



**Adobe InDesign CS2:  
Market Perspectives, Productivity  
and Return on Investment**

# Adobe InDesign CS2: Market Perspectives, Productivity and Return on Investment

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# Introduction

## About this Report

This report presents the research findings of an extensive research project conducted by Pfeiffer Consulting for Adobe Systems, Inc.

**The aim of the research project was threefold:** to assess the **market situation of design and publishing tools** on an international level, to **measure the impact of recently released tools** such as Adobe Creative Suite 2 and Adobe InDesign CS2 on the productivity of the creative workflow, and to present **return on investment projections** and recommendations based on the data collected during the research.

## About the Research

The research project was composed of three distinct research strands: an **international, qualitative market research study** collected data from 7 different countries; **productivity measures**, based on the Pfeiffer Consulting Methodology for Productivity Benchmarking, compared workflow productivity based on the Adobe Creative Suite 2 with traditional workflows; finally, **technology analysis** compared the latest generation of the Adobe Creative Suite to traditional workflows as well as the previous release of the Creative Suite.

For details on the methodology used for the research and the productivity benchmarks, please refer to the Methodology sidebar on the following page.

In addition to the research conducted specifically for this project, **this report also draws upon several independent studies and research projects** conducted by Pfeiffer Consulting, such as the *Creative Markets Research Project*. For more information on Pfeiffer Consulting's reports and research, please visit [www.pfeifferreport.com](http://www.pfeifferreport.com)

## Structure of this Report

This report is structured in 3 sections:

**Evolutions of the Page Layout Market** (page 5) presents the trends and evolutions of the design and publishing market;

**InDesign CS2: Redefining Productivity** (page 11) analyzes technology and features of the latest generation of page layout software and presents

## Major Points

- ▶ This report presents **data from an international research project** conducted by Pfeiffer Consulting in the Spring of 2005.
- ▶ The project combined **international market research, productivity benchmarks** and **technology analysis**.
- ▶ The report presents **market data, productivity measures based on real-world assignments** and **research-based return of investment projections**.

## About Pfeiffer Consulting

- ▶ Pfeiffer Consulting is an independent technology research institute and consulting operation focused on the needs of **publishing, digital content production, and new media professionals**.
- ▶ Download the full **Adobe InDesign CS2 Productivity Benchmark Report** at [www.pfeifferreport.com](http://www.pfeifferreport.com).

## Methodology

This report is based on international market research, technology analysis and market specific productivity benchmarks conducted by Pfeiffer Consulting for Adobe Systems Incorporated. It also includes elements from independent research and technology analysis projects conducted by Pfeiffer Consulting.

### Market Research Methodology

**Nature of research:** The research consisted of qualitative research interviews with IT decision makers and users in advertising agencies and publishing houses in the United States and Europe. The research included companies working with QuarkXPress-based workflows, as well as companies that have already moved to InDesign.

**Geographic reach:** The research was conducted with respondents from the USA, Britain, France, Germany, Sweden, Denmark, Holland and Belgium. A total of 65 companies participated in the project. The majority of interviews was conducted on-site.

### Productivity Measures

In parallel to the market research project, Pfeiffer Consulting conducted extensive, market specific productivity benchmarks.

**Nature of benchmarks:** Experienced professionals performed segment-specific design assignments, defined in clearly repeatable steps and executed in a closely monitored way. The benchmarks covered a variety of workflow-related productivity measures as well as market-specific design and publishing assignments. Additional benchmarks measured the impact of InDesign-specific functionality on overall productivity in publishing workflows.

To insure real-world results, no scripting was used for any benchmarks.

All statements in this report are factual and can be independently verified. For in-depth discussion of the benchmark methodology, system configurations as well as comprehensive benchmark description and results, **please download the complete “Adobe InDesign CS2 Productivity Benchmark Report”** at <http://www.pfeifferreport.com>

key figures of the productivity benchmarks conducted for this project; **InDesign CS2: Return on Investment and Migration Strategies** (page 18) presents core analysis and recommendations concerning return on investment (ROI), and provides ROI projections based on the productivity benchmarks and market research data from this research project.

### About Pfeiffer Consulting

Pfeiffer Consulting is a Paris-based, international research and consulting operation specializing in technology and media. Pfeiffer Consulting’s mission is to provide unique high-level, international market intelligence and strategic consulting for both content and technology providers. Pfeiffer Consulting is the publisher the *Pfeiffer Report on Emerging Trends and Technologies*, an online resource on trends in the technology and content industry, as well as numerous specialized studies and reports.

For more information on Pfeiffer Consulting’s reports and services, please visit: <http://pfeifferconsulting.com>

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## **Evolutions of the Page Layout Market**

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# Design and Publishing: Market Perspectives

## Major Points

- ▶ The publishing industry is undergoing a wave of significant technological changes, which **redefines user requirements** for key software applications.
- ▶ Since its arrival in late 1999, **Adobe InDesign has garnered significant market share** of the page layout market.
- ▶ Integration with the Adobe Creative Suite 2 is a **key perceived technology advantage** of Adobe InDesign CS2.

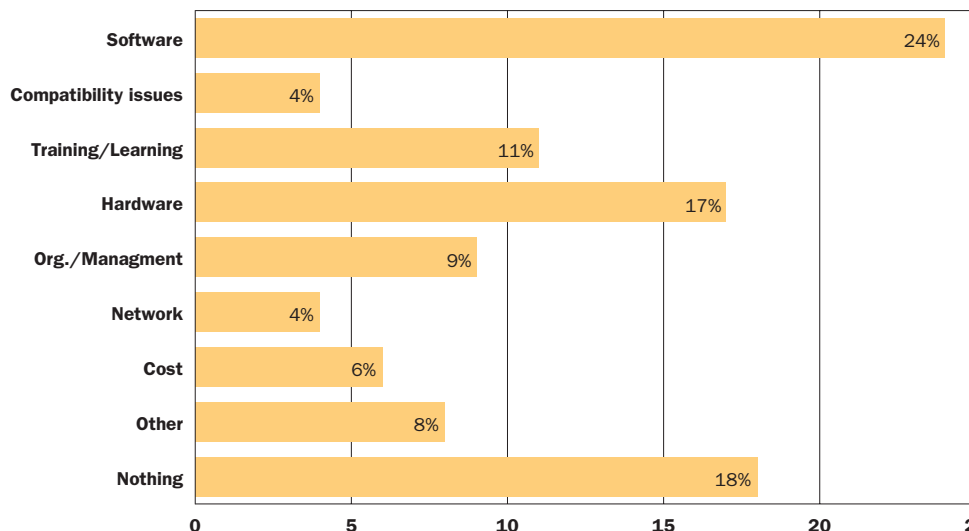
## A Wave of Change

**In the last five years, the design and publishing market has changed radically.** Take page layout software: In the nineties, the western professional publishing market had almost completely standardized around QuarkXPress 3.x and 4.x, accompanied by Adobe Photoshop and Adobe Illustrator (and, in some countries, by Macromedia FreeHand). This well-entrenched basic workflow had not evolved significantly in years, and it did not look particularly poised for change when Adobe InDesign arrived on the market in late 1999.

**Today, the publishing industry is undergoing one of the most significant waves of change in the history of desktop publishing:** Adobe InDesign, now available in its fourth major release, has garnered serious traction in the page layout space worldwide; Adobe's Creative Suite and the recently released Creative Suite 2 offer a new approach to software integration for the design and publishing market; in terms of operating systems, Apple's Mac OS X has taken over from the aging Mac OS 9, and Windows XP has started to make inroads into professional design and publishing.

## What Is Slowing You Down? The Evolution of Perceived Technology Needs

What is slowing you down?



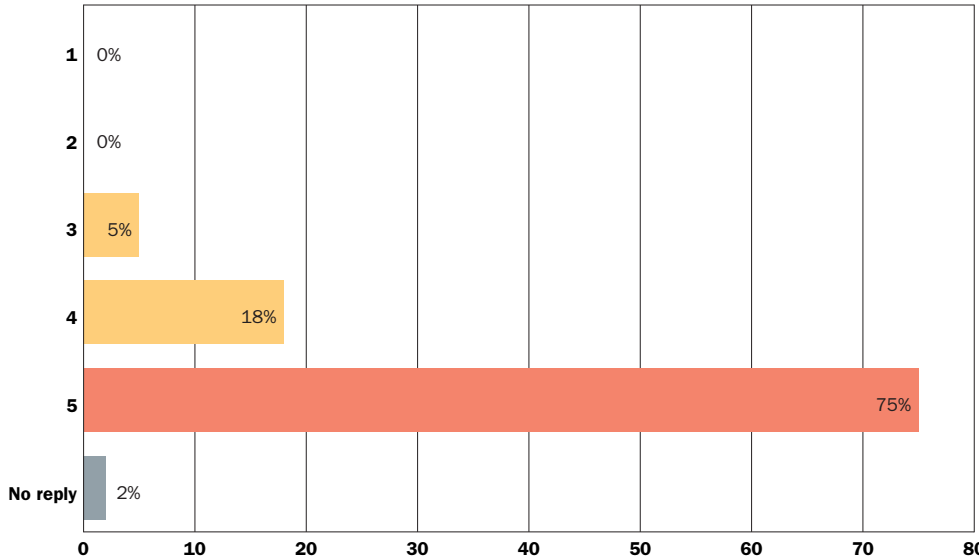
*Software is much more frequently cited as a slow-down factor in the creative workflow than other aspects.*

*This chart is based on a survey of 120 creative professionals in Europe, Asia, the United States and Latin America.*

*(Source: Creative Markets Research Project, Pfeiffer Consulting, 2003-2004)*

# The Importance of Application Integration

## Perceived Advantages of InDesign CS2: Better Integration with Other Adobe Software From 1 (not important) to 5 (essential).



*Integration with other Adobe applications is one of the key perceived benefits of the InDesign CS2: during the international market research conducted for this project, 75 percent of the respondents rated application integration as essential. Only 3 percent rated it 3 or less in terms of perceived importance.*

*(Source: Adobe CS2 Research Project, Pfeiffer Consulting, 2005)*

## The End of a Monopoly

While initial response to InDesign was hesitant, **Adobe's page layout program has since managed to galvanize the market, establishing a new high ground in terms of publishing functionality.**<sup>1</sup> Transparency, drop shadows, OpenType support and tight integration with native file formats of other Adobe software (most notably Photoshop) have quickly become must-have features for a modern page layout application.

**The arrival of InDesign is not the only factor which has contributed to the increasing fragmentation of the page layout market.** Five years ago, QuarkXPress was only used in two different releases, version 3.x, (initially launched in 1990, and still in production with some publishers, particularly in Europe) and version 4.x, introduced in 1997. Today, three additional releases (5.0, 6.0 and 6.5) are used in production. Only QuarkXPress 6.x runs natively on Mac OS X; surprisingly, some major publishers have chosen to use QuarkXPress 4 running in Classic mode, rather than upgrading to QuarkXPress 6. This is for instance the case of Fortune magazine, which uses QuarkXPress 4.x and QPS. (InDesign has supported Mac OS X since version 2.0; the vast majority of the InDesign sites interviewed for this research project are using InDesign CS, and are planning to upgrade to InDesign CS2.)

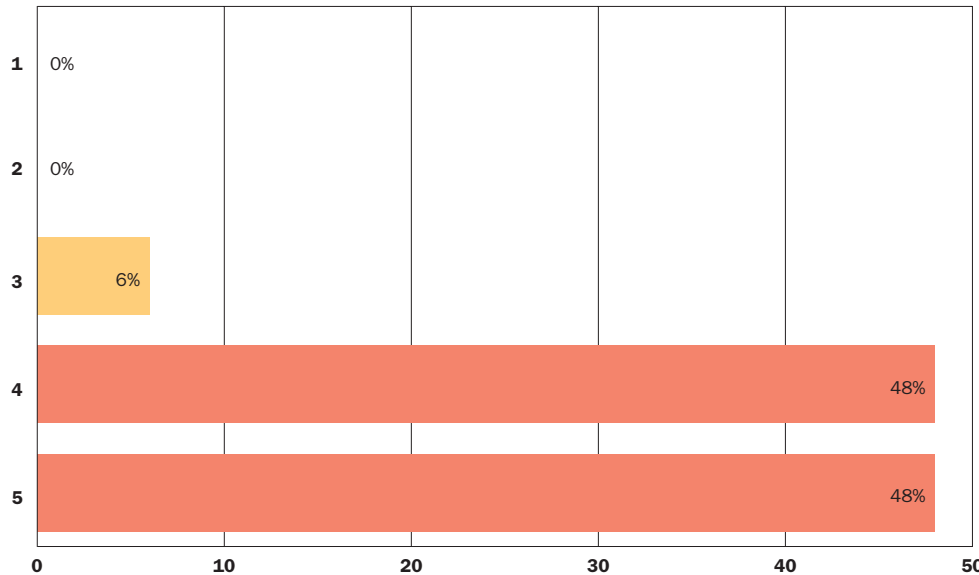
## Where Is the Market Going?

Clearly, Adobe was facing an uphill battle when it launched InDesign. A brief glimpse at the history of computing tells us that technical superiority is by no means a guarantee for market adoption; in the case of InDesign, the challenge was even more difficult: In computing technology, trying to gain market share from an established market leader is known to be extremely difficult.

<sup>1</sup> See also Pfeiffer Consulting's independent technology analysis *InDesign CS vs. QuarkXPress 6.x* (for more information, please visit [www.pfeifferreport.com/store](http://www.pfeifferreport.com/store).)

## How Satisfied Are You with the Move to InDesign?

“Please Rate Your Satisfaction with the Move to InDesign”  
From 1 (not at all) to 5 (completely).



*Satisfaction ratings for Adobe's page layout environment are very strong: almost half the sites that have moved to Adobe InDesign rated their satisfaction at the highest possible mark, and another 48% rated it four out of five.*

*(Source: Adobe CS2 Research Project, Pfeiffer Consulting, 2005)*

Adoption of a new product rarely progresses in a linear way across all markets segments. In the case of InDesign, the use of the new product was spearheaded by magazine publishers around the world: Already three years ago, ACP, a major Australian magazine publisher, migrated over 40 publications, including weekly titles, in less than a year.

In the United Kingdom, Conde Nast launched its first InDesign title—Glamour—using the 1.0 release of the product. **Internationally, most major magazine publishers interviewed for this project have either already completely moved to InDesign, or are in the process of doing so.** This includes companies such as **Hearst** in the United States, **Gruner+Jahr** in Germany, **Conde Nast** in the United Kingdom, **Prisma Presse** in France, among many others.

**Advertising agencies (such as DDB Worldwide, Ogilvy & Mather, TWBA or Interpublic Group) have also shown significant endorsement for InDesign.** This trend has been increased by strong interest in the Adobe Creative Suite. The tight integration of InDesign with the other Adobe applications provides a strong perceived benefit of Adobe InDesign over the competition.

### High Degree of User Satisfaction

While for an experienced QuarkXPress user, a change of software may seem daunting, **user satisfaction of InDesign is very high: 48% of respondents in this research project rated their satisfaction at the highest possible level (5 out of 5); another 48% rated it 4 out of 5** (see chart). Interestingly, more than half of the companies who had moved to InDesign said **they found the process of migration less difficult than expected.**

While it is unlikely that the page layout market will ever be as unified around a single product as in the past, there can be no doubt that **InDesign has become a strong player in the market—last not least because of its tight integration with the Creative Suite.**

# Native File Formats and the Return of the High-Resolution Workflow

## Major Points

- ▶ Standard file formats such as TIFF and EPS were essential for exchanging image data from a variety of sources and vendors, but are becoming **less mandatory due to increasing support for native file formats.**
- ▶ Support for native file types such as Photoshop files is highly valued by professionals and **can yield significant productivity gains.**
- ▶ A growing number of publishers and agencies are moving from low-resolution workflows to using **high-resolution Photoshop files** throughout the creative life cycle.

## The New Standards

When desktop publishing arrived on the market, the development of standard file formats for data exchange was an essential step towards a unified, multi-vendor workflow: Just as digital cameras today use proprietary “raw” file formats as the first level of data encoding, professional scanners and imaging workstations relied on non-standard ways of storing images. In order to allow images to be used by software and hardware from a variety of vendors, file formats such as EPS (Encapsulated PostScript), TIFF (Tagged Image File Format) and JPEG (short for Joint Photographic Expert Group) emerged and were rapidly adopted by the industry.

Even today, most publishers rely on EPS and TIFF files for incorporating graphic elements into designs and page layouts. There are some distinct drawbacks to this method, however: Converting pictures from their native file format to the standard types adds unnecessary operations in the time-sensitive design workflow; in addition, **standard file types have a limited array of features and do not cover all the possibilities of native file formats.** Photoshop files, for instance, can contain not only image and effect layers, but also vector elements, editable text, or even “Layer Comps” (different variations of layer arrangements that are stored in the same Photoshop file).

**There is a clear trend towards use of native file formats in the market;** Photoshop in particular has become a standard in its own right. Adobe’s imaging software is very widely used by professionals around the world, and more and more software applications can open, write and output Photoshop files.

## The Return of the High-Resolution Workflow

In the early days of desktop publishing, limitations in hardware and networking performance on desktop computers led to a hybrid way of dealing with image data: To alleviate the processing overhead, images used during page creation are low resolution versions of the images used for production. These “for-placement-only” or FPO images are then swapped with high resolution, output ready files of the same image before output. (In many cases, this process is handled in an automated way by an OPI server.)

## Popular Image File Formats and Supported Options

	JPEG	EPS	TIFF	PDF	Illustrator	Photoshop
<b>Pixel Data</b>	•	•	•	•	•	•
<b>Color Depth</b>						
8 bit/channel	•	•	•	•	•	•
16 bit/channel			•	•		•
32 bit/channel						•
<b>Color Mode</b>						
Bitmap		•	•	•	•	•
Grayscale	•	•	•	•	•	•
Duotone		•		•		•
RGB	•	•	•	•	•	•
CMYK	•	•	•	•	•	•
<b>Vector Data</b>		•	•	•	•	•
<b>Text (editable)</b>		•	•	•	•	•
<b>Layers</b>			•	•	•	•
Image layers						•
Effect layers						•
Text layers						•
Adjustment layers						•
<b>Layer Comps</b>						•
<b>Smart Objects</b>					•	•

This imaging workflow made a lot of sense a decade ago, when most images were scanned transparencies, and it is still very widely used today. **This is about to change, however, and the support for native file formats is playing an important role in this return to the high-resolution workflow.**

A growing number of sites that have switched page production to InDesign are also rethinking the way images are handled. Instead of constantly switching between images stored in Photoshop documents for creative work, and TIFF or EPS files used for placement, many companies now use native Photoshop files directly. **This reduces the need for image processing during production; working with high-resolution files throughout the design process also allows greater creative freedom.** It also assures that the designer sees the actual image that will be printed, and not just a low-resolution version insufficient to properly judge a design on screen.

### **Pushing the Envelope**

The Adobe Creative Suite 2 extends the support for native file formats beyond simple import and output of native Photoshop and Illustrator files. InDesign CS2, for instance, allows the user to hide and show different layers in a Photoshop document. In addition, the program allows **access to Photoshop Layer Comps**, specific arrangements of several layers in a Photoshop file, which are often used to store different versions or composition within the same document. This means that a designer can easily switch between two versions of the same image composition, and does not have to move back and forth between Photoshop and InDesign to change the layer arrangement.

## **Adobe InDesign CS2: Redefining Productivity**

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# Adobe InDesign CS2: Maturation of the Modern Page Layout Environment

## Major Points

- ▶ The page layout market has entered a phase of technological innovation, **leading to increased user expectations in terms of baseline technology and cutting-edge options.**
- ▶ Adobe InDesign CS2 has established **a new technological high ground** in terms of publishing functionality, application integration and productivity.
- ▶ Object Styles, footnotes, and tight integration with the Adobe Creative Suite 2 are **key innovations InDesign CS2 brings to design-driven page layout.**

## Evolution of the Page Layout Feature Set

**The evolution of a technology platform is not a continuous, uninterrupted process, but tends progress in alternating phases of change and consolidation.**

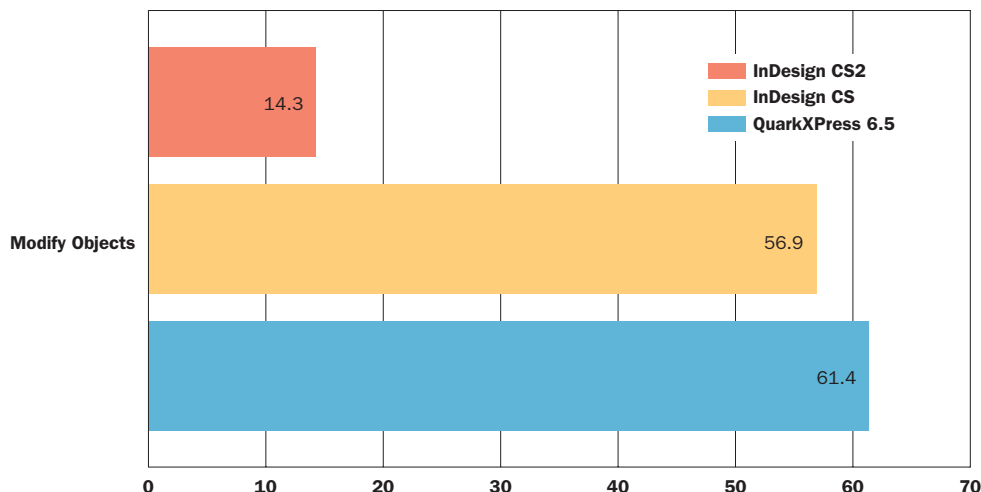
After almost a decade of quiet, during which relatively little happened in terms of functional evolution, page layout technology is now undergoing a new phase of change. A lot of this has to do with the arrival of Adobe InDesign, which not only increased competitive pressure in the market, but also established a new platform for plug-in developers.

Change happens when **it becomes reasonable to question an established way of working in order to increase productivity and creative potential.** But technological evolution not just means **extending high-profile features**, but also **augmenting the baseline level** of the technology platform.

And increasingly, this trend covers not only new creative options, but extends to productivity and workflow throughput: **Some of the most interesting innovations in InDesign CS2 are linked to efficiency gains as much as to creative potential.**

## Extending the Feature Set: Productivity Gains of Object Styles

**The Productivity Impact of Object Styles on Repetitive Formatting**  
Time scale in seconds. Shorter is better.

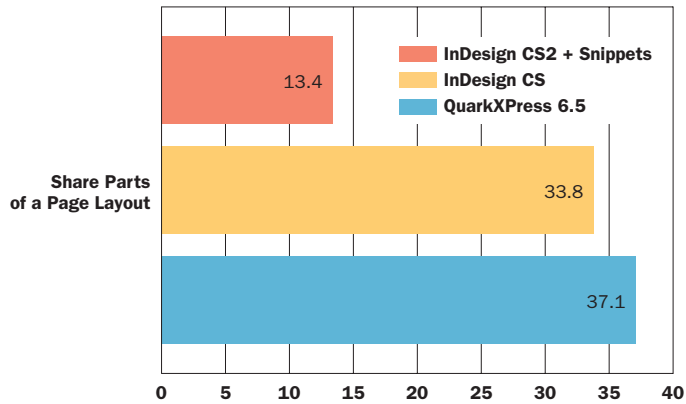


*Object Styles, which were introduced with Adobe InDesign CS2, allow multiple characteristics of design objects to be stored and applied in a way similar to text style sheets.*

*Object Styles can yield dramatic productivity improvements in workflows which rely on repetitive formatting: In the example used for this benchmark, color, outline and text inset were applied to 12 objects on 4 pages using Object Styles. These productivity gains increase with the complexity of the formatting.*

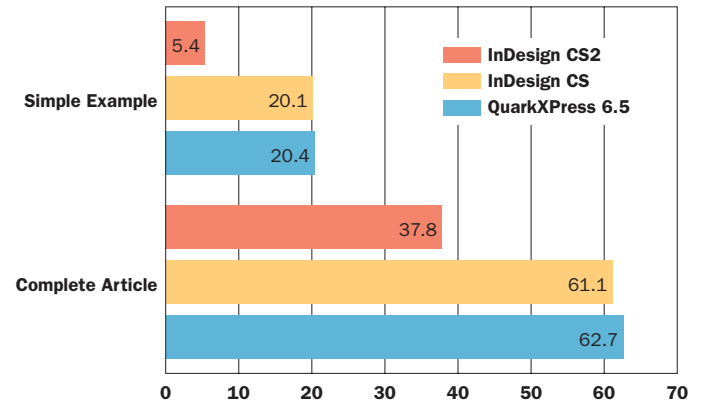
## Extending the Feature Set: Snippets and “Apply Next Style”

**The Productivity Impact of Snippets**  
Time scale in seconds. Shorter is better.



Adobe InDesign CS2 introduces several new features that can provide significant productivity gains. Snippets can be used to streamline collaborative workflows by speeding up the process of sharing elements on a page. (Chart on the left. See also the side-bar “Snippets”.)

**“Apply Next Style” in Repetitive Text Formatting**  
Time scale in seconds. Shorter is better.



The “Apply Next Style” Functionality can significantly accelerate repetitive text formatting. The test conducted here measured the time to apply style sheets to the different text elements on a one page magazine article. (Chart on the right.)

### What Are “Snippets”?

Snippets were introduced with Adobe InDesign CS2, as an **easy way to share parts of a page between documents or within a workgroup**.

Snippets are created by dragging parts of an InDesign page to a Bridge Window, or to the computer desktop. To introduce a Snippet into a page, one can simply use the reverse procedure and drag it to an open page layout.

Technically speaking, Snippets are self-contained, cross-platform compatible XML files. In practical terms, they can **provide significant productivity benefits** in collaborative workflows.

One essential aspect of Snippets is that they **memorize the exact position of an element on a page**. One user can for instance drag an element to a shared folder, where it is picked up by a member of the team and edited. Once the work is finished, the completed element can be dragged onto the original page, where it **will be placed automatically in its original location**.

### Extending the Baseline Level of Page Layout Technology

While it can be challenging to redefine existing workflows that have been operating in an identical fashion for years, it is clear that **users today expect more from their page layout software than five or ten years ago**. Multiple (and in InDesign’s case, unlimited) Undo, for instance, today can be considered a must-have function. (Adobe’s page layout program also adds crash-protection, meaning that in the case of a power cut or computer crash, unsaved changes can be recovered; only very few design applications offer this feature.)

**Tight integration with other applications in the creative workflow has also become a key requirement:** Adobe InDesign CS2 not only allows the import of layered Photoshop files (including effects and vector layers) but it also lets users change layer visibility, and offers access to Photoshop Layer Comps.

**The importance of integration lies not only in convenience, but in the resulting productivity increases.** The productivity benchmarks for this report show that even simple operations such as placing images in a page layout can be significantly accelerated through Integration with Bridge, to cite just one example.

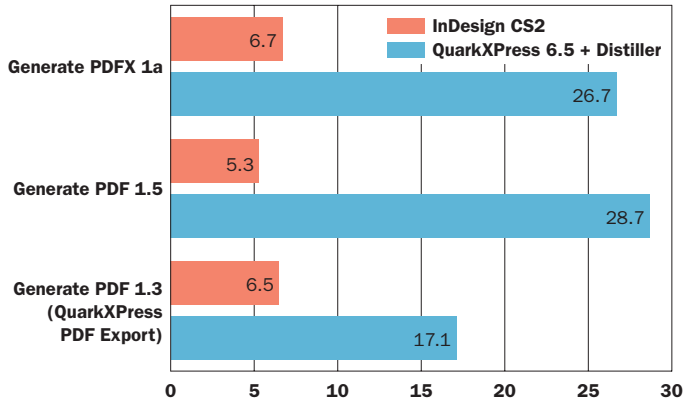
**Adobe InDesign has had a significant impact on the level of creative functionality currently expected from a page layout application:** OpenType support, expert-level typographic options have become as important to creative professionals as transparency and drop shadows. While these possibilities might have seemed slightly exotic to QuarkXPress users when Adobe’s product was first released, they are now widely cited as key components of a modern, professional page layout environment.

Adobe InDesign CS2 also brings functionality which has been cruelly missing from design-driven page layout programs, most notably **footnotes**. Other options, such as **Nested Styles** (introduced by InDesign CS almost two years ago) may be less widely known, but

## Key Productivity Figures: PDF Support

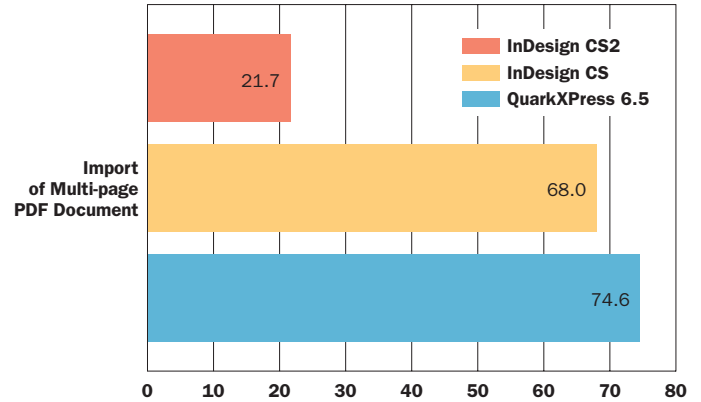
### PDF Export

Time scale in seconds. Shorter is better.



### Import of Multi-page PDF Document

Time scale in seconds. Shorter is better.



PDF support has become essential in many publishing workflows. InDesign has a clear performance advantage over QuarkXPress when it comes to generating PDF files. The chart on the left shows the time necessary to generate different types of PDF files in both programs, including built-in support for PDF 1.3 in QuarkXPress 6.5.

The chart on the right compares the time required to place a multi-page PDF file in a page layout document. Adobe InDesign CS2 supports simplified placement of multi-page PDF documents, yielding significant productivity gains over earlier versions of Adobe's page layout program as well as over QuarkXPress.

should be part of baseline functionality for any page layout application, given their impact on productivity in repetitive text formatting.

### Pushing the Envelope

In creative terms, some of the most ground-breaking possibilities InDesign has pioneered have been available since the first release of the program—and have gone relatively unnoticed. This is the case of the **Paste Inside** functionality, which allows an element (or group of any level of complexity) to be pasted inside into a shape or compound path. In practical terms, this means **that it is possible to crop any graphic element, including editable text, very much in the same way a designer may crop an imported picture.** This results in a dazzling array of new creative possibilities, overcoming one of the most serious creative limitations of other page layout programs.

**Object Styles** are among the most useful additions to the page layout process. Introduced with InDesign CS2, their basic principle is quite similar to paragraph or character style sheets: A complex set of object-level formatting options can be saved and subsequently applied in a single operation. **Object Styles can provide very significant productivity gains (see chart).**

Beyond pure page layout functionality, the integration with the rest of the Adobe Creative Suite 2 is one of the major aspects of InDesign CS2. This goes well beyond the support of native file formats: **Bridge (see sidebar) is bound to become key addition for managing files in the creative workflow; Version Cue CS2 is an additional step to provide easy to use version and file management** without some of the limitations of folder-based file organization.

# Productivity Measures of the Modern Publishing Workflow

## Major Points

- ▶ An optimized user interface is key for a productive workflow: **Every step in a procedure has an impact** on overall productivity.
- ▶ Adobe InDesign CS2 **can yield significant productivity gains over QuarkXPress-based workflows**, provided users fully exploit the available potential.
- ▶ **Built-in functionality** and **tighter integration** with Photoshop, Illustrator and the Adobe Creative Suite 2 are key to productivity gains in Adobe InDesign.

## What Makes Software Productive?

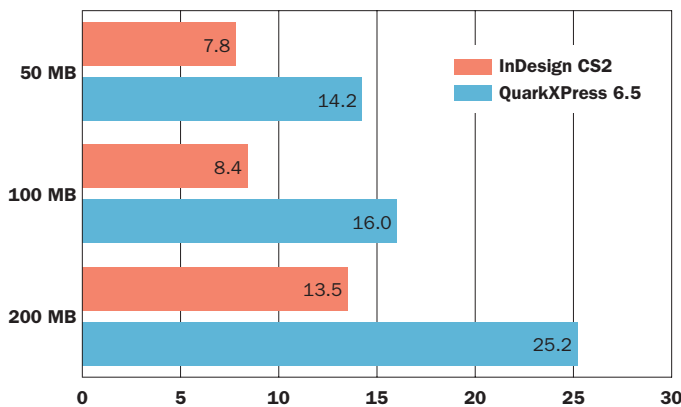
In most contemporary workflow situations, the processing power of a system has less impact on overall productivity than seemingly secondary aspects, such as program design and user interface.

**In terms of efficiency, every step counts, every mouse click and cursor movement takes time.** Little, imperceptible gains add up: If there is one lesson to take away from years of productivity benchmarking, it is that **significant productivity increases often depend on small optimizations of frequently repeated operations.**

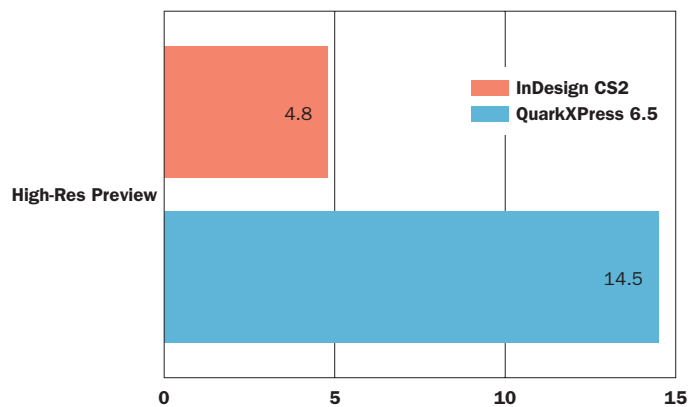
In the case of page layout programs, one good example is the way images are imported in QuarkXPress and InDesign. QuarkXPress requires the user to create a picture box before being able to import a picture; InDesign can import a picture directly. This may seem like a small difference, yet when one actually measures the time necessary to import ten or twenty images, the overall difference in productivity is far from negligible. (This difference in efficiency deepens when using

## Key Productivity Figures: File Integration

**Photoshop Round-trip**  
Time scale in seconds. Shorter is better.



**High Resolution Display**  
Time scale in seconds. Shorter is better.



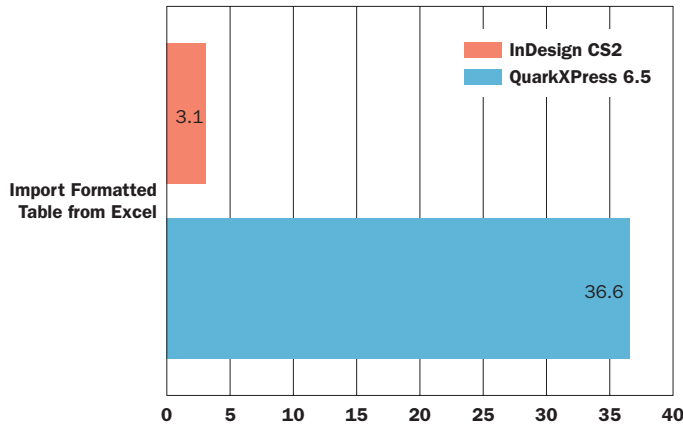
File integration with key graphics applications is essential in most design and publishing workflows. The chart on the left shows the time necessary to execute a Photoshop round-trip from the page layout application, including file modification, saving operation and updating of the page layout.

High resolution display of imported graphics is supported by both Adobe InDesign and QuarkXPress 6.x. InDesign CS2 has a clear performance edge in this operation: QuarkXPress 6.5 took almost 3 times longer to display the same Illustrator graphic.

## Key Productivity Figures: Table Import and Drag-and-drop Image Placement

### Table Import

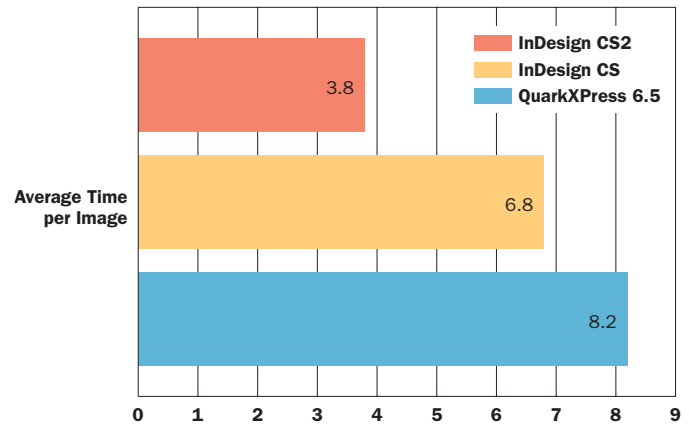
Time scale in seconds. Shorter is better.



Both QuarkXPress 6.5 and Adobe InDesign CS2 support import of formatted Excel spreadsheets. Nevertheless, QuarkXPress significantly lags behind InDesign for this operation: It took QuarkXPress almost 12 times longer to import a one-page Excel document (chart on the left).

### Image Import (Average of 10 Images)

Time scale in seconds. Shorter is better.



Productivity measures show that the combined use of Bridge and Adobe InDesign CS2 can produce noticeable productivity benefits. The chart on the right shows the average time necessary to place an image, based on 10 repetitive image placement operations.

drag-and-drop functionality available in InDesign, but lacking in the current release of QuarkXPress.)

Here is another example to demonstrate the impact of an optimized user interface: Just like most word processors, QuarkXPress and InDesign support style sheets, and both programs can include the “Next Style” in the definition of a paragraph style. As an example, typing a carriage return after the style “Subtitle” can automatically create a paragraph using the “Text” style.

Adobe InDesign CS2 adds a useful twist to this process, by allowing the user to **apply several styles in succession**. For example, instead of applying “Headline”, “Subtitle”, “Drop Cap” and “Text” individually, the user can select “Apply Headline then Next Style” to format the whole sequence in a single operation. The productivity gains of this option for repetitive text formatting are significant (see chart).

**Optimizations like these are the basis of any mature software product, and can make the difference between an efficient or inefficient design workflow.** It is up to software developers to continually rethink and optimize their products to make them more fluent.

### How Do InDesign CS2 and QuarkXPress 6.5 Compare?

In early releases of InDesign, there was a difference in performance as well as in hardware requirements between Adobe’s program and the installed base of QuarkXPress 3.x and 4.x. This does not apply to recent versions, however. Both InDesign CS2 and QuarkXPress 6.5 require a modern, well equipped computer to run at comfortable speeds, and both perform basic editing and page layout operations at roughly the same speed.

Performance differences persist in some areas, however: QuarkXPress tends to have an edge for importing and auto-paginating long texts, while Adobe InDesign CS2 is faster when importing certain image files,

## Bridge

Bridge is the newcomer of the Creative Suite 2. Loosely based on the Photoshop file browser, **Bridge acts as a central hub to the individual applications of the Creative Suite.**

In essence, Bridge is a file browser environment specifically created for the creative workflow: Files can be viewed as thumbnails, as slide shows, or as lists, and Bridge makes it easy to view and edit keywords and metadata.

Particularly useful in a page layout environment, the Bridge window can be used in "Compact Mode", which allows it to **float on top of other applications, and speeds up drag and drop image placement.**

But Bridge aims beyond simple file management: **The program also acts as front end for Version Cue CS2 projects; and Adobe Stock Photos, included in Bridge, is a unified interface and centralized access point for several stock photo libraries, including ComStock, Digital Visions and PhotoDisc.**

as well as formatted Excel spreadsheets. High-resolution display, and generating PDF files is also faster using Adobe's program. QuarkXPress, on the other hand has an edge for building web-pages.

### Functionality and Integration

In terms of overall workflow productivity, **Adobe InDesign CS2 clearly outperforms QuarkXPress 6.5 in the benchmarks conducted for this project.** Some of these productivity gains can be directly linked to frequently required functionality integrated in Adobe's product, but not available in QuarkXPress.

This is the case of transparency and drop shadows, which arrived with InDesign 2.0, but also functionality introduced with InDesign CS2, such as Object Styles, among others. **Integration with the other Adobe applications and with Adobe Creative Suite 2 components such as Bridge can also yield considerable productivity gains** over other workflows.

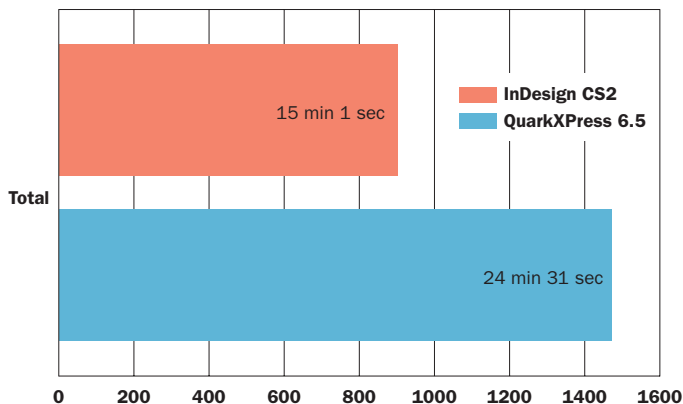
As far as common, everyday design and layout operations go, the two programs offer similar fluidity in the page layout process; Adobe InDesign CS2 nevertheless retains an edge over QuarkXPress 6.5 due in part to significantly longer save operations in Quark's program.

To sum things up, **Adobe InDesign can be clearly more productive than QuarkXPress—under one condition: that users are willing to fully exploit the features and possibilities Adobe's page layout program provides.**

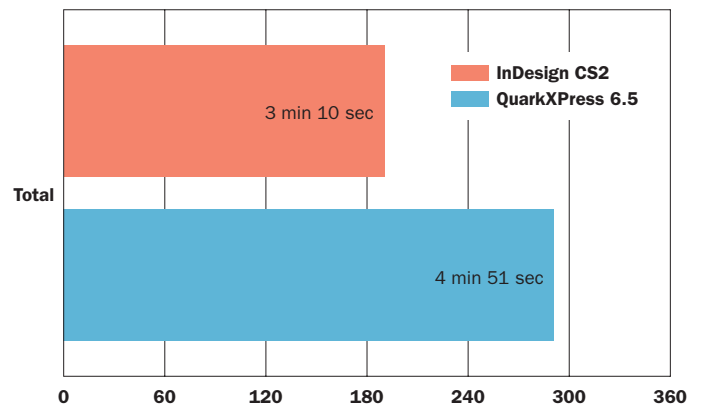
When moving from software application to another, it is essential not to perpetuate less efficient work procedures from the previous workflows. **In the end, productivity always depends on the user; the software is just a tool which helps him to be more efficient.**

## Assignment-Based Productivity Comparison

**Magazine Spread (Complete Assignment)**  
Time scale in seconds. Shorter is better.



**Everyday Page Layout Operations (Complete Assignment)**  
Time scale in seconds. Shorter is better.



*The benchmarks conducted for this project included several assignment-based productivity measures. The chart on the left shows the time necessary to complete a magazine spread, including basic layout, text formatting and image work. Built-in functionality such as drop shadows and transparency contribute to the higher productivity observed with InDesign. The chart*

*on the right shows the time necessary to complete a rich set of everyday design operations, performed on a 50 page, 3 column layout with a single continuous text flow and multiple images per page. The difference in productivity is linked to significantly faster save operations in InDesign, as well as faster image placement.*

## **Adobe InDesign CS2: Return on Investment and Migration Strategies**

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# Return on Investment with Adobe InDesign CS2

## Major Points

- ▶ Market-specific productivity measures show **a significant increase in productivity with Adobe InDesign CS2** over QuarkXPress-based workflows.
- ▶ **Innovative functionality, better integration with Adobe Photoshop and Illustrator, and better PDF support** are key elements of higher productivity.
- ▶ The cumulative impact of individual productivity increases **may provide an ROI of several thousand dollars per workstation** over traditional workflows.

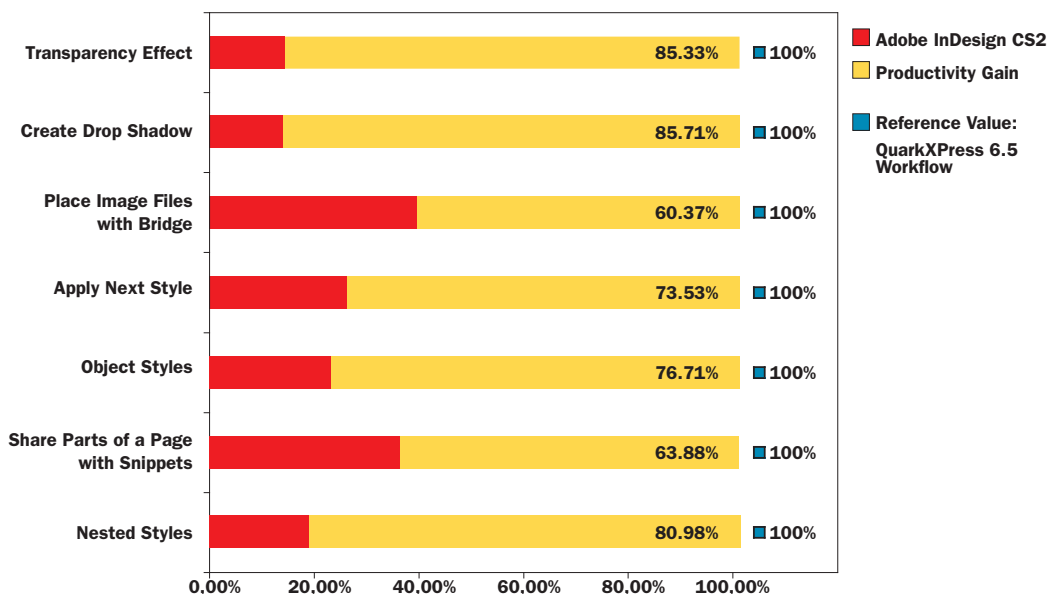
## What is Return on Investment?

In many industries, the answers are quite simple, but that's not the case in the design and publishing world. Defining ROI for publishers and designers is significantly more complex than simply weighing a financial investment against revenues generated.

**The complexity starts with defining the exact nature of the investment.** In the case of moving to Adobe InDesign, some professionals see only the cost of the software licence. Others are concerned about the cost of training. Others yet consider it part of an upgrade to Mac OS X, or, in some cases, a move to Windows XP.

Generally, the bigger the company, the more complex the situation becomes. In smaller design agencies, the main perceived cost is quite often the acquisition of the software—designers expect to “pick up” InDesign as they go, without any need for specific training. Larger agencies, on the other hand, generally perceive the need for a corporate strategy in adopting the new software.

## The Impact of Integrated Functionality on Productivity

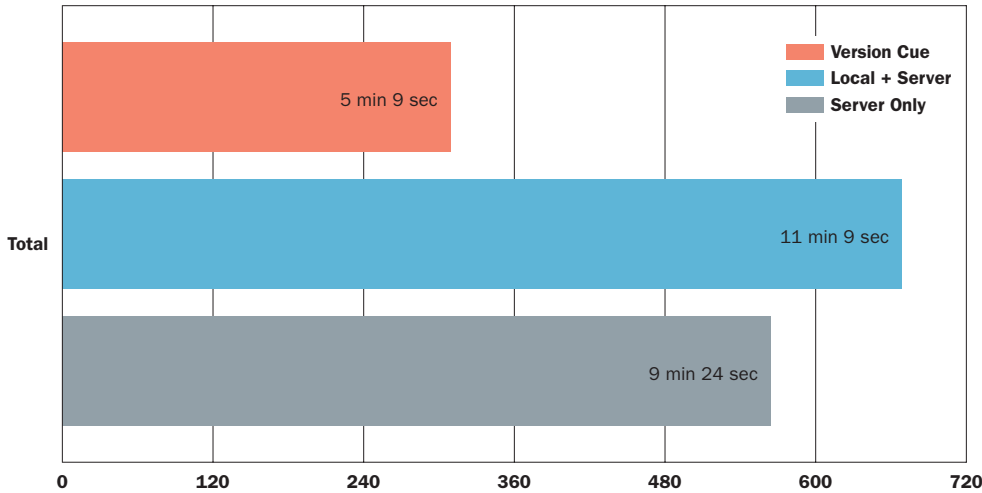


*This chart shows productivity gains of built-in functionality of Adobe InDesign CS2 over QuarkXPress 6.5 workflows, based on the productivity benchmarks conducted for this research project.*

*The increase in productivity is expressed as percentage, and uses the time necessary to achieve a result in a QuarkXPress 6.5 workflows as reference value.*

## Version Cue CS2: Productivity Impact of Version Management

**Version Management Benchmark**  
Time scale in seconds. Shorter is better.



*Version Cue CS2 is a simple workflow system which allows users to manage files, versions and alternates without resorting to complex nested folders (see also side-bar below).*

*Version Cue CS2 can provide significant productivity gains over manually managed files. The benchmark illustrated here compared the time spent in file management operations for a design project created by a 3-person team.*

Similarly, what constitutes an appreciable return on investment is also very variable. **For many design professionals, saving billable hours is not nearly as important as gaining or maintaining the creative edge in a highly competitive market place.**

### **Savings Through Increased Productivity**

The productivity measures conducted for this research project show real productivity gains using Adobe's page layout software: **All major test assignments could be completed with InDesign CS2 significantly faster than with QuarkXPress based workflows.**

Built-in support for frequently used design options such as transparency or drop shadows within the page layout program, as well as better integration with Photoshop and Illustrator, create significant time savings, and favor creative experimentation, making art directors less dependent on production departments within the company.

### **Advantages of a Streamlined Workflow**

Reducing the number of steps necessary to achieve a desired result is essential to increasing productivity. But saving time is not the only benefit of a streamlined workflow. For a designer or art director, fewer steps to a result means less distraction from his or her creative ideas and more latitude to experiment.

**Equally important in a production environment, fewer steps reduces the risk of errors. This is particularly true for steps that involve saving files in a different format or with a different name (and sometimes in a different directory).** Each one of these operations contains the potential risk of an operator mistake that can be hard to detect and may take a long time to correct.

## What the Users Say

Users and managers of InDesign-based workflows give Adobe's page layout environment very high marks: **In this research project, 96% of the InDesign sites rate their satisfaction 4 or 5 out of a maximum of 5.**

The productivity gains demonstrated by the benchmarks are confirmed by production sites: almost all InDesign sites **confirm productivity gains ranging from 20 to 50 percent or more**; the sites which did not perceive productivity gains in terms of throughput nevertheless state that users **achieve more sophisticated designs without spending additional time over the QuarkXPress-based workflow.**

## Establishing ROI Projections

Every company is different. Every organization has its own way of evaluating what constitutes a worthwhile investment, and what should be taken into account when evaluating ROI. Generally, to be reliable, ROI figures need to be established for each specific situation.

**It is nevertheless possible to establish a grid for evaluating the impact of productivity gains on return on investments.** Here are our starting points:

- ▶ Better integration with Photoshop and Illustrator and the Adobe Creative Suite 2 yields continuous, quantifiable productivity gains.
- ▶ Built-in support for transparency, nested style sheets, object styles and other key features can yield significant productivity gains.
- ▶ Integrated functionality allows designers and art directors to create effects such as transparency, thus reducing the work load of the production department.
- ▶ Some real benefits of an InDesign based workflow, such as unlimited undo and crash protection, are hard to quantify but can significantly contribute to increase overall productivity.

## Some Figures

Now let's try to translate this into dollars saved. If you are an independent designer charging \$100 per hour, every minute you save is worth \$1.60. **This means that each individual drop shadow under a headline or a graphic object created directly in InDesign (as opposed to using a combination of QuarkXPress and Photoshop) provides an ROI of \$3.52.** For a senior art director in a major agency paid \$400 per hour this could be up to \$14.

Let's take a simple transparency effect, which takes over 3 minutes in a QuarkXPress based workflow, and can be achieved in under 28 seconds in InDesign CS2: At \$100 per hour, the ROI would be \$ 4.48, and up to \$17 or more in the case of a senior designer.

**In many cases, significant return on investment will occur because of a streamlined workflow.** The productivity measures show that repetitive formatting through Object Styles in InDesign CS2 saves almost 50 seconds for a small series of objects. If a designer saves just 6 minutes a day this way for 20 workdays a month, it means that at the end of one month, the "Object Styles" option alone has saved two hours, or at least \$200 (calculated at \$100 per hour). If a production department relies on these possibilities intensely, savings can be impressive—just for this one feature. **Likewise, based on our productivity benchmarks, exporting a single PDF file in InDesign can generate \$0.56 at an hourly rate of \$100.**

**The main return on investment, however, will be in the cumulative effect of the different productivity gains, which could easily amount to thousands of dollars per year as the table on the next page shows.** That these productivity gains are real is confirmed by many of the participating sites that have moved to InDesign.

## Calculating Return on Investment Scenarios (per Workstation)

	Productivity measures QuarkXPress 6.x (Time in seconds)	Productivity measures Adobe InDesign CS2 (Time in seconds)	Time saved over QuarkXPress-based workflow (seconds)	Prod. gain (%)	ROI generated (1 hour @ \$100)	ROI generated (1 hour @ \$200)	ROI generated (1 hour @ \$300)	ROI generated (1 hour @ \$400)
<b>Assignment-based productivity gains and savings</b>								
Main magazine productivity assignment	1470.90	901.53	<b>569.37</b>	<b>38.71%</b>	\$15.82	\$31.63	\$47.45	\$63.26
<b>Incremental productivity gains (Return on Investment generated by individual operation)</b>								
Import images	16.40	6.50	<b>9.90</b>	<b>60.37%</b>	\$0.28	\$0.55	\$0.83	\$1.10
Photoshop round-trip 50Mb	12.24	7.80	<b>4.44</b>	<b>36.27%</b>	\$0.12	\$0.25	\$0.37	\$0.49
Photoshop round-trip 100Mb	16.02	8.40	<b>7.62</b>	<b>47.57%</b>	\$0.21	\$0.42	\$0.64	\$0.85
Photoshop round-trip 200Mb	25.20	13.50	<b>11.70</b>	<b>46.43%</b>	\$0.33	\$0.65	\$0.98	\$1.30
Illustrator round-trip	27.80	22.80	<b>5.00</b>	<b>17.99%</b>	\$0.14	\$0.28	\$0.42	\$0.56
High resolution preview	14.50	4.80	<b>9.70</b>	<b>66.90%</b>	\$0.27	\$0.54	\$0.81	\$1.08
Simple transparency effect	188.80	27.70	<b>161.10</b>	<b>85.33%</b>	\$4.48	\$8.95	\$13.43	\$17.90
Drop shadow	147.70	21.10	<b>126.60</b>	<b>85.71%</b>	\$3.52	\$7.03	\$10.55	\$14.07
Format rep. objects (Object Styles)	61.40	14.30	<b>47.10</b>	<b>76.71%</b>	\$1.31	\$2.62	\$3.93	\$5.23
Format rep. paragraphs (Nested Styles)	58.90	11.20	<b>47.70</b>	<b>80.98%</b>	\$1.33	\$2.65	\$3.98	\$5.30
Import formatted table	36.60	3.10	<b>33.50</b>	<b>91.53%</b>	\$0.93	\$1.86	\$2.79	\$3.72
Export PDF 1.3	17.10	6.50	<b>10.60</b>	<b>61.99%</b>	\$0.29	\$0.59	\$0.88	\$1.18
Export PDF/X-1a	26.70	6.70	<b>20.00</b>	<b>74.91%</b>	\$0.56	\$1.11	\$1.67	\$2.22
<b>ROI projections based on incremental productivity gains</b>								
	Time saved (seconds)	Number of occurrences/week	ROI generated (1 hour @ \$100)	ROI generated (1 hour @ \$200)	ROI generated (1 hour @ \$300)	ROI generated (1 hour @ \$400)		
Import images	9.90	100	\$27.50	\$55.00	\$82.50	\$110.00		
Photoshop round-trip 50Mb	4.44	30	\$3.70	\$7.40	\$11.10	\$14.80		
Photoshop round-trip 100Mb	7.62	10	\$2.12	\$4.23	\$6.35	\$8.47		
Photoshop round-trip 200Mb	11.70	5	\$1.63	\$3.25	\$4.88	\$6.50		
Illustrator round-trip	5.00	20	\$2.78	\$5.56	\$8.33	\$11.11		
High resolution preview	9.70	100	\$26.94	\$53.89	\$80.83	\$107.78		
Simple transparency effect	161.10	10	\$44.75	\$89.50	\$134.25	\$179.00		
Drop shadow	126.60	10	\$35.17	\$70.33	\$105.50	\$140.67		
Format rep. objects (Object Styles)	47.10	10	\$13.08	\$26.17	\$39.25	\$52.33		
Format rep. paragraphs (Nested Styles)	47.70	10	\$13.25	\$26.50	\$39.75	\$53.00		
Import formatted table	36.60	5	\$5.08	\$10.17	\$15.25	\$20.33		
Export PDF 1.3	17.10	20	\$9.50	\$19.00	\$28.50	\$38.00		
Export PDF/X-1a	26.70	20	\$14.83	\$29.67	\$44.50	\$59.33		
<b>Total ROI generated/week</b>			<b>\$200.33</b>	<b>\$400.66</b>	<b>\$600.99</b>	<b>\$801.32</b>		
<b>Total ROI generated/month</b>			<b>\$801.32</b>	<b>\$1,602.64</b>	<b>\$2,403.97</b>	<b>\$3,205.29</b>		
<b>Total ROI generated/year</b>			<b>\$8,814.54</b>	<b>\$17,629.09</b>	<b>\$26,443.63</b>	<b>\$35,258.18</b>		
<b>ROI projections based on assignment-based prod. gains</b>								
	Time saved (seconds)	Number of occurrences/week	ROI generated (1 hour @ \$100)	ROI generated (1 hour @ \$200)	ROI generated (1 hour @ \$300)	ROI generated (1 hour @ \$400)		
Main magazine productivity assignment	569.37	5	\$79.08	\$158.16	\$237.24	\$316.32		
<b>Total ROI generated/month</b>			<b>\$316.32</b>	<b>\$632.63</b>	<b>\$948.95</b>	<b>\$1,265.27</b>		
<b>Total ROI generated/year</b>			<b>\$3,479.48</b>	<b>\$6,958.97</b>	<b>\$10,438.45</b>	<b>\$13,917.93</b>		

# Migration to InDesign: Key Concepts and Recommendations

## Major Points

- ▶ The question of changing software platforms for publishing is far reaching and **needs a considerable amount of planning.**
- ▶ **Motivations for such a move need to be clarified,** and mid-term goals must be clearly defined.
- ▶ **Prioritizing needs** is a major step.
- ▶ Solving the technological problem of replacing one software solution with another is only the first step. Training is a major hurdle. **In some cases, motivating the teams which have to change their tool is another important step.**

## Planning Migration

The arrival of Adobe InDesign in its particular market situation is unique: In the design and publishing industry, as in most computer-related professional activities, nobody wishes to swap tools. Even upgrading to a more recent version of the software already in place is usually a complicated and costly affair.

However, as our research has underscored, a considerable number of companies in the publishing market, are already moving to InDesign, or are evaluating a migration to Adobe's product. This move is not easy and requires a lot of questions and research.

## Exploration Phase: Technical Viability

The first question to solve is technical viability. Pfeiffer Consulting recommends creating a small team of technical experts within a publication to explore the InDesign adoption process. The ideal way is to start with a small publication or a supplement, and to recreate the workflow in tandem with existing methods.

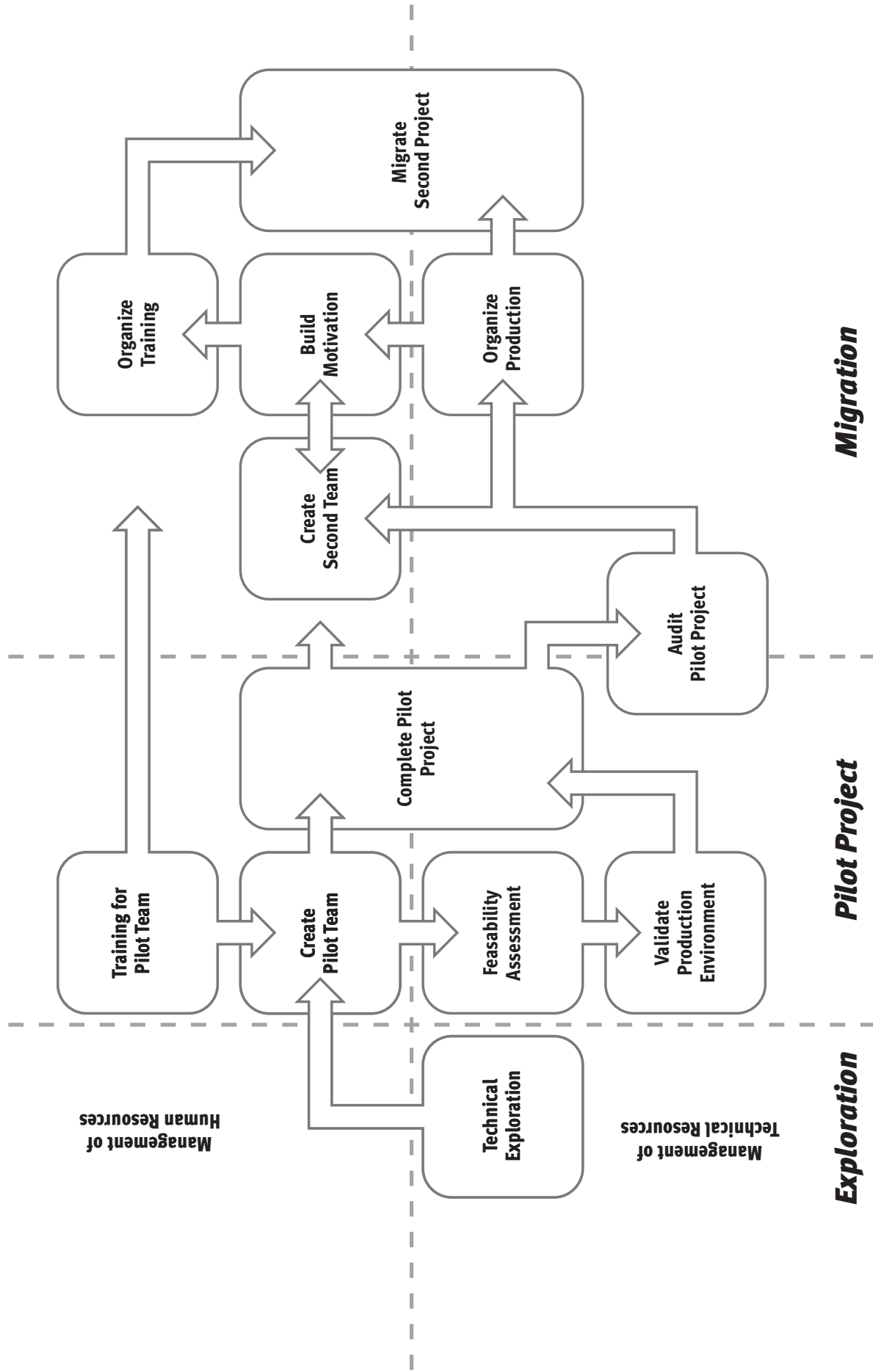
A common requirement is to stay at a level of productivity comparable to the previous workflow, while implementing methods which closely mimic the production processes already in place. While this is a valid starting point, it is important to realize that this is probably not the best way to achieve the optimal results with InDesign. Some options, that are currently unavailable in QuarkXPress, such as the Adobe Paragraph Composer can slow down the operation of InDesign but can provide increased productivity if they are used intelligently.

Other features are relatively new to the page layout process and can make a production team more efficient if they are implemented in a coherent way. A good example are layers, which can be activated, hidden and locked individually and can add a new level of structuring to a production process.

## About File Conversion

InDesign opens existing QuarkXPress 3.3–4.x documents, so it's tempting to start out in InDesign using an existing document. However, for a number of reasons, Pfeiffer Consulting does not recommend using

# Migration Strategies: Critical Path



*Apart from putting in place the technical validation process of a software switch, migration necessitates a considerable amount of planning on the human level.*

*Training is essential, but motivation-building is also a major part in managing a smooth transition from one tool to another: In many cases, users are attached to their tool (after all, a very human*

*reaction) and it is important that the migration to a new set of tools is prepared properly by explaining the process and by involving all team-members.*

converted files during your exploratory phase. The first reason is the conversion itself: It works reasonably well, but it is not a complete, fool-proof translation. You will probably need to adjust the files to get the result you want. The second reason is the technical evaluation itself: If a problem appears in a converted file during this process, there is no simple way of telling whether the problem was caused by the file conversion itself, or by some other factor.

Finally, there is one more important reason: While aiming at the same end-result as QuarkXPress, InDesign is different both in its functionality and its user interface. Only if one starts from scratch will it be possible to make the most of the innovative features in InDesign. **It is also a good idea to use the move to InDesign as a way to check which work procedures can be streamlined. Trying to emulate a pre-existing workflow can be counterproductive.**

Finally, the problem of file conversion points back to the human aspect of such a move: experience shows that, once a team is motivated to make a switch, making a new start is perceived as something useful and positive. **Motivation really is one of the key elements of any move.**

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### Step-by-step migration

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To sum things up, Pfeiffer Consulting recommends that you treat the migration to InDesign CS2 as a step by step process: start with the smallest, least complicated publication or document, and move up slowly.

**Migrating to a new technology platform is always a complex process but if it is planned well, it need not be a traumatic one.**

## Recommendations

- ▶ Migration is a **multiple-step process**. Do not try to move too fast.
- ▶ Create a small team, which has as its mission **to experiment with the software and to validate technological choices** on the production level.
- ▶ **Start with a small publication**, or with a small section of a larger project.