

# Inside Job

by Glenn John Arnowitz

How a group of innovative in-house creatives were able to leverage the talents of their teams, overcome challenges and develop compelling design work.

**Glenn John Arnowitz is director of Creative Services at Wyeth, a research-based, global pharmaceutical company, where he manages an award-winning team of seven designers. He has contributed to several publications and spoken at conferences and universities. As cofounder of ([www.in-source.org](http://www.in-source.org)), Arnowitz is passionately committed to helping in-house creatives achieve design excellence and recognition within their companies and the business community.**

I was never much of a team player. Sports weren't my thing, and I avoided most group activities in and out of school. The rock club just didn't do it for me. But rocking out in a club did.

After watching The Beatles on *The Ed Sullivan Show*, I spent a good part of my life playing in bands at bars, clubs, outdoor festivals and recording studios, and on radio and television. I love the camaraderie, the sharing, the intensity, the musical and personality conflicts—all the minutia that make it all one big musical soap opera. It's like family without the guilt. A great band, whether it's rock or jazz or a string quartet, takes talent, diplomacy, timing, patience, magic, a lot of luck and a drummer with a van.

So I got to thinking. What makes a great in-house design team? Talent, diplomacy, timing, patience and a lot of luck (no drummer or van needed here). Consistency. Good bedside manner and customer service. Solid technical skills. The ability to play well with others. And most importantly, the expertise to rise to any challenge, create magic and deliver quality work on time, over and over and over again.

I should know, because I've got one of those great in-house design teams. As director of Creative Services for Wyeth, I've been blessed with a fabulous team of designers. Over the years synergies between my department and our internal stakeholders have helped to create successful results with more and more projects being "in-sourced."

Recent achievements—including the development of new packaging for brands including Advil, Centrum, ChapStick and Anbesol, advertising materials, collateral for domestic and international conferences, newsletters, policy brochures and corporate communications collateral—benefited from the exchange of ideas and intersections that occurred between various business groups at Wyeth and my team of creative professionals.

I reached out to several colleagues in the in-house design community to explore—through a variety of case studies—how their creative teams develop ideas, solve problems and work together effectively to visually articulate their visions and create magic.



#### Wyeth creative survey promotion

For the almost 6-ft.-tall stand-up piece (right), actual utensils were photographed,

printed and mounted on foam core, hand-cut and, along with the fabric tablecloth, hot-glued to a larger foam-core backing.

#### WYETH SURVEY PROMOTION

How can your in-house department measure performance? One way is to ask your clients. Send them a survey. But getting them to fill it out is another story. Add food into the mix and now you're cookin'. And that's just what designers Cathy Bespalko and Ann Filidoro of Wyeth did as they brainstormed their way into a promotional campaign to motivate in-house clients to complete an online survey and offer up opinions, comments, criticisms and suggestions.

#### Free lunch

The Creative Services department at Wyeth already posted a short survey form on its intranet site, but only a few people bit at this bait. Bespalko says, "Simple word associations—such as surveys = feedback, feed = eat, eat = hungry—led me to the perfect incentive: Let's buy 'em lunch, along with the tagline, 'We're hungry to hear from you.'" The duo then set off to develop a unique campaign that would award a free lunch to any employee who com-



We're hungry  
to hear  
from you.

Give us your feedback and  
we'll buy you lunch.\*

<https://survey.wyeth.com/surveys/RS9GYG>

\* FREE LUNCH VOUCHER for the most valuable suggestion, criticism, or comment.



pleted a survey and made a useful suggestion for improvement.

### Big appetites

Bespalko and Filidoro needed something to attract attention, something fun to engage employees and motivate them to take action. A standard poster just wouldn't do. They needed something *big*.

"The image of Bob's Big Boy popped into my head, with his red-and-white checkered overalls and larger-than-life presence," said Filidoro. "As I was sketching, I had a vision of kids at camp banging on the table in unison with utensils, which eventually inspired the idea to use the oversized knife, fork and tablecloth."

Real utensils were photographed, printed and mounted on foam core, then cut out by hand and, along with the fabric tablecloth, hot-glued to larger foam core. The display, standing almost 6-ft. tall, was hard to miss in the entranceway to the department.

### The tip

Each week, a collection of surveys was reviewed at the Monday staff meeting, with voting on the suggestion that was worthy of a free meal. Compliments didn't always take the cake either. Many surveys, although very critical, provided worthwhile suggestions that gave the department an opportunity to re-evaluate existing operating procedures and improve services.

Employees were especially surprised to receive a free lunch, as well as see the comments taken to heart and recommendations put into practice. The campaign ran for over a year. Although a free lunch is no longer awarded, most employees are now aware of the survey and continue to offer suggestions. As Filidoro commented, "It was a big hit!"

### GFS KID DETECTIVES PROGRAM

It's not often an employee-morale project multitasks as a tool for enhancing customer relationships. But the Kid Detectives Kit did just that. For Marty Lenger, creative services manager of Gordon Food Service (GFS), one of the largest family-owned and operated food-service distributors in North America, this was a golden opportunity for his team to enhance company morale and have some fun. The key objective of the Kid Detectives Kit was to boost the spirit and company pride of employees and their families, while reinforcing the support of restaurant customers by encouraging employees to visit local establishments that buy GFS's offerings.

### Spy kids

The idea was to have children of employees act as detectives and find which restaurants in their neigh-

### GFS Kid Detectives

The Kid Detectives Kits include a training DVD, assignment letter from company president Jim Gordon, personalized business cards, clue card, disguises, games, puzzles and trivia. By using bright colors, kid-friendly, heroic-looking headline fonts and vector illustrations, designer Laurie Keisling developed fun, sleuth-like artwork that was perfect for the 6- to 11-year-old crowd.

### family magazine

Bold cover colors and a playful usage of typography create a compelling magazine cover with great curb appeal.

borhoods were GFS customers. Clues ranged from finding GFS sugar packets on tables to spotting GFS brand packaging behind the kitchen counter. The kids would visit a local restaurant, put on their detective hats (nose and glasses too) and take photos of any GFS products they uncovered after flashing their official GFS Kid Detectives card at the door. The kids would then e-mail the photographic evidence back to GFS, receiving a Kid Detectives T-shirt as a reward.

### Mission possible

By leveraging pre-established relationships throughout the company, Lenger's team was able to work more efficiently and cost-effectively than an external agency. "The coordination of effort was an enormous project," explained Lenger. "The creative team partnered with many colleagues—including a traffic and production coordinator, copywriter, web content specialist, the onsite digital print center, in-house Media Services and Office Services—to design, print and distribute the kits to more than 1500 participating children."

### Case closed

A special-edition company newsletter featuring photos of program participants was distributed to all GFS U.S. employees after the campaign ended. "The result of the campaign was not only a lot of fun for the employees and families, but it generated a warm response from our restaurant customers as well," added Lenger.

### FAMILY MAGAZINE REDESIGN

Change can be a scary thing for some of us, but not for creative director Stephanie Hoare. She welcomed the opportunity to update and refresh *family* magazine, the New Jersey monthly that features articles on childcare, education, maternity, recipes, health, kid-friendly activities and also gives readers the confidence and resources they need to be successful parents.

When Hoare joined the staff of *family* magazine in 2005, the owners were looking for a change. Since she *was* the design department, management trusted her to take the magazine to the next level. "This is a prime example of a company ready and willing to embrace change and trust my guidance," said Hoare.

Hoare's fixer-upper assignment was to give the magazine curb appeal and strengthen the brand to generate more value to the reader and advertiser by creating a stylish, fun look without losing the brand recognition of the magazine. She also had to ensure the company brand remained consistent in new areas of growth, including ancillary publications, web presence and events.





GFS Kid Detectives



family magazine



parenting file

# 4

podcasts for parents

by Mary Wright

**Quick and Dirty Tip:** Podcasts are with you, perfect for the car, the office, the gym, and more. — *Heidi Morrell*

**What I like about this product:** This weekly podcast is a fantastic resource for parents looking for advice on a variety of topics, from discipline to nutrition. The host, Heidi Morrell, is a professional writer and editor, and her advice is practical and easy to follow.

**What I don't like about this product:** The podcast is only available in English, which may be a limitation for some parents.

**PediaCast**

PediaCast is a weekly podcast that provides parents with the latest news and information on children's health and development. The podcast is hosted by a pediatrician and is available in both English and Spanish.

**InfantTalk**

InfantTalk is a weekly podcast that provides parents with the latest news and information on infant development. The podcast is hosted by a pediatrician and is available in both English and Spanish.

**What I like about this product:** The podcast is available in both English and Spanish, which is a great feature for bilingual parents.

**Westfield Day Care**

A Daycare Center Since 1968

Westfield Day Care offers a variety of programs for children of all ages. The center is licensed and has a long history of providing quality care for children.

**Need a Tutor?**

Need a Tutor? offers tutoring services for children of all ages. The tutors are experienced and qualified, and the center has a variety of programs to meet the needs of individual students.

**Salta!**

Salta! is a summer camp for children of all ages. The camp offers a variety of activities, including sports, arts, and crafts, and is held in a beautiful outdoor setting.

Hoare had to do all of this with a small budget, lean staff, limited resources and an unyielding monthly deadline. Without ample production assistance, she was struggling, but eventually found Alison Pergola—Hoare’s noted “savior.” The two creatives became a successful tag team, splitting up the design and production chores.

### Playing well with others

As is the case with many in-house departments, internal stakeholders love playing art director. One of Hoare’s biggest challenges was to better manage and persuade other departments to relinquish responsibilities that belonged to the art department, such as choosing the right images to accompany articles. She also succeeded in convincing senior management to stop using outdated illustrations and employ more creative photography and dynamic visuals to support editorial content.

Splashes of bright colors were incorporated to add energy and bounce to each page, while headline and body typefaces were updated to give the magazine a more approachable, friendly and less authoritative look. She says, “My goal was to bring out and attempt to illustrate the playful characteristics of the employees while creating a youthful and dynamic publication the reader can relate to.”

The makeover succeeded on many levels. By partnering with editorial staff to develop more parent-focused articles and reduce longer articles in favor of short, bite-sized pieces, the creative team was able to break down bureaucratic barriers. The result is a more informative, playful and dynamic publication. “Lots of patience and solid relationships based on trust and respect are the ingredients for a smooth, consistent change,” said Hoare. “Heaps of patience.”

### PUBLIX WEDDING CAKE AD

Tim Cox and his creative team at Publix Super Markets—headquartered in Lakeland, Fla.—received national recognition a few years back when they developed a new packaging design system for the Publix brand private label that generated extraordinary success for this supermarket chain. And they’re still doing great work, as evidenced by the wedding cake magazine ad (facing page) that required not just graphic design skills but culinary design skills as well.

### A recipe for success

The objective was to promote the fact that the Publix Bakery could design and produce wedding cakes that are handcrafted and intricately designed. Think *Ace of Cakes* on the Food Network. Brian Chambers, Kim Cook and Kristin Ares, the creative team responsible for this delectable delight, grabbed

### Publix

This Publix ad will appear in several high-end bridal/wedding magazines such as *Martha Stewart Weddings*, *Southern Bride* and *Brides* magazine. The color palette was selected by designer Kim Cook and writer Kristin Ares and was based on consumer trend research conducted for this project.

### Liberty Science Center exhibit

To-scale photographs of iconic skyscrapers replaced the original concept of 3D models. Each image is comprised of 30-50 individual high-resolution photos collaged in a mosaic, avoiding the typical distortion of a photo lens. The edges of the individual “tiles” were intentionally left visible. The final panels were direct printed onto Sintra panels, mounted onto steel trusses and lit.

Designers had to become versatile in using many media techniques in final galleries, including direct print floor graphics, canvas wall murals, large photo prints and projected images.

The immersive scale of the final graphics presented challenges in resolution output and in the file sizes that were needed for an optimum result. Designers would ship small portable hard drives to the fabricators, as this was the fastest and most reliable method of file transfer.

their markers, put on aprons and came up with a unique solution.

“Because the objective of the ad was to communicate that customers could customize a cake, we didn’t want to use one of our existing wedding cake designs,” says Chambers. “We needed something unique.” So the team decided to design a custom cake. One of their biggest challenges was not how much flour and sugar to add, but how to incorporate a list of objectives that grew during the project without compromising the elegant simplicity of the design. It’s a common problem facing most designers.

### Icing on the cake

The bakery business unit eventually adopted the original cake design as a new addition to the *Publix Bakery Wedding Cake Book*. As noted by Chambers, creative manager of the project, “The result was a beautiful ad that not only overcame bureaucratic and design hurdles but also created a new product in our stores.”

### LIBERTY SCIENCE CENTER SKYSCRAPER EXHIBIT

Liberty Science Center is an interactive-based science and technology museum located in Jersey City, N.J. Not only is its new exhibition *Skyscraper! Achievement and Impact* the largest existing permanent exhibition on tall buildings in the U.S., but it stretched the limits of the center’s in-house graphic, environmental, media and exhibition designers.

### A tall tale

Ann Neumann, director of Design and New Media, led the team of 2D, 3D and media designers throughout the project. “Continuity was important for ideas, materials and design choices to stay close to the bone of the important concepts,” said Neumann. Judeann Hook and Elizabeth Grottyhann initially generated all design developments—including the approaches to info graphics, panel development and icons.


Content developers, educators and designers collaborated to develop experience concepts and had the biggest alliances within the teams and 3D designers. “We would occasionally put up and compare treatments for gallery entrances or media interfaces and create presentations, often using models or mock-ups of graphics and interactives to communicate what we proposed to the rest of the science center staff and solicit their feedback,” Neumann explains.

### Vertical thinking

The graphics were designed to follow the vertical thrust of the skyscraper, with a typical interpretive graphic as an 8-ft. vertical. These freestanding



## Publix



“ ”

*I want the wedding cake of my dreams. It's elegant, timeless, and covered in white tea roses—just like the ones from my grandmother's garden. And each tier is different, with chocolate cake and raspberries for the top because that's our favorite.*

*— Maya, bride-to-be*

**Publix.**

See how our skilled decorators can help you realize the wedding cake of your dreams at [publix.com/wedding](http://publix.com/wedding)

## Liberty Science Center Exhibit



graphics were framed metal beams, reminiscent of the steel found on a construction lot. Color palettes were carefully selected; yellows and oranges fill the construction site, while greens are reflective of environmental innovation.

The exhibition typeface is bold, angular and vertical with hard lines and angles outlining content while dramatic, neck-craning photographs form the background of graphic panels. A sense of drama was key in all the photography, with dark silhouettes and towering forms creating a powerful urban landscape within the gallery.

Unlike billboards and other large-scale graphics, the exhibition graphics would be viewed at a close distance. Finding images at a high enough resolution to cover a 28-ft.-tall graphic proved challenging. The team found by creating photo mosaics of the skyscrapers, they were able to enhance the photography-driven style of the exhibition.

In addition to editorial delays that shortened the design schedule, image sourcing issues and enormous files that ate up computer memory, the sheer scale of the project was overwhelming—with 200 graphics being designed in-house. According to Neumann, many of the designers had little experience with this scale of work: “Trusting their talent, helping them grow and expecting their ability to rise to these challenges by producing their best work—and they did—was the most gratifying part of design directing this exciting project.”

## BDESIGN 2007—OUR PHOTOGRAPHY

Becton Dickinson’s legacy is built on 100-plus years of contributions to global healthcare, and the *2007 BDesign Annual* focuses on telling part of that story through powerful, personal and striking photographic images. Developed by the BD Graphics Lab under Richard Kushnier, and now headed by Juan López, the *BDesign Annual* “represents an opportunity to speak to our colleagues globally, and to share best practices in solidifying BD’s brand values, across all types of communications.”

### In focus

The BD Graphics Lab had its humble beginnings as a one-person department over 11 years ago. Since then the department has grown to a team of 14 people to provide full-service agency support to the company’s business units both in the U.S. and abroad. Assistant art directors Robert Kerwin and Jennifer Vana developed the concepts and executed the design for this fourth edition of the *BDesign Annual*. As with any project developed in an organization that

### Bectin Dickinson design annual

To maximize the impact of the photographs’ natural color, the design team used PMS 451, muted golden beige, for headlines and rich black for the dividing pages between themes. The typeface Frutiger’s weight range gave ample possibilities that reflect the sensitivity of the subject and meets the practical needs of legibility, hierarchy and distinction.

By featuring the work of established photographers, the team was able to provide additional perspectives that reinforced the message. Also of note was the diversity of the sources for the images: Some of the images came from award-winning National Geographic photographer Randy Olson, and others were generated by in-house photographer Marianne Smith, BD associates, outside freelancers, the museum collection and, of course, stock.

requires the involvement of cross-functional teams, the *BDesign Annual* required strong organizational skills, concentrated involvement over a span of time and top-shelf creative talent to receive the necessary buy-in of all members and stakeholders.

Senior art director Juan López explains the situation: “For this annual, the challenges were mainly conceptual in nature. While the team strived to provide colleagues with a clear understanding of what makes a powerful image, and especially how images contribute to the story of a brand, what was resolved in this annual went much further. It grew into a documentation of BD and its associates at their best. It showed the passion, care and commitment of BD associates worldwide, interpreting our shared purpose in ways that were so striking one can easily get the sense that faith in their mission has grown into solid belief.”

### Picture perfect

One of the considerations for image selection was to ensure all of the photographs came from existing collateral already in use by BD. It was important to showcase the range of work and its corresponding imagery that different contributors from across the company were producing. To tell their slice of the BD story, the creative team chose four key points that reflect the core of who they are: Our Purpose, Our Partners, Our Products and Our People. “What began as a discussion about good photography and brand management led to a better understanding of ourselves, our roles and our responsibilities to the world and to each other,” added López.

### DREAM TEAMS

All the projects featured in this article were developed by in-house design teams—each with its own unique dynamic. And it takes a lot of coordination. When someone zigs, another zags. It’s all part of the dance. But that’s what it takes to get the job done. In-house creatives must take a proactive stance and anticipate the needs of internal clients, using everything at their disposal to meet the demands of even the most unusual requests.

When my last rock band broke up a few years back, I was lost. But soon, I found comfort in the world of community theater—another harbinger of creativity—where collaboration, talent, diplomacy, timing, patience and a lot of luck all blend to create magic, night after night. And I’m lovin’ it. I guess I am a team player after all. 🧑‍🎨

Check out DG+C’s new column by Glenn John Arnowitz, “In-house Diaries” on page 22.





BD Volunteer Service Trip to Ghana (April 2007)  
Women receiving tetanus vaccinations in the village of Dambai. BD donates syringes for this project.

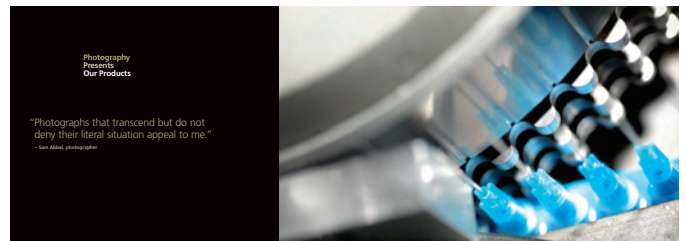
 Photographer:  
**Randy Olson**  
NG Image Collection



Photography  
Reflects  
Our Purpose

"The challenges are formidable, but our resolve is firm, and we have much to offer in the ongoing campaign for healthier, happier lives for all people."

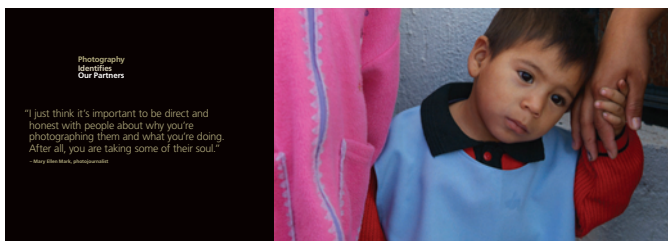
—Edward J. Luby, Chairman, President, and Chief Executive Officer



Photography  
Presents  
Our Products

"Photographs that transcend but do not deny their literal situation appeal to me."

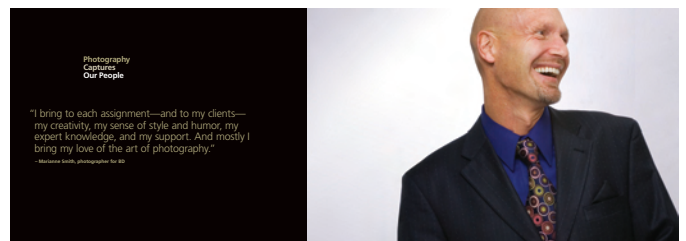
—Sam Abell, photographer



Photography  
Captures  
Our Partners

"I just think it's important to be direct and honest with people about why you're photographing them and what you're doing. After all, you are taking some of their soul."

—Nancy Green Mark, photographer



Photography  
Captures  
Our People

"I bring to each assignment—and to my clients—my creativity, my sense of style and humor, my expert knowledge, and my support. And mostly I bring my love of the art of photography."

—Matthew Smith, photographer for BD