

## THE ADVERTISING CREATION NETWORKS: IMPLICATIONS TO SOCIETY AND ORGANIZATIONS

By

*E. Nina-Pazarzi*

Associate Professor of Sociology, Department of Business Administration, Institutional and Academic Coordinator of the «Gender Equality Program», University of Piraeus

### Abstract

This article investigates television-advertising production in the context of the systemic thinking. Advertising rhetoric is based on shared codes that are used by particular professional networks of the «urban elites». New technologies, new cinematographic techniques, latest fads, reformed postmodern arguments, etc are developed by «lead users» and subsequently are passed along those networks. In this respect, particular innovative practices can gradually become a part of the «advertising creativity networks» knowledge capital. My paper is based on current theoretical and research trends of diverse disciplines such as sociology, business administration, systemic theory and mass media studies. My objective is to affirm that studies on advertising practice, social representations and cultural production can be redefined in an interdisciplinary sphere by the systemic theory and the social networks theory support.

**Keywords:** Social Networks, Cultural Production, Television Advertising, Professional Knowledge Capital.

### 1. Introduction

Art has been typically considered as the skill used to produce an aesthetic result (Hatcher 1999). However, Becker (1982) conceived art from a wider point of view and believed that «artistic production» is a large operational field in which various factors are activated and inter-connected to a network of social relations. In this system he enclosed all professional groups that participate in the broad world of artistic production that is the painters, the actors, the photographers, the gallery proprietors, the impresarios etc. Undoubtedly, all these groups play a role in the extensive system of art production. The applying of the Actor-Systems-Dynamics according to Burns (Burns, Baumgartner, De Ville, 2002), enables the systematic study of the interconnections between the cultural, social and material aspects of human societies, not just their interdependencies but their dynamic interplay as well. In this respect, Becker proposed art as an operational concept that referred to a social network open to interact with

its social and physical environment, which was actually formed by diverse social groups coordinated for the creation of the final artistic product.

The public opinion, as far as audiovisual creation concerns, considers mostly the director as «the creator» because it is quite difficult for people to understand the influence and the interaction between all the other professional groups (author, script-writer, actors, cinematographers, production team, etc) that join their forces for the creation of the final art product. However, while the golden rule in cinema is that the film director holds to be the only responsible for the final result of the production, as far as the TV commercials' creation is concerned the project is usually exclusively related to the advertising agencies. In this respect, the collaborative dimension of the TV commercials' production usually remains unspecified. Indeed, TV commercials are considered unquestionably as products of the advertising agencies «creative departments», while all honors or critics usually are directed exclusively to the advertisers.

The textual analysis in the field of communications and mainly in sociology normally approaches a text or a phenomenon by the application of quantitative classifications or by the examination of its elements in a way that can reveal the basic structure. On the other hand, the systemic approach can offer a complete account of the area under discussion by exploring the arrangement and the qualities of the parts, their interrelations as well as the dynamics of the total practices. In my paper, with the support of social networks theory, I will initially examine the arrangement, the qualities and the inter-relations of groups and individuals, throughout the creative procedure of television advertisements with the intention to present the «cooperative» dimension. I will demarcate the flow of ideas and the influences during the process of the advertisement making, so I can clarify the formal and the informal flows of communication between groups and individuals of this precise professional network. Alongside this development I will investigate the practice of the «know-how» sharing process occurring in this professional network and the manner in which the participants actually operate for the distribution of this common knowledge. Thus, I will overview the common performances in which professional knowledge of the advertising industry is generated and transferred between interlocutors that participate in the «advertising creativity networks». For better understanding the subject I will apply a hypothetical system of interaction between individuals and professional groups, which has arisen after research on the recent business literature, on the workflows of the involved parts in the advertising production and on the basic operations of the main functional groups. Additionally, I have gathered supplementary information about the qualities and the operations of

individuals and specialized groups that contribute to the TV commercials' production, through unstructured interviews with actual professionals from the sectors of advertising and audiovisual production in Greece. I attempted a simple and concrete graphical representation, which I considered quite suffice to make visible the influences between individuals and groups inside a hypothetical «advertising creation network». Thus, my analysis of the subject is first and foremost qualitative. Certainly actual measurements, matrixes and analytical models can be furthermore developed for a mathematical reflection on the subject.

The discourses and the critics against advertising as an industry that produces false meanings and «insupportable materialism of the consumer society» have taken great dimensions the second half of the twentieth century (Anderson, 2000; Barthes, 1970; Baudrillard, 1970; Williamson, 1977; Haug, 1986; Jhally, 1990; Jameson, 1991). Following similar tracks various approaches have explored the influences of advertisements to children socialization (Helsop & Ryans, 1980; Christenson, 1982; McNeal, 1991; Unnikrishnan, 1995; Buijzen & Valkenburg, 2003, Nina-Pazarzi 2005b), while other scholars have criticized advertisement's gender representations and mainly have confirmed the woman's connection to biased and stereotypical roles (Courtney and Whipple, 1974; Barthel, 1987; Nina-Pazarzi, 1998; Ganahl, Prinsen & Netzley, 2003; Crenshaw, 1993; Steinem, 2003; Kilbourne, 2003; Reichert, 2003; Wolf, 1991; Furnham & Farrager, 2000; Glascock, 2001; Gild, 2003; Nina-Pazarzi, 2005a). Nevertheless all these studies were based in textual analysis, general philosophical-ideological critics of advertising or the evaluation of statistics about the perception of the TV commercials etc. Lately, there is a trend to examine advertising as a system, as a productive procedure that coordinates the interdependences between culture and economy (Mort, 1996; Miller, 1997; Nixon, 1997; Slater, 2000; Grabher; 2001).

The objective of my study is to review with the assistance of the systemic theory the established person-centric stance about advertising creation, which is concentrated in the advertisers-advertising agencies and to reconsider it as a collaborative procedure, as well as to present the ways in which common professional knowledge is distributed through the «advertising creation networks».

## **2. The arrangement, the qualities and the interrelations of the networks**

To understand the functioning of a specific network firstly we must identify and allocate its operative factors. Accordingly, we can understand the value of each factor in the system's operation. Together with the presentation of a hypo-

thetical «advertising creation network» arrangement, I will investigate the economic, the educational and the cultural capital of each group that contributes to the audiovisual production of television advertisements, despite the fact that groupings, classifications and generalization often lead us to the creation of prejudices and stereotypes.

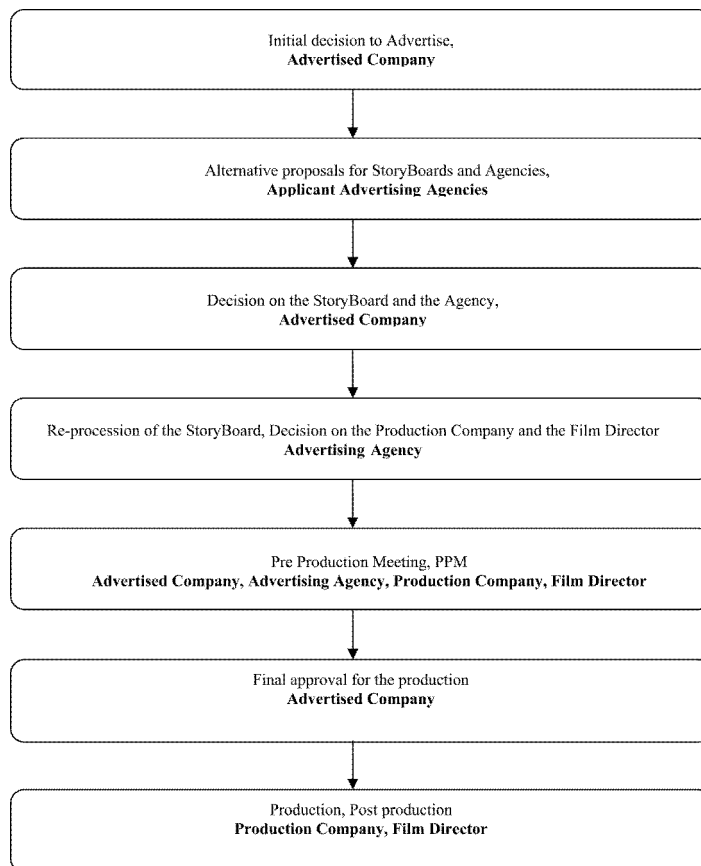
A typical TV advertisement is the collaborative work of diverse professional groups. Actually, the «account executives» of the advertising agency are the real intermediates between the TV commercial «buyers» or the «client» and the «practical creators». The «practical creators» of the advertisements are considered to be the companies of audiovisual production, the freelance film directors and their assistants that all combine forces together for the definite realization of the concrete project.

TV commercial «buyers» or the advertised company's group beyond doubt includes the real administration of enterprise world (such as advertising directors, product directors, marketing directors and executives, etc). The individuals of these groups are supposed to have a high social position and status, as a result of their great economic power. It is regarded as a coherent social group, conscious of its social interests, which can be recapitulated to the accomplishment of continuing higher economic wages through business. Hence first and foremost goal of the business world administration is the conservation of the existent social order. Usually the persons of this group consider themselves progressives, realists and rationalists. Most of the administration directors have a university degree, enjoy the advantage of a high salary; they are interested about culture, the human rights and art, although in actual fact they keep conservative views and conformist positions. The business ethics and deontology of the individuals that form this group is basically identical to the dominant social beliefs and the prevailing ideology. Their major principle is that social progress is close related to the economic factors. The number and the attribute of the individuals that are assorted in decision-making, concerning the creating process of a precise TV commercial from the part of the advertised company depends on the dimension and the complexity of the firm's administration chart. Examining the simple occasion of an average size firm, following the prime decision to advertise the product, the product manager in association with the marketing or advertising director, the director general or sometimes even the board of directors, decide together in one way or another for the advertising agency service provider (Diagram 1). In great advertising campaigns for big companies usually this choice is made by a tender procedure – SPEC.

No matter how the selection of the advertising agency would go on, and maybe inside the frameworks of a certain wider marketing strategy that the product may had, the advertising agency's people such as project directors, account executives, creative directors, art directors, scriptwriters, media planner, cooperate for the design of two or three alternative proposals called «*story boards*» that are presented to the client. All these individuals have a great resemblance to those of the advertised company that is the administration of the business establishment, as they share the same interests; they form a quite concrete and conscious social group.

### DIAGRAM 1

#### Task Stages in the Advertising Creation Network



However, most of the personnel of the creative departments consider themselves «progressive artists» and many times are characterized by their idiosyncratic ways of behavior and eccentric look (Fall, 2002; Cronin, 2004), opposed to the «rationalists» of the client services department or the «realists» media planners. In actual fact those departments co-work closely, following the ethics and the deontology of the business world that is «profit making hunting», therefore they lack of any unconventional altruistic and artistic disinterestedness. Most of the advertising agency's staff have a college or a university degree (economics, statistics, architecture, fine arts, design, etc) and enjoy the advantage of a quite high salary; they are interested about the culture, the human rights, ecology etc. However, although they are pioneers and super sensitive as far as the aesthetic tendency and style, they as well keep relatively conservative viewpoints that are visible in the decoded content of their «artistic» work. Their major principle is that social progress is closely associated with fashion, style and certainly related to the economic factors.

After the decision for proper «*story board*» taken by the advertised company marketing director, the agency's client services inform the creative services all about the client's requirements and probably about some proposed revisions of the initial idea with special notes called «*briefs*». Essentially, the account executives of the client services department are those that instruct the «creatives» according to the requirements of the advertised company, while seldom the creative group comes to direct contact with the marketing group of the advertised company. Following a long process of continuing changes and makeovers that usually are instructed from the advertised company, the final storyboard is approved.

Subsequently, the creative department's administration selects an appropriate audiovisual production company and a suitable freelance film director for the particular storyboard, in case the advertising agency does not run a television department. An audiovisual production company normally has developed a knowledge and expertise in the particular branch of film making. This part of the procedure employs a director of the production, assistant producers, a director of photography, cameramen, the sound director etc. Great directors of audiovisual production usually share common characteristics with the real administration of the enterprise world. However, the personnel of audiovisual production companies usually comes from the middle class; they are generally graduates of technical or cinema schools, enjoying an average income and typically they are interested in culture, the arts, the human rights, ecology etc. The

major principle of this group is that social progress is closely associated to culture and to the arts.

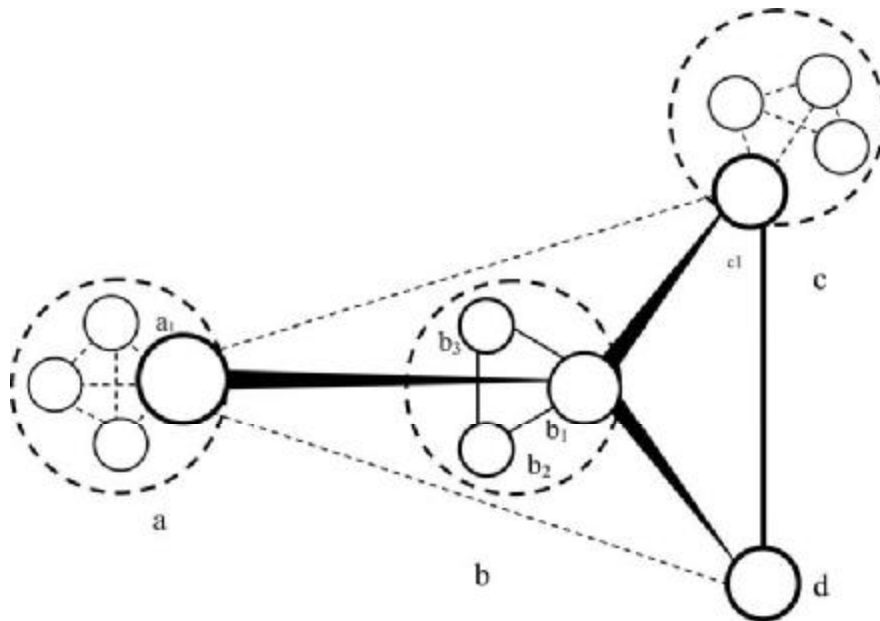
The advertising agency just before the final shooting rehearses a final presentation of the complete idea to the advertised company's marketing group called *pre-production meeting or PPM* (Diagram 1). In this meeting, get together actually all the involved groups of the «advertising creation network» and specifically the advertised company, the advertising agency, the audiovisual production company and the film director. After the PPM and the ultimate approval from the part of the advertised company, the TV commercial is materialized, that is shootings take place and then follows the work of the postproduction. The advertising idea's incarnation to cinematographic expression is actually the «aesthetic» labor that comes out from the association of the production team, the film director and his assistance; in this respect their influence in the final product is essential. The film directors and their assistants very often, are included to the group that I have mentioned before that is the audiovisual production team. However, film directors and their assistants are supposed to have higher social position and status due to their cultural supremacy. They assemble a small professional group that contributes directly to the creation, diffusion and critic of social ideas. Film directors have the ability to express widely their opinion and they are usually sensitive on proposals concerning social transformations. Most of them are graduates of cinema or fine art schools. If these professionals are famous they enjoy a relatively high income. Most film directors are certainly interested about culture and the human rights; however they usually keep their opinions for their personal films. Their major principle is that social progress is closely associated to art.

In this point I must make clear that as far as social groupings is concerned I am not absolute towards the illusion of a stabile model, as reality is certainly not so simple. Most likely, an extensive inquiry would have led me to the conclusion that each individual of the above groups has his own personality that keeps his own unique ideas and social theories. Nonetheless, most of the actors that we have mentioned belong to the «civilt  borghese», in other words they compose a wide social division that Gramsci called the contemporary intellectuals of the civic milieu, they are social groupings that in fact form a division of the actual industrial administration of the postmodern era (Gluksmann, 1975). Perceptibly, these individuals form professional networks of social cohesion that with their actions and interactions and mainly with their final «creative» production contribute consciously or not, to the construction and reproduction of the existent social structure. It is interesting to note here as Burns (2005, 4) has point-

ed out that although material, political and cultural constraints limit human agents on their actions, they are still active, creative and shape and reshape the cultural formations, the institutions as well as their material circumstances. In general, during the strategic structuring procedure human agents interact, resist, form alliances, exercise power, negotiate and join forces within the restrictions and the opportunities of existing structures.

**FIGURE 1**

Formal structure of the advertising creation network



*Main components of the network*

(a) advertised company, ( $a_1$ ) marketing group,

(b) advertising agency, ( $b_1$ ) account executives, ( $b_2$ ) creative group, ( $b_3$ ) media services

(c) production company, ( $c_1$ ) producer/production team

(d) film director

In Figure 1 we can see a formal structure of an advertising creativity network. The lines connecting all nodes are the channels of communication through which ideas and relations of compliance, influence, obedience and agreements are carried while individuals and groups come into contact. As we



notice, although the ties are supposed to have a two-way flow, that is they are symmetrical, because individuals and groups come in direct communication, yet certain directions are dominant. The crucial flow of ideas and influence is directed from the advertised company's marketing department ( $a_1$ ) to the advertising agency's account executives ( $b_1$ ) and in reality represents the client's targets. Only the fact that the selection, the assignment and the entire evaluation of the projects organization are continuously judged by the advertised company reveals its significance in the entire system.

The corresponding flows carried out from the advertising agency (b) to the advertised company (a), that is the advertising concept's presentation and certain proposals that have the nature of educational tuition and counseling that the advertising agency's account executives give to the marketing group of the client, are also of particular strength (Grabher 2002).

The advertising agency's flows (b) to all the other factors of the system that is the audiovisual production team and the director (c & d) are also quite strong. They represent respectively action such as the handing over of the script or the storyboard to the producer, particular recommendations about the production, the details about cost planning and the production procedure as well as the instructions to the film director. Flows of influence such as modification ideas and alternative suggestions about the proposed script and the final realization which reduce costs are suggested also from the producer/production team ( $c_1$ ) or the film director (d) because of their experience, nevertheless all this directions have a weaker effect. Finally, influences such as proposal for certain audiovisual techniques, technical suggestions, cost limitations, etc initiate also from the producer towards the film director, as the final script is handed to him. It is worthy noting that the production group and the film director use the same professional codes, the same specialized language and sometimes they appear as a cohesive group.

A significant notice is that usually the only occasion when all participants of the system come in to direct contact and can influence each other is the pre-production meeting (PPM) and consequently the two faded lines in figure 1, are activated at this meeting.

The nodes of the advertised company and the advertising agency (a, b) rehearse a symbolic interaction that concerns the common business principles and pragmatist methodology, the profit making tradition, the rational commercial interests, the applications and the developments of modern marketing, the

typical professional terminology, etc that shares the business world. Essentially, this cluster originates the ideas and the content of the television advertising's semiotic functions.

The nodes of the advertising agency, the audiovisual production team and the film director's group (b, c & d) have also a great density and formulate a cluster; therefore they present symbolic interaction that concerns the common technical knowledge, the comprehension of a shared audiovisual code and the typical professional terminology. This symbolic interaction is the consequence of the routine communication practices between the advertising industry and the professionals of the audiovisual production. Essentially, this cluster in actual fact produces the aesthetic form of the audiovisual text, it works in other words with ideas provided by the business world and the audiovisual raw material for the expression of television advertising's semiotic functions and as an outcome gives the final product, the TV commercial.

Hence, it arises that the advertising agency (b) presents the main centrality since it arranges the actual linkage: the bridge that connects two distant districts of the network which is the business world and the artistic creation of the audiovisual production. Hence, in the micro-level analysis of the network, the advertising company, as we already noted, includes professional groups such as the client services team ( $b_1$ ), the creative team ( $b_2$ ) the media services team ( $b_3$ ), as well as some other teams (market research, marketing, accountancy, agency management, etc). The fact is that those groups and mostly the client services team have the ability to translate the rational codes (professional, deontological, terminological etc) of the business world to the «techno-aesthetic» phraseology and the professional ethics of the audiovisual establishment people and vice versa.

Finally, it is very important to report the macro-level aspect of the conception because flows of influences can come to all the network's groups from previous works and from an overall audiovisual discourse as all the images received from the entire world of audiovisual production (international and national cinema, television, advertising, multimedia etc) consist also an effective system to the «advertising creativity networks» although all these receptions can be considered as regular environmental cultural reception.

### **3. Circulating professional and cultural knowledge**

An «advertising creation network» is a temporary professional system in which interdependencies between project teams of different firms and personal

interrelations are built for the production of a TV commercial (Lundin and Sjøderholm 1995, Ekstedt et. al.). The project teams involved in the networks are sometimes loosely tied to the central management of their organizations and instead they collaborate tightly with executives of the system. According to Davenport & Prusak (1998) knowledge in the organizations «is a fluid mix of framed experience, values, contextual information, and expert insight that provides a framework for evaluating and incorporating new experiences and information. It originates and is applied in the minds of knowers. In organization routines, processes, practices, and norms». Apart this, it is worthy to note that professional knowledge in the advertising industry has mainly two dimensions: a rational-technical one and a mystic-cultural one.

The marketing strategies, the official professional codes, the statistics, the data analysis, the media planning practices, etc, as well as the aesthetic codes of expression, and the arrangement of the audiovisual raw material, etc, belong to the rational-technical part of the advertisements production, while the intuition of public trends, the fads prediction, the «Avant Garde» aesthetic conception, the popular culture improvisation, the aesthetic inspiration, etc, belong to the mystical part of advertising professional capital. Incontestable, the technical knowledge moves through agencies without difficulty between persons through the professional contacts and further it can be actually studied in Business Schools, Schools of Cinema or training seminars.

New marketing strategies, management methods, media research statistics, audiovisual technologies, experimental cinematographic techniques and latest aesthetic practices, etc, are often adopted by young people or the innovative «lead users» and afterwards are passed along these networks. In this fashion, a particular advertising practice, an audiovisual technique or an aesthetic style can gradually become a part of the active knowledge capital of the agencies, the audiovisual production teams or the film directors respectively. However, it is true that this kind of rational knowledge transition generally requires extensive inter-personal contact and repetitive practice.

On the other side, the enigmatic «mystical-cultural» knowledge is quite difficult to transfer. «Mystical-cultural» knowledge includes the cultural capital (and perhaps a quality) that gives the capacity to «creatives» and the film director's team mostly, to invent new ways of colonizing cultural spaces and activities for the promotion of products or services as well as to use moving artistic inspiration to frame materialistic concepts. In this case, individuals cannot exchange knowledge if they don't speak a common secretive language and share a familiar «aes-

thetic sentiment» that produces alternative representational forms and consequently originates changes to the popular modes of expression and conception.

However, there is a particular fluidity concerning the personnel's devotion to a firm, the professional permanence and the mobility of the individuals that participate in the «advertising creativity networks». To begin with, the advertising agency's employees, there has always been a professional tradition to move regularly from one advertising firm to another. This is due to the nature of the marketing function, which requires a continuing adaptation and alteration to the determinedly changing cultural trends and fads. In this respect, older professional experts, «*lead users*» and young people with innovative ideas circulate inside the system, following the best job proposals that the agencies offer. In this respect, rational-technical and mystic-cultural knowledge moves continuously through the advertising agencies.

Additionally, a number of additional factors assist to the spreading of the ideas through the network. The advertised companies for many reasons, such as lack of communication in personal level between administrations, bad evaluation of an advertising strategy, implementation of lower cost policies, etc, regularly change advertising agencies causing theoretically the diffusion of the product managers' judgments. Moreover, the personnel of the companies' marketing departments often pass on the other side, to the advertising agencies client services and vice versa. Further, the agencies' «creatives» often decide to move on to cinema production or film direction. Finally, advertising agencies usually associate with more than one audiovisual production companies or independent film directors.

Concerning the operation of the network as an active player in the various arenas of the postmodern public spheres, it is true that advertising practitioners have increased the conceptual «hybridity» of politics, economy and culture. In the domain of the ideas, the ideological content of advertisements is conceived by the interaction between the advertised company's marketing team and the advertising agency's account executives and «creatives», promoting basically the principles of the business establishment. Thus, the selections of precise representations connote always the dominant ideology and the conservative consumerist point of view. However it is true that sometimes through a rhetorical way advertisements attempt to exploit alternative cultural or ideological positions for the promotion of consumer goods and services. All these semiotics conventions were applied to advertisements progressively from a great range of evolving «discourse arenas» concerning politico-economic ideology, religion

tolerance, gender and race equality, minors' rights, ecology, animals' rights, art, fashion, design, sports etc and respectively they have influenced and perhaps neutralized some of the initial discourses. On the other hand the *expression* of advertisements actually is created by the interaction between the advertising agency team, the audiovisual production team and the film director's group and from a pragmatist point of view utterance is formed by specific aesthetic codes that follow the wider audiovisual signification system of a constructed cultural world based on the existing power relations. Consequently, the specific representational practices are biased even in the exterior level of the advertising forms. Evidently, «revolutionary», «avant-guard» and «radical» expressive forms have been always used by the «advertising creation networks» as novelty to refresh consumerism.

The emergence and the realization of «networked teams» and «temporary organizations», that connect groups of diverse firms, have proposed new theoretical approaches concerning the leadership of the advertising industry. In the vast majority, the academic opinions agree to the general points that creative networks leadership must encourage the diversity and the creativity of individuals and groups involved, maintaining however the firm communication of ideas, while through diverse management practices and policy decisions must seek to inspire a common environment and a shared culture where participants are likely to generate their ideas and accomplish effectively the project.

It is true that the «Advertising Creation Networks» have posed a number of implications on project management theory and its strategic lines. This type of temporary organizations although that generally act in accordance with the classical conceptions of creative leadership management, one way or another the activities of their project managers diverge in some manners from the traditional theories of project management. The implications of these networks structure and operations are much more obvious on the advertising agency's administration than the other participating firms. The agencies administrations demand from the «Account Executives» to be flexible, to communicate in different professional languages (business, artistic, technical, etc.) and to succeed in multiple professional environments, both managerially and socially, as counselors, as salesmen and as managers and consequently it provides the necessary support and training to the client service department.

Consequently, the actual «project managers» in the particular «Advertising Creativity Networks» can be considered as the «Account Executives» employed by the advertising agency ( $b_1$  in Figure 1). Although in reality «Account Execu-

tives» operate as «middle managers» or coordinators responsible for the execution and the linkage between other superior managers strategic plans, since as we have noted the real regulators, thus the actual administration of the network originates from the advertised companies and the real artistic production is inspired and directed by the art directors and the directors of the production. Simon (2005) has identified four sets of activities that actually characterize the everyday work of project managers involved in creative projects. Accordingly and in particular the advertising agency's «Account Executives» may act firstly as «sense-makers» that give the «shared meaning» of the project to all network participants. Secondly, they may act as «web-weavers» that creatively integrate all the individuals participating in the team and combine together all the diverse talents. Thirdly, they can act as «game-masters» setting the objectives, the conventions and providing the network with the necessary information, as well as encouraging all participants and finally they may operate as «flow-balancers» motivating, setting challenges, balancing constraints versus freedom and consequently defining the particular environment that should allow participants to work at full potential (Simon, 2005). In these respect, investigating through the social network analysis perspectives the «Advertising Creativity Networks» we can conceptualize these particular temporary organizations that are characterized by multilayered and loose administrations, where interaction between various superior managers (marketing, project, production, film director etc) of diverse companies may have some noteworthy effects on the project. In this sense «Account Executives» are the intermediaries the real project managers that establish and maintain relationships of confidence between administrations, groups and individuals, persuade each group about the abilities of the other groups and integrate all efforts in accordance to a broader organizational strategy within the network.

#### **4. Conclusions**

The subjective reality according to Berger & Luckmann (1966) cannot be maintained without the sustenance of a social practice that is based typically on a particular social establishment. Hence, the ordinary adverting production conducts an inclined action that enforces the existing subjective social realities.

The advertising audiovisual code is constructed by particular business administration arrangements forming «the advertising creation networks» that are temporary professional systems in which interdependencies between project teams of different firms as well as personal professional interrelations are built

for the production of distinct advertisements. On every occasion, these systems arrange social groupings that in reality embody the contemporary cultural intermediaries, a division of «real industrial administration».

I investigated the social characteristics of the individuals participating in these particular professional teams that generate the TV commercials and I presented the way in which business ethics and deontology can be linked to the mystical artistic practice for the production of the advertising audiovisual texts. Together, I examined the nature of this professional sector's «knowledge generating» that is the education, the information and the experience acquired by these professional groups inside their organizations; as well as how they developed it further.

Even though the individuals that form the groups that I investigated consider themselves as «progressive conscious rationalists» or «revisionists» and «avant-garde cultural intermediaries», the concrete conservative values of the business establishment are always central in their «artistic» representations. Therefore, the dominance of the rational logic, the pragmatist reason and the profit making ethics is obvious in the outcome of the advertising creation procedure. Obviously, the advertised company has the leading position in the network although all the other factors of the system also contribute in the creation of the advertisements semiotic conventions. Certainly, the advertising agency is the central channel that unites the two distant professional worlds: the business establishment and the culture industry. Consequently, I presented television advertisements as the product of joint efforts and temporary regular «discourses» between distant interlocutors, that ironically project their content as the international «language of reality», although in actual fact it reproduces restricted representations of specific professional groups that paradoxically generate just a «monologue» which stems from the rationalistic business reason. In fact advertisements are undoubtedly remote commercial acts of communication and in this respect the «professional» cooperation for their production certainly does not provide an altruistic cultural synthesis inspired by the diverse groups conflicting benevolent ideas. In this respect, all participants in the «advertising creation networks» are the actual intermediaries of the consumer culture.

It has been said that creativity actually means free action within the frameworks of a large-scale plan. My evaluation suggests that creative organization, information, interconnection and motivation are the most significant managerial practices in the leadership behavior of the «Advertising Creativity Networks» project managers. In this respect, the «Account Executives» are the actual «pro-

ject managers» of these networks, the intermediaries that engage in organizational politics through diverse firms, balance the differences and arguments between the departments managers and impinge on the effective realization of the ideas.

Finally, it is evident how social network analysis presents the television advertisements production as a shared activity that it is not subject to the personal ideological conceptions neither to the class, gender, etc interests of all the participants in the «advertising creation networks». On the contrary, social network analysis and the systemic theory can explicate advertising as a collective cultural construction that is influenced by a complicated scheme of factors, rules, roles, relations and procedures which are controlled by the superior business establishment.

## Bibliography

- Albion M. & Farris P. (1981), *«The Advertising Controversy»*, Auburn House, Boston.
- Anderson C. (2000), *«The Big Lie: The Truth About Advertising»*, London, Random Thoughts.
- Appelbaum, E. & Batt, R. (1994), *«The New American Workplace: Transforming Work Systems in the United States»*, Ithaca, N.Y., Cornell, IR Press.
- Arlen M. (1981), *«Thirty Seconds»*, Penguin, New York.
- Barthel D. (1987), *«Putting on Appearances: Gender and Advertising»*, Philadelphia, Temple University Press.
- Barthes R. (1970), *«Mythologies»*, Paris, Seuil.
- Barthes R. (1977), *«Image-Music-Text»*, London, Fontana.
- Baudrillard J. (1970), *«La société de consommation»*, Paris, Gallimard.
- Becker H.S. (1982), *«Art Worlds»*, Berkeley, University of California Press.
- Berger P.L. & Luckmann T. (1966), *«The social construction of reality»*, New York, Doubleday/Dell.
- Blankevoort P. (1983), «Management of creativity», *International Journal of Project Management*, 1 pp. 1–33.
- Bonnal F. (1990), «Attitudes to advertising in six European countries», *Admap*, December, pp. 19-23.
- Bourdieu P. (1979), *«Distinction: A social critique of the judgment of taste»*, Cambridge, Harvard University Press.
- Buijzen M. & Valkenburg P.M. (2003), «The Unintended Effects of Television Advertising: A Parent-Child Survey», *Communication Research*, Oct 30, pp. 483-503.



- Burns T.R., Baumgartner, T., Dietz, T. Machado, N. (2003), «The Theory of Actor Systems Dynamics: Human Agency, Rule Systems and Cultural Evolution» in *Encyclopedia of Life Support Systems*, Paris, UNESCO.
- Burns T.R., Baumgartner, T. & De Ville, P. (2002), «Actor-System Dynamics Theory and its Application to the Analysis of Modern Capitalism», *Canadian Journal of Sociology*, Vol. 27, No 2, pp. 211-243.
- Courtney A. & Whipple T. (1974), «Women in TV Commercials», *Journal of Communications*, vol. 24 pp. 110-118.
- Crenshaw K.W. (1993), «Beyond Racism and Misogyny», Matsuda, M.J. Lawrence III, Ch. R., Delgado, R. Crenshaw, K.W. (eds), *Words that Wound*, Boulder, Westview, pp. 111-132.
- Christenson P.G. (1982), «Children's Perceptions of TV Commercials and Products: The Effect of PSA's», *Communication Research* 9, 4, pp. 491-524.
- Davenport T.H. & Prusak L. (1998), «*Working Knowledge*», Boston, Harvard Business School.
- Douglas M., Sanford Jr. & Maddox L. (1999), «Key account management-Advertising agency management of domestic and international accounts», *International Marketing Review*, Volume 16, Number 6, pp. 504-517.
- Ekstedt E., Lundin R. A., Söderholm, A. & Wirdenius, H. (1999), «*Neo-industrial Organising: Renewal by Action and Knowledge in a Project-intensive Economy*», Routledge, London.
- Furnham A. & Farrager E. (2000), «A Cross-Cultural Analysis of Sex-Role Stereotyping in Television Advertisements: A Comparison Between Great Britain and New Zealand», *Journal of Broadcasting and Electronic Media*, no 44, pp. 415-436.
- Ganahl D.J., Prinsen T.J. & Netzley, S.B. (2003), «A content analysis of prime time commercials: A contextual framework of gender representation», *Sex Roles*, 49, pp. 545-551.
- Glascock J. (2001), «Gender roles on prime-time network television: Demographics and behaviors», *Journal of Broadcasting and Electronic Media*, 45, pp. 656-669.
- Gild R. (2003), «From sexual objectification to sexual subjectification: the resexualisation of woman's bodies in the media», *Feminist Media Studies*, vol. 3, no 1, pp. 100-106.
- Glucksmann K. M. (1975), «*Gramsci et l'etat*», Paris, Edition Fayard.
- Grabher G. (2002), «The Project Ecology of Advertising: Tasks, Talents and Teams», *Regional Studies*, Vol. 36.3, pp. 245-262.
- Gunster S. (2005), «All about nothing», *Television & New Media Studies*, Vol. 6, 2005, pp. 200-223.
- Habermas J. (1989), «*The Structural Transformation of the Public Sphere. An Inquiry into a Category of Bourgeois Society*», Cambridge, Mass, MIT Press.
- Haug W. (1986), «*Critique of Commodity Aesthetics*», London, Polity.
- Hatcher E. (ed.) (1999), «*Art as Culture: An Introduction to the Anthropology of Art*», Westport, Bergin & Garvey.

- Helsop L.A. and Ryans A.B. (1980), «A Second Look at Children and the Advertising of Premiums», *Journal of Consumer Research* 6 4, pp. 414-420.
- Hyvari I. (2006), «Project management effectiveness in project-oriented business organizations», *International Journal of Project Management*, Volume 24, Issue 3, 1, pp. 216-225.
- Jameson F. (1984), «Postmodernism or the Cultural Logic of Late Capitalism», *New Left Review*, no.146, July-August, p. 77.
- Jenkins, F. (1980) «Διαφήμιση», [Advertising], Αθήνα, Interbooks.
- Jhally S. (1990), «*The Codes of Advertising: Fetishism and the Political Economy of Meaning in the Consumer Society*», New York, Routledge.
- Kanellopoulos H. (1991), «Εισαγωγή στην Διοίκηση Επιχειρήσεων», *Introduction to Business Administration*, Athens.
- Kilbourne J. (2003), «Advertising and disconnection», (eds) Reichert, T. & Lambiase, J., *Sex in Advertising: Perspectives of Erotic Appeal*, Mahwah: Erlbaum, pp. 173-180.
- Klein P.R. (1991), «Global advertising: Does research finds a cross-cultural effect?», *Applied Marketing Research*, 31 (1), pp. 17-26.
- Law J. & Moser I. (1999), «Managing, Subjectivities and Desires», *Concepts and Transformation*, 4(3) pp. 249-279.
- Lundin R.A., Söderholm A. (1995), «A theory of temporary organizations», *Scandinavian Journal of Management* 11 (4), pp. 437-455.
- Meijer I.C. (1998), «Advertising citizenship: an essay on the performative power of consumer culture», *Media Culture Society*, Apr, 20, pp. 235-249.
- McFall L. (2002), «What about the old cultural intermediates? A historical review of advertising producers», *Cultural Studies*, 16 (4) pp. 532-552.
- McNeal J.U. (1991), «*The Bibliography of Research and Writings on Marketing and Advertising to Children*», Lexington: New Lexington Press.
- Miller D. (1997), «*Capitalism: An Ethnographic Approach*», London: Berg.
- Milroy L. (1987), «*Language and social networks*», Oxford: Blackwell.
- Mort F. (1996), «*Cultures of Consumption*», London, Berg.
- Mumford M.D., Scott, G.M., Gaddis B. & Strange J.M. (2002) «Leading creative people: Orchestrating expertise and relationships», *Leadership Quarterly*, 13 (6), pp. 705-750
- Nina-Pazarzi E. (1998), «Gender relations and labor market in European Union» (in Greek), *Essays in honor of Prof. Kodosakis*, University of Piraeus, Greece.
- Nina-Pazarzi E. (2003), «Κοινωνιολογία: τομ. Α-Η κοινωνιολογική θεωρία», *Sociology: Vol A – The sociological Theory*, Athens, Benou.
- Nina-Pazarzi E. (2005a), «*Ισότητα των Φύλων και Εργασία [Gender equality and work]*», University Lectures, University of Piraeus.

- Nina-Pazarzi E. (2005b), «*Κοινωνική Ψυχολογία, [Social Psychology]*», Athens, Greece.
- Nina-Pazarzi E. & Giannakourou M. (2005), «The role of social processes in knowledge management», *Proceedings of the HSSS Congress*, Tripoli.
- Nixon S. (1997), «Circulating culture» (ed) Gay P. Du, *Production of Culture, Cultures of Production*, London, Sage.
- Nixon S. & Du Gay P. (2002), «Who needs cultural intermediaries?» *Cultural Studies*, 16.4, pp. 495-500.
- Penelope J. (1990), «*Speaking freely: unlearning the lies of our fathers' tongues*», Toronto, Pergamon Press.
- Pfeffer, J. (1997), «*New Directions for Organization Theory*», New York and Oxford, Oxford University Press.
- Reichert T. (2003), «What is sex in advertising? Perspectives from consumer behaviour and social science research», (eds) Reichert, T & Lambiase, J, *Sex in Advertising: Perspectives of erotic appeal*, Mahwah: Erlbaum p. 11-38.
- Rickards T., Moger S. (2000), «Creative leadership processes in projects team development: an alternative to tuckman's stage model», *British Journal of Management*, 11, pp. 273-283.
- Simon L. (2006), «Managing creative projects: An empirical synthesis of activities», *International Journal of Project Management*, Volume 24, Issue 2, 1 pp. 116-126.
- Singleton V. (1996), «Feminism, Sociology of Scientific Knowledge and Postmodernism: Politics, Theory and Me», *Social Studies of Science* 26 pp. 445-468.
- Slater D. (1997), «*Consumer Culture and Modernity*», Cambridge, Polity.
- Steinem G. (2003), «Sex, Lies and Advertising» (eds) Dines, G, Humez J.M, *Gender, Race, and Class in Media: A Text-Reader*, London: Sage, p. 223-229.
- Tasker Y. (1998), «*Working Girls: Gender and Sexuality in Popular Cinema*», London, Routledge.
- Tsangaris M. (2004) «Κινηματογράφος και Διαφήμιση-Διακειμενική ποιοτική ανάλυση της ελληνικής τηλεοπτικής διαφήμισης» [*Cinema and Advertising – textual qualitative analysis of greek T.V. advertising*] Phd dissertation, University of Athens.
- Van Der Weide J.G., Wilderom C. (2004), «Deromancing leadership: what are the behaviors of highly effective middle managers?», *International Journal of Management Practice*, 1 (1), pp. 3-20.
- Williamson J. (1978), «*Decoding Advertisements: Ideology and Meaning in Advertising*», London, Marion Boyars.
- Wolf N. (1991), «*The Beauty Myth: How Images of Beauty are used against Women*», New York, Doubleday.
- Unnikrishnan N. (1995), «*The Impact of Television Advertising on Children*», Newbury Park, Sage.