

## Case Study

### Ticketing and POS production

#### a. Background and objectives

MCL delivered two major point-of-sale POS and price ticketing projects for supermarket clients at different times. The first one was undertaken when the technology was not mature and MCL had to find innovative ways of bridging the gaps that existed at the time.

This major UK supermarket was looking at the cost-effectiveness of the in-house printing operation it used for POS and ticketing. This unit was located in one part of the UK and its Head Office was near London. As well as in-house print, the client had external print suppliers because of the frequent delays and inaccuracies of ticketing material.

New ticketing and POS were produced every Monday morning, with prices changed at Head Office in response to market conditions. The in-house print facility couldn't manage the volume and turn-round required and much of it was produced on overtime. External suppliers were perceived to be the quick-fix solution because they could always deliver – at a price.

The management team knew that they needed to save money, improve accuracy and have the capability of producing and changing whatever they needed. The current arrangements were driving the business, rather than the other way around.

#### b. What we delivered

Having identified work volumes and the need for improved control, MCL created a blueprint for a way of operating that would eliminate the vast majority of wasted cost and time.

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MCL worked with the client to design a new way of working, yet only change those elements of the process that needed it. So data entry was still undertaken on PCs by the Buying team but the data was not re-keyed, as previously. It was transmitted to the new design and artwork studio, where pre-designed POS and ticketing templates were set up, data flowed in, the tickets were automatically “imposed” in position to make the most economic use of paper and the artwork was transmitted to the in-house print facility.

The MCL team had specified and implemented new design workstations, software to automate artwork production, hardware and software to deliver data from one location to others – and methods of working to take advantage of this new technology.

**c. Results**

The proportion of the total volume of work being produced in-house was increased from 40% to 85%. It also meant that the external print-buying that was still necessary was more cost-effective because of the improved control and quality of artwork being procured.

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