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Managing creative people in advertising agency

DIPLOMA THESIS

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Declaration

I declare that I have worked on my diploma thesis called „Managing creative people in advertising agency“ solely by myself and I have used the literature and sources listed in bibliography.

In Prague

.....
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Acknowledgment

I would like to express my sincere thanks to my supervisor Ing. Jiří Fiedler, for his expert suggestions, recommendations and assistance with my diploma thesis. I would also like to thank to Anna Tušková and Pavla Kříšťanová for their help and support.

Managing creative people in advertising agency

Řízení kreativních pracovníků reklamní agentury

SUMMARY

Diploma thesis called “Managing creative people in advertising agency” analyses the conditions and possibilities of effective and proactive managing of creative employees in advertising agency. The first part of the thesis contains a literature overview focused on creativity, its management and motivation. The first part also contains a brief description of advertising agency’s processes and structure. The main part of the diploma thesis is a questionnaire research. The questionnaire has been based on the information from the literature overview and provides answers, which can be quantified. It has been distributed in the creative department as well as in the client service department of Mark BBDO advertising agency. Respondents in both departments were asked the same or very similar questions – in order to secure the comparability of the results. The quantification of the obtained answers reveals interesting information about managing practices between both departments, as well as opinions and perceptions of each department towards the other. The findings are summarised in the Conclusion, which is to be found at the end of the diploma thesis.

KEY WORDS

Creativity

Creative person

Advertising agency

Creative department

Client service department – the account

Management

Motivation

SOUHRN

Diplomová práce na téma „Řízení kreativních pracovníků reklamní agentury“ analyzuje podmínky a možnosti efektivního a proaktivního řízení kreativních zaměstnanců reklamní agentury. První část této práce obsahuje literární rešerši zaměřenou na kreativitu, její řízení (management) a motivaci. Tato první část dále obsahuje stručný popis struktury a procesů uvnitř reklamní agentury. Hlavní částí této diplomové práce je dotazníkový výzkum. Dotazník je založen na informacích zjištěných v literární rešerši a je postaven tak, aby data z něj získaná bylo snadné kvantifikovat. Tento dotazník byl distribuován v reklamní agentuře MARK BBDO, a to jak v jejím kreativním oddělení, tak v jejím oddělení „péče o zákazníky“. Respondentům z obou oddělení byly kladeny stejné, nebo velmi podobné dotazy, čímž byla zajištěna snadná porovnatelnost výsledků. Mimo jiné i díky snadné kvantifikaci odpovědí byly zjištěny velmi zajímavé informace nejen o manažerských praktikách mezi oběma odděleními, ale také o názorech, jež na sebe mají lidé z opačných oddělení. Veškerá zjištění jsou shrnuta v části Conclusion, která je k nalezení na konci této diplomové práce.

KLÍČOVÁ SLOVA

Kreativita

Kreativní jedinec

Reklamní agentura

Kreativní oddělení

Oddělení služby zákazníkům – tzv. account

Řízení – management

Motivace

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1. INTRODUCTION

The statement that creative employees of advertising agency are the “artists that make the world turn round” may appear exaggerated. But it already sounds less exaggerated if we consider the estimate, which states that in the year 2008 companies all around the world spent almost \$480.000.000 on advertising. [18]

Creative people in advertising agencies are responsible for the most visible result of these huge expenditures. As every person living in a city sees more than 3000 advertising and marketing messages every day, their work is to be seen on every our step. We are exposed to it from the moment we wake up in the morning until the moment we go to bed at night. Therefore it is very likely that no other artists have as big audience as they do. [15]

The author of this thesis works as an account manager in the client service department of such advertising agency, located in Prague. As being in everyday contact with colleagues from the creative department, it came to his interest, what makes these people different from the colleagues in other departments; whether and how could these people be managed, what motivates them.

Creative people and artists in general are considered by vast society as little bit different. They sometimes possess qualities, which are rather rare among the less creative population. Almost every one of them is a unique personality, usually “independent” in a certain way, with a specific taste and style of work. Most of them are trendsetters rather than trend-acceptors.

But in he same time, they live ordinary lives with ordinary problems and ordinary responsibilities. In a way, they are completely different, but from a different point of view they are totally the same as the rest of us (less creative).

For a manager whose work is to cooperate and manage creative colleagues, who are same from one point of view and different from another, life can get quite tricky. As in advertising agency the creatives are dependent on the account managers and the other way around as well, they are more or less compelled to cooperation. Therefore it is in the manager's best interest to get to know them (and about them) as much as possible. Only by that he or she can find out what is / are the best way(s) to keep the work as pleasant and as effective as possible.

That is one of the most important reasons, why this diploma thesis was written.

2. OBJECTIVES AND METHODOLOGY

Every manager working with creative people in advertising, or in any other business, has his own way to manage these people. Most of the managers would agree that the way they approach creative colleagues or partners is different from the way they approach any other, non-creative staff.

As creative people see themselves as “free spirits – guided a little, motivated and encouraged – but fundamentally independent”, it is sometimes quite a challenge to get the desired result from them. People who make living by providing their creative skills should not be approached as ordinary managerial staff. Managerial rules, as we know them from the manager’s guides, do not apply to them - or at least not all of these rules. One of the challenges of managing these people lies in the fact, that they don’t like to feel they are being managed – yet the deadlines of their work are usually very tight and unforgivable, and the outcome has to be submitted always on time. Therefore it is up to the manager’s experience and skills to determine what is the best way to act and react in different situations in order to make the cooperation with creative people as effective and pleasant as possible. [4]

Hand in hand with the first objective goes the second one. Similar to artists, it appears, that for people who are employed for their creative skills and talent in advertising agencies, salary is not the most important driving force of their working performance. Even though these creative people have a job in money-driven business and the main purpose of their work is to sell more client’s products, money is not the most important thing which makes them come to work every day. Every manager should definitely know what motivates his or her colleagues, no matter whether they are superiors or subordinates.

For reasons mentioned above a literature research was conducted, in order to achieve the following objectives.

The first objective of this thesis is to define the best ways to manage creative people in advertising.

The second objective of this thesis is to, via a literature research, define the motivating factors and the importance they have in motivating creative people employed in advertising agency.

Based on this literature research a questionnaire is to be conducted. This questionnaire is to be distributed among creative employees as well as the client service managers in a concrete advertising agency. The final step is to compare information collected in literature research with data gathered through the questionnaire research.

The chapter of this thesis dedicated to research is divided into two main parts - by the method of research. First part - the literature research – contains brief information about the structure of advertising agency, description of main agency processes and terminology. The main topic of literature research contains relevant information regarding management and motivation of creative people in advertising agency. This information was gained from the reading of related literature, articles and several Internet sources.

Another very important source for obtaining information for research were consultations with the tutor of this thesis Ing. Fiedler, and with few Human Resources experts, specializing their work in advertising agencies. These individuals with long-time experience in supplying work force to local advertising agencies provided the author with their opinion regarding the practical part of the research.

Based on these consultations as well as on the literature research, a questionnaire research was conducted for the purposes this thesis.

The questionnaire research took place during February 2009 in one of the Czech Republic's most renowned and awarded advertising agencies - Mark BBDO. Two versions of the questionnaire were prepared. First version has been prepared for distribution in the "account" – the client service department of the agency. Second version, has been prepared for distribution in the creative department of the agency. Both versions were tailored from one original questionnaire in order to get comparable results. The purpose of the common part of the questionnaire was to compare different and / or similar views on certain issues regarding managing and motivating creative people among managers in client service department as well as among the creative employees themselves.

The data gathered from the returned questionnaires were confronted and compared with the information from literature research. The final objective of this thesis is to propose recommendation(s) for the employees of this advertising agency.

3. LITERATURE OVERVIEW

3.1 ADVERTISING AGENCY

Modern advertising agency provides a wide range of communication and advertising services, tailored-made for the needs and desires of its clients. The variety of agency's activities is very broad. The provided services scope from consultancy services, planning strategies, creation of original ideas and solutions up to their final execution or production and finally distribution to media. The services cover all traditional as well as non-traditional media existing in the local market (print, radio, TV and so on). As well as Internet advertising and designing and programming of corporate websites and micro sites.

Advertising agency usually consists of, among others, two major departments. Apart from the top management, there is the Creative department and the Client service department (also called the Account – the description will follow). Agency's work is very closely connected and dependent on the work of other departments, which may or may not be part of the agency itself.

Example of such department is the AV production (AV stands for “audio – visual”), which is responsible mainly for organizing production and postproduction of TV and radio spots. Some of their work can be achieved by using the in-house resources only, but mostly the work is so specific and technologically demanding, that it must be done in cooperation with external partners (i.e. sound studios, visual studios, companies specializing in movie production, etc.).

Another example of such department is the DTP studio (DTP stands for Desktop Publishing). This department is responsible for graphical construction and

formatting of all visuals, which are to be printed. Printing data prepared by the DTP studio range from simple leaflets, advertising layouts in magazines, packaging design to billboards and other large-format media. All of the visuals have to be prepared not only according to the approved design but also according to the technical specifications given by the printing house. In other words, even if all local magazines are printed in the same A4 format, their printing requires different sizes of printing data. The sizes usually vary title to title as they are printed in different printing houses, sometimes on different types of printing machines. After formatting the visual for advertising in a magazine to its correct size, the data are usually sent to the editor's office. Sometimes the data are sent directly (or indirectly – through media agency) from the advertising agency to the editor's printing house.

Print production should be mentioned as another major supplier of a modern advertising agency. This department covers production of all print media excluding work for magazines respectively for the editor's office. The print production, also works with correctly formatted data from the DTP studio. After receiving correctly formatted data from the DTP studio, the print production orders printing and takes care of the distribution of the printed media, when ready. This department covers production of all kinds of promotional print media such as leaflets, wobblers, stands, posters, billboards and so on.

3.1.1 GLOBAL NETWORK AGENCY

Several advertising agencies in the Czech market are part of some global advertising network. Global company of this kind usually spreads by either founding local offices on a “green field” or by merging with some local – already existing agency. Being part of a global advertising network, among other things, means to provide services to local branch of network's global clients. But most importantly,

and in most cases, being part of a network opens doors to a great deal of know-how and possibility to take advantage of network's shared knowledge and experience.

3.1.2 STRUCTURE OF ADVERTISING AGENCY

ACCOUNT – CLIENT SERVICE DEPARTMENT

(The Account is a generally used name for the Client service department; it has nothing to do with accounting)

Hierarchy:

Account Director

Account Manager

Junior Account Manager

Account Executive

Employees of this department take care of agency's clients. Each employee is assigned and responsible for a group of a few clients – his / her “accounts”. Client service department consists of several groups, where each group has several clients to look after and each is lead by an Account Director.

Account managers are client's only contact inside the walls of the agency. Their task is to look after and manage client's ongoing projects within the agency from their very beginning (briefing) until the end (client's final approval, delivery of the product and invoicing). Accounts are also responsible for the financial flow and approving processes between the client and the agency.

TRAFFIC

Position called “Traffic manager” is placed in the agency’s workflow between Account and Creative department. Traffic manager’s task is to schedule and organize work for the employees working in creative department. When planning the work, traffic managers have to take into account the deadline of the project (when it is due) but more importantly they have to estimate how time demanding the incoming project actually is. Based on that estimate a certain creative employee is given appropriate amount of time for preparing creative proposal(s). For this simple reason of organization and its clarity, there should be no communication between the Account and Creative department that the Traffic managers would not know of.

CREATIVE DEPARTMENT

Hierarchy:

Creative Director

Teams organized in pairs - Art Director / Copywriter

Creative department employs people responsible for generating original ideas according to a document called brief. All its employees can be divided into two groups:

- Art directors who are responsible for the visual look of the creative proposals. It can mean the visual style of a poster or any other media required for the project.
- Copywriters are responsible for the preparation of the textual part of the proposals. They, however, are usually also those, who come up with the scripts, i.e. the actual stories of the TV spots or radio advertising. They also prepare headlines or texts for leaflets or prints to magazines but also slogans

and claims that are closely connected with the communication of a brand and serve as their signature. Sometimes they even have to come up with proposals for new names of products.

Despite the fact that their tasks and skills are very different, they work on the very same project as a team. Together they plan and prepare the very same result(s) but each from their part. They are responsible for delivering the proposals / final results as a team. They are – if excellent – awarded for their outstanding work as a team.

3.1.3 TERMINOLOGY

JOB

Job is an internally used term for one specific project for a certain client within the agency. A job can range from a preparation of a specific print visual to a complete campaign, although there can be more jobs within one campaign preparations. Jobs within one campaign usually vary by media the proposals are prepared for (i.e. print, radio, TV etc.). Big campaigns are usually being invoiced based on Jobs. That means that after realization of a large campaign, that covers more than just one media (TV, print, radio etc.), the client may receive separate invoice for TV campaign, separate invoice for print campaign and so on.

BRIEF AND THE PROCESS OF BRIEFING

In this section I would like to describe the process of so-called briefing – in which the client's tasks are communicated over to the creative department of the agency. The majority of people from advertising would agree that this is the most crucial part of agency's work.

This process starts on the side of the client, who, by briefing the agency's representatives, explains the objectives and expectations from the planned activity, budget, media to be used, timing etc. For agency's purposes, all the relevant information is summarized into a document called the brief.

Clients sometimes deliver their own brief – "Client's brief". The informational value of this document differs from client to client. Some of them believe the more information they share in the document, the better. If that is the case, it is the account manager's task to sort and pick the information, which may be relevant for briefing the employees of creative department. Some other clients, on the contrary, tend to be very brief while sharing crucial information with the agency. In that case it is up to the account manager to require additional information from the client. As it happens quite rarely, that client's brief contains all the important and relevant information that could be used for briefing the creative department of the agency, it is in agency's best interest to train or teach its clients to write briefs in a certain way.

It is important to say that client's brief should never serve as creative brief, which is the brief that serves as the basic document for instructing creative teams. It is the job of an account person, usually account manager, with big and complex campaign account director, to re-work the client's brief into a creative brief. The reason for writing two briefs is simple. The client in his brief is trying to explain the business and also marketing objectives, his brief contains sales figures, sales expectation, situation in the market, description of the product etc. So we can say rather factual information. On the contrary the creative brief analyses these data and based on that the account person comes out with communicational objectives, i.e. it is actually the account person, who comes with the actual idea of the main message that should be communicated to the target audience. In other words, account person is the one to come up with what should be communicated,

while creative people based on the creative brief, come up with how this message will be communicated.

In some agencies the account managers can benefit from using several templates, mostly used for briefing or updating the brief, according to client's comments to presented proposals. These documents are designed to be filled in as questionnaires and ask the account manager all the important questions in order to provide all the relevant information to the creative team, which is to be briefed.

Before the briefing, it is also the task of the account person to prepare timing for the whole creative process, and to estimate the costs of the work and material that might be used during the process. Both sides then – the client as well as the agency - must agree on and approve the timing as well as the estimated costs.

As soon as the creative part of the project is finished and all the outcome of the work is distributed as planned, the cost estimate sets basis for invoicing the project to the client. If there were any changes during the process, which were not accounted for in the original cost estimate, and the final costs differ from the approved ones, the final price should be renegotiated.

The project as a whole is considered to be finished at the moment the agency receives the client's payment for its services.

3.2 MANAGEMENT OF CREATIVE PEOPLE

3.2.1 DEFINING CREATIVE PERSONALITY

Studies of the creative personality are numerous. Some of them sound rather contending, but several of them lead to similar conclusions.

Maslow (1959) found that creative people were spontaneous, expressive, uninhibited, not frightened by the unknown, bold and courageous. [9]

Sigmund Freud (1959) on the other hand simply argued, that they were frustrated, neurotic failures. Freud also believed creative people are driven by the desire for fame and public recognition. [6]

Barron (1969) pointed out that there was no correlation between creativity and IQ beyond a low minimum level. [2]

Storr (1972) emphasized independence of mind and willingness to be judged not by their personality, but by the outcome of their work. [16]

Getzels and Csikszentmihalyi (1976), who prepared an authoritative study at the School of Art Institute of Chicago, compared art students with the general college population and found creative people to be socially aloof, introspective, self-sufficient, radical, experimental and nonconformist. [7]

Rogers (1976) judged that they were open to experience, had an internal locus of evaluation, an ability to toy with elements and concepts, play spontaneously and juggle elements. [12]

Weisberg (1986) argued that experience of problems over time and the ability to edit creative solutions were the key components of the creative personality. [19]

Evans and Deehan (1988) agreed with other researchers that creatives broke rules but pointed out that creative people had an internal discipline. [3]

And as Winston Fletcher (1990) makes a remark, in addition to advertising, the creative industries include architecture, design, fashion, film-making, live and recorded music, packaging, photography, publishing - in all its myriad aspects, radio, television, the theatre and a host of others. Each of these industries depends for its existence upon creative people. Not all of them consider themselves industries, and not all of them would be happy to be associated with the others. Snobbery and rivalry are rampant in all aspects of creativity, both between the different creative disciplines and between individuals within each discipline. [4]

Every person has a certain level of creativity in him / herself. But not all of us have enough to make a living on it. W. Fletcher (1997) mentions a nice comparison regarding the fact that some people can be employed for their ability to quickly come up with constructive and according-to-the-brief idea, and some cannot. "The manifest truth is that certain individuals are so much more creative than the rest of us that to insist all human beings are 'creative' is as pointless as insisting that all human beings can bat a ball over a net. Yes, but few are good enough to play at Wimbledon." [5]

From all the characteristics mentioned above, it is possible to conclude that the creative people are exactly the same like the rest of the less creative population. On the other hand, not everybody wants to be judged only by the outcome of his or her work. That seems to be one of the most tangible differences.

As W. Fletcher, in understanding with findings of A. Storr also mentions, “creative people are people who are prepared to be judged by their output. That's a tremendously important decision in life: 'I did that, do you think I'm worthy?' Creative people have a need to communicate or articulate their thoughts. That's important to them. And many of them have a need to entertain and to be appreciated...Those are the differences which separate them out.” [4, 16]

3.2.2 MANAGING CREATIVE PEOPLE

According to Stýblo’s (1993) definition of a manager, the “driving license” of a manager is his / her ability to work with people and lead them. The function of a manager is often characterized as setting an environment, which could be described as “follow me” – leading and motivating colleagues, which makes others to lead and motivate. It is also managers task to coordinate efforts of his / her colleagues towards achieving the common goal. [17]

Even though creative people can be considered not as different from those less creative, managing them might get tricky and even more difficult than managing the rest of us. According to Tim Delaney’s remark captured by W. Fletcher, creative people do not like to feel they are being “managed”. This fact represents another task specific for people managing creative people. As creative people, or artists in general, usually consider themselves free spirits, they sometimes let themselves be guided, motivated or encouraged by others. But fundamentally they are independent and driven only by their own muses. [5]

As mentioned above, several authors agree that self–esteem and fame are the main motivators of creativity. But the fact that creative people are more concerned with their output than with themselves: they desperately want others to acclaim their

work, but care little whether they themselves are liked or disliked. This puts them in a difficult situation as they are 'judged by their output'; it both makes them dependent upon, and exacerbates, their egotism. [16, 5]

As in any other business or non-business cooperation, the two partners should be aware of their dependence on their counterpart. In an advertising agency the counterpart of creative person is usually the account manager. The managers, however, are not patrons of the arts: they are not buying for themselves. They are paying the creative people to produce work, which they believe others - usually the general public - will like and want to buy. They are middle men (or women). They must be loyal both to their customers, who pay them, and to the creative people, who produce for them. It is not an easy role to fulfill; and it is not made any easier by the fact that many creative people continuously suspect that the managers are like leeches, living off their creative talents, creaming off fat salaries for doing precious little. [5]

Most of the authors come to a conclusion, which goes hand in hand with Stýblo's definition of a manager's tasks. When managing creative people, it is not the manager's task to tell people what to do or how to do it. The manager usually does not even know these things. He or she should get over the fact that the creative people are hired for their creative skills and their ability to come up with excellent ideas – and leave this part of the process to them.

According to the literature resources, the advertising agency's manager's task is to provide creative colleagues with information, relevant for the job, and make sure that they have everything from information to adequate place and time for their creative work. Should there be any kind of an obstacle slowing down the creative work, it is also the manager's task to remove it.

Account person has definitely a controlling function as every outcome of the creative work has to be checked and eventually redone.

In other words, during an ideal creative process the creative person in an advertising agency should not know about his / her account colleague besides the period of briefing.

3.2.3 MOTIVATION OF CREATIVE PEOPLE

According to Longman, the Dictionary of Contemporary English, motivation is “eagerness and willingness to do something without needing to be told or forced to do it” as well as “the reason, why somebody wants to do something”. [8]

Oxford Dictionary considers motivation to be “1 the reason or reasons behind one’s actions or behaviour. 2 enthusiasm.” [1]

There are different types of motivation.

a) Achievement Motivation

It is the drive to pursue and attain goals. An individual with achievement motivation wishes to achieve objectives and advance up on the ladder of success. Here, accomplishment is important for its own sake and not for the rewards that accompany it. It is similar to ‘Kaizen’ approach of Japanese Management.

b) Affiliation Motivation

It is a drive to relate to people on a social basis. Persons with affiliation motivation perform work better when they are complimented for their favorable attitudes and co-operation.

c) Competence Motivation

It is the drive to be good at something, allowing the individual to perform high quality work. Competence motivated people seek job mastery, take pride in developing and using their problem-solving skills and strive to be creative when confronted with obstacles. They learn from their experience.

d) Power Motivation

It is the drive to influence people and change situations. Power motivated people wish to create an impact on their organization and are willing to take risks to do so.

e) Attitude Motivation

Attitude motivation is how people think and feel. It is their self-confidence, their belief in themselves, their attitude to life. It is how they feel about the future and how they react to the past.

f) Incentive Motivation

It is where a person or a team reaps a reward from an activity. It is “You do this and you get that”, attitude. It is the type of awards and prizes that drive people to work a little harder.

g) Fear Motivation

Fear motivation coerces a person to act against will. It is instantaneous and gets the job done quickly. It is helpful in a short run.

[14]

Mark McGuiness on his blog, with regards to motivation of creative people highlights four types of motivation:

1. Intrinsic motivation – the attraction of the work itself
2. Extrinsic motivation – rewards for doing the work
3. Personal motivation – individual values
4. Peer motivation– group influences

[10]

Other authors also mention intrinsic motivation to be the most important driving force.

Professor Desmond Morris (Morris, 1962), for example advances the following hypothesis: “Creative activities are actions, which unlike most patterns of animal behavior, are performed for their own sake rather than to attain some basic biological goal. They are 'activities for activities sake', so to speak. They normally occur in animals which have all their survival problems under control, and have surplus nervous energies which require an outlet.” [11]

They all agree on the fact that for creative people their work itself is the motivator. And it is usually stronger motivator than money.

Mark McGuinness also mentions enthusiasm to have the key role for creative people and cooperation with them. As creative people are mostly motivated by intrinsic type of motivation, – the work itself – there is virtually not so much the potential employer can offer besides the desired work. Everybody has a certain level of enthusiasm for a certain type of activity or job in him or herself.

It is up to the manager or whoever is giving this person a job, to recognize it. The motivation is already in the person as he or she arrives, and it is up to the manager to keep it that way. Therefore according to M. McGuinness, the most important step is to hire motivated people, and to hire people who are motivated to do the exact job.

As these people are self-motivated by the nature of their work, it is difficult to motivate them any further, but it is very easy to de-motivate them. It is not possible to put motivation into people, only draw out and amplify what's there already. As for the creative people money play significant role, but not the most significant, other means should be put in place in order to motivate them. [10]

Ken Shah & Prof. Param J. Shah summarized advices for managers working with creative people, into few points:

a) Treat staff well:

Subordinates have to be treated with diligence. The manager has to stay friendly as well as maintain a level of distance with his staff. It's a tricky ground to tread. The staff looks up on the manager as their leader. They expect maturity, rationality and understanding from their superiors. Simple things like calling people by their first name, chatting about their families for a while or even a general inquiry about their well-being, brings in a feeling of belongingness. Small gestures of this type help in building up of a cordial relationship.

b) Think like a winner:

A manager has to handle two situations, "The Winning" and "The loosing". The crux is to think like a winner even when all the odds seem against you. It is necessary to equip yourself with all the tools of a winner. Always remember that winning and loosing rotate in a cycle. If you have been loosing from a long time you are very near the winning edge.

c) Recognize the differences:

All the employees in the organization vibrate to a different pace. A treatment that motivates one may demotivate the other. Understanding the difference in temperament in between the individuals is important.

d) Set realistic goals:

Set moderate goals. Setting too high a task creates a feeling of non-achievement, right from the beginning itself. The goals set should be such which seem feasible to the employees to be achieved. A slightly higher target than expected provides a challenge.

e) Prevent de-motivation:

A job of the manager is to motivate people. His task requires him to punish and penalize people. This might create resentment in the mind of the staff members, which may affect the productivity of the workforce. Henceforth, care should be taken, that punishment and penalties are used as a controlling technique and that they do not de-motivation.

f) Job-financial enrichment and small job changes are handy:

To make the job more effective and to break the monotonous routine, small task additions and minor changes are always welcome. Even small suggestions of the manager seem valuable to the employees. A few challenges in the same job can enrich it.

g) Non-financial rewards:

Monetary rewards have always had a high motivational capacity. But non-monetary rewards are equally helpful. A thank you note, a letter of appreciation or even few words of praise can help smoothen the creases between the different levels of management. [13]

4 RESEARCH

Based on the literature research as well as on the consultations with my tutor Ing. J. Fiedler and several human resources experts, I conducted a questionnaire research in MarkBBDO advertising agency. This agency is currently holding the title “Agency of the year” (for the year 2008) awarded by Czech weekly marketing and advertising periodical Strategie.

This advertising agency is located in Prague and employs around sixty employees. Approximately 20 of them work in the client service department and some 22 employees work in the creative department.

The questionnaire conducted for the purposes of this thesis has been prepared in two versions. First version has been distributed in the creative department of the agency; second version has been distributed within the client service department.

In order to get comparable results, both versions of the questionnaire were derived from one original questionnaire. Majority of both versions ask the same questions – although the main topic in both versions is the creative department. In other words, employees in creative department were asked questions regarding their work etc. and employees of client service department were asked questions regarding their assumptions and opinions about employees in creative department and their work.

The results of both versions were then compared and confronted with the information from the literature review.

4.1 RESULTS OF THE QUESTIONNAIRE RESEARCH

4.1.2 GENERAL PART

The return rate table is divided into two parts. The first table (Table 1.) shows return rate as a whole.

Table 1.
The return rate of questionnaires in total

| | |
|----------------------------------|--------|
| Total questionnaires distributed | 36 |
| Questionnaires returned | 24 |
| % return rate | 66,67% |

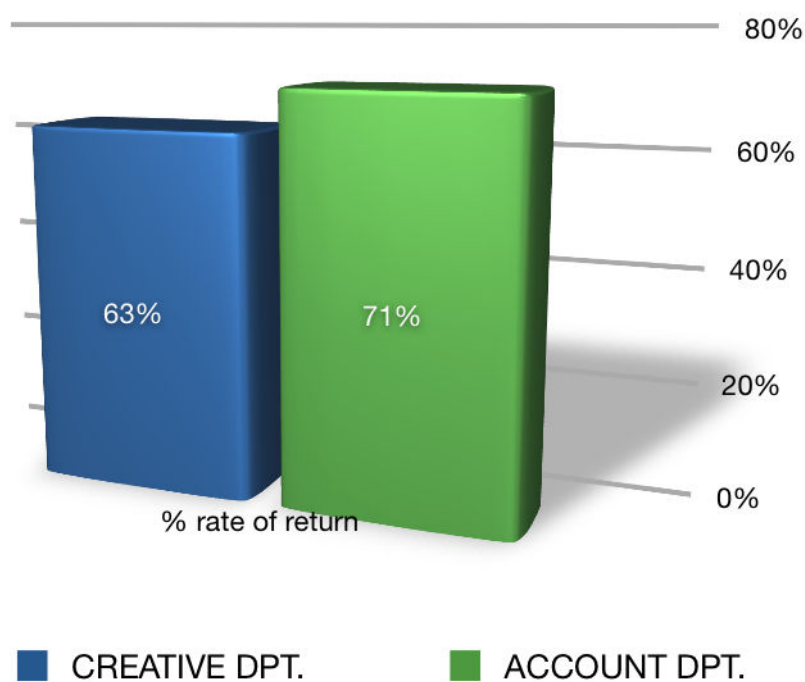
As the author of this thesis was at the time of the research also an employee of the agency, he managed to question most of other employees in person. Unfortunately because of the time pressure, several of the employees were not able to respond to questioning in person. The questionnaire has been delivered to these employees via email. Nevertheless 10 of the employees were not able to respond in time. Thanks to the willingness and collegiality of employees and thanks to the fact that most of the questionnaires were filled in the presence of the author, the return rate is 66,67%, which is relatively high return rate for a questionnaire research.

The second table (Table 2.) takes into account the return rate of each department separately. Data from “Table 2.” are visualized below in Chart 1.

Table 2.
Questionnaire rate of return per department

| | CREATIVE DPT. | ACCOUNT DPT. |
|----------------------------|---------------|--------------|
| Questionnaires distributed | 19 | 17 |
| Questionnaires returned | 12 | 12 |
| % rate of return | 63.16% | 70.59% |

Chart 1 - Questionnaire rate of return per department



It is clearly visible that the return rate was higher in the account (client service department) but the difference, which is around 7%, is not significant for the purposes of the research.

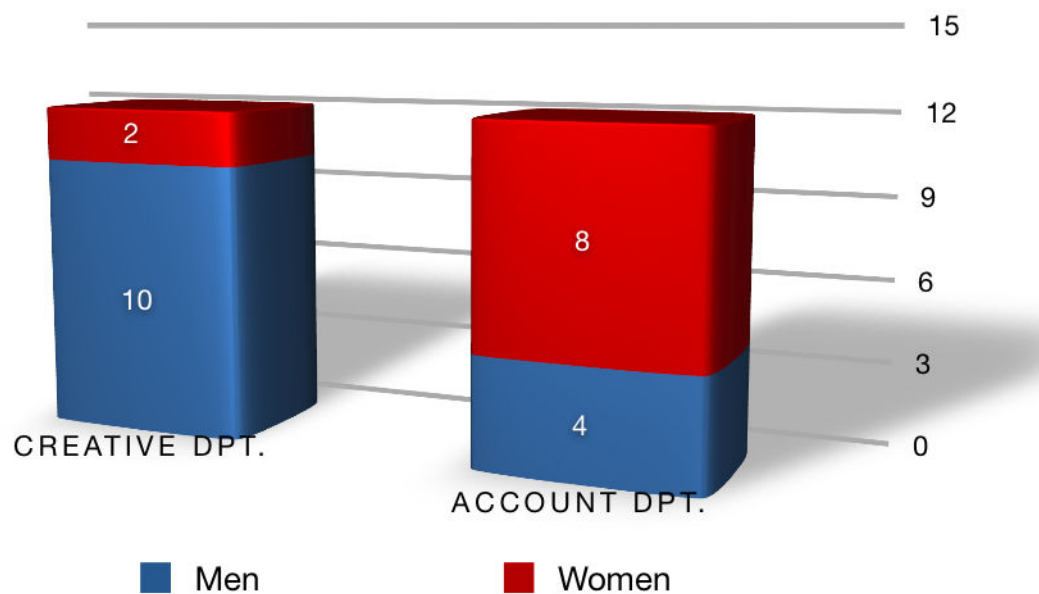
Question #1 was asking about the respondents' gender. The gender compositions of the departments vary a lot; therefore the next table (Table 3) and chart (Chart 2) show the gender composition of the responding sample.

Table 3.

Gender composition of responding sample, by department

| | CREATIVE DPT. | ACCOUNT DPT. |
|-------|---------------|--------------|
| Men | 10 | 4 |
| Women | 2 | 8 |

Chart 2: Gender distribution in departments / among sample



As mentioned above, the gender composition of each department is very divergent. It is quite clear, that the client service department is ran primarily by females, while the creative department is occupied mostly by males.

Question #2: “How old are you?” - The following tables (Table 4 & Table 5) show the age distribution among the employees in both departments.

Table 4

Age distribution in the client service department

| | |
|-------|------|
| Women | 29 |
| | 32 |
| | 27 |
| | 27 |
| | 24 |
| | 31 |
| | 33 |
| | 37 |
| Men | 48 |
| | 19 |
| | 31 |
| | 38 |
| AVG | 31,3 |

Table 5

Age distribution in the creative department

| | |
|-------|------|
| Women | 31 |
| | 53 |
| Men | 22 |
| | 23 |
| | 29 |
| | 30 |
| | 32 |
| | 32 |
| | 32 |
| | 32 |
| | 34 |
| | 36 |
| AVG | 32,2 |

This data clearly show that both departments have – from the age point of view - balanced and relatively very young collective. That might be caused by the fact that Mark BBDO is relatively a small company and thus for the majority of the experienced individuals it does not offer much possibilities for their further career growth.

That might be one of the reasons why those already experienced and older employees leave and open up space for younger and less experienced new – comers.

Another question (**Question #3**) in the questionnaire asked on the main reasons why the respondents accepted job in Mark BBDO. The respondents were offered four possibilities to choose from, and fifth possibility was to fill-in an answer in their own words – if the offered possibilities did not suit the respondent’s

opinion. Each answer was to be graded according to its level of importance from 1 to 5 (the more points – the more important). The results divided by department are shown in Table 6 and Table 7. For comparison of both departments, please see Chart 3 on the following page.

Table 6

Importance of factors while choosing to work in Mark BBDO.
Information provided by respondents of creative department.

| | Creative department | Creative department % |
|---------------------------|---------------------|-----------------------|
| Name of renowned agency | 24 | 19,35% |
| Work representing agency | 39 | 31,45% |
| Salary | 32 | 25,81% |
| Ambiance on the workplace | 29 | 23,39% |
| Sum | 124 | 100,00% |

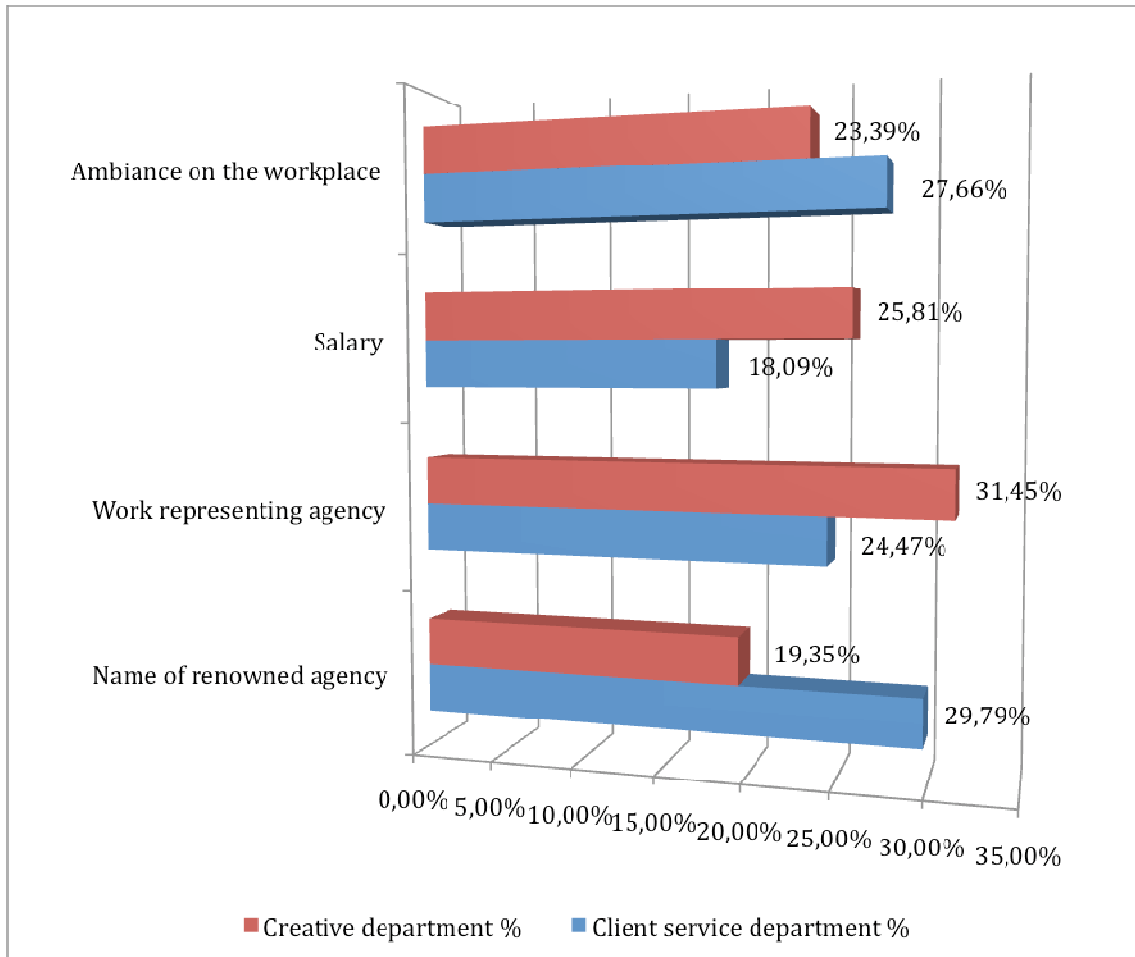
Table 7

Importance of factors while choosing to work in Mark BBDO.
Information provided by respondents of client service department.

| | Client service department | Client service department % |
|---------------------------|---------------------------|-----------------------------|
| Name of renowned agency | 28 | 29,79% |
| Work representing agency | 23 | 24,47% |
| Salary | 17 | 18,09% |
| Ambiance on the workplace | 26 | 27,66% |
| Sum | 94 | 100,00% |

Chart 3:

Importance of factors while choosing to work with Mark BBDO – comparisons of factors and their importance in both client service and creative departments.



This chart visualizes many interesting facts. Name of renowned agency plays apparently much more important role for accounts rather than for creative employees.

Ambiance on a workplace is more valued by the accounts than by the creatives. According to the literature review, people in creative department should be those more concerned about and sensitive to the mood and atmosphere in their office, rather than managers who know that nothing has to be taken personally and are usually more used to working under pressure.

Question #4 asked the employees in both departments what is their understanding of the role of the account manager. The respondents were offered six possibilities to choose from, and seventh possibility was to fill-in an answer in their own words – if the offered possibilities did not suit the respondent’s opinion. Several of the offered possibilities had very similar factual meaning, but the difference was in their tonality. Respondents were asked to choose just one possibility. For the results please see Table 8 and Table 9. The comparison of the results is to be seen in the Chart 4 on the following page.

Table 8

How do you percieve the function of the account manager? – Answers from the client service department.

| | Client service department |
|---|---------------------------|
| Representative of the agency persuading the client | 1 |
| Extended hand of the client in the agency | 0 |
| Intermediary between the client and the creative department | 1 |
| Production supervisor of the job within the agency | 1 |
| Client's partner within the agency | 2 |
| Manager coordinating demands of the client with recommendations of the agency | 7 |

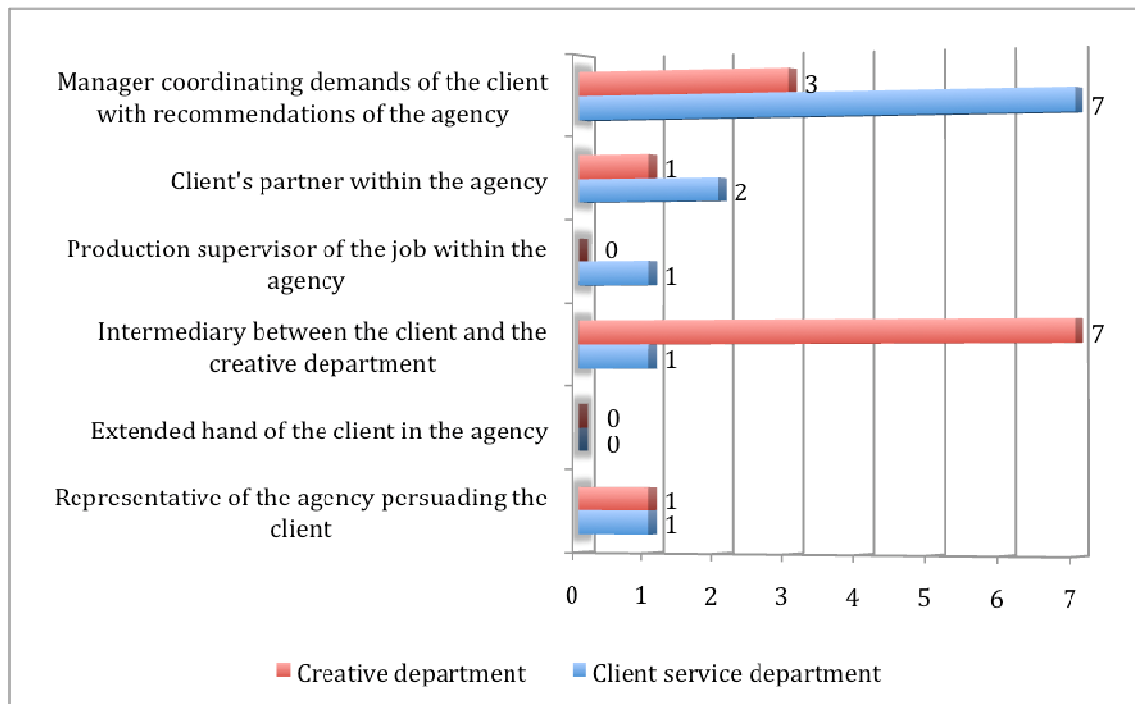
Table 9

How do you percieve the function of the account manager? – Answers from the creative department.

| | Creative department |
|---|---------------------|
| Representative of the agency persuading the client | 1 |
| Extended hand of the client in the agency | 0 |
| Intermediary between the client and the creative department | 7 |
| Production supervisor of the job within the agency | 0 |
| Client's partner within the agency | 1 |
| Manager coordinating demands of the client with recommendations of the agency | 3 |

Chart 4

How do you perceive the function of the account manager? – Comparison of answers from both, creative and client service departments.



Even this chart reveals some interesting information. As the majority (7) of the respondents from the client service department sees themselves as coordinators of client's demands with agency's recommendations, however, on the other hand the majority (7) of their colleagues from the creative department sees them more as "just" an intermediary between the client and the creative department.

One of the respondents chose to answer with own words. The answer was: "manager solving communication problems". That can be understood as solving communication between the client and the creative department. But more likely its meaning covers clients' marketing and advertising communication as a whole.

Question #5 was prepared in the same mode as the previous one. This time the main topic was the role of the creative director. The respondents were offered five possibilities to choose from, and sixth possibility was to fill-in an answer in

their own words – if the offered possibilities did not suit the respondent’s opinion. Respondents were asked to choose just one possibility. For the results, please see Table 10 and Table 11. Comparison of the results is to be seen in the Chart 5 on the following page.

Table 10

How do you perceive the function of the creative director? – Answers from the creative department.

| | Creative department |
|---|---------------------|
| Partner of creative | 3 |
| „Buffer zone“ between creative department and client service department | 0 |
| Authority of creative department | 3 |
| Representative of company's management in the creative department | 1 |
| Expert with an overview | 4 |

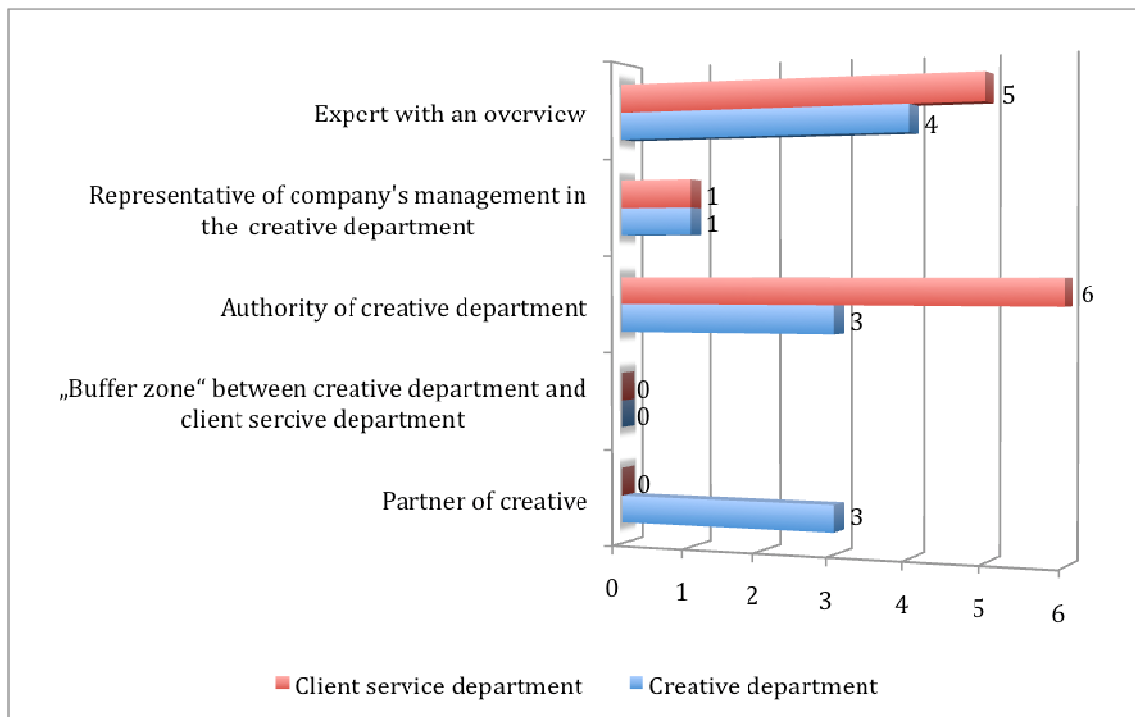
Table 11

How do you perceive the function of the creative director? – Answers from the client service department.

| | Client service department |
|---|---------------------------|
| Partner of creative | 0 |
| „Buffer zone“ between creative department and client service department | 0 |
| Authority of creative department | 6 |
| Representative of company's management in the creative department | 1 |
| Expert with an overview | 5 |

Chart 5

How do you perceive the function of the creative director? – Comparison of answers from both, creative and client service department.



In the chart above it is possible to see that most (4) of the respondents from the creative department see an expert with an overview in their creative director. Other creatives accept creative director as an authority and / or as a partner.

Most of the respondents from the client service department (6) consider the creative director as an authority of the creative department. Possibly as someone the creatives go to for an advice. Another significant group among the accounts considers creative director as an expert with an overview, specialist on the creative work and current trends in advertising.

The following question (**Question #6**) was added to the questionnaire after consultancy with one employer - branding expert who has a long experience from the advertising business.

In this question the respondents were asked how do they perceive the role of the traffic manager. The question was the same across departments and also the answers were almost identical. The respondents were offered three possibilities to choose from, and fourth possibility was to fill-in an answer in their own words – if the offered possibilities did not suit the respondent’s opinion. Respondents were asked to choose just one answer.

The results are to be seen in Table 12 and Table 13.

Table 12

How do you perceive the role of the traffic manager? – Answers from the creative department.

| | Creative department |
|--|---------------------|
| Coordinating function - operator between creative department and client service department | 10 |
| Buffer zone between creative department and client service department | 1 |
| Authority of creative department | 1 |

Table 13

How do you perceive the role of the traffic manager? – Answers from the client service department.

| | Client service department |
|--|---------------------------|
| Coordinating function - operator between creative department and client service department | 11 |
| Buffer zone between creative department and client service department | 1 |
| Authority of creative department | 0 |

It is without any doubts that both departments understand the role of the traffic manager identically.

After consulting the expert mentioned on the previous page, there was a complementing question added to the one above (Question #6). According to the expert, the role of the manager varies from agency to agency. But usually traffic managers are experienced veterans of the advertising or production business. It is their task to organize and coordinate people in different departments and also to control their work. The creative department is just one of these managed departments.

In Mark BBDO, the role of traffic manager is mostly coordinating the work within the creative department – as also the questionnaire shows. The coordination of work between the departments is the task of the account person, from the client service department.

The complementing **question #7** was: “Should the traffic manager be responsible for other task(s) as well?”

All the respondents answered: “No“.

4.1.2 WORKLOAD PART

Following part of the questionnaire was dedicated to the workload the employees are facing every day and every week. In **question #8**, people in both departments were asked on the number of hours they spend working every day – in average. The results are to be seen in the Table 14 and comparison of the departments in the Chart 6 on the following.

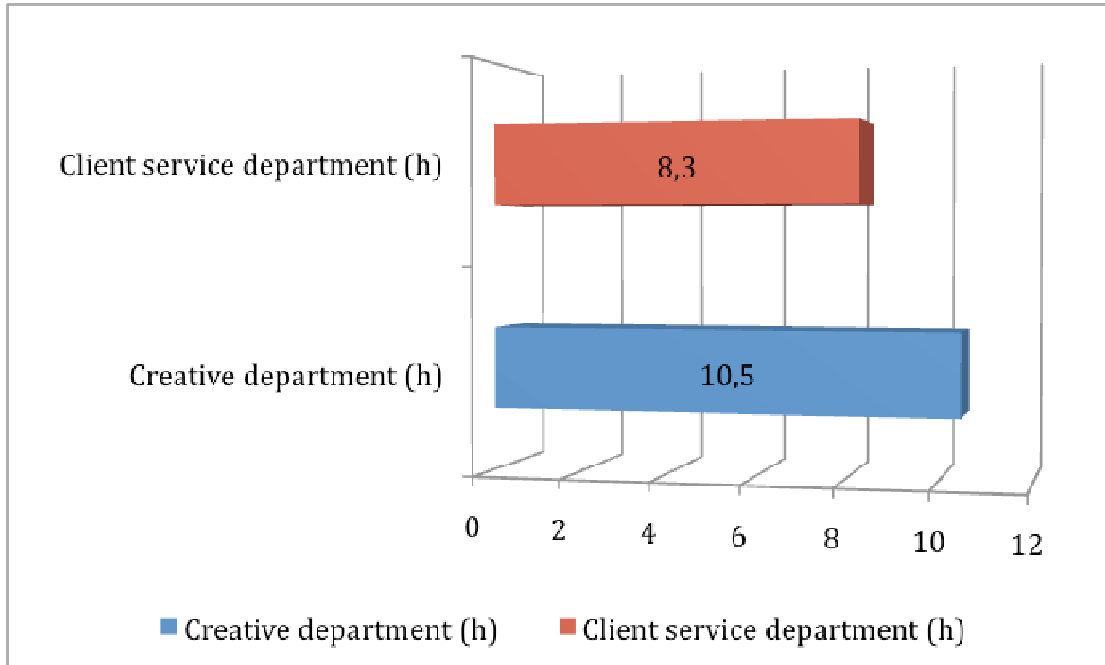
Table 14

How many hours do you spend working per day?

| | Creative department (h) | Client service department (h) |
|---------|-------------------------|-------------------------------|
| | 8 | 5 |
| | 8 | 8 |
| | 9 | 8 |
| | 10 | 8 |
| | 10 | 8 |
| | 10 | 8 |
| | 10 | 8 |
| | 10 | 8 |
| | 10 | 8 |
| | 10 | 9 |
| | 12 | 11 |
| | 19 | 11 |
| AVG (h) | 10,5 | 8,3 |

Chart 6

Average working hours per day, per department.



In the Chart 7 on the previous page it appears the creative department works longer hours than the client service department. The average result (10,5 hours) is not hard to believe.

The answer of the respondent who submitted information that he or she works 19 hours per day in average is rather misleading and may or may not be left in the table.

Question #9 that comes next is related to the previous one. The respondents were asked in the very same fashion, how many days they spend working per week. The results are to be seen in the Table 15 and comparison of the departments in the Chart 7 on the following page.

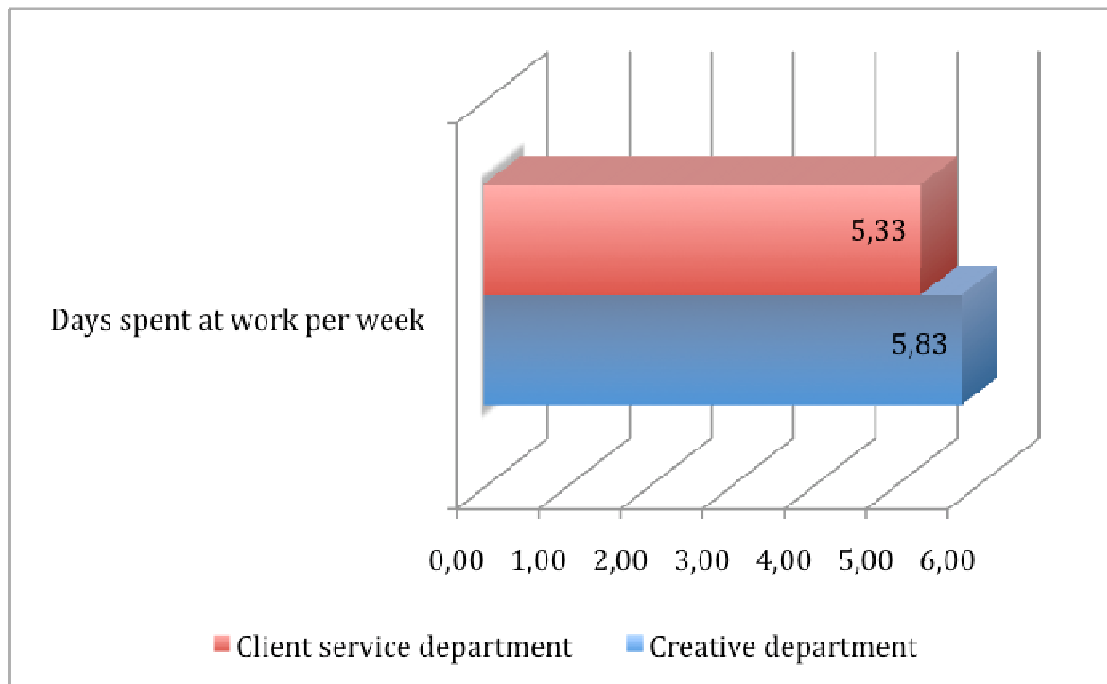
Table 15

How many days do you work per week?

| | Creative department | Client service department |
|-------------------------------|---------------------|---------------------------|
| Days spent at work per week | 5 | 5 |
| | 5 | 5 |
| | 5 | 5 |
| | 6 | 5 |
| | 6 | 5 |
| | 6 | 5 |
| | 6 | 5 |
| | 6 | 5 |
| | 6 | 6 |
| | 6 | 6 |
| | 6 | 6 |
| | 7 | 6 |
| Average days at work per week | 5,8 | 5,3 |

Chart 7

Average working days per week – Per department.



As seen above the gap between both departments with regards to the number of days spent at work per week is not vast. Nevertheless many people from the agency obviously work also during the weekends.

That might be caused by several factors. One of them may be unexpected issue, which occurs every once in a while. Sometimes the deadline approaches faster than it should and sometimes it is even set sooner than someone can handle during the weekdays.

Another reason may be the simple cumulating of work. Suddenly one has to sacrifice his weekend in order to save his nerves during the following weeks.

4.1.3 MOTIVATION PART

Next part of the questionnaire was prepared with regards to the creative department and its employees. All the points of the covering **Question #10** were the same in both departments, but the topic was “creatives”. Several intrinsic as well as extrinsic motivating factors were named and the respondents had to assign them a value / importance they have for the creative people. Creative employees were answering for themselves and accounts were answering their assumptions about creatives.

The results are presented continuously, by the motivating factor, in tables (Table 16 - 21) and in charts (Chart 8 – 14) to compare the “reality” from creative department with the assumption from the client service department.

Short conclusion and / or possible explanations are to be found under each chart.

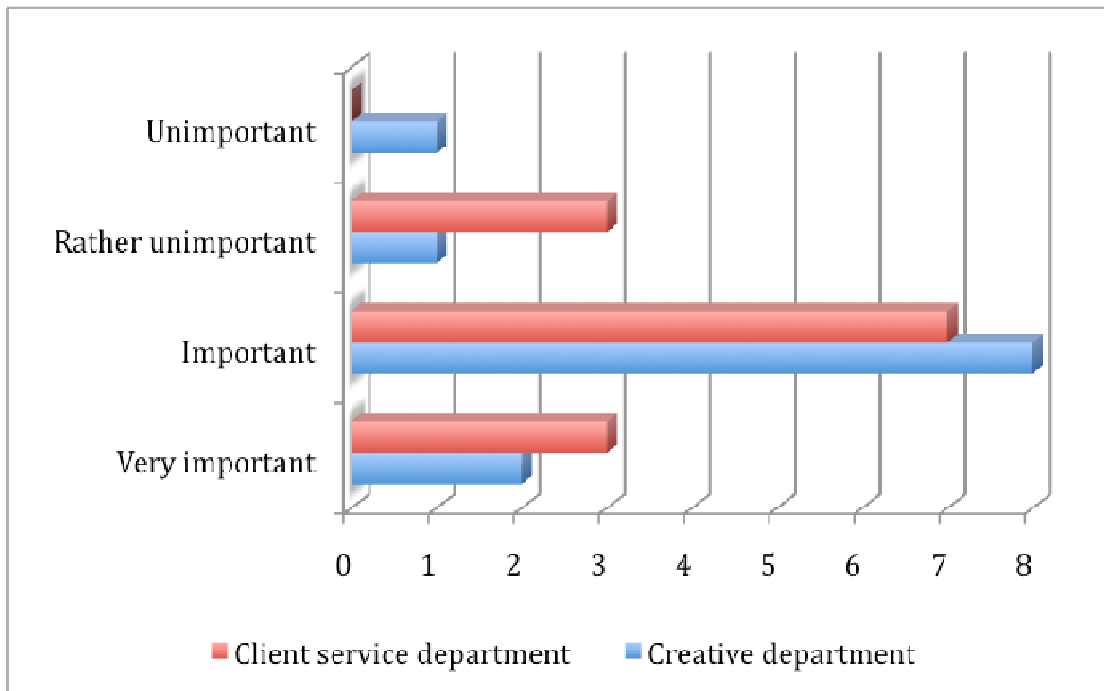
Table 16

Motivating factor “Money”, and its importance to creative employees.

| Money | Very important | Important | Rather unimportant | Unimportant |
|---------------------------|----------------|-----------|--------------------|-------------|
| Creative department | 2 | 9 | 1 | 0 |
| Client service department | 0 | 12 | 0 | 0 |

Chart 8

Motivating factor “Money”, and its importance to creative employees.



As obvious from the chart above, the accounts have relatively accurate assumption of the motivation role of money in creatives’ lives. The gathered information also corresponds – in a certain way – with the literature review. Literature resources often state that money plays an important role for creative people, but there are factors more important to them. So does this chart confirm.

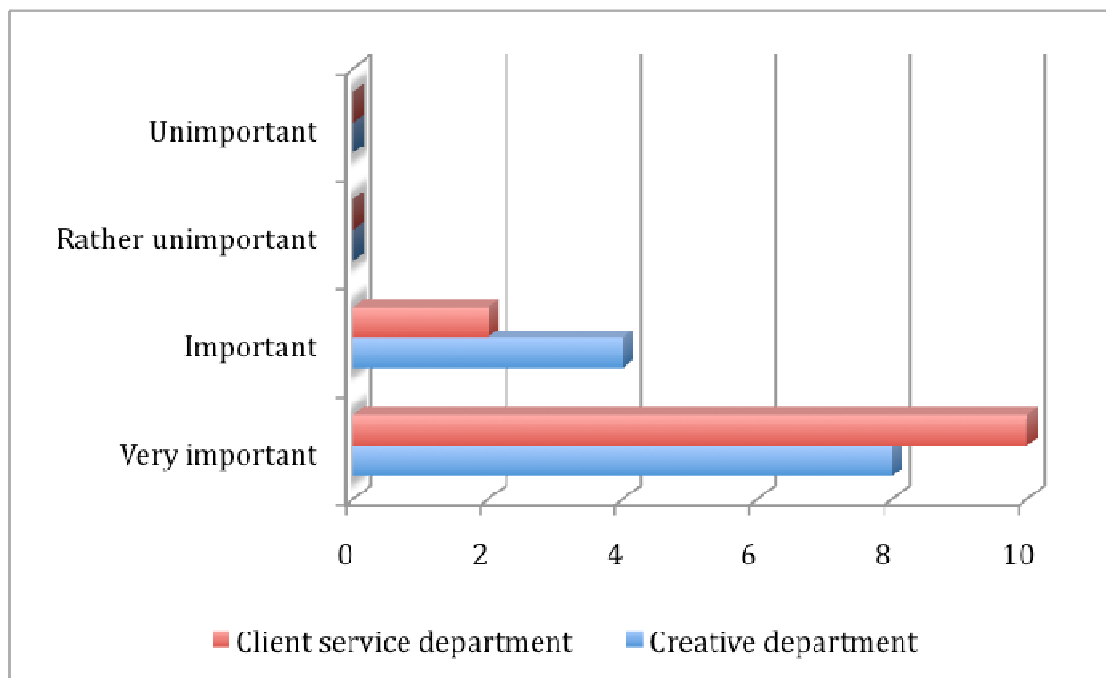
Table 17

Motivating factor “Ambiance at the workplace”, and its importance to creative employees.

| Workplace ambiance | Very important | Important | Rather unimportant | Unimportant |
|------------------------------|----------------|-----------|-----------------------|-------------|
| Creative department | 8 | 4 | 0 | 0 |
| Client service department | 10 | 2 | 0 | 0 |

Chart 9

Motivating factor “Ambiance at the workplace”, and its importance to creative employees.



In this case also the accounts were not far from the “reality”, as presented by the creatives. Although it is obvious that more accounts assumed the ambiance in the working place is very important for more of the creatives than it actually is.

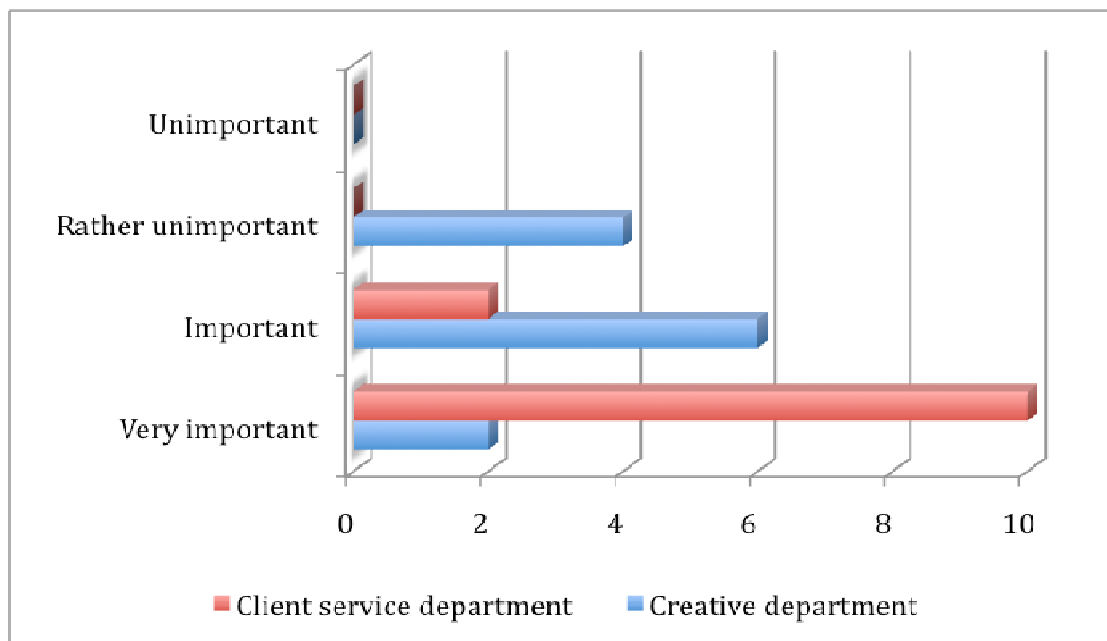
Table 18

Motivating factor “Recognition of colleagues & experts on creative skills”, and its importance to creative employees.

| Experts' / Colleagues' recognition | Very important | Important | Rather unimportant | Unimportant |
|--|-------------------|-----------|-----------------------|-------------|
| Creative department | 2 | 6 | 4 | 0 |
| Client service department | 10 | 2 | 0 | 0 |

Chart 10

Motivating factor “Recognition of colleagues & experts on creative skills”, and its importance to creative employees.



This chart reveals very interesting results. Vast majority of the accounts believe the recognition of an expert or colleague plays very important role for the creative employees. According to this chart they are wrong.

The reason for this result could be the strong individualism of every artist, or may be even rivalry on the workplace.

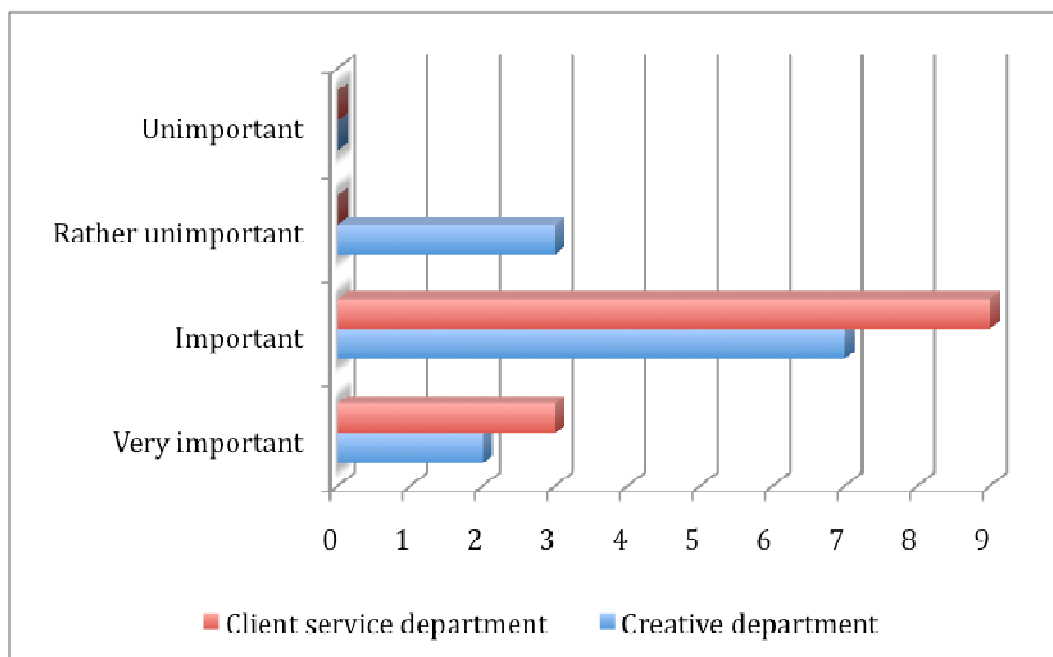
Table 19

Motivating factor “Personal career”, and its importance to creative employees.

| Personal career | Very important | Important | Rather unimportant | Unimportant |
|---------------------------|----------------|-----------|--------------------|-------------|
| Creative department | 2 | 7 | 3 | 0 |
| Client service department | 3 | 9 | 0 | 0 |

Chart 11

Motivating factor “Personal career”, and its importance to creative employees.



Also this chart shows that for three quarters of the respondents from the creative department personal career plays important or very important role. On the other hand the accounts did not assume that for some creative person in the agency the career could be “rather unimportant”.

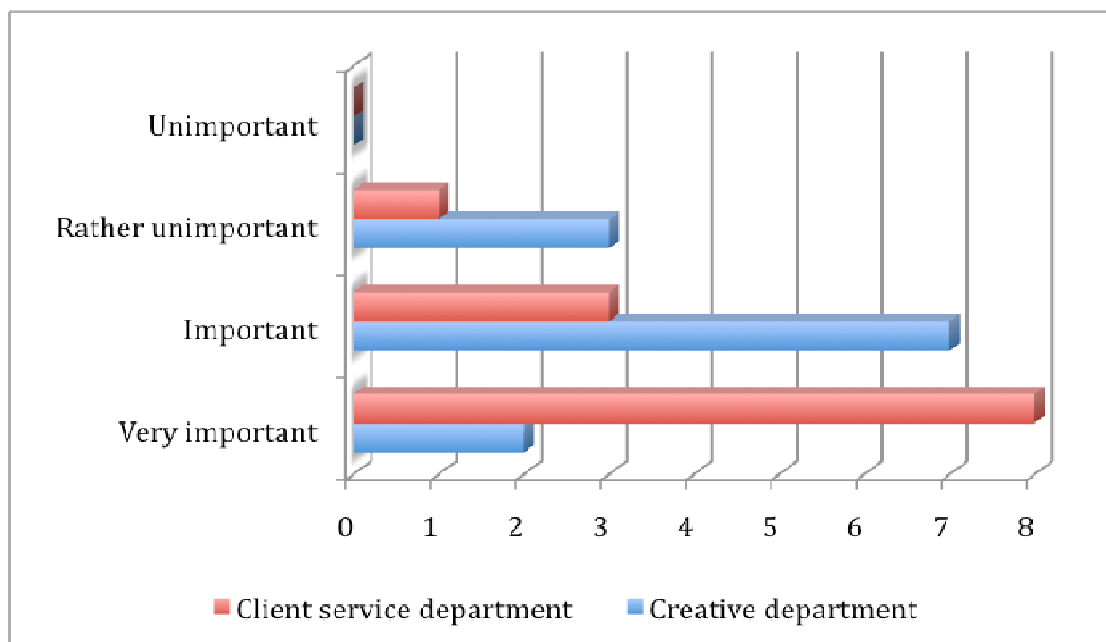
Table 20

Motivating factor “Responsibility to employer & colleagues”, and its importance to creative employees.

| Responsibility towards employer / colleagues | Very important | Important | Rather unimportant | Unimportant |
|--|----------------|-----------|--------------------|-------------|
| Creative department | 2 | 7 | 3 | 0 |
| Client service department | 8 | 3 | 1 | 0 |

Chart 12

Motivating factor “Responsibility to employer & colleagues”, and its importance to creative employees.



The Chart 12 shows relatively high motivation value of “responsibility” for creatives. Even if the creatives value responsibility to others less than the accounts perceived, it still breaks the common prejudices that artists are wild, irresponsible and independent human beings. Independent? In a way - maybe, but most of them definitely responsible.

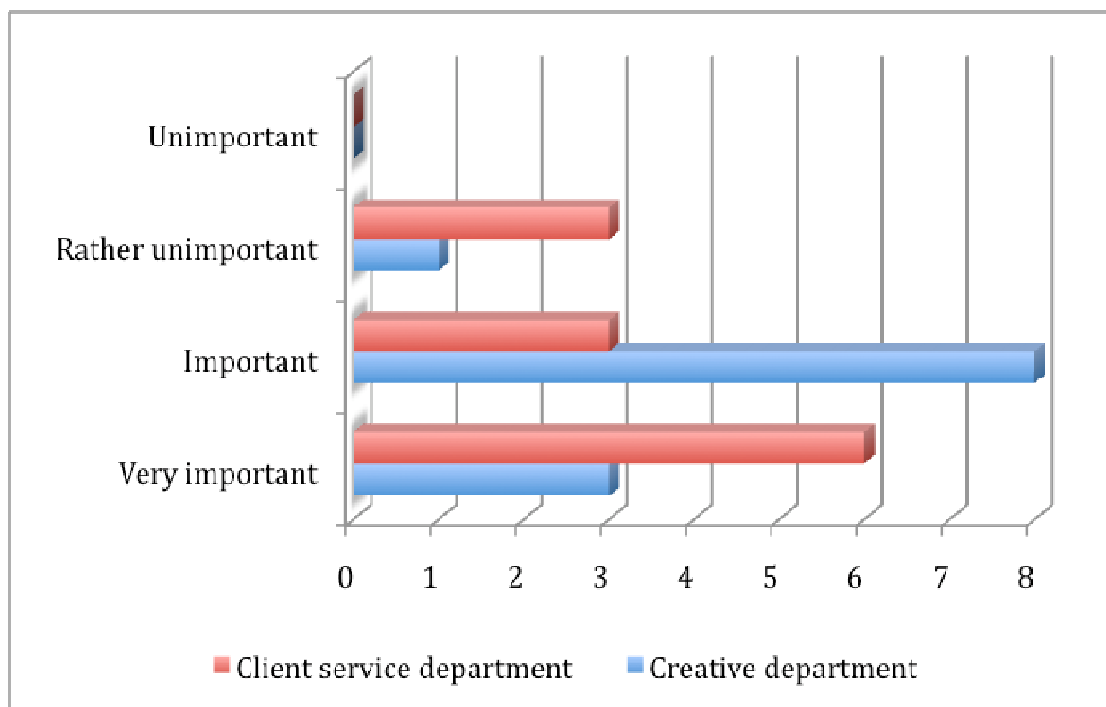
Table 21

Motivating factor “The creative work itself”, and its importance to creative employees.

| The work itself | Very important | Important | Rather unimportant | Unimportant |
|---------------------------|----------------|-----------|--------------------|-------------|
| Creative department | 3 | 8 | 1 | 0 |
| Client service department | 6 | 3 | 3 | 0 |

Chart 13

Motivating factor “The creative work itself”, and its importance to creative employees.



On this page it is possible to see relative inconsistency in the response of the accounts. According to the literature resources, the creative work itself should be motivator factor number 1 for the creative people. The results show that for the majority of responding creatives it is “only” important – as important as money!

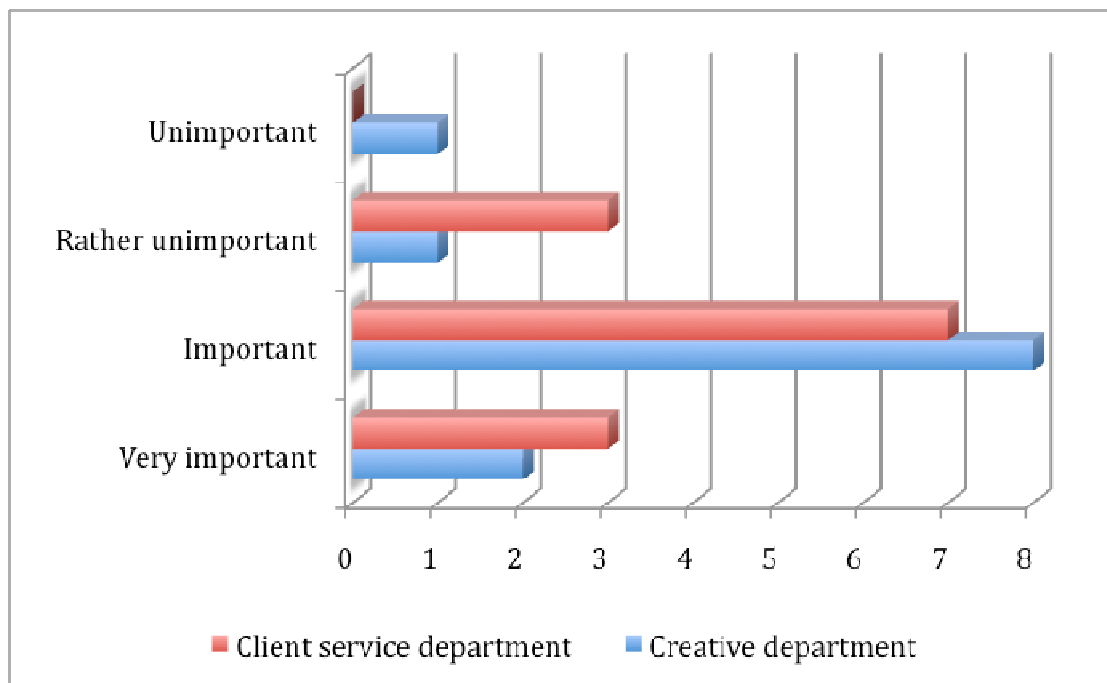
Table 22

Motivating factor “Clients’ recognition, effect on their business”, and its importance to creative employees.

| Client's recognition | Very important | Important | Rather unimportant | Unimportant |
|---------------------------|----------------|-----------|--------------------|-------------|
| Creative department | 2 | 8 | 1 | 1 |
| Client service department | 3 | 7 | 3 | 0 |

Chart 14

Motivating factor “Clients’ recognition, effect on their business”, and its importance to creative employees.



Surprisingly, maybe for some accounts, 10 out of 12 creatives responded that they find client’s recognition or effect of their work on client’s business as (very) important. This also shows the fact that the creatives are not doing their work just for the sake of doing creative work and money as some literature and previous questionnaire results suggested. The very main purpose of their work – the happiness of agency’s clients (logically, based on growing sales of their excellently advertised product), matters to them obviously a lot!

4.1.4 MANAGEMENT PART

The questionnaire's final part focuses on the managerial processes between the client service department and employees in the creative department.

This part was based on few simple questions, which were asked, mostly, to respondent from both departments.

Results of this part can be summarized into several points.

To the **question #11** (in questionnaire for creative dpt.) "Does the creative director tell you how to do your work?" eight (8) creatives responded: "Yes" and four (4) responded: "No". All those who responded positively had also positive meaning about their creative director's message. From the answers it could be concluded that the creative directors know the right way and the right moment to give an advice to their colleagues in creative departments.

The creatives were also asked the following **question #12** (in questionnaire for creative dpt.): "Does the account person tell you how you should do your work?" Six (6) of them answered: "Yes" and the other six (6) answered: "No".

The accounts were asked accordingly (**question #11** in questionnaire for accounts): "Do you tell the creatives how they should do their work?" Eight (8) answered: "Yes" and four (4) answered: "No". As the reasons for doing so, accounts mentioned long experience in advertising business, cases of deflecting from brief etc. From these examples it is clear they (accounts) had concrete situations in mind when answering this questions. Most of them, if it gets to telling creative how he / she should do his / her work, tend to use friendly way of explaining "how" and "why" the work has to be done in a different way. Few, the more experienced

accounts, according to their answers, do not mind skipping the “sweet talking” if necessary and when explaining to the creative person, they go “straight to the point”.

Creative employees answer the question accordingly. The answers vary – totally. Some of those who experienced the situation when the account person was telling them how to do their work do not consider it as “happy memories”. They explain the situation usually as “being put in-front of an unchangeable decision”, or as a conversation with “Mr. or Mrs. Know-it-all”.

Some of the creatives hate it and others describe it as routine part of their work and have no problem with it. Most of the creatives do not love it, but are able to get over it. The biggest issue appears to be the account’s tonality towards the creative person at the moment of “tutoring”. The main effect of that is usually putting the creative person under more, unnecessary stress.

On the question: “Do you tell the accounts how they should do their work?” seven (7) creatives replied: “Yes” and five (5) answered: “No”. Some of them do so in order to break the chaos around some concrete job, sadly some feel forced to do so because the account apparently does not do his / her job well. Others take it as an investment in the future and teach “their” account more about their work and its difficulties.

5 CONCLUSION

Most of the managerial definitions mentioned in the literature review are also applicable on the creative people in an advertising agency. But usually any managing of these people should be used indirectly. Managers should be creative's helpers and controllers rather than mentors or directors.

Even if both departments are usually under great deal of stress, their common disagreements should never be or get personal.

There may be situations when client knows exactly what he or she wants and no matter what they both (accounts as well as creatives) think about it, they should understand that client is the boss. Sometimes accepting the fact that "in this exact job the client does not ask for advice, but tells us what to do" can be a welcomed relief. On the other hand the agency must control every material leaving the agency, as the work represents it and for wide range of other important reasons.

From the confrontation of literature review with the results of the questionnaire research, the most significant conclusion is probably the finding that creative people no longer do their creative work just for the sake of it. They are motivated – in the same way, as by the work itself – by factors such as money – that were sooner considered a little bit less important.

Besides the change in motivators, it appears that their interest scope is much wider than the literature mentions. Apparently they are not interested only in their creative work.

As much as they care about their creative work, they care about how much they will get paid for it. And what more, they care about how well will their "product" work for their client.

In other words finding of the research in this thesis could be understood in a way that the creative people are widening their horizons of the business world. Possibly in the future there will be less account managers and more “account-creatives” as creative people tend to know more and more about the clients’ needs and their business backgrounds, and the accounts in general know still very little about the creative processes. And what more – they might not have the needed level of creativity in them.

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9 SUPPLEMENTS

9.1 QUESTIONNAIRE FOR CLIENT SERVICE DEPARTMENT

Cover note:

Dear colleague,

as a student of the fifth grade of the Czech University of Life Science, I am currently working on my diploma thesis. Subject of my diploma thesis is “Managing creative people in advertising agency“. For the purposes of research for my thesis, I conducted the questionnaire which you are now holding in your hands.

I would like to kindly ask you to fill in the questionnaire. The data gathered will be used for the studying purposes only. The information collected will be published in processed form only in my diploma thesis.

Thank you very much,

Marek Sulista

Survey version: Client service department

General part

1) Gender: Male / Female

2) Age:

3) Which factors did influence your decision to work in Mark BBDO and how much? (assign value to offered factors; values range from 1 to 5; 5 = most important, 1 = least important; you may add additional factor with adequate value)

- *The name of reputable agency*
 - *The work representing the agency*
 - *Financial appreciation*
 - *Working environment*
 - *Other reason – Which?*
-

4) How do you perceive the function of the account manager? (Choose only one answer, or answer in your own words)

- *Representant / envoy of the agency persuading the client*
 - *Extended hand of the client in the agency*
 - *Intermediary between the client and the creative department*
 - *Production supervisor of the contract within the agency*
 - *Partner of the client within the agency*
 - *Manager coordinating demands of the client with recommendations from the agency*
 - *Other – How?*
-

5) How do you as an account perceive the role of the creative director? (Choose just one answer, or answer in your own words)

- *Partner of creatives*
 - *„Buffer zone“ between the creative department and the account*
 - *Authority of the creative department*
 - *Representative of the management of the firm in the creative department*
 - *Expert with an overview*
 - *Other – How?*
-

6) How do you as an account perceive the role of the traffic managers? (Choose just one answer or, answer in your own words)

- *Coordinating function-operator between the creative department and the account)*
 - *„Buffer zone“ between the creative department and the account*
 - *Authority of the creative department*
 - *Other – How?*
-

7) Should the traffic fulfill any other duties?

- Yes
 - o If yes, which ones?
-

- No

Workload part

8) How many hours per day do you spend working?*hours*.

9) How many days a week do you work? *days*.

Motivation part

10) Assign to following motivating factors their importance value, which you assume they represent for your colleagues from the creative department

Money

- *Very important*
- *Important*
- *Not very important*
- *Unimportant*

Workplace environment – friends / atmosphere

- *Very important*
- *Important*
- *Not very important*
- *Unimportant*

Recognition of colleagues and experts on creative work

- *Very important*
- *Important*
- *Not very important*
- *Unimportant*

Personal carrier and promotion

- *Very important*
- *Important*
- *Not very important*
- *Unimportant*

Responsibility to employer and colleagues

- *Very important*
- *Important*
- *Not very important*
- *Unimportant*

The work itself

- *Very important*
- *Important*
- *Not very important*
- *Unimportant Nedůležité*

Recognition of the clients / benefit for their business?

- *Very important*
- *Important*
- *Not very important*
- *Unimportant*

Something else? - What? With what motivational value?

.....

- *Very important*
- *Important*
- *Not very important*
- *Unimportant*

Management part

11) Do you ever tell creatives how to do their job?

- *Yes*

○ *If that is the case what reason do you have for doing so?*

.....

○ *What tone of conversation do you usually use in such situation?*

.....

- *No*

12) Do the creatives ever tell you how to do you job?

- *Yes*

○ *If yes – how do you percieve it?*

.....

○ *What tonality do they usually use when this happens?*

.....

- *No*

Thank you very much for your time and help!

9.2 QUESTIONNAIRE FOR CREATIVE DEPARTMENT

Cover note:

Dear colleague,

as a student of the fifth grade of the Czech University of Life Science, I am currently working on my diploma thesis. Subject of my diploma thesis is “Managing creative people in advertising agency“. For the purposes of research for my thesis, I conducted the questionnaire which you are now holding in your hands.

I would like to kindly ask you to fill in the questionnaire. The data gathered will be used for the studying purposes only. The information collected will be published in processed form only in my diploma thesis.

Thank you very much,

Marek Sulista

Survey version: Creative department

General part

1) Gender: Male / Female

2) Age:

3) Which factors did influence your decision to work in Mark BBDO and how much? (assign value to offered factors; values range from 1 to 5; 5 = most important, 1 = least important; you may add additional factor with adequate value)

- *The name of reputable agency*
 - *The work representing the agency*
 - *Financial appreciation*
 - *Working environment*
 - *Other reason – Which?*
-

4) How do you perceive the function of the account manager? (Choose just one answer, or answer in your own words)

- *Representant / envoy of the agency persuading the client*
 - *Extended hand of the client in the agency*
 - *Intermediary between the client and the creative department*
 - *Production supervisor of the contract within the agency*
 - *Partner of the client within the agency*
 - *Manager coordinating demands of the client with recommendations from the agency*
 - *Other – How?*
-

5) How do you perceive the role of the creative director? (Choose just one answer, or answer in your own words)

- *Partner of creatives*
 - *„Buffer zone“ between the creative department and the account*
 - *Authority of the creative department*
 - *Representative of the management of the firm in the creative department*
 - *Expert with an overview*
 - *Other – How?*
-

6) How do you perceive the role of the traffic managers? (Choose just one answer or, answer in your own words)

- *Coordinating function-operator between the creative department and the account)*
- *„Buffer zone“ between the creative department and the account*
- *Authority of the creative department*
- *Other – How?*

.....

7) Should the traffic fulfill any other duties?

- Yes
 - o If yes, which ones?

.....

- No

Workload part

8) How many hours per day do you spend working?*hours*.

9) How many days a week do you work? *days*.

Motivation part

10) How important are the following motivating factors for your professional life? Assign just one importance value to each from the following list.

Money

- *Very important*
- *Important*
- *Not very important*
- *Unimportant*

Working environment – friends / atmosphere

- *Very important*
- *Important*
- *Not very important*
- *Unimportant*

Acknowledgement from colleagues and people from the field

- *Very important*
- *Important*
- *Not very important*
- *Unimportant*

Personal carrier and promotion

- *Very important*
- *Important*
- *Not very important*
- *Unimportant*

Responsibility to employer and colleagues

- *Very important*
- *Important*
- *Not very important*
- *Unimportant*

The work itself and its fulfillment

- *Very important*
- *Important*
- *Not very important*
- *Unimportant Nedůležité*

Acknowledgement of clients / benefit for their business?

- *Very important*
- *Important*
- *Not very important*
- *Unimportant*

Something else? - What? With what motivational value?

.....

- *Very important*
- *Important*
- *Not very important*
- *Unimportant*

Management part

11) Does the creative director tell you how to do your job?

- *Yes*

○ *If yes – how do you perceive it?*

.....

○ What tonality does he use when doing so?

.....

- *No*

12) Does the account person ever tell you how you should do your work?

- *Yes*

○ *If yes – how do you perceive it?*

.....

○ What tonality does the account person use when doing so?

.....

- *No*

Thank you very much for your time and help!