



ICM

MARCH 2017

MANAGEMENT OF CHANGE – PRE-ISSUED CASE STUDY & GUIDELINES

Important notes for candidates regarding the pre-issued case study

The case study is designed to assess knowledge and understanding of the Management of Change syllabus in the context of the relevant case study. The examiners will be marking candidates' scripts only on the basis of the questions that have been set. Candidates are advised to pay particular attention to the mark allocation on the examination paper and to plan their time accordingly.

Candidates should acquaint themselves thoroughly with the case study and be prepared to follow closely the instructions given to them on the examination day. Candidates are advised not to waste valuable time collecting unnecessary data. The cases are based upon real-life situations and all the information about the chosen organisation is contained within the case study.

As this case represents real-life situations, anomalies may be found in the information you have before you. Therefore, please state any assumptions you make that are reasonable when answering the questions. Remember you are going to be tested on your overall understanding of the case issues and your ability to answer the questions that are set in the examination.

In order to prepare for the examination, candidates will need to carry out a detailed analysis of the case material ahead of the examination. Candidates have sufficient time during the examination to answer all the questions, but this means that detailed analysis has taken place before commencing the examination. The examiners are looking for clear evidence that candidates have a good understanding of the case and can use the relevant course ideas from the syllabus to answer the questions.

The copying of pre-prepared 'group' answers, including those written by other third parties, is strictly forbidden and will be penalised. Thus, questions will demand analysis in the examination itself and individually composed answers are required in order to pass.

Candidates are only allowed to take up to two pages (four sides) of A4 notes into the examination room. These notes should be attached to the answer script at the end of the examination and returned.

A copy of the pre-issued case study material will be available in the examination. Candidates are NOT permitted to take into the examination the downloaded case study or any other notes. Candidates should not attach any other additional information in any format to their answer script. Any attempt to introduce such additional material will result in the candidate's paper being declared null and void.

The examination will be for **THREE HOURS** and will consist of TWO parts.

Part A comprises **FOUR** compulsory short answer general questions and is worth **40%** of the final mark. **These questions are not specifically related to the case study.** It is recommended that you spend approximately ONE HOUR on Part A.

Part B comprises **THREE** compulsory questions related to the pre-issued case study that you will have analysed before entering the examination room. This part is worth **60%** of the final mark. It is recommended that you spend approximately TWO HOURS on Part B, which includes planning and checking your answers.



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MANAGEMENT OF CHANGE CASE STUDY – TOMBOY GRAPHICS

Tomboy Graphics was founded in 1985 as a low-budget project by two sisters, Jenny and Nicola Thompson who wanted to produce animated motion pictures. Their first big break was providing animated sequences for a children's series, for which they created Deno, a simple clay character. Around the same time they made their first foray into adult animation with a short series of films for a new European TV production company.

Their success led them to produce a number of short films for British production companies including the *Bozcat* series. Tomboy began hiring more animators at this point to cater for the increasing success of this growing business. By 1989, in addition to Jenny and Nicola and their small successful team, Tomboy recruited more than 20 additional staff covering not just animation, but a team of administrative staff and support staff to accommodate the growth of the business.

In 2001 Tomboy were branching out and were starting to compete with many of its competitors such as Aardman Animation who produced the successful Wallace & Gromit. Tomboy were also mapping out a successful future in the growing technological developments taking place in the world of animation. The company again needed to recruit additional specialist staff and in 2006, due to its award winning series of animated TV characters, and picking up awards in the USA, UK and Spain, it again increased its workforce and workload.

In June 2009 a further press release gave details of four feature-length movies in cooperation with Aardman. Tomboy also started to dabble in CGI productions which was a major diversification for Tomboy, and in December 2009 Tomboy set up a new division which was to focus on CGI development and to provide the resources and training to young animators by providing awards at various animation festivals.

In 2010 Tomboy joined with Channel 4 in the UK and Canal Films in France to launch a user-generated content animation portal. They also designed the Christmas Day animated *'Percy the Penguin and Barney the Bear'* for that year. The speed of Tomboy's success had been phenomenal, the business had grown in terms of its people resources to cater for the growth and diversification of the company, its success had brought with it international recognition and awards for its work in the television industry as well as its awards for its feature-length films viewed by the cinema-going public.

Jenny and Nicola could not have envisaged the success of Tomboy over the past ten years. The company had gone through huge changes from the small team back in 1985, to a growing business employing some 150+ staff in its three companies situated in the UK, USA and Spain.

Both Jenny and Nicola decided the time was right to think about the future of the business and to reinforce their success in what was fast becoming an international business with a reputation for ground-breaking animated works. In order to consider the future of the business and its growth, they decided to take the senior management team away on a long weekend where they could begin to formulate a plan for the future.

The success of Tomboy has been, in the main, down to the strength of its talented team of animators and their support teams. However, Jenny and Nicola want to take the business further which might involve acquisitions and new business ventures. Jenny and Nicola are clear that one of the most important elements to their success has been their staff. Their teams have grown quickly and have been successful, but Jenny and Nicola want to engage the staff far more as they see their staff as their most important asset. A few weeks before this meeting was to be arranged, Nicola had the opportunity to listen to Sir Richard Branson talking about the importance of the 'employer brand'. It has stimulated in her mind the need to engage and involve staff and to challenge all parts of the business to become part of a unifying team that engages with their customers and to take the business forward in terms of its growth and core vision and values. It is clear that Tomboy's strategy is one of growth and to embrace change right across the business to promote the brand values of Tomboy.

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Over the next few months both Jenny and Nicola start to plan for additional changes to the business. Tomboy's strategy was to expand the business and interest from a number of Asian companies to work with them in the next few years has made Jenny and Nicola more determined to build and expand the business.

In April 2016 Tomboy became the major shareholder in AZA media productions. AZA will provide Tomboy with vital back-up resources in digital animation that would enable the company to grow in Asia and to meet its plan to work more with Asian companies. There is a huge appetite for Tomboy's products in Asia where there has been in the past few years a great deal of talented Asian entrepreneurs developing innovative animated short films.

Initial analysis of AZA by the Tomboy senior management team resulted in some interesting findings. The attractiveness of AZA for Tomboy was the marketplace they had been successful in. Their team of experienced young animators and their drive to become a major player in the digital animation industry in Asia was a major reason for Tomboy's share acquisition.

At AZA Lo Han has been the main driver of the business which he started ten years ago. Han wanted his company to be successful and his strategy was to be as reactive as possible in a marketplace that was forever changing and is driven by major USA conglomerates. As a result AZA has seen very many changes to enable them to keep up with the demands placed upon them in this type of media industry. According to Han, "Change is the lifeblood of AZA and to remain static is to die as a business".

It has been nine months since the two companies (Tomboy and AZA) have been operating on joint ventures.