

Waldemar DYMARCZYK¹

THE IMAGE OF A BUSINESS LEADERS IN THE COMMERCIAL PHOTOGRAPHIC SERVICES

Taking leading positions in companies, managers and entrepreneurs are inevitably perceived as bearers of certain values and work style of the organization they serve. On the other hand, they are usually actors of the business world, strongly emphasizing their individuality and causative abilities. Reconciling these not always congruent roles and motives is not an easy issue. However, in a more or less conscious manner, actors try to form a relatively consistent self-image. In the spatial context, the instruments for efficient self-presentation are arrangements of offices, possession, and display of status symbols, appropriate for the occupying position dress code, as well as various types of visual information available to the internal and external stakeholders of the organization. For that content to be clear and credible, professional image management specialist increasingly comes to the aid. The below article describes the issues related business actors media-image management. However, the author describes commercial photography services who offers professionally prepared concepts of a business actor and their job as the only subject of his research. The data used in the study were collected at two time points; in Jun.2013 and in Jan./Feb. 2017, and the analysis was based on the grounded theory methodology. As a result of the coding procedures described in the article, the researcher has generated several categories relating to the content and form of images of business leaders; entrepreneurs and managers.

Keywords: image management, commercial photography services, entrepreneurs image, managers image.

1. INTRODUCTION

The manager plays in the organization a number of complementary roles, sometimes standing in a conflict. For example, Henry Mintzberg, in the article *The Manager's Job: Folklore and Fact*² distinguished the following roles: interpersonal – *liaison* – responsible for relations between internal and external organization environment, *leader* – a person specifying the objectives of the figurehead – the organization *representative*, informative – *monitor* – analyzing the data and environment of the company, *spokesperson* – handing over official information and decisions, *disseminator* – handing over information to other persons and groups in organization, decisive – *entrepreneur* – introducing innovative changes and taking the risk, *disturbance handler* – solving problems and conflicts, *resource*

¹ Waldemar Dymarczyk, PhD, University of Łódź, Faculty of Economics and Sociology. POW Av. 3/5, 90-255 Łódź, e-mail: dymarczyk.waldemar@gmail.com.

Dr Waldemar Dymarczyk, Uniwersytet Łódzki, Wydział Ekonomii i Socjologii, Al. POW 3/5, 90-255 Łódź, e-mail: dymarczyk.waldemar@gmail.com.

² H. Mintzberg, *The Manager's Job: Folklore and Fact*, "Harvard Business Review", July-August 1975.

allocator – allocating resources, *negotiator* – conciliator reconciling feuding parties³. Basically, all these roles to be effectively fulfilled require from the organizational actor specific skills and expertise. Equally important are the “soft skills”: creativity, dynamism, and energy, charisma, communication skills, flexibility, evincing initiative or ability to cooperate. Moreover, these qualities and skills must not only be the “resources” of manager but also should be communicated in such a way as to convince a diverse group of organizational stakeholders that they deal with a proper and competent person. Therefore, the ability to manage impressions is so important in the manager’s work.

2. MANAGING IMPRESSIONS IN THE ORGANIZATIONAL SPACE

Management is a skillful arrangement of performances that are to affect the audience with a positive impression. This happens by the adequate – usually conventionalized and ritualized – usage of settings and personal front in conditions of gatherings, situations, and broader social occasions⁴. In spatial dimension the arrangements of performances usually concern:

1. Making an impression with help of costume and body positions. For example, conscientious observance of the corporate *dress code*, control of the expression and preservation of the physical distance (personal space) or presenting certain convenience in dress, body language and etiquette of *face-to-face* contacts with colleagues and subordinates⁵.
2. The adoption of specific attitudes and taking up actions exceeding the most personal space of “me” territories. For example, the arrangement of the office aimed at highlighting the high status and distance: a solid office doors, exclusive staircase, big and massive desk, high “director’s” chair, displaying expensive works of art or photographs from meetings with the representatives of the establishment, or conversely – locating the office in the open or semi-open space, pastel colors, light and small desk encouraging to uninhibited interaction, displaying photographs from social actions or charity events⁶.

³ Mintzberg’s conventional role of management classification is not obligatory or the only rule however it’s advantage is a quite detailed description of the complexity and the Multi-faceted roles of corporate manager. It is also worth to mention Peter’s Druckers classification in *Practice of Management*, New York 1954, as well as Noglaski’s and Sniadecki’s book *Kształtowanie umiejętności menedżerskich*, Bydgoszcz 1998.

⁴ E. Goffman, *Symbols of Class Status*, “British Journal of Sociology” 1951, Vol. 2(4), p. 294–304; E. Goffman, *The Presentation of Self in Everyday Life*, Doubleday 1959; E. Goffman, *Behavior in Public Places. Notes on the Social Organization of Gatherings*, New York 1963; E. Goffman, *Interaction ritual: Essays on Face-to-Face Behavior*, Aldine, London 1967; E Goffman, *Relations in Public: Microstudies of the Public Order*, Ringwood 1972.

⁵ See: M.G. Pratt, A. Rafaeli, *Organizational Dress as a Symbol of Multilayered Social Identities*, “Academy of Management Journal” 1997, Vol. 40(4), p. 862–898; V. Nath, *Dress Codes and Appearance Norms at Work: Body Supplements, Body Modifications and Aesthetic Labour*, London 2016.

⁶ See: S. Ornstein, *Impression Management Through Office Design* [in:] *Impression Management in the Organization*, ed. R.A. Giacalone, P. Rosenfeld, Erlbaum, Hillsdale, NJ 1989; M.J. Hatch, *The symbolics of office design: An empirical exploration* [in:] *Symbols and artifacts: Views of the corporate landscape*, P. Gagliardi (ed.), 1990, Walter de Gruyter, Berlin 1990, p. 129–146; K.D.

3. Creating social space for work/collaboration. For example, by arrangement of places of a teamwork, such as meeting and conference rooms, in a way of emphasizing the leader dominance (the space of the “presidium” type, taking a confrontational position *vis-à-vis* the square or cubic table), or emphasizing the egalitarian character of the discussion (taking the seat next to the partner, the use of the symbolism of the round table etc.)⁷.
4. Manifesting the position and status in the public space. For example, holding/occupying assigned parking space in the company, membership in elite clubs, having an expensive hobby, participating in media events, or not flaunting in public situations⁸.

The above dichotomic examples of impression management are only a choice of an umpteenth number of possible and realized behaviors and ways to use organizational space. However, in order for them to bring positive results, they must be perceived by the audience in accordance with the intentions of their contractors. As studies of the psychologist from California University Kimberly Elsbach⁹ show, elements of the office furnishing are sometimes judged differently than the tenants of these offices would prefer. In the early twenties, the researcher asked dozens of middle-aged managers of the medium level to make characteristics of managers (personality traits, attitudes, and values, position and status) – colleagues of the surveyed – basing on the design and furnishing of their workplace.

Some protection from image “bloopers” the organizational actors can obtain from professional image advisers, and designers. However, what is perhaps more important, alike the outfit, the standard of the furniture, and offices equipment of company's premises are often the exemplification of certain, relatively conventionalized fashion standards or the aesthetic doctrines and technological solutions, defining the rules and styles adopted in the business world. In this context, it may be interesting to study the presentations of managers preserved in print and mass media (e.g.: on the Internet) visualizations composing peculiar cannon of “business style”. Because they were (usually) prepared and published to be a “business card” of the actor, they contain a specific ritual idioms which can be recognized by the recipients despite the formal variations and direct attention to the structural forms of presented displays¹⁰. In this context, a good illustration present studies of Jane Davidson dedicated to visual – preserved in documents and media – forms of self-presentation by representatives of the business elite¹¹. Davidson has mostly analyzed highly formalized and

Elsbach, *Interpreting Workplace Identities: the Role of Office Décor*, “Journal of Organizational Behavior” 2004, Vol. 25(1), p. 99–128; Z. Zhang, A. Spicer, “Leader, you first” *The Everyday Production of Hierarchical Space in a China Bureaucracy*, “Human Relations” 2014, Vol. 67(6), p. 739–762.

⁷ R. Sommer, *Personal Space: The Behavioural Basis of Design*, Prentice Hall, New Jersey 1969.

⁸ T. Veblen, *The Theory of the Leisure Class*, New York 1912; E. Goffman, *Symbols of Class Status*, “British Journal of Sociology” 1951, Vol. 2(4) p. 294–304; E. Goffman, *Relations in Public: Microstudies of the Public Order*, Penguin, Ringwood 1972; A. Mears, *The Potlatch Revisited: Distinction and Destruction among the New Global Elite*, (draft), 2017, <http://faculty.chicagobooth.edu/workshops/orgs-markets/pdf/Mears.pdf> (DOA 20.04.2017).

⁹ K.D. Elsbach, *Interpreting Workplace...*, p. 99–128.

¹⁰ E. Goffman, *Gender Advertisements*, New York 1987, p. 27, 69–77.

¹¹ J. Davidson, *(In)visible (in)tangibles: Visual Portraits of the Business Élite*, “Accounting, Organizations and Society” 2010, Vol. 35(2), p. 165–183.

conventionalized visual media presentations of organizational leaders – official business documents, primarily reports and financial statements. Located in the vicinity of the “dry” numeric data, portraits of business decision makers serve a very specific purpose. They are to prove, that at the head of the organizations there are people of “flesh and blood” certifying the truthfulness of disclosed financial results. “Presence and visibility are vital in order to build up (...) capital of trust”¹². “Lending” a face by the certifier is perceived as the guarantee of the given data's accuracy.

Table 1. Identity interpretations through office decor

Office décor	Distinctiveness categorizations	Status categorizations
Family photos	Says family oriented, balanced, Not a “player” not work focused	Not a “player”
Hobby photos. calendar, poster, artifacts	Ambitious, outgoing, well rounded	Unprofessional
Funny, unusual artifacts and conversation pieces	Fun person, joker, off-beat, approachable. Not serious lazy, needs attention	Not serious, unprofessional
Formal decor, artifacts	Professional, successful, vain, distant. High status, snobbish	High status, snobbish authority figure
Informal, messy office, old car	Easy-going, busy, true engineer. Unprofessional disorganized, unskilled	Unprofessional
Awards, diplomas	Show-off, hard-working, successful. Accomplished, pretentious, vain	Accomplished, intimidating
Professional products	Functional expert, “company person”, geek	Accomplished
Ideological artifacts	Patriotic, says “I have a social conscience”, extreme, radical	Insecure, unprofessional
Salient, flashy artifacts	Need to get attention, flashy	Insecure
High conformity artifacts	Predictable, reliable, conservative, not innovative	Insecure

Source: K.D. Elsbach, *Interpreting Workplace Identities: the Role of Office Décor*, “Journal of Organizational Behavior”, 2004, Vol. 25(1), p. 110.

Official portraits of business world's actors are usually the effect of joint work of model, photographer, as well as publishers, PR consultants, webmasters, stylists, make-up artists and other people. Their goal is to present the actor as a trustworthy person, representative of a certain culture, social position, and status. The portrait is a visual representation of the identity *par excellence* and traits of the individual and its place in society.

¹² E. Guthey, B. Jackson, *CEO portraits and the authenticity paradox*, “Journal of Management Studies” 2005, Vol. 42(5), p. 1057–1082.

During a systematically conducted analysis of business people portraits, Davidson distinguished four visual portraiture codes: physical (including identification, physiognomy and stance), concerning dress code (informing about social and cultural affiliation), spatial (use of decor, artifacts and arrangements) and interpersonal (including body language and location within the group portraits).

Physical codes. The vast number of official portraits (placed in various documents and reports) of business people are photos whose form recalls photographs of the Passport (or ID card). Usually, face and arms of the model are shown on the undifferentiated background. The perspective of “semi-profile” is also dominant, and that even more formally makes the portrait more similar to photos from personal documents. Most frequently the signature informs who the person on the picture is. Sometimes the note also includes a few biographical facts. All these steps are designed to ensure identity's confirmation, and what follows – to build trust as to credibility and honest intentions of portrayed. At the same time, exposing only the head and torso fragment allows the actor to hide certain flaws of actor's physicality, especially short stature (also obesity or other bodily defects), which allows actors to feel safe and present the image of a self-confident person¹³.

Dress code. Relatively strict rules regarding dress code exist in the business world. Apparel communicates social and professional status and the wealth of its owner. It also informs to which values professes the person donning a certain uniform. A conservative outfit (for example dark suit, white or blue shirt, tie, cufflinks, etc.) communicates high status, attachment to traditional values and a reluctance towards taking risky actions, as well as the specific culture of the organization¹⁴. In contrast, in organizations that wish to be seen as innovative, rigid *dress code* rules can be loosened¹⁵. Charismatic leaders sometimes tend to don an outfit (and adopting specific poses and using non-conventional props) denying the traditional *business look*, indicating a willingness to take unconventional actions and risk.

Interpersonal codes. They reflect social roles and attitudes, also the status and position of organizational leaders, which can be read from depictions of relations with other business world actors within gatherings, situations, and social occasions¹⁶. A Place in the corporate hierarchy, which the social actor gets, can be read from a distance that separates the leader from other participants of the interaction, and from the difference (presentation rituals) which the participants of these interactions express towards each other¹⁷. In addition to the distance being defined in terms of the physical positioning of actors, posture, facial expressions and gestures are also important.

¹³ See: T.A. Judge, D.M. Cable, *The Effect of Physical Height on Workplace Success and Income: Preliminary Test of a Theoretical Model*, “Journal of Applied Psychology” 2004, Vol. 89(3), p. 428–441.

¹⁴ M.G. Pratt, A. Rafaeli, *Organizational Dress as a Symbol of Multilayered Social Identities*, “Academy of Management Journal” 1997, Vol. 40(4), p. 862–898.

¹⁵ *Ibidem*.

¹⁶ E. Goffman, *Behavior in Public Places. Notes on the Social Organization of Gatherings*, New York 1963, p. 13–30.

¹⁷ E. Goffman, *The Nature of Deference and Demeanor*, “American Anthropologist” 1956, Vol. 58(3), p. 473–502; E. Goffman, *Interaction ritual: Essays on Face-to-Face Behavior*, New Brunswick, London 1967, p. 47–96.

Spatial codes. They direct the attention to the props, which the actor's space is filled with. Selection and usage of these props/decors is not random, and the importance of individual artifacts is usually faultlessly (consciously or not) recognized.

3. THE IMAGE OF THE BUSINESS ACTORS IN THE VIRTUAL SPACE. DATA COLLECTING AND METHOD OF ANALYSES

Given the typicality expressed through repetitive themes of which the business actors' self-presentation is made of, it is interesting to look at visualized propositions presented in offers of commercial photographic sites, such as: iStock (<http://www.istockphoto.com/> [DOA: June 2013 and January/February 2017]), 123RF (<http://pl.123rf.com/> [DOA June 2013 and January/February 2017]), Shutterstock (<http://www.shutterstock.com/> [DOA June 2013 and January/February 2017]). It is the commercial (market-driven) character of these enterprises that allows thinking that the photos placed in them are to a big extent the answers to the demand with regard to form and content, which are adequate to the actors from the business world. Provided that it is not much about gaining materials to create the image of a particular person or group of people, but rather a certain "averaged" or standardized image of "business class" which will perfectly serve as the decorative element in the folders, on leaflets, or company's website. After typing in the server's search engine entries: *manager*, *businessman*, *company*, *organization*, etc., tens of thousands of photos and graphics are displayed, in which certain themes are repetitive, and that allows to develop a relatively comprehensive typology of business people and situations (along with accompanying decorations) of promoted portraits.

It is worth at this point to draw some attention. The creators of professional images are sensitive to social, cultural, fashion, and *lifestyle* trends permeating the business world. They try to read what is the *mainstream* in certain times. On the other hand, universality and commercial character of "stock photos" services make them operate as a desired creator in certain image spheres. Purchased and used in all kinds of corporate materials, photos are the media, but also the indicator of values and attitudes preferred in the business world (but also in different worlds). It is worth to keep in mind these reflexive relations.

Above mentioned commercial photographic websites contains millions of various images. Even if looking for specific themes or phrases still you have an access to unlimited range of photos and graphics. As an example at istockphoto one of the photography websites more than half a million of pictures are tagged with a word *manager*, however, millions of images and pictures can be found when searching for a *businessman* phrase.

Analyzing such a huge amount of data requires reducing its amount alongside with maintaining the amount of topics/illustrations and formal resolutions, which evolves formulating crucial analytical categories.

To this end, the researcher employed theoretical sampling in line with grounded theory concept¹⁸. The author of the below analysis made use of previously mentioned: Goffman's performance arranging characteristic, portrait visual codes Jane's Davidson as well as

¹⁸ B.G. Glaser, A.L. Strauss, *The Discovery of Grounded Theory: Strategies for Qualitative Research*, New Brunswick London 1967; A.L. Strauss, J.M. Corbin, *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory*, London 1998; K.T. Konecki, *Studia z metodologii teorii ugruntowanej*, Warszawa 2000; M. Gorzko, *Procedury i emergencja. O metodologii klasycznych odmian teorii ugruntowanej*, Szczecin 2008.

classification of personal distances¹⁹. Therefore the researcher developed four groups of codes which represented the basics of generating analytical categories and its properties.

The groups are:

1. Physical and close distance codes which include: gestures and physiognomy, demographic characteristics, Actors postures, dress and their personal equipment.
2. Social distance codes like modes of arranging areas of workload/cooperation, symbols of status and lifestyle, interactions during social assemblies and situations as well as using technologies and technical solutions surrounding us.
3. Public distance codes including exhibiting status position in public area, exemplification of the “possession status” and interacting with social worlds.
4. The fourth group of codes is related to technical or artistic (as well as ideological) ways and forms of presenting business actors. This group contains framing, lighting, color selection and its depth as well as using pictures, graphics and internet applications.

The group of codes mentioned above enabled pointing out the main subjects and presentation strategy (categories) also as a result of later on performed extensive data analysis it became possible to notice similarities and differences between these themes and forms of presenting it (properties).

Worth mentioning is that the applied process differs from the typical “analytical modus operandi proposed by Classical Grounded Theory, so instead of »starting with a fraction and going throughout to the totality (which is the basis of open coding) – » its start with a totality and goes throughout to the fraction« (...)”²⁰. Later on by comparing the images/pictures to the existing collection through using the constant comparative method then they are being paralleled with newly created concepts of the analytical research²¹. The researcher tried to achieve theoretical saturation²². However, the saturation demand is limited due to the constant increase of new images and their endless amount. Nevertheless, it is imperative to the researcher to process as much as possible in order for the produced concepts to reflect the analyzed environment as much as possible.

The most Essential however non-exhaustive categories²³ and their characteristics are presented below, which were generated during a systematic research. The temporal dimension of stocked images collections was taken into consideration. After more than three years the researcher re-explored and inspected available data gathered on commercial websites.

¹⁹ E.T. Hall, *The Hidden Dimension*, New York 1966. Hall in his book mentions four basic personal distances: a. private (closer phase – up to 14 cm, further phase – between 14–45 cm), b. individual (closer phase – 45–75 cm, further phase – 75–120 cm), c. social (closer phase – 1.2–2.1 m, further phase – between 2.1–3.6 m) d. public distance (closer phase – 3.6–7.5 m, further phase – above 7.5 m).

²⁰ K.T. Konecki, *Wizualna teoria ugruntowana. Podstawowe zasady i procedury*, “Przegląd Socjologii Jakościowej” 2012, Vol. 8(1), p. 12–45; see also: A. Clarke, *Situational Analysis: Grounded Theory after the Postmodern Turn*, Thousand Oaks 2005.

²¹ B.G. Glaser, *Theoretical Sensitivity: Advances in the Methodology of Grounded Theory*, California 1978, p. 49–50.

²² B.G. Glaser, A.L. Strauss, *The Discovery of Grounded Theory: Strategies for Qualitative Research*, London 1967, p. 61. The term „theoretical saturation” means that the researcher don’t find further data which may modify current analytic categories.

²³ Categories generated during the research where highlighted.

4. THE RESEARCH RESULTS

First reading (June 2013)

The vast majority of “business” photographs are pictures in pastel colors, “filled with light”. If adding to this the fact, that a significant part of interactions between partners takes place in an open and glazed office environments, then this kind of message may suggest that the world of the organization is transparent and organized according to “clear” rules.

The number of artifacts appearing on photographs and graphics is usually quite limited. A collection of objects consists almost exclusively of devices used for the work of businessman/manager: computers, monitors, tablets, mobile phones, interactive boards, flipcharts, etc., in general, of communication devices. Communication and cooperation are another distinguishing characteristics of business actor’s actions. However, communication takes place not only via electronic communicators. Significant members of the organization are also people working at the office or remotely – presented with travel equipment or waiting at the airport. An integral part of work is also pace and punctuality, thus, on many pictures and drawings, people looking at the watches or being on a move²⁴ are apparent.

A common motif emphasizing collective work and one based on a cooperation of organizational leaders is presenting them as members of a team - sitting together with others behind the desk or during the group meetings. A conciliation manner of collective actions is sometimes emphasized by the symbolism of the round table²⁵ or people sitting or standing in its sphere.

As the work of a businessman is based on the effective implementation of the organization objectives, it is not unusual that perhaps the most common theme of photos posted on photographic services is a handshake – symbol of the agreement²⁶ and “bringing affairs to a happy ending”. The success is manifested in triumph²⁷ gestures and expressing the joy in body and facial expressions.

The success in business is, among others, the cause and effect of self-confidence. Thou sometimes there appear pictures of tired or stressed people, the vast majority of photos shows relaxed²⁸ people, knowing their worth, being aware of their power, skills, and competence. Self-confidence is expressed by “hard” standing in a straddle, looking straight in the eyes, “mentoring” position of hands in so-called “tower”, or intertwining hands on

²⁴ An example of „pace”, „punctuality”, „communication”, „mobility”: <http://www.istockphoto.com/mx/foto/attractivo-hombre-de-negocios-en-traje-con-tel%C3%A9fono-inteligente-en-mano-gm501652336-80992793> (DOA June 2013), http://www.istockphoto.com/es/foto/empresario-mirando-el-reloj-inteligente-gm501072568-81148469?st=_p_smart%20watch (DOA June 2013), <http://www.istockphoto.com/br/foto/empres%C3%A1rio-em-corra-gm483753051> (DOA June 2013).

²⁵ An example of round table: <http://www.istockphoto.com/pl/zdj%C4%99cie/sylwetki-ludzie-biznesu-w-sali-konferencyjnej-gm485983391-38235036> (DOA June 2013), http://nl.123rf.com/stock-foto/middle_manager.html?mediapopup=41393308, (DOA June 2013).

²⁶ Common handshakes motives: <http://es.123rf.com/imagenes-de-archivo/completion-of-a-contract.html?mediapopup=34744307> (DOA June 2013).

²⁷ Triumph gesture: <http://www.istockphoto.com/pl/zdj%C4%99cie/asian-business-man-celebrating-a-promotion-gm482044926-69866553> (DOA June 2013).

²⁸ Relaxed and self-confident businessman: <http://www.fotosearch.com/OJO107/pe0004393/> (DOA June 2013), <http://www.fotosearch.com/OJO107/pe0017351/> (DOA June 2013).

chest (a sign of domination and closure). However, equally often the “power of peace” can be noticed in body posture and facial expressions. Open arms, nonchalant and/or friendly smile, or little sloppy way of sitting or less official *dress code*, indicates a man who fully and effortlessly controls what happens around.

An integral part of the social life of the organization is prioritization. On the collective portraits of business actors, the first and second plan is marked relatively clearly. An interesting fact is that on the first plan, at the head of the team, there are placed the representatives of both genders, in a different age, representing different races²⁹. Even though the person in the WASP type (White American Saxon Protestant) is often presented as the leader of the group, this is no longer a common principle. Only in the case of portraying explicitly patronizing gestures, their actor is a white male, usually older than their recipient.

Both women and men are almost always dressed in accordance with the rules of a business dress code. Labeled and well-tailored clothes are devoid of elements which could accentuate the individuality or the influence of local (cultural) conditionings and fashions. International standard dress code goes hand in hand with an equally standardized silhouette. Almost without exception, young women and mostly young men are at least of average height, slim and athletic. In addition, their healthy lifestyle³⁰ is accentuated by mineral water, juice, or fruit salad placed on the desk, or sports activity pursued “after hours”.

Although the actors' performances are held mostly in the area of the office, sometimes the backdrop for their performances is a wider space. A recurring motif is portraying a business leader on the background of his achievements and power symbols, that is an office building is a late modernistic “skyscraper”³¹. Another recurring theme is “getting no man's land”. A man (sometimes with the participation of his team) dressed in a business uniform, climbs to the top of the mountain or has just reached it³². Another option symbolizing a modern conqueror is the image of a businessman looking down from his office building to the city at his feet. Counterpoint for these heroic-epic performances is less frequently occurring theme of balancing on a rope³³ or jumping from rock to another, that is a symbolic depiction of the risk accompanying the actions in the area of business.

Second Read and supplementing conclusions (January/February 2017)

Basically, the above-mentioned research-reconstruction of main categories after three years remains valid ie: at the beginning of 2017. Nevertheless, we have to remember that

²⁹ Management based on gender and race equality: http://www.istockphoto.com/pl/zdj%C4%99cie/eleganckie-lidery-gm117951260-9018674?resource=AFF_IS_IR_SP_FreeImages_246195&asid=FreeImages&cid=IS&irgwc=1, (DOA June 2013); <http://www.istockphoto.com/pl/zdj%C4%99cie/happy-hotel-staff-gm509529852-85820185> (DOA June 2013).

³⁰ Healthy work and life style: <http://www.fotosearch.com/OJO106/pe0007426/> (DOA June 2013).

³¹ Businessman with office centre in the background: <http://www.istockphoto.com/fr/photo/homme-daffaires-avec-t%C3%A9l%C3%A9phone-mobile-droite-et-les-gratte-ciel-gm92038732-2067453> (DOA June 2013).

³² Businessman has just reached the mountain: <http://www.istockphoto.com/pl/zdj%C4%99cie/osi%C4%85gni%C4%99cia-sukcesu-gm97176945-6453264>.

³³ Balancing on a rope: http://fr.123rf.com/search.php?word=risk+on+the+line&imgtype=0&t_word=risk+on+the+line&t_lang=fr&oriSearch=risk+management&srch_lang=fr&sti=lyxst1x6rwk5qxts6l&mediapopup=13422923, (DOA June 2013).

the characteristic of the promotion and advertisement world is constant variability, especially in such sensitive area as the world of business. It is worth to notice (interrelated and affecting one another) contexts which has an influence on actual illustrations content and form. First of all the technological context, very common these days is making use of editors or presentation graphics programs and related applications by professionals as well amateurs in order to create images, which consists pictures and graphics (schemes, charts, vectors etc.).

Secondly, the demographic context as well as tied up to its cultural context. The point here is that organizational world even on its higher levels of management becomes the domain of “Y” generation³⁴ people and soon the domain of “X” generation³⁵ members as well. The people who create these cohorts consider their jobs as a challenge or an adventure more than necessity or their meaning of life. They are prepared to permanent changes to their workplace as well as a job title. They perceive their superiors and coworkers more like partners rather than mentors. The balance between time spent at work and other important aspects of their lives is of a great importance to them (*work-life balance*). Finally, they are proficient users of data storage devices as well as other technologies (*digital natives*) which is related to the first context.

Considering the above contexts we come to a conclusion that new strains of presentation were highlighted which were not prioritized at that time, but this didn’t create a new form of presentation at all as this rather never happened.

The created category can be called as “generational change”. This reflects in the images of young, independent individuals and their “easy-going” approach to the obligatory until recently *dress code*³⁶.

Anyhow, the exposed relations between interaction participants more and more often is free of paternalism or submissive behaviors. Open relation image is dominating among the participants of organizational interactions; spontaneity, happiness some nonchalance and stress-free, out of work activities etc.

An appreciable change had a place in the way of drawing relations between organizational life participants, formal solutions, and exploitation of decorations and requisites.

It become more common that pictures creators are trying to emphasize the dynamics of these relations by exposing “realistic”³⁷ and expressive but “natural” activities of organizational actors.

³⁴ J. Lawrence, *Engaging Gen Y: Leading Well Across the Generations*, Cambridge 2012.

³⁵ B. Tulgan, *Meet the Generation Z: The second generation within the giant “Millennial” cohort*, 2013, <http://rainmakertalking.com/assets/uploads/2013/10/Gen-Z-Whitepaper.pdf> (DOA 20.04.2015).

³⁶ The „new” accepted and promoted „*dress code*” and a form of interpersonal relations: http://www.istockphoto.com/pl/zdj%C4%99cie/wysoki-pi%C4%85tk%C4%99-gm514736838-88242517?st=_p_maneger%20business, <https://www.mediabistro.com/climb-the-ladder/skills-expertise/what-does-a-digital-media-manager-do/> (DOA January/February 2017). http://pl.123rf.com/search.php?word=manager&srch_lang=pl&imgtype=&Submit=+%t_word=&t_lang=pl&orderby=0&sti=nso766zg3qjj9606dw|&mediapopup=49883015 (DOA January/February 2017).

³⁷ Visualizing expressive and “behind the scenes” behavior, http://www.istockphoto.com/pl/zdj%C4%99cie/wysoki-pi%C4%85tk%C4%99-gm514736838-88242517?st=_p_Manager%20expressions (DOA January/February 2017); <http://www.istockphoto.com/pl/zdj%C4%99cie/>

The depicted scenes are more realistic and dynamic, that's because of using a wider range of technical procedures like: various focal lengths and shutter speeds, filters, "handheld" shooting, as well as, "capturing" moving objects. These quantitative but in the same time qualitative updates are caused by a systematic implementation of computer generated schemes, visualizations³⁸ and charts to photographs.

5. CONCLUSION

To sum up, it is worth considering what image of a modern entrepreneur or manager specialists (market oriented) from promotion and image try to create. It can probably be noted that business *everyman* (entrepreneur or manager) is, according to image specialists, a strongly positive figure. It is successful and self-confident and taking the risk *homo creator*. Realizes themselves by work, and at the same time, they are an inspiration to the team made up people like them. Together with them they create technologized and disembedding from local contexts³⁹, which however has its deceptive charm. Because this world is inhabited by great individuals devoid of mundane concerns.

Such "stock" websites can be used as a barometer of the trends, fashions, and changes in that area. Visualizing business actors work (and life) "reality" on the one hand gives an image of the world full of behaviors and interactive situations as well as being subject to constant changes applied to arrangements (scenes and backstage) and relations.

On the other hand, it is a message or a "sign up" request to the binding business canon, which is established by business world's sponsors and stakeholders as well as consumers and created fashions and trends followers.

Bearing in mind that due to the held resources this world is an attractive place in which ideas of architects, engineers, fashion creators and designers can be materialized. This world basically is a kind of laboratory where all the ideas and observations could be a subject evaluated by the market.

REFERENCES

1. Clarke A., *Situational Analysis: Grounded Theory after the Postmodern Turn*. Sage, Thousand Oaks 2005.
2. Davidson J., *(In)visible (in)tangibles: Visual Portraits of the Business Élite*, "Accounting, Organizations and Society" 2010, Vol. 35(2), p. 165–183.
3. Drucker P., *Practice of Management*, Harper&Row, New York 1954.

japo%C5%84ski-ludzie-biznesu-post%C4%99powanie-przerwa-na-lunch-gm546197838-98624091?st=_p_Manager%20real%20relations (DOA January/February 2017).

³⁸ <https://www.shutterstock.com/pl/image-photo/back-view-businessman-on-rooftop-managing-558833797?src=Dd5oRBJ1TCeOA8KZwJs3iw-1-23> (DOA January/February 2017); http://pl.123rf.com/search.php?word=manager&srch_lang=pl&imgtype=&Submit=+&t_word=&t_lang=pl&orderby=0&sti=lzchnlz36w3f46002e|&mediapopup=44493017 (DOA January/February 2017).

<https://www.shutterstock.com/pl/image-photo/business-man-writing-project-management-concept-105507212?src=Dd5oRBJ1TCeOA8KZwJs3iw-1-86> (DOA January/February 2017).

³⁹ A. Giddens, *The Consequences of Modernity*, Cambridge 1990.

4. Elsbach K.D., *Interpreting Workplace Identities: the Role of Office Décor*, "Journal of Organizational Behavior" 2004, Vol. 25(1), p. 99–128.
5. Giddens A., *The Consequences of Modernity*, Polity Press, Cambridge 1990.
6. Glaser B.G., *Theoretical Sensitivity: Advances in the Methodology of Grounded Theory*, The Sociology Press, California 1978.
7. Glaser B.G., Strauss A.L., *The Discovery of Grounded Theory: Strategies for Qualitative Research*. New Brunswick, Aldine, London 1967.
8. Goffman E., *Symbols of Class Status*, "British Journal of Sociology" 1951, Vol. 2(4), p. 294–304.
9. Goffman E., *The Nature of Deference and Demeanor*, "American Anthropologist" 1956, Vol. 58(3), p. 473–502.
10. Goffman E., *The Presentation of Self in Everyday Life*, Anchor, Doubleday 1959.
11. Goffman E., *Encounters: Two Studies in the Sociology of Interaction*, Bobbs-Merill, Indianapolis 1961.
12. Goffman E., *Behavior in Public Places. Notes on the Social Organization of Gatherings*, The Free Press, New York 1963.
13. Goffman E., *Interaction ritual: Essays on Face-to-Face Behavior*, Aldine, New Brunswick, London 1967.
14. Goffman E., *Relations in Public: Microstudies of the Public Order*, Penguin, Ringwood 1972.
15. Goffman E., *Gender Advertisements*, Harper Torchbook, New York 1987.
16. Gorzko M., *Procedury i emergencja. O metodologii klasycznych odmian teorii ugruntowanej [Procedures and Emergence. About the Methodology of Classic Varieties of Grounded Theory]*, Wydawnictwo Naukowe Uniwersytetu Szczecińskiego, Szczecin 2008.
17. Guthey E., Jackson B., *CEO portraits and the authenticity paradox*, "Journal of Management Studies" 2005, Vol. 42(5), p. 1057–1082.
18. Hall E.T., *The Hidden Dimension*. Doubleday, New York 1966.
19. Hatch M.J., *The symbolics of office design: An empirical exploration [in:] Symbols and artifacts: Views of the corporate landscape*, ed. P. Gagliardi, Walter de Gruyter, Berlin 1990, p. 129–146.
20. Judge T.A., Cable D.M., *The Effect of Physical Height on Workplace Success and Income: Preliminary Test of a Theoretical Model*, "Journal of Applied Psychology" 2004, Vol. 89(3), p. 428–441.
21. Konecki K.T., *Studia z metodologii teorii ugruntowanej [Studies in Qualitative Methodology: Grounded Theory]*, PWN, Warszawa 2000.
22. Konecki K.T., *Wizualna teoria ugruntowana. Podstawowe zasady i procedury [Visual Grounded Theory. The Basic Rules and Procedures]*, „Przegląd Socjologii Jakościowej” 2012, Vol. 8(1), p. 12–45.
23. Lawrence J., *Engaging Gen Y: Leading Well Across the Generations*, Grove Books, Cambridge 2012.
24. Mintzberg H., *The Manager's Job: Folklore and Fact*, "Harvard Business Review" 1975, July–August.
25. Nath V., *Dress Codes and Appearance Norms at Work: Body Supplements, Body Modifications and Aesthetic Labour*, Acas, London 2016.

26. Nogalski B., Śniadecki J., *Kształtowanie umiejętności menedżerskich [Shaping managerial skills]*, TNOiK, Bydgoszcz 1998.
27. Ornstein S., *Impression Management Through Office Design* [in:] *Impression Management in the Organization*, ed. R.A. Giacalone, P. Rosenfeld, Erlbaum, Hillsdale, NJ 1989.
28. Pratt M.G., Rafaeli A., *Organizational Dress as a Symbol of Multilayered Social Identities*, "Academy of Management Journal" 1997, Vol. 40(4), p. 862–898.
29. Sommer R., *Personal Space: The Behavioural Basis of Design*, Prentice Hall, New Jersey, Englewood Cliffs 1969.
30. Strauss A.L., Corbin J.M., *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory*, Sage, London 1998.
31. Veblen T., *The Theory of the Leisure Class*, Macmillan, New York 1912.
32. Zhang Z., Spicer A., "Leader, you first" *The Everyday Production of Hierarchical Space in a China Bureaucracy*, *Human Relations*, 2014, Vol. 67(6), p. 739–762.

INTERNET SOURCES

1. Mears A., *The Potlatch Revisited: Distinction and Destruction among the New Global Elite*, 2017 (draft), <http://faculty.chicagobooth.edu/workshops/orgs-markets/pdf/Mears.pdf> (DOA March 2017).
2. Tulgan B., *Meet the Generation Z: The second generation within the giant "Millennial" cohort*, 2013, <http://rainmakertalking.com/assets/uploads/2013/10/Gen-Z-Whitepaper.pdf> (DOA March 2017).

WIZERUNEK LIDERÓW BIZNESU W KOMERCYJNYCH SERWISACH FOTOGRAFICZNYCH

Zajmując decyzyjne miejsca w firmach menedżerowie i przedsiębiorcy są, siłą rzeczy, postrzegani jako nosiciele określonych wartości i stylu działania organizacji, którym służą. Z drugiej strony to zazwyczaj silnie podkreślający swoją indywidualność i sprawcze zdolności aktorzy świata biznesu. Godzenie tych, nie zawsze przystających, ról i motywów działania nie jest rzeczą prostą. Niemniej w sposób mniej lub bardziej świadomy aktorzy starają się tworzyć względnie spójny obraz własnej osoby. W kontekście przestrzennym instrumentami służącymi sprawnej autoprezentacji są między innymi aranżacje biur, posiadanie i eksponowanie symboli statusu, właściwy dla zajmowanej pozycji *dress code*, a także różnego rodzaju wizualne komunikaty dostępne wewnętrznym i zewnętrznym interesariuszom organizacji. By ów przekaz był klarowny i wiarygodny coraz częściej w sukurs przychodzą profesjonalni specjaliści od zarządzania wizerunkiem. O zagadnieniach związanych z zarządzaniem wizerunkiem aktorów biznesu traktuje poniższy artykuł. Przy czym przedmiotem analizy badacz uczynił *stricte* wizualne narzędzie wspierające zarządzanie wizerunkiem; komercyjne serwisy fotograficzne, oferujące profesjonalnie przygotowane wyobrażenia aktora biznesu i jego pracy. Dane użyte w badaniu były gromadzone w dwóch momentach czasowych; w grudniu 2013 r. oraz na przełomie stycznia i lutego 2017 r., a metoda analizy opierała się na metodologii teorii ugruntowanej. W wyniku zastosowania

opisanych w artykule procedur kodowania, badacz wygenerował kilkanaście kategorii odnoszących się do treści i formy zdjęć przedstawiających liderów biznesu; przedsiębiorców i menedżerów.

Słowa kluczowe: zarządzanie wizerunkiem, komercyjne serwisy fotograficzne, wizerunek przedsiębiorców, wizerunek menedżerów.

DOI: 10.7862/rz.2018.hss.67

Tekst złożono do redakcji: czerwiec 2017 r.

Tekst przyjęto do druku: grudzień 2018 r.