

Distrust in organization-client relationships in Social Media Era: The Change Management

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Abstract

The study of advertising professionals' roles on building organization-client relationship has received little focused attention in prior research especially in the social media advertising era. This paper looks at the change of organization-client relationship in the social media era from the advertising professionals' perspectives. The findings identified a 'change' of organization-client relationship in this digital era. This study may not be able to describe the pros and cons of adopting social media advertising; however, it was clear that this perceived misconception on the part of the clients contributed to a degree of distrust in organization-client relationships.

Keywords:

Advertising professionals; Management Conflicts; Social Media; Change Management; Organization-client relationships

Introduction

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, Malefy 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. Nowadays, it is an urgent need for advertising organization to pay attention to the social media platforms, and to be concerned about consumer insights, planning strategies and creative work relevant to digital and social media (e.g. Acar and Puntoni 2016; Liljedal 2016; Scheinbaum 2016). As digital advertising has grown in importance, however, it has brought challenges for current advertising organizations; advertising strategies based on traditional media models and experiences have had to be reviewed (Knoll 2016; Truong et al. 2010) and organisational changes in the advertising industry seem unavoidable in an era where social media advertising are pivotal to survival for many brands and campaigns. As Benvenuto (2007) argued, the advertising landscape has been changed; so advertising organizations also have to change. Baker and Handyside (2010) pointed out that the current 'one size fits all' model of advertising agencies has become vulnerable. Advertising organizations need to become more diverse, offering individual specialties and added value to their clients. In general, advertising organizations have been advised to integrate digital experts into organizational structures (Hipperson 2012) and to adopt holistic strategies to embrace consumers' participation across social networking sites (Yakob 2012). Indeed, some researchers (e.g. Beeching and Wood 2007), have offered advice for advertising organizations for responding to digital challenges, including the improvement of advertising professionals' skill sets for increasing competitiveness, and the examination of organization procurement for minimising costs and maximising benefits for clients.

Meanwhile, the 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 organizations (e.g. Schultz 2016; Hackley and Tiwsakul 2011). Clients, consumers and account executives have all begun to contribute to creative content (Peng and Hackley 2007). 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 advertising professionals in terms of their professional identities, skill-sets, consumer-organization relationship, and the most significantly 'the organization-client relationship' (Taylor 2017; Gilmore, O'Donohoe and Townley 2011). In views of the advertising organizations, according to Kover (1995), advertising professionals tend to see other account team and planners as enemies since these guys are always standing on clients' sides. Indeed, creative control over advertising in both local and global advertising organizations is more contestable than ever (Deuze 2007), but these issues are still under explored in particular to the rise of social media advertising.

Thus, this paper looks at the change of organization-client relationship in the social media advertising era from the advertising professionals' perspectives. It is because

these creative employees are key stakeholders in the advertising ecology, and even the 'life-blood' of advertising organizations, given their responsibility for the creative expression of advertising strategies (Pratt 2006). They work at the boundary between organizations, clients and consumers, so understanding their experiences of the rise of social media advertising should provide insights into how these media are changing the nature of the advertising ecology and the organization-clients relationships.

The rise of social media advertising changed the conventional ecology

Social media have brought a significant change to all kinds of businesses and industries. Much prior research (e.g. Deighton 1996; Benjamin and Wigand 1995) indicates that the emergence of social media has had a significant impact on business strategy and planning. The increasing numbers of users of social networking sites such as Facebook imply that social media will become the mainstream advertising medium (Nuttney 2010). Communities, as a form of consumer network, play a significant role in creating a win-win economic scenario for marketers, participants and consumers (Kumar and Gupta 2016; Bhagat et al. 2009), but keeping pace with these 'new forms of customer empowerment' (Cova and Pace 2006) is now a significant task for marketers and advertisers. With the proliferation of social media users, clients' attention is drawn to this form of 'earned media' that helps them to gain favorable publicity and promote their marketing efforts (Lipsman et al. 2012). Clients seek to exploit these 'new forms of customer empowerment' (Cova and Pace 2006) by developing a greater understanding of their target customers and interacting with them more effectively (Kaplan and Haenlein 2010). Social media open doors to marketers (clients) to contact consumers directly and engage them in a timely way with their brand-related activities beyond the function of traditional communication tools (Okazaki 2006).

Social media also brings challenges for the advertising organizations and its clients. Expecting digital media to be dominant in the coming decades (Coghlan 2007), advertising organizations report that building advertising and communication through social media are at the top of their business agendas, and believe that social media will help them to enhance their competitive advantage in the marketplace (Choi 2011). However, advertising professionals and organizations are struggling to keep up with the fast pace of change in digital media and are failing to define social media strategies (Truong et al. 2010). Advertising ecology sees social media as a cultural fad and they are also concerned about the potential risks in terms of business models, revenue impact and lack of talent in agencies when they adopt social media for advertising (Falls 2011). Besides, social media also bring financial challenges for advertising industry business models. There have been many debates concerning the most appropriate methods for measuring success, and there also seems to be some confusion over what the ROI of social media should be (Stelzner 2013). In terms of advertising practice, Falls (2011) surmised about issues of workflow and the lack of talent in the social media advertising era.

Traditionally speaking, the organizational structures of advertising agencies are following the 'one size fits all' model, this may not be well suited to the active engagement of consumers using the Internet and social media. More fluid and flexible organizational structures and flexible employment patterns are being adopted, due to the changing nature of work, particularly in terms of individualized and competitive work arrangements (Marchington et al. 2005). Similarly, advertising professionals play a significant role in connecting consumers and marketers through creative ideas

and advertising strategies. Advertising professionals' contribute a great deal of symbolic meaning of brands as well as having a broader influence on consumer culture (Kelly et al. 2005). Therefore, the rise of social media advertising is likely to affect many aspects of advertising professionals' work and the relationships among organizations, consumers and clients, as well as the challenges associated with the requirement for new knowledge, expectation and skill sets.

The potential tension among advertising professionals, organization and clients

In an advertising organization, creative advertising professionals' play a vital role in developing advertising ideas and production (McLeod et al. 2011). They are the originators of the advertising ideas, although many different stakeholders, such as clients and media specialists, affect the creative development (Stuhlfaut 2011). Advertising professionals' are very devoted to the crafting of idea development for their creative ideas. They have strong pride and passion in relation to their work, and believe that their ideas reflect their individual identities (Hackley and Kover 2007; Malefy and Morais 2012). Advertising professionals' feel a sense of ownership over their ideas (Hirschman 1989; Young 2000). Traditionally, advertising professionals were in command of producing the creative content of advertisements (Hackley and Kover 2007), although their legitimacy has always been challenged within organizations and clients (Hackley 2003). Advertising professionals tended to be protective and defensive about safeguarding the originality and ownership of creative ideas and did not like to accept changes to their creative ideas, especially from non-creative professionals, and often considered such changes to be a violation of their artistic integrity (Kelly et al. 2005). Several studies have noted that advertising professionals do not depend on a standard structural path within a single organization for career advancement; instead they mostly seek career advancement via 'job hopping' (Pratt 2006) as they move to organizations with stronger creative reputations (Gilmore, O'Donohoe and Townley 2011; Nixon 2003). Thus, advertising professionals traditionally work in their own interests and for individual benefits such as building up their own reputations and creative identities. The advertising professionals' work and their individual portfolios are the main sources of their professional reputation, which is why industry awards are seen as important assets for future job opportunities and career enhancement (Gilmore, O'Donohoe and Townley 2011). Hence, advertising professionals may become resentful if there are any changes to their ideas that will impinge upon their creative identity or integrity (Hackley and Kover 2007). This distinct professional identity and expectation might alter the conventional organization-client relationships in particular to the emergence of social media advertising era.

In view of the organization-client relationship, the clients usually interact with the organization through the account directors or managers in advertising planning to improve and encourage creativity of advertising (Grant and McLeod 2007; Suh et al. 2012). In other words, the advertising professionals seldom communicate with their clients directly, but rather through account managers within the organization in a dyadic organization-client relationship (Grant and McLeod, 2007). Within the creative team, some researchers (e.g. Young 2000; Moeran 2006) have noted that advertising professionals may have different perceptions of creative development. Different roles performed within an organization, may lead to disagreements and tension, the result of divergent interests during the creative process (Hackley 2003). For example, Malefy and Morais (2012) argued that advertising professionals are imaginative and distant from the pragmatic orientation of account managers in

advertising organization. Similarly, Miller (1997) identified different perceptions, and even conflict, between advertising professionals and account teams, suggesting that this might be because advertising professionals are 'artists' and account managers work for 'commercial concerns' for their clients. Kelly et al. (2005) argued that advertising professionals appreciate the need for their work to be commercially relevant as well as artistic. Thus, different roles and perspectives in advertising agencies can create fundamental conflicts in advertising ecology. Hackely (2003) suggested that the dynamics and organization conflicts are in relation to the different epistemologies of consumer research held by planners, advertising professionals and account managers which always stay on the clients' expectation and perspectives. However, conflicts in an organization are not necessarily a problem and, instead, can drive agencies' dynamics (Pelled et al. 1999). Some research has stressed creative conflict and tension, for example that 'creative abrasion' can facilitate innovation and learning in an organization (Leonard-Barton 1995). Verbeke et al. (2008, 123) suggested that '*a willingness to openly discuss, debate and argue*' is constructive in knowledge-intensive and creative industries like advertising. A constructive networking and collaborative advertising planning environment can flourish creativity (Grant et al. 2012).

On the other hand, advertising professionals may often go for more risky and edgy ideas in order to challenge clients' boundaries of risk taking and acceptance (Morais 2007). Put simply, advertising professionals are more tolerant of uncertainty and risk (West 1993). This strong sense of ownership may explain why advertising professionals are distinctive from other advertising participants' and clients' perspectives (Hirschman and Thompson 1997). To a certain extent, this may also shape the strategy and direction of an advertising organization, which might be different from the client's expectation. As Malefyt and Morais (2012) explained, advertising organization and clients tend to have divergent goals; an organization may aim to build up its profile with a strong creative portfolio to maintain existing clients and attain new business. Clients, on the other hand, are likely to be concerned about brand and product sales and project development. Nonetheless, this sense of ownership of creative ideas is a key factor in building and maintaining organization-client relationship in a long run.

With the increase popularity of social media advertising, Kocheilas (2008) suggested that the rise of user-generated content on social media has extended the nature of creativity and will make the role of the advertising professionals more important than before. Various calls from advertising professionals about the re-structuring of advertising organization have appeared and they are looking for directions to cope with the challenges and opportunities in response to the fast proliferation of digital media (O'Malley 2009). Indeed, advertising professionals' roles on building organization-client relationship have received relatively little focused attention in prior research especially in the social media advertising era.

Research Methodology

A growing number of ethnographies have described and analyzed advertising culture and the practices of advertising organizations (e.g. Kelly et al. 2005; Moeran 2010; Malefyt and Morais 2012). These ethnographies have deepened our understanding about the advertising culture and the practices of advertising professionals and advertising organizations, and this understanding provides us with better knowledge about organizational management, organizational practices and organization-client relationships. The interpretive, qualitative approach of ethnography has been adopted in this study. This study applied a series of in-depth interviews to explore the personal comments and expectations of organization-client relationship relationships in the social media marketing era from the current advertising professionals' perspectives.

Qualitative data were gathered from a set of semi-structured face-to-face interviews. The interviews took place in participants' organizations. All questions were designed to be open-ended in order to encourage elaboration and further conversation, and 'floating prompts' (McCracken 1988) were used to probe responses to questions. The entire research process was divided into seven stages: stage one – generation of data; stage two – transcription; stage three – coding; stage four – making sense of data by grouping themes; stage five – interpreting data; and the final stage six – finalizing the findings. In order to have a holistic picture of the different types and level of advertising organizations, interviewees were selected from four categories of advertising organizations, namely multinational full-service organizations, independent full-service organizations, multinational digital organizations and independent digital organizations. Similarly, all interviewees were carefully selected from different levels and positions, Figure 1 showed the four levels of advertising professionals and their abbreviations were identified, namely (1) executive creative director/creative director; (2) senior art director/interactive art director/copywriter; (3) art director/copywriter; and (4) assistant art director/interactive designer. These four levels of advertising professionals corresponded to (1) management level; (2) middle-management level; (3) senior-operational level; and (4) operational level.

Insert Figure 1 here

Data analysis and discussion

Based on the data from the in-depth interviews, those participated advertising professionals generally described clients (in the social media advertising era) as ignorant about social media advertising, and saw this as creating tension in their dealings with each other because clients have the wrong attitude toward the adoption of social media and they expect 'free' media and cheap production. Moreover, clients are spending their budgets on social media advertising in a wrong way. Indeed Advertising budget is always a challenge to marketers (Danenberg et al. 2016). Anyway, these tensions appeared to affect not only the advertising professionals' job performance and satisfaction, but also their sensitivity towards client dissatisfaction. Further discussions are as followed.

Clients' ignorance of social media advertising

Mills and Morris (1986) highlighted that clients' production knowledge and attitudes can affect production outcomes and are also crucial in establishing cooperative production processes. Similarly, Beard (1996) noted that the lack of professional training and experience of client representatives, particularly in the development of an advertising campaign, is one of the major problems in maintaining '*a good organization-client relationship*' (Koslow, Sasser and Riordan, 2006, 81–101). This

study suggests that, at least from the advertising professionals' perspective, clients' production knowledge is weakened by their poor understanding of social media, and that this has implications for creative work as well as for the satisfaction of advertising professionals and broader organization-client relationships.

In the interviews, there were no indications that any advertising professional viewed any of their clients as understanding how to use digital media. Rather, advertising professionals from both full-service and digital agencies offered strong criticisms of clients for their ignorance of social media, making many disparaging remarks about their lack of knowledge. For example:

FH/AD2 *"They [clients] do not know much about this [social media advertising] in fact. They are not willing to know more if they do not know much. Therefore, it is rather difficult from our side".*

DI/ID1 *"I don't think clients understand us very much because they do not know about what we are doing. They know 'zero' about our work. So we have to tell them what this is about. Some of them they have never worked on an online platform before and they have only worked with printed media. So they judge it wrongly because they use the same mind-set as judging printed media".*

Despite the differences in their organizational backgrounds, the interviewees FH/AD2 and DI/ID1 make similar claims based on their experiences with clients. They state that their clients 'know zero' or 'do not know much' about social media, and see such ignorance as leading to difficulty in their work, not least because they have to spend time explaining the basics to clients. Previous researchers have shown that the level of clients' advertising knowledge and expertise is a crucial factor influencing the success of an advertising project (e.g. Koslow et al. 2006). In the above excerpts, both interviews and the others with similar comments complained that their clients cause them dissatisfaction in their work and they expressed concern that clients' ignorance about social media leads them to make 'wrong judgments' about creative work. This suggests that if clients raise concerns, comments or disapproval in relation to creative work for social media, advertising professionals are likely to attribute these to clients' poor understanding of social media, leading to distrust and tension between client and advertising professionals.

The poor understanding of social media attributed to clients exists within a political decision-making context. For example, the interviewee FI/AD2, an art director in a multinational digital organization, discussed how the client's 'respect' could vary based on his or her level of knowledge about the digital advertising process:

FI/AD2 *"... Some will respect you more because they think you know more than them. However, some clients still want to take the lead and ask us to do something impossible or unreasonable because they do not understand it well... I think clients are not very familiar with the digital platform. I think we know more in this area than them...".*

In the decision-making process about creative work, perceived knowledge of digital is a form of power exerted on either side. Other participated advertising professionals would also state that they are expected to receive 'respect' if they were believed to be more knowledgeable than the clients. However, clients will 'lead' the advertising professionals, pressuring them to do something they believe to be unreasonable, if the clients do not recognize themselves as having less understanding of digital media than the advertising professionals.

Previous research has indicated that control over creative work is a major source of conflict in organization-client relationships (e.g. Kover, et al. 1995). In this study, advertising professionals wanted their clients to understand social media so that they would respect them and buy into their creative ideas, or they wanted clients to defer to their superior understanding. The advertising professionals did not want to be forced or 'led' in terms of creative ownership, and they expressed a strong sense of dissatisfaction about clients' disrespect in putting them into an inferior position, especially since they believed that the clients had less knowledge about social media and advertising than themselves. Hence, advertising professionals seem to be criticizing clients as a defensive mechanism against the rejection of creative ideas for social media on one hand, and trying to build their own power and creative ownership on the other. Similar views about clients' ignorance of social media were found from senior advertising professionals. Steven, an executive creative director of an independent digital organization, presented his view of clients as not being a personal, subjective criticism, since it was shared by his colleagues.

DI/CD1 *"I am sure that the colleagues and I have the same vision. I feel very happy to work with them [clients]. However, the major difficulty is that many clients still cannot catch up with what we think and we have to share much with them with extra effort!"*

In the above extract, the interviewee DI/CD1 (in management level) said he tries to deal with his clients by comparing what he knows with their understanding of digital platforms. Through this comparison, he puts the clients in an inferior position because they 'cannot catch up' with his knowledge. Moreover, he reflected that 'extra effort' has to be used when sharing ideas with his clients. This reinforced his stance of superiority in having more knowledge of social media than his clients do. Consistent with Hackley (2003), he pointed out that the judging of creative work relies on arguments between the organization and clients and the winning of arguments depends on skills of persuasion and plausible evidence presented. A clear example of this came from the interviewee DI/IAD2, a senior interactive art director in an independent digital organization, who mentioned that clients were questioning proposed creative solutions based on lack of understanding about how those ideas were developed:

DI/IAD2 *"... I have to catch up the news and new technologies from the Internet browsing in order to prepare creative solutions to clients, however, they do not really appreciate this since they might think all of this information is easily downloaded from the web".*

With the above discussion, it can be argued that the perceived level of knowledge about a particular issue can help one side win an argument, over and above the skill of persuasion based on plausible evidence.

Clients' 'wrong attitudes' towards the adoption of social media advertising

Social media are influencing every country and consumer segment, both regionally and globally (Nuytenmans 2009), and this has a significant impact on the advertising industry. Advertising professionals expressed the notion that social media advertising is 'an imperative advertising medium nowadays' frequently, across different organization types. The advertising professionals also commented that their clients'

attitudes toward the adoption of social media had a profound impact on their daily working lives. For example, the interviewee FI/CD2, creative director of an independent full-service advertising organization, stated that both the advertising organization and the client ‘do not have a choice’ about using social media in advertising campaigns nowadays, and he described social media as an essential element of any advertising campaign.

FI/CD2 *“We don’t have a choice and clients do not have a choice either. It is a must. Social media advertising is a ‘must’ item nowadays...”*

This implies an urgent need to consider social media seriously, paying particular attention to the active participation of consumers. It is therefore inevitable that even if marketers and advertising professionals do not necessarily embrace social media advertising strategy themselves, they will feel forced to incorporate this digital platform into their work practices. This view of social media as a ‘must’ or ‘package’ were shared across organization type, mentioned for example by interviewee FH/CD1, creative director of a multinational full-service organization, as well as the other interviewee DI/IAD1, art director of an independent digital organization.

FH/CD1 *“... You know all our clients are playing on Facebook as well, so they all think that this is the place that we need to explore. Sometimes the clients’ side requests it and they ask us to think of ideas about social media too. We try to integrate more media in our proposal, so social media are often incorporated”.*

DI/IAD1 *“Nearly all clients want to do advertising on social media now and it becomes a package in a campaign. In the past, a digital advertising campaign involved designing a website plus some online banner. Now, all clients require us to have ideas about social media...”*

Moreover, both interviewees use of words like ‘need to’, ‘requested’ and ‘require’ suggest that clients were often seen as demanding the adoption of social media advertising strategies, and organizations had to respond by incorporating social media into campaigns. Most of the advertising professionals in this study seemed willing to incorporate social media into their creative planning and attempted to do so. However, given their beliefs about clients’ ignorance of social media, they were not always convinced that it was imperative to include social media in every campaign. For instance, the interviewee DI/ECD1, an executive creative director of an independent digital organization, doubted his clients’ readiness to adopt social media with their brands.

DI/ECD1 *“I think social media are over-abused. Clients know social media is just like Facebook, but they do not have the concept of openness... Some clients even do not know why they want to do advertising on social media, they do it just because ‘others have, so I have to’”.*

Here, the interviewee DI/ECD1 expressed a belief that social media are ‘over abused’. Moreover, he also believed clients have not fully understood the rationale for adopting social media in advertising. Besides, he thought clients were just followers of other brands’ adoption of social media. This idea can be seen from his expression of ‘they do it just because others have, so I have to’’. These sentiments reflect quite strong distrust of the client in relation to the adoption of social media.

Advertising professionals' beliefs about clients' poor understanding of social media may influence their interaction and relationship building with clients. Even though the advertising professionals did not generally object to adopting social media advertising strategies, they expressed concern and doubt about the underlying reason for their clients wanting to adopt social media in advertising or seeing it as imperative. As mentioned above, advertising professionals believe that many of their clients do not understand social media well and are not ready to open their brands to greater scrutiny on social media platforms. They suggested that their clients were just followers of other brands. They also argued that clients have misconceptions and treat social media platforms as just another medium without fully understanding their nature and particularly the requirement for openness. These concerns may be a source of distrust and conflict in organization-client relationships.

Fallacy of 'free' media and 'cheap' production for social media advertising

Social media are becoming more and more popular in terms of communication and promotional usages for marketers. Social media offered more opportunities for advertising professionals as well as opening up advertising possibilities for advertising organizations to reach their target consumers. The opportunities for reaching target consumers through social media may be one of the strong reasons for their popularity. The current research suggests further reasons for advertising professionals' positive attitudes toward the adoption of social media advertising. In this study, 'free of charge' and 'cheap' were common reasons provided by the advertising professionals for their clients' desire to adopt social media advertising.

FI/AD1 *"Clients like to advertise on social media a lot because it is free of media charge. Originally it was designed for communication and not for advertising. Now clients want to deliver messages to people through social media without any media cost..."*

DH/SAD1 *"The client thought social media could be done cheaply. In many cases, clients may require digital production in a campaign, such as Youtube, or so-called viral advertising; they expect a cheap price and effectiveness. Of course! Cheap and effective is always good for the customers".*

Both participated advertising professionals, FI/AD1 and DH/SAD1, expressed the belief that one of the strong reasons why most clients like to use social media is that it is 'free of charge'. Of course, while 'free of charge' would sound very positive to clients, the advertising professionals seemed to view this with reservation. This is because when social media are perceived as 'free of charge', clients believe that advertising this way can be done 'cheaply' by the advertising agencies, and therefore that clients might be able to reduce their advertising budgets. This perceived 'cause and effect' appeared to create some unspoken tensions in the relationships between clients and agencies. On one hand, advertising professionals believe that if social media can help clients to save some media costs, more budgets should be made available for other aspects, such as advertising production. On the other hand, if clients believe that social media are an effective way to reach their consumers, they should pay more attention and invest more of their budgets in social media advertising. The client belief that social media are free and that advertising could therefore be done 'cheaply' created a problem for advertising professionals, and presumably for organization-client relationships more generally. For instance, the interviewee DI/ECD1, an executive creative director from an independent digital organization, described a client thinking that, because social media platforms are free, any established concept and material could simply put a copy online.

DI/ECD1 *“Once, a client simply asked me to put the TVC on YouTube also, oh come on, they (clients) think it is a handy job to simply upload the file? We should think about some technical and branding issues before any advertising act”.*

Not surprisingly, the advertising professionals in this study argued that this assumption is based on a fallacy. This has deepened the advertising professionals’ beliefs that their clients do not understand social media advertising, and it represents another source of conflict in the organization-client relationship.

Clients’ misspending of advertising budget on social media advertising

If clients really believe that social media are ‘free of charge’ and that social media advertising can therefore be done ‘cheaply’, it may affect their beliefs about how much to spend on advertising and where to place their advertising budgets. Based on experiences shared by the advertising professionals in the interviews, it seems that some clients actually decide to reduce their advertising budgets, based on this assumption. However, clients also expect that advertising can be done effectively with a low budget and can reach more of their customers effectively through these ‘free’ media. In contrast, the advertising professionals argued that many successful and effective cases of social media advertising could not have been done ‘cheaply’. For example, the production cost of many creative ideas could not be achieved with a low budget, since many support teams are required to be involved in various aspects of production. Some advertising professionals argued that the production cost of a viral video placed on a social media platform is no less than for a TV commercial. Although the advertising professionals did not share their clients’ beliefs about production budgets, the clients were found to be demanding more advertising effort with lower budgets, thus affecting the advertising professionals’ ability to generate ideas and their control over production.

FI/CD2 *“In fact clients invest only a small amount on creative and production when working with social media...Clients think that it is very cheap to work on creative and production on social media; but they were willing to pay a lot for other media in the past...but most of the time they leave just a small amount of budget for the creative works and production, and many of our ideas become ‘gun ashes’!”*

FI/AD1 *“They think it could work with a very low budget. In fact, it is not that cheap – if you want to post a video on YouTube, you have to shoot it the same, as a TVC, and clients are not satisfied if it cannot be done on a very low budget. Clients just have a pre-conception that it is cheap to do advertising with social media, but in fact it is not”.*

Interviewees FI/CD2 and FI/AD1 reflected the difficulties and contradictions of being advertising professionals while facing budget cuts in production costs. In fact, most of the advertising professionals expressed the belief that social media can open up a lot of creative opportunities. At the same time, they want to propose more creative ideas to their clients. However, many creative ideas will be constrained by lower budget allocations. Other interviewee FH/AD2, an art director at a full-service organization, complained that a low advertising budget prevents him from looking for good quality suppliers and affects the quality of the advertising outcomes. FI/CD2 complained that his proposed ideas become ‘gun ashes’, not because of the quality of the ideas or the ineffectiveness of the message delivery, but because clients are not willing to spend money on them. Hence, there was a strong belief among the advertising professionals that social media can lead to lower advertising budgets or even ‘no budget’, to use one advertising professionals’ words. This has direct and negative effects on creative

possibilities, and is likely to lead to dissatisfaction on the part of the advertising professionals, resulting in potential conflicts in the organization-client relationship.

Nonetheless, over the past decade, advertising organizations have had to adapt to market changes and satisfy the needs of clients, particularly larger clients, by providing an integration of services through merging and acquisitions (So 2005; Beard 1996). The expansion and popularity of the social media platform is driving agencies to change and to expand their range of services. Moreover, So (2005) argued that advertising organizations have to improve their services by understanding local cultural and social issues in order to sustain global business and clients. So (2005) explained that a good organization-client relationship is based on an organization's understanding of clients' expectations and must be built with trust, commitment and reciprocal communication. In this study, the advertising professionals' general perception that clients are generally ignorant about social media appears to undermine the potential for trust and mutual commitment, especially since it encourages them to expect that more can be done with lower budgets.

Conclusion and implications

Based on the empirical data of this study, the research team identified a 'change of organization-client relationships' in the social media advertising era in particular to the traditional roles between professionals and clients. The rise of social media advertising concepts and its planning led the advertising professionals to experience new tensions in their relationships with clients. The rise of social media has previously been seen to change the consumer-market relationship (Carroll 1988) and the organization-client relationship (So 2005). This study has identified new tensions experienced by the advertising professionals in their relationships with clients in response to the social media advertising and strategies. The findings of the in-depth interviews suggested that the advertising professionals had several negative beliefs about their clients' understanding of and attitudes to social media advertising. The advertising professionals believed that their clients were ignorant about social media marketing strategies, and that this led them to (1) have the wrong attitude towards the adoption of social media, (2) expect 'free' media and cheap production; and (3) misspend their budgets on social media advertising.

These findings provided further evidence that the roles expectation and identity of advertising professionals are changing in response to the rise of social media technologies. The current advertising professionals no matter from both multinational and/or digital advertising organizations reported struggling with what they saw as clients' ignorance and expectations of social media advertising. Divergent beliefs about social media diminished the trust between advertising professionals and clients that is a vital element for designing and implementing successful advertising strategies (Korgaonkar et al. 1985; Beard 1996); the clients no longer trusted the advertising professionals' expertise and knowledge and vice versa. Such tension, according to Kover and his colleagues' early studies (1995), can harm long-term organization-client relationships. The finding of this study identified potential conflicts that can harm organization-client relationships, which is particularly important in a collective culture. Repeated complaints from advertising professionals about client ignorance about social media also reflected distrust and problems of communication between these two groups. The advertising professionals also felt frustrated because they did not find common ground and understanding with their clients about doing social media advertising and advertising. Kover and Goldberg

(1995) mentioned that any 'distrust' can contribute to a strong sense of dissatisfaction in their related work and performance.

In the interviews, many advertising professionals indicated that they had experienced social media becoming an essential advertising medium for current and future advertising and marketing activities. Nuytenmans (2009) stated that the rise of social media has had strong influences on consumer markets. Although advertising professionals are enthusiastic about social media advertising and they are eager to take initiatives to propose social media ideas for advertising, their ideas might not be able to be carried out because, as the advertising professionals in this study felt, the clients do not have sufficient knowledge of social media for planning advertising campaigns. This study may not be able to describe the pros and cons of adopting social media advertising channels for advertising from the advertising professionals' perspective; however, it was clear that this perceived misconception on the part of the clients contributed to a degree of distrust in organization-client relationships. Besides, the findings also suggested that the advertising professionals believed their clients had other key misconceptions about social media, specifically that it is a 'free' medium with 'cheap' production costs. In other words, the clients assumed that their budgets for social media advertising and advertising could be very low since the media platform is free of charge. This client assumption also appeared to harm organization-client relationships because the advertising professionals believed that more budget and attention often had to be allocated to social media advertising in order to use it effectively. Previous studies have shown that arguments about budget allocation have a direct impact on trust in the organization-client relationship (Davies and Prince 1999). Social media advertising, and clients' perceived misunderstanding of them, adding further tensions to budget arguments, and this situation might also affect the organization-client relationship in the long run.

Thus, the research team suggests that current Asian advertising professionals should expand their professional roles by learning new knowledge and skills, and they appeared to do so through situated learning within what Wenger (1998) has called a "Community of Practice (CoPs)". Lave and Wenger (1991) described CoPs as the knowledge creation teams where knowledge and skills are socially constructed and agreed among groups of similar professionals, and they also design the set of underlying assumptions of the practices. An important part of situated learning and CoPs is that members learn not just what to do but how to think, feel and respond. Our research team discovered that those advertising professionals in this study were expanding their work to incorporate digital technology and social media and this offered new creative possibilities but, particularly for the full-service advertising organization professionals, this required them to expand their skill-sets. It seems to be an "educational mismatch" (Stenard and Sauermann 2016) within the organizations. Therefore, advertising professionals like other professionals in knowledge-based organizations, must engage in continuous learning (Arthur and Rousseau 1996), and in this case their continual learning involved individual reading about areas in which they felt less knowledgeable, exchanging ideas with other advertising professionals in their departments, and seeking information from a range of other experts within and beyond their own agencies. Following this assumption, advertising professionals are able to absorb values and perspectives as well as learning routines and practices through their community, and develop it through social action (Gilmore, O'Donohoe and Townley 2011). They learn new roles through situated learning by doing, reading and talking among the creative community. Such inter-relationships within the advertising's creative community are crucial in shaping their career trajectories

(Gilmore, O'Donohoe and Townley 2011) as well as coping with the ever-demanding clients' and consumers' needs. The future advertising professionals should have to meet with clients, media organization and suppliers requiring them to develop negotiation, interpersonal, and presentation skills in order to effectively communicate with clients and other stakeholders and to maintain their professional competency in the social media advertising era.

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Figure

	Multinational full- service agencies FH	Multinational digital agencies DH	Independent full- service agencies FI	Independent digital agencies DI
ECD/CD <i>(Management Level)</i>	FH/CD1 FH/CD2	DH/CD1 DH/CD2	FI/CD1 FI/CD2	DI/ECD1 DI/CD1
ACD/SAD <i>(Middle-management Level)</i>	FH/SAD1 FH/SAD2	DH/ACD1 DH/SAD1	FI/SAD1 FI/SAD2	DI/ACD1 DI/SIAD2
AD/IAD <i>(Senior-operational Level)</i>	FH/IAD1 FH/AD2	DH/AD1 DH/AD2	FI/AD1 FI/AD2	DI/IAD1 DI/IAD2
AAD/ID designer <i>(Operational Level)</i>	FH/AAD1 FH/AAD2	DH/AAD1 DH/AAD2	FI/AAD1 FI/AAD2	DI/ID1 DI/ID2

Figure 1: Sampling – list of interviewees