POSITIONING UNITEDSTUDIOS

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Author: Paul Vincent Visser
Student number: 1539072
E-mail: paul.visser1@student.hu.nl
Title: Picture Perfect Positioning

Commissioned by: Unitedstudios Film & Photography
Supervisor: Pim Welvaarts
E-mail: pim@unitedstudios.nl
Address: Rietveldenweg 53L & 53M
                     5222 AP 's Hertogenbosch

Supervisor: Marjolein Koopmans
E-mail: marjolein.koopmans@hu.nl

HU HOGESCHOOL UTRECHT

Unitedstudios
Film & Photography

Management Summary

Unitedstudios was founded in 2008 and its principal mission is to establish a superior quality photo and film production studio in the south of the Netherlands through creativeness, innovation, flexibility and outstanding customer service. The studios main service is providing complete advertising solutions, product photography and film productions.

This report was commissioned to examine how Unitedstudios is perceived in the film and photography market in Noord-Brabant / Gelderland. In this report solutions will be recommended to increase the studios image and to improve its market position.

Methods of analysis include interviews with marketing and advertising agency professionals, (former) clients and employees. Furthermore the studios administration provided results to further determine trends and developments in the market.

The research draws attention to the fact that production budgets have dropped and the number of clients has decreased between 2012-2014. Investigation reveals an incongruity between the studios identity and image.

Furthermore Unitedstudios fails to effectively communicate their unique selling points, as clients seldom mention communication as one of Unitedstudios' strong suits. However, this is seen by Unitedstudios as one of their unique features. Additionally, clients and prospective new companies do not perceive Unitedstudios' "brabantse gemoedelijkheid[1]" as a positive addition to a professional studio. Besides the lack in personal communication with clients, the studio also lacks in communicating their capabilities towards its target audience. Analysing the internal organisation reveals that the studio does not possess a clear internal communication structure and the overly centralized decision making process negatively affects communication efficiency and clients satisfaction.

The market Unitedstudios operates in has also taken a new direction; brands and agencies are moving towards interactive film and photography instead of stills and pack shots. Unitedstudios is currently insufficiently communicating its capabilities to take advantage of this development.

To strategically solve these problems and take full advantage of the markets trends, amongst the following recommendations are made:

- Divide client contact responsibilities to increase the internal communication structure.
- Achieve a better position by more effectively communicating the studios capabilities.
- Improve client and prospect communication frequency to ensure long term relationships.
- Develop a standard pitch to easily inform agencies and brands.
- Hire a communication professional to restructure the company's communication structure.
- Stress the importance of customer relations to Unitedstudios' employees.
- Establish a solid social media format in which Unitedstudios' professionalism and affordability are projected.

Table of Contents

Contents

Unitedstudios
Film & Photography

List of figures

Unitedstudios
Film & Photography

List of charts

Chapter 1: General Introduction

1.1 Introduction

Unitedstudios is a professional film and photography organisation based in Den Bosch, The Netherlands. The studio operates internationally and offers diverse professional film and photography productions. In 2008, the studio was founded by Pim Welvaarts, an enthusiastic professional who felt the need for a studio capable of handling large productions in the southern region of The Netherlands. Unitedstudios therefore prides itself on its large studio and high quality equipment and professionals.

Since founding the studio in 2008 several developments in the industry's market have occurred. A number of competitors have challenged Unitedstudios, offering similar products and services at a competitive price. Smaller freelance photographers have started undercutting prices and decreasing profit margins in the market. Due to the economic crisis there has been a shift from big-budget productions to smaller, more innovative projects. The target audience shows a decline in loyalty as they switch from studio to studio on a project-to-project basis.

Unitedstudios has responded to these threats by diversifying its portfolio and offering new services. However, it remains to be seen if these services have been communicated enough. Furthermore, it is worth investigating if Unitedstudios has done enough to win the target audience's loyalty and repeat business. By researching various aspects of both the internal organisation and the external developments of the market, an optimal position strategy for Unitedstudios will be determined.

1.2 Mission

The mission statement of Unitedstudios is to establish a superior quality photo and film production studio in the south of the Netherlands, through creativeness, innovation, flexibility and outstanding customer service.

1.3 Vision

To constantly improve and innovate the studio's facilities to provide a modern and high quality production studio, recognized across the country. To provide a studio where people are inspired and excel in their work.

1.4 Aims

- Annual sales growth.
- Create long-term relationships, creating a large base of loyal customers who return frequently.
- Expand online interaction with customers.
- Strengthen and expand unique selling points (USP).

1.5 Problem Definition

As explained in the introduction when the studio was founded in 2008 it was unique. There was little to no competition, who could fulfil the demand, and within a year to two years, Mr. Welvaarts believed[2] Unitedstudios had the largest market share in the south of the Netherlands. However, competitors soon noticed the market trends and change in demand and acted swiftly by expanding their capabilities and actively promoting these capabilities. The competition grew slowly, but is now becoming a threat to Unitedstudios. In other words, in recent years Unitedstudios lost their local monopoly, because of the increase of competitors in the region.

Because of the success in the founding years of the studio, the managers decided there was no need for marketing or advertisement. They believed that the combination of occasional acquisition and Google ads would provide enough awareness to attract potential clients.

Competitors however chose a different strategy, many of the studios chose to invest in advertisement and marketing strategies to create awareness and increase market share. The studios competitors therefore ensured that prospects and clients were aware of their capabilities. This was a success. In the last years the number of productions and new clients has dropped for Unitedstudios. The increase of competition results in a loss of market share and growth. This development has affected the production prices and results in a cutback on margins.

Summary of problems defined by Mr Welvaarts:

- Number of clients is decreasing.
- Existing clients tend to choose for competitors.
- Number of productions is decreasing.
- Competitors are rapidly winning market share.

Unitedstudios has built up a formidable reputation over the years, working with international brands and multinational companies.[3] The question however is, do the clients, prospects, and employee's value, and treasure their work at the same level as that Unitedstudios does? As described above, the market has changed in the last two to three years due to the economic crisis and change in demand. Organisations have had to adjust their budgets, for most organisations it was inevitable to cut back on a large part of their budget. The result is that these cutbacks are commonly made in the marketing and advertisement budgets of an organisation[4]. As Unitedstudios main income comes from marketing campaigns, the effect of this decrease is noticeable. Instead of using the major agencies, companies tend to choose the less known, smaller creative agencies[5]. And furthermore, are major advertising and marketing companies in the region aware of Unitedstudios existence and capabilities?

1.6 Constraints and Limitations

Numerous factors influenced the research done while writing this report. A lack in definition of Unitedstudios' corporate communication strategy provides a weak base to found a long-term strategy on. The absence of data concerning old communication strategies means no comparison can be made to assess any new strategy's effectiveness.

A strong focus in B2B (Business-to-Business) means corporations and clients are less likely to participate in a lengthy survey or interview. Corporations were unwilling to allocate resources to answer a lengthy survey. In comparison to B2C (Business-to-Consumer) markets a limited amount of competitors and clients can be interviewed. During preliminary research businesses have proven weary of sharing information with potential competitors.

The advice given in this report is partly based on the experiences of the employees currently active at Unitedstudios. This data cannot be expressed in concrete facts or numbers and is therefore subject to interpretation. However, this data is of paramount importance in forming a solid and thorough advice in improving the company's image and corporate communication, therefore it is included, even though it is subject to interpretation.

1.7 Policy Question

How is Unitedstudios able to increase its brand awareness?

1.8 Research Question

Which aspects of Unitedstudios will need to be improved to acquire an optimal position in the market?

1.9 Sub Questions

Sub Question 1: What is effective positioning?

Sub Question 2: What is Unitedstudios current internal and external situation?

Sub Question 3: What is Unitedstudios desired image?

Sub Question 4: What is the gap between the current situation and desired image?

1.10 Chapter Division

The report has been structured to offer Unitedstudios the optimal advice in positioning themselves in the film and photography market. It has been structured in the following way: First introducing Unitedstudios to the reader, followed by the problem Unitedstudios is facing. The next phase was defining what theoretical models would help analyse these problems. After having determined what theory was of importance, methods to conduct appropriate market research were looked into. These findings were then summarized and conclusions were formulated. The last step of this report was to use these conclusions to provide Unitedstudios with several recommendations to help them reposition themselves in the market.

Chapter 1: General Introduction. This chapter includes the Introduction to the organisation and the external factors that influence the organisation.

Chapter 2: Literature Review. This chapter determines which theoretical models to apply to be able to answer the research question.

Chapter 3: Methodology. Chapter 3 provides the basis on how the practical research was conducted. The research methods are discussed separately and are explained for their merits.

Chapter 4: Findings. The primary findings of the research are summarized per research method.

Chapter 5: Conclusions. In Chapter 5 the findings of Chapter 4 combined with the theory of Chapter 2 will provide several conclusions. These conclusions will form the basis of the advice for Unitedstudios.

Chapter 6: Recommendations and Advice. The final chapter of this report uses the conclusions of Chapter 5 to draw up several recommendations. These recommendations will help Unitedstudios to reposition themselves in their desired position.

Chapter 2: Literature Review

2. 1 Introduction

A number of methods will be used to guide the reader through this research. The general model, which will act as an umbrella over the research, will be the BTC-Model (further described in the following chapter). This model consists of three elements that need to be analysed to determine the positioning of an organisation. These elements are the brand, target-audience and competitors. These elements will be further elaborated in the following chapters. To better understand the interaction of the several internal and external elements that determine a positioning strategy, the Six-C model will be applied. Where the BTC-Model is an all-encompassing general model, the Six-C model more clearly defines the relation between various elements in determining an effective positioning. The Six-C model will give a detailed analysis of the three internal (culture, core competences and the corporate strategy) and external (customers, changes in environment and competition) factors that influence an organisations position in the market. Because positioning and branding are interconnected, branding in general, and more specifically, brand awareness, will need to be further examined. As target audiences provide feedback to an organisation about its corporate image, organisations will need to adjust their branding and by extension, its positioning to maintain an optimal market position. This relation between branding and positioning will be further elaborated on in the following chapter. By examining various theoretical models, it will be possible to formulate an answer to the sub question posed above: What is effective positioning?

2.2 Positioning

2.2.1 Introduction to Positioning

Positioning is primarily an efficient way of communicating the brands image[6] while core values are guiding themes for long-term creation of value and meaning with their roots in the brand identity[7]. As described by R. Riezebos and J. van der Grinten in their book, Positioning (2011); *"Positioning means that a brand manager makes a reasoned choice determining which aspects of the brand identity must be emphasized. These chosen aspects must be relevant for the (potential) target audience and distinguish the brand from competitors"* Furthermore this definition emphasizes on first focusing on your own identity instead of becoming too focused on the consumer's ideas. This focus on the consumer's ideas and forgetting your own identity is also known as the "image trap". The image trap is a situation where the image becomes the brand identity rather than focusing on your identity and making sure that the images reflects your identity instead of the other way around[8]. Positioning is important for an organisation because it provides them with a strategy to determine who to approach, whom to recognize as competitors and what their product or services offer that competitors are unable to offer and thus makes them unique.

An example would be to price your product higher than the competition to create a perceived value. Consumers will wonder why a particular company is able to sell its product or service at a higher price than their competitors and why consumers are willing to pay more for that similar product.

This may make consumers believe that the higher priced product or service is worth more. An example would be that lawyer A charges 175 euros per hour instead of lawyer B who charges 80 euros per hour, lawyer A could be seen as a better lawyer because of his higher price.

2.2.2 BTC Positioning Model

In a number of stages the structure for determining effective positioning will be elaborated. In this reports advice, these steps will help to prioritize choices that lead to implementing an effective position. This research will be done by the guidance of the BTC-Model[9]. Rik Riezenbos & Jaap van der Grinten created the BTC-model to be able to determine what factors influence the organisation and create a strategy to position or reposition an organisation. The letters, shown in figure 1 below, stand for brand, target audience and competitors. The BTC model is based on the perspective of the choices that a manager has to make determining the position of his organisation.

The model is based on making choices, choosing what an organisation would like to –and avoid to – portray. Choosing specifically whom the target audience is, whom the most important competitors are and how to communicate points of difference.
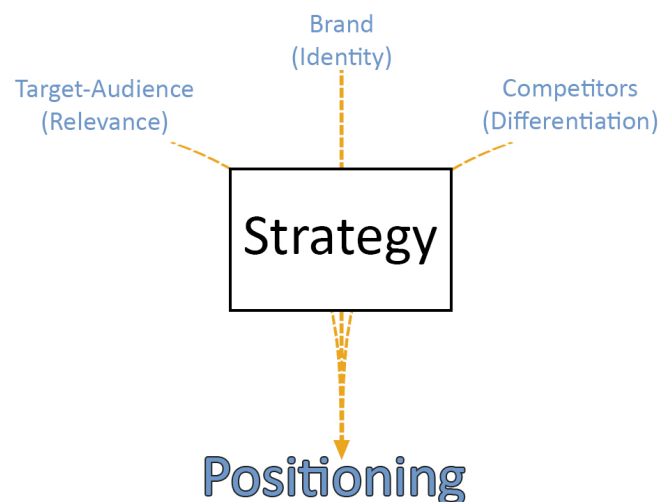
Figure 1: Riezebos & Grinten BTC-model of positioning

In figure 1 all three elements of the model are shown. The brand element of the model will the element that analyses the studios internal environment. The internal environment focuses on the characteristics of the studio. The target audience element emphasizes the analysis of the studios target audience. The competitor element emphasises the analysis of the studios competition.

2.2.3 The Six-C Model
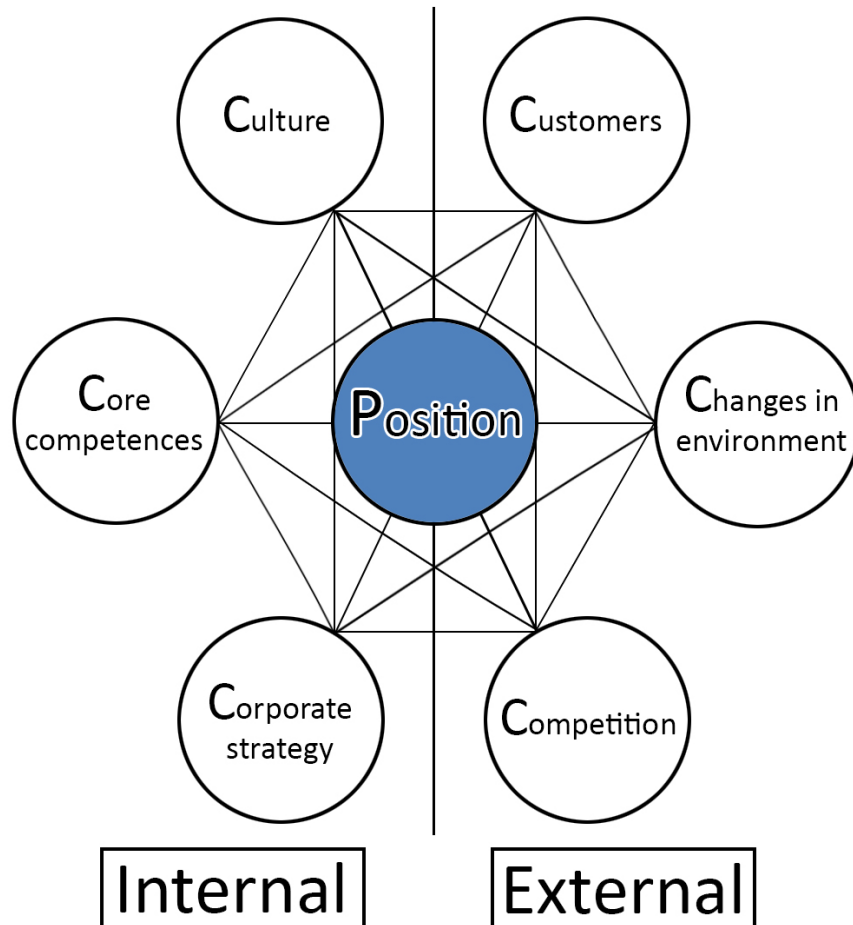
Figure 2: Six-C model of positioning

The Six-C model[10] is based on the "system theory", which states that our world functions as a system. A system can be defined as an organism of separate parts that work together, and influence each other. This organism can be for example a dog, a plant, a person or in this case, an organisation. These objects consist of different parts, all of which cooperate to make the organisation function. In varying degrees, they are all responsible for the way the organisation behaves[11].

Figure 2 shows the interaction between various elements, centralizing around the positioning of the organisation.

The entire system can be described as the environment. From this environment organisations deduct resources; examples are labour and services, which are converted to products or services. The same environment then consumes the service an organisation offers, the consumption of these services gives the organisation disposal to repeat the process and subtract new resources from the environment again[12]. When the organisation is in perfect working order, it will continue to function in an (endless) loop, however, an imbalance in the relationship between these elements could cause the system to break down. Feedback plays an important role in monitoring and measuring these aspects and ensuring a balanced position.

In the eyes of the target audience, organisations that are able to create added value with their services are more valued than others. As a result the demand for these services will increase. The organisation will have to react to this increase in demand to keep the system in motion. When positioning, it is the goal to increase and emphasize the uniqueness of the organisation to maximize the perceived value of the company.

2.2.4 Summary of Positioning

Effective positioning is portraying your corporate identity in such a way as to occupy a distinct position, relative to competing brands, in the mind of the consumer. Highlighting the strengths of the organisation and masking its weaknesses. Feedback plays an important role in this process; the feedback makes an organisation conscious of its strengths and weaknesses. Adaptability plays a vital role in ensuring a strong position in comparison to a company's competitors. Positioning your business comes from differentiating yourself from your competition. In other words, what do you offer or do differently from all the other businesses that provide the same products or services.[13]

The following paragraphs will further elaborate on the various aspects of the BTC-Model and their interconnectivity.

2.3 Brand identity

2.3.1 Introduction to Branding

A brand is the set of expectations, memories, stories and relationships that, taken together, account for a consumers decision to choose one product or service over another[18]. A brand can be seen in three ways, instrumental, augmented and associations[19].

- **Instrumental:** the brand as an identifying mark.
- **Augmented products:** extra value for a product or service.
- **Associations:** associations in the head of the consumer and other stakeholders.
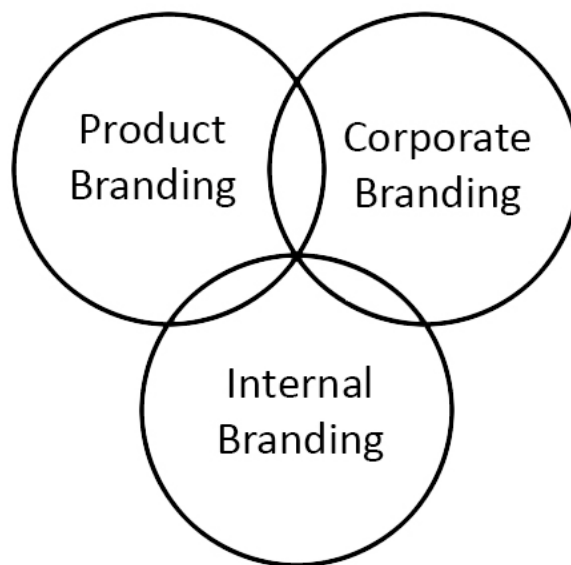
Figure 3: Types of branding

There are three types of branding as can be seen in Figure 3; product branding, corporate branding and internal branding. These three types can be seen from two perspectives, marketing; creation of value for the consumer and corporate: creation of coherence between internal and external image.

A corporate brand is a mark that an organisation uses to identify themselves with and via which they try to influence the identification by and the perception of stakeholders[20].

Branding creates positive user expectations and rewards from your products or services. Positioning establishes a preference for your brand relative to competitive offerings based on the perception of a unique and important difference. Branding, therefore, makes the promise of good user experiences. Positioning describes the brand's unique competitive difference that makes the promise compelling[21]. As branding complements positioning and vice versa, the two concepts give feedback to each other and are both of importance in creating an effective corporate strategy.

2.3.2 Internal Branding

Internal branding is the task of successfully hiring, training and motivating able employees, to serve the customers well[22]. Making sure that members of the organisation are properly aligned with the brand and what it represents[23]. Internal branding is part of the behaviour aspect in the corporate identity model by Birgkit and Stadler. The contribution both on and off the job of employees is important in the reflection of the organisations behaviour and of direct influence of their image. Following these guidelines can ensure the success of internal branding[24]:

- The brand has to link to the organisation (mission & vision)
- Commitment of top management
- Involvement of operational staff and middle managers
- Introducing a new brand (service) asks for change management

Besides following the steps by Winter & van der Weijden, the management should also make sure to encourage the following beliefs, examples[25]:

- Do not preach
- Emphasize beliefs, rather than intentions
- Make the medium part of the message
- Design materials to fit the purpose
- Have fun

The difference between brand awareness and positioning as described in the previous chapters is the following. Brand awareness is a concept, which involves awareness on the part of the consumer about a certain product or service and their ability to recall or recognize the product or service. Positioning is a concept focused on the process used by an organisation to make a position in the minds of the consumer so that they recall and recognize the product or service.

2.3.3 Corporate Identity

The corporate identity is the conscious positioning of an organisation via its communication, symbols and behaviour[26]. It is vital for an effective positioning to analyse the identity of an organisation, to create an image of the current corporate situation. "The concept of corporate identity grew out of a preoccupation in the design and communication communities with the ways in which an organisation presents herself to external audiences"[27]. This concept includes all forms of communication, all elements of visual design, corporate advertising, sponsorship and all forms of behaviour in the marketplace.

The Birkgit & Stadler's model of Corporate Identity (Figure 4) defines the following attributes that define the aspects of the corporate identity:

- **Symbolism:** Corporate logos and organisational house style.
- **Communication:** All planned forms of communication including corporate advertising, events, sponsorship publicity and promotions.
- **Behaviour:** All behaviour of employees that leaves an impression on stakeholders.

Figure 4: Birgkit & Stadlers model of corporate identity

Birgkit & Stadler also stated that the identity the organisation projects through symbolism, communication and behaviour, is often also the way in which their stakeholders perceive them. This discovery they defined as the corporate image.

The following aspects further describe and determine the identity of the organisation:

- History
- Organisational orientation
- Core competences
- Vision and mission
- Culture
- Organisational and customer values

These aspects, combined with the three previously mentioned, form the basis for the identity model by Birgkit & Stadler.

A) History

History, reason for existence, important milestones in the past, these elements can be analysed by asking the following questions;

- How did the organisation originate?
- Where is the organisation from?
- Who are the organisations founders and what do they treasure?
- What are milestones in the history of the organisation?

The historical character is anchored in the organisation; it has influence on the organisational orientation, core competences, the vision and mission, the culture and the value of the organisation[28].

B) Organisational Orientation

Organisational orientation focus can be determined through four different approaches: a product, process, market or organisational approach. A product orientated organisation aims at designing products that are effective and innovative. Employees at such organisations are treasured for their craftsmanship. The product-orientated type of organisations are mainly focused on the development of the usefulness of a product and less on the marketing and advertising aspect of the product. An example of this approach is a microchip developer which is focused on performance, not marketing.

Process-orientated organisations are focused on operational excellence. The goal for this type of organisation is to structure its processes in a way that all of the segments of the organisation are tuned minimize waste of resources. A transport organisation is an example of this approach.

The third approach is the market-orientated approach. In a market-orientated organisation the emphasis is on the opportunities a market offers. This type of organisation first looks into the market, then determines the needs of customers, and then determines what sort of product would fit this market. They are mainly focused on listening to the consumers' needs. An example of this type of organisation is Virgin; the organisation is active in varied sectors. Virgin has a set of rules that determine whether they enter a market or not.

An organisational approach is primarily focused on motivating employees and optimizing the cooperation amongst employees. Many organisational-orientated organisations do not have separate marketing and communication departments; the employees are to a large extent all very client-focused. These types of organisations respond very alert to clients demands and are very keen on collaborating with other organisations to work on innovating the market[29].

C) Core competences

Core competences, i.e. what is a company good at? By determining the history of a company and a making an analysis of the organisational orientation the specific strengths of the company can be determined. These strengths, known as core competences, can be for example, technological, guarantee on deadlines, knowledge, etc. A core competence cannot be bought or easily obtained; therefore they form a sustainable competitive advantage (SCA)[30].

SCA's form an important basis for the strategic organisational policy. Core competences can become SCA's if they meet the following criteria:

- **Anchorage:** The competence must be anchored in the organisation. This means the competence must be a part of the organisation. It cannot be bought or rented.
- **Relevance:** The competence must be relevant for customers.
- **Differentiation:** The competence must be unique and hard for competitors to copy.

D) Vision and Mission

The vision and mission should be in line with the history, organisational orientation and core competences:

- A vision as described by Joep Cornelissen in Corporate Communication (2008) is; "A short and powerful formulated image of the market as it would be in five to ten years. Focused on the supply and demand in the organisation's relevant markets."
- A mission as described by Riezebos (2011); "A mission is a catchy description of the way the organisation beliefs to achieve their goals within the visions frame."

Unitedstudios
Film & Photography

E) Culture

Culture, how is the work culture at a company, what manners are expected? The way people dress and speak to each other is a resemblance of the culture of the organisation. Hofstede (2007) describes culture as; "the mental programming of a group of people from the same social environment". Culture determines for a large portion how a person thinks, feels and reacts.

It is important to understand the organisational culture when positioning an organisation. Riezebos and van der Grinten (2011) distinguish four different types of organisational cultures:

Open

Performance culture (market orientated)	**Adhocracy** (organisation orientated)
Formal culture (process orientated)	**Family culture** (product orientated)

Controlled   Flexible

Closed
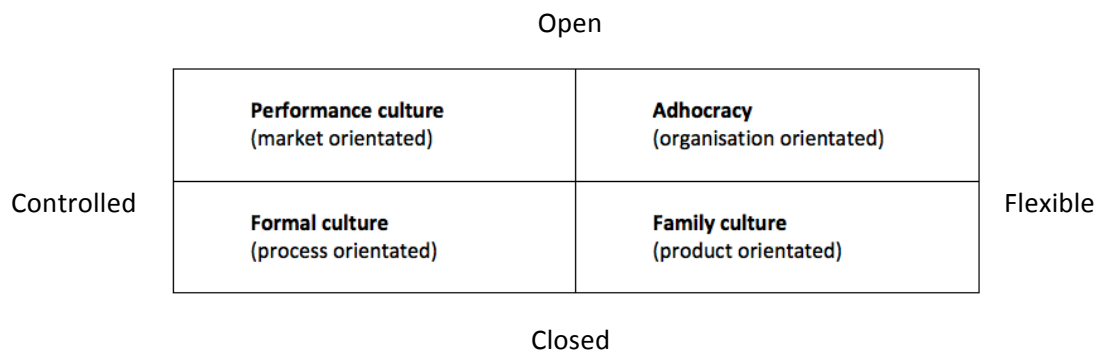
Table 1: The structure of market cultures

- **Formal culture**

An organisation with a formal culture is managed by strict rules and guidelines. The internal and external behaviour of employees is documented in formal procedures. The relationships between employees are based on a hierarchy. Often in this type of organisation everything is standardized and predetermined, an example of this is a salary increase based on a standardized reward system. The most recognizable aspects of this type of culture are, structure, procedures, formal rules, efficiency and dependable deadlines. Negative aspects of this type of culture are that employees are not encouraged to inform management on areas of improvement and there is little to no stimulation to think customer minded.

- **Performance culture**

An organisation with a performance culture is often associated with market-orientated organisations. This type of organisation is similar to the formal culture formed on a hierarchy basis. Employees are rewarded or punished on what they have performed rather than on their function profile. Organisations with a performance culture are competitively minded both internal and external. In the definition of a market orientated organisation it was described that these organisations are closely focused on the competition and want to exceed these competitors. This is internally also the case in a performance culture, "up or out". Negative aspects of this culture are the possibility of the culture backfiring. The absence through illness and the turnover of employees is often high. And when confronted with imperfections employees are not eager to bring this under the attention of management.

- **Adhocracy**

An adhocracy culture is a very dynamic and flexible culture; it is regarded as an organisation-orientated organisation. An adhocracy is centralized around projects and decisions are made so that the project can be completed at the efficient and effective manner. Individual interest are subordinate to the group interest, the emphasis is on teamwork and participation. Because individual interests rarely prevail the motivation of employees is extremely high. This results in low absence from illness, low coming and going of employees and high effort and passion of employees. This type of organisation can be seen as "headstrong" by the outside world (such as Google and Facebook) something the organisation is proud of. These organisations are really focused on innovation and being a market leader. Managers of the adhocracy culture are often entrepreneurs, innovators and are prepared to take risks. The negative aspects of the adhocracy are the demand of adaptability of the employee to fit in the organisation. At an organisation-orientated organisation the function of the employee is determined but not his tasks, independence and entrepreneurship are essential for employees to be successful at this type of organisation.

- **Family culture**

A family culture is best described as an organisation where employees feel like they are a part of one big family. These organisations are usually product orientated as can be seen in figure above. They are focused on creating and maintaining good internal relations, taking care of employees and flexibility. The shift of employees in this type of organisation is low; tenures of 10 to 20 years are not uncommon. Negative aspects of this type of culture are that agreements are not always kept and the existence of "island" departments, operating solo and not collaborating well with other departments. Successful organisations distinguish themselves through a unique culture that offers certainty, intelligibility and continuity as well as a shared identity and a feeling of direction.

F) Organisational and customer values

Organisational and customer values are pursued towards customers and employees. Ravasi and Schultz[31] state that organisational culture is a set of shared mental assumptions that guide interpretation and action in organisations by defining appropriate behaviour for various situations. Examples of values are; trust and care. It can be a positive stimulant for businesses to pursue these values, as it is a valuable tool in attracting employees and customers.

When analysing values you are able to divide the values into three types: organisation, customer and brand values. *Organisational values* address the values that are important for the entire organisation, such as cooperation, coordination and communications. *Customer values* are a specific form of organisational values; values that an organisation feels are vital when interacting with customers, such as simplicity, durability and safety. The actual approach however can be very diverse, as can be seen in for example the different approaches used by H&M, Bijenkorf and Pauw Herenmode when attracting customers to their suit business. When determining brand values you determine the specific organisational and customer values you want to use to profile the brand.

Both organisational as well as customer values are determined by the organisation. However these can be influenced by external factors such as nature or market demand. For example an increase in customer awareness of environmental impact has forced many companies to work more sustainable. This has caused them to emphasize their value on being a sustainable organisation.

2.3.4 Measuring corporate culture

McKinsey employees, Richard Pascale and Anthony Athos, designed the McKinsey 7S-model as an internal analysis tool. The first time this model was used was in "the art of Japanese management" in 1981. These (former) employees designed the model in a way, in which through seven factors the internal organisation of a company can be determined. These factors are all individually important to achieve an efficient and effective company.
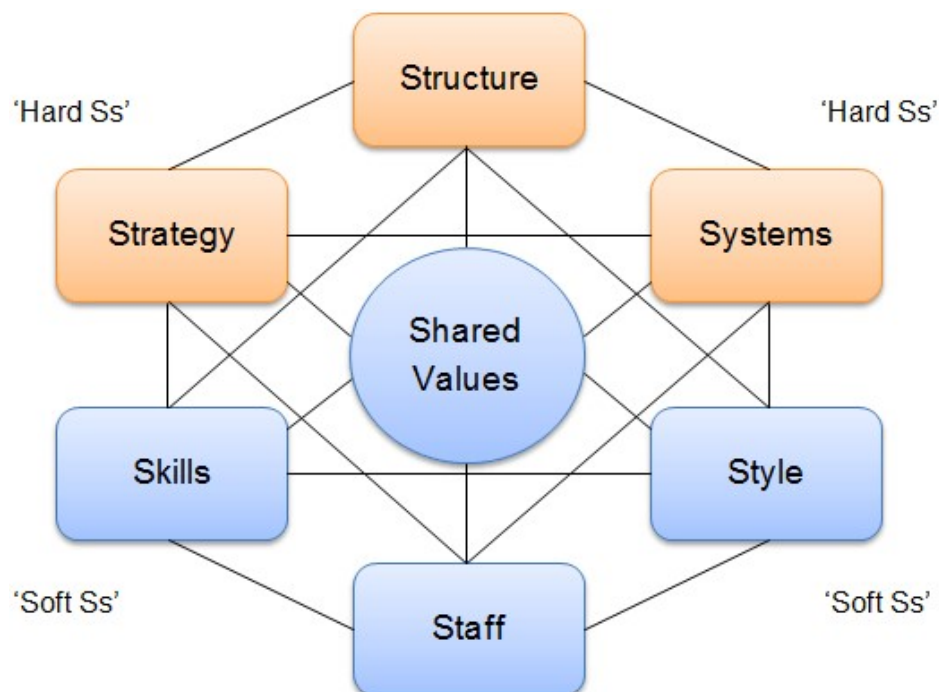
Figure 5: McKinsey 7S-model for internal analysis

The model consists of three hard factors (strategy, structure and system) and four soft factors (style, skills, staff and shared values). Each of these seven S-factors is influenced by the other factors. In this way each factor, and through each factor the entire organisation, is strengthened.

The application of McKinsey's model will show how well an organisation is positioned and able to achieve its intended objective. The 7S model consists of seven interdependent factors; all are categorized as either "hard" or "soft" elements.

Hard Elements	Soft elements
Strategy	Shared values
Structure	Skills
Systems	Style
	Staff

Table 2: McKinsey 7S elements table

The "hard" elements are elements that management can influence directly. The "soft" elements are elements that are more difficult to elaborate; they are influenced by culture and less tangible. In an optimal functioning organisation all aspects from the different categories accord with each other, just as in the Six-C model, it is important to have synergy within all aspects to be efficient. This alignment and possible lack of synergy will show what needs to be changed to improve an organisation.

The soft side of the organisation has an important impact on business performance. The Denison model was created to develop a model to emphasize four factors that are closely related to business performance. The four key cultural traits of an effective organisation are mission, adaptability, involvement and consistency. To measure the culture of an organisation, the Denison model [32] is based on the following four cultural traits:

Mission

Defines where an organisation is going, determining their strategy, vision and set of goals.

Adaptability

Tells an organisation how they are doing in translating the demands of a business environment into action. Focusing on the customer, creating change and learning as an organisation are the key elements of adaptability.

Involvement

Are your people aligned and engaged, are they empowered, working well as teams and developing their capability?

Consistency

Are there a set of core values at the foundation of the organisation, can you reach agreement and is the system well-coordinated and integrated.

Market Share
Sales Growth

External Focus

ADAPTABILITY

Organizational Learning

Customer Focus

Creating Change

MISSION

Strategic Direction & Intent

Goals & Objectives

Vision

Product/Service Innovation   **Flexible**

Beliefs and Assumptions

Stable   ROI
ROA
ROS

Empowerment

Team Orientation

Capability Development

Coordination & Integration

Agreement

Core Values

INVOLVEMENT

CONSISTENCY

Internal Focus

Quality
ROI
Employee Satisfaction

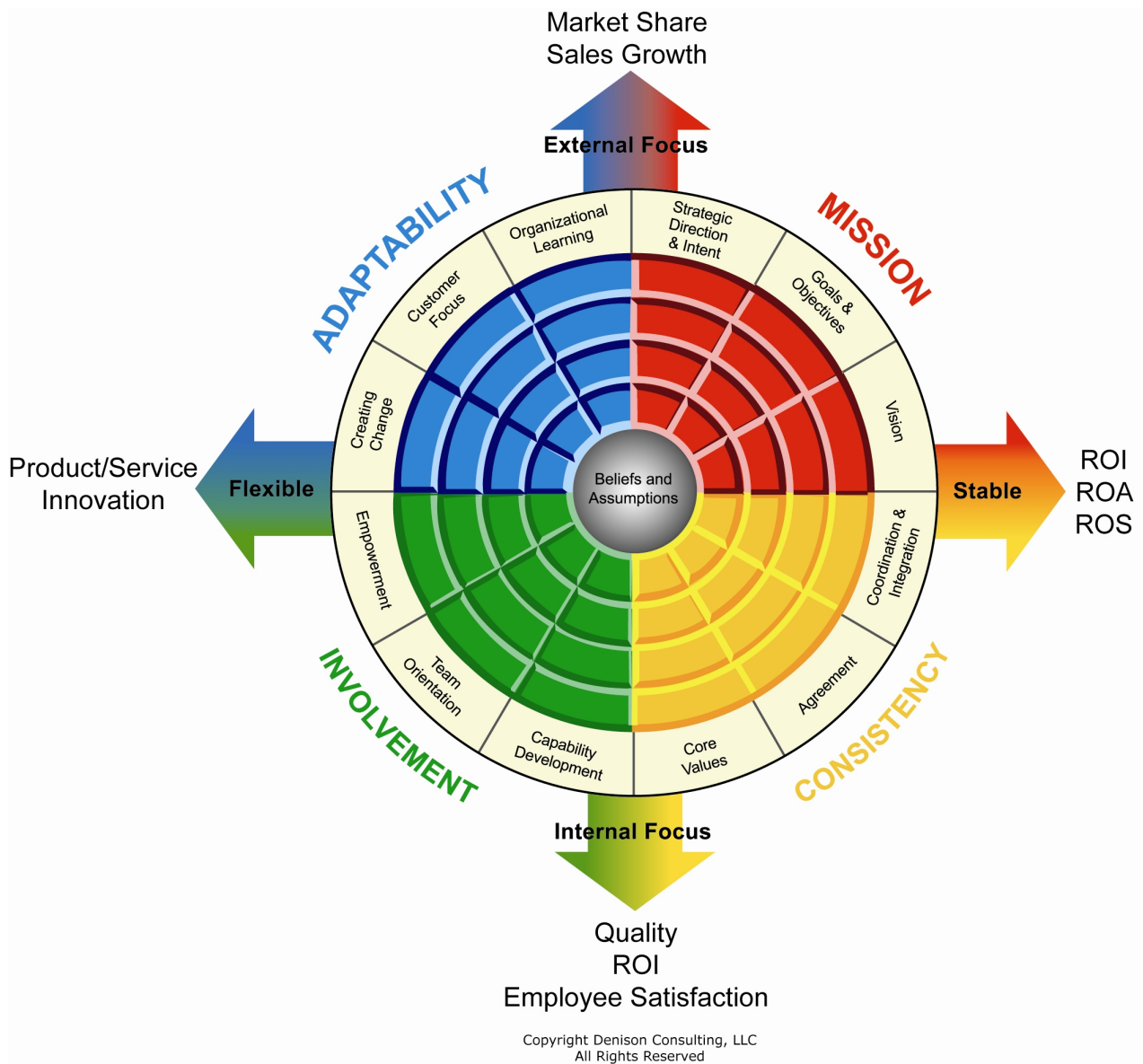Copyright Denison Consulting, LLC
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Figure 6: Denison-model for measuring corporate culture

2.3.5 External Branding

The previous paragraphs described what composes branding and what its value to an organisation is. The next step is to create brand awareness. Brand awareness is the possibility of the client to recognize the brand in specific situations. Brand awareness can be further dissected into two dimensions; brand recognition and brand recall[33].

- Brand recognition: The ability of the consumer to be able to remember seeing or hearing of the brand at the moment the brand is presented to them. For example seeing a yellow M and instantly thinking of McDonalds because you have heard of it or been at McDonalds before.

- Brand recall: The ability of a consumer to name a brand when they hear of a product category and think of a brand when confronted with a problem. An example would be, when you have to do your groceries what is the first store you think of?

High brand recognition is important for brands where the purchase discussion is made in a store. Do we use service A or B? High brand recall is important when comparison is not as easy as in a supermarket, for example, whom do we hire for corporate filming? There are a number of reasons why building and maintaining brand awareness is important. Primarily the creation of brand awareness is important because it will be a part of the consideration set of the consumer. The consideration set is the list a consumer makes in his mind when in need of a product or service in a certain category. Secondly brand awareness is important due to the fact that it can change the perception of other brands in the consideration set. Consumers tend to favour a brand that they have heard of or seen, without having factual knowledge about the product or service. However this is mostly the case for products or services that are not of significant importance, such as the type of dishwasher tablets you use. A third important reason for building and maintaining brand awareness is to strengthen the association with brands. For instance when Friesland Campina wants to be associated with the "healthy" trait, they will need to communicate this to the target audience. The more Friesland Campina communicates these aspects, through for example advertising, the faster the "healthy" aspect will be stored in the mind of the consumer. So now when the client is in the supermarket and wants a "healthy" product the choice for Friesland Campina is favoured.

Positioning is one of the aspects of branding that is used to define the category based on core values; "If you try to be everything to everybody, you end up being nothing to no one". Positioning is, as described above through branding and brand awareness, based on making choices. In the next paragraph a further look into the specific aspects of positioning through various models will be made. Furthermore aspects of the corporate identity and image will be described.

2.3.6 Corporate Image

Corporate image is the public perception of the organisation rather than a reflection of its actual state or position[34]. Unlike an organisations corporate identity, the image can change overnight.
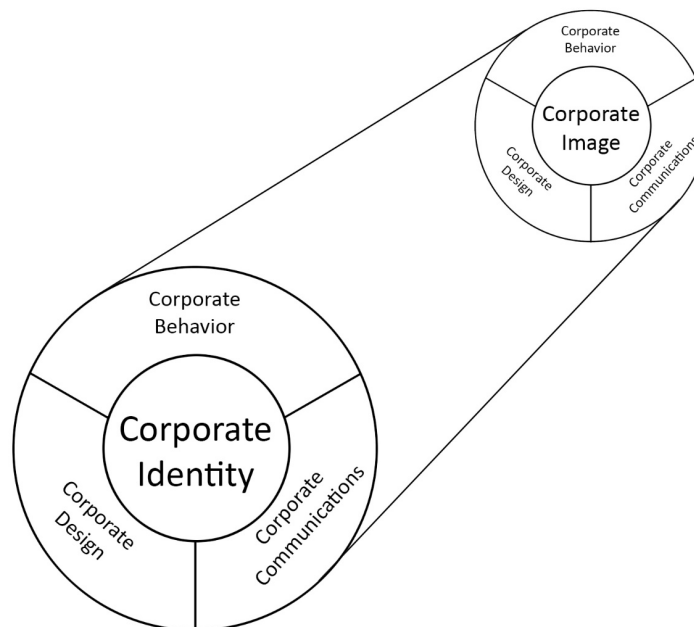
Figure 7: Corporate identity versus corporate image

Investing in the development of a corporate image for Unitedstudios has strategic advantages. These advantages can be summarized under the following headings[35]:

Distinctiveness: a corporate image may help stakeholders to find or recognize an organisation. When an organisation consistently communicates its identity, it creates awareness, triggers recognition and also generates confidence and preference amongst stakeholders because they will have a precise understanding of the organisation.

Impact: a corporate image provides a basis for being favoured by stakeholders. This in return may result in a direct impact on the organisations performance when it leads to stakeholders supporting the organisation by buying its products or services.

Stakeholders: when organisations project a constant image of themselves, they avoid potential pit falls that may occur when conflicting images and messages are send out.

"The aim of corporate image management is to establish a favourable reputation with the organisations stakeholders which it is hoped will be translated by such stakeholders into a propensity to buy that organisations products and services, to work for that organisation, or to invest in it."[36]

Herlé and Rustema have created a framework[37] to show the relationship between image and identity. The framework takes the three possible situations and connects them to the consequences and action needed to improve the situation.

Situation	Consequence	Action
Image and identity are identical.	Ideal scenario: In this case the client sees the organisation in the desired way.	Maintain & enhance identity and image in the future.
Image is better than identity.	Chance of failure: The organisation is overpromising and under delivering.	Work on improving the identity or communicate a more realistic image.
Identity is better than image.	Opportunities in the market are missed: The organisation has more to offer than the public knows.	Work on improving the image.

Table 3: Herlé and Rustema's framekwork; relationship between image and identity

Corporate image management is an important objective within corporate communication. The image provides feedback for the organisation in terms of their success in projecting their identity. Summarized by J. Cornelissen; "Corporate identity involves the construction of an image of the organisation to differentiate a company's position in the eyes of important stakeholder groups."

2.4 Target Audience

The current economic situation demands a well-defined market. No organisation is financially and physically able to target everyone. Determining a specific target-audience gives small organisations the chance to effectively compete with large organisations by targeting a niche market. It is important to determine a specific target audience, organisations that state "we target anyone who is interested in our services" or "we target people who play sports" are too general. Simply ignoring the question "who is my target audience", ends up being a waste of both resources and time. When an organisation determines to target a specific audience it doesn't automatically mean that anyone who doesn't belong in their specific criteria is not important. Rather, it allows you to aim your communications cost and time efficiently to the group who is most likely to make use of your product or service. Determining an organisations target audience provides them with the know-how to determine where and how to communicate with the target market. There are a number of ways to determine your target audience; in the following chapter the most effective way for this business-to-business research[38] will be explained.

In most complex business-to-business sales environments, relying on demographics isn't enough. When further examining the common characteristics of a company's most valuable customers and prospects, four dimensions are at play[39]:

- Demographic
- Structural
- Environmental
- Behavioural

Demographics

The demographics embrace factors such as the industry, location and company size. This is a vital part of the segmentation of the organisations, but rarely enough to fully identify the most valuable customers and prospects.

Structural

The structural dimension includes aspects such as a growth model of the organisation, its physical structure (how many region and number of branches) and management style (centralised or decentralised). These factors are found to affect both the trigger events that could possibly initiate a buying process, and the decision making process.

Environmental

Considerations for the environmental dimension are key trends and trigger events that affect the industry and the organisations active in the industry. Furthermore the comparative growth rates versus the industry and organisational systems and strategies towards the environment.

Behavioural

The last dimension includes the organisation's position within the industry (Are they a leader or a follower?), the personality of their departments (Are they individualists or team players?), and their attitude to clients (Do they work well with clients)?

It is impossible to research the "ideal client profile" through research. Determining the ideal is done through a combination of research and in conversation with a client. Therefore communicating with your client is vital if an organisation want to create a bond and understand their target audience's needs and desires.

2.4.1 Organisation-Target Audience communication

Once having determined the organisations target audience it is important to look into the possible communications methods. Figure 3[40] shows the interaction between the organisation and its target audience. This communicative interaction can be described in a number of stages:

1. Who are we as an organisation?
2. What does the organisation want others to think about the organisation?
3. What does the organisation believe others think of the organisation?
4. What does the target audience actually think of the organisation?
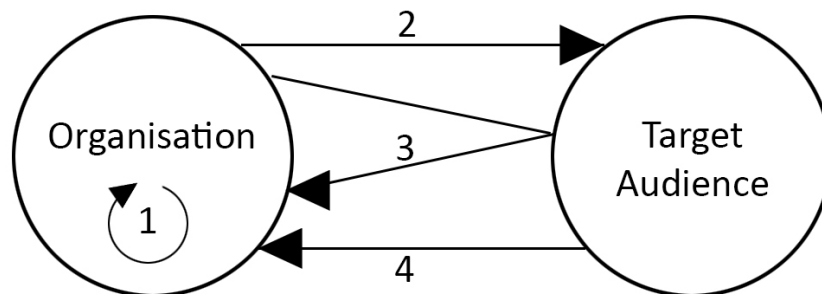
Figure 8: Interaction between organisation and the target audience

Furthermore there are three methods for an organization to inform or interact with its target audience:

Informational strategy: one-way symmetrical[41]: Informational strategy is simply a way of informing someone about something without soliciting a response, seen in figure 12 below. Example are; press release, newsletter and corporate website. This type of strategy may create awareness of organisational decisions; it contributes towards a degree of understanding of the reason for these decisions.
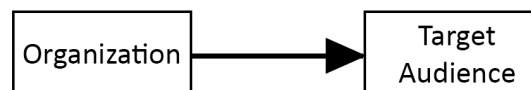
Figure 9: Informational strategy: one-way symmetrical

Persuasive strategy: two-way asymmetrical: A second strategy that organisations can use is a persuasive strategy, as seen in figure 13 below. A strategy whereby an organisation through campaigns, meetings and discussions with their target audience tries to change and tune the knowledge, attitude, and behaviour of the target audience in a way that is favourable to the organisation.
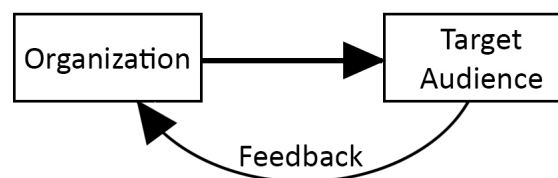
Figure 10: Persuasive strategy: two-way asymmetrical

Dialogue strategy: two-way symmetrical: A third strategy that an organisation may use is the dialogue strategy in which both parties (organisation and target audience) mutually engage in an exchange of ideas and opinions.

Figure 11: Dialogue strategy: two-way symmetrical

Selecting one of the above strategies depends on how an organisation would prefer to communicate. It will depend on the need for active engagement with the target audience to build long-term relationships with them and to provide them with opportunities to connect with the organisation.

2.5 Competitors

The strength of a brand is determined by its unique qualities. A brand or organisation is created when they fulfil a non-existing desire or niche position in their selected target market. These unique qualities create a note in the brain of the target audience that ensures a unique position in their mind-set.

As described in the paragraphs above, positioning is winning a position in the mind of the consumer. This positioning in the mind of the consumer can be described as the processes used to create an identity or image of the organisation, making an impression on the consumers mind. Understanding who the competitors are and what unique aspects they offer, can help to create products and services that differ from the competition and therefore trigger the mind of the consumer in favour for your organisation.

Michael Porter has created a framework for analysing competitors. This framework is based on the following four key aspects of a competitor (Competitive strategy, 1980)[42]:

- Competitor objectives
- Competitors assumptions
- Competitors strategy
- Competitors capabilities

The first two aspects are based on, what drives the competitor, the third and fourth aspects are about what the competitor is doing or is capable of doing.
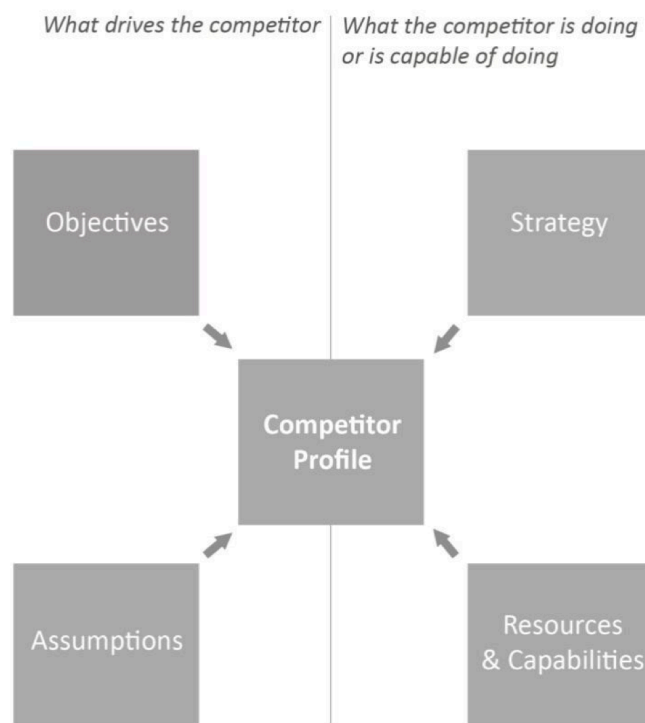
Figure 12: Michael Porter's framework for analysing competitors

Besides analysing the individual competition, a broader investigation into the market the organisation operates in is also vital in assessing the threat of new entry. Clearly understanding the competitors and environment will help to determine an effective positioning strategy.

2.5.1 5-Forces Porter Model

The 5 Forces Porter model is an instrument to analyse the industry an organisation operates in. When applying this model, the industry is divided into different groups, and is judged on their influence to the organisation. The groups, which will be analysed, are:

- Supplier power
- Buyer power
- Competitive rivalry
- Threat of substitution
- Threat of new entry.

By applying the 5 Forces Model, various aspects of the market are analysed. This provides a clear image of the threat of new entry, the power that buyers and suppliers hold and the likelihood an organisation is substituted by its competition.
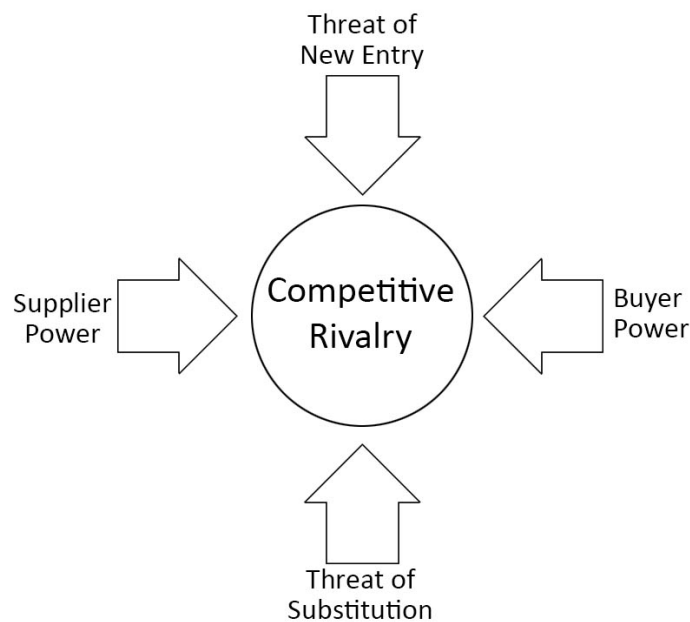
Figure 13: Michael Porter 5 forces model

2.6 Conclusion

The above chapter elaborated on all necessary aspects to determine what aspects to keep in mind when determining a position strategy. The combination of the aspects in both the Six-C and BTC-Models will be the basis of the reports advice. The relationship between branding and positioning has proven integral in creating an effective corporate strategy. Several factors such as an organisations core competences and culture have proven to be of interest in creating an effective position in the market, however, the correlation between these factors has to be taken into consideration as well. Simply improving one aspect of either the internal or external environment in which an organisation operates is insufficient; it is the synergy between components that drives a successful business. The following chapter will describe the methods used to gather relevant data required to apply to both the BTC and Six-C models.

Chapter 3: Methodology

3.1 Introduction

The main methods used to gather information regarding this report were done through interviewing, surveys and desk research.

To form a well-rounded image of the internal workings of an organisation, external influences on the organisation and the target audiences' perception of it are of vital importance. Therefore it is important to gather information from both internal and external sources.

The validity of this research was safeguarded by ensuring all surveys and interviews were conducted on a confidential basis. Because of the small community in which Unitedstudios operates, it was imperative that all gathered information was treated confidential. In the next paragraphs each method will be specifically defined.

3.2 Interviews

The selection of professionals to be interviewed was based on their knowledge of the film and photography market as well as their connection with Unitedstudios and experience within the target market. The selection of the interviewees was based on their availability, and their past experiences with the studio. All interviews were taken face to face and a number were combined with follow up questions through telephone and email. The interviews are a qualitative research method and the answers will be processed to elaborate on the theoretical framework. The questions were formulated to discover information regarding aspects of the BTC and Six-C model. Furthermore the questions were all open questions and answers were directly written down during the interviews. It must also be noted that some of the interviewees such as Unitedstudios employees Mr Welvaarts and Mr van de Broek were spoken with during visitations at the studio and not all conversation were written down. Below there is a short introduction to each interviewee and their validity to this research;

- Pim Welvaarts: Owner/CEO of Unitedstudios, Mr Welvaarts will be interviewed because he is the founder of the organisation, and as the organisations main strategist he is the best source to gather information about the current identity, the desired identity and history of Unitedstudios. He will also be able to provide information on the mission and vision, and possible threats and opportunities in the shifting market. The interviews with Mr Welvaarts haven taken place at the studio and through telephone.

- Leon van den Broek: CEO of Unitedstudios and head photographer, Leon is the creative soul of the organisation. Besides his responsibilities as a creative art director and CEO, he is also one of the final decision makers on which production to accept. Mr van de Broek has been interviewed numerous times at the studio in Den Bosh and through telephone, about the internal structure of the studio and his opinion on market developments.

- Tom Doms: freelance photographer and employee at Bovil/DBB, a large marketing and communication agency in Eindhoven. Mr Doms has years of experience in backstage and corporate filming, as well as after movies. Mr Doms is a very well-known and respected photographer in the southern region who works for a large number of marketing and communication agencies in the southern region on the Netherlands. His contracts with numerous agencies can provide information on market demands and trends, and how competitors work in the film and photography market. Mr Doms has been interviewed at his home in Eindhoven.

- Don van Hout: Owner of Mr and Mrs van Hout. Don van Hout is owner of a creative photography and design company in Tilburg. Mr van Hout used to work for Unitedstudios and has years of knowledge in the industry. His past experience at the studio and his current collaboration with other agencies will provide valuable information. A number of brands Mr van Hout has worked for are; FREO, Littala and Omron. Mr van Hout has been interviewed at his office in Tilburg as well as through telephone.

- Julie-Renee Sonneveld: Head of designs Veldkamp productions. Ms. Sonneveld is responsible for selecting the photography and/or film organisations to work with when a new production opportunity arises at Veldkamp productions. Some of the clients Veldkamp productions have worked with are; Philips Lighting, Efteling, VVV Nederland and Swiss Sense. The decision to interview Ms. Sonneveld is based on her up to date knowledge on market demands and what the selection process is based on when choosing an organisation to work with. She has also been asked about her knowledge of Unitedstudios and what she would advise the studio to have a greater chance of being selected for future jobs. Mrs Sonneveld has been interviewed at her office in Eindhoven.

- Bas Govers: creative director at Govers Design. Mr. Govers is a freelance camera and video specialist who has also been working with a new development in the market, namely CGI, for the past two years. A number of clients Mr. govers has worked for are; Brunotti, Paaspop and Toyota. He currently works for a large number of advertising agencies and brands as cameraman and video/audio editor. Mr. Govers has been interviewed because of his knowledge on the developments in the audio and visual market is invaluable. His views on competitor organisations and his view on Unitedstudios were also addressed. Mr. Govers has been interviewed at his home in Eindhoven.

- Jasper Loeffen: Marketing employee at JC rags / DEPT and freelance photographer for numerous other brands such as; Vico, Inty, and Isla Ibiza. The decision to interview Mr. Loeffen has been based on his experience as a manager of a marketing and communications department at an international brand as well as his freelance experience in the photography market. Unitedstudios has a large number of product photography clients and it is interesting to find out what they base their selection criteria on for product photography and if there is a possible a shift in market demand regarding product photography. Furthermore Mr. Loeffen was also asked whom else he approaches for productions and for what reason. Mr. Loeffen has also been asked about his opinion on Unitedstudios and possible tips to ensure the studio will have a greater chance of being selected for future productions. Mr Loeffen has been interviewed at his current work location in Den Bosch.

- Shaun Northop: Creative director of Bovil Dbb. Mr Northop has been selected because of his internationally respected critical view on the marketing world and innovative communication campaigns. He has worked for some well-known brands such as; Philips, Carglass, Refresco and Jagermeister. His critical acclaim in the advertising world ensures an objective image of Unitedstudios. Mr Nothrop has been chosen to explain about recent market developments, decision-making criteria at Bovil Dbb and to find out his experience with Unitedstudios. Mr Northop has been interviewed at Bovil Dbb headquarters in Eindhoven.

- Hans Borgman: Art director and stylist who has worked with Unitedstudios in the past. The reason Mr Borgman has been interviewed is because of his national reputation as one of the best, possibly best, stylist currently active in the market. Furthermore his experience at a national and international level working with brands and communication and advertising agencies has made him an interesting professional to interview. An example of some brands he has styled for are; Mens Health, Elsevier, Bijenkorf and Setpoint. He was interviewed on his opinion about Unitedstudios and his idea of how he believes the market will develop in the coming years and what threats and opportunities to keep in mind. Mr. Borgman has been interviewed at his house in Den Bosch.

3.3 Surveys

Besides the interviews, internal and external surveys were also applied as a method to gather quantitative information. The external survey provides information about the market Unitedstudios operates in, competitors and the perception of clients about the studio. The internal survey supplied information on the structure and culture of Unitedstudios.

The external survey consisted of ten open-ended and ten close-ended questions. The questions were based on the clients' experience in the market, experience with competitors and on what they regard as being important values for a production studio.

The target audience was decided by analysing the client database of Unitedstudios; through this method a number of former and current clients were selected to be approached for the survey. The surveys were taken primarily through telephone and partially through email; the reason for this was that when the preliminary research was done, there was little to no response on the email survey, which was spread amongst (former) clients and prospects. Therefore the decision was made to approach the target audience through telephone for a direct approach, asking them a few questions and then asking for their permission to follow up the interview with a brief email survey. Furthermore the decision was made to survey the entire target audience in the same week, to ensure an optimally objective image. Before the survey started the surveyed parties were informed that all information will stay confidential and responses would not be published, to ensure candid answers.

Unitedstudios
Film & Photography

3.4 Desk Research

A third, qualitative, method that was used to conduct research is desk research. Desk research was needed to look into the change in production style demands, and the trend in the available budgets per production of clients. Desk research also helped to further reveal the studios corporate history, and revealed competitor backgrounds.

To enable this, permission was given to look into the accounts of Unitedstudios from the period of August 2012 up to March 2014. Furthermore the corporate website and Facebook page were analysed to help have an understanding of the current corporate communication strategy of the studio. These findings have helped to determine where improvement is needed in the corporate communication of the studio and what changes in demands and budgets have taken place over a two year period.

3.5 Conclusion

Desk research revealed that since its establishment Unitedstudios has worked with a combination of nearly 50 unique clients, magazines and marketing and advertising agencies. Of these 50 clients, 26 were collaborated with in the past two years. The survey reached 19 of these 26 clients, which provides a sample size of 19. Besides the survey, the six specialists in the market and the two employees mentioned in chapter 3.2 were interviewed to enlarge the sample size and increase the representativeness of the research[46]. Because of the B2B nature of our research, the information had to be gathered from a relatively small pool of samples, as opposed to a general public survey.

The marketing and advertisement in Noord-Brabant and Gelderland is reasonably small and under immense financial pressure, therefore the relatively large response for the research is satisfying.

The information gathered using these methods was extensive. To safeguard a comprehensible report, only the highlights of each research method were included in the following chapter, Findings. For an extensive report of each research method, please refer to the appendices.

Chapter 4: Findings

4.1 Introduction

The previous chapters determined which theories will be applied to the research, and which data will need to be gathered for these theories to be effective. The methods of gathering the required information were also determined, and in the following chapter the most relevant findings will be highlighted.

Three main methods of research were used; Interviews, surveys and desk research. The chapter has been divided into three paragraphs describing each research method. Using the BTC and Six-C model as a guidance tool all aspects of the organisation's internal and external structure were discussed. As several aspects of the BTC and Six-C model overlap and strengthen each other, some findings are applicable to both models. Not every research method presented clear facts about each aspect of the BTC and Six-C Models. Therefore, where applicable, only the relevant data gathered about these aspects has been included.

4.2 Interviews

During the internal interviews with various employees and clients the following facts presented themselves:

A) Brand *(BTC-Model)* / Culture *(Six-C Model)*

The employees see the studio's corporate identity as one of its strong suits. They believe they offer a unique service through their flexibility and high standards. Furthermore, their in-house knowledge supplies them with a strong USP. During one of the brainstorm sessions Mr. Welvaarts said the following: *"Not every studio will work deep into the night to ensure deadlines are met. We believe our personal connection with clients is what makes us unique and establishes a strong position in today's market."*

Externally the general sentiment is that while Unitedstudios delivers high quality work, they are unable to consistently produce on time. As stated by Mr. Doms: *"Unitedstudios embraces an enthusiastic, creative group of professionals which offer great innovative work but seem to buckle under pressure of deadlines. They are a great bunch of guys but lack the professional experience in after sales and following up on feedback".*

Unitedstudios is praised for their facilities and high-end equipment, as well as the relaxed atmosphere during shoots. The high level of involvement of staff is also seen as a valuable addition to the Unitedstudios brand.

During several conversations with Unitedstudios, employees lauded themselves on their capability to provide high quality film productions and creative CGI work. This is a relatively new development in Unitedstudios' history. When asked, several clients were unaware of these capabilities. Ms. Sonneveld: *"I was not aware of [Unitedstudios' capability in corporate and backstage filming], however, this is interesting since the demand for interactive campaigns and corporate film have increased significantly since the last couple of years."*

B) Target Audience *(BTC-Model)* / Customers *(Six-C Model)*

Internal conversations determined that there are two main target audiences: Direct brands and marketing and advertising agencies in the southern region of the Netherlands. Many of these direct brands lack an in-house studio and/or professional cameramen to produce high quality campaigns themselves. Therefore studios like Unitedstudios are approached to provide the required materials for a brand to be able to promote themselves. Agencies function as middle-men to organisations to catalyse entire productions.

Interviewees noted their preference for a strong after-sales presence. As Ms. Sonneveld stated: *"As we discussed before during this interview I am a strong believer of client bonding through personal relationships. I would advise the studio to be very aware of their communications and the perception of clients. Feedback is the best tool an organisation can apply to monitor development."*

C) Competitors *(BTC-Model)* / Competition *(Six-C Model)*

Competitors can be divided into two categories; large corporations and mostly freelance, small businesses. Mr. Welvaarts identified three large studios as the main competition to Unitedstudios in their region: Lukkien, Veldkamp Productions, Photodome. However, small businesses and freelancers are not to be underestimated. Due to the low start-up costs there is a large amount of competition which influences the price-point at which Unitedstudios is forced to operate.

Apart from the three studios mentioned by Mr. Welvaarts, a number of other well-known studios were mentioned in the external interviews, such as: Hystrix and No Point. Ms. Sonneveld: *"Additionally we have worked with studios such as No Point and Hystrix in the past."* Depending on the type of production, Unitedstudios has to compete with different competitors. Mr. Doms: *"This depends on what segment you would want to compete in. I would say that Lukkien is their biggest competition in the field of complete productions. Photodome could be regarded as a less expensive rental option when working with our own photographer. And across the hallway we have etage4 to work with on smaller scale productions."*

In comparison to its competition, Unitedstudios is applauded for their facilities and is placed at a mid-level market segment. Mr. Loefen: *"I believe them to currently be middle class, this because from what I understand from Pim, they are not able to decline productions yet, the work is needed, also less interesting or high demanding."*

D) Corporate strategy *(Six-C Model)*

From interviewing owner Pim Welvaarts, it has become clear that the studio focuses their business strategy on becoming the leader in product photography and corporate film in the southern region of the Netherlands and eventually being on the top 3 lists of marketing and communication agencies in the Netherlands. There is currently no predetermined strategy for penetrating the product photography sector and business film market. Unitedstudios currently tries to obtain clients through offering unique product photos and films for a lower price than the competition. The exact explanation by owner Mr. Welvaarts is as follows: *"We do not have a specific positioning strategy, however we do have internal rules that have to safeguard our communication approach. We build trust by exercising personal aftersales to the fullest, creating a personal bond with all participants of the production. Because we seem to manage this process well, it seems we are "granted" jobs easily. The transparency in our quotes give people a clear insight on what we spend their money on, this builds trust. Through this trust, we are able to obtain new productions".*

Unitedstudios wants to achieve these goals through a couple of methods that Mr. Welvaarts believes will make Unitedstudios a unique organisation in its kind:

- Offering clients the option to be present during the entire production.
- Offering clients the opportunity to give direct feedback, with the usage of iPads, during their presence of a production.
- Working on a non-profit base for international clients to increase awareness, charging only what it will cost Unitedstudios to film / photograph the production, thus keeping the price low.
- Portraying "brabantse gemoedelijkheid" this is a Dutch term that reflects on the company and its employees being very flexible and relaxed.
- Promoting their 600m2 of studio space equipped with the newest technology.
- Offering a total production in-house, not needing to outsource any aspect of the production.
- Maintaining strong relationships with clients to ensure future business opportunities.

E) Changes in Environment *(Six-C Model)*

During conversations with Mr. Welvaarts and Mr. Van de Broek several comments were made about the shift in market demands. Brands and agencies are shifting towards interactive advertising campaigns with smaller budgets. Mr. Govers: *"In the past year I have gone from filming and editing one to maybe two corporate films per year to nearly 20 in the past year. There seems to be a large demand for informational corporate films, focused on introducing the company and its activities to the outside world."* Mr. Doms: *"Definitely, we have seen an enormous trend towards interaction, CGI, social media and interactive media."*

For a full list of interviews, refer to Appendix 1.

4.3 Surveys

A) Brand *(BTC Model)* / Culture *(Six-C Model)*

The most remarkable findings are that the employees feel there is an amicable atmosphere amongst employees; the atmosphere received a 4,94 out of 5 score. The lowest score in the questionnaire was the proper use of the communication tools; it scored a 2.13 out of 5. This last result is reinforced by astonishing figures; none of the employees believe the communication tools are used efficiently and effectively. The survey suggests that Unitedstudios has a great atmosphere to work in, colleagues respect each other and work well together however the communication tools drastically lack structure and are not effective. Employees describe the lack of dedication of fellow employees to use the communication tools as the biggest problem.

Survey statement: "There is an amicable atmosphere amongst employees"

Er is sprake van een collegiale sfeer

Beantwoord: 16   Overgeslagen: 0

	Vrijwel nooit	Zelden	Soms	Meestal	Vrijwel altijd	N.v.t.	Totaal	Gemiddelde waardering
(geen label)	0,00% 0	0,00% 0	0,00% 0	6,25% 1	93,75% 15	0,00% 0	16	4,94
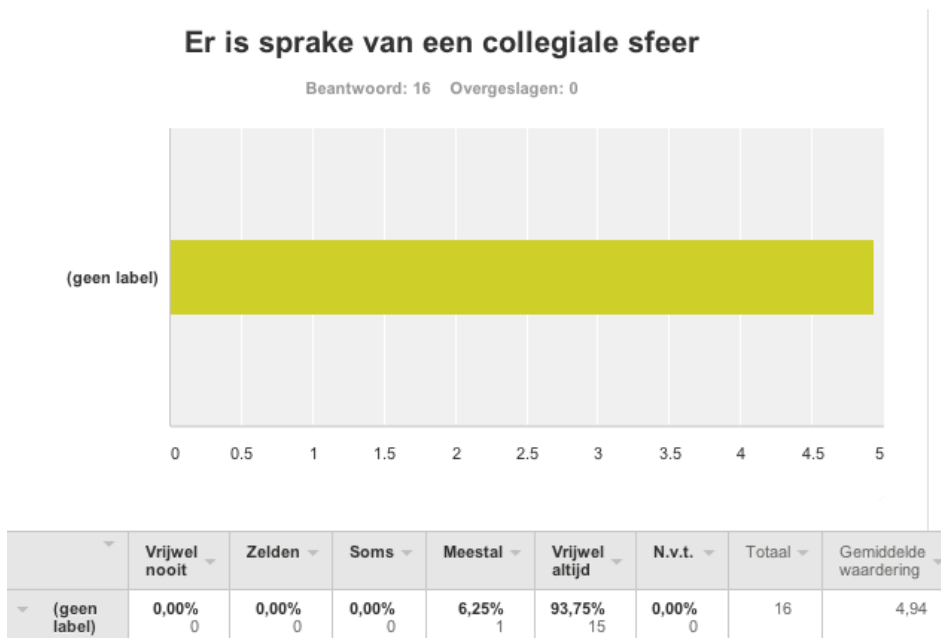
Figure 14: Internal survey result on the atmosphere at Unitedstudios

In the external survey interviewees described the positive aspects of Unitedstudios' brand as such:

- Creative and special photos due to the unique styling
- Flexible, involved staff
- High-end equipment ensures quality work
- Inventive despite their small scale
- High quality work at a competitive rate

The following aspects of Unitedstudios were marked negatively:

- It is unclear who is doing what during production
- Not communicated what the studio's capabilities are
- Not clear who to contact for questions regarding productions
- Not a lot of information on the website/Facebook
- Not returning calls
- Delays in deadlines
- Availability of staff members to inform clients on the on-going process
- The studio itself lacks a clear branding style, while they offer this service for others

B) Target Audience *(BTC-Model)* / Customers *(Six-C Model)*

Surveyed clients and former clients indicated an interest in updates via social media (indicated by 63,15% of surveyed clients), newsletters (26,32%) and the corporate website (73,68%). These updates should mainly contain information about recent campaigns (73,68%) and new capabilities (89,47%). The optimum frequency for these updates is once per month (As indicated by 52,63% of clients).

- Clients indicate they would choose for Unitedstudios in the future if the following points were adapted:
- Competitive, undercutting price
- More structure in communicating with clients
- More capabilities in CGI and audio work
- More attention during after sales
- Further development of filming capabilities
- More professional attitude during meetings and contact points

Additionally, the target audience has given the studio the following feedback:

- Quality of work is good, but no personal connection to the client makes the collaboration unpleasant
- We would like more direct contact with the person responsible for the production
- Showcase film capabilities more
- Provide more aftersales after production
- Develop the website further to include your full range of capabilities

C) Competitors *(BTC-Model)* / Competition *(Six-C Model)*

The following figure shows the competitors, which were named most often during the external survey:
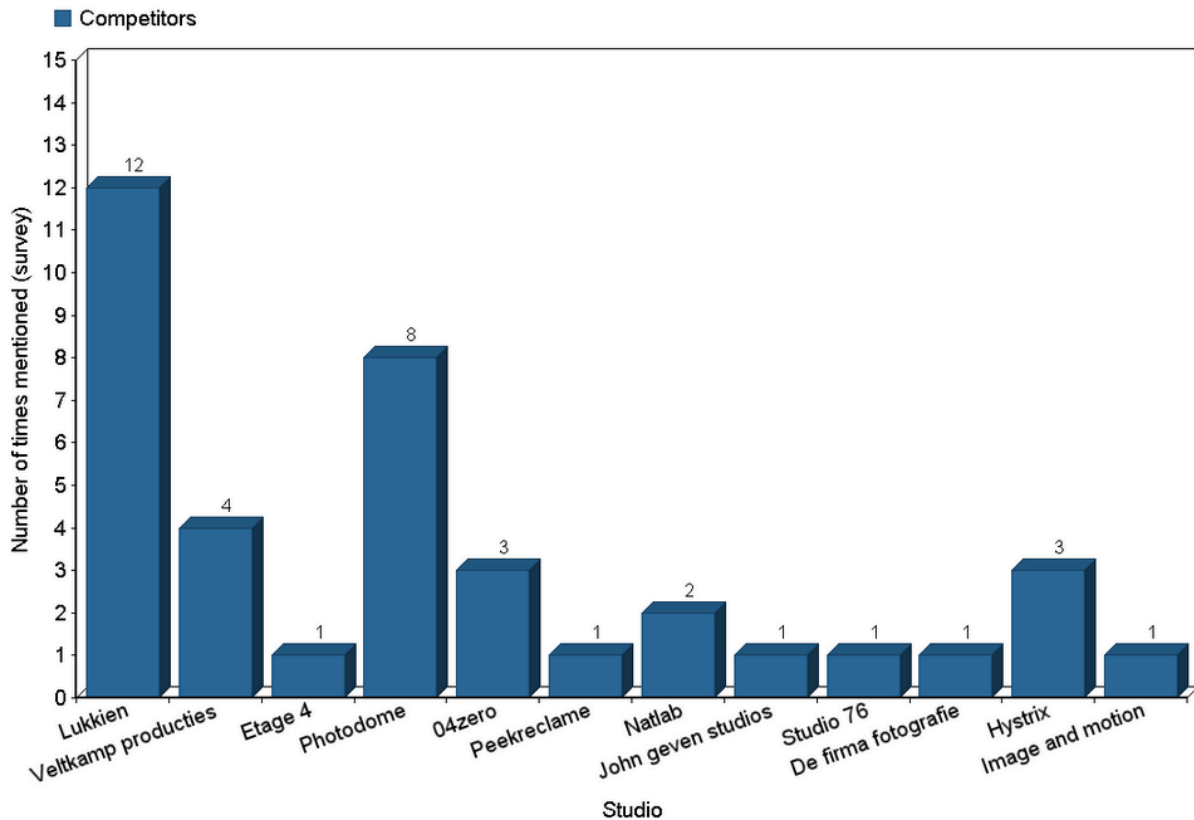
Figure 15: External survey results on competition

The survey further indicates the differences between these competitors and Unitedstudios vary. Several studios can build on a longer history in the branch, which offers them a more recognizable brand. Survey respondents indicate that studios such as Lukkien have a more extensive range of capabilities when it comes to CGI and film productions.

Clients value Unitedstudios as a mid-range studio in terms of price, when compared to its competitors:

"In which price range would you place Unitedstudios?"
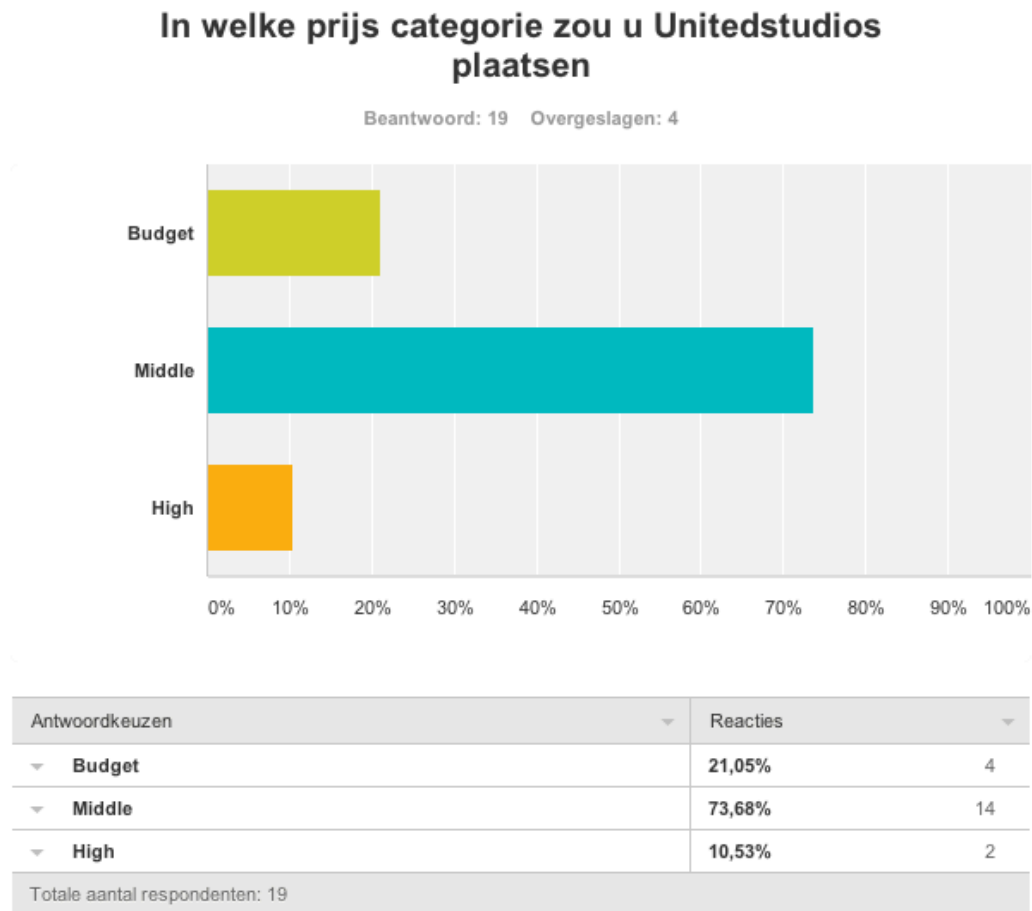
Figure 16: External survey results on Unitedstudios price range

The surveys from former and current clients show that Unitedstudios is perceived as a middle class studio. This can be concluded by the figure above; 73,68% of the respondents perceive Unitedstudios as a middle-class studio compared to 21,05% budget and 10,53% high. Furthermore analysing the communication and advertising bureaus and the brands Unitedstudios has worked with the conclusion can be drawn that they are currently positioned in the middle-higher section of the market.

4.4 Desk Research

Desk research was performed by researching Unitedstudios' records over the past two years. These records encompass the number of productions, type of productions and budget per production. This research was aimed at discovering trends and shifts in market demands. Due to the nature of desk research, aspects of the Six-C Model such as Culture and Core Competences will take a background role, whilst Changes in the environment and Customers can be analysed clearly by looking at the available data.

A) Brand *(BTC-Model)* / Culture *(Six-C Model)*

The website and Facebook-page of Unitedstudios currently communicates the following information:

- Advertising and editorial capabilities
- Portraits and client information
- Studio rental
- Backstage photography
- Contact information

The website receives an average of 586 unique hits per month. The Facebook page currently has 346 'Likes' and is rated an average of 4,7 out of 5. On average, the studio publishes one to two posts per week.

B) Changes in environment *(Six-C Model)*

As can be seen in figure 17[47], the average budget for productions has decreased significantly over the past two years.
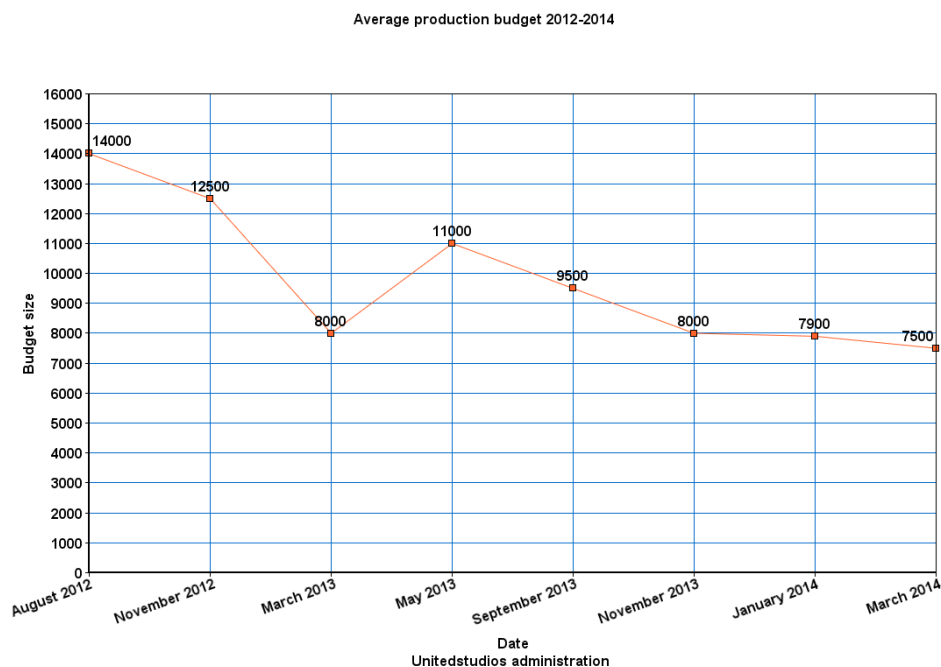
Figure 17: Production budget 2012-2014

Production styles March 2013
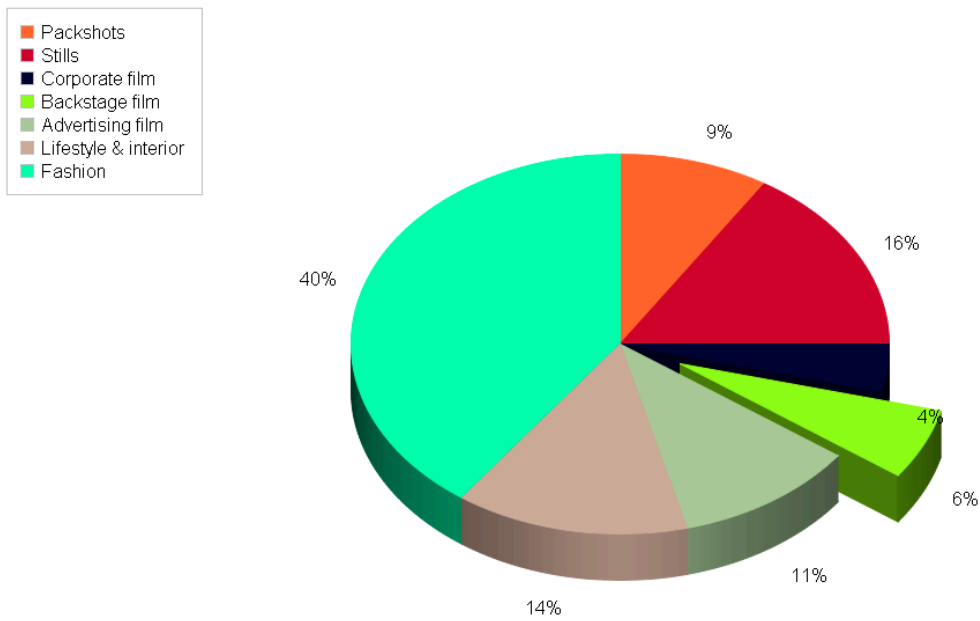
Figure 18: Production styles March 2012
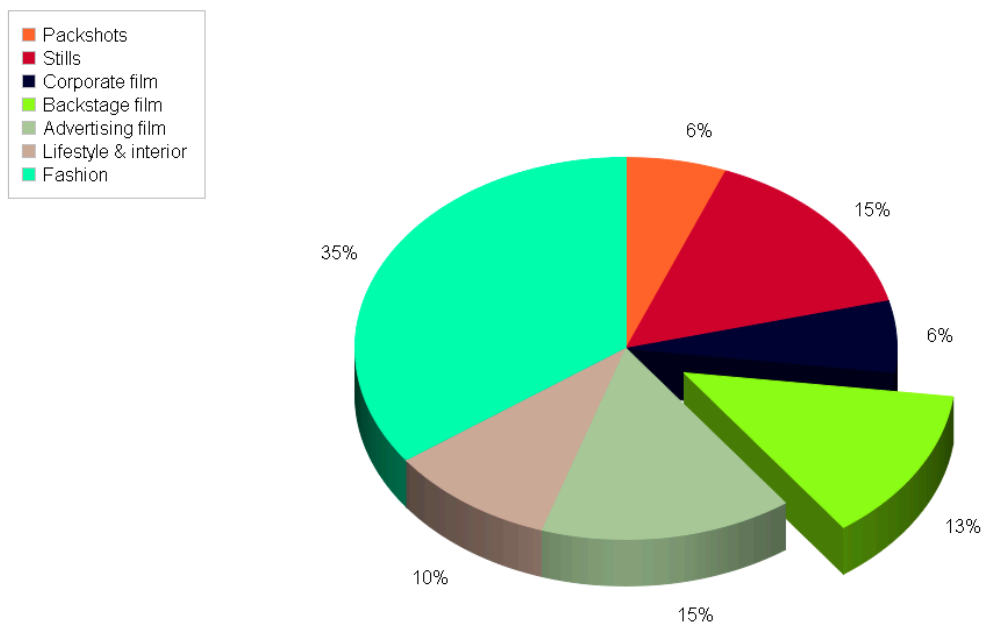
Figure 19: Production styles March 2014

The figures above show how Unitedstudios has taken a slight shift in their type of productions. Analysing the shift in production from March 2013 until March 2014 shows that the primary productions such as stills, fashion and pack shots have decreased slightly and the interactive productions such as backstage film and corporate film have increased over the past year. These results show that Unitedstudios has shifted slightly towards the interactive film and photography market. An internal production analysis shows that in the past 2 years Unitedstudios has produced a total of 4 corporate films.

C) Corporate Strategy *(Six-C Model)*

Unitedstudios consists of ten employees divided into the following categories:

Function	Number of employees capable*
Producer	2
Photographer	5
Cameraman	2
Editor	5
Stylist	2
Makeup artist	1

Table 4: Employee specializations at Unitedstudios

*Numerous employees are capable of more than one function at Unitedstudios.

A strategy management applies when hiring new employees is their requirement to prospective new employees to have a set of skills instead of one specific skill. The reason for this is, that with a wider set of skills employees can be placed in production teams more effectively. This results in numerous teams with the same qualities.

D) Competitors (BTC-Model) / Competition (Six-C model)

The findings provided a number of primary competitors. To find out their capabilities, history, staff and objectives the corporate websites and social media were analysed. In general, other studios are more capable at communicating their capabilities through their corporate website, and interacting on their social media outlets. Because of this, they portray a more professional look towards clients.

The following competitors were selected based on the information gathered through the data in chapter 4.3:

Veldkamp Productions

Veldkamp productions are a full service film and audio-producing studio. They produce high quality audio-visual productions and are able to produce concept, pre-productions, recordings, editing, assembly and postproductions in any desired language and format. The studio originated in 1996 and currently houses 13 employees. Veldkmap productions have a very modern and structured website, providing a large of amount of information about their capabilities, employees and past and current work. The studio works with clients such as BovilDB, Philips, Friesland Campina, PSV. The difference between Veldkamp productions and Unitedstudios is their communication towards the target audience, they have a clear defined structure on their website and Facebook communicating their capabilities. However Unitedstudios has a competitive advantage because of their in house studio and available equipment, Veldkamp productions will need to outsource more of their productions.

Website: http://www.Veldkampprodukties.com/

Location: Eindhoven

Photodome

Photodome is a studio available to professional, hobby and amateur photographers and cameramen. The studio originated in 2006 and currently has 3 employees. The complex houses 70m2 up to 400m2 of studio space and is able to provide professional film and photography productions. Besides their work for marketing and advertising agencies Photodome also offers modules and workshops in photography and image enhancing. Photodome's website provides a small portfolio, and limited specific information on their capabilities. Photodome does however have two unique futures in their studio that Unitedstudios does not have, a 24-meter "limbo" and a silenced ceiling. The limbo is a tool used to flexibly film 360degree productions. The silenced ceiling is a useful feature. This ceiling disables environmental sounds such as rain or wind, these sounds are very noticeable when recording video or audio in a studio.

Website: http://www.photodome.nl

Location: Nuenen

NoPoint

A studio specialized in full-service photography. The studio originated in 1997. NoPoint offers a broad arrange of knowledge due to their years of experience in photography they can offer styling, models, locations, and décor. The studio has 500m2 of studio space with lighting options. NoPoint currently has 4 employees. The website provides limited information on the studios capabilities, it does provide a large portfolio and information regarding employees. Brands NoPoint has worked for include GoGo, BNN and C1000. Besides the findings on their corporate website, Mr Welvaarts stated the NoPoint is known for their quick reaction offering low quotes.

Website: http://www.nopoint.nl

Location: Vught

Lukkien

Lukkien is a modern marketing communication production house. It was established in 1972 and currently employs 30 specialists. Lukkien offers a wide range of cross media productions; they are constantly investing in each division to stay on the edge of the latest technological developments. As quoted from there website: "we strive to be the best production partners you can find, combining technology and creativity to produce unique and outstanding results" The studio has a very clear website providing information on their entire staff, capabilities and a large portfolio. Lukkien has worked with a large number of well-known brands and agencies some noticeable are; Mitshubishi, KNVB, Heinz, KPN, Volvo and Ahold. Besides the information found on their website, Lukkien's high brand awareness can form a threat to Unitedstudios. Lukkien was mentioned by 87% of the people interviewed and surveyed.

Website: http://www.lukkien.com

Location: Ede

Hystrix

Hystrix is a studio focused on corporate photography and film, established in 2002. The studio employees 4 employees and has the possibility to produce small-scale film and photo productions in house. They have a limited studio space of 140m2 and do not possess audio editing possibilities. Their website does not offer information of their capabilities, it is very unclear. Neither does it offer a portfolio or client explanation. Unitedstudios has a larger studio surface and also has a broader selection of employees with more capabilities. Furthermore Unitedstudios offers more information on their website, better informing prospects and clients.

Website: http://www.studiohystrix.nl

Location: Nuenen

4.5 Conclusion

The above findings summarize the findings about Unitedstudios' current and desired position. Both internally and externally all factors regarding the BTC and Six-C Model were researched.

The findings show that a shift in the market is currently taking place. There is an increase in demand for interactive productions, as well as CGI possibilities, and interest in traditional fashion photography has decreased. The target audience is becoming less loyal towards studios and awards studios productions based on its budget in combination with the studios professionalism. Surveys show that the target audience is currently not fully satisfied with Unitedstudios level of professionalism.

Internally, Unitedstudios seems unaware of this dissatisfaction. Internal surveys and interviews show that the studio regards themselves as being professional and good at building customer relations. The findings furthermore show a lack of corporate strategy and internal communication structure, which is noted by employees but is not seen as a hindrance to the studios' development.

Surveys also show that even though Unitedstudios currently houses a great many USP's and core competences, competitors are better at portraying theirs to the target audience.

In the next chapter these findings are applied to the various theoretical models to draw conclusions and be able to prepare a suitable advice to improve Unitedstudios' position.

Chapter 5: Conclusions

5.1 Introduction

The data from the previous chapter provides facts on how Unitedstudios is currently perceived by clients and prospects, and shows us how the market is developing. In this chapter the research data will be applied to the various models to show which areas are in need of attention.

The aspects of the BTC-model, in combination with the Six-C Model will be prioritized in order of attention; this will be done to ensure an effective advice. Furthermore the interconnectivity between aspects of the Six-C Model will be explored and explained. By determining the interconnectivity between these elements the studios' priorities are clarified. After having done this, clear answers can be given to the sub questions, providing an answer on the research question at the end of the chapter.

5.2 Corporate Identity

As described in Chapter 2.2.1, determining the identity of the organisation is based on three main aspects; the organisations design, communication, and behaviour. To further determine Unitedstudios identity, there are another six aspects, which also influence the corporate identity; history, organisational orientation, core competences, vision and mission, culture and the organisational and customer values. The final step in determining the corporate identity has been done by measuring the findings to the McKinsey model as explained in chapter 2.2.4; strategy, structure, systems, style, skills, shared values and staff.

A) History

In 2008, the studio was founded by Mr Welvaarts with the intent to provide freelance photographers, students and anyone interested in photography with a high quality fully equipped rental studio. One of the frequent renters of the studio was Leon van den Broek, a well-known fashion photographer. After several months Mr Welvaarts and Van den Broek decided to share their networks; Mr van den Broek would receive a significant discount on the studio rental price if he promised to photograph all his clients at Mr Welvaarts studio. This relative simple agreement six years ago has now resulted in Mr van den Broek being CEO of Unitedstudios and the rental studio turning into a production studio with many capabilities. Mr Welvaarts has always had a great passion for photography and loves to innovate, and through innovation offer unique photo and film productions. He treasures the fact that one object can be photographed in a million different ways, portraying a different message through each different photo. The company has developed a large client database over the past six years and has had the privilege of working for international brands such as ECCO, Slazenger, CAT and HEMA.

B) Organisational Orientation

When comparing Unitedstudios orientation against the four organisational orientations[55] it becomes clear that Unitedstudios is based on an organisational orientation. This conclusion is based on the following facts; the lack of communication and marketing departments, the personal relationship that every employee is expected to have with clients and the flexibility to respond to clients' demands fit the profile for the organisational orientation.

C) Core Competences

When analysing the competences of Unitedstudios and comparing these to the criteria of Lovelock's Sustainable Competitive Advantages (SCA)[56] it is determined that Unitedstudios core competences, as perceived by the studios employees are:

Core competences on a personal level

Building collaborative relationships; the employees at Unitedstudios have the ability and persuasive power to build collaborative relationships through asking about family, interest, acknowledge clients perspectives, taking time to know clients and providing assistance and support to these clients to ensure future collaborations.

Customer orientation; Unitedstudios is known for their quick and effective problem solving ability[57]. Besides this ability they also show clients that they are willing to work with and for them to meet their needs and present themselves in a positive way.

Managing performance; Unitedstudios has the ability to act responsibly according to employees performances, they do this by creating goals and expectations and monitoring the progress against these set goals. Unitedstudios feels like they provide clients with numerous feedback moments during productions.

Core competences on a business-to-business level

Technical expertise; Unitedstudios has employees who possess more than 110 years of photography, film, editing, audio and styling experience combined. This knowledge is unique and provides them with tools to take on productions of almost any size or shape. Unitedstudios develops solutions for any production that is asked of them and is up to date on cutting-edge technology in their technical area.

Result orientated; The quality of Unitedstudios to focus on the desired goal and tackling any obstacle on their path to complete this goal is unique. The commitment of employees and the desire to create a unique image in the film and photography industry drives Unitedstudios to extremes. Making unusual efforts to achieve goals within a certain time frame is what Unitedstudios stands for.

Innovation; Unitedstudios creates a competitive edge in the marketplace by taking on productions for a lower budget than competitors and finding innovative ways to ensure the productions exceeds the client's wishes. An example is the production Unitedstudios produced for SNS Reeal, creating a corporate movie for SNS's annual report 40% cheaper than any competitor. The competitive price and unique idea awarded them the production.

D) Vision and Mission

The mission statement of Unitedstudios is to establish a superior quality photo and film production studio in the south of the Netherlands, through creativeness, innovation, flexibility and outstanding customer service.

The vision is to constantly improve and innovate the studio's facilities to provide a modern and high quality workspace for film and photography professionals, recognized across the country. To provide a studio where people are inspired and excel in their work.

E) Culture

Unitedstudios employees feel they work in an amicable atmosphere amongst employees. In general they feel there is good communication between employees and they are valued for their contributions. Even though they are aware of a lack of internal communication tools, this is not seen as a large hindrance as the overall consensus is that employees are well informed about the state of affairs. Employees also highly value the teamwork at the studio.

The emphasis on teamwork, highly motivated employees and low turnover of employees ground this adhocracy culture.

F) Organisational and customer values

Organisational values:

- Provide high quality productions for the lowest possible price.
- Offering transparency during the entire process
- Combination of very ambitious, creative professionals with a no-nonsense mentality.
- Short communication lines with clients
- Integrity
- Perseverance

Client values:

- Low price
- Unique product
- Relaxed, informal atmosphere to make clients comfortable during productions

5.2.1 Strategy

How does Unitedstudios respond to competitive pressure?

Unitedstudios current response cannot be measured precisely, but interviewing employees shows that the current strategy is to offer the lowest possible price and disassociate from competitors by expressing the studios flexibility and innovative possibilities to produce the "impossible" within a small time frame and low budget. The studio also tries to distinguish themselves from competitors with their 600m2 studio space and state of the art technology, aspects that they believe are quite rare in the southern region of the Netherlands.

How does Unitedstudios respond to customer demand changes?

Unitedstudios response to customers demand changes can be reflected on their recent expansion of studio space, purchase of the newest camera equipment and the employment of a new professional cameraman. These actions were taken because of the increase in demand for interactive digital material and corporate film. Through these actions Unitedstudios wants to offer their customers the newest technology, the most comfortable work environment and professional staff.

5.2.2 Structure

A) How is Unitedstudios structured?

Unitedstudios does not have a defined structure, it consists of 10 employees and numerous freelancers who are employed depending on the type of production the client demands. There is no template or standardized structure to guide employees during production. Mr. Welvaarts and Mr. Van den Broek are responsible for almost all direct-communication with clients, and they decide on which employees to use for each specific production team. This ensures that every production team has the employee appointed that is most suitable for the job, this way of selecting teams offers great flexibility. Once the teams are formed, either Mr. Welvaarts or Mr. van den Broek is responsible for every contact with the client and also for instructing the employees on their tasks.

B) Is the decision making process at Unitedstudios structured and centralized?

Mr Welvaarts is responsible for all final decisions at the studio. He decides which productions to accept, when client meetings take place and which employees are appointed to production teams. Furthermore Mr. Welvaarts decides what is allowed to be posted on Facebook and published on the corporate website. Therefore the conclusion can be drawn that the studio has a centralized discussion making process. The process does however lack structure, Mr. Welvaarts is not always available and present at the studio, therefore decisions need to be postponed and clients are forced to wait for a reply. This is a time consuming and inefficient ordeal.

5.2.3 Systems

A) What systems does Unitedstudios run?

Unitedstudios uses a central agenda system, which every employee can access through the Internet; this agenda gives a clear insight into the planning of productions and bookings of the studio. Another system that is applied by Unitedstudios is an online cloud with folders for every employee, which can be accessed from any place at any time through the Internet, thus making sure any production in progress can be accessed at any time.

A large online client database is used to see when a client has been contacted and by who, when an email has been send and if the production is still in progress or already completed. This database is also accessible for every employee 24/7. However, employees find this database difficult to use, and it is not available, due to downtime, too often.

B) What internal process rules does Unitedstudios have?

All information and material regarding on-going or finished productions must be placed on a server after every production day. Each employee must check the general agenda every morning. The first person who arrives at the studio is responsible for preparing the studio for the production that day and ensure all materials for a possible production are taken out of the studio so that a no one is bothered during their production at the studio.

5.2.4 Leadership Style

A.) How is the leadership style?

The leadership style adapted within Unitedstudios is simple, as explained in paragraph 5.2.2. Unitedstudios does not have a hierarchy, there are two main leaders who instruct the other employees. While observing the workplace and through interviewing employees it seems that Unitedstudios is a group of friends who tend to discuss their days work during lunch and call each other with questions, are open for criticism and feedback from each other. Mr Welvaarts leadership style can best be described as a combination of a laissez-fair and participative, also known as a democratic leadership style[62].

B.) Do teams exist within Unitedstudios?

Teams arise when a production is to be started. There is no standard group of teams within the organisation.

5.2.5 Company Skills

What are the strongest skills represented within Unitedstudios?

- Creative with low-budgets
- Quick completion of productions
- In-house video & audio editing
- Diversity of employees
- Problem solving employees
- Flexibility

The creative strength of Unitedstudios comes from employing a very young and dynamic team, which is not afraid to take on productions small, large or enormous, regional, national or international. The combination of experienced employees in almost every aspect of the job and the possibility to produce an in-house or on-site production is a valuable set of skills. Besides the internal knowledge, it is also unique to possess such an immense studio equipped with the most modern film and photography equipment.

5.2.6 Staff

The findings have shown that Unitedstudios employs ten professionals; each possesses specific knowledge and qualities. A large number of the employees possess multiple talents. The employees at Unitedstudios are young professionals who are content to work at Unitedstudios.

A great addition to the staff is the possibility of hiring highly skilled freelance professionals from a large pool of connections to strengthen production teams when needed. The dynamics between full-time employees and freelance professionals creates new perspectives during productions.

5.2.6 Corporate Communication

As described in previous chapters regarding the structure of Unitedstudios, the internal communication processes are limited. Employees try to meet several times a week, but in practice most of the communication and meetings are done during lunchtime. A communication tool Unitedstudios' management utilizes to communicate deadlines and their presence at the studio is an online agenda. Internal research has shown that internally the communication between employees is insufficient and lacks structure[63]. Employees do not use the provided tools and regard the current tools insufficient to communicate with.

5.2.7 Conclusion to Corporate Identity
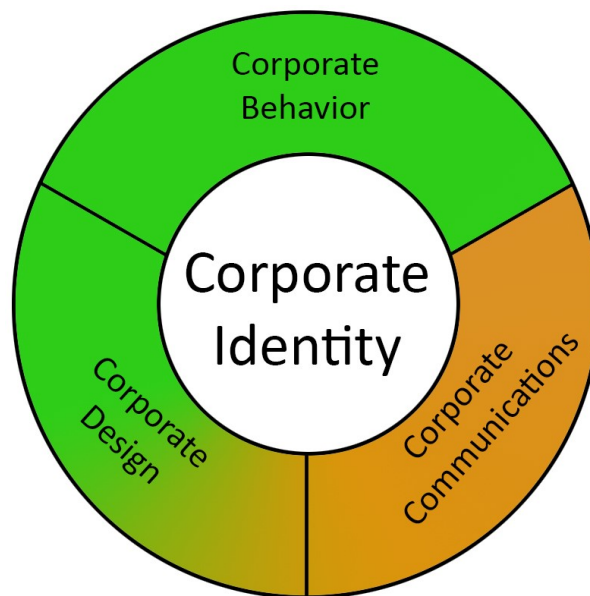
Figure 20: Current corporate identity

In the previous paragraphs the findings of chapter 4 were applied into the corporate identity model mentioned in chapter 2.2.3 and have formed to the following conclusion.

Employees are satisfied with the corporate design at Unitedstudios but aware that there is room for improvement. Observation has shown that during research, the corporate website has been altered several times. This subtracts from a steady house style, the design should be predetermined to enhance brand awareness. The relaxed atmosphere and flexible way of cooperation is experienced very positive. Furthermore, employees enjoy working for Unitedstudios and support the vision and mission of the studio.

Besides the satisfying internal atmosphere, employees are aware that there is room for improvement concerning the internal communications at Unitedstudios. The currently provided communication tools do not sufficiently support the level of desired communication. Employees note a difficulty in determining which employee is responsible for communicating with clients during productions.

Overall the corporate identity of Unitedstudios is rated satisfactory by employees but leaves room for improvement in the corporate design and communications.

5.3 Target Audience Findings

5.3.1 Corporate Identity versus Actual Corporate Image

It is important to understand the difference in what you, as an organisation would like and think you project, and how your organisation is actually perceived. Therefore only performing an internal study to determine the corporate identity is insufficient, as there may be a discrepancy in how a company perceives itself and how the target market perceives it. To determine the actual image numerous clients and former clients were approached through interviews and phone surveys regarding their experience with Unitedstudios[64].

The three main elements of the corporate image can be divided in corporate design, communications and behaviour. In the next paragraph the research results concerning these elements will be analysed.
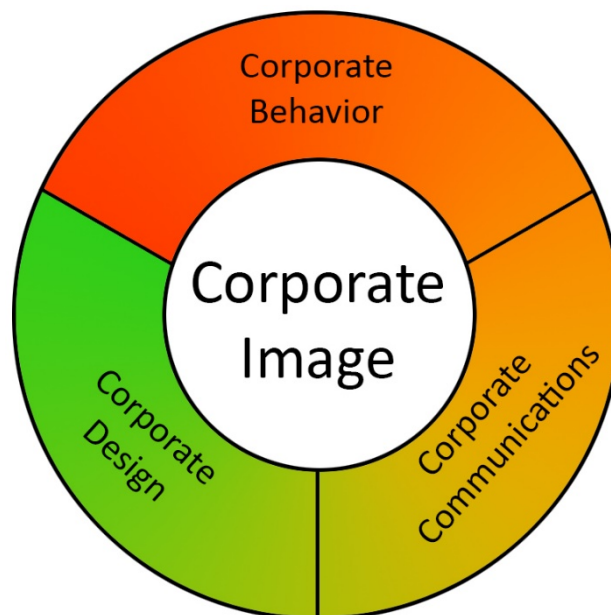
Figure 21: Current corporate image

Corporate design

Research shows[65] that clients easily recognize Unitedstudios logo; it has a professional to the point appeal. Clients are also satisfied with the available technology and the look and feel of the studio. However the lack of brochures and information on the website is frequently mentioned as a deficiency. In the surveys seven former and current clients mentioned this[66]. Overall, although it is lacking in some areas, the design is not the pitfall of the corporate image.

Corporate communications

Communication with the target-audience is done through telephone contact, in meetings, through Facebook and the studios website. Unitedstudios management has made the choice to not advertise, and instead base their communication on storytelling and mouth-to-mouth advertising. This choice emphasizes the importance of direct and smooth communication with clients before, during and after collaboration. The choice to not advertise means that when a prospect or client looks for information it needs to be easily obtainable, therefore the website needs to be up to date and informative. Furthermore posting on Facebook at a frequent level increases the possibility of the clients or prospect to recognize the brand and therefore increase the brand awareness of the studio. Currently the website does not provide the necessary information, there is no mention of its capabilities regarding, film, editing, audio etc. The website also lacks a film portfolio.

One of the oft-repeated comments given by clients is the lack of communication with the responsible employee[67]. Clients seem to have difficulty reaching the responsible employees, which results in inefficient and tedious communication. Due to a lack of after care clients do not feel obliged to continue their relationship with Unitedstudios. As described previously it is vital to maintain a good relationship with clients, which are not obligated to stay with the same contractor for extended periods of time. Therefore building long lasting relationships is a direct way of ensuring future collaborations.

Corporate behaviour

Large companies value a reliable professional studio, which is able to deliver within strict deadlines. The analysis of the interviews and surveys show that this element is where Unitedstudios is most lacking. The majority of the surveyed former clients have said that they would advise Unitedstudios to improve their professionalism and deliver productions as promised and on time[68].

On the next page, figure 22 shows the relation between the corporate identity and image, where red indicates an aspect in which improvement is needed and green indicates an area of relatively low importance:
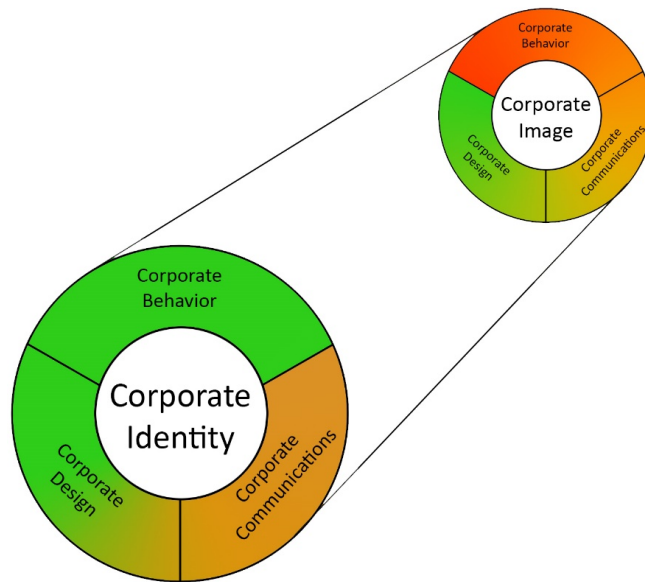
Figure 22: Corporate identity versus Corporate image reflection

When comparing the outcome of the relation between Unitedstudios' corporate identity and image with the model provided by Herlé and Rustema[69] the conclusion can be drawn that action is needed to reduce the gap between the current identity and image.

Situation	Consequence	Action
Image and identity are identical.	Ideal scenario: In this case the client sees the organisation in the desired way.	Maintain & enhance identity and image in the future.
Image is better than identity.	Chance of failure: The organisation is overpromising and under delivering.	Work on improving the identity or communicate a more realistic image.
Identity is better than image.	**Opportunities in the market are missed: The organisation has more to offer than the public knows.**	**Work on improving the image.**

Table 5: Applied framework of Herlé and Rustema

5.4 Conclusion to Corporate image

Through the findings the conclusion can be drawn that the target audience has a different perception on the studios production, communication and professionalism capabilities. Where in comparison, the previous paragraph shows that Unitedstudios feels they are providing clients with sufficient customer service and feel they are good at maintain and building relationships, the target audience does not agree with this.

Therefore the conclusion is drawn that the biggest gap in the current situation and the desired situation is the way the studio portrays its professionalism as well as their insufficient communication of their production capabilities. If the prospects and clients are unaware of the capabilities the studio offers, the chance of being offered a large range of productions is small. As the identity is better than the image, opportunities in the market are missed and the studio has to work on improving its image.

5.5 Competitor Analysis

5.5.1 5 Forces Porter Model

The Porters 5 forces model is an instrument to analyse the market Unitedstudios operates in. This analysis subdivides the different industries and shows how each group influences Unitedstudios' market. These subdivisions are as earlier described; supplier power, buyer power, competitive rivalry, threat of substitution, and the threat of new entry.

A) Supplier Power

The market Unitedstudios operates in is a competition-driven market; the price is decided by the prices of its competition. However the studios productions are not entirely dependent on suppliers, the studio has their own in-house technology, studio and skilled professionals to ensure they need little to no outsourcing. Unitedstudios' extensive equipment and studio layout ensures little to no need for external material usage. However, in extreme cases, a situation could arise in which Unitedstudios needs to rely on external suppliers for equipment to be able to complete the production. This equipment is widely and readily available for a competitive price when needed.

Unitedstudios is occasionally dependant on models for fashion productions or corporate films. However, due to the extensive portfolio of models, there is always an ample supply of talents to work with. The conclusion can be formed that there is little to no supplier power.

B) Buyer Power

Unitedstudios is influenced by the power of its clients; in the film and photography industry agencies and organisations do not work with yearly contracts or executive rights. Unitedstudios could be producing the annual business movie for an international organisation one year, while next year this production can be granted to a different studio. The same goes for product photography; Unitedstudios might be granted the summer collection campaign however if a competitor offers a better price for the winter collection, the client can switch to a competitor because there are no contract constraints. Therefore it is of importance to Unitedstudios to spend time and energy on client bonding and satisfying clients' needs pre-production, during production and after-sales. This supports the conclusion that the studio operates in a buyer's powered market.

C) Competitive Rivalry

Unitedstudios is situated in a very competitive industry, as nowadays almost anyone can call himself or herself a "professional" photographer. The market is saturated with semi-professional photographers and film producers. This has an enormous influence on the price larger professional studios are able to charge for productions. However these freelancers often do not have the same professional equipment, studio space and editing possibilities and know how, which restricts them in their possibilities. This rivalry emphasizes the importance of a clear communication strategy, effectively communicating the advantages of a professional studio over a freelancer to the target audience.

D) Threat of Substitution

The threat of substitution is the degree to which a potential customer is able to find a different way of mimicking Unitedstudios' capabilities. This has been explained in detail in paragraph 2.4.1.

Although Unitedstudios' production techniques are unique, the type of production they deliver is not. The numerous competitors and freelance photographers who provide similar services weaken Unitedstudios' competitiveness. However many similar studios do not have the ability to take on a full production, choosing a competitor would mean extensive outsourcing, resulting in more levels of communication, different locations, etc. This is a more time consuming option, therefore also a costly option for clients and prospects.

E) Threat of new entry

The threat of new entry in the market of film and photography is the ability of freelance professionals or organisations to enter Unitedstudios' market. The danger for Unitedstudios is that it does not cost a lot to become a photographer; it costs little money or time to enter the market and compete with existing organisations. This can be retained slightly through buying the latest equipment and software that is not accessible / affordable to smaller and semi-professional producers. However it is a very difficult market to create a strong and durable barrier in to preserve Unitedstudios in a favourable position for years to come.
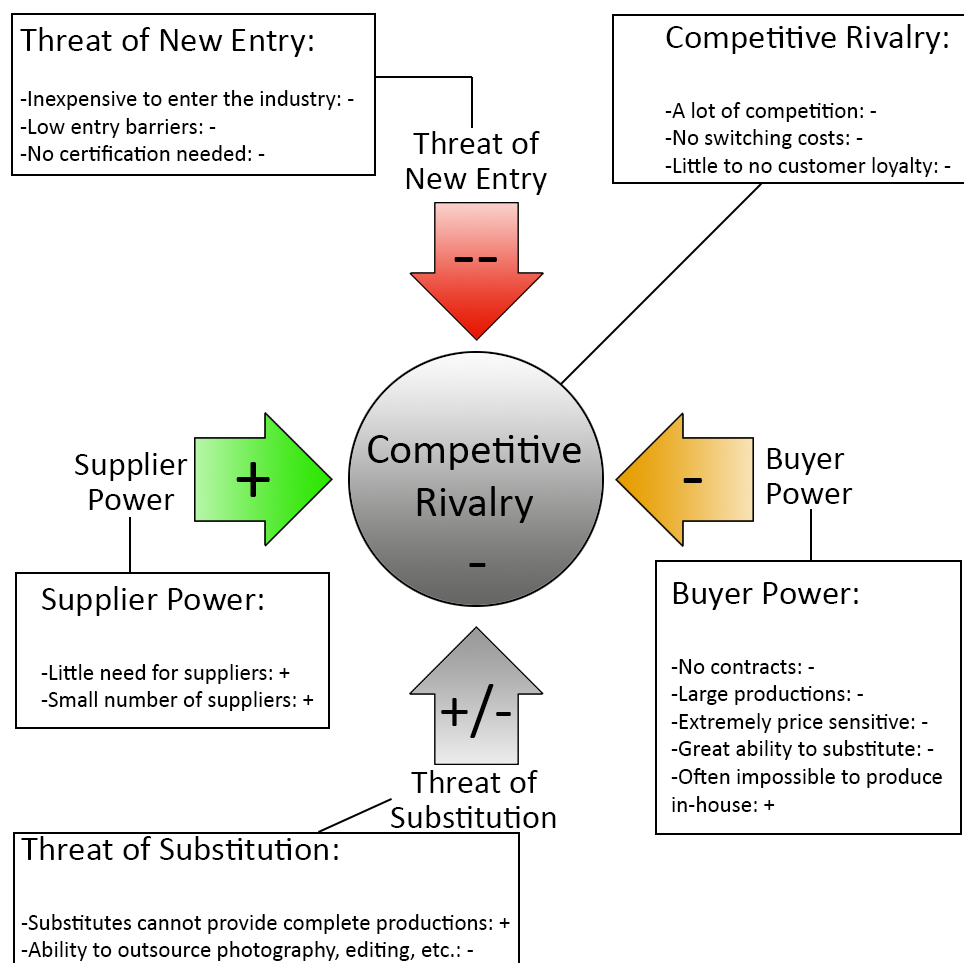

Figure 23: Applied model of Michael Porters 5 forces

5.5.2 Conclusion to Five Forces Porter

When analysing the above elements, it becomes clear that Unitedstudios operates in a market where the threat of new entry is very high, competitive rivalry is immense, supplier power is little to none and the threat of substitution is reasonably present. Therefore the conclusion can be drawn that Unitedstudios operates in a largely competitive market. The analysis also shows that Unitedstudios has opportunities concerning the threat of substitution and the degree of buyer power. By increasing the internal and outward communication process, Unitedstudios is able to create a better bond with clients. This bonding is described by Mr. Nortrop[72], as one of the main reasons agencies use to select who to work with. Having exceptional in house knowledge, and not having to outsource elements of the production, can decrease the thread of substitution. Furthermore the studios problem is that their market is based on "whatever picture or film is needed". By finding a niche market such as for example; puppy photography. The studio can become a facto expert, raise prices and create high barriers to new entry, because there is a need in a tiny market.

5.5.3 Conclusion to Competition

The market that Unitedstudios operates in, as previously described, is sensitive for new entry of competitors. The low start-up costs to become a photographer, editor or cameraman combined with a market where long-term contracts are non-existent make the market Unitedstudios operates in a tough one. When analysing the specific competitors the conclusion can be drawn that the current competitors all have a number of aspects that are similar to Unitedstudios, however only one studio, Lukkien, has the same combination of in-house knowledge and their own studio space. This presence of these competitors and their capabilities strengthens the need for Unitedstudios to increase their USP and strengthen their corporate identity.

5.6 Market demands and trends

To create a targeted advice for Unitedstudios the productions over the past year and a half were analysed to discover shifts in the market. The shift towards interactive campaigns has caused studios to change their production approach. Examples of these changes are hiring new skilled professionals, purchasing new equipment and software and most importantly, communicating these skill assets to potential clients.

The average budget for productions has decreased significantly over the past two years. The reason for the decrease in budget can be explained by the current economic situation.

In terms of the type of desired productions there has been a noticeable trend in the past two years. The promotional advertisement campaigns have changed from hardcopy, flyers, posters etc. to online campaigns and social media. To attract desired customers companies are now shifting towards an interactive photo, 3D models or film to trigger the potential customer. Where in 2012 there was a desire for stills and poster campaigns now-a-days clients demand interactive images and short advertising films. This trend is recognizable through the analysis of productions Unitedstudios has done over the past two years as well as the results of the interviews. Additionally Unitedstudios has recently hired a fulltime cameraman and video producer.

The economic developments have resulted in budget cuts for marketing and communication agencies, as stated in previous chapters. This lower budget means that communication and advertisements agencies need to be creative with their provided budgets and lower costs where possible. Local studios gain from this development because it has now become tempting to save costs and choose a local studio instead of one of the major studios elsewhere. This is also seen by the increase of film and photography studios in the southern region of the Netherlands. Unitedstudios has to actively compete to be awarded productions, again showing that communicating the studios presence and capabilities are important to ensure clients' awareness towards Unitedstudios.

Developing markets

Internal research into the type of productions Unitedstudios has been approached for has shown that there is an increasing demand in backstage filming of advertising campaigns as well as festivals. Unitedstudios reacts to this market demand by increasing their number of freelance cameramen and acquiring new filming equipment such as a Steadicam Smoothee Stabilizer for on location filming.

Besides the desire for backstage filming, marketing and communication agencies have shown that there is an increase in demand for corporate and backstage film. This is a segment in the market in which Unitedstudios has the opportunity to increase their market share by actively communicating their ability to produce corporate and backstage films.

5.7 General Conclusions

5.7.1 Introduction

At the beginning of this research the research question was posed; which aspects of Unitedstudios will need to be improved to acquire an optimal position in the market?

In the past chapters the three main elements of the BTC-model have been explained, the significance of these elements has been researched and the findings on each element have been analysed thoroughly. The Six-C model shows, as explained in the theory, the direct connections and interactions between 6 different segments of the organisation internally and externally. The context between the different elements is the key to success, for example because of the change in the market (environment) clients demand new types of productions (corporate film, product photography) because of these new demands the organisation will have to react by changing and/or improving the core competences. To determine the strategy for Unitedstudios it is important to prioritize in which elements action is required. The information regarding the elements of both models was gathered through internal and external analysis by means of observation, surveys and interviews. The external analysis has shown that Unitedstudios operates in a highly competitive market with a large threat of new entry. Advertising and communication agencies thrive on working with innovative and creative professionals. Furthermore competitive pressure demands organisations to constantly update to the newest technology to be able to fulfil the wishes of the client. The research has shown that there is a gap between Unitedstudios identity and image. Where Unitedstudios believes they are young creative professionals who are outstanding in building and maintaining relationships, the image reflects differently. The professional culture and communication capabilities of Unitedstudios need to be drastically improved to ensure relationships with clients.

To determine in which order each aspect of Six-C Model should be improved, a final summary of each aspect will be provided below. After analysing the research findings and drawing conclusions about each aspect of the BTC and Six-C Models, the research and sub- questions can be answered.

5.7.2 Conclusion on the BTC-Model

Brand

As briefly explained in the general conclusion, there is a gap between Unitedstudios identity and their image. The studio possesses a great deal of knowledge and houses many competences but lacks in communicating these to their clients. This is one of the reasons for the misperception of Unitedstudios production capabilities. The reflection of the image versus identity shows that the focus on improving the identity should be placed on improving corporate communication and behaviour. As the difference between corporate identity and corporate image was the most notable at these points, the decision was made to prioritize these two factors. This decision was based on the feedback from current and former clients. The most frequent reply on negative aspects of the organisation were; lack of communication, lack of aftersales and failing to complete productions in time. It is important for Unitedstudios to understand they work in a business-to-business environment where building and maintaining relationships is the key to success and growth in the future. Therefore the mentioned negative aspects are a direct influence on the perception of the company and should be of high priority to Unitedstudios.

The lack of a structured communication strategy towards the target audience definitely contributes to this problem. The internal analysis also shows that employees enjoy working for Unitedstudios, there is however a definite lack of internal communication. This lack of internal communication and structure also shows in the communication with clients.

Target audience

Unitedstudios is in a rough market; clients demand the newest technology and studios are pushed to be extremely creative to obtain high-profile productions whilst budgets are decreasing. The research has shown that the budget per production has made a drop of approximately 50%. Being known to their target-audience, brand awareness, is important if Unitedstudios wants to ensure growth in the future.

Less repeat business indicates a decrease in loyalty by the target audience. Clients are more focused on budgets and deadlines, and are more prone to switching between studios for each production to ensure the best value for money. The target audience has indicated a need for more frequent production updates, through either Facebook, the corporate website or a newsletter. This demand could be met relatively easy and could have significant impact on the corporate image. Furthermore, the target audience appreciates a direct connection to the responsible employees for their productions. Improving this connection would further strengthen the corporate image and customer relations. A shift in market demands means Unitedstudios will need to adapt or face losing even more clients to the competition.

Competitors

An analysis of the market Unitedstudios operates in has shown that the market is easily accessible for new entrants. Nowadays people tend to call themselves professional photographer or cameramen with little to no experience. Therefore it is impossible to focus on the entire competition in the region, however what Unitedstudios can do is ensure to compete with and differentiate the studio from the largest, threatening competitors in the region. The competitor analysis has shown that there are four to five substantial competitive studios in the region Noord-Brabant and Gelderland who are also known and used by Unitedstudios former and current clients. Unitedstudios has used their 600m2 of studio space and easy accessibility as their USP; it is time for a change, focus should be placed on other qualities, for instance the personal touch and in-house production capabilities. A more detailed advice will be described in the next chapter.

Because of the similarity of the studios operating on the market, Unitedstudios will have to place importance on differentiating themselves to stay relevant in the minds of the target audience. The studio has started doing so by offering new production types such as backstage and corporate filming but fails to profile themselves accordingly. Because it will be relatively simple for the larger competing studios to start offering these production types as well, Unitedstudios will have to continuously update their USPs to stay ahead of the competition. This is the only way to maintain a unique position in the market.

Unitedstudios
Film & Photography

5.7.3 Conclusion on the Six-C Model

The Six-C model shows, as explained in the theory, the direct connections and interactions between six different segments of the organisation both internally and externally. In the previous chapters each of these elements have been analysed. The context between the different elements is the key to success; for example because of the change in the market (environment) clients demand new types of productions (corporate film, product photography) and because of these new demands the organisation will have to react by changing and/or improving the core competences. To determine the most effective strategy for Unitedstudios it is important to prioritize. The elements of the Six-C model have been ranked from numbers 1 to 6 in order of importance. Below the justification of these rankings and a brief summary of each aspect will be clarified.

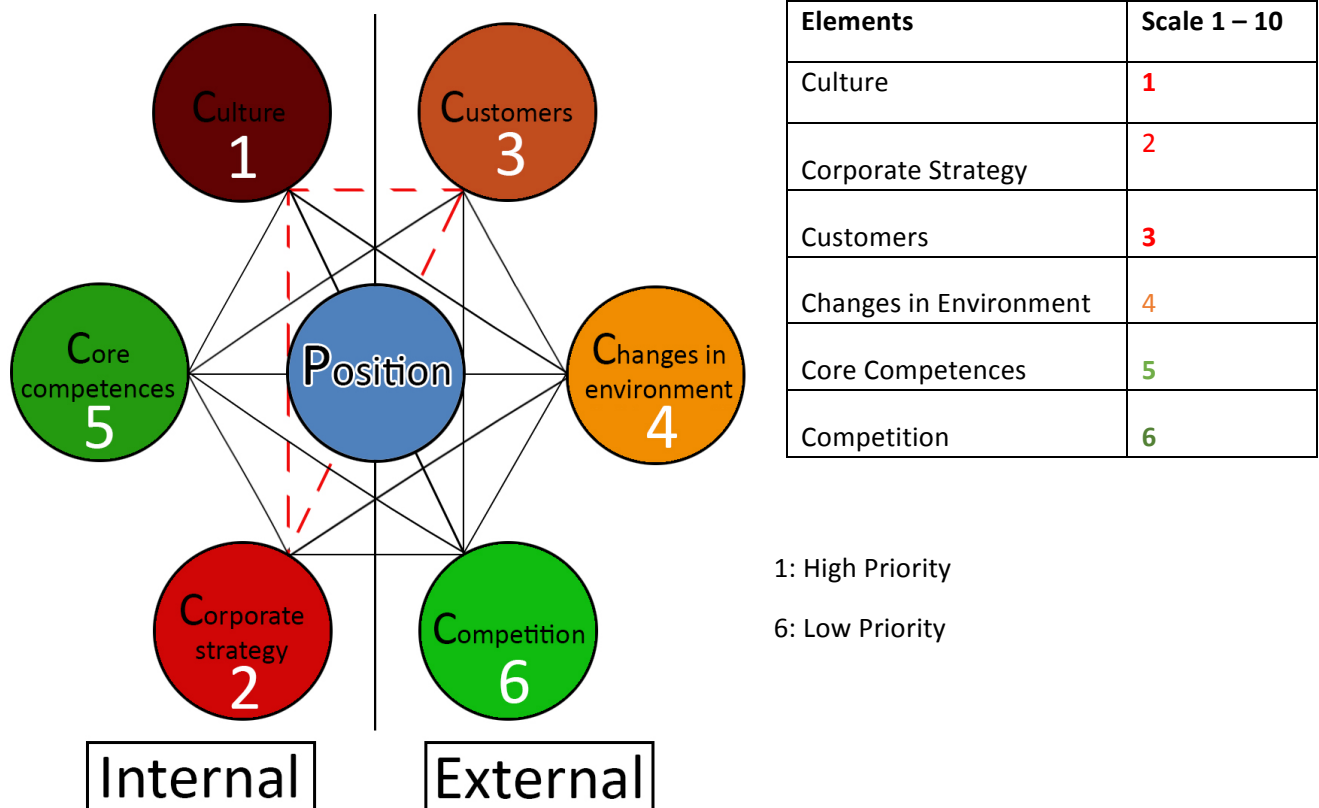| Elements	Scale 1 – 10
Culture	1
Corporate Strategy	2
Customers	3
Changes in Environment	4
Core Competences	5
Competition	6

1: High Priority

6: Low Priority

Figure 24: Six-C model prioritized on level of importance

Unitedstudios
Film & Photography

1: Culture

Culture has been given the top priority. Research has shown that Unitedstudios employees are unaware of the difference between the corporate identity and its image. The target audience has indicated that the studio lacks professionalism on various levels, including the corporate culture and communication. By improving the corporate culture, the links to other aspects of the Six-C Model will be improved as well. Currently, the lack of corporate culture significantly affects the link to the corporate strategy and customers, as can be seen above.

2: Corporate Strategy

After improving the corporate culture it is important to create a strategy and vision for the future. To be able to monitor and measure performance goals and targets must be set. By clearly defining a corporate strategy all employees will have a common goal, which will improve teamwork and will give the studio a tool to react to changes in the environment. By monitoring the competition and adjusting the corporate strategy accordingly, the studio can manoeuvre itself into an optimal position.

3: Customers

Only after improving the corporate structure internally will Unitedstudios be able to effectively communicate its new corporate identity to potential customers and clients. By improving customer relations, Unitedstudios will be able to more effectively measure changes in the environment and adjust its corporate strategy accordingly, as can be seen in the synergy of the Six-C Model.

4: Changes in environment

Currently, changes in the environment are ranked lower due to the fact that Unitedstudios is already proactively reacting to the current market trends and shifts, however is not communicating these reactions. They are sufficiently staffed and equipped to deal with potential changes in the future and should focus on improving their existing client relations. Improving these relations will inform Unitedstudios even more about changes in their environment, which will allow them to stay ahead of the competition.

5: Core Competences

The core competences of Unitedstudios have been scaled to relative low importance due to the fact that the studio possesses a great amount of competences and is capable of dealing with nearly any type of production. It is not the core competences that are lacking – It is the lack of communication of these competences, which currently affects the studio's position.

6: Competition

Competition has been ranked last due to the insurmountable threat of new entry. New businesses as well as freelance companies can start up quickly and offer competitive products and services, often undercutting the market price. Although large studios must be taken into account, Unitedstudios has little influence on competitions movement on the market. Monitoring their developments should be done regularly. The studio should focus on its own qualities and USP's to strengthen its position on the market.

5.7.4 Conclusion to Research and Sub-questions

The previous chapters have provided an overall conclusion on the internal & external, and current & desired situation for Unitedstudios. Furthermore it has shown us that there is a gap between the desired position and the current position. In conclusion, the research and sub questions posed at the start of this report can now be answered.

Conclusion to Sub Question 1: What is effective positioning?

As defined in detail in Chapter 2.1.4, effective positioning is portraying your corporate identity in such a way as to occupy a distinct position, relative to competing brands, in the mind of the consumer.

Conclusion to Sub Question 2: What is Unitedstudios current internal and external situation?

The most notable conclusions that can be drawn are the fact that Unitedstudios currently lacks internal structure, as a result the communication and degree of professionalism portrayed towards clients is insufficient. This development is in part due to the fact that the studio does not have a predetermined communication strategy.

Apart from the internal structure the studio currently also fails in communicating their production capabilities to their target audience, as a result opportunities in the market are missed. Research has shown that Unitedstudios has the core competences and in-house knowledge sufficient to produce almost any desired production without the need for external suppliers. The shift in the market from demanding stills, pack shots, to new demand CGI, interactive campaigns and corporate and backstage film are trends that the studio is currently capable of fulfilling but not communicating.

Furthermore, the market Unitedstudios operates in suffers from high competitive rivalry. The high threat of new entry combined with the undercutting prices of amateur freelance photographers negatively influences the price Unitedstudios is able to charge for productions. However the studio is respected for the work it delivers and the relaxed atmosphere during productions.

Conclusion to Sub Question 3: What is Unitedstudios desired image?

The studio would like to be recognised as a professional production studio capable of producing whatever the client demands for a competitive price. The goal is to differentiate themselves from competitors by building and maintaining an intimate personal relationship with clients to ensure long lasting relationships. They hope to do this by keeping the client up to date of every aspect of the production and giving the client the option to visit whenever they like. The mission is to establish a superior quality photo and film production studio in the south of the Netherlands, through creativeness, innovation, flexibility and outstanding customer service.

Conclusion to Sub Question 4: What is the gap between the current situation and desired image?

Findings and conclusions in the previous chapters have shown that the image gap is the difference in the perception between the studio and its target audience. The studio is currently insufficiently portraying its values towards the target audience.

The internal structure should be improved; ensuring employees understand the value of a long lasting relationships with clients and a strong company culture. This will adjust the corporate image and reduce the gap between the corporate identity and its image.

Research question: Which aspects of Unitedstudios will need to be improved to acquire an optimal position in the market?

As the literature review showed, positioning consists of several aspects. Unitedstudios currently responds well to some of these aspects, such as the changes in environment. However, research showed that the corporate culture and strategy lacks definition. The target audience is insufficiently aware of Unitedstudios' capabilities.

To improve the studios position, management should place the main focus on establishing better communication with the target audience and restructuring the culture at Unitedstudios. The current culture does not portray the target-audience desired professionalism. Monitoring the trends in the market to safeguard against changes in the environment, as well as regularly evaluating the studios' core competences will contribute to an optimal position.

Chapter 6: Recommendations and Advice

6.1 Introduction

Based on the conclusions formed in the previous chapter, recommendations can now be formulated to reposition Unitedstudios effectively. These recommendations will be structured with guidance of the BTC- and Six-C Models to ensure they are relevant to Unitedstudios' current situation. To ensure realizable goals, the costs and impacts of these recommendations are included as well. This will help to create a clear concept on the importance and applicability of each advice. The order of recommendations is based on their cost and impact to the organisation.

Advice 1: Website and Facebook

To increase the awareness of the studio's capabilities it is advisable to appoint one employee who has the task of updating and monitoring Facebook and the corporate website with up to date information regarding the studio's current and future productions, internal developments etc. on a predetermined frequent basis.

Facebook needs to be used at a more frequent basis; currently 1-2 posts per week are placed. With the diverse activities of the studio, the number of productions and internal developments, this communication tool can be put to far better use then it currently is. This would be a good task for a communication professional. The goal of the advice is to improve the communication of the studios capabilities. This advice should be applied as soon as possible.

- **Relates to:** Brand (BTC-Model), Corporate Strategy (Six-C Model)
- **Costs:** The costs are low, the website and Facebook updating will take one employee a couple of hours per week.
- **Impact:** This will ensure prospects and clients are aware of ongoing developments at the studio and the active usage of social media will create interaction, thus bonding, with the target audience. The impact of this advice can be clearly monitored by tracking the amount of traffic the website and Facebook-page generate.

Advice 2: Create a showreel

A showreel is a short film showcasing the studios previous work. The studio has produced a number of corporate films, backstage recordings and has turned an annual report into a corporate film. However these productions are not actively communicated anywhere. If the studio chooses to make Facebook and their website their primary informative communication tool, it will need to be thorough. Creating a showreel will provide clients and prospects with information regarding the studios capabilities and projects professionalism. The goal will be to better inform prospects and clients of the studios capabilities.

- **Relates to:** Brand (BTC-Model), Corporate Strategy (Six-C Model)
- **Costs:** Low, because of the in-house expertise and experience in audio en video editing, the costs for this advice will me little to none.
- **Impact:** Clients and prospects will be able to see the studios capabilities regarding corporate and backstage film production. Effectiveness of the showreel can be evaluated by asking clients feedback about the information offered.

Advice 3: Pitch

A commonly applied method by marketing and communication agencies to expand their portfolio is giving companies the possibility to pitch. A pitch is a presentation where the organisation can introduce itself and its capabilities in a couple of minutes. Pitches are used to expand networks as well as to refresh contact with existing clients. The studio should create a new pitch using for example a short film, explaining their current capabilities and showing their portfolio. Furthermore it is advisable to contact existing and former clients to schedule a pitch meeting (task for communication employee). This could revitalize old relations and portray professionalism towards existing clients. The pitch will vary depending on the type of client; the goal of the pitch and capabilities will be adjusted accordingly, either for an agency or direct brand. When designing a pitch for an agency the studio should portray its capabilities. Where a brand would desire seeing similar productions and what other brands the studio has worked with.

- **Relates to:** Target Audience (BTC-Model), Customers (Six-C Model)
- **Costs:** Again this advice would require low implementation costs; the studio has all the needed materials, technology, software etc. to create these pitches.
- **Impact:** Prospects as well as clients should be approached to schedule a pitch meeting. This is a great way of revitalizing contact. The pitch will help to increase awareness and portray professionalism towards clients and prospects. Evaluating the impact can be done through monitoring the increase in new clients after implementing this recommendation.

Advice 4: Introduction of a newsletter

The report's findings show[78] that clients would appreciate being informed through a newsletter twice a month. It would be wise for the studio to create a newsletter that provides clients and prospects with the studio's new work and developments. The effectiveness can be monitored online to see if people actually receive and open the newsletter.

- **Relates to:** Target Audience (BTC-Model), Customers (Six-C Model)
- **Costs:** The employees are capable of creating a newsletter; therefore costs will be little to none.
- **Impact:** The goal is to trigger prospects and clients with new images and capabilities, increasing awareness. Again, clients can be approached for feedback about the newsletter to determine it's effectiveness.

Advice 5: Create an introduction and collaboration leaflet

Unitedstudios works with a number of brands for product photography. These brands are unaware of the ins and outs of the process that a studio goes through when photographing and editing product photos. The advice for the studio is to create a leaflet in which they briefly introduce themselves and what they will offer the brand. Meetings with brands are often scheduled with account managers. These account managers have to collaborate with the communication department of a brand to determine the product/campaign possibilities. Providing them with a collaboration leaflet will allow them to explain the ins and outs of product photography to the communication department. An example of such leaflets is included in appendix 3 and 4.

- **Relates to:** Target Audience (BTC-Model), Customers (Six-C Model)
- **Costs:** Creating such leaflet will require minimal costs, the design and printing of the leaflets can be done by the studios employees.
- **Impact:** This will help to portray professionalism and provide a document to hand out to clients and prospects.

Advice 6: Continuity in communications

Unitedstudios has a clear desired identity and the analysis shows it has the in-house knowledge and technology to achieve this identity. The studios employees should project this identity through their behaviour and the studio's corporate communication.

This could be done by establishing a solid social media format in which Unitedstudios' professionalism and affordability are projected. For this the hashtag #AffordableProfessionalsUS should be created, to be used in social media communications on Facebook, Twitter and Instagram, amongst others. This format is aimed at showing why Unitedstudios is an affordable and professional studio.

- **Relates to:** Target Audience (BTC-Model), Corporate Strategy and Customers (Six-C Model)
- **Costs:** This advice holds no costs, could be assigned to an existing employee or become a task for the future communication professional.
- **Impact:** Such a format can be projected at predetermined moments each week or month, creating continuity in the studios communication. The effectiveness of this media format can be measured by the amount of traffic generated on the communication platforms.

Advice 7: Management should portray the desired culture

During several observation moments at the studio and through comments by former and current clients, it came to the attention that management should take the first step in portraying professionalism. Mr. Welvaarts in his role as the central decision maker has a prominent presence in the work environment. Therefore he should be aware that he is a leader by example, thus his actions and behaviour reflect on the entire company. Mr. Welvaarts should be aware of his role and ensure that he acts accordingly by anchoring the importance of structured internal and external communication and professionalism in the studio's corporate culture. Examples are; being available for employees as well as clients during business hours, regularly updating employees and clients on internal and external developments.

- **Relates to:** Brand (BTC-Model), Culture (Six-C Model)
- **Costs:** This advice holds no costs.
  Impact: Portraying the desired culture will help employees to understand the demands management has on the behaviour and communication of its employees. Through an internal survey, this advice can be evaluated on its effectiveness.

Advice 8: Denison model

The report has shown that the internal behaviour at Unitedstudios is currently not what it should be. Through contact with the Denison organisation, the studio has been granted a free of charge measurement of the internal culture, done through the Denison model, as explained in chapter 2. This tool will help to determine the exact internal culture at the studio and can be the catalyst for change in culture. The management can use this measurement as a good moment to come together and discuss the wishes and changes needed in their communication towards and with their target audience.

- **Relates to:** Brand (BTC-Model), Culture (Six-C Model)
- **Costs:** The Denison organization is intrigued by the report and has offered a one time, free of charge measurement of the culture.
- **Impact:** Applying this advice will show employees that management is taking action to improve internal structure, this portraying the desired professional culture (advice 7). After implementation of the Denison model's recommendations, a follow up should be conducted after several months to test its effectiveness.

Before implementing the following recommendations, the management should understand that even though there are no immediate costs to the organisation, implementing multiple recommendations could negatively impact employees' productiveness in other areas. For example; a three man production would take 24 man-hours per day. Spending one hour per day on communication would have an impact of $1/24^{th}$ = ~4% on the productions' labour costs.

Advice 9: Divide client contact responsibilities

Currently Mr Welvaarts and Mr van den Broek take on all primary communication with clients and prospects. However this seems to be too big of a task for two people; at some points the studio runs 4-5 productions in one week. It has proven to be impossible for two employees to be responsible for the entire communication process whilst producing for such a number of clients. The advice is to create a set of rules and guidelines regarding contact before, during and after productions. Creating these guidelines will make it possible to instruct and appoint one member of the production team to be fully responsible for the contact with the client. This will keep the communication lines short and ensure personal contact with the client. This way the client only deals with one contact person. This should take away the complaints[81] of clients of not being able to reach the person regarding their production and increase the frequency of contact and quality of after sales. To further strengthen this advice, purchasing a software system such as, an extranet will help to structure and simplify the documentation of contact with clients.

- **Relates to:** Brand (BTC-Model), Culture (Six-C Model)
- **Costs:** This advice holds no costs; the only aspect to take into account is the workload of employees.
- **Impact:** The increase of contact moments and improvement of aftersales will strengthen the relationship with clients and portray professionalism. By surveying clients on the strength of Unitedstudios' communication capabilities, a clear image can be formed of this advice's effectiveness.

Advice 10: Feedback

Unitedstudios should determine a strategy to receive feedback from all clients the studio collaborates with. During these feedback moments it is advisable to discuss the possible problems and good aspects during the production. This feedback should be embedded in the communication structure of the studio; the employee responsible for communicating with the client (advice 9) will be responsible for scheduling a follow up meeting after the conclusion of the production.

- **Relates to:** Target Audience (BTC-Model), Culture and Corporate Strategy (Six-C Model)
- **Costs:** This advice holds no immediate costs, could be assigned to an existing employee or become a task for a future communication professional.
- **Impact:** By applying this advice Unitedstudios will be able to monitor their clients' satisfaction and ensure that possible unknown irritations will not grow to become potential problems, which could cost the studio a client or harm the treasured relationship. Furthermore keeping close relations with the clients will help to discover market trends at an early stage.

Advice 11: Schedule regular internal meetings

By scheduling meetings at regular intervals, the internal structure will be improved. These predetermined meetings will help to keep employees up to date on recent developments and offer a moment of reflection on the corporate strategy. Furthermore employees will have a chance to provide feedback to the management on favourable or unfavourable developments. It is advisable to have at least one meeting per week due to the scale of productions and varying work schedule of employees and freelancers. Attending these weekly meetings should be mandatory.

- **Relates to:** Brand (BTC-Model), Culture (Six-C Model)
- **Costs:** This advice holds no immediate costs.
- **Impact:** Improvement of the internal structure, creation of feedback moments for management and employees. By conducting an internal survey, employees can be polled about their satisfaction on the importance of these internal meetings.

Advice 12: Hire a communication professional

To anchor the communication processes into the core of the studio, a specialist is needed to safe guard and monitor the internal and external communication processes. This advice is based on the lack of internal/external communication structure and lack of time current employees have to fulfil these tasks. The employee should be responsible for creating communication structures both internally and externally. Thinking about interactive posts on Facebook and how to further strengthen relationships with clients, for example; creating a calendar with the birthdays of clients, sending them a birthday card or present. Furthermore he or she should make sure and monitor that employees use the internal communication tools, set up weekly meetings and ensure everybody is informed on the agenda points for studio meetings.

- **Relates to:** Target Audience (BTC-Model), Customers (Six-C Model)
- **Costs:** The studio will have to look into the financial possibilities of hiring a communication professional, salary demands for a college communication graduate varies between 1900-2200 per month. If the budget allows this, it should be done ASAP.
- **Impact:** The professional will help to anchor and monitor the internal and external communication structure at the studio. Furthermore lower the workload from Mr. Welvaarts and Mr. van den Broek.

6.2 Conclusion

The research has brought to the attention that Unitedstudios is appreciated as an organisation and people enjoy collaborating with the studio, however the studio lacks communicative abilities and professionalism. Therefore it is important for the management to self-reflect on Unitedstudios' current communication strategy and corporate culture. Mr Welvaarts wants the studio to be known for its high quality after sales and personal touch, the irony is that this seems to be the area in which the studio scores the lowest in the perception of clients.

Besides self-reflection, a set of communication rules will help to contribute to a clearer communication policy and creates a better internal structure. Furthermore the studio currently sees its 600m2 studio as a unique selling point. However research shows competitors currently have similar size studios. Therefore it is advisable to start focusing on new USP's.

Communication can only solve the current problem to a certain extent; internal structure and employees' competence are also contributing factors to ensure an effective repositioning. The culture of the organisation should be based on portraying professionalism towards the clients, building long lasting relationships and remaining price competitive.

In general the advice for Unitedstudios is to actively and with structure communicate their identity towards clients and prospects. Through low cost, high impact measures, Unitedstudios will be able to improve their corporate structure and appearance and close the gap between identity and image.

By adhering to these recommendations, Unitedstudios will ensure it is prepared to face upcoming shifts in the market by repositioning themselves as a professional, unique and communicative organisation.

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Unitedstudios
Film & Photography

Internet:

Unitedstudios Film & Photography: http://www.unitedstudios.nl/

Creative studio Mr and Mrs van Hout: http://www.meneerenmevrouwvanhout.nl/

Marketing and communication agency Bovil Dbb: http://www.bovil.nl/

Hasper Loeffen: http://www.jasperloeffen.com/

Hans Borgman: http://www.hansborgman.nl/

Bas Govers Design: http://basgovers.nl/

Competitor Veldkamp production http://www.veldkampprodukties.com/

Competitor analysis definition: http://www.coursework4you.co.uk/essays-and-dissertations/competitor-analysis.php

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Competitor Analysis Framework: http://www.netmba.com/strategy/competitor-analysis

Porter 5 forces: http://www.mindtools.com/pages/article/newTMC_08.html

Research design: http://www.cxpartners.co.uk/cxblog/using_ethnography_to_improve_user_exnce/.

Types of communication:http://communicationtheory.org/kinds-types-of-communication-employed-by-business-organisations/

Corporate identity:
http://www.ceonex.com/whitepapers/corporate_product_identity_and_strategy/different_types_of_corporate_identity.html

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Appendices

Appendix 1 Interviews

The following questions are used as a guideline during in-depth interviews. Not every question was asked to every interviewee, depending on his or her knowledge with Unitedstudios. After interviewing 4 people; Tom Doms, Julie-Renee Sonneveld, Bas Govers and Jasper Loefen , the descision was made to change the layout of the interview, due to the similarity in answers. Shaun Northorp and Hans Borgman were interviewed in a less structured way so that they had the ability to address what they found interesting in the market.

Introduction

What is your function/responsibility within the company?

Mr. Doms (Bovil): I am a head photographer / art director and one of the first contact points for clients when it comes to their wishes concerning photography and film campaigns.

Ms. Sonneveld (Veldkamp productions): I am member of the design team at Veldkamp productions; I am responsible, with 1-2 others, for determining the design of the production.

Mr. Govers (Natlab): I am creative director at Govers design and currently work as a freelance editor for Natlab in Eindhoven.

Mr. Loefen (Freelance, works for Etage4, Unitedstudios, Inty, Isla Ibiza): I work as a freelance fashion photographer for a number of studios and brands across the Netherlands.

Mr Nothrop (Bovil): I am creative art director at Bovil, responsible for the design of advertising campaigns for the brand that we work with.

Which companies/core business activities are your main focus?

Mr. Doms (Bovil): Bovil is an advertising agency experienced in both B2B and B2C. Bovil is a part of TBA/WORLDWIDE.

Ms. Sonneveld (Veldkamp productions): We are able to produce almost any format of advertising campaign. Our core business is creating unique audio-visual productions.

Mr. Govers (Natlab): Providing corporate film and video/CGI editing and creation for marketing and communication agencies.

Mr. Loefen (Freelance, works for Etage4, Unitedstudios, Inty, Isla Ibiza): I am responsible for fashion campaigns and editing of images before delivering these to clients.

How many employees does the company have?

Mr. Doms (Bovil): Currently we employ 25 employees.

Ms. Sonneveld (Veldkamp productions): We have 12 fulltime employees.

Mr. Govers (Natlab): We have 5 employees.

Mr. Loefen (Freelance, works for Etage4, Unitedstudios, Inty, Isla Ibiza): freelancer

Are you familiar with Unitedstudios?

Mr. Doms (Bovil) Yes, we have had Unitedstudios come in for numerous pitches and worked with them on a production for Friesland Campina Nederland. I have also worked for fashion shoots on a freelance basis. Unitedstudios embraces an enthusiastic, creative group of professionals, which offer great innovative work but seem to buckle under pressure of deadlines. They are a great bunch of guys but lack the professional experience in after-sales and following up on feedback sometimes causes them trouble.

Ms. Sonneveld (Veldkamp productions): No, not personally. However I checked with colleagues and we have had Unitedstudios do a pitch 2 years ago.

Mr. Loefen (Freelance, works for Etage4, Unitedstudios, Inty, Isla Ibiza): Yes I have done numerous fashion campaigns or the studio and have also worked on pack shots for fashionwheels and test shoots for the Zeeman.

Mr Northrop (Bovil): Yes, we have worked together on the pre-production of a new b2b campaign for friesland campina. However eventually we chose for another studio.

Consideration questions:

What experience do you as a company have with using film / photography studios?

Mr. Doms (Bovil): Immense, we use these locations and production facilities for many of our campaigns and advertisements. We do not have the expertise and technology at Bovil to take on these productions/campaigns, you can see us as a mediator between brands and the studios; we have to make sure that the client receives what they pay for.

Ms. Sonneveld (Veldkamp productions): We have a large expertise at our organisation however we do not possess all the needed materials such as specific video and photo camera's lights. Also our location is not appropriate for producing, it is a small facility where we pre-produce, edit, post production etc.

Mr. Govers (Natlab): We have a small studio for photography however we have a low ceiling, which calls for external studio space. I believe I have used a studio 4 times in the past four years. However most of the work we do is pre shot and delivered by agencies, already recorded or photographed.

Mr. Loefen (Freelance, works for Etage4, Unitedstudios, Inty, Isla Ibiza): I do not possess my own studio space, so besides shoots on location I rent a studio for every other occasion, where I rent these depends on my clients location and demands.

What requirements must a film / photography studio fulfil?

Mr. Doms (Bovil): That depends on the type of job we have. But for example if we have to make a couple of stills or pack shots, we would just need one photographer, a make-up artist and our art director on set.

Ms. Sonneveld (Veldkamp productions): This is very job specific. In general it needs to be accessible for both the clients and us.

Mr. Loefen (Freelance, works for Etage4, Unitedstudios, Inty, Isla Ibiza): I am always looking for a space to edit during shoots and like my clients to be able to comfortably attend the shoot. So for me a quiet space with fast Internet and a comfortable room for my clients/models is necessary.

What facilities would be of added value in the decision making process for a studio?

Mr. Doms (Bovil): Parking facilities! Those are always a pain in the ass. Also it would be nice if there were an opportunity to be present during the shoot/filming and not feel like we are in the way, obstructing the employees.

Ms. Sonneveld (Veldkamp productions): Again, this depends on the size and type of production. However parking abilities and catering is something we prefer. Besides that we always ask for the possibility of clients attending the shoot.

Mr. Northrop (Bovil): We select studios on their creativity, we approach a number of studios and invite them to come in and share their thoughts and ideas on the potential campaign.

What other studios are you known with, or commonly work with?

Mr. Doms (Bovil): We also work with Lukkien in Ede, photodome in Nuenen and Peek reclame. But again this depends on the type of campaign and the client's wishes for being present during a production.

Ms. Sonneveld (Veldkamp productions): We have worked with Lukkien on numerous projects; we also use our neighbour Etage4 for quick shoots. Additionally we have worked with studios such as No Point and Hystrix in the past.

Mr. Govers (Natlab): We do editing work for photodome, peek reclame, bovil, Glijmen van der Waard.

Mr. Loefen (Freelance, works for Etage4, Unitedstudios, Inty, Isla Ibiza): This depends on my location and desire of the client, I am also know with two studios in Nuenen, photodome and (did not remember name). I do many of my fashion shoots on location do to the demands of clients linking their campaign to certain seasons which they want portray in the shots.

What are the differences between Unitedstudios and other studios? (Positive/negative)

Mr. Doms (Bovil): The biggest difference I can think of is the professionalism and the atmosphere, Unitedstudios seems to have a really relaxed atmosphere. Lukkien for instance is a professional large organisation, but it does not give the same comfort.

Mr. Loefen (Freelance, works for Etage4, Unitedstudios, Inty, Isla Ibiza): Employees, Unitedstudios is a beehive, always people coming and going, very flexible helpful guys. I appreciate working with them and Leon (van den Broek) has taught me a lot the past years.

Which type of productions would you approach Unitedstudios for?

Mr. Doms (Bovil): In the past we have worked with Unitedstudios on fashion campaigns, packshots and smaller miscellaneous productions. In the future I would be interested in working with them again on similar projects.

Ms. Sonneveld (Veldkamp productions): What I have seen from Unitedstudios, they seem to have a lot of experience in editorial and advertising productions.

Are you aware of Unitedstudios capabilities in other fields such as corporate and backstage filming?

Mr. Doms (Bovil): I am aware that they have done film productions in the past, but have not seen any of their completed work in this field. Therefore, I am not sure if we would approach Unitedstudios to produce this kind of work for us. I am not able to assess the capability and quality of their work.

Ms. Sonneveld (Veldkamp productions): I was not aware of this, however, this is interesting since the demand for interactive campaigns and corporate film have increased significantly since the last couple of years.

Mr Northrop: Yes, as stated before we have done a pre-production for a CGI/film production for Campina.

Customer Journey:

When does the desire emerge to book a studio?

Mr. Doms (Bovil): When we receive a job, we sit down and discuss what is possible for Bovil to do and look into who we need to hire externally, that is the stage where a potential studio comes into play.

Julie (Veldkamp productions): This desire emerges once we come to the conclusion that a production is not unable be shot outside of studio space. For instance for audio productions, where background noise needs to be minimal to none. Also depending on the weather.

Mr. Loefen (Freelance, works for Etage4, Unitedstudios, Inty, Isla Ibiza): Whenever I need to do a shoot that is not possible on location. Or where I need a blue screen.

How do you search for an appropriate studio?

Mr. Doms (Bovil): We have a number of studios in our database; it depends on numerous factors, location, space, expertise, etc.

Ms. Sonneveld (Veldkamp productions): This depends on the job, location of client, type of production, budget etc.

Mr. Loefen (Freelance, works for Etage4, Unitedstudios, Inty, Isla Ibiza): I decide on where to shoot once I know the desires of my clients and the distance between the client, myself and the studio. It needs to be easily accessible.

How have you experienced the collaboration with other studios?

Mr. Doms (Bovil) In general working with external parties is good. However I am not fond of it, we always try to keep as much of the production in house, cost wise and time wise it is efficient.

Ms. Sonneveld (Veldkamp productions): So far nothing noticeable.

Mr. Loefen (Freelance, works for Etage4, Unitedstudios, Inty, Isla Ibiza): My only experiences with studios are the rental of lighting equipment and studio space.

How would you reflect on past experiences with studios?

Mr. Doms (Bovil): Good and bad, as with every partner. We have had some studios that we have worked with just once due to them not being committed enough, others are not creative enough, but in general the quality of photographers and cameramen in the Netherlands is very good.

Ms. Sonneveld (Veldkamp productions): I think we are lucky to be in the southern part of the Netherlands, it seems to be a growing market and with the increase of competition the quality really seems to soar to extreme heights.

How would you describe your experience communicating with Unitedstudios?

Mr. Doms (Bovil): I do not have any specific positive or negative aspects to mention, I usually speak to Pim concerning my shoots for the studio*.*

Ms. Sonneveld (Veldkamp productions): This is something which is always an issue, who to talk to? Not being able to reach the responsible person, etc. I have yet to experience collaboration where there were not at least one or two miscommunications. As described before I have not yet experienced direct communication with the studio, however I hope this is better than others.

Mr. Loefen (Freelance, works for Etage4, Unitedstudios, Inty, Isla Ibiza): Are creative people not also known for their lack of communication skills? I think that says it all.

Have you noticed any change in market demands and trends in the past two years?

Mr. Doms (Bovil): Definitely, we have seen an enormous trend towards interaction, CGI social media and interactive media. Clients rarely approach us for a photo or film lately, it seems that brands try to outdo each other with innovative interactive campaigns. An example, we had to introduce a new product for Friesland Campina, they wanted a cow to lay an egg, because they had thought of a new way to "doreer" a product. We had to find a cow, film it, and edit it laying eggs through CGI. And eventually they decided to go with an entirely different campaign, but it shows the new animated demand in the market.

Ms. Sonneveld (Veldkamp productions): I moved to Veldkamp productions late 2012 and since then I have not noticed a big difference in types of productions. We mostly focus on corporate film, animation, video editing, graphic design, visual effects and audio support. I think the future is video and interactive imaging; visual effects and interactive video through CGI are the future.

Mr. Govers (Natlab): Yes, three years ago my focus was on editing fashion photography, small amount of corporate film and now and then a television commercial. In the past year I have gone from filming and editing one to maybe two corporate films per year to nearly 20 in the past year. There seems to be a large demand for informational corporate films, focused on introducing the company and its activities to the outside world. Currently my core business is corporate movies, backstage editing etc. Product visualisation is also in high demand, creating 3d and interactive images of products for people to use for their web shops. The increase in telephone apps has also made a big impact on the market as many companies need specialized high quality interactive images and videos in specific formats for use on mobile phones.

Mr. Loefen (Freelance, works for Etage4, Unitedstudios, Inty, Isla Ibiza): The shift in expectations has changed, people demand insane quality and have little to no budget. I think the biggest market change is the increase of people naming themselves "professional photographer". I have to make a living of this, I used to charge 65 euro per hour, now you have students from the design academy for instance, they work for 20euro's per hour, I cannot compete with those prices, I have a family to feed. That is why I have chosen to

also focus on wedding photography and I am now following courses to become certified with several audio-visual editing software programs. This way I hope to be able to hop on the trend development train.

How would you describe your experience with the studios promotion activities?

Mr. Doms (Bovil): I have not yet experienced promotion activities, as stated before I have heard that they held a pitch at Bovil at the end of 2012. I do follow the studio on Facebook to keep an eye out for the publishing of new work.

Ms. Sonneveld (Veldkamp productions): No experience yet, I will look them up on Facebook.

Have Unitedstudios promotion activities engaged you in the past? (Question needed frequent explaining)

Mr. Doms (Bovil): No, actually all my contact has been through Bovil and brands for which I hired the studio for advertising campaigns.

Ms. Sonneveld (Veldkamp productions): Not yet.

Mr. Govers (Natlab): I have seen them come across Facebook.

Mr. Loefen (Freelance, works for Etage4, Unitedstudios, Inty, Isla Ibiza): I frequently receive a newsletter for studio rental discounts and follow the studio on Facebook.

What studios would you regard to be Unitedstudios biggest competitors, and because of what factors?

Mr. Doms (Bovil): This depends on what segment you would want to compete in. I would say that Lukkien is their biggest competition in the field of complete productions. Photodome could be regarded as a less expensive rental option when working with our own photographer. And across the hallway we have etage4 to work with on smaller scale productions.

Ms. Sonneveld (Veldkamp productions): We use etage4, who are across the campus at Strijp, I also know that we work with Lukkien on assignments for Ahold and Philips.

Mr. Loefen (Freelance, works for Etage4, Unitedstudios, Inty, Isla Ibiza): I also work at Natlab, etage4, Photodome, and have several agencies and brands that hire me for fashion, stills and pack shots. Examples are inty, Isla Ibizia, Glijmen van der Waard, MB business promotions.

Is there anything you would like to advise Unitedstudios to provide them with a future advantage over other studios? (Service, facilities, price?)

Mr. Doms (Bovil): We strive to work with studios who think out of the box, I would advise the studio to keep developing and fine tuning their style; you need to be unique if you want to stand out. Also I would advise them to contact us, refreshing contacts would never hurt; I would like to know what they are up to.

Ms. Sonneveld (Veldkamp productions): As we discussed before during this interview I am a strong believer of client bonding through personal relationships. I would advise the studio to be very aware of their communications and the perception of clients. Feedback is the best tool an organisation can apply to monitor development.

Mr. Govers (Natlab): If they would ever need audio-visual editing or pre-concept work done, they can contact me.

In which market segments would you place Unitedstudios; low, middle high, and why?

Mr. Doms (Bovil): Between middle and high. The brands they have worked with and their portfolio are awesome, unique fellows! They have a cool rough edge and high quality photos.

Mr. Loefen (Freelance, works for Etage4, Unitedstudios, Inty, Isla Ibiza): I believe them to currently be middle class, this because from what I understand from Pim, they are not able to decline productions yet, the work is needed, also less interesting or high demanding.

Do you think you will approach Unitedstudios in the future for bookings?

Mr. Doms (Bovil): My experience is fine, I am sure we will think of them for future productions.

Ms. Sonneveld (Veldkamp productions): I do not see why not, it will depend on the type of production and if they are price competitive.

Mr. Govers (Natlab): I might see us doing editing of CGI work for them, I will not know for what I would need to approach them myself.

Mr. Loefen (Freelance, works for Etage4, Unitedstudios, Inty, Isla Ibiza): Without a doubt, I hope to continue our relationship for years to come.

Appendix 2 Internal survey

The 10 full time and 6 most frequent freelance employees were asked to fill in a questionnaire regarding their satisfaction as an employee and their view on the internal communication.

The most remarkable findings are that the employees feel there is an amicable atmosphere amongst employees; the atmosphere received a 4,91 out of 5 score. The lowest score in the questionnaire was the proper use of the communication tools; it scored a 2.13 out of 5. This last result is reinforced by astonishing figures; none of the employees believe the communication tools are used efficiently and effectively. These figures in combination with the internal interviews show that Unitedstudios has a great atmosphere to work in, colleagues respect each other and work well together however the communication tools drastically lack structure and are not effective. Employees describe the lack of dedication of fellow employees to use the communication tools as the biggest problem.

The employees were asked to scale the following questions on a scale from 1-5
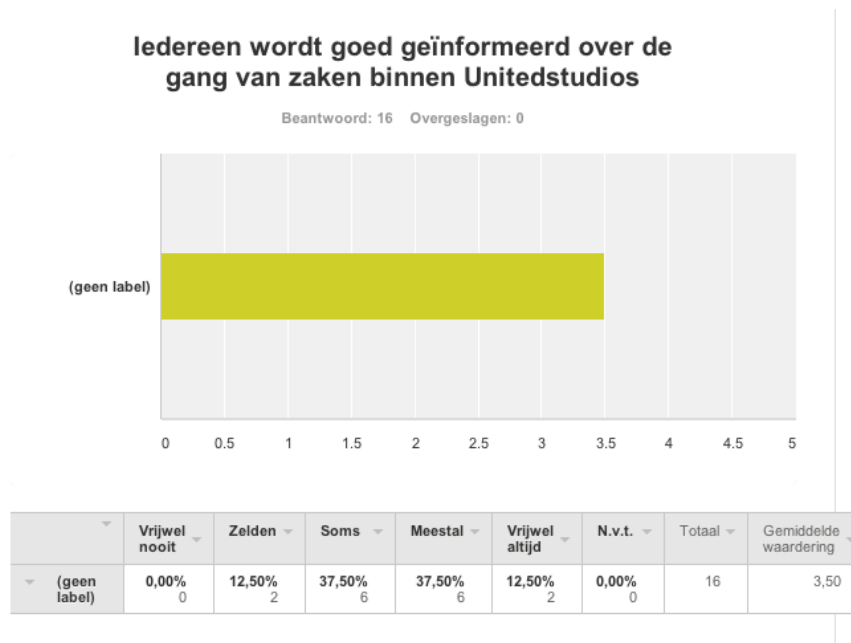

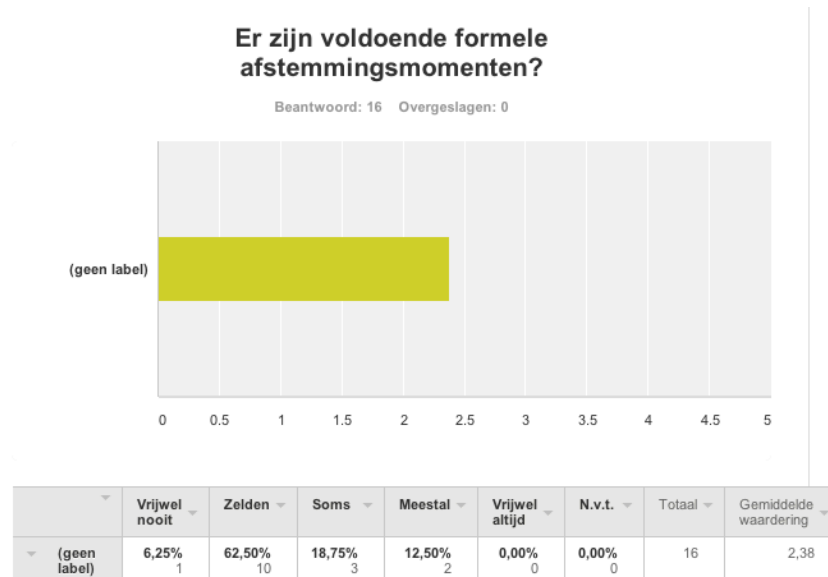1: Almost never

2: Occasionally

3: Sometimes

4: Often

5: Nearly always

On the next page you will find the results of the survey.

"Everybody is well informed on everyday internal state of affairs."

Iedereen wordt goed geïnformeerd over de gang van zaken binnen Unitedstudios

Beantwoord: 16   Overgeslagen: 0

	Vrijwel nooit	Zelden	Soms	Meestal	Vrijwel altijd	N.v.t.	Totaal	Gemiddelde waardering
(geen label)	0,00% 0	12,50% 2	37,50% 6	37,50% 6	12,50% 2	0,00% 0	16	3,50

"There are sufficient formal reconciliation moments."

Er zijn voldoende formele afstemmingsmomenten?

Beantwoord: 16   Overgeslagen: 0

	Vrijwel nooit	Zelden	Soms	Meestal	Vrijwel altijd	N.v.t.	Totaal	Gemiddelde waardering
(geen label)	6,25% 1	62,50% 10	18,75% 3	12,50% 2	0,00% 0	0,00% 0	16	2,38

"Employees listen to each other."

Er wordt goed naar elkaar geluisterd

Beantwoord: 16 Overgeslagen: 0
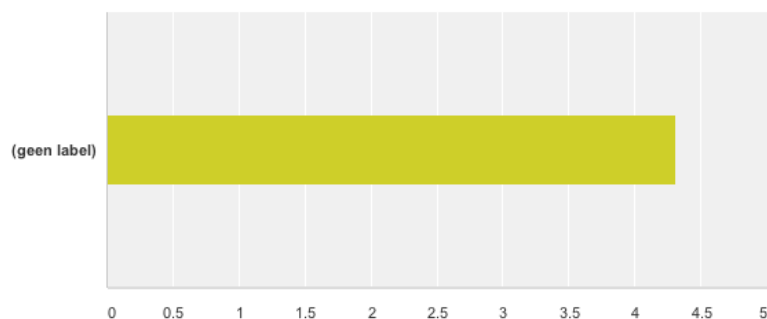
	Vrijwel nooit	Zelden	Soms	Meestal	Vrijwel altijd	N.v.t.	Totaal	Gemiddelde waardering
(geen label)	0,00% 0	0,00% 0	18,75% 3	31,25% 5	50,00% 8	0,00% 0	16	4,31

"Everybody is appreciated for his or her contribution."
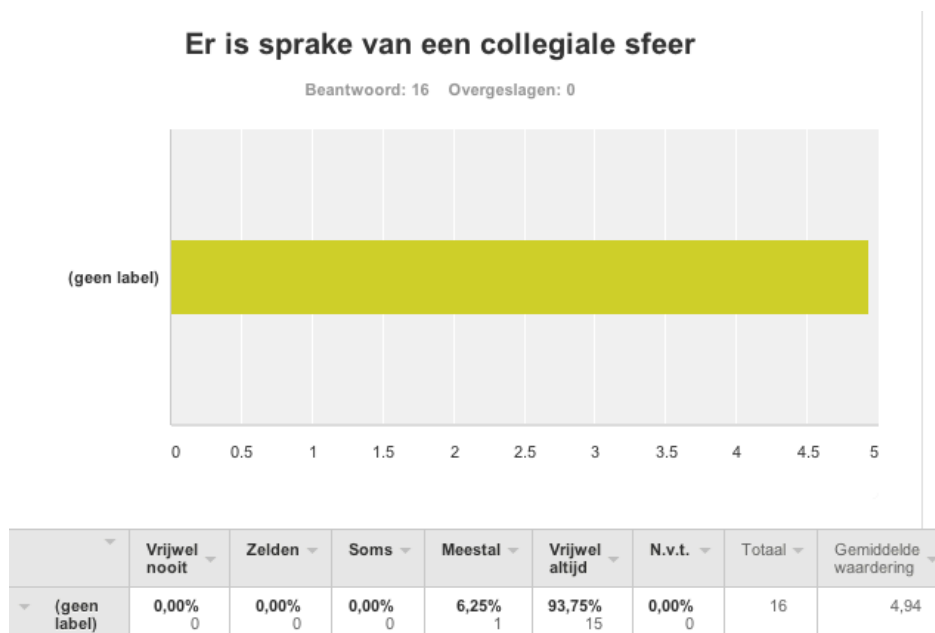
Iedereen wordt gewaardeerd om zijn bijdragen
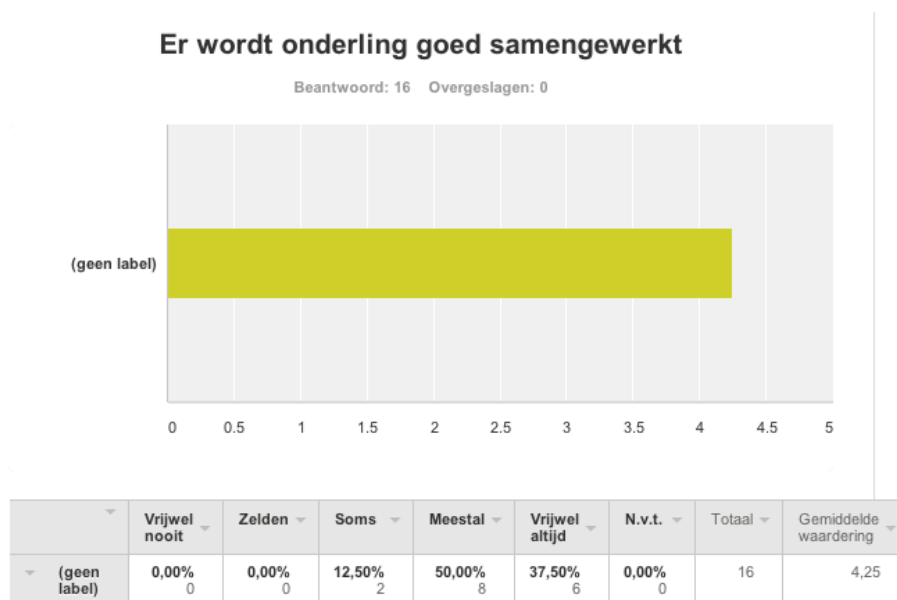
Beantwoord: 16 Overgeslagen: 0
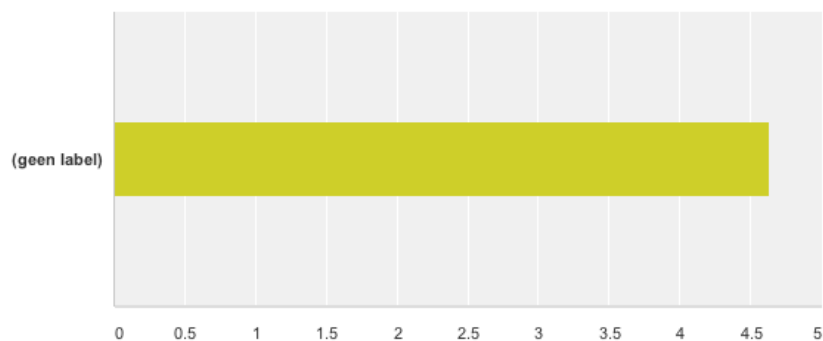
	Vrijwel nooit	Zelden	Soms	Meestal	Vrijwel altijd	Totaal	Gemiddelde waardering
(geen label)	0,00% 0	0,00% 0	0,00% 0	37,50% 6	62,50% 10	16	4,63

" There is an amicable atmosphere amongst employees."

Er is sprake van een collegiale sfeer

Beantwoord: 16   Overgeslagen: 0

	Vrijwel nooit	Zelden	Soms	Meestal	Vrijwel altijd	N.v.t.	Totaal	Gemiddelde waardering
(geen label)	0,00% 0	0,00% 0	0,00% 0	6,25% 1	93,75% 15	0,00% 0	16	4,94

" There is a good cooperation amongst employees."

Er wordt onderling goed samengewerkt

Beantwoord: 16   Overgeslagen: 0

	Vrijwel nooit	Zelden	Soms	Meestal	Vrijwel altijd	N.v.t.	Totaal	Gemiddelde waardering
(geen label)	0,00% 0	0,00% 0	12,50% 2	50,00% 8	37,50% 6	0,00% 0	16	4,25

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" Employees are involved in the decision-making process."

Medewerkers worden betrokken bij de besluitvorming
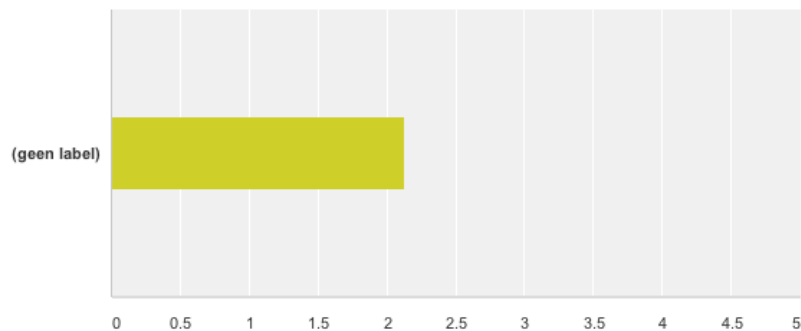
Beantwoord: 16   Overgeslagen: 0
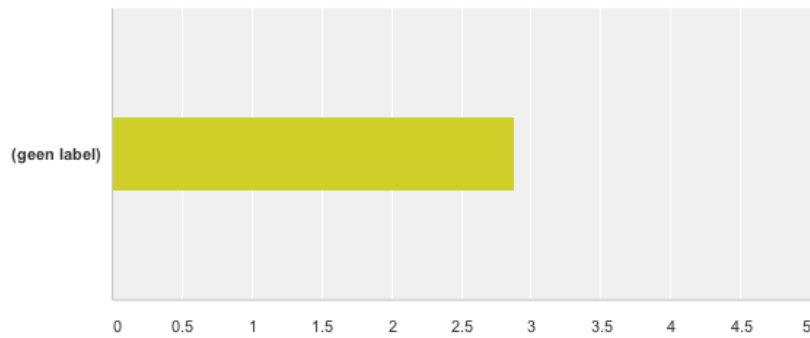
	Vrijwel nooit	Zelden	Soms	Meestal	Vrijwel altijd	N.v.t.	Totaal	Gemiddelde waardering
(geen label)	6,25% 1	25,00% 4	43,75% 7	25,00% 4	0,00% 0	0,00% 0	16	2,88

" Employees properly use communication tools."

De communicatie middelen worden door medewerkers goed gebruikt

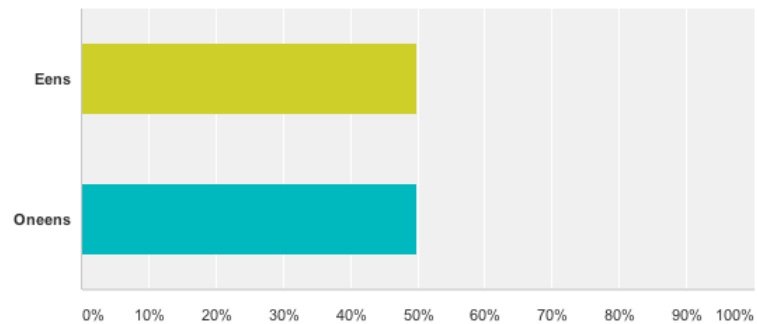Beantwoord: 16   Overgeslagen: 0

	Vrijwel nooit	Zelden	Soms	Meestal	Vrijwel altijd	Totaal	Gemiddelde waardering
(geen label)	18,75% 3	50,00% 8	31,25% 5	0,00% 0	0,00% 0	16	2,13

(The following two questions the employees could either agree or disagree)

" There are sufficient relevant communication tools."

Er zijn voldoende relevante communicatiemiddelen
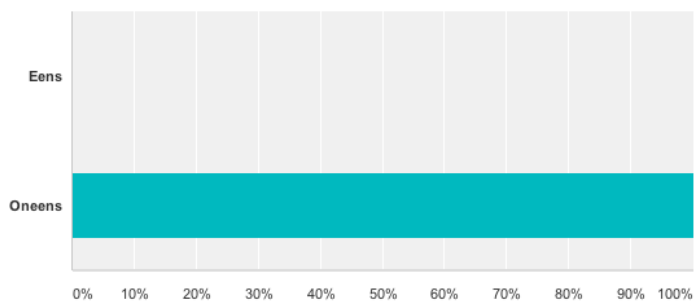
Beantwoord: 16 Overgeslagen: 0

Antwoordkeuzen	Reacties	
Eens	50,00%	8
Oneens	50,00%	8
Totale aantal respondenten: 16		

" The communication tools are effective and efficient."

De communicatiemiddelen zijn effectief en efficient

Beantwoord: 16 Overgeslagen: 0

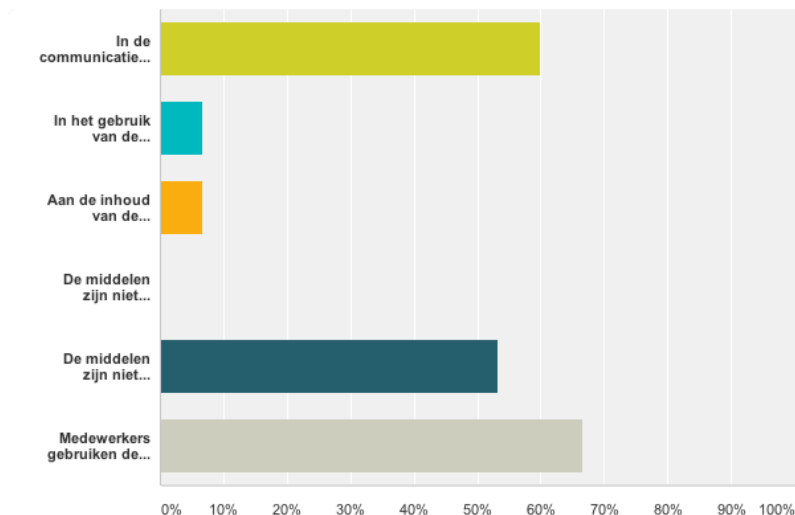| Antwoordkeuzen	Reacties	
Eens	0,00%	0
Oneens	100,00%	16
Totale aantal respondenten: 16		

Unitedstudios
Film & Photography

" The previous survey shows that the communication was not as desired, what do you believe is the cause of this problem?"

In de vorige enquete kwam naar voren dat
de communicatie niet naar behoren
verloopt, waar ligt volgens jou het
probleem? (meerdere opties mogelijk)

Beantwoord: 15   Overgeslagen: 0

Antwoordkeuzen	Reacties	
In de communicatie middelen	60,00%	9
In het gebruik van de communicatie middelen	6,67%	1
Aan de inhoud van de communicatie middelen	6,67%	1
De middelen zijn niet recent	0,00%	0
De middelen zijn niet makkelijk in gebruik	53,33%	8
Medewerkers gebruiken de middelen te weinig	66,67%	10
Totale aantal respondenten: 15		

Appendix 3 External Survey

"What is your age?"
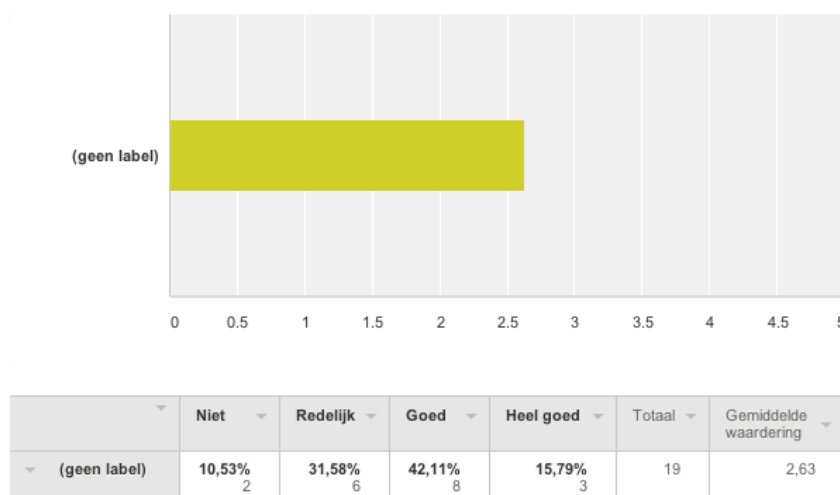
Wat is uw leeftijd?

Beantwoord: 19   Overgeslagen: 0

| 💬 Reacties (19) | ☁ Tekstanalyse | 🏷 Mijn categorieën |

Categoriseren als... ▾   Filteren op categorie ▾   Reacties doorzoeken   🔍   ❓

Weergave van **19** reacties

33
15-5-2014 22:26   Antwoorden van respondenten weergeven

44
15-5-2014 22:24   Antwoorden van respondenten weergeven

27
15-5-2014 22:00   Antwoorden van respondenten weergeven

22
15-5-2014 21:06   Antwoorden van respondenten weergeven

21
15-5-2014 21:00   Antwoorden van respondenten weergeven

28
15-5-2014 21:00   Antwoorden van respondenten weergeven

25
15-5-2014 17:38   Antwoorden van respondenten weergeven

"How well do you know Unitedstudios?"

Hoe goed kent u Unitedstudios?

Beantwoord: 19   Overgeslagen: 0

	Niet	Redelijk	Goed	Heel goed	Totaal	Gemiddelde waardering
(geen label)	10,53% 2	31,58% 6	42,11% 8	15,79% 3	19	2,63

"What is you gender?"

Wat is uw geslacht?

Beantwoord: 19   Overgeslagen: 0

Antwoordkeuzen	Reacties	
▾ Man	63,16%	12
▾ Vrouw	36,84%	7
Totale aantal respondenten: 19		
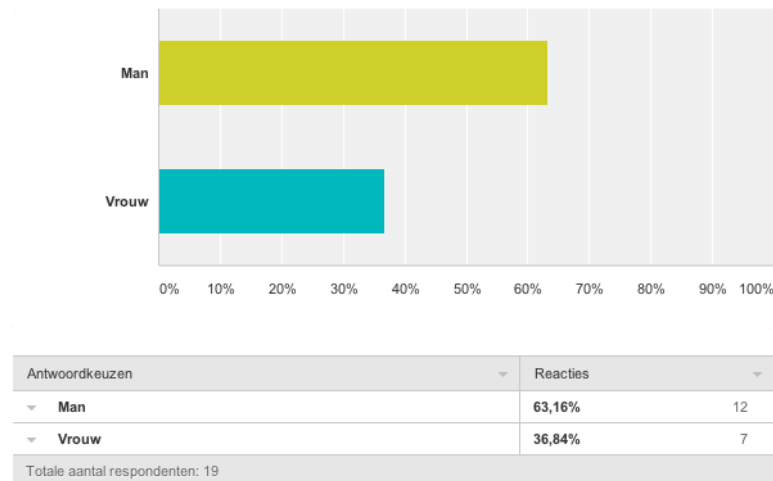
Answers on the open questions by interviewees:

What comes to mind when you hear the name Unitedstudios?

A large network, product photography, Fashion / photos / professional / helpful, a photography studio, photography, novice photo studio with a required number of points for improvement, Videopropductie, Reeal 2012 annual report, I am not so long familiar with the studio, I have an assignment may deal for a client with regarding package photography, passionate boy guests, summer BBQ, Den Bosch, large international company, Pim Welvaarts, Cosy and enthusiastic, chaos, young dogs, a bunch of creative young entrepreneurs who want to make it through passion and innovation, Young professional energetic like name and dissolute, photography, good portfolio.

Why does this come to mind?

The name of the company, United Studios is one of the first that we approach our shoe collections, so does the studio to me, the photo shoots are visible on Facebook, boy dogs that like to get job in without much solicitude to the customer "studios" in the name, location of the studio, this production I have with a lot of fun with the boys brought a great success with a small budget. Really something to be, the name, proud he is our main contact person, association form, technique and size, so do the employees at me, their doings, this is the first association that I have with the organization, I have worked several times with United Studios and these are the first characteristics that come to me, familiarity with the brand and major projects are occasionally shared on Facebook.

What other film and photo production studios do you know in Noord-Brabant and Gelderland?

Lukkien, Veldkamp, etage4 and photodome, Photodome, Lukkien, Lukkien en Photodome, Lukkien, Lukkien, 04zero, peekreclame and photodome, natlab, lukkien and John geven studios, Lukkien en photodome, Photodome and de firm fotografie, studio76 en lukkien, Hystrix, Studio Hystrix en Veldkamp producties, Photodome, zerostudios and Glijmen en van der Waard, Veldkamp productions and Lukkien, Lukkien and Natlab, Lukkien en Image and Motion, Lukkien

How do these studios differ from Unitedstudios?

Lukkien is bigger and has been active in the business for a longer time, Lukkien location and recognition, Photo Dome is smaller and do not perform full productions, Hystrix raises a different style fashion photography, his already known and therefore they are very professional about it, each studio is very different, it really depends on the production declines. But Lukkien example raises huge space and opportunities where Photo Dome again a very convenient limbo available United Studios offers younger driven innovative employees, Lukkien is an organization with more opportunities in the field of CGI, Photo Dome raises a larger rolwand than at United Studios, More professional attitude and shorter lines of communication, United Studios is smaller in size and happen communication lining and handling is tighter, Here they are formally over, many structured, At United Studios is the area larger than Natlab and Lukkien are extensive manufacturing capabilities and them as an organization further step If I were to describe it in one word, professionalism, Lukkien is a much larger company with a professional appearance.

What makes a photo studio unique in your opinion?

Must match the desired end product and everyone should be able to feel at ease, For us it is important that the images are made independent and that they are delivered so we can place, If it immediately on the website in the proper format customer comes first, professionalism, thinking, interest and creativity, the quality of the pictures and the originality of the implementation of contracts, the end result is the most important, but the way of communication I consider to be essential for the proper conduct, good communication during the collaboration, studios can differentiate themselves by offering a competitive price, quality and especially quality in the field of innovation. Own style handle, every studio should have its own "autograph", the ability to provide creative input and throw an existing plan, photograph and film a critical eye to capture in their own way and yet different to be reflected, innovative thinking about the end product does not matter if the production but is unique and innovative products, good products and clear communication, meet deadlines, to be kept in hold while turning, and the production, control and desired people, most studios can purchase the same equipment but the people with whom you work and their quality can make a big difference, contact us as a customer, thinking about production and the supply of their own ideas and on time delivery of materials, innovation and passion, staff and location of the property.

Unitedstudios
Film & Photography

What do you believe Unitedstudios' positive aspects are?

Geographical location, up to date equipment, are eager boys beautiful work life, the photos are the unique styling always just what creative and special, very professional, loyal customers and reputable clients, flexible, creative, professional and involved in the process, original shoots and various designs, they have a strong portfolio and the result is always satisfactory, United Studios raises demonstrated during our collaboration with real that they are able to be very creative to deal with a small budget. The production had a budget that was 60% lower than the year before, and yet the result was not a speck less than in recent years, until now I have always had nice contact with Pim, I think the guys really diligent and eager to learn, they are not afraid of a lot to tackle, creative entrepreneurs, beautiful studio and modern equipment, innovative, state of the art equipment and natural sociability, strong name and Neutral appearance, informal contact form, size of the studios, delivered products, innovative, out present technology, ingenuity, level of completed work, high-tech equipment, United Studios is a small company like put everything aside for the needs of the customer, they do a good job for an affordable price, eager, passionate, innovative, humor, flexible, creative, passionate, jovial, energetic, always fun loving, friendly staff.

What do you believe to be the negative aspects of Unitedstudios?

Communication is not always clear what when how and by whom something is done and that is something I as a client like always wants to know, I have to date no negative experience with United Studios, they offer no film opportunities, it is unclear who my contact person, loyalty, communication with us regarding the progress of a job, underestimating how much work something takes along with it, I know from experience the boys often into the wee hours working, planning and better size estimate they would put may help in the future, do not call back, I have repeatedly delayed deadlines it made, chaotic organization which is not always Meet deadlines, little information is available on the website and Facebook, deadlines and accessibility of staff, time management, the appearance the studio is minimal, they are happy to provide a full production for another project itself but little to no branding, no insight into the opportunities they have in the field of video editing and CGI, I miss regular thorough preparation and professionalism, not reacting on messages, emails and voicemail,

"Would you hire Unitedstudios for a future production?"

Zou u voor een volgende opdracht wederom Unitedstudios inschakelen?
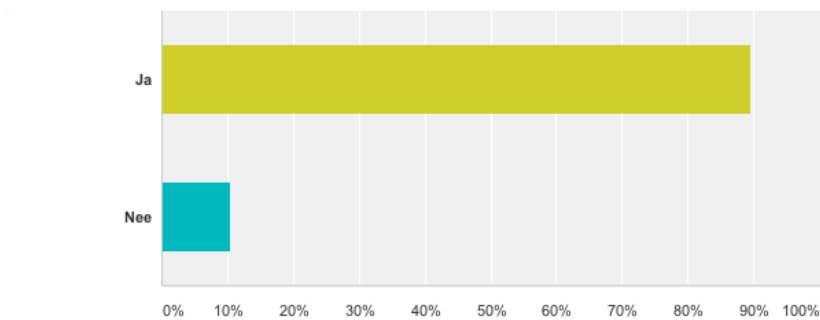
Beantwoord: 19   Overgeslagen: 4
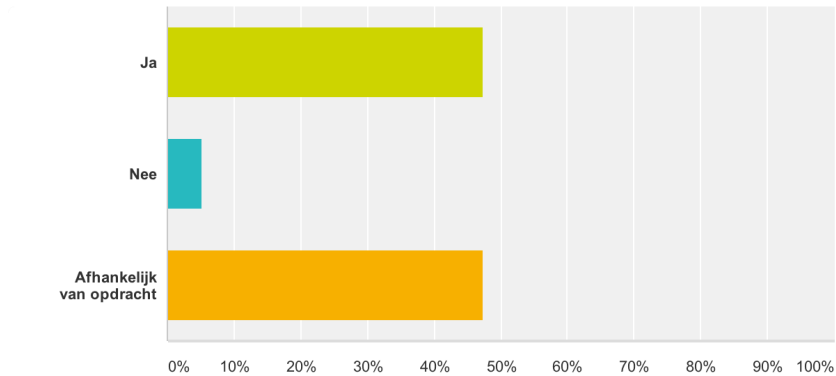
Antwoordkeuzen	Reacties	
Ja	47,37%	9
Nee	5,26%	1
Afhankelijk van opdracht	47,37%	9
Totale aantal respondenten: 19		

"Would you recommend Unitedstudios to a colleague and/or acquaintance?"

Zou u Unitedstudios aanraden aan een collega en/of bekende?
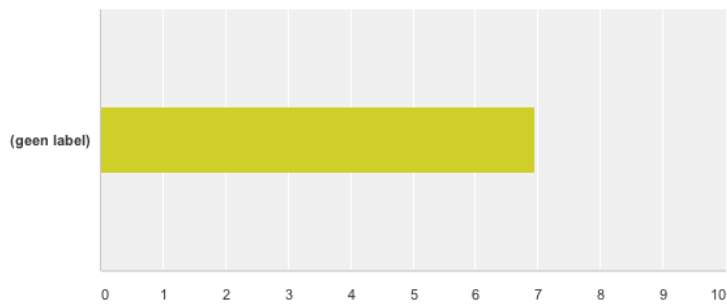
Beantwoord: 19   Overgeslagen: 4

Antwoordkeuzen	Reacties	
Ja	89,47%	17
Nee	10,53%	2
Totale aantal respondenten: 19		

"On the scale of 1-10 Unitedstudios scores a?"

Op de schaal van 1 tot 10, dan scoort Unitedstudios een .... ?
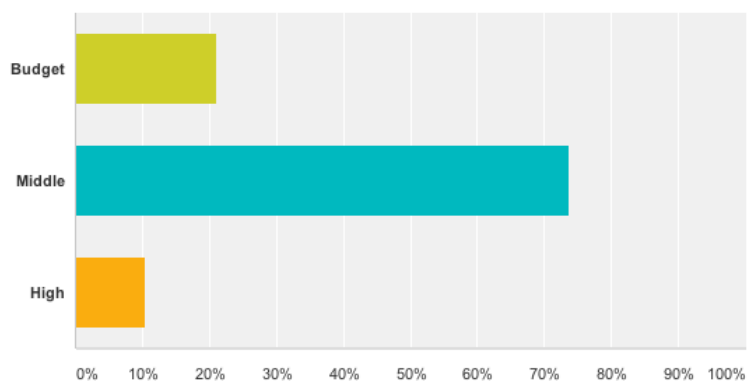
Beantwoord: 19   Overgeslagen: 4

	1	2	3	4	5	6	7	8	9	10	Totaal	Gemiddelde waardering
(geen label)	0,00% 0	0,00% 0	0,00% 0	5,26% 1	5,26% 1	15,79% 3	42,11% 8	26,32% 5	5,26% 1	0,00% 0	19	6,95

"In what price category would you place Unitedstudios?"

In welke prijs categorie zou u Unitedstudios plaatsen
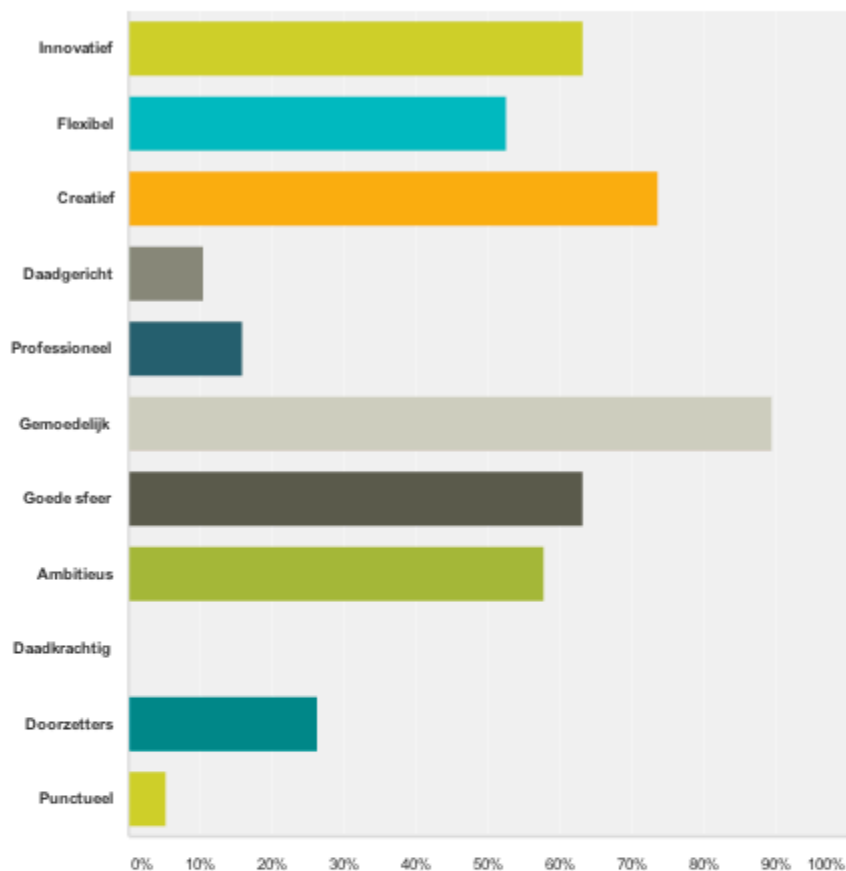
Beantwoord: 19   Overgeslagen: 4

Antwoordkeuzen	Reacties	
Budget	21,05%	4
Middle	73,68%	14
High	10,53%	2
Totale aantal respondenten: 19		

Unitedstudios
Film & Photography

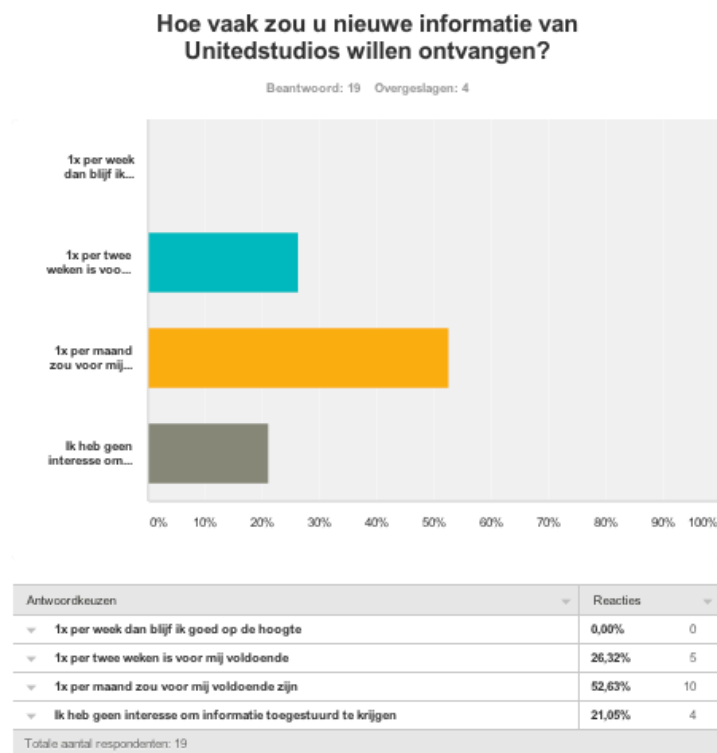**"Which of the following aspect best suite Unitedstudios?"**

Welke van de volgend eigenschappen vindt het beste u bij Unitedstudios passen?

Beantwoord: 19   Overgeslagen: 4

Antwoordkeuzen	Reacties	
Innovatief	63,16%	12
Flexibel	52,63%	10
Creatief	73,68%	14
Daadgericht	10,53%	2
Professioneel	15,79%	3
Gemoedelijk	89,47%	17
Goede sfeer	63,16%	12
Ambitieus	57,89%	11
Daadkrachtig	0,00%	0
Doorzetters	26,32%	5
Punctueel	5,26%	1
Totale aantal respondenten: 19		

Unitedstudios
Film & Photography

"How often would you like to receive information updates from Unitedstudios?"

Hoe vaak zou u nieuwe informatie van Unitedstudios willen ontvangen?

Beantwoord: 19   Overgeslagen: 4

Antwoordkeuzen	Reacties	
1x per week dan blijf ik goed op de hoogte	0,00%	0
1x per twee weken is voor mij voldoende	26,32%	5
1x per maand zou voor mij voldoende zijn	52,63%	10
Ik heb geen interesse om informatie toegestuurd te krijgen	21,05%	4
Totale aantal respondenten: 19		

"In what way would you like to receive updates from Unitedstudios in the future?"

Op welke manier zou u graag in de toekomst op de hoogte gehouden willen worden over de ontwikkelingen bij Unitedstudios?

Beantwoord: 19   Overgeslagen: 4

Antwoordkeuzen	Reacties	
Website	73,68%	14
Facebook	57,89%	11
Twitter	5,26%	1
Nieuwsbrief	26,32%	5
Totale aantal respondenten: 19		
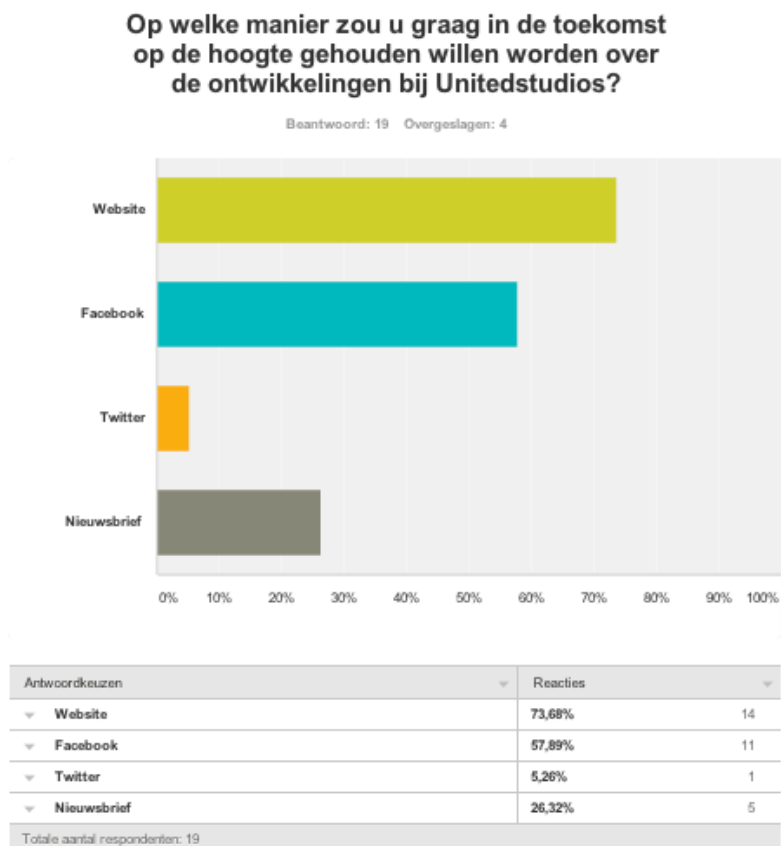
" What information would you like to see through the communication channels?"
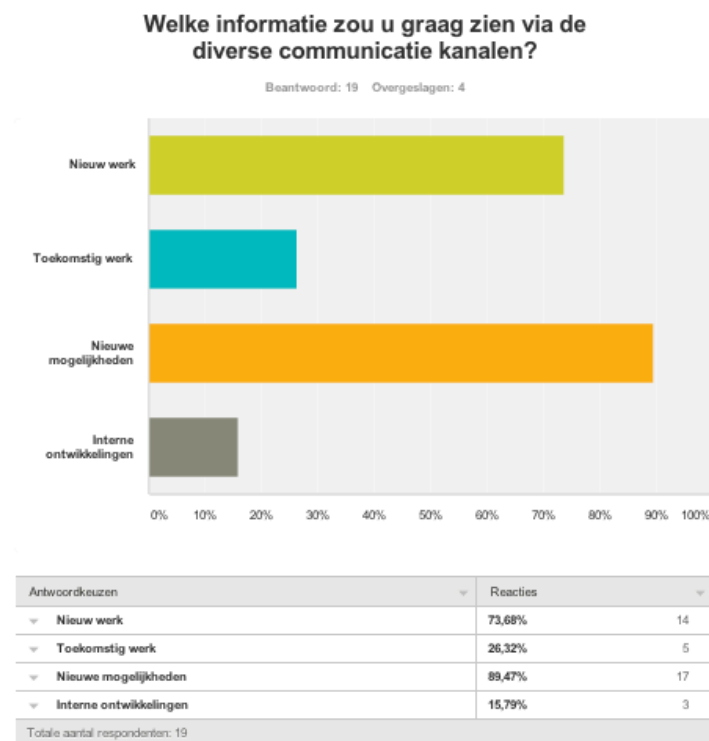
The following question were again open questions:

What would convince you to choose for Unitedstudios in the future?

For us, the choice is largely based on price, we work with clients who have small budgets available, so it is important for us that United Studios remains affordable, I think the gentlemen their current plan to traverse, every now and then anything goes something tighter and more structured, but I know from experience that it is difficult to clients today. much more demanding and constantly changing desires, I think our current contact with the studio is good, we are very dependent client with respect to our choice of a studio, At this moment nothing, we are currently dependent on the type of contracts that come within CGI, audio capabilities, it would open new doors for our beautiful, by developing their potential in combination with CGI film something more professional, more after-sales attention, More professional attitude during shoots and interviews, preparation seems not always good, the possibility to carry on location in a quiet area processing image from would for me / us a pree be the expansion of their film and audio capabilities would be a reason to frequently choose the studio chaos keep indoors and not on the floor , a slightly more serious attitude, deal is a deal.

Are there any subjects you would like to inform Unitedstudios about?

Result of photos are good but there is no relationship with the customer, I would at our next collaboration like what often get direct contact with the head, I find it occasionally difficult to find someone to speak to who is directly responsible for current production, it would be nice to see come about film, I know that the possibilities are slightly more material image over and that they have made several really liven assignments I see this anywhere again, after delivery of an order hearing we often nothing more feedback would be nice about mutual satisfaction, the feedback of feedback can be better, it is also nice to do something more after-sales receipt productions I would also advise them to make me their website more extensive see any mention of their ability to complete audio and video productions. I have not seen film assignments, and their name is clear "film" listed, facilities and equipment, and the material is of high quality in the final at stake but the attitude of staff and way of communicating is not consistent with the foregoing, Fine conversational cooperation, be realistic and critical care, balance between friendly and professional is very difficult to preserve Perhaps it is useful to mention what you can to the website. productions for

Appendix 4 Clients
(Source: Unitedstudios.nl)

Unitedstudios
Film & Photography

Appendix 5 Agencies
(Source: Unitedstudios.nl)

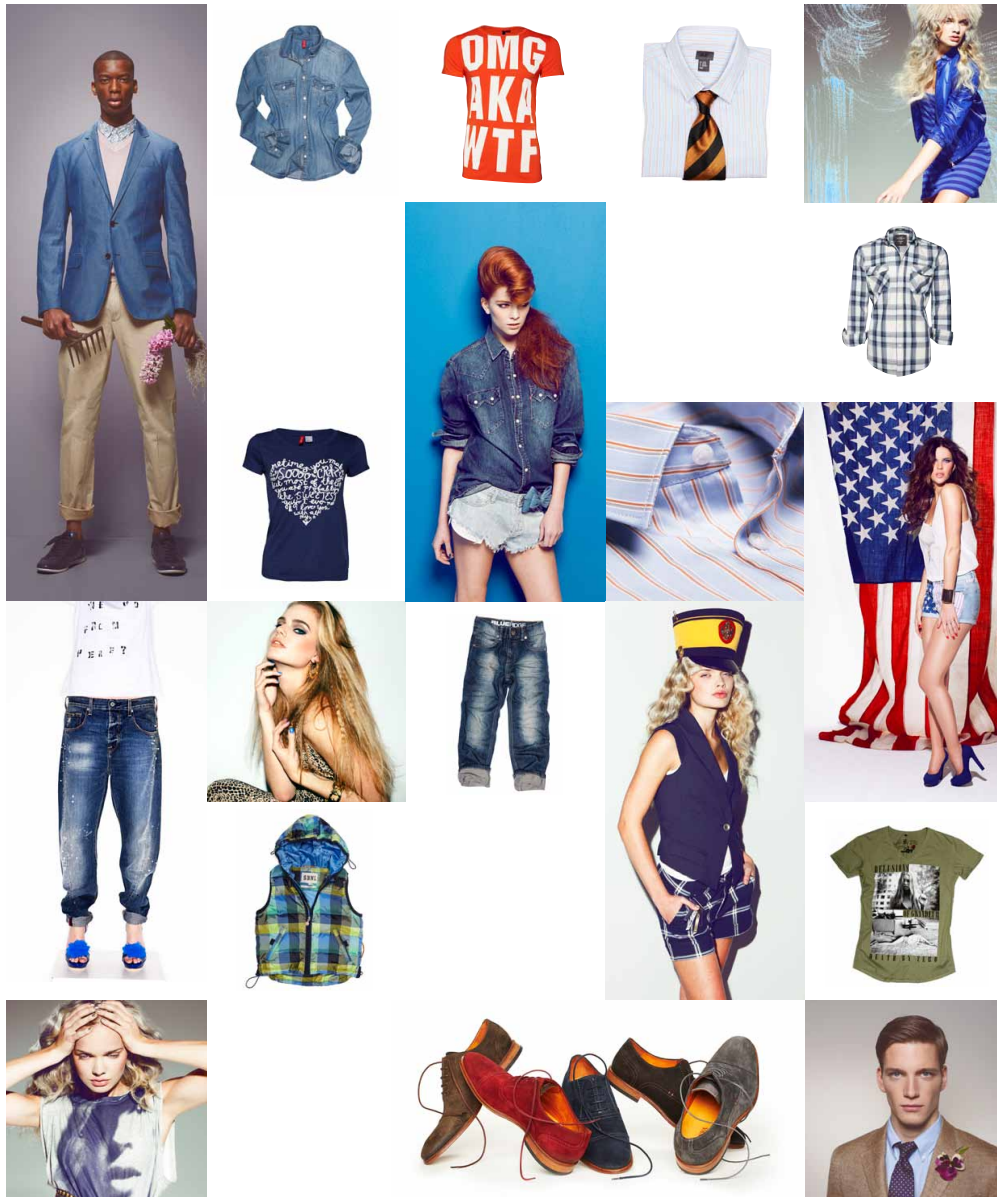**Unitedstudios**
Film & Photography

Appendix 6 Magazines
(Source: Unitedstudios.nl)

Appendix 7 Example Leaflets

(Front of the leaflet)

(Back of the leaflet)

Unitedstudios is een jonge, dynamische fotostudio opgericht in 2008. Unitedstudios werkt samen met verschillende fotografen en stylisten met ieder hun eigen specialiteiten.

De kracht van Unitedstudios is de combinatie van zeer ambitieuze, creatieve professionals met Brabantse gemoedelijkheid (no-nonsense mentaliteit).

De kleinschaligheid van de fotostudio zorgt voor transparantie en korte lijnen in de communicatie met onze klanten.

Het team

Pim Welvaarts
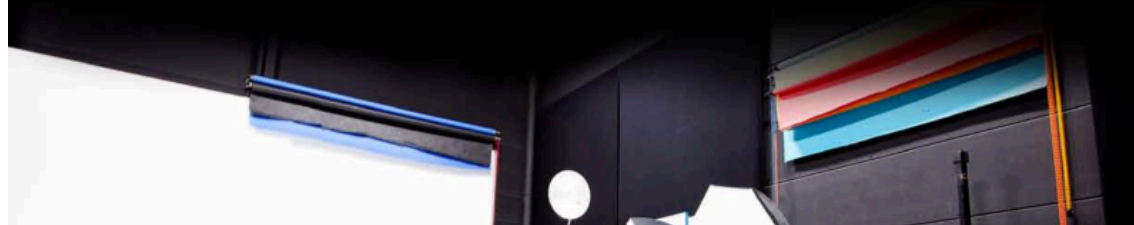Oprichter, eigenaar en fotograaf van Unitedstudios.
Leon van den Broek
Als fotograaf werkt Leon op het gebied van mode en lifestyle voor o.a. Clarks, DEPT, Manfield, Dolcis, Van Lier en magazines als Elsevier Stijl, Nouveau en LEF.

De klanten

Cat, HEMA, Shick, NZA, Giacomo, Intratuin, Inti, Invito, Slazenger, Clarks, Ecco, Manfield, Dept, Van Lier, Nedap, Fatboy, Pro0031, Tilburg University, Kuhn, Dolcis, Van Haren, Oger, Elle, Fancy, Glamour, Summertime, Plus Magazine, Opzij, Blend, Textilia, Collezioni itlia, Eigenhuis & Interieur.

Contact

Rietveldenweg 53L
5222 AP 's Hertogenbosch
E-mail: info@unitedstudios.nl
Pim Welvaarts: 06 23 93 17 18
Leon van de Broek: 06 49 11 55 86
www.unitedstudios.nl

Unitedstudios
Film & Photography

UnitedStudios
Team

UnitedStudios
is

Jong, creatief en dynamisch. Sterk in foto en film
producties met de focus op fashion. Professionals
met jarenlange ervaring. Van concept tot productie
van foto- en filmshoots in de studio, maar ook op
locatie in binnen- en buitenland. Gewerkt voor grote
merken, retailformules en bekende modebladen.

Unitedstudios
Film & Photography

Pim Welvaarts

Producer, photographer, general manager.

Skills: productie van foto- en film shoots, casting, locatie management, licht- en flitstechniek, post-productie.
Worked for:

Manfield • Dept • Addy van den Krommenacker • Invito • Slazenger • Giocomo • Dolcis • Pro sport • Shick
Inti • Moccio • Sony • Duthler • Ossom • Eyeworks • Idtv • Ecco • Rockwell • Mees • Intratuin Van Lier • Nedap
Bjorn Borg • Clarks • Hema • Cat • Het Huis • SNS Reaal • Freo • Vintage Industries • Piazza center Eindhoven

Pim Welvaarts • unitedstudios.nl   Unitedstudios

Leon van den Broek

Photographer, film director.

Skills: fotografie, retouche, beeldbewerking, postproductie, filmregie, coaching.
Worked for:

Manfield • Dept • Addy van den Krommenacker • Invito • Slazenger • Giocomo • Dolcis • Pro sport • Shick
Inti • Moccio • Sony • Duthler • Ossom • Eyeworks • Idtv • Ecco • Rockwell • Mees • Double a paper • Intratuin
Jheronimus Bosch 500 • Van Lier • Nedap • Bjorn Borg • Clarks • Hema • Cat • Het Huis • SNS Reaal

Hans Borgman • hansborgman.nl

Unitedstudios

Yuri van Poppel

## Concept developer, art-director, designer.

Skills: merkidentiteit, merkpositionering, brand-design, communicatiestrategie, conceptontwikkeling, design & designmanagement, art-direction.
Worked for:

Diesel • 55 DSL • O'Neill • Setpoint • Houtbrox • Deco • Petrol • Perry Sport • Zeeman • Puma • Trendhopper
Scotch & Soda • Savier • Montana colors • Duke • Pony • Schoenenreus • Pepsico • Cumlaude • Only for Men
Waalwear • Van Gils • Opperbest • Lakeside

Yuri van Poppel • yurivanpoppel.com

Unitedstudios

Unitedstudios
Film & Photography
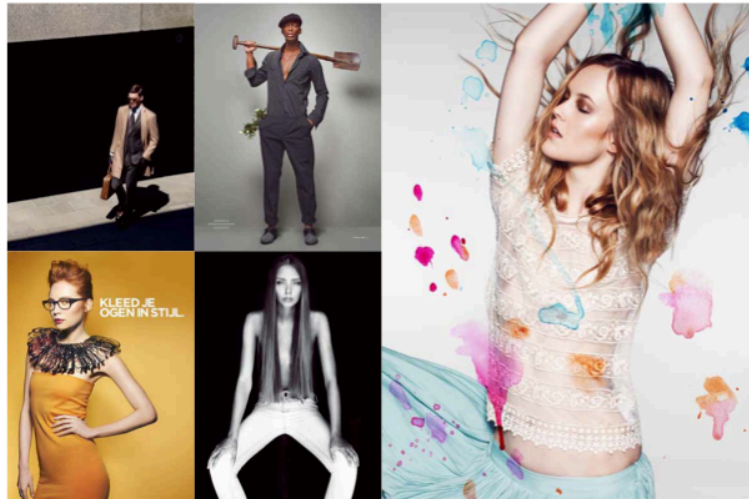
Leon van den Broek • leonvdbroek.nl

Unitedstudios

Hans
Borgman

Stylist, fashion editor, art-director.

Skills: conceptontwikkeling, styling, art-direction, copywriting
Worked for:

Man • Elegance • Elsevier • Men's Health • Big Black Book • Grazia • Fashion DNA • Setpoint • Houtbrox
De Bijenkorf • Clarks • Petrol • DEPT • Van Lier • WE • Zeeman • Het Huis • Freo • Piazza Center Eindhoven
Designer Outlet Roermond • Vintage Industries • Hadac

Thank you!

with the kind regards of Unitedstudios

Rietveldenweg 53 L
5222 AP 's Hertogenbosch
E-mail: info@unitedstudios.nl
unitedstudios.nl

Reference Material: Endnotes

1 Brabantse gemoedelijkheid: A laidback, informal atmosphere typical to the Southern part of the Netherlands

2 See Appendix 1

3 See Appendix 3,4,5

4 http://www.das.nl/bedrijven-bezuinigen-in-crisistijd

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6 Ries and Trout,"Positioning, the Battle for your Mind" 1996

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21 Boykin, "Difference between branding & positioning", 2009

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27 Joep Cornelissen, 2008

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31 Ravasi and Schultz, "The Handbook of Organisational Culture and Climate", pg. 465,2006

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41 Cornelisen, "Corporate Communication, a guide to theory and practice", 2009

42 http://www.coursework4you.co.uk/essays-and-dissertations/competitor-analysis.php

46 See Appendix 1

47 Findings based on Unitedstudios financial reports 2012-2014

55 See Chapter 2.2.3

56 Lovelock, "Services Marketing", Pg. 164, 1996

57 See Appendix 2

62 Lewin, Lippitt and White, 1938

63 See Appendix 2

64 See Appendix 2

65 See Appendix 1, 2

66 See Appendix 2

Unitedstudios
Film & Photography

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[67] See Appendix 1,2
[68] See Appendix 2
[69] Herlé and Rustema, "Corporate Communication Worldwide", 2005
[72] See Appendix 1
[78] See Appendix 2
[81] See Appendix 2