responses to change if they lack the ability to understand what ideas work and how they work in the new environments.

So far, this paper has explored the advertising industry and the challenges it faces from developments in digital and social media. The organisational challenges discussed above undoubtedly have

implications for advertising creatives, and any changes to their working practices and organizational roles require an understanding of their current situations and perspectives.

### 5.2. The Impact of Digital and Social Media on Advertising Creative Management

Hackley (2011) reminded us that changes in the media and advertising environment have brought great pressure to bear on the careers of advertising professionals, including creatives. Since this study is concerned with how advertising creatives experience the changes brought about by social media changes, this section outlines existing insights from the literature in this area.

Advertising campaigns are typically created and produced by a large ‘motley crew’ of personnel within and beyond advertising agencies, including various contracted or freelance professionals (Moeran, 2009). Some researchers (e.g. Caves, 2000; McLeod et al., 2009) describe this ‘motley crew’ as a combination of different personnel with diverse skills and specialized areas of work, who also bring their own personal tastes and interests to their creative organisations. One group, the advertising creatives, including artists, copywriters, art directors and creative directors, has long played an essential role in creative idea generation and creative production (Pratt, 2005; Townley et al., 2009), bringing advertising ideas to life as well as managing and maintaining control of the production process (McLeod et al., 2011; Malefyt & Moeran, 2003).

However, as explained earlier in this paper, rapid developments in digital and mobile communication technology, and increasing levels of consumer empowerment and engagement, have led to the blurring of boundaries between different marketing communication disciplines, and between the roles performed in traditional advertising agencies (Hackley, 2003; Peng & Hackley, 2007; Hackley & Tiwsakul, 2011). Consumers, planners and account executives have all begun to contribute to creative content (Hackley, 2003; Peng & Hackley, 2007). User-generated content with online advertisements consisting of the consumers’ video content have been adopted by agencies for their clients. For instance, Doritos launched an advertising contest named ‘Crash the Super Bowl’ in 2006 and invited people to create and upload ads on the web. The winning ads were determined by online voting and the winning consumer-generated commercials have been showcased during the Super Bowl every year since 2006. This is just one example of consumers participating actively in the creating, producing and judging of marketing activities. Social media have offered a multi-platform for consumers to share stories and for advertisers to incorporate consumer-generated content into advertising campaigns, so that the consumers become co-creators and producers (Lewis, 2010). Such interactions between consumers on social media platforms and the rise of user-generated content pose particular challenges to creatives in terms of their professional identities, skill-sets, creative-client and creative-consumer relationships (Hackley, 2011; McLeod et al., 2011). Creative control over advertising in both local and global advertising agencies is more contestable than ever (Deuze, 2007), but these issues are still under explored.

Some researchers (e.g. Grabhner, 2002; McLeod et al., 2011) have described the skill-sets employed by creatives in realizing advertising strategies as crucial in maintaining excellence in advertising. Sheehan and Morrison (2009) pointed out that there was a lack of training in responding to digital media changes and that this was a major challenge for creatives. Moreover, many traditional advertising creatives have not been willing to change and, faced with the challenge of updating their skill sets, have been reluctant to leave their comfort zones (O’Leary, 2008).

Apart from creatives, the other traditional main players in advertising are the planners and the account managers, and these groups tend to have different standpoints on daily advertising practices within agencies (Hackley, 2003). According to Kover (1995), creatives tend to see other account team and planners as enemies. In my previous working life in advertising agencies in Hong Kong, these tensions were apparent between creatives and account managers. I saw how account managers overrode creatives’ advertising ideas in order to satisfy clients’ requirements. These tensions often disrupted relationships between creatives and other agency staff, and this had a detrimental impact on advertising business and development. If the rise of social media has influenced the creatives’ roles and creative practices, there might also be impacts on the working relationships between creatives and account teams, planners and clients.

According to Ty Montague, co-president and CCO of JWT, it is essential to integrate creatives with professionals who have different expertise so that they can work as peers, and a new system of advertising management is necessary in order to prevent the traditional creatives from overruling the digital people (O'Leary, 2008). Benvenuto (2007) suggested a new concept for the structure of creative teams, which she called the 'Creative Hydra'- a multi-headed, multi-brained monster. This concept involved the incorporation of new roles into the traditional partnership in addition to the traditional role of the copywriter - art director team, including a 'technical creative director' and 'an interaction designer'. She also suggested that planners would have to work together with the creative team to provide direction and inspirational planning in order to meet particular advertising challenges. Instead of traditional advertising briefs, which include background information and the big ideas (Kocheilas, 2008) or a singular message, planners would need to provide the creatives with insights along four dimensions: perceptual, behavioural, technical and cultural. This reinforces the need for organisational restructuring in advertising agencies, in order to integrate communications and draw on digital expertise in order to meet the needs of clients and consumers in this era of digital and social media (Willott, 2011). However, the implications of such organizational changes on creatives' work roles, working practices, and professional identities are not well understood.

## 6. CONCLUSION

This paper has investigated the emergence of social media and how it has influenced the advertising business and creative management. It has argued that the rise of digital and social media has led to fundamental changes in the advertising industry in general and to the role of advertising creatives in particular. Advertising creatives work at the boundary between agencies, clients and consumers, and the understanding creatives' experiences in relation to the rise of social media in this study have provided insights for the advertising business and management.

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### AUTHOR'S BIOGRAPHY



**Dr Lee** is the Assistant Professor of the Department of Communication Studies, Hong Kong Baptist University. Her areas of expertise cover advertising, branding and visual communication. Her research interest covers advertising theories, creative practices and digital media technologies. She has worked in multinational advertising agencies since 1994 before she joined the academia in 2003. Dr Lee processes both solid industrial and academic experiences in advertising and communication media.