



HUMANISTINEN  
AMMATTIKORKEAKOULU

OPINNÄYTETYÖ

**The Fine Line Between  
Production House and Production Service:  
Implementation of Organizational Change**

Case: Company X

*Suvi Korpela*

Kulttuurituotannon koulutusohjelma (240 op)

01 / 2017

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**HUMAK UNIVERSITY OF APPLIED SCIENCES**  
**Degree Programme in Cultural Management**

**ABSTRACT**

<b>Author</b> Suvi Korpela	<b>Number of pages</b> 44 and 2 pages of appendices
<b>Title</b> The Fine Line Between Production House and Production Service: Implementation of Organizational Change – Case: Company X	
<b>Supervisor(s)</b> Jari Hoffrén, Jouni Kärkkäinen	
<b>Subscriber</b> Company X	
<b>Abstract</b> <p>This thesis was commissioned by a European production company, which consists of different departments. The thesis was made for the company's production service department, which aims to develop their operations. The department wants to explore the possibility to change their identity from production service to production house. The problem is, that the company does not know enough about the differences between these two factors, and hence whether it would be wise to implement the change or if it would even be possible.</p> <p>The goal of the thesis was to figure out the significant differences between production house and production service. In order to make the study reliable and extensive enough, a third type of organization, a production company, was included in the study. Knowing the differences helped to determine whether the commissioning party could change from production service to a production house. The aim was also to recognize the important factors, which should be taken into consideration when planning this kind of change.</p> <p>As regards to the theoretical framework, the subject of this thesis could have been approached from several different perspectives, but organizational change was chosen as an approach. Organizational change has been studied widely and there is a lot of literature about the subject. This fact also created challenges, because the significant factors in regards to this specific study had to be found from an extensive material. Organizational change is often described from the change management point of view, but in this thesis the goal is to examine organizational change on a more general level and point out some significant factors, which should be taken into consideration before the actual implementation of the change.</p> <p>The method used in this study was document analysis. The research material consisted of a database, which included 50 production houses, 50 production services and 50 production companies. Quantitative data was produced based on the qualitative data, which was collected from the organization's websites. A case study was conducted to generate appropriate results.</p> <p>The results indicated that the commissioning party could successfully implement the organizational change, with detailed research prior to the implementation. Specified development ideas were produced for the commissioning party based on the results. These ideas will help in moving the organizational change forward. Even though the thesis focused on the commissioning party, the information and results gathered in this study can be applicable to any other company.</p>	
<b>Keywords</b> Organizational change, audiovisual sector, case study, content analysis	

# HUMANISTINEN AMMATTIKORKEAKOULU

## Kulttuurituotannon koulutusohjelma

### TIIVISTELMÄ

<b>Työn tekijä</b> Suvi Korpela	<b>Sivumäärä</b> 44 ja 2 liitesivua
<b>Työn nimi</b> The Fine Line Between Production House and Production Service: Implementation of Organizational Change – Case: Company X	
<b>Ohjaava opettaja</b> Jari Hoffrén, Jouni Kärkkäinen	
<b>Työn tilaaja</b> Company X	
<b>Tiivistelmä</b> <p>Opinnäytetyön tilaaja on eurooppalainen tuotantoyhtiö, joka sekä tuottaa TV-sarjoja, elokuvia, dokumentteja ja mainoksia että tarjoaa tuotantopalveluja ulkomaisille tuotannoille. Opinnäytetyö tehtiin yhtiön tuotantopalvelu-osastolle, jonka toimintaa halutaan kehittää. Kyseinen osasto haluaa tutkia mahdollisuuttaan muuttaa identiteettiään tuotantopalvelusta tuotantotaloksi. Ongelmana on, että yhtiö ei tiedä tarpeeksi näiden kahden tekijän välisistä eroista, eikä näin ollen sitä, olisiko muutos järkevä tai ylipäättään mahdollinen.</p> <p>Opinnäytetyön tavoitteena oli selvittää merkittävät erot tuotantotalon ja tuotantopalvelun välillä. Jotta tutkimus olisi tarpeeksi laaja ja kattava, otettiin tuotantoyhtiö kolmanneksi analysoitavaksi tekijäksi. Näin saatiin selville näiden kolmen audiovisuaalisella alalla toimivien organisaatioiden väliset erot. Erojen tietäminen auttoi selvittämään, voiko työn tilaaja muuttua tuotantopalvelusta tuotantotaloksi. Tavoitteena oli myös poimia esiin ne merkittävät tekijät, jotka tulee ottaa huomioon organisaatiomuutosta suunniteltaessa.</p> <p>Opinnäytetyön aihetta olisi voinut lähestyä teoreettisesti monesta eri näkökulmasta, mutta lopulta viitekehukseksi valikoitui organisaatiomuutos, koska sitä on tutkittu paljon ja aiheesta löytyy runsaasti kirjallisuutta. Tämä seikka toi työhön myös omat haasteensa, sillä laajasta aineistosta tuli löytää juuri tämän tutkimuksen kannalta olennaiset seikat. Organisaatiomuutosta käsitellään usein muutosjohtamisen näkökulmasta, mutta tässä opinnäytetyössä tavoitteena oli kuvata organisaatiomuutosta yleisemmällä tasolla ja nostaa esiin merkittäviä tekijöitä, jotka tulee ottaa huomioon ennen muutoksen varsinaista toteutusta.</p> <p>Tutkimusmenetelmänä käytettiin dokumenttianalyysiä. Tutkimusaineisto koostui tietokannasta, johon koottiin 50 tuotantotaloa, 50 tuotantopalvelua sekä 50 tuotantoyhtiötä. Tutkimuksessa yhdisteltiin dokumenttianalyysin kahta eri tapaa, sillä kvalitatiivisesta aineistosta, joka kerättiin organisaatioiden nettisivuilta, tuotettiin kvantitatiivista aineistoa. Opinnäytetyön lähestymistapa oli tapaustutkimus, sillä lopullisena tavoitteena oli tuottaa kehittämisohdotuksia työn tilaajalle.</p> <p>Tutkimus osoitti, että tilaajan on mahdollista toteuttaa organisaatiomuutos, mutta asiaan tulisi syventyä enemmän ennen muutoksen toimeenpanemista, jotta se varmasti onnistuisi. Tulosten perusteella työn tilaajalle laadittiin kehittämisohdotuksia, jotka auttavat organisaatiomuutoksen eteenpäin viemisessä. Vaikka opinnäytetyö toteutettiin tilaajan tarpeiden mukaan, voi sen tarjoama informaatio auttaa myös muita toimijoita, jotka suunnittelevat organisaatiomuutosta.</p>	
<b>Asiasanat</b> Organisaatiomuutos, audiovisuaalinen ala, tapaustutkimus, sisällönanalyysi	

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## 1 INTRODUCTION

This thesis deals primarily with organizational change with a focus on the first phases of the change process. The need for the thesis comes directly from the commissioning party itself, who wishes to stay anonymous. The commissioning party is a European production company, which has been in the industry for decades. This production company creates TV series, feature films, documentaries and commercials while also offering a production services department for foreign productions.

This paper will probe into the production service department and the steps it needs to take to develop their operations and strategy. The department wants to explore its possibility to transform from production service to a production house. This paper will analyze the differences between the two and clarify for this company whether the implementation is necessary. My goal is to produce information, which will tell whether the production service department has the ability to undergo this change and whether it would be wise to do so. Later in the study, the production service department will be referred to as “the commissioning party”.

My aim is to figure out what distinguishes a production house from production service. To make this thesis reliable and extensive enough, I have included a third type of organization, Production Company, into the study. The goal is to clarify the significant differences between these three factors. I am also going to identify the clientele of the production service department. Furthermore, I will point out other important factors, which should be taken into consideration when planning the change. These analyses are crucial for a valid conclusion on whether the change would be possible and justified. Finally, based on the results of the study, I will provide development ideas for the commissioning party.

The thesis is divided into three parts. The first section is the theoretical framework based on background information in the study, second are the research results and analysis, and the final part consists of the development ideas.

## 2 THEORETICAL FRAMEWORK: ORGANIZATIONAL CHANGE

The next chapter deals with organizational change, which I chose to be the theoretical framework for this thesis. The subject could have been approached from several different perspectives, but organizational change as a theme provides the opportunity to have sufficient and versatile literature to support the study. At the same time this creates challenges, because organizational change has been studied abundantly. Often these studies concentrate on change management and how to carry out the change successfully. My aim is to describe organizational change on a more general level and point out some factors that should be taken into consideration before implementing the change.

First, I will describe organizational change in general. Next, I will explain the phenomenon in more detail by clarifying the usual reasons and factors behind the change and identify the different types of organizational change. Furthermore, I will describe organizational change as a process by going through the stages of change. I will shed light on some of the factors that should be taken into consideration and analyzed when conducting the organizational change. Finally, I will introduce some useful tools, which can be used when analyzing the organization's macro- and microenvironment.

### 2.1 Organizational Change

The simple definition for organizational change is new ways of organizing and working, but this definition is rather narrow (Dawson 2002, 11). Poole and Van de Ven (2004, xi) have a wider definition, which states that organizational change is a difference in form, quality, or state over time in an organizational entity. Organizational change can also be defined from the point of view of organization development, which has been one significant approach to organizational change in several studies (Hornstein 2015, 294).

As can be noticed, organizational change is a relative term, which can mean several different things. The change may be big or small, depending on the point of view. (Juuti & Virtanen 2009, 30.) The change made in an organization can be called development project, owner change, organization change or corporate acquisition to name a few (Rissanen 2006, 58). The nature of the change may vary a lot depending on the situation. Furthermore, the target of change can also differ; it can be for example the structure of the organization, development of new services or products, renewal of customer service, fusion or expansion. (Juuti & Virtanen 2009, 16; Nurmi 2012, 17.)

Changes happen all the time in organizations and it can occur in several different forms. The change can be planned or unplanned, incremental or radical, and recurrent or unprecedented (Poole & Van de Ven 2004, xi). Usually, though, the organizational change is evolutionary, and it happens incrementally and without planning. Revolutionary change, affecting the organization on a larger scale, like its strategy, structure or mission, is actually quite unusual. (Burke 2008, 1.)

Even though changes occur in organizations frequently, a large percentage of them also tend to fail to deliver expected results. Undoubtedly there are many possible explanations for the failures to happen, but management researchers have concluded that employees have a big effect on the success or failure of change in their organizations. Organizational change can be a long process and it requires major involvement from the organizations employees'. Because of this, the employees' commitment to change and their attitude and reactions towards it have a big role in its success. (Shin & Taylor & Seo 2012, 728.) Another factor, that may have an impact on the failure of organizational change, is that the beginning of the change is conducted poorly. The beginning is a fragile stage in the change process, because the most serious mistakes can happen then. Sometimes the mistakes made in the beginning are only noticed in the end of the whole process. (Rissanen 2006, 80.) This is why the starting point and first steps of the change are significant. These matters are further examined later in this study.

## 2.2 Reasons behind Organizational Change

There can be several reasons for organizations to develop and change. The need for change is usually noticed when the organization realizes their way of operating is not leading them in the desired direction (Lanning & Roiha & Salminen 1999, 32).

The reasons for wanting change can be divided into external and internal motivators. Changes and events occurring in the organization's operational environment, such as internationalization or development of technology, are external reasons. (Lämsä & Päivike 2013, 28.) Other external factors can include, for example, changes in the markets, increasing requirements of customers and accelerating competition (Honkanen 2006, 90-92). Nowadays the external environment can change substantially on a short notice. This is why organizations have to be ready to plan and make changes in their operations at all times. (Rissanen 2006, 57.)

Internal reasons are factors based on the organization's sociocultural, technological and political system and operations. These can include, for instance, the aging of organization's personnel, implementation of new technology or changes in the structure or management of the organization. (Lämsä & Päivike 2013, 28.)

Santalainen (2005) has pointed out three factors that may cause a significant organizational change. The first factor, crisis, is usually so radical that it simply forces the organization to change. The crisis may arise due to external events, which can be, for example, economical, political or social. When in crisis, the organization is usually ready for the change, but its ability to carry it out might be too low. Furthermore, crisis requires for the change to happen fast. This is why crisis is often a demanding and problematic situation for the organization. (Santalainen 2005, 169-171.)

The second factor is strong signals, which tell that the change is needed. The signals can be either external or internal. External signals can be changes in law, customer behavior or competitors operations to name a few. These signals can create both threats and possibilities for the organization. If the organization reacts to the external signals, it may enhance its position on the market. Moreover, the signals can be internal. The internal signals are commonly problems inside the organization, which



require solution. Internal signals do not create as much possibilities and opportunities for the organization as external signals. Regardless of the nature of the signals, they normally create pressure on the organization to react to the change. (Santalainen 2005, 169-171.)

The third factor is not problem-based like the two previous ones. The third factor is the vision of the organization's leader, strategist or management team. This type of change, which is based on vision, is proactive and while it can be significant, it is usually not as common of a reason for the change as crisis or strong signals are. (Santalainen 2005, 169.)

### 2.3 Types of Organizational Changes

Researchers have pointed out several different types of organizational changes. It is important to recognize the type of change, because different changes require different kinds of action (Lämsä & Päivike 2013, 184).

Burke (2008) has categorized organizational change into two different types: revolutionary and evolutionary. Revolutionary, or transformational change occurs in spurts, leaps and disruptions (Burke 2008, 81). This type of change is usually radical and it affects the organization widely. Revolutionary change occurs due to external factors and it requires quick actions. Revolutionary change may include changes in the organization's strategy, mission or vision. (Burke 2008, 21.) Evolutionary change, on the other hand, is not as radical, since it does not include modifications in the organization's basic framework. Evolutionary change normally attempts to improve factors in the organization that will lead to better performance. (Burke 2008, 82.)

According to Nadler and Tushman (1990) organizational changes vary along the following dimensions:

1. Strategic Change: Strategic Organizational Changes usually affect the whole system of the organization. Strategic changes may redefine the mission of the organization or affect its basic framework. These changes can include chang-

es in an organization's strategy, vision, processes or people. (Nadler & Tushman 1990, 79.) Development of new products or services is also a strategic change (Lämsä & Päivike 2013 185).

2. **Incremental Change:** Incremental Changes happen regularly in an organization. These types of changes can be the introduction of a new technology, changes in organization structure or modifications of personnel practices to name a few. While these changes are meaningful, they only affect the specific factors in the organization, not its whole system. Incremental changes happen within the existing strategy and values of the organization. (Nadler & Tushman 1990, 79.)
3. **Anticipatory Changes:** Anticipatory Changes are based on vision. Someone in the organization's management believes that anticipatory, or proactive, change will provide competitive advantage for the organization. (Nadler & Tushman 1990, 79.) In proactive change, the change happens in anticipation of external events that may occur, not in response to something that has already happened (Lämsä & Päivike 2013, 184).
4. **Reactive Changes:** Sometimes organizations are forced to change because of an external factor or event. These changes are called reactive. (Nadler & Tushman 1990, 79.) In reactive changes, the organizations have to act fast. If the change does not occur quickly enough, it can be fatal for the organization. (Lämsä & Päivike 2013, 184.)

If these dimensions are combined, it is possible to define four different types of organizational changes. These can be seen in the figure below.

	<b>INCREMENTAL</b>	<b>STRATEGIC</b>
<b>ANTICIPATORY</b>	<b>TUNING</b>	<b>RE-ORIENTATION</b>
<b>REACTIVE</b>	<b>ADAPTATION</b>	<b>RE-CREATION</b>

Figure 1. Types of Organizational Changes. Adapted from source Nadler & Tushman 1990, 80.

1. Tuning is an organizational change, which is incremental and anticipatory. These changes do not affect the whole system of the organization, but rather concentrate on changing certain factors. (Nadler & Tushman 1990, 79.) Tuning is initiated in anticipation of future events that may have an impact to the organization (Lämsä & Päivike 2013, 185).
2. Adaptation is incremental and reactive change. In adaptation, the need for change usually occurs because of an external event, which forces the organization to change. For example, a new competitor might enter the market and the organization has to adapt to the situation. (Lämsä & Päivike 2013, 185.)
3. Re-orientation is change, which is strategic and anticipatory. Re-orientation requires a vision from the management of the organization. Because re-orientations are proactive, they give the organization time to work on the change properly and the opportunity to learn from and adapt to mistakes. (Nadler & Tushman 1990, 80-81.) Since re-orientations are strategic, they also have an impact on the mission and basic framework of the organization. For example, if the organization wants to enter new markets, it may have to change its strategy to be able to do so. (Lämsä & Päivike 2013, 185.)
4. Re-creation is an organizational change, which is strategic and reactive. Re-creations happen under crisis, and usually the change has to happen fast. This is why re-creation is often risky for the organization. Almost always re-creations include a change in organization's basic framework and successful re-creations often involve changes in the management of the company. (Nadler & Tushman 1990, 80.)

Based on the foregoing, it can be noticed that organizational change can be conceptualized in several different ways. While each change has its designated name, it usually entails the same elements.

## 2.4 Stages of Organizational Change

The theoretical description of organizational change as a process and its different stages are usually linked to change management. One classic example is the Lew-

in's model, which consists of three steps: unfreezing, moving and refreezing (Burke 2008, 142). Another well-known model is the Kotter's model, which is an eight-stage process (Burke 2008, 3). However, both of these models focus on how to lead and manage the change. A generalized description will be introduced here, as the focus of this paper does not lie in change management.

Lämsä and Päivike (2013) describe organizational change with the five following stages:

1. The need for change
2. Conceptualization of the idea and analyzing the starting situation
3. The decision to change and planning the change
4. Implementation of change
5. Assessment of change

The need for change arises in the organization when a gap between the current state and the desired one is noticed. As mentioned before, the reason and need for change can come from an internal or external source. Whatever the reason may be, it is crucial for the change process and the organization's personnel that there is a real and reasonable need for the change. Support from management is essential for a successful change. Furthermore, it is very beneficial for the change, if the need for it arises from the organization's own need and willingness to develop the operations. (Lämsä & Päivike 2013, 186.)

Conceptualization of the idea means the development of a new course of action. It requires innovation and creativity from the organization's personnel. After the idea has taken shape, the organization has to analyze the starting situation. The analysis of the starting situation can be split into two sections: the possibilities and threats of the external environment and the strengths and weaknesses of the internal state in the organization. This is a significant phase for the change, because the whole process can be unsuccessful, if the analyses are completed poorly. (Lämsä & Päivike 2013, 187.) This part of the change process will be examined in detail in the next chapter.

If the results of the analyses are beneficial to the idea, the decision to change will arise. At this point the change is also planned in detail. Planning the change is a concrete and specifying phase, where the implementation of the change itself will be designed. Factors that should be taken into consideration in the planning are, for example, the definition of the goals and desired results, scheduling, organizing as well as creating guidelines and planning of internal and external communication. Implementation of change denotes the practical work that is done to accomplish the change and achieve the desired state. The management of the organization will determine the direction of the change, but usually someone else in the organization is in charge of the actual process. The last phase, assessment of change, is also an important part of the process. Without assessment it is impossible to tell whether the goals were achieved and whether the change was successful. (Lämsä & Päivike 2013, 188-189.)

The process described above demonstrates the different phases of change. However, it is a simplified description of organizational change. It is not certain for the process to go through these phases, because the bigger and deeper the change is, the more surprising, demanding and complex the process will be. In practice the change is rarely a linear process, which has clear phases. (Lämsä & Päivike 2013, 189.)

## 2.5 Analyzing the Starting Situation

As mentioned in the previous chapter, analyzing the starting point is an important part of the change. Analyses are essential when the need for change exists, but it is not easily noticeable nor can it be defined clearly. In practice, analyzing means collecting information about the organization and making conclusions based on this information. (Lanning & Roiha & Salminen 1999, 38-40.)

Before the actual analyses, it has to be clarified what kind of information needs to be collected, with what methods it will be collected and how it will be used. Collecting the information has to be in proportion with the need and goals of the change. Therefore, only information, which is valuable for the change process, should be collected. (Honkanen 2006, 387-388.) The analyses concentrate on the organization's macro

and microenvironment, and some of the factors included in the analyses are customers, competition situation, resources and the future of the industry. Next I will explain these factors in detail.

Customers are a significant factor affecting an organization and it should be the most important aspect to analyze, since changes in customers' requirements and expectations have a great impact on the market (Honkanen 2006, 92). Customers have the power and right to do arbitrary decisions, which organizations simply have to adapt to (Nurmi 2012, 39). To be able to make effective solutions regarding the change, the organization needs to understand their customers properly. When analyzing the customers, it is important to identify the clients and find out why they are using the products and services of the organization in question. In addition to current clients, potential new clients and lost clients should be identified. The customers can be analyzed either individually or by group categories. (Santalainen 2005, 103.) Furthermore, the analysis should aim to figure out what customers appreciate and what is their opinion of the current state of the organization. With these analyses it is possible to allocate the change process towards the right direction. (Lanning, Roiha & Salminen 1999, 51.)

Another factor, which should be analyzed, is the competition situation. Organizations are competing for customers, market shares and resources. Intense competition challenges the organizations to work more efficiently and drives them to change. (Honkanen 2006, 91.) Competition analyses are an important tool, yet they might be challenging to execute, due to the topic being so wide. First of all, there are many different types of competitors to analyze; direct competitors, indirect competitors, replacement competitors and potential competitors. Information regarding competitors is easily accessible and needs to be collected. This information consists of, for example, revenue, market share, profitability and expenses. In addition to these, it should also be clarified why customers choose to buy from competitors and what could be learned from it. If competition analysis is executed thoroughly, it provides important information regarding the current situation of the industry as well as depicts the future. (Kamensky 2014, 109-110.) Moreover, organizations that analyze their competitors carefully might be able to develop distinctive know-how and improve their position on the market when doing so (Santalainen 2005, 9).

When analyzing the resources, the existing and the ones that can be developed should be clarified. Also the resources that are available outside the organization and may be utilized can be taken into consideration. If resources are used in a different way, a new way of operating can be developed. (Santalainen 2005, 64.) In order to understand the organization's resources, it is necessary to examine them widely. To easily analyze the resources, one can categorize them as follows: physical resources, economical resources, organizational and human resources and intellectual capital. Physical resources include machines, devices, buildings and production capacity. The usage of these resources is determined by the age, location, performance and condition. Economical resources are, for example, financial capital, cash flow and connections to financiers. The value of these resources is determined by the way they are used. Organizational and human resources can be either the biggest asset or the greatest obstacle preventing the change from happening. These resources include structural factors, availability of suitable staff, ability to adapt to the changing requirements and the network of professionals outside the organization. Finally, intellectual capital is the last category of the resources. This is the resource that is not well understood but it has the greatest potential. Intellectual capital includes special know-how, patents, brand value, customer database, internal processes and partner relationships. (Santalainen 2005, 89.)

As can be seen, analyzing the current situation of the organization is important, but it is equally important to think about the future. Analyzing the future may be especially helpful if the need for change exists, but is not clear. If the analyses are concentrating only on the current situation, the most important incentives for change might not be recognized. Visualizing the future, its possibilities, threats and competitive forces, may bring out new aspects or ways to operate, which might not be as obvious if only the present is studied. (Lanning & Roiha & Salminen 1999, 43.) When analyzing the future, several different methods to collect the data are available. These can be, for example, scenario planning, Delphi technique or future workshop. (Ojasalo & Moilanen & Ritalahti 2014, 146-153.)

## 2.6 Tools for the Analyses

### **PESTEL – analysis**

PESTEL-analysis is a tool that is used to analyze the macro-environmental factors affecting an organization. These factors are political, economic, social, technological, environmental and legal. (Vuorinen 2013, 166.)

There are several different variations of the PESTEL-analysis, for example PEST, PESTE, SLEPT or STEEPLED. These variations either do not include all the factors in the PESTEL analysis or they include some additional factors like ethics and demographics.

In the PESTEL-analysis each letter analyzes the key factors affecting the organization. The analysis aims to produce a description for each letter, the forces that come with it and how they affect the organization. The analysis and the information obtained from it can be used when compiling a strategy. When doing a PESTEL-analysis, it is not vital to identify many factors under each category, but instead it is important to find the essential factors and themes affecting the organization in question. (Vuorinen 2013, 166.)





Figure 2. PESTEL – analysis. Adapted from source Vuorinen 2013, 167.

Political factors refer to the influence the government may have in the economy or in a certain industry. These include, for example, tax policy, trade restrictions, political stability or instability, environmental law, government policy, labor law and tariffs. (Oxford Learning Lab 2016; Vuorinen 2013, 167; Professional Academy 2016.) The foregoing suggests that political factors can affect organizations and their business in several different ways. Organizations need to be ready to deal with the current and anticipated future legislation, and adjust their marketing policy accordingly. (Professional Academy 2016.)

Economic factors include, for example, interest rates, economic growth, inflation, levels of employment and unemployment and exchange rates (Oxford Learning Lab 2016; Vuorinen 2013, 167). These factors can be divided further into macroeconomic and microeconomic factors. Macroeconomic factors have an impact on the economy at the regional or national level. They deal with the management of demand in any given economy. Governments use taxation policy, government expenditure and interest rate control as their main mechanism to deal with this. Microeconomic factors

are all about people and how they use their income. Therefore, they especially have an affect on B2C-organizations. Economic factors, whether macro- or micro-economical, significantly affect organizations and how they do business. (Professional Academy 2016.)

Social, or socio-cultural factors represent the cultural aspects of the society. These factors may affect the attitudes, interests and opinions of the population and further have an impact on the organization's market. Social factors include, for example, age distribution, demographics, population growth, level of education, career attitudes, living conditions and lifestyle. Analyzing social factors also help marketers understand their customers. (Oxford Learning Lab 2016; Professional Academy 2016.)

Technological factors pertain to innovations, which may have an impact on the organization's operations and the market positively or negatively (PESTLE Analysis 2016). This refers, for example, to the changes in information and mobile technology, automation, research and development and changes in e-commerce or mobile commerce (Oxford Learning Lab 2016).

Environmental factors have become more important, not only due to the growing awareness of climate change, but also because of the pollution targets, increasing scarcity of raw materials and organizations wanting to do business ethically and sustainably. This part of the PESTEL analysis is especially important for certain industries, like farming, tourism and agriculture. Environmental factors include aspects such as climate, weather, geographical location, environmental offsets and changes in climate to name a few. (Professional Academy 2016; PESTLE Analysis 2016.)

Legal factors can be divided into external and internal. Certain laws affect the organizations business environment while some policies are only maintained inside the organization. When analyzing the legal factors, both of these angles should be taken into account. (PESTLE Analysis 2016.) Organizations need to be aware of laws and regulations to be able to succeed. Legal factors include, for example, advertising standards, consumer right and laws, health and safety, equal opportunities, product labeling and product safety. (Professional Academy 2016.)

Even though PESTEL – analysis is a good tool to analyze the macro-environmental factors, it does not give much additional value by itself. It is a good starting point when reviewing the strategic position, but it is clever to use in conjunction with other environmental analyses, like Porter’s Five Forces, for example. The results of PESTEL – analysis are a good basis for a SWOT – analysis. (Vuorinen 2013, 166-167.)

### **Porter’s Five Forces**

American professor Michael E. Porter developed Porter’s Five Forces model in 1979 (Vuorinen 2013, 171). After the model was invented, it has been one of the most used tools in strategy work (Santalainen 2014, 71).

The Five Forces model can be used to analyze the competitive forces of a single business or industry. The analysis can study for example the growth of the industry, differences in product or service features, recognition of brands or the competitive advantage of competitors. (Lindroos & Lohivesi 2010, 221.) The organization can analyze their industry or an alternative one, which they are wishing to expand to. The Five Forces model aims to recognize auspicious markets and to improve the organization’s position on the market. Opportunity to succeed is better on the market, when the competitive forces are weak. (Vuorinen 2013, 171.)

An organization should analyze all the five forces individually, when using the model. All the forces should be evaluated by its character and possible changes in the future. The five forces in Porter’s model are:

1. Threat of New Entrants
2. Threat of Substitutes
3. Bargaining power of Customers
4. Bargaining power of Suppliers
5. Competitive Rivalry (Lindroos & Lohivesi 2010, 221-222; Vuorinen 2013, 171).



Figure 3. Porter's Five Forces. Adapted from source Vuorinen 2013, 174.

Threat of new entrants analyzes how easy or difficult it is for competitors to join the market in question. The easier it is for new organizations to enter an industry, the higher the competition will be. But there are certain barriers to entry, which affect the level of threat from new entrants. These include well-recognized brands, economies of scale, access to inputs, cost advantages and protected intellectual property to name a few. (Recklies 2015; Arline 2015.) In the event of new entrants penetrating the industry, they can influence major determinants of the market environment, like market shares, prices, customer loyalty or service levels (Recklies 2015).

Threat of substitutes arises if an alternative product enters the market and replaces an old one, like e-mail did for traditional mail (Vuorinen 2013, 173). Alternative products or services are a threat, since they may attract a significant share of the market and hence reduce the amount of sales for existing organizations. Potential factors that determine the threats of substitutes are, for example, brand loyalty of customers, close customer relationships, switching costs for customers and current trends in

technology. (Recklies 2015.) This force analyzes how easy it is for consumers to switch from a business's product or service to that of a competitor. It shows the amount of competitors, how their prices and quality compare to the industry being studied and how much of a profit those competitors are earning, which would determine if they have the ability to lower their costs even more. (Arlin 2015.)

Bargaining power of customers examines the power of the consumers to impose on pricing and quality. Customers bargaining power is extremely high when there are few consumers, but several suppliers. The power is also high when it is easy to compare the products and prices of the supplier companies and switch from one company's product or service to another. (Vuorinen 2013, 172; Arlin 2015; Recklies 2015.) The power of customers is low when the products are purchased in small amounts and the supplier's products are significantly different from the competitors (Arlin 2015).

Bargaining power of suppliers analyzes the power of a business's supplier to affect the industry. The bargaining power is high when the amount of suppliers is low and they can dominate the market. It is better for businesses if there are multiple suppliers. The bargaining power of suppliers is also determined by factors like the presence of substitute inputs, switching costs of companies in the industry and strength of distribution channel. (Vuorinen 2013, 173; Arlin 2015; Recklies 2015.)

Competitive rivalry is the fifth force in Porter's model. This force analyzes the intensity of the competition in the market. The intensity is determined by the amount of existing competitors and what they are capable of doing. (Arlin 2015.) The rivalry is high when there is a low amount of organizations selling a similar product or service, growth of the market is slow, competitors are equally powerful, customers have low switching costs or the barriers to exit are high. (Vuorinen 2013, 173; Arlin 2015; Recklies 2015.) These factors create a pressure on prices, advertising and margins and they may affect the profitability of companies in the industry (Arlin 2015; Recklies 2015).

In current times, where surroundings, markets and technology change quickly, the Porter's Five Forces model is not as practical as in the past. Certainly the model can

still be used, but it should be used to analyze industries, which are stable and can be clearly defined. (Lindroos & Lohivesi 2010, 221; Vuorinen 2013, 176.)

### 3 METHODS

#### 3.1 Approach to Research

This thesis is a case study. I chose this approach to the research, because my intention was to produce development ideas for the commissioning party. A case study research method is most suitable for this purpose.

Case study research focuses on one or several subjects, which can be a person, process, organization or nationality to name a few. The quantity of subjects is not significant, as long as they can be outlined either to categories, functions or situations. (Ojasalo & Moilanen & Ritalahti 2014, 53.) The subject of research is often previously unknown or the information about it is inexact. The goal of case study research is to make the subject clearly understandable and produce detailed information about it. This is why diverse research material is important for the study. (Laine & Bamberg & Jokinen 2007, 10.)

I have three subjects of research in this study: production house, production service and production company. These subjects can be clearly defined as three distinct categories. Even though the production house is the most important factor that needs to be determined and clarified in the study, production service and a production company must also be included in order to understand the significant differences between these three subjects. This also allows the material to be diversified.

Case study research often answers to the questions “how” and “why”. The study does not try to find out how common something is, but instead how something is possible or how something happens. Case studies allow for detailed research over extended periods of time based on few participants/factors. This method is crucial to generate in-depth information regarding a subject. Ultimately, the new information will

help in creating the development ideas. (Ojasalo & Moilanen & Ritalahti 2014, 52-53.) My aim is to fully understand the differences between the three subjects of research and generate development ideas for the commissioning party based on the new information produced by the study.

### 3.2 The Method

Document analysis was used to collect and generate data. This approach is appropriate and sufficient to produce the information necessary for this paper.

Document analysis, or analysis of documentary evidence is a method, which tries to make conclusions based on written material. Documentary evidence can be any written, spoken or filmed material, as long as it can be found in written form. The material can be, for example, transcribed interviews, articles, marketing materials, diaries, photographs, reports and speeches. The documentary evidence can be ready-made and something that has not been originally meant for a research, like websites and brochures. (Ojasalo & Moilanen & Ritalahti 2014, 136.)

There are two significant ways to analyze the documentary evidence: qualitative content analysis and quantitative content analysis. In qualitative content analysis the documentary evidence is described verbally and it aims to recognize the meaning of the text. The quantitative content analysis describes the material in numbers or in some other quantitative way. In some studies these two ways of analysis can be combined, for example by producing quantitative material based on qualitative material. (Ojasalo & Moilanen & Ritalahti 2014, 137.)

Document analysis aims to analyze the material systematically and to clarify it. The goal of the analysis is to create a clear description of the subject of research and to increase information value. If the documentary evidence is organized well, it is possible to make clear and reliable conclusions. (Ojasalo & Moilanen & Ritalahti 2014, 136.)

I used document analysis to figure out the differences between production house, production service and production company. I collected the material from the subjects' websites and created a database, which includes 50 production houses, 50 production services and 50 production companies. I concentrated on the different services that each of the houses, services and companies offer and tried to find out if there is a clear pattern that distinguishes the subjects from each other. I combined the two ways to analyze the documentary evidence, since I created quantitative material based on the qualitative material collected from the websites.

#### 4 ANALYSIS: THE VARIETY OF PRODUCTION ORGANIZATIONS AND IDENTIFYING CLIENTELE

In this chapter I will analyze the database, which I collected from the subjects of research.

To understand the difference between all these, I collected a database, which includes production houses, production services and production companies, 50 of each. I analyzed the data to be able to see what distinguishes the subjects of research from each other. The main goal is to see whether the commissioning party already has all the elements needed for the organizational change.

The elements that I focused on were the different services or departments each organizations have and whether they make original productions or if they only service productions coming from their clients.

I categorized the services/departments to four different classes: pre-production, production, post-production and creative services.

Pre-production, production and post-production are the three main stages of the production process of an audiovisual production. The stages may vary depending on the production and its size, but there are some factors that always stay the same. (Camp 2013.)



Pre-production refers to all the factors that are taken care of before full-scale production starts (Grace 2011, 5). Pre-production might not be the most glamorous part of the production, but it should not be undervalued. Often pre-production is the stage that requires the most work. Pre-production and how it is done has a major influence to the rest of the production, so the work should be done thoroughly. (James 2014.)

Pre-production can include several different elements and they are not always the same in every production. What is done in pre-production depends on what is produced and what the size of the project is. In this case, I have categorized all the following aspects as pre-production: screenwriting, budgeting and funding, location scouting, casting, crew hiring, equipment rental, scheduling, logistics, possible permissions and legal assistance.

The next stage is production, which indicates the part when the audiovisual content is created and recorded. The aim is to capture all the material needed for the story. (Grace 2011, 5.) Production, or principal photography, is the phase when cast and crew are on set and everything has to run smoothly. Exactly how much crew and cast is needed, again depends on the size of the production. (TheTakes 2016.)

The last stage of the production process is post-production. This part starts after all the content has been captured. (Grace 2011, 5.) Post-production can take a lot of time and can include several different elements. For example editing video footage, sound recording, mixing and editing, color correction, motion graphics and visual effects are all part of post-production (TheTakes 2016).

The fourth category is the creative services. In this study, creative services mean that the subjects of the research can offer a director and/or a DOP for the production. The director is in charge of visualizing the script. He is responsible for overseeing all the creative aspects of the production. These include for example the lights, props, actors, costumes and camera. (Moura 2014a.) A DOP, the director of photography, is responsible for filming the content. The DOP is in charge of the camera and lighting crew, which makes him critical in the production. (Moura 2014b.)

The last factor I want to research is whether the organizations make original productions or not. In this case, original productions indicate that the organizations develop and produce their own productions from the first idea to the final product. If the organizations did not mention original productions on their website, I made the conclusion that they are mainly servicing productions coming from their clients.

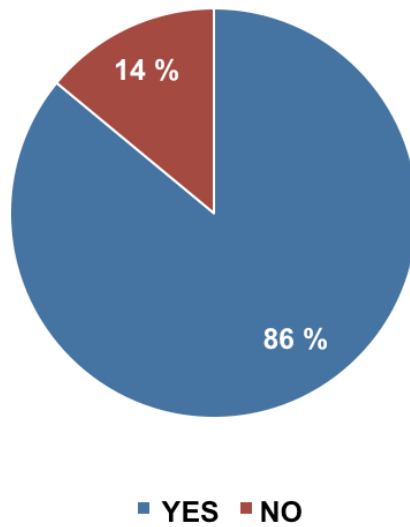
With these five different elements I will try to figure out the factors that distinguish the subjects of research.

#### 4.1 Production House

The first subject I analyzed was production house. My aim is to figure out what services production houses offer and why does an organization identify itself as a production house.

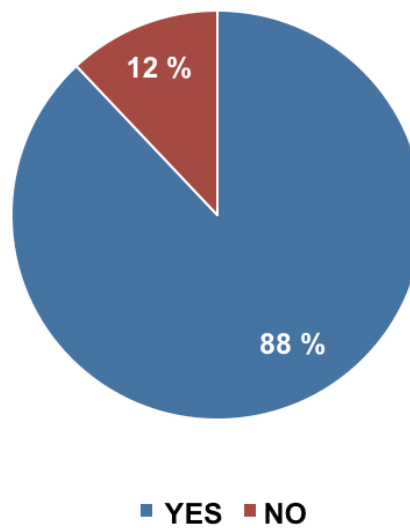
The database includes 50 production houses from Europe, North America, Asia, South America, Africa and Australia. It was important to have the database include production houses from all over the world; it provides enough diversity to make reliable conclusions.

## PRE-PRODUCTION



Graph 1. Pre-production in production houses

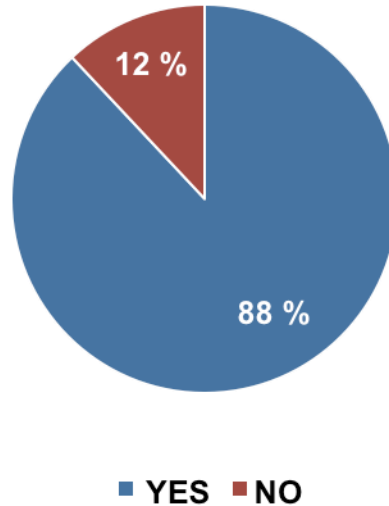
## PRODUCTION



Graph 2. Production in production houses

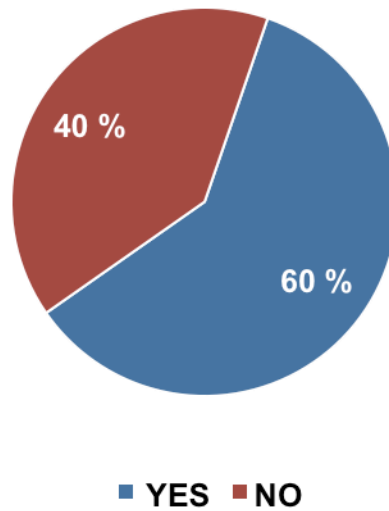
As seen in the graphs 1 and 2 above, nearly all of the production houses offer pre-production and production as their services. 86% of the production houses have pre-production and 88% have production.

## POST-PRODUCTION



Graph 3. Post-production in production houses

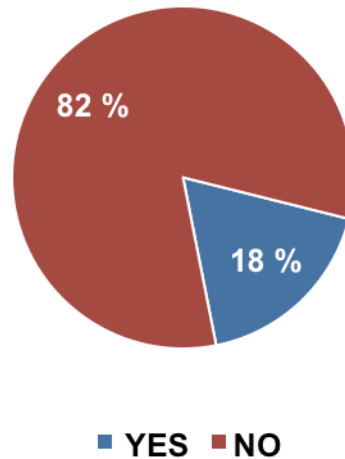
## CREATIVE SERVICES



Graph 4. Creative services in production houses

The results for post-production and creative services can be seen in graphs 3 and 4. 88% of the production houses include post-production in their services and 60% of the production houses offer creative services.

## ORIGINAL PRODUCTIONS



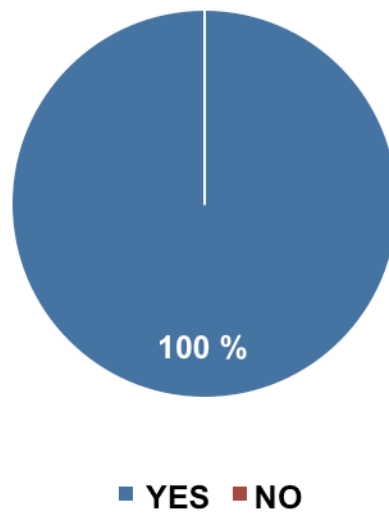
Graph 5. Original productions in production houses

The last factor I analyzed was the original productions. As seen in graph 5, most of the production houses do not have their own original productions. Only 18% of the organizations mentioned original productions in their website. The remainder, consisting of approximately 80%, most likely serviced productions coming from clients.

### 4.2 Production Service

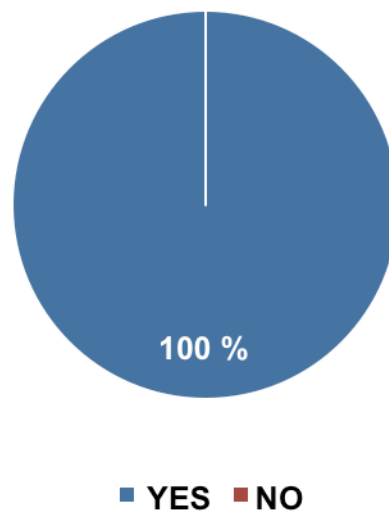
Next I analyzed the 50 production services. Even though the commissioning party and I know what production service is, it was significant for the study to include this factor in the analysis for comparison purposes. Data for production services was collected on a worldwide base.

## PRE-PRODUCTION



Graph 6. Pre-production in production services

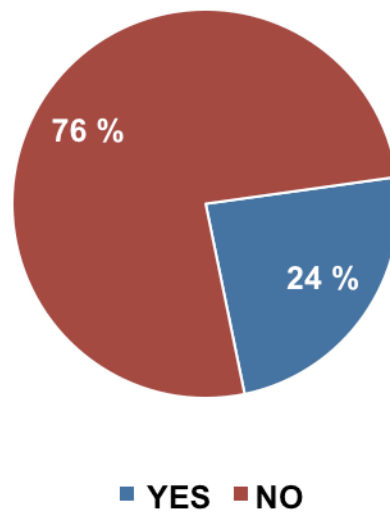
## PRODUCTION



Graph 7. Production in production services

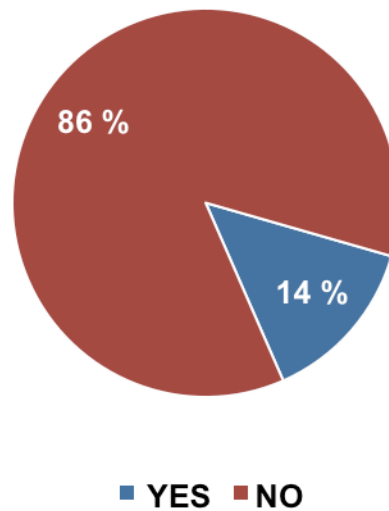
From graphs 6 and 7 it can be seen that all of the production services have pre-production and production in their services. This result was expected, but it was important to prove this presumption with the collected data.

## POST-PRODUCTION



Graph 8. Post-production in production services

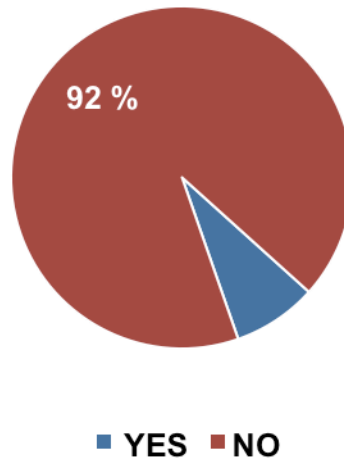
## CREATIVE SERVICES



Graph 9. Creative services in production services

The results for post-production and creative services was not that easy to predict and as can be seen in graphs 8 and 9, the production services differ a bit in these categories. Only 24% of the production services have post-production and a tenth less, 14% have creative services.

## ORIGINAL PRODUCTIONS



Graph 10. Original productions in production services

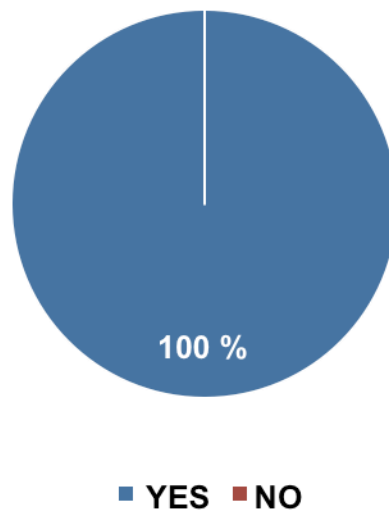
Again, the last factor was the original productions. Graph 10 indicates that only 8% of the production services make original productions. Almost in all cases it meant that the production service in question is actually a department in a production company. Majority of the production services focus on servicing their clients' productions.

### 4.3 Production Company

Lastly I analyzed the production companies. The fifty production companies were the easiest to find, and also they are located all around the world.

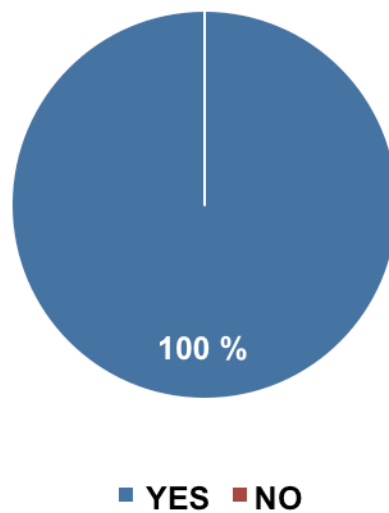


## PRE-PRODUCTION



Graph 11. Pre-production in production companies

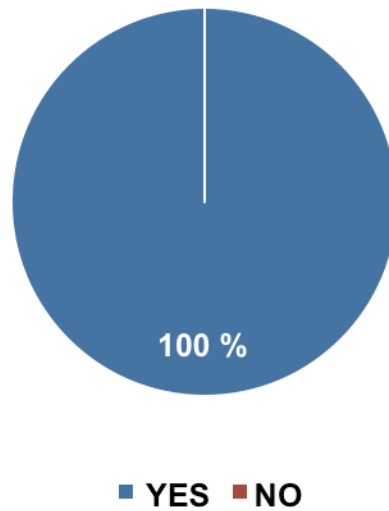
## PRODUCTION



Graph 12. Production in production companies

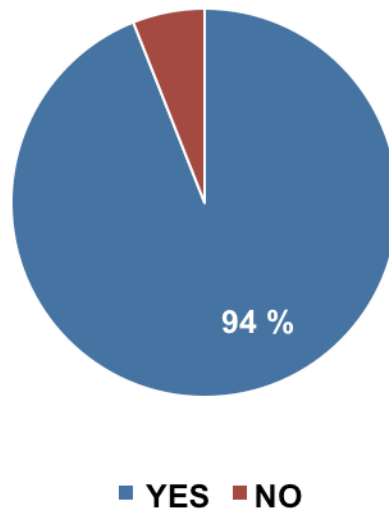
In graphs 11 and 12, it can be seen that all the production companies have pre-production and production. This result was also expected, since it is pretty obvious that these factors are included in a production company.

## POST-PRODUCTION



Graph 13. Post-production in production companies

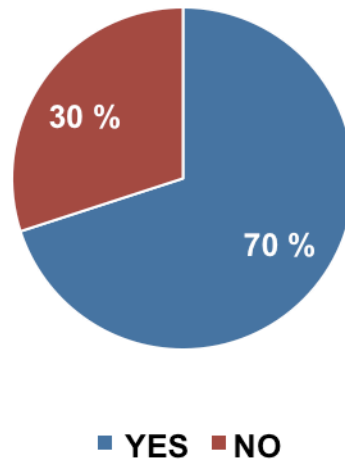
## CREATIVE SERVICES



Graph 14. Creative services in production companies

Also all of the production companies have post-production, and almost everyone, 94% have creative services. These can be seen in graph 13 and 14. The rest 6% did not mention creative services, but this does not mean that they do not have directors and DOPs in their network.

## ORIGINAL PRODUCTIONS



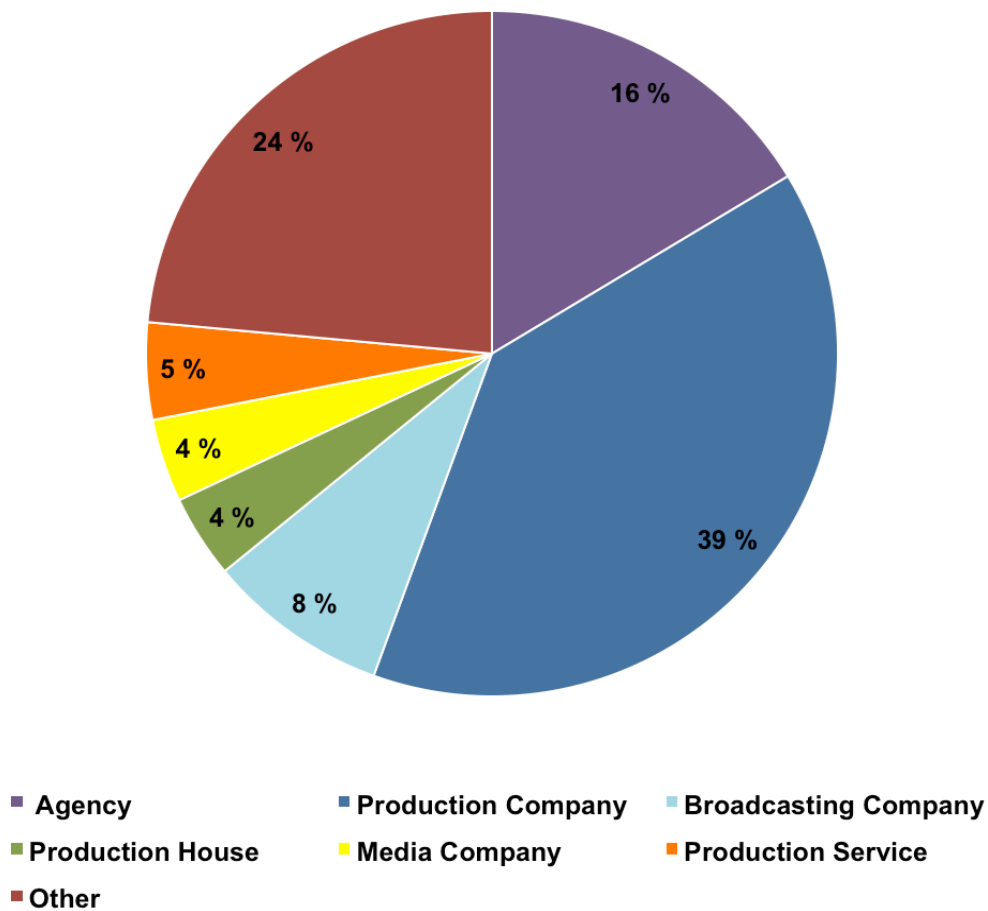
Graph 15. Original productions in production companies

Not all of the production companies have their own original productions, as seen in graph 15. 70% of the production companies make original productions, while the rest, 30%, either concentrate on servicing clients or they have ideas and productions coming from outside the company. An interesting connection can be made between the original productions and creative services, since the 6% that did not have creative industries in turn did not create original productions.

#### 4.4 Identifying Clientele

I analyzed the commissioning party's production service department's clientele based on their client database.

## CLIENTELE



Graph 16. Clientele

As can be seen in graph 16, the clientele includes broadcasting companies, production services, production companies, media companies, agencies, production houses and others. The largest group of clients, 39 percent, consists of production companies. The second largest group is others, which consists of several different types of organizations, which appeared in the database only once or twice. Next is the agencies, which makes a total of 16% of the customers. The rest, 21 percent of the clientele includes 8% of broadcasting companies, 5% production services and 4% of both media companies and production houses.

## 5 CONCLUSIONS BASED ON THE ANALYSIS

Based on the data and the results above, it is possible to see some differences between the three subjects of research.

It can be said that production houses usually have pre-production, production, post-production and creative services included in their services. Production houses do not make original productions, but instead they service productions coming from their clients. Production services on the other hand only tend to have pre-production and production as their services. In general production services do not offer post-production or creative services and they do not make original productions. Production companies have pre-production, production and post-production, and almost everyone has creative services as a part of their company. Majority of the production companies have original productions.

As a conclusion, production houses and production services mainly differ from each other with regard to post-production and creative services. Production houses have all the four categories included in their services while production services only offer pre-production and production. These subjects of research have in common the fact that they do not make original productions, but instead focus on servicing clients and their productions.

Next I will go through the main factors, which determine whether the commissioning party could change from production service to a production house. Because of the anonymity of the commissioning party, I will explain the conclusion of each factor only briefly. These factors are customers, competition situation and resources.

### 5.1 Customers

As can be seen in chapter 4.4, most of the customers of the commissioning party are production companies and agencies. Production houses are only 4% of the whole clientele, not the majority. Based on this analysis, it can be presumed that changing

from production service to a production house would not harm the commissioning party, because they would not compete with their clients. Therefore, the organizational change would be possible from this point of view.

Customers are a factor, which could be analyzed in more detail though. In addition to identifying them, the customers' opinions about the organization and the service they received could be analyzed, for example through a questionnaire. With the questionnaire it could also be possible to find out what the customers think about the possible organizational change, whether they see it as a positive thing or a negative one.

Moreover, the different customer groups could be treated further with customer segmentation. Customer segmentation means dividing the clientele into smaller groups, or segments, which share similar characteristics. The characteristic can be, for example, the demographic profile, behavioral tendencies or geographic factors. The goal is to understand the preferences and needs of each segment thoroughly. Thus, customer segmentation can act as the principal basis for targeted marketing and sales, product development and customer service. (Santalainen 2009, 105.)

## 5.2 Competition Situation

Because of the anonymity of the commissioning party, I did not include an analysis of the competition situation in the study itself. Despite this, I will provide some brief information and conclusions regarding the competition, since it is a major component that needs to be taken into consideration when planning the organizational change.

At the moment, the biggest competitors of the commissioning party are other production services operating in its home country. There are several production services working in the same area and competing, intensely, for customers. However, there are no eminent production houses operating there. Taking this into account, the organizational change could be a wise decision, because the commissioning party could stand out from the competitors. This could also be their niche, since the commissioning party would provide something different for the customers than production services.

As can be seen from the clientele, the commissioning party does not have many production houses amongst their customers. This means that the organizational change would not bring out many new competitors from the customer base and the commissioning party would not be competing with their clients. More information should be gathered regarding this and competitors should be analyzed in detail. As mentioned earlier though, more information regarding the competition cannot be provided due to the commissioning parties request for anonymity.

### 5.3 Resources

Even though I did not specifically cover the aspect of resources in the analysis, it is possible to make conclusions just by identifying the differences between the three subjects of research.

The needed resources for the organizational change in this case are post-production and creative services. These factors, post-production and creative services, can be categorized into physical resources, organizational and human resources. Post-production includes elements from both categories. Physical elements mean the devices, machines and software required in post-production while organizational and human resources stand for the personnel needed in post-production. Creative services are organizational and human resources, because it is all about the suitable staff (i.e. directors or cinematographers), needed for the job.

As mentioned in the beginning of the thesis, the commissioning party is a production service department within a production company. With this in mind, it can be stated that the commissioning party has access to the required resources, since post-production and creative personnel are a part of the production company. Thus, the organizational change would be possible in regard to the factor of resources. The commissioning party also has a wide network of freelancers, which increases their organizational and human resources.

## 6 DEVELOPMENT IDEAS

During the study I elaborated on numerous development ideas for the commissioning party and in this chapter I will explain these ideas. I will describe the development ideas only briefly due to the anonymity of the commissioning party.

### **Roster of directors**

Since creative services are one element that distinguishes production house from production service, the commissioning party should make some developments regarding this factor. One possibility could be a selection of directors. The commissioning party could create a roster of directors, which they would market for their customers. They could have a list of the directors on their website. This list would include basic information and some examples of the directors' works.

### **Pilot project**

Before implementing the organizational change in whole, the commissioning party could test whether it would be successful by making a pilot project. For example, when the employees of the commissioning party are visiting a new possible client, they could introduce themselves as a production house. When presenting their services, they would mention the roster of directors and option for post-production. If the possible clients would have a positive reaction towards this and would work with the commissioning party, the project made with them could work as an example for the future clients.

As mentioned in the previous chapter, the commissioning party has easy access to post-production, so they would not need to do major developments regarding this factor. Post-production is a separate department within the production company, so the two different departments, post-production and production service, would need to discuss the matter.



## 7 EPILOGUE

The main goal of this thesis was to determine the significant differences between a production house and a production service. Furthermore, the aim was to find out whether it would be possible for the commissioning party to implement organizational change and begin to operate as a production house. The main goal was achieved, since the database that was created in the analysis part, provided extensive information and made it possible to clarify the differences between the two types of organizations. The decision to include a production company as one subject of research was good for comparison value, considering the fact that the commissioning party is a department within a production company.

It can be said that the other goal, finding out whether the organizational change would be possible, was also achieved. The important factors that should be analyzed when planning the organizational change were defined and examined briefly. This helped in making the conclusions on whether the organizational change would be possible to implement. These analyses are a significant part of the organizational change process, because it is important to identify the starting situation of the organization in question. Only after the analyses, the decision to change can be made.

The starting point of the commissioning party was analyzed very simply in the thesis and the presented conclusions were rather narrow, but the commissioning party was provided with more detailed information. Based on the presented results, the commissioning party will make the decision on whether they want to move further with the organizational change. This material could not be included in the thesis due to the anonymity of the assignor.

This thesis had several limitations. Firstly, was the previously mentioned anonymity of the commissioning party. Secondly, organizational change is a widely studied topic that has an abundance of studies executed regarding it. Narrowing down the material was difficult and other analysis and theories can be applied. Another limitation was one caused by the companies reviewed, it is not guaranteed that their websites are up to date and whether accurate information is provided.

In conclusion, the commissioning party is capable of conducting the switch to a production house as long as necessary approaches to organizational change are taken into account and executed.

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## APPENDICES

## Appendix 1. List of organizations reviewed in the study.

PRODUCTION HOUSES	PRODUCTION SERVICES	PRODUCTION COMPANIES
<a href="http://castlepix.com/">http://castlepix.com/</a>	<a href="http://www.vagabondfilms.com/">http://www.vagabondfilms.com/</a>	<a href="http://bazelevs.com/">http://bazelevs.com/</a>
<a href="http://benetonefilms.com/">http://benetonefilms.com/</a>	<a href="http://17south.tv/">http://17south.tv/</a>	<a href="http://czar.com/">http://czar.com/</a>
<a href="http://beyondproduction.co/">http://beyondproduction.co/</a>	<a href="http://amsterdamproductionservices.tv/">http://amsterdamproductionservices.tv/</a>	<a href="http://fieldproductions.com/">http://fieldproductions.com/</a>
<a href="http://cubanaproduction.com/">http://cubanaproduction.com/</a>	<a href="http://bigpictures.co.nz/">http://bigpictures.co.nz/</a>	<a href="http://furlined.com/">http://furlined.com/</a>
<a href="http://cylinder.no/eng/film-service/">http://cylinder.no/eng/film-service/</a>	<a href="http://contra.com/">http://contra.com/</a>	<a href="http://gilbertfilms.com/">http://gilbertfilms.com/</a>
<a href="http://drivethrutv.com/">http://drivethrutv.com/</a>	<a href="http://filmproductionservices.fr/">http://filmproductionservices.fr/</a>	<a href="http://heliumfilms.us/">http://heliumfilms.us/</a>
<a href="http://hecticelectric.nl/">http://hecticelectric.nl/</a>	<a href="http://firstframe.de/">http://firstframe.de/</a>	<a href="http://marnifilms.gr/en/134-2/">http://marnifilms.gr/en/134-2/</a>
<a href="http://hotshotfilms.ru/about/">http://hotshotfilms.ru/about/</a>	<a href="http://fixerfilms.com/">http://fixerfilms.com/</a>	<a href="http://nealstreetproductions.com/home">http://nealstreetproductions.com/home</a>
<a href="http://jupiterproductionhouse.com/">http://jupiterproductionhouse.com/</a>	<a href="http://habitantproductions.com/">http://habitantproductions.com/</a>	<a href="http://nimbusfilm.dk/frontpage/">http://nimbusfilm.dk/frontpage/</a>
<a href="http://letca.com/">http://letca.com/</a>	<a href="http://limelightstudio.ie/about-us/">http://limelightstudio.ie/about-us/</a>	<a href="http://stormfilms.no/about/">http://stormfilms.no/about/</a>
<a href="http://minimattfilms.com/index.html">http://minimattfilms.com/index.html</a>	<a href="http://mannequinfilms.co.za/">http://mannequinfilms.co.za/</a>	<a href="http://storyweproduce.com/">http://storyweproduce.com/</a>
<a href="http://platinumproduction.asia/">http://platinumproduction.asia/</a>	<a href="http://pborealltime.at/en/film/serviceproduction/">http://pborealltime.at/en/film/serviceproduction/</a>	<a href="http://summerstormentertainment.de/">http://summerstormentertainment.de/</a>
<a href="http://raastafilms.com/index.php">http://raastafilms.com/index.php</a>	<a href="http://purescandinavia.fi/">http://purescandinavia.fi/</a>	<a href="http://truenorth.is/">http://truenorth.is/</a>
<a href="http://www.27films.biz/en/home.php">http://www.27films.biz/en/home.php</a>	<a href="http://shed.la/">http://shed.la/</a>	<a href="http://weinsteinco.com/">http://weinsteinco.com/</a>
<a href="http://www.bigfootfilms.net/">http://www.bigfootfilms.net/</a>	<a href="http://snapperfilms.com/production/">http://snapperfilms.com/production/</a>	<a href="http://www.8180films.com/">http://www.8180films.com/</a>
<a href="http://www.calaverausa.com/">http://www.calaverausa.com/</a>	<a href="http://someofus.it/wordpress/">http://someofus.it/wordpress/</a>	<a href="http://www.armonicafilm.it/en/">http://www.armonicafilm.it/en/</a>
<a href="http://www.carnivale.se/cms/">http://www.carnivale.se/cms/</a>	<a href="http://thelift.mx/">http://thelift.mx/</a>	<a href="http://www.blastfilms.co.uk/">http://www.blastfilms.co.uk/</a>
<a href="http://www.cine-dreams.com/">http://www.cine-dreams.com/</a>	<a href="http://theproductionservice.com/">http://theproductionservice.com/</a>	<a href="http://www.bobfilm.se/">http://www.bobfilm.se/</a>
<a href="http://www.digital-district.fr/en/home">http://www.digital-district.fr/en/home</a>	<a href="http://truenorth.is/">http://truenorth.is/</a>	<a href="http://www.broadview.tv/en/home/">http://www.broadview.tv/en/home/</a>
<a href="http://www.dreambox-films.com/new/">http://www.dreambox-films.com/new/</a>	<a href="http://www.africafilmservices.com/">http://www.africafilmservices.com/</a>	<a href="http://www.buddyfilm.com/en/">http://www.buddyfilm.com/en/</a>
<a href="http://www.envypost.co.uk/">http://www.envypost.co.uk/</a>	<a href="http://www.agfilms.tv/">http://www.agfilms.tv/</a>	<a href="http://www.campdavidfilm.com/">http://www.campdavidfilm.com/</a>
<a href="http://www.film-fiction.com/">http://www.film-fiction.com/</a>	<a href="http://www.alibi.pt/web/">http://www.alibi.pt/web/</a>	<a href="http://www.castelfilm.ro/">http://www.castelfilm.ro/</a>
<a href="http://www.filmbaseasia.com/">http://www.filmbaseasia.com/</a>	<a href="http://www.balticfilms.com/">http://www.balticfilms.com/</a>	<a href="http://www.dropin-tv.de/">http://www.dropin-tv.de/</a>
<a href="http://www.filmhuset.no/">http://www.filmhuset.no/</a>	<a href="http://www.bangkokvideoproductions.com/">http://www.bangkokvideoproductions.com/</a>	<a href="http://www.fossproductions.gr/">http://www.fossproductions.gr/</a>
<a href="http://www.fingerprintfilms.tv/">http://www.fingerprintfilms.tv/</a>	<a href="http://www.bebackproduction.fr/">http://www.bebackproduction.fr/</a>	<a href="http://www.gateway-films.com/">http://www.gateway-films.com/</a>
<a href="http://www.flashbackfilmsinc.com/">http://www.flashbackfilmsinc.com/</a>	<a href="http://www.blueskyafrica.com/index.php?id=2">http://www.blueskyafrica.com/index.php?id=2</a>	<a href="http://www.grainmedia.co.uk/">http://www.grainmedia.co.uk/</a>
<a href="http://www.gravitymediaproductions.com/">http://www.gravitymediaproductions.com/</a>	<a href="http://www.brazilfilms.com/">http://www.brazilfilms.com/</a>	<a href="http://www.grassrootsfilms.com/index.html">http://www.grassrootsfilms.com/index.html</a>
<a href="http://www.gyar.hu/">http://www.gyar.hu/</a>	<a href="http://www.cib-productions.com/">http://www.cib-productions.com/</a>	<a href="http://www.greatguns.com/index.php?site=uk">http://www.greatguns.com/index.php?site=uk</a>

<a href="http://www.hitchhikerfilms.sk/">http://www.hitchhikerfilms.sk/</a>	<a href="http://www.cinevisiontv.com/">http://www.cinevisiontv.com/</a>	<a href="http://www.hollandfilmproduction.com/">http://www.hollandfilmproduction.com/</a>
<a href="http://www.intuitivefilms.com/">http://www.intuitivefilms.com/</a>	<a href="http://www.copenhagen-productionsservice.com/">http://www.copenhagen-productionsservice.com/</a>	<a href="http://www.jengafilm.it/en/who-we-are.html">http://www.jengafilm.it/en/who-we-are.html</a>
<a href="http://www.japanvideoproduction.com/">http://www.japanvideoproduction.com/</a>	<a href="http://www.filmpoland.pl/">http://www.filmpoland.pl/</a>	<a href="http://www.kudos.co.uk/">http://www.kudos.co.uk/</a>
<a href="http://www.landia.com/about-us/buenos-aires/">http://www.landia.com/about-us/buenos-aires/</a>	<a href="http://www.filmthis.net/">http://www.filmthis.net/</a>	<a href="http://www.metronome.dk/">http://www.metronome.dk/</a>
<a href="http://www.latchodrom.be/#news">http://www.latchodrom.be/#news</a>	<a href="http://www.fixedproductions.com.au/">http://www.fixedproductions.com.au/</a>	<a href="http://www.miramax.com/">http://www.miramax.com/</a>
<a href="http://www.limepictures.com/">http://www.limepictures.com/</a>	<a href="http://www.formulafilm.hr/">http://www.formulafilm.hr/</a>	<a href="http://www.moland.dk/">http://www.moland.dk/</a>
<a href="http://www.littlegiant.uk/">http://www.littlegiant.uk/</a>	<a href="http://www.froggie-production.com/">http://www.froggie-production.com/</a>	<a href="http://www.newencontent.com/en/">http://www.newencontent.com/en/</a>
<a href="http://www.lunarfilms.tv/">http://www.lunarfilms.tv/</a>	<a href="http://www.georgiaproductionservices.com/">http://www.georgiaproductionservices.com/</a>	<a href="http://www.outlineproductions.co.uk/">http://www.outlineproductions.co.uk/</a>
<a href="http://www.madeinmunich.com/">http://www.madeinmunich.com/</a>	<a href="http://www.horizont-production.eu/">http://www.horizont-production.eu/</a>	<a href="http://www.raw.co.uk/">http://www.raw.co.uk/</a>
<a href="http://www.mammateam.com/">http://www.mammateam.com/</a>	<a href="http://www.jumperproduction.ie/">http://www.jumperproduction.ie/</a>	<a href="http://www.reef.tv/">http://www.reef.tv/</a>
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<a href="http://www.nhnz.tv/">http://www.nhnz.tv/</a>	<a href="http://www.mexicoproductionservices.com/">http://www.mexicoproductionservices.com/</a>	<a href="http://www.solarfilms.com/en_GB/">http://www.solarfilms.com/en_GB/</a>
<a href="http://www.ourproductionteam.com/">http://www.ourproductionteam.com/</a>	<a href="http://www.pegasus.is/services">http://www.pegasus.is/services</a>	<a href="http://www.somiantproductions.com/">http://www.somiantproductions.com/</a>
<a href="http://www.outboundasia.com/">http://www.outboundasia.com/</a>	<a href="http://www.pozitifilm.com.tr/i/cerik.asp?konu=about">http://www.pozitifilm.com.tr/i/cerik.asp?konu=about</a>	<a href="http://www.tigeraspect.co.uk/">http://www.tigeraspect.co.uk/</a>
<a href="http://www.phokus.ru/about-us.html">http://www.phokus.ru/about-us.html</a>	<a href="http://www.productionportugal.com/">http://www.productionportugal.com/</a>	<a href="http://www.wanda.net/de">http://www.wanda.net/de</a>
<a href="http://www.redchillies.com/">http://www.redchillies.com/</a>	<a href="http://www.productionservice.dk/">http://www.productionservice.dk/</a>	<a href="http://www.wearescandinavia.com/">http://www.wearescandinavia.com/</a>
<a href="http://www.thegrandpost.com/en/home">http://www.thegrandpost.com/en/home</a>	<a href="http://www.pureproductions.co.nz/">http://www.pureproductions.co.nz/</a>	<a href="http://www.yellowbird.se/">http://www.yellowbird.se/</a>
<a href="http://www.tsarasia.com.my/">http://www.tsarasia.com.my/</a>	<a href="http://www.ranahan.com/">http://www.ranahan.com/</a>	<a href="http://www.yellowfilm.fi/en/">http://www.yellowfilm.fi/en/</a>
<a href="http://www.upp.cz/">http://www.upp.cz/</a>	<a href="http://www.sagafilm.is/">http://www.sagafilm.is/</a>	<a href="http://www.yesbox.no/">http://www.yesbox.no/</a>
<a href="http://www.werne.fi/">http://www.werne.fi/</a>	<a href="http://www.stormlight.ie/">http://www.stormlight.ie/</a>	<a href="http://www.zigzag.uk.com/">http://www.zigzag.uk.com/</a>
<a href="http://www.whitelodge.tv/">http://www.whitelodge.tv/</a>	<a href="http://www.tanit-production.com/">http://www.tanit-production.com/</a>	<a href="http://www.zodiakmedia.com/our-companies/southern-europe-active/companies/magnolia-spain.php">http://www.zodiakmedia.com/our-companies/southern-europe-active/companies/magnolia-spain.php</a>
<a href="https://www.facebook.com/jamicfilms/home">https://www.facebook.com/jamicfilms/home</a>	<a href="http://www.tpomexico.tv/">http://www.tpomexico.tv/</a>	<a href="https://www.workingttitlefilms.com/">https://www.workingttitlefilms.com/</a>