

KADIR HAS UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES



HOW DOES NEW MEDIA AFFECT THE CREATIVE DEPARTMENTS OF
ADVERTISING AGENCIES IN TURKEY?

GRADUATE THESIS

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HOW DOES NEW MEDIA AFFECT THE CREATIVE DEPARTMENTS OF
ADVERTISING AGENCIES IN TURKEY?

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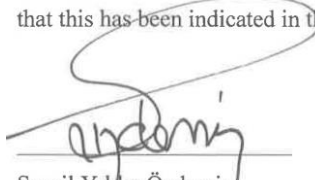


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"I, Serpil Yıldız Özdemir, confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis."


Serpil Yıldız Özdemir

Abstract

HOW DOES NEW MEDIA AFFECT THE CREATIVE DEPARTMENTS OF ADVERTISING AGENCIES IN TURKEY?

Serpil Yıldız Özdemir

Master in New Media

Advisor: Assist. Prof. Dr. Çağrı Yalkın

May.2014

The aim of this research is to understand how new media has influenced the creative departments of Turkish advertising agencies. It examines the impact of the advertising industry's digital transformation on the talent of creativity. In the thesis, firstly, the history of advertising as well as the historical development of creativity is discussed. Secondly, differences between conventional agencies and digital agencies are examined based on a comparison of the creative people's job descriptions. In order to examine the shift from the conventional agency structure to the digital or the integrated,

in-depth interviews have been conducted for this research. The participants of the survey were selected among top-level creative managers of conventional agencies, digital agencies, social media agencies and integrated agencies. The informants were asked three fundamental questions: "1. How has new media changed the structure of creative departments? Has it changed the job descriptions of creative people working in the advertising agencies; if it did so, how? 2. What is the influence of new media on the functions of different types of agencies' creative departments? How has new media affected the creative process? 3. In which ways has new media changed the relationship between the creative agencies and their clients? How has new media rebuilt the relationship between agencies?" Predicting the best creative department and the best agency model for the future are the main aims of the research.

Key words: Advertising, conventional creativity, New Media, Turkey.

Özet

YENİ MEDYA, TÜRKİYE'DEKİ REKLAM AJANSLARININ KREATİF DEPARTMANLARINI NASIL VE HANGİ YÖNDE ETKİLEDİ?

Serpil Yıldız Özdemir

Yeni Medya, Yüksek Lisans

Danışman: Yard. Doç. Dr. Çağrı Yalkın

Mayıs, 2014

Bu çalışmanın amacı, yeni birer reklam mecrası haline dönüşen dijital platformların Türk Reklam Ajanslarının kreatif departmanlarının işleyişine etkilerini araştırmaktır. Reklam sektöründe son yıllarda yaşanan dijital dönüşümün, reklamın en önemli unsuru olan yaratıcılık becerisini nasıl değiştirdiğini, yaratıcı departmanların bu değişimle birlikte nasıl bir dönüşüm yaşadığını incelemektir.

Öncelikle reklam tarihinin ve yaratıcılığın tarihsel gelişiminin inceleneceği bu çalışmada yakın zamanda ortaya çıkan geleneksel ajans-dijital ajans ayırımının yaratıcı departmanlarda çalışan reklamcılarının iş ve görev tanımlarına nasıl yansdığına inceleme yapılacaktır. Yakın zamanda Türkiye'deki yaratıcı ajansların yapısal değişikliğine dair yapılacak bu çalışma için otuza yakın üst düzey yaratıcı-yöneticilerle derin mülakat yapılması hedeflenmektedir. Farklı ajans türlerinden- Geleneksel ajanslardan, dijital ajanslardan, sosyal medya ajanslarından, entegre ajanslardan seçilmiş yaratıcı reklamcılara üç önemli konu hakkında sorular sorulacaktır: 1. Yeni medya, reklam ajanslarının kreatif departmanlarını yapısal olarak nasıl değiştirdi? Bu departmanlarda çalışanların iş ve görev tanımlarını değiştirdi mi? Değiştirdiyse nasıl? 2. Yeni medyanın, reklam ajanslarındaki yaratıcı departmanların fonksiyonlarına etkisi ne oldu? Yaratıcı süreci nasıl etkiledi? 3. Yeni medya, yaratıcı ajansların müşterileriyle ilişkilerini hangi yönde etkiledi? Ajanslar arası ilişkileri nasıl yapılandırdı?

Bu çalışmanın sonunda hedeflenen, dijital devrimin neden olduğu yeni medyanın ihtiyaçlarına cevap verecek, aynı zamanda geleneksel mecralara etkin yaratıcı çözümler sunan etkili yaratıcı departmanın tarifini yaparak yakın geleceğin ideal reklam ajanslarıyla ilgili öngörüler geliştirmektir.

Anahtar kelimeler: Reklam, Geleneksel yaratıcılık, Yeni Medya, Türkiye.

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I.

Introduction

— *Is advertising really old?*

1.1.

Although the idea of advertising and its objects are very new subjects, advertising is as old as humanity and culture (Presbery, 2001). According to Presbery, advertising goes way back to 4000BC because human beings have always bartered, traded, sold, but most of all exchanged d their goods and services with each other. In that sense, the paintings on cave walls would be accepted as the first billboards. The painting was the device of caveman to arrest the attention of others but of course it can't be said that it was absolutely advertising because cave man wasn't trading. Even in the early stage of the tribal period, there was little trading. When the size of tribes increased, bartering began (O'Barr, 2010). When written languages appeared in Mesopotamia in 3000BC, papyrus was used as posters in order to give messages.

The first written messages were not advertising either because they were for announcements not for selling commodities. Because arresting the attention is not enough. Advertising is supposed to offer something that people would like to pay for. That's why Raymond Williams, one of Britain's most influential social critics, explained Advertising as "Official Art of Capitalist Society" (O'Barr, 2006) because the message has to have news and offer some benefit.

In 1400's, after the printing press was invented, newspapers were easier to

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produce. In 1538, the first newspaper was published in England (Sampson, 1874). It was the medium of sharing information about goods and services during Colonial times, the first phase of the globalization. Because strange, interesting and amazing things such as spices, carpets, porcelain, tobacco and coffee were brought from British Colonies to England and needed to be introduced to the potential consumers. It was the age when sugar was sugar and tobacco was tobacco. It took a couple of hundred years to advertise the names of the goods & products and to mention about branding.

An American Colonial, Benjamin Franklin, the publisher of The Philadelphia Gazette, changed advertising style by using new typographic design and simple illustrations in the 1700's. One of the most prominent advertisers, Albert Lasker, whose name appears on every list of great men in advertising, made the definition of advertising with his copy writer John E. Kennedy as "Salesmanship in print" (O'Barr, 2013). He said "Salesmanship" in order to express the talent of persuading people to buy something and he limited the medium to print because the print was the only media in his age.

1.2. From limited services to official business

After the American Civil War (1861-1865) modern advertising agencies appeared, providing very specific services that businessman found desirable. N.W.Ayer in Philadelphia and J.Walter Thompson in New York were the earliest agencies that offered to write the copy that the journalists used to write (O'Barr, 2010). In the same period, the Ottoman Empire was introverted and traditional, only minorities and the non-Muslim population traded with European merchandisers. The first private newspaper that placed the first private ads was *Ceride-i Havadis*.

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Tercüman-ı Ahval was the first newspaper to publish classified advertising in the 1860's. Sculpting and painting were forbidden, however, such bans were becoming neglected by the authorities, compared with early times of the Ottoman Empire, and the advertising people even did illustrations of women's bodies in their ads. Interestingly, the first object pictured in Turkish Advertising History was an iron safe. The first advertising agency, called İlanat Acentası, was established in 1909 and that was the official start up for the Advertising Business in Turkey (Türkoğlu, 1995).

By the early 20th century, thanks to the developing of highly industrialized societies and mass consumption, all kind of brands started using advertising. At the beginning, putting a picture in the middle of an empty space with screaming bold Gothic or Times Roman type worked very well but competition between the brands increased dramatically. Advertising was supposed to be more than ad prints. It became more than print and extended to posters and billboards and more in such media as public spaces, trains, walls. Additionally advertising agencies developed their service beyond writing and placing ads in papers.

Invention of the radio was the next step to bring the advertising industry further by communicating through music, spoken words and jingles. In the 1930's advertising agencies started to create both radio soap operas and the ads for them that were sponsored by certain brands (O'Barr, 2010). Radio was not the new medium for the Turkish advertising business, because programs done by Turkish producers for radio were not appreciated by Turkish audiences. During the same period, the most famous graphic designer, İhâp Hulusi established his graphic studio in order to do illustrations for ad prints in Turkey (Özkin, 2013).

1.3. The Golden Age: The invention of TV

After World War II, the television was invented. [At the beginning](#), it was like a radio with picture but people were amazed by television in a short period so the number of local TV channels, network groups increased rapidly and supported commercials [that were produced with](#) high production values. This period was called [the](#) Golden Age for advertising because the demand for goods and services was much more than the supply [which made it](#) easy to sell products. [Simply explaining](#) the benefits of [a](#) product in an attractive way [was enough](#) for advertisers (Karahasan, 2012). [Advertisements made in the 1950s](#) created [a](#) culture [of aspiration](#) in order to convince consumers. [The](#) romantic, dreamy visual [atmosphere](#) and magical words promised consumers [a](#) perfect world [with](#) [satisfying lives](#) and happy families (O'Barr, 2011). [In the same period](#), Turkish entrepreneurs did inspire American and European agencies. Eli Acıman established ManAjans, Memduh Moran established Moran and Arif Erdemir established Yeni Ajans (Özkin, 2013).

When it came to [the](#) 1960s, the most popular advertising idea was USP (Unique Selling Proposition). Rosser Reeves, the inventor of the idea, claimed that advertising had to have a promise and benefit [for](#) consumers in order to [be](#) different from competition (Karahasan, 2012). It took [a](#) couple of decades to establish creative campaigns [based on](#) USP but it was getting difficult to find out USP for every single brand just after improvement of the [production](#) technology [that can](#) [imitate](#) the functions of the [competitors products](#). For the Turkish advertising industry, [1960s](#) and [1970s](#) were the years of meeting with television. The first colorful print, and the first colorful commercial for cinema were [made](#) in this period.

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In 1968, Ankara witnessed [the](#) first TV broadcast [in Turkey](#) (Türkoğlu, 1995).

1.4. Global networks, local communications

In [the 1980s](#) and [the 1990's](#), American Network Agencies opened offices abroad to understand needs and consumers [on the local level](#). As a result, corporate mergers [between global network agencies and local advertising business](#) turned to multi-national mega agencies that have been operating internationally (O'Barr, 2010). [Among the agencies which made deals with American and European advertisers there](#) were [also various](#) Turkish agencies [in search](#) for global partners. For instance, Reklamevi established [a](#) partnership with Young&Rubicam [while](#) Yorum Ajans [made collaborations](#) with French Publis; Pars Agency with McCann Ericson [and so forth](#).

On the other hand, the [meaning of](#) advertising expenses turned [into](#) advertising investment in Turkish clients' [minds since](#) they realized [its influence](#). Therefore, clients started choosing the agencies [to work with more carefully](#) (Yavuz, 2013). By this time, the markets were crowded with similar products [and it](#) was time to talk about "branding" and "creative differentiation", the mission of [an](#) entire advertising industry (Koslow, Sasser, and Rioardon, 2003). [As](#) coming up with a creative idea, thinking outside the box, creating something new and different, desiring to change people's [views](#) by saying something interesting were not easy [tasks](#), advertising agencies began to pay [more](#) attention [to](#) creative departments and creative people who were able to write and illustrate artistically.

1.5. Creativity: The most important component of advertising

Creativity was accepted as [a fundamental element](#) of advertising and [it was](#)

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[perceived to be different](#) from creativity in arts and sciences. [This type of creativity was described as](#) “well-disciplined and functional [one](#) within strict parameters and a deadline” (White, 1972; p.4). [Arthur White](#), in his book *Creativity: The X Factor in Advertising Theory* [defines](#) creativity as “the function of thinking up persuasive new ways to state selling propositions” (1972; p.28). In other words, creativity is [to](#) finding attractive, catchy, interesting new combinations of old [beings](#) that have been never associated to each other before in order to grab the attention of the target audience and persuade them to take interest in the brand. [This is](#) why creative advertising gets more attention from consumers because [highly](#) creative [advertisements](#) provide a divergence from less-creative ads (Smith and Yang, 2004). In the article, the term “creativity” has [been](#) classified into three [categories](#): [Firstly](#), “personal creativity” in advertising refers to the divergence/relevance of creative talent. It means that creative directors, copywriters and art directors are expected to have [a](#) talent of creating ideas. [Secondly](#), “advertising [creativity](#)” refers to the divergence/relevance of any kind of advertising work including TV commercials, print ads, outdoor executions or total campaigns as perceived by [the](#) targeted markets. [Thirdly](#), “[consumer](#) [creativity](#)” refers to the divergence/relevance of the audience exposed to advertising.

On the other hand, according to Alfred Politz: “No matter how original or unique an idea might be, it must solve a particular advertising problem to be considered creativity (1968, p.134). As emphasized by Reid and Rotfeld “[clearly](#) the more the copywriter knows about the consumer’s perception of a problem and how he goes about solving it, the better will be his chances of creative advertising or commercials which elicit the desired consumer response” [\(1976, p.25\)](#)

In 2000s, meaning of creativity started to change dramatically. For example, the message became less specific so that it could reach more people from different backgrounds, cultures and different countries. It also became shorter due to two main factors: increasing costs of media appearance and the reported boredom of consumers watching or listening to advertisements. Within this era; the advertisements increasingly included more humor and entertainment in order to shine out among the rapidly increasing number of competitors. Lastly, the message became interactive, independent from time and space, and digital (Iezzi, 2011). Most importantly, the definition of advertising agencies changed in line with all these developments: they went from being the business partner of the client to being the third party and a new agency type entered the advertising industry. Digital technology extended the media channels of advertisement with the introduction of Internet, social media and mobile devices. As a result of all these, the industry went through a major transformation.

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2. Literature Review: Transformation from Conventional Advertising

to New Media

2.1. Conventional Agencies: Creation of ideas in advertising before

the digital era

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Between the 1950s and the 1990s, agencies were quite confident about what to do and how to do it. The goal of the creative department was to come up with an

original, unique and creative idea called *big idea* and to apply it to certain mediums such as TV, print, radio, direct mail and so forth. In order to do that, traditional advertising agencies used to hire copy writers who did the wording of the commercials, art directors who put the brand idea on the mediums visually and creative directors who decided which idea was better than the other. After these stages, the agency presented the idea to its client and controlled its execution process (Reid and Rotfeld, 2009).

Advertising based on the *big idea* started with brainstorming of the creative department's brand team. When the team proposes good idea, the art director starts creating the images and the copywriter produces the headlines, body copies or TV scenarios working together with the team. Then the creative director chooses the best ideas among the ones executed by the creative team and then they are presented to the client. When the agency and the client agree on one of the ideas, the production process starts (O'Barr, 2011). In this period, the *big idea* was the most important component of the creative process. Giving the message of the product by creating the *big idea* was the measurement of success for the agencies. According to Dahlen, Rosengren and Törn, most research done about creativity shows that creativity by means of coming up with a *big idea* is a "hidden tool" for advertising professionals while launching a powerful advertising campaign (2008).

At this point it is necessary to clarify what exactly a *big idea* is. "It is the function of thinking up persuasive new ways to state selling propositions" (White, 1972). Advertising professionals, had to bring together two elements that were separated from each other previously in order to create a *big idea* (Burnett, 1960; Blasko and Mokwa, 1986). It means that a *big idea* is a new combination of ideas

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[that were](#) never linked before. Whereas originality, flexibility, synthesis, particularity and artistic value were determinants of [a big idea](#) according to Smith and Yang (2004); Li, Dou, Wang and Zhou (2008) [argue that](#) the determinants of creative *big ideas* were originality, unusual perspective and provocative questions. According to creative people; the originality [and](#) uniqueness [were regarded](#) as utopic and waste of [of sources](#) by some clients. [Creative people and their](#) clients both accepted flexibility as applicable to all kind of media. [While some creative people viewed](#) synthesis as a method to be used in [the](#) creative process [the others](#) did not believe in [its](#) importance. [Particularity](#), another characteristic of creativity, was the part of the production [process](#). According to creative people, [taking](#) all details [into consideration](#) during production made the idea look better, [stronger and](#) sexier. Artistic value was the most controversial characteristic of creativity. Although the creative people believed that creativity was supposed to be fed by art and art works, some [of the](#) clients believed in [the](#) production quality of the advertisement instead of its artistic value (Ergüven, 2011).

Since it [is](#) not possible to measure the level of creativity, everybody had her/his own idea [on](#) which creative work was better. Thereby the conflict between [the](#) creative people and [the](#) account people in the agency as [well as](#) between [the](#) agency and [the](#) client mostly [arose from](#) their differing perceptions [on](#) how to evaluate creative work and campaigns. The clients [who](#) were not happy to work with their agencies were criticizing the agency [with being](#) inflexible to make [the](#) revisions [that](#) the client would like them to do. In contrast, the agencies [which](#) were not happy to work with [certain](#) clients were complaining about the clients' limited vision of [perceiving](#) what made the advertisement more creative and evaluating [its](#) efficiency (Ergüven, 2011).

Finding the right slogan was also a very important element of creativity. Slogan is a brief sentence or a couple of words on the brand's promise, unlike the earlier technique of using long, wordy and elaborate sentences. Creative people's challenge was to express all feelings and experiences associated with the brand as a memorable phrase (O'Barr, 2010). Creative advertising slogans are more easily recalled and remembered compared with ordinary slogans (Pick, Sweeney and Clay, 1991). For example, as agreed upon by the practitioners, the long-running campaign "Got Milk?" is one of the most memorable slogans of all times.

Leo Burnett, who created numerous advertising icons such as *Tony the Tiger, the Marlboro Man* and *Ronald McDonald*; David Ogilvy who has a reputation for diverse advertising aphorisms; and Bill Bernbach who created a totally new language of communication were the three key legendary names of the advertising industry of this period. While Leo Burnett believed in the power of visuals and claimed that TV was the holy grail (Baysal, 2005), Ogilvy expressed himself as the master of words and left behind his rules on how great advertising should be done, mostly on how to write an effective headline, body copy and pay-off (Bıçakçı, 2005). Bernbach was the one who paid attention the feelings more than how to write and visualize it artistically. He said: "Until people trust you, truth is not truth. If they don't listen to you, they don't know what you say. If you are not interesting, they don't listen to you and you wouldn't be interesting unless you talk about original, interesting, imaginative things" (Sullivan, 1998; p.18).

By increasing the numbers of brands and clients, the advertising industry has developed creatively, financially, globally. New production technologies let the creative people execute their ideas better, faster, cheaper. Advertising was one of the

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rising [industries](#). The survey by Reid, King and DeLorme (1993) exposed [findings](#) about creativity in modern advertising [in](#) comparison to [the](#) golden age of advertising. [Informants of the survey who were](#) top-level creative people believed that [in their era](#), advertising was more creative [than its past examples](#). Surprisingly, those who were working in [the](#) advertising [sector](#) during the golden age, [from the 1950s to 1960s](#) agreed with their younger counterparts.

On the other hand, top-level creative people have [experienced](#) more “oversight pressure” [by the financial department](#) in the agency and [by](#) the clients than their older counterparts about their creative performance. The finding reported by Kover (1995) supports this output: “Copywriters see themselves surrounded by potential enemies- agency account people, client representatives and creative supervisors- against whom they must defend their creativity and works.” [\(p:5\)](#)

Ad agencies, between [1960s and 1990s](#), came in all sizes including small to medium sized [ones as well as](#) multi-national agencies. If the agency was to service in planning, creativity, direct marketing and public relations, [it](#) was categorized as *Conventional agency* mostly called *Full service agency*. On the other hand, there was *Boutique agency* which specialized in creativity and design [with](#) primary interest [in branding](#). If the client would like to keep the creative [ad people](#) in their company, this kind of agency [would be](#) called *In-house agency*. Besides the [creativity-oriented](#) agencies in mass media, there were some other agencies such as *Media buying agency*, *Sales promotion agency* [or](#) *Direct marketing agency*. Their territory was clear; [they](#) were rarely working together and knew [exactly](#) which [aspect](#) of advertising they [could](#) do and never overlapped to other agencies’ business.

2.2. *Chaotic days of transformation: Emergence of digital agencies*

Before discussing how chaotic days started, why digital transformation in the creative agencies were inevitable, it is better to explain what the mass media and new media, expressed as conversation media, are. “Mass media is the communication services of mass society, mass production and consumption. Niche media tailor these services to market segments, often on a global scale. Conversational media are the communication services of the global network economy and information society. They overlay rather than supersede mass and niche media, and, as the older media forms are digitized, conversational media also augment and converge with mass media to produce new, niche and one-to-one media forms” (Spurgeon, pp:7). As far as it is understood with this explanation, new media is not only digitized mass media but also one-to-one communication form more than one to many. New conversational media is the most important result of the new economies of information and networks. It helps to increase the variety of patterns of interaction and forms of social exchange, organization and politics. In that sense, it is needed to understand why new media is expressed as conversational media.

Conversation mostly associated in communication theory with interpersonal communication, and there are three main modes of conversation: monologue, dialogue and discussion (Burnett and Marshall 2003: 49). “It is a highly dynamic form of communication involving complex activities of listening, reciprocal turn-taking and the negotiated management of control over conversation, which can involve many people in the case of discussion. Digital networked media

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introduce a new conversational mode, which has been described as the **'multilogue'** (Shank, quoted in Burnett and Marshall 2003: 49). This increases the variety and scale of conversational modes of communication. Digital networked media also makes multilogues even more complex." (Spurgeon, pp:15). This new form of relationship between brands and consumers was hailed as *conversation economy* by some accounts (Armano 2007), indicating the magnitude of its effect on how the market exchanges were modified due to the digital conversion.

At the beginning of 21th century, compared to the previous decades, especially younger consumers have been rapidly incorporating these new networked media and, in the process, dramatically loving to make conversation with all without time and space limitation. Thus they acquired new forms and capacities to control and

influence the media. This caused them to get bored quickly and to pay less attention to TV. They don't want to just listen but want to speak, be part of creative works and generate new content even for advertising industry. (Karahasan, 2012).

Crowdsourcing has become very popular recently. As social platforms are almost at the center of daily life more people reject traditional sales messages and prefer to communicate with the brand in digital platforms when they prefer (Stratten, 2012). The phenomenal success of many e-commerce firms, such as Amazon and e-Bay, shows that millions of people have become comfortable buying goods and services online (Iezzi, 2011).

According to Christina Spurgeon, Advertising tracks this shift from 'mass' to 'my' media and tried to understand how to make conversation interactively, how social participation reshape the social relations of media service providers, advertisers and consumers (2008). Therefore some companies that produce industrial goods and FMCG had to extend their communication channels and [use](#) digital platforms [such](#) as new media. Consequently, they demanded specific creative solutions for these specific mediums (Karahasan, 2012).

The advertising agencies ignored to follow the shift from mass media to the new media of mass conversation. They were kind of late to see the new type of audiences who actively involve in the 'management of media culture' by interacting, participating and producing. "New media based on information and communication technologies (ICTs), such as the internet and cell phones, invite us to think in exciting new ways about advertising, as an industry and marketing communication process, as well as a crucially important influence in consumer and public culture." (Spurgeon, pp:7)

On the other hand, historically, advertisers have considered themselves as top-down communicators, in control of what information is released, to whom and when, as well as the channels of communication themselves (Varey 2002) That's why many of the traditional agencies did not understand what exactly their clients were asking for and why they [were not](#) satisfied with their agencies' creative performance.

Agencies' creative [departments continued](#) making [only](#) TV commercials and preferred to ignore digital platforms, [since they](#) had been making really good profit from [the](#) traditional media and percentage of the digital platforms in [the](#) media budget was comparatively [small](#).

Therefore, they did not see any reason to modify or to reset their positions accordingly. In fact, in the last two decades, [there have been a number of](#) agencies [which](#) have put a lot of effort to integrate themselves into [the](#) digital platforms but the rest of them are very slow to adapt and unfortunately it is not enough (Boches, 2012).

Clyde Desouza (2009), technology advisor, [points out](#) that agencies' job descriptions [have](#) changed dramatically and the new homework of advertising agencies [is](#) related to technology. [Agencies now](#) need to understand specific technologies in order to do their jobs (ibid): "Today's online digital influences that cannot be ignored are phrases such as '[Social Media Marketing](#)', '[Twittering](#)', '[Mobile Marketing](#)'. These new media delivery platforms have opened up a whole new methodology for advertising and influencing consumer behavior towards brands and services". [He suggests](#) [opening](#) up Think Thank departments in conventional agencies "So the main core duty of a think thank in Ad agency would be to stay on-top all the technology advances that are hitting the world today at incredible speed, and to share knowledge with the creative department, on devising leading edge Ad campaigns." (2009:5). [In contrast](#), the writer of "Top Ten Reasons You Shouldn't Use an Advertising Agency for Web", Grant Crowell, a trusted content provider and social media expert, thinks [that Think Thank departments are not a solution for](#)

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conventional agencies (2012). He claims that although conventional agencies use high technology and update their business models accordingly, they have not understood the digital dynamics yet and they still act in the ways they used to do. According to him, conventional agencies are not changing their mentality and their vision. Limited database knowledge, restricted web browsing functionality, narrowed conversation ability, resistance to social media are a couple of examples of conventional agencies' weakness which Crowell gives to support his argument.

In the 2000s, digital agencies came in all shapes and sizes: Interactive agencies, Search engine agencies, Social media agencies, Digital agencies, Digital strategy agencies, Integrated agencies, Digital conversation agencies, Digital production agencies and so forth (Burka, 2013). They are more sophisticated than the first digital agencies that hired mostly technologically driven people who basically established a web site or designed a banner. These agencies are expected to provide digital brand development, interactive marketing, rich media campaign, interactive video game experience, e-learning tools, SEO services, social media marketing and so forth (ibid). Almost all advertising campaigns are attached to a social media such as Facebook or Twitter, or start with a digital game or expand with interactive events. It seems digital agencies are at the driving seat of advertising campaigns.

Structure of the creative departments in digital agencies has similarities as well as differences with the creative departments of conventional agencies. In the digital agencies, copywriters and art directors are called digital creative. New job titles such as Technical director, Project manager, User experience specialist, Content producer, Web developer, Flash developer, Social Media specialist have never existed in conventional creative departments before. In addition to that, in digital agencies,

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where [the](#) creative [stage ends](#) and production [begins](#) is not [as](#) clear-cut as in conventional agencies. [In these agencies](#) potential of big execution [is](#) more [important](#) than big idea (Desouza, 2009).

As a matter of fact, there is a report: “The Digital Marketing Agency of the Future” [based on](#) the insights of [sixteen highly](#) innovative agency leaders by Skyword, [a](#) leading content production platform delivering quality content that engages their customers through social media. In this report there are some [passages](#) [which](#) emphasize the features of future digital agencies (Kelly, 2013). [According to the report,](#) first of all, digital agencies must move to a Converged Media Strategy, [however a](#) adaptation to a converged media model is not easy. Creating a strategy for SEO, SEM, paid media, social media and public relations; trying to integrate all [these](#) into [a](#) strategy for conventional media solutions need excellence of strategic thinking and time flexibility. [Customer centric](#) delivery model [changes](#) the agency culture dramatically. [Agencies](#) putting the brand at the center of everything must think [twice since](#) they will [need to](#) put the customer at the center of everything and learn to understand [their](#) needs. The next [step is finding](#) new talent and skills; digital agencies of the future must hire data-driven account people, conversationalists, content creators, customer insight specialists [and so forth](#). Finally future agencies will [be](#) expected to be [the](#) technology consultants for their clients (ibid).

2.3. Combination of conventional and digital approaches: New challenges for creative people

When both ad people and clients realized that [moving](#) to digital advertising [was](#) inevitable; [a large number of](#) clients, [including](#) large ones, started to work with small digital agencies for specific projects. However, they usually worked [with](#) their

conventional agency to integrate the online efforts. After a while, clients, [got](#) tired of [separate](#) work with different agencies; and to allocate their [resources](#) between these agencies. In addition [to that](#), great digital talents understood that they have to be the part of the brand team in order to work for bigger clients with bigger budget and for influencing the “big idea” itself (Boches, 2012). At the same time, digital agencies started hiring brand strategists, storytellers and TV talents [to](#) develop and control both the brand and the client (ibid). In brief, [ad](#) agencies realized the importance of digital know-how whereas digital agencies realized the importance of traditional branding and strategy [knowledge of](#). [This blurred](#) the territories between digital and conventional agencies. [Owing to the](#) overlap [of](#) conventional and digital communication, [numerous](#) have transformed themselves to “Integrated Agency”. According to Winston Binch who was one of the forces behind the emergence of Crispin Porter+Bogusky’s digital reputation: “Little by little, traditional agencies are incorporating digital, software and technology into their arsenal of capabilities in order to get back to the game” (2012;p:1).

Rethink, an idea company located in Canada might be [a](#) good example of why [so many](#) integrated agencies [were](#) established in this period. In [the company’s website their unique](#) perspective [is explained as](#): “When we found Rethink in 1999, we realized the last thing the world needed was another ad agency. We designed Rethink to be an ideas company, not an ad agency. We express our ideas through all forms of communication, so when we talk about advertising, we’re also thinking about offline experiences. We don’t have separate divisions for offline or online. Our specialists in these areas sit with the rest of our creative.”

In theory, it seems that it is the perfect combination of conventional creativity and technologic possibility, but in practice it is challenging. In integrated agencies, usually engineers and technophiles who are introvert and down to earth have to work with creative people who are day-dreamers and story tellers in other words crazy, original, and extravert people. “There are people who engineer excellent software. There are people who come up with amazing ideas. The interactive space by definition requires the fusion of the two, and technology at the heart of creation. At the point of intersection, you’re going to need people who understand both, and who have one foot on either side” (Clark, 2011). It is obvious that, to manage a creative department in a hybrid Integrated Agency, one needs to understand that the most important thing is to know is staff planning and division of work. “Art and science are very hard to mix. Getting classic admen and geeky java developers truly working together under one roof is a major challenge. Grey and tired admen cannot bring themselves to respect a world that moves at Internet speed. And the engineer types that you find in a web development agency often lack interest in what the traditional or ATL disciplines. More acutely, finding management leadership that can straddle these two worlds is close to an impossible task in this market” (Parsons, 2010).

Successful integrated agencies which could melt digital and conventional conducts in one pot are the ones which decided to create one new structure rather than attempt to run them in parallel. Leo Burnett and Arc Digital in London have done this superbly and integrated their teams as a single team for 360 degree communication (Desouza, 2009).

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There are some exceptional agencies that are not the perfect example for the integrated approach but still integrated ones. Glue London is one of the few agencies that started as a digital agency and transformed to 360 partner of the client. In contrast, Tribal DDB is a conventional agency in the process of becoming a digital agency.

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2.4. Results of the complicated relationship between different professions

Who is in charge of building up the strategy, who has the responsibility of creating the “big idea” and who applies the “big idea” into different mediums are complicated questions in today’s complex relationship between agencies working for the same client. Because a digital agency, a traditional agency, a social media agency, a digital strategy agency, an interactive agency, an event agency, a media planning agency all work for the same *brief*, make their creative presentation to the same client. As a result one agency’s presentation can easily be overlapping with another agency’s. This conflict is a crucial point for advertising business because neither the agencies nor the clients are happy to be a part of this conflict. That’s why both advertising professionals and marketing theorists have been working lately on what is next. Are the agencies going to learn how to work together; are they evolving into the perfect agency model for the future. There are three different approaches claiming the best solution for the future of business: Traditional approach, new digital approach and integrated model approach.

Traditional approach claims that idea is still the most important element and creativity that needs talent is the most important driven for creative people. Although the digital media is more popular for now, *big idea* will always be the most differentiated component in the creative departments. Additionally, they believe that,

it is not so difficult for creative people to adopt to the new digital platforms if it is necessary. That is why they believe in full service agency model.

Avertising legend Lee Clow, the chairman of TBWA Worldwide which made the iconic *1984* commercial that launched the Apple Brand said that:” Everybody talks about technology, technology, and I talk creativity, creat-fucking-tvity. You are not going to be great by figuring out the technology. Someone else can do it for you. When the camera was invented, the artists didn’t just throw away their brushes and start taking pictures” (Cassidy,2013).

Joseph Jaffe, founder of Evolution Innovation Agency and the writer of *Life After 30 Seconds Spot, Join the Conversation and Flip the Funnel*, supported Lee Clow’s thought by extending the Idea to Idea with Solution: “The agency of the future will have become known for one of/or two core competencies: Generation (Ideas) and Integration (Execution). They will be responsible for the process of generating ideas, solutions and paths to consumers’ hearts and minds. These “Generators” will not have to be preoccupied with how the idea works in 3D versus 15-second spot, a spread versus page etc. Because clients will demand from their agency partners: solution, not ads.” (Jaffe, 2014).

Another approach is the new digital advertising for the industry. Those insisting that Digital agencies are the future and all agencies will transform to digital-oriented agencies, claim that what was quite clear and simple about Advertising Agencies two decades ago has totally changed. Especially new media and its platforms have created totally different advertising forms and practices. An important part of conventional agencies’ “to-do list” is getting done by digital agencies, for instance; strategies for projects, creative ideas for online-offline

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mediums together, alternative copies and slogans, executions of the ideas digitally and so forth. They also underline that technology is reshaping the way of communication and the way of living. Thereby who knows how to use technology better will be the designer of the communication and therefore advertising.

According to Mike Parsons (2013), Chief Operation Officer of the Factory Agency in San Francisco, former managing director of Tribal DDB London and Amsterdam: “Brands are drastically reducing their roster of agency partners and working much harder to find different ways in order to engage and converse with consumers across a growing multitude of channels and platforms. So instinctively they are looking to simplify their vendors in order to improve the odds of servicing their consumer audience.”

The third model for the future creative department is integrated as mentioned above. Clients have been struggling to choose an agency as a business partner due to the disadvantages of both traditional and digital agencies: traditional agencies’ lack of technological know-how and digital agencies’ lack of marketing knowledge. As a result they work more than one agency which is not the best solution for clients and agencies. Mike Carlton (2012), director at Coupa Software said: “Only few years ago it was common for digital agencies to be primarily technologically driven. While today, it is increasingly likely for them to be much more concerned with the psychological implications of how the user interacts with their technology.” (p:7)

There is an online digital marketing and interactive advertising survey done by SAPIENT in America to get insight into what marketing people want from their advertising agencies in 2008. The survey was done with more than 200 chief marketing officers and senior marketing professionals, all of whom are responsible

directly or indirectly for managing [an](#) advertising budget. Based on the survey results, SAPIENT [created the](#) “Top 10 Wish List for Agencies of the Future”: 1) **Greater knowledge of the digital space:** Most of the [respondents](#) do [not completely](#) trust their current agency [in](#) online digital marketing. [Thus,](#) nearly half of the respondents have switched agencies [or plan to](#) switch in the next [twelve](#) months [to](#) [another agency](#) with greater digital knowledge. 79% of [the](#) respondents believed [that](#) “interactive/digital” functions were as important as mass media. 2) **More use of “pull interactions.”:** [To](#) engage consumers, almost all respondents agree that using ‘pull interactions’ such as social media and online communities are much more important rather than traditional *push* campaigns. 3) **Leverage virtual communities:** An overwhelming 94 percent of respondents expressed interest in leveraging virtual communities (public and private) to understand more about their target audience. 4) **Agency executives using the technology they are recommending:** Ninety-two percent of respondents prefer to work with agency executives who were involved and use the technologies that they recommend to their clients [which means](#) they prefer to work with executives using Facebook, Twitter, Flickr, wikis [or blogs regularly.](#) 5) **Chief Digital Officers make agencies more appealing:** Half of the marketing people in [the](#) survey [believe](#) that agencies with chief digital officers are more persuasive than those without. 6) **Web 2.0 and social media savvy:** Sixty three percent of marketers surveyed thought that an agency’s Web 2.0 and social media capabilities are important. 7) **Agencies [which](#) understand consumer behavior:** Seventy-six percent of [the](#) respondents expect [their](#) agencies to be experts [in](#) understanding the consumer [s](#) specifically [in terms of](#) online digital marketing and interactive advertising area. 8) **Demonstrating strategic thinking:** Seventy-seven percent of [the participants](#) ranked strategy capabilities [as](#) the top priority issue. 9)

Branding and creative capabilities: Interestingly, while sixty-seven percent of respondents ranked branding at the top of their agency wish list, seventy-six percent ranked creative capabilities as ‘important/very important’ which is higher than importance of branding but still lower than importance of having digital functions which is %79. If this survey was made ten years ago, the results would be dramatically different. 10) **Ability to measure success:** Unsurprisingly, marketers wanted the agencies to be able to report if the campaigns succeeded or failed.

Chief creative officer of Sapient, Gaston Legorburu’s following remark on this is worth quoting at length: “As the interactive channel becomes increasingly important, only those agencies that can create, manage and measure multi-channel campaigns will stay relevant and thrive in an uncertain economy. Marketers keep turning to agencies like Sapient to deliver more sophisticated, integrated digital marketing initiatives that truly deliver optimum levels of customer acquisition and retention.” (2008)

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At this point, turning to the advertising business in Turkey, the question is what happened to the Turkish agency models? How are they influenced by the new media technology, how have they repositioned themselves according to the new dynamics of the industry? Which ones will survive, which ones consider themselves as the agencies of the future, how ways of doing creative jobs have changed?

3. Method

As a former advertising employee I have spent twenty years in the advertising business. I have worked at four network agencies and two local agencies in different positions such as copy writer, group head and creative director, won numerous

awards such as the Crystal Apple, took part in more than two hundred advertising campaigns, my research question was motivated firstly by the questions I found I was asking myself. I asked my research question to myself when I started struggling to understand why we, a specific generation of advertisers, did not feel comfortable communicating with both our target audience and our clients anymore. As advertising professionals, we used to hear our messages and slogans from people on the street just after our TVC or print were aired, but we were not getting satisfying responses in terms of such reactions or improved metrics. On the other hand clients started to inform our agencies about newly emerging digital creative works for their brand done by their consumers or people with no advertising background, which prompted them to ask for digital projects. As a result, the consumers and clients adapted to new media platforms earlier quicker than advertising agencies. Agencies were very slow in understanding the chaotic transformation of the Turkish advertising industry from conventional to digital. Since this has been a period of transition to new media dynamics, instead of a quantitative survey, an in-depth contextualized understanding is necessary; therefore, in-depth interviews are chosen as the appropriate method (Creswell,2003). [To understand the renovated terminology of new digital communication produced by people in advertising business, to observe the creative people's approaches to the transformation of the agencies through their daily practices, to collect informative data on the shift from the conventional to the digital and then to the integrated model earlier reports and searches are not enough, as this an ongoing process.](#)

Although advertising theory and practice [has](#) become more scientific, creative ideas [which is the main product of advertising](#) are mostly artistic works [the study of which](#) has never been an exact science (Reid and Rotfeld, 2009). Indeed, a study by

Zinkhan (1993) on the previous [fifteen](#) years of the Journal of Advertising shows that only five published papers were [directly](#) about creativity (Smith and Yang 2004), According to Desouza (2009; p.4), “Organizational development is a major issue to understand how agencies are structured, how agencies should be physically designed and so on. Surprisingly there is little analysis of how it does, or doesn’t in academic”. Thereby it [is](#) hard to find an academic paper about the creative departments and [the](#) creative people.

In addition, [about fifteen years ago](#) advertising business has [leaped into the](#) digital world and [the](#) new media channels without any preparation, [and](#) had no time to understand how new digital technology changes the market [in terms of](#) competition, product and most importantly [in terms of](#) consumers. There are not [enough](#) academic researches or studies [precisely](#) on this change [since this](#) transformation [is an ongoing process](#). The [advertising industry](#) has been experiencing a chaotic uncertainty almost for [the last](#) ten years and there is no such an ideal model that is [approved](#) by [all parties](#).

That [is](#) why, at the beginning of the study, [Reklamcılar Derneği- The](#) Foundation of Advertising, was contacted to identify the criteria of choosing informants: [having](#) at least five years [of](#) experience [in advertising](#), working for the [top](#) clients, [having received](#) [Kristal Elma Ödülü-the](#) Crystal [Apple](#) award, having remarkable reputation in the field, working at top creative management positions. [Within this framework the following people participated in the survey:](#) Uğur Çakır, Rauf Olcay, Derya Tambay, Ceyhun Saraçoğlu, Tuğbay Bilbay, Hazer Kala, Ezel Akay, İsmail Hakkı Polat, Alper Türктаş, Özgür Akpınar, Ozan Varışlı, Arda Erdik, Erol Batislam, Yaşar Akbaş, Şölen Yücel, Burak Beceren, Cengiz Pulgu, Cem Batu,

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Tuğçe Kadioğlu. The transcription of one hour long interviews with each participant made a four hundred pages long text.

Five out of twenty informants were from conventional agencies creating traditional campaigns and communication messages for conventional mediums. They were asked whether or not the new digital advertising has influenced their way of advertising. Accordingly, one TV commercial producer and one director were questioned about what has changed or not changed on making commercials and working with agencies. Next, ten people who described themselves as digital advertisers were interviewed. They were asked about the advantages and the disadvantages of being new players of the advertising business. Two top managers, one from a social media agency and the other from digital strategy agency were interviewed in order to understand the new components of digital advertising. Then five people working in integrated agencies where creative people work both for conventional and digital channels were interviewed. Finally a scholar of the discipline was interviewed with questions of convergence and type of future advertising agencies likely to converge with the new media.

The interviews were semi-structured in order to get the in-depth and contextualized data from the interviewees. Thereby the informants were allowed to let the conversation cover the issues they would like to underline most. In the process, interviewees were informed about the outputs of previous interviewees (with the condition of keeping them anonymous) to make comparative comments possible.

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	Conventional Agency	Digital Agency	Integrated Agency	Production House	Academy
Arda Erdik		Tribal DDB Creative Director			
Uğur Çakır			McCann Erickson CEO & Executive Creative Director		
Tuğbay Bilbay			JWT/ManAjans CEO & Executive Creative Director		
Alper Türkteş		Pure Digital Agency Project Manager			
Derya Tombay	BBDO Agency Creative Director				
Hazer Baycan				Kala Film House Owner & CEO	
Yaşar Akbaş			Happy People Project CEO & Executive Creative Director		
Ceyhun Saraçoğlu		C-Section Creative Director			
Ozan Varışlı	Lokal CEO & Creative Director				
Cem Batu		Plesanta Conversation Agency CEO			
Şölen Yücel	Yorum Publicis Group Creative Director				
Ezel				Director	

Akay					
İsmail Hakkı Polat					Kadir Has University Lecturer
Rauf Olcay		Lots Owner & Creative Director			
Erol Batislam	Havas Worldwide CEO				
Burak Beceren		Tribal DDB Art Director			
Tuğçe Kadiođlu			Happy People Project Agency Copy Writer		
Özgür Akpınar	TitriFikir Ajans Copy Writer				
Cengiz Pulgu	BBDO Agency Copy Writer				

4. Findings

4.1. Relational Shift

In the survey, CEOs of conventional agencies appeared utterly unhappy about the digital transformation. They used to be the center of everything: king of the strategy, business partner of the client, the biggest decision maker of the brand communication while today has all these have changed. According to an informant who is the founder of a conventional agency, conventional agencies lost their power firstly to media agencies as media planning became more complicated with the increasing numbers of media, secondly to digital agencies since digital technology which is not their profession is complicated and has to be handled by third parties just like TV commercials handled by directors and producers: “We connected with digital agencies via digital projects and occasionally presented them to our clients as a digital partner. We didn’t have enough time and patience to understand these new guys on board. At the beginning, digital agencies tried to explain us what they do and preferred to work for us rather than for the client. However, there was no integration built up between digital and conventional agencies so the digital agencies preferred to go to the clients directly or clients decided to go to them if they needed digital connection with their audiences. Thus conventional agencies, just like our agency were limited to being creative agencies.”

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David Ogilvy's, one of the legends of advertising, argument explains why advertising agencies' job should not be limited with creativity: *"Our job is not to do creative work, it is to manage brand communication. To me, agencies are the babysitter of the brand. We take care of the baby in every situation. We can't say that we are not interested in distribution of the product or new packing of the brand"* (Bıçakçı, B., 2005).

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An informant with experience in strategy confirms this: *"It is the same logic working for today's advertising business. Ad agencies can't say that digital platforms are not their business. We can't tell the client that you must go to the event marketing agency to arrange a street event. On the contrary, we have to come up with creative ideas to increase the number of touch points communication with consumers, we must be able to say that we have a very good idea for mobile communication and we would like to create a mobile application with this or that digital agency."*

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Since the conventional agencies were too slow to catch the new media and new digital agencies appeared one after the other, the clients preferred to work with both of them, asking them to attend the brief meeting together making presentations for the same brief. In the clients' perspective this is great since more than one agency working for the same brief presents them a pool of creative ideas.

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On the other hand, for the conventional agencies this is frustrating because all agencies bringing their creative ideas that are totally different from each other, are challenging. One of the interviews in the survey was made with an executive creative director working at one of the biggest network agencies in the country.

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He claims that the change from being the one and only agency of the client to being one of the various is not that bad since the new digital platforms and new communication channels need different types of professions. However, he finds working with agencies with no marketing background frustrating: "Since we are the conventional agency of the brand, we are supposed to be the flagship agency because we are personally responsible for the 360 degree brand communication. We are responsible to create the big idea, to produce advertising for ATL and share it with the other agencies to help them in applying our big idea creatively into their medium. In practice it doesn't work in the way it is supposed to be. If the client works with a digital agency or a social media agency, these agencies mostly have a tendency to make a presentation including not only solution for digital platforms but also some suggestions for 360 communication, execution idea, even strategic approaches for brand positioning. If the client doesn't know how to evaluate the information coming from different agencies, it is a possibility for the client to be confused and make the wrong decision."

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Another informant, a creative director in a local agency asserts: "I have this kind experiences a lot lately. Since all agencies make their income from the same client, they compete with each other by presenting ideas in the other agencies' fields. For example the media agency do forty-five minutes presentation, fifteen minutes for media and half an hour for the digital projects which would probably be the same with the digital agency's presentation. As a result the client gets confused. I want to give you an example. One of our clients decided to change its brand strategy that was created by more than twenty researches and countless brand meetings in two years. The reason was that the client was so impressed by its digital agency's presentation. They loved the slogan which was created by the digital agency only for

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the digital platform and the client wanted to adopt the slogan for ATL materials. It was a funny, catchy slogan but unfortunately not associated with their brand's strategy instead worked better for the biggest competitor brand's strategy. Neither the client nor the digital agency knew how to build up a strategic frame for the brand. This is nonsense. It is so stupid. I don't like working with other agencies just because of that."

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According to another creative director working in the advertising for more than twenty years and having received more than thirty awards both nationally and internationally argues not only the issue of overlapping territories but also difficulties of working with other agencies: "Of course you can discuss about creativity but marketing knowledge has its own measurable outputs and results. You can't discuss them. They are certain. There are hundreds and thousands of dead micro websites, stupid digital games, indifferent viral videos that are irrelevant with the brand's promise and marketing goal of the client. Why? Because digital and social media agencies don't care what the strategy is. They make presentations with interesting and fun digital ideas. Honestly, I blame the clients, not all of them but most of them, because they don't know how to work with different agencies, how to allocate the responsibilities and communication budget between them. They treat the agencies in the same way as if all agencies are all full service agencies. Therefore all agencies end up having to make a presentation for all communication channels. In fact they are all aware that the client will not give any credit them when they come up with an idea for other media but they feel that they have to make their presentation in this way. It's like a catwalk for creative ideas that the client enjoys watching but no ideas will be sold. As a result the agencies compete with other agencies irrelevantly. Waste of energy, waste of time and waste of creativity."

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4.2. *Functional Shift*

As a consequence of the inadequate foresight of conventional agencies about digital transformation, conventional agencies are stranded between their clients and the digital and other specialist agencies. They have been suffering from the new roles and functions that the business forced them to obey. A creative director working in one of the biggest network agencies criticizes the fault of conventional agencies on this: *“We all forgot to come up with big idea and instead we spent the whole time to create TV idea or idea for radio. Therefore did the same stupid thing that digital agencies have been doing lately. Instead of finding the big idea that brings the brand being single-minded, effective and consistent. We come up with creative ideas for TV or print and digital agencies come up with creative digital ideas. That’s the problem. We all don’t pay attention what the “big idea” is. In my opinion the consumer didn’t change. They all have still same feelings, expectations and dreams. Fine, we have some new toys like Twitter, Vine, Instagram etc. but still, our aim is turning a product into a valuable brand. Digital media is just new media not a new living platform. If an agency comes up with a big idea that would be applied for a long time in any kind of media, other agencies will have to work in harmony with the agency which is the owner of the big idea.”*

In contrast, digital agencies, as newcomers, prefer to focus on the opportunities that conventional agencies have already lost. That is why they are not negative about working with other types of agencies. They do not accept conventional agencies as a threat. They do not approach them as troublemaker competitors. They try to improve their position from a design house for the client into becoming a decision maker of the communication plan. The creative director of a digital agency that is turning into

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an integrated agency explains why they have been taking bigger and bigger pies of the advertising business and how their function in brand-consumer communication increases gradually: *“Digital technologies changed the consumer attributes forever. Especially young people don’t read newspaper, don’t watch TV too much. When asked why, they say if there is something deserved to be watched, it goes to Internet. It becomes phenomenon in social media then I read or watch about. Conventional agencies don’t have tactics and strategies for this kind of a communication path. They are really good to nail the message with multiple airing through mass media but new consumers don’t like propaganda. They don’t like one-way communication. They would like to have a conversation. I mean the way to communicate with consumers has changed gradually but the way conventional agencies communicate with their consumers didn’t change. Digital agencies saw this transformation earlier and became more flexible to change the rules of the conversation.”*

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On the other hand, some digital oriented ad people believe that digital agencies have a significant role in new communication business but they do not agree that digital agencies are functionally qualified to complete the whole communication. A strategic director in a digital agency describes their function in a complex communication planning as *“Santa’s little helpers”*: *“Digital is a new medium not a new era. The consumer watching TV also spends sometimes on the Internet or mobile devices. If theatre becomes a popular medium, advertising people would accept theatre as a new medium. Today conventional agencies keep the stories very related with the brand’s strategy and our job is to make their story funnier, more popular, and more attractive as well as long lasting by using technology. Personally I am fine with it.”*

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On the digital agencies' position among other agencies which work for the same client, he says: *"It is so wired for the digital agencies to give a promise to the client that their project will increase the client's profit, let's say, ten percent. In fact the clients shouldn't expect their digital agency to make a promise like this. They expect these kind of promises from conventional agencies in Turkey. Conventional agencies come up with a big idea. Digital agency makes it popular. That is it. Digital agencies take themselves very seriously and make unbelievable promises in their presentations and they sound like they compete with conventional agencies which is not right."*

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An executive creative director who is also the founder of a social media oriented communication agency established in 2010 explains their functional difference from conventional agencies as follows: *"For example the conventional agency comes up with a big idea, but we are the ones who tell the story by using the big idea and decide how to do this: when the story should be told to the target audience, with which medium, how it is going to continue or stop and restart, that is, its long-term relationship with the audience; and conventional agencies don't know how to plan this timeline. So it seems we are working for the same brief but still we have our own responsibilities. We respect each other's professions and never pass to their territories."*

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However, he admits that working for the same brief can make them partners as well as competitors depending on the situation. He believes that specialist agencies focusing on social media or digital communication are better than conventional agencies in creating a sustainable communication: *"The communication must be linked and liquid. Conventional agencies know how to come up with the creative idea*

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linked to [the](#) brand but we are the [ones](#) who make their linked idea liquid. For [instance](#), we decide when the conversation [reaches the](#) peak, when the TV commercial is supported with an event, when the digital platforms involve the process by using take outs from the digital agency's project [and](#) then decide when to start [the](#) next level of conversation on [Twitter](#)".

[The statement of an](#) integrated agency's creative director is a [perfect](#) example of why ad agencies need to change not only their [ways of doing](#) creative work but also their approach to the functions of the creative departments and creative people: "This is [a](#) very exciting transformation and the second biggest revolution of [advertising](#) creativity just after the first one in 1960s by Bill Bernbach and his [colleagues who](#) have created a new language of communication. [I say this](#) because it requires [a](#) lot of changing. For example, I have [an employee whose title is](#) digital explorer. He used to work as a strategist in Leo Burnett but he was very interested in [the](#) digital world and [the](#) social media. I've hired him immediately but didn't tell him "Ok! You are the social media manager" instead I told him "You are an explorer. Your responsibility is to search all [the](#) new trends and technologies, figure out how they can [be](#) adopted to the consumer needs and [then share with us when](#) you find out [valuable](#) information." His job is only keeping his eyes open for us. That is it! There was no such a position in conventional advertising agencies."

[At](#) this point it is [necessary](#) to understand why [it is so difficult for](#) conventional ad people [shifting the roles and functions](#). Why there is a difficulty between the digital [ad](#) people and [old school](#) creative people. The answer is simple: They have [a](#) different background and different [mindset](#). One of the interviewee, [the](#) CEO of [a](#) network [which has](#) both digital and conventional agencies in their structure

categorized digital and conventional creative people as “elephants and monkeys”:

“Calling creative people of conventional agencies as elephants makes sense. Because they are just like an elephant; big, humble, slow but having incredible wisdom and memory- for creative people in conventional agencies, memory and wisdom mean marketing knowledge and brand awareness. Speaking digital agencies, are like monkeys; energetic, fast, social and smart.”

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“I am not saying one is better than the other but we have to accept that they are different. When the elephant and the monkey get married and they accomplish their marriage, they transform into a Pegasus. That is the success and future of the advertising.”

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He is optimistic about this happily married couple as he believes that the technology we are using in daily life is going to be learned by everybody working in advertising business: *“The technology we use in daily life isn’t more complicated and there are engineers who produce this technology with a sophisticated knowledge. Avertising people don’t need to know what the engineers know and produce. The ad people, no matter coming from a conventional or a digital agency background should have Facebook, twitter, Instagram and other social network accounts. I personally ask people in the interviews if they have social media accounts or how many applications they have in their smart phones. They have to spend time online. They have to follow all the trends and topics that affect social network relations. They have to understand the new codes of both offline/online communication.”*

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The owner and executive creative director of an integrated agency established three years ago, preferred to explain the conflict between monkeys and elephants as

mission impossible. According to him: "Digital guys like working alone in contrast with creative people who love team work. Digital people focus on what is happening while creative ones focus on how it happens. Digital people use their left brain whereas creative people use their right brains mostly. But it is a miracle I guess. Somehow digital people and creative people with traditional backgrounds work together very well in my agency. They do not seem to be uncomfortable about working together. Everyone is in everywhere. Of course, sometimes they get jealous but it is not about their position or responsibilities. It's about who did the best project. Otherwise they are getting used to working together."

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4.3. Structural Shift

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As it is understood, conventional agencies did not realize how digital technology would influence the business at the beginning so they could not get ready for such a change. They did not realize that the engineers who were digital programmers are their competitors. They accepted the digital people as the third party supposed to work for them. When the engineers became the new owners of the digital agencies and business partner of the clients, conventional agencies were surprised. By working together with digital agencies, conventional agencies realized that they have a lack of digital technologies and further digital communication technologies. They had to watch digital agencies creating digital projects for clients in a couple of years. Then conventional agencies figured out what the digital communication was but still they were not familiar with the digital technologies. Besides, they experienced that digital projects didn't work very well due to lack of strategy and branding because digital creative people did not have marketing education, did not study business or economics.

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The group creative director of a network agency in the interview regards the lack of marketing know-how in digital agencies as inevitable: *“Digital agencies make digital projects not communication campaigns. Accordingly they are involved with the brand in a short period, one to three months. They don’t have a chance to digest the brand values, attitudes or tone of voice. On the other hand, conventional agencies have a long-term relationship with the brand, at least for two years but mostly more. Accordingly they know very well what, how and to whom the brand should say. They build up the strategy at the beginning. As a result, conventional agencies are always one step ahead than digital agencies. Isn’t it obvious from the fact that they call their job digital project, taking four to six months whereas the conventional agencies call what they do communication campaign which takes years.”*

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Her approach may be meaningful taken together with the confession of another creative director working for a digital agency who says: *“The conventional agencies’ strategy is to build up the brand perfectly and digital agencies strategy is to get more click.”*

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That is why conventional agencies had to become clear about the value they provide for their client, and emphasize that this value is a part of the marketing mix which is the foundation of brand consistency. They are also well aware that they have to engage with digital media in order to keep controlling the brand communication, being the one and only partner of the client, making more money. According to a creative director working at a digital agency, structural transformations at agencies in the last five six years are: *“Increase in the percentage of digital advertising pushed the conventional agencies to search for new ways of*

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restructuring their departments and here we are. We started to talk a lot about new types of agencies lately. Besides the conventional agencies and digital agencies there is the new type of agency called integrated agency. I guess, more than half percent of the agencies in the business are expressing themselves as integrated agency which they are not in reality. Why I am saying this is because some agencies hiring digital people claim that they are integrated. It is not that easy. I know a creative director who has a good reputation as a conventional creative. He is saying that his agency has integrated to digital media successfully. In fact he doesn't get the idea of how an integrated agency works. He can't say in detail who is who and who does what in digital department."

The most crucial argument on integrated agencies is about what kind of transformation is needed to establish a perfect integrated agency: originally conventional agencies turning into integrated by hiring digital people or originally digital agencies turning into integrated by hiring creative people who used to work in conventional agencies.

Some people, most of whom are conventional ad people, are convinced that the first model is a perfect solution whereas some, mostly digital people, claim that it is easier to transform a digital agency into an integrated one. A participant of the survey, working previously at a conventional agency as a copy writer and now working at a digital agency as a creative director explains the difficulty of transformation: "At conventional agencies, there are lots of people over their thirties having met with digital technologies in their twenties. Therefore they are not technophiles. They use digital technologies if they need to. They are very talented creative people but they are not really interested in social media, mobile

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technologies and cyber communication. That's why they aren't desperately seeking to work with digital tribes who are in their early twenties. On the other hand, in the integrated agencies which were originally digital there are young people who were born into the digital revolution. They are always online. When it comes to work with people from the conventional custom, they appreciate to listen their valuable experience of marketing, brand strategy and client management. Working with conventional advertisers help young digital ad people to understand the brand better."

Some creative people coming from conventional custom disagree with the idea that transformation of digital agencies into integrated agencies is much easier. One of them from one of the biggest network agencies argues: "Yes, digital agencies believed that they know technology better than conventional people and if they learned strategically thinking and marketing, future will be theirs. Wrong! It is not that easy. Putting a strategist next to them is not going to work. There is a huge information and perspective in learning marketing tools. Besides everybody can't be a storyteller which is the main aspect of creativity. By working with a conventional strategist, the digital ad people believe that they would easily be involved with the brand architecture. I have been reading for twenty years about brand. "

By comparing the latest project done by the integrated agencies, it can be said that working harmony with conventional people for digital creative has not helped them that much for successful brand communication yet. According to the scholar who was interviewed for this paper: "When we take a look at Facebook, Google or Amazon that are the most successful converged companies related to digital platforms, we can see that they have been applying three component of convergence

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into their business by making them get closer and closer to each other, spending their energy and time equally for all three components which are Data Media and Content. As far as I understand, whereas conventional agencies are good at creating content and applying it in mass media, digital agencies are better at applying the content in digital media and controlling the data. It seems that integrated agencies are not designed by themselves to be converged agencies. They are physically working together but mentally they don't work together.”

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As discussed below, understanding the three dimensions of the shifting of the advertising agencies from conventional: relational, functional, structural- and the new model of advertising changed by technology and new media dynamics, would give important evidences to figure out on the future of agencies.

5. Conclusion

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As the culture of consumption continues, it is safe to say that the advertising industry will not disappear within the foreseeable future. The advertising practitioners have been very creative and innovative in finding ways to communicate the messages for different media all through the history of advertising. As technology has developed, the advertising business evolved based on new techniques. That is why, I conclude, there are many reasons to think that advertising will keep going to reinvent itself again and again by discovering new channels, developing new techniques, influencing the social landscape. As the advertisers are the both trendsetters, innovators, and early-adopters, it is logical to expect that they will keep at the forefront of the developments in society and technology, the market,

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the business and the technology. Besides, how radio didn't kill print, TV didn't kill radio then Internet will not kill TV either.

Because of the invention of Internet and rapid developments in digital technology, the shift from one-to-many communication to one-to-one communication, consumer generated content, new digital platforms, and faster speed of communication itself, many conventional methods are simply no longer working very well. On the other hand digital agencies have not met the clients' needs perfectly because they were not ready to be the *marketing partner* of the client. They were good at technology but not good at marketing. That's why they did lots of funny, attractive, well-designed digital projects but they didn't empower the brand personality which the conventional agencies have done before. It is understandable that various conventional agencies have evolved into integrated agencies that provide both conventional and digital services by hiring digital people when they are aware of the risk of losing their business.

Theoretically it seems that it is the best solution but this time there has been some difficulties between digital people and conventional creative. As far as expressed in the interviews, they work physically under the same roof but they don't know how to work together properly because their job description is to do their part of the job, not to understand the others' professions; so they are not involved with each other very much.

Sitting around the round table with Sir Direct Marketing, Sir Digital, Sir Conventional, Sir Interactive, Sir PR, Sir Event Marketing, Sir Point-of-Sale, Sir Guerilla Marketing, Sir Media in order to come up with an idea that works for all media is challenging for the creative people. There is no certain job description for

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any of the positions and it seems [that](#) everybody must be aware of every aspect of advertising in general. Sustaining a long-lasting conversation with [the](#) consumer that used to be short, understanding the technological necessities of creating websites, learning marketing instead of data technologies, focusing on brand architecture instead of new social media tools might seem like different professions but they are not, because advertising is a combination of all. This is so because the consistency of strategy, creative idea, slogan, visual tools, production quality, [media coverage](#) are mandatory for achieving brand communication.

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That's why it seems "**Digiventional Agencies**"- [a new concept](#) coined as a result of this thesis [to refer](#) to the integrated structure of digital and conventional; [which also refers to invention may](#) be the future of advertising. What exactly is the difference between [digiventional](#) and [integrated](#) agencies? After getting very important points about weakness of the integrated agencies [around](#), I would say that the biggest difference of the [digiventional agencies](#) is that they are not a combination of two different disciplines (i.e. creative people from conventional and engineers from digital). Digiventional [agencies](#) believe that there is no division of labor: idea makers, concept creators, and storytellers have to try to understand digital technology and digital media technologies. In addition, techies and digital nerds must learn how to be more creative. These agencies are innovation agencies and they recruit and support young progressive thinkers. For example the creative people, copywriters or art directors, in a digiventional agency must read the latest updates on social networking to understand how to start the conversation with [the](#) consumer. Conversely, technology specialists must learn the language of the creative: such as insight and brand essence. The key is that [each specialist](#) does not [have to understand the other's](#) job in a [professional way](#) but every individual must be an

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“Integrated Thinker” to contribute to the **digiventional agency**.

After a thorough investigation, it is safe to say that the best case study for **digiventional agency** practice is Wieden+Kenedy that used to be the most creative traditional agency in the world. It took a couple of years for W+K to **become a** very successful **integrated agency** that has produced some of the best digital campaigns all around the world. Clay Mills, CEO of W+K **explains** what was the thought behind the transformation of the agency: **working really hard to make everybody have the** same awareness of **new media** instead of purchasing a digital agency or hiring digital people and pretending the agency is capable to do digital projects. They achieved to make its employees understand the importance of digital and social platforms by educating them technically and mentally (Demir 2013). Although **Millis** didn't call their agency as integrated or something else but it may be said that W+K is certainly a **digiventional agency**.

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Another **good example of a** digiventional agencies **Honesty** in Stockholm, Sweden **that** announced to let digital people off from the agency. They aimed to be sure that everyone working there felt responsible for all creative output - **regardless** of whether it is on TV, in a magazine, on Facebook or a mobile phone. Walter Naeslund, CEO of the agency said: *“Today we're upgrading Honesty 1.0 to version 2.0, and in doing so we remove all digital roles from the agency. It just doesn't make sense anymore to have separate staff to handle a separate area which is inherently impossible to separate from anything else. Instead, all roles at the agency will approach their work from a digital and mobile perspective. Honesty 1.0 was all about combining technology and traditional advertising experience, and while that was unique and fresh at the time, it's really what everybody should be doing these*

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days. Honesty 2.0 will instead handle the effects that the Internet has had on communications by adopting a new way of working” (Parekh, 2012).

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Depending on my observations, the successful digiventional agencies work as an invention shop focusing on the product’s problem first. For example RGA that is the owner of the idea of Nike pedometer is a digiventional agency that came up with an integrated product idea instead of offering a creative ATL idea. They did not make fancy TV commercials, creating a new gadget for sports shoes lovers. They helped the client by giving some amazing ideas to improve the product, to design the package, to create events, to improve the digital technology in addition to print, outdoor, radio or TV commercials. Because the transformation is not only about technology, it is about the differentiation of time/space independency, digitality and interactivity.

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If we come back to Turkey, only a few of the participants of the survey called their agency as an integrated one, which could be interpreted as digiventional one. One of them, founder and executive creative director of the agency believed that the agency is digiventional as his brain works differently from others. He is always interested in solving the marketing problem of the brand rather than doing very attractive print ads and getting awards. He claims that the first step of creativity is to understand the client’s problem which could be related with the market, product, price, target audience, media or could be technological shift; it does not matter. To make sure that everybody working for him has this understanding this reality, he has a five-years planning of transformation: “In fact I would like to recruit my staff in order to understand all aspects of communication just like me. They don’t have to know how to execute the idea digitally but they have to know how to combine them

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creatively in their brain. There is no way to say that I only know a part of the communication. Every single person in my agency has to see the big picture It is my five-years planning. That's why everybody comes to brief meetings. It doesn't matter if he/she is a technology-driven or a story-telling person. I teach them how to think.”

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Another executive director of the digital agency organically transformed into the integrated agency prefers to call this type of agencies hybrid agencies. He argues that the term “integrated” is understood as the combination of two different disciplines trying to work together. As it is called hybrid, it sounds like an agency of full of talented people who knows both conventional and digital communication equally.

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Based on the data collected both for this research and secondary data, it is safe to conclude that advertising business will rediscover its power over the brand and client. Digital transformation was the beginning point of this renovation. “The full service agencies” which gave up their position of “marketing partner of the client” long time ago, became *creative agencies* that was in charge to come up with creative ideas for mass media because, before TV, BTL, ATL culture of advertising business, agencies used to take care of the whole marketing process from ingredients of the product to packaging, from purchasing points to promotion etc. For example “Chicken Fries” were invented for Burger King by its agency CP+B, it was not the best of ideas coined by the copywriter in the agency. This product design idea worked better than total of the campaigns done for Burger King by CP+B both financially and creatively. It took more than twenty years to realize that they lost the control over the brand to the other partners such as media planning agencies, digital agencies, event marketing agencies, branding consultants, strategy agencies, social

media agencies, and production companies.

Overall, this caused a failure to realize the danger of separation of the professions. The client knocked the other doors in order to get what was needed. For a long time, creative agencies believed that digital revolution caused this separation. In fact, the evidence suggests [that this is not the case](#); media agencies, PR agencies and production companies had taken responsibilities of promotion which is one of the 4Ps of marketing (product, place, price and promotion) before the digital media innovations. Previously they got the big slices of the cake and consequently creative agencies became smaller. However they were happy where they were, as they were making good profit by continuing to [make](#) creative campaigns.

When digital agencies started competing for creative positions, creative agencies realized that their market share would be getting smaller. Their first reaction was to buy small digital agencies and consolidate them into their network. In the beginning, it seemed it was a good solution. However, soon after, they realized that if they worked together in harmony, the client did not give any credit to the agency with a digital brother company in the sense that either they were not convinced about the dual performance or they were not happy with the outcomes. The next step was to transform the agency into an integrated one by hiring digital creative people. At the same time, independent digital agencies also tried transforming into integrated agencies in order to get bigger shares of the market. Today a few of the integrated agencies are managing to make their clients happy by giving both conventional and digital services perfectly but rest of them are still miserable not to get back on track. On the other hand the new professions such as youth communication, ambient marketing, product replacement, touch point

marketing are becoming [strong alternatives as](#) communication channels. As mentioned above, digiventional agencies will not be the perfect solution for these new marketing professions. That [is](#) why advertising people started to discuss about if their name would be advertising agency or just *marketing agency* because they believed the term *advertising* makes their job limited. [It seems that](#) if [an](#) agency, no matter how it is classified, has [creative people who are integrated thinkers, who know](#) how to integrate the solution idea of the product's problem to different [mediums](#), target audience, geography, with a different budget, this agency will be the future of communication.

In conclusion, at the end of the day, regardless of what they are termed, agencies are judged by how well they accomplish and execute their [task](#): influencing consumer perception and behavior in a positive way for the brand.

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