

Ensuring profitability in the Danish photo industry for retailers

Appendix

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1.1. *Appendix A - Detailed retail concepts (Buhr 2005)*

Egentlige kæder:

Bingo Foto

Butikkerne har stort set ens facader, der alle er forsynet med kædenavnet. Sortimentet, der stort set er ens i alle butikkerne, omfatter foto, video, DVD, redigeringsudstyr samt EDB udstyr. Kæden arbejder med postordresalg, salg via on-line internet shop og leje af udstyr. Hovedparten af omsætningen ligger på digital foto- og videoudstyr. Kæden har egen import af en række egne varer.

Butikkerne markedsføres hovedsageligt gennem annoncer i dagblade og distriktsblade, samt via Tv-reklamer. I annoncerne betegner Bingo sig som pris-tackleren – de hjælpsomme fagfolk. Dette er dog ikke ensbetydende med, at der er tale om discountbutikker. Ordet pris-tackler, hentyder til, at Bingo's normale priser ligger under markedets tilbudspriser.

Japan Photo

Japan Photo er en kæde, der omfatter butikker samt internetshop i Danmark. Desuden har kæden butikker i Norge og Sverige. Der er tale om en blanding af egne butikker og butikker drevet på franchisebasis. Kæden har 21 butikker i Norge og Sverige.

Butikkerne er egentlige specialbutikker, hvis sortiment omfatter fotoudstyr, fremkaldelse af film, rammer, telefoner m.m. Butikkerne er ensartede med hensyn til facader, indretning og sortiment.

Kæden markedsføres i tilbudsaviser, TV og lokalblade.

Lybæk Foto

Lybæk foto er en kort kæde, med butikker i København. Hver butik er selvstændigt ApS, der alle er ejet af Lybæk Finans ApS.

Butikkerne er foto specialforretninger, hvis sortiment omfatter kameraer, digitalkameraer, kikkerter og udstyr til disse, samt videoudstyr.

Butikkerne har stort lager af brugt fotoudstyr og fototilbehør. 3 butikker har 1 time fotoservice og en butik har afdeling med radio og TV.

Markedsføring foregår igennem tilbudsaviser og lokalblade.

Frivillige kæder:

Fotokæden

Butikkerne i Fotokæden er i flere henseender forskellige, f.eks. er butiksfacaderne først og fremmest præget af butikkernes eget firmanavn. For nogle butikkers vedkommende indgår kædenavnet som en del af facadevinduet, mens det for andre fremgår af et ekstra skilt eller streamers på vinduerne.

Sortimentet er ligeledes ikke det samme i alle butikkerne. Hovedparten er rene fotobutikker, men flere af dem fører dog også andre varegrupper, såsom videoudstyr og computere.

Kæden markedsføres i egentlig katalog, 5 gange årlig.

Jyfo A.m.b.A

Jyfo er en indkøbskæde. Den enkelte butiks salgsareal er på mellem 60m² og 200m².

Butikkerne i Jyfo-kæden benytter alle deres eget lokalkendte firmanavn i kombination med kædens markedsføningsnavn, Click. Alle butikkerne har foto- og digitalt udstyr samt fotografering. Omkring 38% har desuden datasortiment og andre har professionelt fotoatalier.

Jyfo er sammen med tilsvarende indkøbskæder i en række europæiske lande tilsluttet aktionærene i EuroACTIV, der omfatter over 3600 butikker i de pågældende lande. De fleste af Jyfo-medlemmerne har i de seneste 20 år betjent erhvervskunder og den offentlige sektor med billedløsninger til opgaver indenfor dokumentation, identifikation, præsentation og kommunikation. Disse erfaringer udnyttes nu i serviceringen af de professionelle kunder. Erhvervskampagner koncentrerer sig mest som direct mail kampagner.

Kæden markedsføres i egentlige kataloger 3 gange årligt og tilbudsaviser, 2 gange årligt.

PhotoCare (pr. 1 april 2005 indgik Photo Team under Photo Care)

Opstod i 1997 som resultat af fusion imellem Fotoexpert, Aktiv foto og Fotoindkøb, senere indgår Photo Team. Kæden er medlem af indkøbsforeningen Team DS A.m.b.A som har 111 forretninger.

PhotoCare har udviklet et koncept baseret på et meget tæt og forpligtende samarbejde mellem de deltagende butikker og klare fælles aktiviteter inden for billedfremstilling, sortiment, priser, butiksindretning, facader, uddannelse, service, bytteordning m.m.

Konceptet er baseret på kundernes oplevelse af kvalitet og service i butikkerne, i alt hvad der vedrører det at gemme minder i form af billeder. Der er derfor lagt stor vægt på produktion i butikkerne, samt salg af varer i eget varemærke. PhotoCare satser meget på den digitale fremtid. Desuden har PhotoCare et omfattende efteruddannelsesprogram for personalet på alle niveauer.

Kæden markedsføres i egentlige kataloger, 7 gange årligt, samt i lokalblade. Desuden enkelte tv-kampagner.

2. Appendix B – Interviews

2.1. Interview Guide

In order to obtain as much information from the respondents as possible the interview is conducted in a semi-structured manner. The objective of the interview is to create a dialogue that is loosely guided by a set of themes. These themes are inspired by the perspective, as well as the theoretical framework, of this thesis in order to produce information that will ultimately create an “understanding” of the research area, and in the end answer the problem formulation.

Interview themes:

- Current status of the industry
- Role of business in the industry
- Interactions with environment
- Profitability and profit margins
- Present strategies
- The future

To guide the dialogue in regards to these themes a line of explorative questions will be used. The objective of these question is more focused on keeping the conversation flowing rather than to create a simple question-answer situation. In the course of the conversation additional questions of a more situational and elaborating nature will be added. The checklist of questions below is the one used in the interview with Olympus and Westheimer.

2.1.1. Interview questions

Hvordan går det i fotobranschen i dag?

Hvordan går det for jer?

konkurrence situation – død hård, eller faste forhold som sikre stabile forhold for branchen

leverandør aftaler, aftaler med detail kæder (for at mindske konkurrencen)

Hvorfor har i succes? Bedre marketing, brand, produkter, relationer, HR,

Hvordan ser markedsandele ud i branchen – leverandører og producenter

Hvordan fungerer jeres virksomhed – hvilke funktioner, rolle, produkter, hvem er målgruppen (internet, detail, supermarked, it-forretning)

Hvordan foregår produktionen – egen produktion, outsourcing, varelagre, regional og international opbygning

Hvordan er samspillet med (producenter) leverandører og kunder

hvordan ser omverdenen ud for jer – hvem påvirker jer?

Leverandør forhold – hvordan udvikler i dem? Motivation, belønnings systemer

Hvorledes influerer i detailledet og producenterne – motivation, belønning – hvordan influerer de jer?

Feedback, magtforholdet (adgang til info, ressourcer)

Leverandør/producent – prissætning, graden af indflydelse. (produktionsstyring, hvad, hvor, hvor meget, hvornår)

Hvordan styrer i lager (leverandør kæden) – lagre i Europa, direkte til DK, elektronisk lagerstyring

Hvordan ser avancerne ud?

Branchen var i forbindelse med digitaliseringsprocessen, igennem nogen hårde år, hvad gjorde I for at tilpasse virksomheden?

Er det en konsoliderings proces som er i gang, og fortsætter den?

Branchens oms er stigende, men detailhandlen oplever at avancerne falder, hvad er årsagen?

Hvordan prøver i at modvirke de faldende avancer?

Kun fokus på øget omsætning

Produkter

Services

Er detailhandlen blevet mere ”illoyal” –mere avance bevidst

Innovation???

Hvad skal detailhandlen gøre?

Produkter

Koncepter

Nye platforme – e-commerce, eksport

Eksposering – branding

Kapitalfonde

Innovation

Differentiering – let at kopiere koncepter, at være unik, værdi for forbruger

Samarbejde på tværs af kæder og butikker

Loyalitets aftaler

Hvor fokuserer kunderne? Pris, service, kvalitet, sortiment

SWOT af fotobranschen – detail, leverandør, producent
Hvordan kommer det til at se ud for jer, og branchen de næste 2/5/10 år?
Antal butikker
Antal leverandører
Antal producenter
Generel konkurrence
Avancer

2.1.2. Selection of actors for interviews

The people chosen for the interviews have been found through reading of FotoBranchen and through my personal network. My father works in the photo industry and has as such and insight into persons in the business who may be interested in participating in this dissertation. However I have also myself identified person and listened to input from actors interviewed on who may be of interest and tried to get them to participate in this thesis. The selection have, based on my pre-understanding of the business helped me to identify key players who had to be interviewed; this being actors of all links within the global value chain. Therefore I have attempted to get participants who represent; Producers of goods, distributors/wholesalers/procurement organisation, purchase/branded chains, retailers.

I do however not have participant from the competing chains which may pose a problem when discussion new strategies to be implemented for the good of the industry. However it was simply not possible to conduct that many interview to cover all possible parties with the industry as a whole. Even more the actors chosen are used as representatives for the industry and since the retailer is the reference point for strategic development, the inclusion of competitors ought not to be necessary. The methodological approach is based on the actors approach, and is therefore based on the understanding created with the retailer on his environment and current situation. The elaboration into the value chain enables for insight into how these actors view themselves, their business, the actions and situation of the other parties and enlightens the interactions between them. The interactions from the retailers towards the competitors is only happening in the marketplace competing for a sale, hence their input on analysing the relations is not necessary as my primary concern is understanding the value chain and the retailers role and possibilities within it. The inclusion of competitors in the analyse would of course increase the insight into the status of the industry, and the difference in perceptions, strategies and approaches between competitors. However this is included in the dissertations as the interviews

conducted by Fotobranschen can help me offer new perspectives during the analysis, though interviews conduct by myself could have brought about new information as I would have been able to ask the questions and ask for elaborating og key issues and ideas.

Not all persons who were contacted were willing to participate or responded to my enquiries for an interview, hence there is no competitor-interview conducted. One other implication of conducting interviews is the reliability of their input, in short; is it the truth, and are they willing to disclose all information. The people who have been interview may have different reasons for participating or different intentions with what the outcome should be. It is therefore necessary that the researcher acknowledges these implications which may exist, but the reliability should be handled by the continued dialogue which the researcher has with different actors in the attempt to understand the area of investigation from as many viewpoints as possible. This approach of having multiple actors from different areas of the industry should help create a nuanced understanding, but also to identify if some actors are attempting to falsify the results of the investigation. The intentions of the actors who have participated should not influence the final outcome of the thesis, as an actor may have an agenda for making this dissertation come up with a given result, but this should be of little consequence, as I attempt to come up with different alternative strategies which will be to mutual benefit for all retailers in the photo industry. Furthermore the alternative solutions which may be proposed by people in the industry, will be discussed using theory, but also through the further interactions which I have with other actors, and the implication of a given strategy will also be discussed in relation to the industry, so that the outcome will be beneficial to the industry, otherwise it will be discarded as it does not meet the requirements of the problem statement.

People contacted for interviews:

Olympus	Westheimer	Team DS Amba
Tempovej 48	Erhvervsvej 30	Transitvej 16
2750 Ballerup	2610 Rødovre	7100 vejle

PhotoCare Grenaa

Storegade 4

8500 Grenaa

Sony Nordic A/S

Industriparken 29

2750 Ballerup

-Unavailable for interview

Jyfo

Gammel Hobrovej 34

8900 Randers

-No response to contact

3. Limitations to methods

The scope of this dissertation is to investigate the retailer's position in the industry and the possibilities available for ensure long term profitability. This is done with an offset in his current situation and an expansion of investigation through his global value chain. The subjective understanding of these actors forms the foundation for the empirical data. There may be actors in the industry who perceive the situation differently, or have input not found in the global value chain of the retailer. The lack of interviews with competitors and multiple retailer chains may limit the findings. However as the methodological approach is based in the actors approach which creates its understanding through interactions and subjectification then there are natural restraints as to how much information can be collected and utilised. Having to interview all actors in and industry would not be realistic or feasible. Therefore using the actors within the global value chain of the retailers would ensure that the retailers can relate to the understanding created, however as actors hold subjective views the post-understanding might not be shared. This is however an excellent opportunity to continue the dialogue with the actors in the industry to test results and expand the understanding through a hermeneutic approach.

4. Project limitations

The following discusses some of the limitations which have to be considered in the development of this dissertation. There are bound to be issues which could have been further explored or have to be acknowledged as possibly having an effect on the findings.

4.1. *Camera producer's organisational setup*

The producers may have local subsidiaries or have outsourced sales-functions to other countries. An example is Westheimer in Denmark who acted as a wholesaler to the procurement organisations on a number of photo related products, including Samsung cameras. The photo related products of Samsungs business in Denmark have been maintained by Westheimer who have been responsible for selling and promoting their products for several years. However the rest of Samsung portfolio has been distributed in Denmark from a local Samsung subsidiary. The motives behind such an effort could be that the market can be difficult to penetrate and Westheimer have a long history in the Danish photo industry. By working with Westheimer, Samsung were given access to their distribution network and customer relations. The cooperation has recently been terminated and Samsungs local subsidiary are now maintaining all aspect of the photo business as well. (Westheimer and Fotobranschen) It can then be argued the Samsung motives were a question of penetrating the market and waiting to create a pull-effect as done by other manufactures enabling them to build a position of power in relation to the distributors on the Danish market.

I do not different entry modes chosen by producers though I am aware of the different motives and effect the selection can have. Still the differences in entry mode are primarily a question of relationships between actors in the industry. This is hold as an importance issue in this dissertation, but the arguments for not discussing entry mode is that the procurement organisation and retailer holds the same value in the eyes of the producers as it would for a wholesaler. Furthermore the expectations from the producer to the wholesales should have the implication the expectations related to business are similar meaning producer expectations dictates wholesaler actions to some extent. If the wholesaler does not live up to producers expectations the cooperation can be terminated and the new entry mode/partner can be selected.