

THE SEYBOLD

REPORT

Volume 7, No. 7 April 5, 2007

Adobe Advances its Publishing Position with CS3

By Bill Trippe

Adobe Creative Suite 3 is a sweeping, comprehensive set of offerings that at first glance does indeed seem to address “virtually every creative workflow,” as the press release says. With applications that support print, Web, interactive, mobile, video and film, CS3 brings together the myriad programs from the combined Adobe and Macromedia into a single set of offerings. While designers will welcome the inclusion of the powerful Web design tools, creative professionals of every stripe will find scores of features to chew on in the new release. But the real story of CS3 for publishing users is behind the scenes, in particular how the various CS3 applications can be integrated much more readily and straightforwardly with publishing and digital asset management systems.

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The Big Picture: Standards in Digital Pro Photography

By Peter E. Dyson

To the consumer, the digital camera revolution has been all about the megapixels. Professional photographers like megapixels, too, but they have necessarily been concerned as well with electronic delivery specs, productive workflow tools, reliable archiving systems and quality control for their images. After a decade of trial and error, the photography industry is now gathering consensus on open standards and best practices. As with PDF/X in the early days, the guidelines are not a formal standard — yet. We describe the major Universal Photographic Digital Imaging Guidelines (UPDIG) recommendations, along with some of the rationale for choosing them.

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Adobe CS3 will affect current publishing system vendors SoftCare (K4) and Woodwing, as well as Quark and QPS. Another system vendor, CenShare, will make the competition even more interesting. Here is a brief first look at the company’s offering.

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Understanding how paper properties affect color management can reduce the need for printers to generate characterization data and ICC profiles for each paper and print process combination.

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Reinventing the Wheel

By John Parsons

When a publication goes through a redesign process, it can easily lead to a form of narcissism. If the participants can avoid this temptation, however, it can be a healthy exercise in thinking about the needs of the reader — and revisiting the publication's basic editorial assumptions. With this in mind, and armed with survey data and dozens of conversations with readers and supporters, we proceeded to update the "user interface" of THE SEYBOLD REPORT.

One of the goals of the redesign was to signal our renewed editorial focus on the publishing industry. Our coverage of print-related issues will continue, especially with regard to digital printing and other print manufacturing issues. However, print is only one of many technologies of interest to information publishers, whether they are in the magazine, newspaper, book or catalog business. Although print is far from dead, publishers and their many allies, including advertisers, marketers and others, must also consider a broad array of non-print options that will affect their survival. The publishing technology revolution is far from over, so we are committed to making business sense out of it all.

Besides creating a more up-to-date look, another factor in the redesign was our desire to practice what we preach as much as possible. Like the cobbler's children, THE SEYBOLD REPORT has lacked such features as live URLs in its digital incarnation. This and other features have been added and will be augmented throughout the year. Our goal is

not only to give you an aesthetically pleasing presentation but also to make the information more functional as a research tool for your daily business needs.

We hope that our long-time supporters and new subscribers will all benefit from our efforts. We hope they will enjoy our new look and benefit from our improvements. More importantly, however, we hope each of you will benefit from our ongoing mission to provide high-value content about publishing technology and its implications.

In the news...

The new look for THE SEYBOLD REPORT comes at an interesting confluence of events. Two of the major publishing software players — Adobe and Quark — have announced their latest round of new products: Creative Suite 3 and QuarkXPress 7.2, respectively. Both companies are clearly gearing up to offer new sets of tools for page creation, cross-media functionality, supply chain and workflow interoperability and, most significantly, server and OEM offerings specific to their composition engines for publishing.

Spokesmen for both companies publicly hailed the competition as a good thing for the publishing industry. We agree. Beginning with this issue, THE SEYBOLD REPORT will examine these new offerings in detail, exploring not just features and functions, but also helping our readers sort out the long term implications. Exciting times lie ahead.

TSR



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Adobe Advances its Publishing Position with CS3

By Bill Trippe

Adobe Creative Suite 3 is a sweeping, comprehensive set of offerings that at first glance does indeed seem to address “virtually every creative workflow,” as the press release says.

With applications that support print, Web, interactive, mobile, video and film, Creative Suite 3 brings together the myriad programs from the combined Adobe and Macromedia into a single set of offerings. Significantly, the Macromedia influence surfaces in ways that are both immediately apparent (the inclusion of Dreamweaver and Flash Professional in the core CS3 offering) and less obvious (the deepening integration between products).

For publishing professionals, the new Creative Suite 3 Design Premium is packaged much like Creative Suite 2.3 Premium. Both versions include Photoshop, Illustrator, InDesign, Acrobat Professional, Dreamweaver, Version Cue, Bridge and Stock Photos. But gone is GoLive (still supported, apparently, but not included in the bundle) and included is Flash CS3 Professional. While GoLive has its supporters, Dreamweaver is by far the dominant application, and designers who work in both print and the Web will welcome the inclusion of Flash Professional in the bundle.

While designers will welcome the inclusion of the powerful Web design tools, creative professionals of every stripe will find scores of features to chew on in the new release. Indeed, some of the new long document and XML features in InDesign, as well as the improved integration between InDesign and Dreamweaver, promise to have a major impact on publishing workflows. But the real story of CS3 for publishing users is behind the scenes, in particular how the various CS3 applications can be integrated much more readily and straightforwardly with publishing and digital asset management systems.

Of course, CS3 is yet to be released and we have only had a short time to look at the beta version. Moreover, the most significant pieces of this release — long document handling, XHTML integration and cross-application integration — are precisely the sorts of things that require the most road-testing. In other words, the proof is in the pudding. However, the changes from CS2 to CS3 demonstrate Adobe’s commitment to making publishing more automated, especially for customers with complex, cross-media requirements.

About Those Features

InDesign CS3 includes a long list of new features. A number of them are related to creative effects such as gradi-

Featured In This Article

On March 27, Adobe Systems **formally announced Creative Suite 3**. Dubbed as “the biggest launch in Adobe’s 25-year history,” CS3 will impact the publishing industry like few other technologies have done. In our first article on the new offering, Bill Trippe examines some of Adobe’s claims. Also mentioned in this article:

CoWare (CenShare)	www.censhare.co.uk www.coware.de
Managing Editor / SoftCare (K4)	www.maned.com www.k4publishingsystem.com
Woodwing (Smart Connection)	www.woodwing.com

ents, transparency controls and preview behaviors. These are all well and good and likely very important to many users, but the majority of the new features deal with long document processing and the requirements that emerge

The real story of CS3 for publishing users is behind the scenes, in particular how the various CS3 applications can be integrated with publishing and digital asset management systems.

when designers need to productively work with text that is created outside the InDesign application, in Microsoft Word, obviously, but also (and notably) in XML. This last point will come as welcome news to publishers that have structured content and have long wanted efficient and automated ways to bring XML content into a high-powered desktop publishing tool such as InDesign.

InDesign CS3’s promised XML support is a very good starting point. “XML input” can be viewed as a check-box requirement. Certainly earlier versions of InDesign (and QuarkXPress for that matter) could claim the ability to ingest XML, but savvy publishers have always known that the devil is in the details. Take tabular content. The vast majority of XML tabular content has always been expressed in an arcane but important standard, CALS tables, which grew out of early SGML publishing work. Publishers who have a stake in XML and who also have tabular content have

almost certainly adopted the CALS table standard or some very close variant. The dominant XML editing tools and batch composition systems such as Xyvision's XPP support it. And publishers for years have had ways of converting their CALS tables to these batch composition systems and to HTML. But desktop publishing tools have always been an outlier in this kind of workflow.

Maybe you could find a tool or processes to hammer the CALS tables into the low-level markup required in a desktop publishing tool, but the process was often too manual and error-prone, and the oppor-

If the InDesign content can be successfully exported as XML, the ability to apply an XSLT transformation on export does open up a world of possibilities to publishers.

tunity to round-trip the content back into XML was almost certainly lost.

Two new functions of InDesign CS3 address exactly this requirement. One is the ability to import tables encoded with the CALS format and the other is support for table and cell styles. The two go together, as publishers with substantial tabular content are never in the business of hand-styling table after table.

Consider a textbook publisher with an accounting textbook, a catalog publisher with price lists, or a journal publisher. Each has multiple tables and the requirement to style the tables attractively and each would like to be able to produce the tables and the variant styling without having to do substantial manual work. Here again, publishers who have been working in a full-blown XML editor such as XMetaL or a batch composition system such as Xyvision XPP have been able to work with CALS tables and tabular styles, but the desktop tools have not supported them. InDesign CS3 seems to have brought these capabilities down to the desktop at a price point that is far lower than the combined cost of an XML editor and an XML-aware batch composition system.

Another seemingly small but significant new feature of InDesign CS3 is what appears to be greatly improved integration with Dreamweaver. For all of the power of InDesign and the other Adobe desktop tools, publishing to HTML from these tools has always been a largely manual process. Too many publishers with print-centric workflows are left at the end of the process with the task of cutting and pasting text from InDesign into the HTML editor of choice, for example.

For a single, small and one-off job, this kind of workflow is probably not viewed as problematic. Indeed, the designer likely wants an opportunity to

WHAT'S RIPE, WHAT'S RANK		
An essential guide to what's cool and uncool for spring. Consult liberally.		
RIPE	RANK	WHY
Atlantic City	Las Vegas	The birthplace of salt water taffy, and the inspiration for Monopoly, AC is like Vegas on the ocean with a little Coney Island thrown in.
Tan Lines	Fake Tans	Although you may look good in orange, it should never be the color of your skin.
Aviator Glasses	Cat Eye Sunglasses	Aviators are for pilots. Cat eyes are for librarians. Your choice.
Frisbee Golf	Golf	Golfing to reconnect with nature is like going to the mall to try foods from different cultures.
Acid Folk	Mash-ups	When the knob-twirling DJs are done, the six-string will always prevail.
Track Bikes	Skateboards	With no brakes, track bikes have all the fun of the skateboards with none of the ankle-destroying danger.
SVO Diesel Cars	Hybrid Cars	SVO stands for straight vegetable oil, the free fuel that powers these cars and leaves a scent of French fries (or whatever was cooked in the oil) in the vehicle's wake.
Living Your Life in Prime-Time	Reality TV	The sidelines are for coaches, be a player, player.

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Ripe	Rank	Why
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Living Your Life in Prime-Time	Reality TV	The sidelines are for coaches, be a player, player.

Figure 1. Two tables, same content, different styles. With its support of both CALS tables ingestion and tabular styles, InDesign CS3 could allow publishers to import content and apply radically different tabular styles on the fly.

tweak the HTML after viewing it in the browser. And the rush to complete the print job has left some considerations for multichannel publishing behind. But consider the all-too-common example of a periodical publisher, the magazine publisher with multiple titles or the catalog publisher who produces the quarterly update. It makes far more sense for them to anticipate the multichannel publishing needs, plan the print products accordingly, and then expect some level of automation at the end of the process when they repurpose the print content onto the Web. Far too often this last step has eluded them.

To address this requirement, InDesign CS3 now has an export-to-XHTML feature. As far as we can tell with limited testing, the export to XHTML includes an export of both the InDesign text and the associated styles and page layouts. On export, the InDesign style names are included with the exported text, with the InDesign styles rendered as cascading stylesheets (CSS). The result is an exported set of pages that mimic the look and feel of printed pages, which is probably the goal of some publishers and designers, though likely not all.

This approach mimics the model seen in Adobe Digital Editions, the beta application for eBook publishing. Digital Editions accepts both PDF and XHTML files for rendering. The XHTML option gives the publisher some flexibility for scaling the page layouts for different reading devices in a way that PDF does not as readily support.¹

But examples abound of the publisher who wants more flexibility on export but perhaps does not want

only a faithful rendering of the print page as XHTML. That same periodical publisher who likely does want the CSS-styled pages for its own Web site likely also wants a vanilla XHTML file (or XML file, or RSS file) for content syndication. The catalog publisher might want the faithful re-creation of the original print pages and a number of other variant formats for its own Web sites and the Web sites of its wholesalers and distributors.

Adobe's answer for this seems to be another new capability, which is to apply an XSLT (extensible stylesheet language-transformations) stylesheet to the content upon export. If the InDesign content can be successfully exported as XML (and that is a big if to be pondered when we have a chance to look at the product in more depth), the ability to apply an XSLT transformation on export does open up a world of possibilities to publishers. Publishers who already have a base of XML-tagged content can use XSLT in a number of ways: to produce HTML for a primary Web site, HTML for other sites, RSS and other feeds, and text streams for other print products.

Additional Long Document Support

After having only a short time to look at the beta software and review the sample documents and projects, it is difficult to thoroughly evaluate the new features and their potential impact. However, several other features seemed particularly useful for publishers, especially those with requirements for long document production and the desired automation that often goes with long documents.

One useful new feature is something Adobe calls "nested style looping." Consider the following example of a listing that needs to be styled by color, weight and slant. While this kind of text likely had some "hooks" to help with styling when it was imported, automating this kind of import and automated styling has traditionally been difficult in desktop tools. Nested styles let you automatically apply a sequence of character styles within a paragraph instead of manually formatting each style change. The style looping allows the designer to repeat a sequence of nested styles until the end of a paragraph, as shown in Figure 2.

Another useful new feature for long document processing is the use of text variables. Text variables can be used to automate elements such as page headers and footers, which can be now be auto-generated based on tagged text on a page (a tagged A-head or B-head, for example). This kind of auto-generated element is *de rigueur* in long-document tools such as Adobe FrameMaker but has typically been absent from tools such as InDesign without the use of plug-ins.

Another very useful new feature, also *de rigueur* in a tool such as FrameMaker, is more advanced handling of bulleted and numbered lists. InDesign CS3 now supports much more complex bulleted and numbered lists, including lists within lists and figure numbers both within a given InDesign file and across multiple files.

A short list of our favorite CDs: *Monosaurus, Virtual Center* • *JSOL, Turned On* • *Merv Rey, Luminary* • *Jargon Eclipse, TimeSpot* • *Dirt Nest, Circular Grooves* • *JSOL, Inside my Orange* • *Monosaurus, Freedom* • *JSOL, Fishing* • *Jargon Eclipse, The Complex Intuition* • *Pork Escapade, Chemical Entropy* • *Techton Flu, The Light* • *Jargon Eclipse, Stereotypical Camouflage*

The Find and Replace features have been improved to support searching for a combination of text and text attributes (styling, etc.) and also to allow for saved searches. Search now includes regular expression matching using the grep feature, an arcane but incredibly powerful function that Unix users have known and loved for ages. Grep allows users to do complex pattern-based searches (e.g., search for a digit followed by a letter followed by another digit) and also to combine text searches with searches for tagging. While this might seem like a conceptual reach for some creative users, it does point to how Adobe seems to want to support the requirements of publishers with XML and more generally to the

Figure 2. InDesign CS3's nested styles allows for automatic application of a sequence of character styles.

It's great to dominate the desktop, but it is even better to be at the center of an ecosystem where you provide an underpinning of technologies for a wide network of partners and developers.

requirements of publishers who see InDesign as a tool in a broader publishing workflow where manipulation of text in and out of formats such as XML, XHTML and print formats is a day-to-day requirement.

Conclusions and Observations

With the caveat that we have only had a brief time to look at the beta product, it does appear that InDesign CS3 will bring some significant new value to publishers, especially those with more complex workflows and those with requirements for long-document publishing and publishing with XML. The features discussed here address some long-neglected and important pieces of functionality that can bring a great deal of automation to publishers. Your mileage will vary of course, and we look forward to discussions with beta users who have been exercising these features with real-world content and applications. But if these features are as functional as they appear to be, they will have a very positive impact on publishers.

The final piece of CS3 that promises to have a big impact is what appears to be a much more flexible model for software developers to integrate with the CS3 applications. In the past, a software vendor who wanted to interface its software with Adobe applications had to write separate plug-ins for each application (one plug-in for Illustrator and a separate plug-in for Photoshop, for example). Vendors such as Woodwing (Smart Connection Enterprise) and SoftCare/Manag-

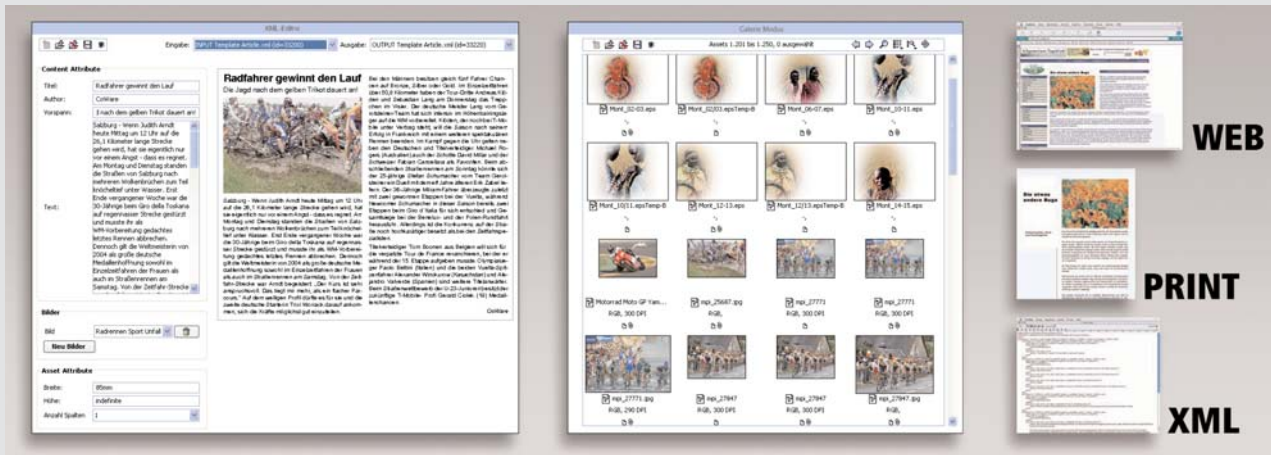
New Kid on the Block?

Since the introduction of Adobe's InDesign product family, SoftCare (K4) and Woodwing have used these core technologies to create integrated, cross-media publishing and content management systems, pushing hard at the installed base of QPS, as well as at older, more proprietary systems. Quark will undoubtedly respond with a new QPS. However, a third vendor, CenShare, is also claiming significant advantages over its rivals, including QPS. CenShare has a loyal following in Europe and has just begun to make inroads in the North American market, as we reported in the last issue of THE SEYBOLD REPORT (March 22, 2007; Vol. 7, No. 6). Although prospective North American customers currently must work with the company's U.K. office, that will certainly change.

At first glance, CenShare offers an impressive array of tools for print, Web and XML-based publishing. The feature list on the company's web site (www.censhare.co.uk) includes enterprise-level content management,

conventional (e.g. InCopy-based) and Web-based cross-media authoring tools, editorial, advertising and flat planning tools, integration with third-party systems, including ad booking, CRM and syndication. These have been well received in Europe, particularly Germany. The North American market seems to be taking a wait-and-see approach for now, although we can expect some of the larger, multinational publishers to be comparing CenShare with K4 and Woodwing over the next several months.

It is too early to ascertain the impact of CS3 on the publishing system offerings from CenShare, K4 or Woodwing — or to provide a detailed analysis of all three, compared with QPS. However, future articles and case studies in THE SEYBOLD REPORT will attempt to do just that. The healthy competition offered by CenShare will undoubtedly drive its counterparts — as well as Adobe and Quark themselves — to new levels of innovation and performance. *By John Parsons* **TSR**



CenShare's authoring/editing and asset management tools provides a single data entry point for publishable content. Output for print is handled via Adobe InDesign Server (currently CS2), while export to HTML or XML is direct.

ing Editor (K4) then might have to choose their battles in adding a plug-in for InDesign and an additional one for Photoshop. This model was especially problematic for digital asset management vendors, who ideally would want plug-ins for *all* popular creative tools, from image editing tools to publishing tools to tools for video production. And as dominant as Adobe is for creative tools, it is not the only game in town.

Recognizing this, Adobe has changed the model by strengthening the capabilities and application programming interface (API) of Version Cue. With CS3, Version Cue is a much more full-featured server, adding to its already surprisingly good capabilities to manage and version assets, as well as to control access to these assets through a useful project metaphor.

Developers can now write a single interface into the Version Cue server, which in turn then manages the interface with Photoshop, Illustrator, InDesign, InCopy, Flash CS3 Professional and Bridge. This change seems significant to us, but none of the DAM or publishing system vendors have discussed on the record how they will take advantage of this change. However, Adobe is pointing toward a special event for CS3 integration partners to be held at the Henry Stewart

DAM symposium in New York in early June, where integration partners will make some formal announcements.

Do the strengthened capabilities and APIs behind Version Cue signal a change for Adobe away from dominating the desktop to providing servers and integration tools? Perhaps, but the more likely explanation is that Adobe has taken some lessons from the success of its Acrobat and also from its new close collaboration with the Macromedia engineers and product managers. Just as with Acrobat, it's great to dominate the desktop, but it is even better to be at the center of an ecosystem where you not only provide the desktop tools but also an underpinning of technologies where a wide network of partners and developers can be successful right along with you.

By beefing up CS3 to be more functional for complex publishing applications, Adobe is inviting DAM vendors, publishing system vendors and other partners to the table with them. **TSR**

Bill Trippe is a content management consultant who also writes frequently on publishing technology.

¹ See our review of Adobe Digital Editions in The Seybold Report, November 16, 2006 (Vol. 6, No. 9)

Adobe and Quark Go with the Workflow

By Ron Roszkiewicz

On March 27, Adobe Systems rolled out its ambitious Creative Suite 3, including a number of front-end and server-based applications for publishers. Soon after, Quark responded with a series of announcements and upgrades. Both companies are reaching new levels of functional integration and adaptive workflow.

Nearly a year and a half ago, at a session at the Henry Stewart DAM Symposium in Los Angeles, moderator Michael Moon shared the podium with representatives of Paxonix, a developer of brand and project management solutions. The focus of the meeting was the relationship of supply chain management (SCM) to content/brand management. The Paxonix solution was selected as an example of how project control and best practices could be introduced into content management.

Hearing references to SCM in this setting was highly unusual. Most sessions would use the more familiar “content lifecycle” or “content workflow” to describe the processes used to create content. But it made a lot of sense then because it seemed that the time was right to turn our focus away from the micro concerns of the upstream subprocesses and toward what is necessary to satisfy the macro requirements of the entire supply chain. A strong thread of the value of ubiquitous collaboration also wove through the discussion.

Effective collaboration provides many opportunities to streamline workflow. The Paxonix (<http://www.Paxonix.com>) product is designed to work with desktop applications and was demonstrated to be quite capable.

Quark and Adobe Try to Fit In

In recent months there has been evidence of upstream software vendors Quark and Adobe taking a more holistic view of their place in the product development supply chain. By explicitly recognizing design in the context of a broader product development workflow, they are cracking a shell that previously insulated designers from the cold, objective meddling that every other link in every supply chain has undergone in the name of quicker time to market, increased revenue and cost savings. Granted, this shift is still subtle, but it’s accelerating. The key enablers they are providing are vertical integration, project management, expanded collaboration opportunities, expanded external program control and acceptance of standards.

For the average content creator, this shift will be minimally intrusive. How content is formed, managed

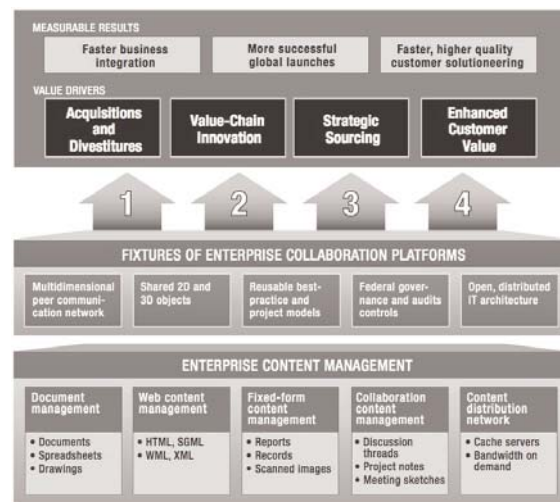


Illustration 1. Chart shows the interconnectedness of content, level of collaboration, value drivers and expected measurable results. © 2005 GISTICS with permission.

and distributed are the primary issues, and most of this takes place after content is created. The real change is in how the data are administered.

The reason for this change is threefold. The first is pressure from large corporations and institutions to open up the application to customization. Second is the pressure to support standards in an increasingly Web-centric and globally distributed world. The third is the need to transform analog elements of the processes into digital ones and streamline the process. In a much larger sense it is possible to see how each of these valid and noble goals can be extended to compatible integration in a much larger supply chain.

Into this shifting environment emerge the high-profile arrivals of Adobe Creative Suite 3 (CS3) and QuarkXPress 7.2. At this point, both lines are mature and stable. Companies rely on them daily for commercial-quality work, and for the most part, changes made to these applications are evolutionary and cosmetic.

So how do they match up against the new supply chain paradigm? Are there any clues that SCM is part of a grand vision on either company’s product roadmap? It is important to know if these applications are open enough that third-party developers can hook into them and provide the necessary interoperability. It is equally important that these products are positioned for a future where integration into a supply chain and collaboration are the crite-

ria against which each application is judged. How is collaboration being implemented in their applications?

Vertical Is Good

Most software is generic and horizontal by nature. This means, for example, that one can use XPress to lay out a book, magazine or newsletter. Adobe Illustrator can be used for drawing comics or technical illustrations. The functionality serves many different users, and when some special feature is needed to suit a unique domain-specific requirement, it is added by way of a plug-in to the main application.

Customers use tools in ways that were not imagined by their original creators. For example, Illustrator is a popular Web page-layout tool, Photoshop is used by photographers and photo-realistic illustrators, and InDesign is used as a basic page design and book-layout tool for technical reference works and novels alike.

Some needs for functionality aren't addressed by third-party developers. With CS3, Adobe will also release Photoshop Extended versions that include additional plug-ins for medical and scientific imaging and image manipulation. Add that to the company's acquisition of technologies such as Zoomify and Pixmantic and you have a new understanding of how Adobe is adding value to its mature and stable suite of applications. In a way, this is a departure from the arms-length position Adobe has maintained with partner developers for so many years. But in a practical sense it does not seem particularly predatory since Adobe is one of the most supportive companies of its development community.

In CS3, Adobe has for the first time organized the release of its suites according to discipline, including Creative Suite for Print, Production and Web. The aggregation of Adobe and Macromedia's updated programs forms a very cost-effective bundling opportunity. Future reviews of the applications in these suites will reveal optimizations made to how data is exchanged between applications. Creating these product suites is the equivalent of defining a *de facto* workflow. This optimization of applications in the suites includes such welcome features as automatic optimization for the Web of any Photoshop or Illustrator file that is brought into Dreamweaver.

One of the top priorities of the CS3 team and a critical element of the bundling of similar applications into the Web and Design Editions was to bring consistency to the Adobe and Macromedia user interfaces. This tricky business was made all the more tricky because it took place during the blending of both company's products and cultures. While all applications didn't make the change completely, the effort was considered a success for many.

Quark is also enhancing XPress 7 with some free and inexpensive functionality. Most of these XTensions are the result of Quark's acquisition of ALAP last year. ALAP was a high-quality XTensions developer with well-crafted products and a solid reputation. Quark's introduction included Imposer, Print tools

and XPert Tools Pro collections. Imposer is a full-scale imposition program that runs within either QuarkXPress 7 or Adobe Acrobat. It can handle 2-up, 4-up and 8-up, but it does not do page pairing, which is favored by newspapers. This is unfortunate, since it would in some small way remove an objection that has led companies to switch to InDesign. The price for Imposer is \$199.

XPert Tools includes 15 tool enhancements. Quark is providing this set of XTensions as a free download beginning in April (full details are available at <http://www.quark.com/products/xpress/xtensions/products/xptpro7/>). This coincides with the release of XPress 7.2, which includes XPert Align, XPert BoxTools, XPert Find/Change, XPert PageSets and XPert Pilot. Many of the tools in the set are proven productivity enhancers. Quark's addition of layout and print production enhancement tools is part of its ongoing support for print — an objective from which it has never wavered. Quark has also introduced Quark Interactive Designer for creating Flash animations for the Web using the familiar QuarkXPress design environment.

Both companies' push toward vertical integration has added new file formats to their respective programs. For example, Photoshop Extended for 3-D adds 3DS, OBJ (Maya), U3D, KMZ (Google) and Collada as new export formats. Quark's support for PPML language adds support for variable data printing.

Project Management Is More Than Workflow

For the past decade or more, workflow has provided the ability to streamline and wring every last bit of productivity out of a system. Software developers focus on their own products and often optimize them without considering the broader consequences of their actions on the supply chain. This is not unreasonable, since there is very little collaboration among vendors to support compatibility. As a result, companies end up with proprietary solutions and specifications that provide a functional fix at different choke points along the workflow, but not a systemic, end-to-end answer. In some cases a holistic solution is not possible because critical standards or technologies are not yet available.

Ten years ago, Adobe proposed the Portable Job Ticket Format (PJTF) as the end-to-end, persistent way of tracking jobs. It fell out of favor, and many features morphed into some form of PDF. PDF was a workflow format because it could be tagged just as it is tagged today with metadata. Unfortunately, it takes more than embedded job descriptions and other details to replace a database for tracking elements of a job. It was a bit naïve to expect a distributed database to act as a centralized control for a data repository.

Other technologies at the time included Adobe Extreme and Aldus Metropolis, both of which were graphic routing solutions for moving and monitoring file progress through a workflow. The new reality is

that managed projects must be database-managed, use metadata as key values and provide an easy-to-use, preferably Web-based graphical user interface as a dashboard for managing and monitoring file movement. All of these early technologies were experiments that provided insight into how data could be managed in the future.

The Collaboration Value Proposition

Content creation relies on consensus and approval processes. Collaboration among stakeholders happens during layout, design and the final editing of print and Web compositions. In a well-managed process, the locations of all elements of the composition and the approval state is known. Quark's composition zones, shared data and CopyDesk story editor provide for indirect collaboration. What they might lack in immediacy they certainly make up for in accuracy and precision across all the media they link. The review and approval process is not automated per se, but being able to work on the same page simultaneously will cut down on the need for additional proofs and e-mail review requests.

Adobe recently introduced Acrobat Connect, its one-button approach to bringing collaboration to the desktop, based on Macromedia Breeze technology. Collaboration is also extended in Acrobat Professional by way of its built-in review scheme. Using a shared server, it is now possible to configure Acrobat Connect to be a live, interactive document review tool. InCopy continues as Adobe's InDesign offline writing tool. It is not interactive or collaborative, but it does allow documents to be shared and worked on cooperatively.

Acrobat Connect is a well-designed tool that does its best to make optimal use of screen topography. It is only a one-button solution when initiated from within Acrobat Professional or Bridge. It also seems a bit high-priced when compared to the overall downward trend in the Web conferencing industry.

In any event, online collaboration will soon be ubiquitous and an integrated part of project management. The supply chain has already accepted it as a part of support, training, sales and marketing. The upstream review and approval process will be the next to fall in line.

External Program Control

For the past 20 years or so we have accepted the application programmer's interface access to host applications provided by Quark and Adobe. It's difficult to say how successful the XTension of plug-in scheme has been, since many do not actually make it to market and are developed for niche vertical integrations. What we do know is that the advent of database publishing has led to more requests for open file formats that can be constructed and deconstructed to meet any print-on-demand or Web-to-print requirement. The need for this functionality is not widespread, but when it is the

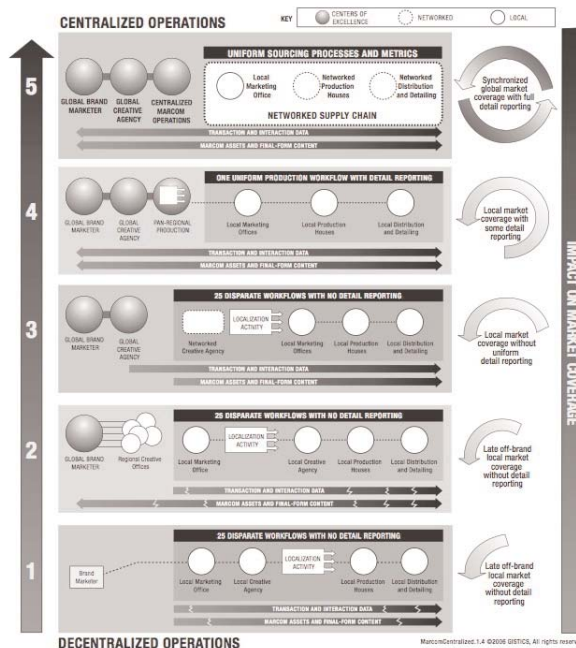


Illustration 2. Implications of different levels of project management and centralization (or lack thereof) of reporting. © GISTICS Used with permission.

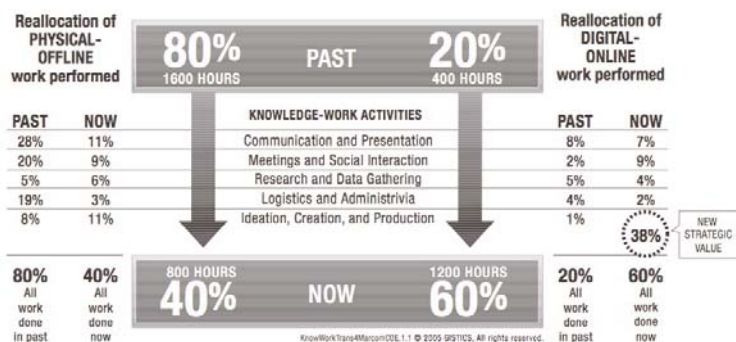
only way to automate and control multilingual documents, its absence can be a deal-breaker.

As far as consistency and openness are concerned, Adobe seems to lead the pack by standardizing on Portable Document Format (PDF) as its print format. Thanks to this openness, third-party developers requiring unique PDF variants for end-to-end document control have been able to create PDF/X types. In this case, as in the case of tagged image file format (TIFF), Adobe has opened the format but not released it to the open source community; Adobe relies on it too much for its own applications.

With the release of CS3, Adobe is putting additional emphasis on Bridge and Version Cue. Internal performance and other metadata functions have been tweaked, and Bridge is now recommended as a server-side application that requires a dedicated machine. Underlying Bridge is a Tomcat server with a browser user interface for administration. It uses Bonjour for user linking. Rumor has it that Bridge will support Flex for external development in the near future. It is possible to develop a custom Flash front-end for Bridge today.

Bridge now works with all APS video. Unfortunately, Fireworks files are not compatible with Bridge in this

Illustration 3. Quantifiable shift in physical- offline to digital-online. © GISTICS Used with permission.



version. Version Cue now acts as the application layer between DAM and applications.

Introducing digital asset management to the broad creative world opened a Pandora's box of issues that Bridge and Version Cue do not resolve. The requirement to link to project management systems, customer relationship management systems, ERP, Web 2.0 forms, digital rights management systems and applications is beginning, and the major suppliers who develop our most used software might not adapt their programs to support these new opportunities. This sort of interoperability is typically developed as the result of grassroots requests. In time, corporations will probably pressure Adobe and Quark to deliver or adopt some middleware to do the job.

Quark's XTension program has resulted in some powerful systems that dwarfed the host XPress application. Quark's file format is still encrypted and not published, although the company does provide documentation to use DATA Object Model (DOM) to control page makeup. This and the environment's compatibility with XML satisfies most developers — but not all. Some customers who still need to control objects on the most elemental level integrate business rules and embed metadata cannot do so under the current circumstances.

A Standards Conundrum

Standards generally result in more choices for consumers and often form the foundation on which innovation can take place. Open standards can be something of a misnomer, however. Adobe supports a number of standards in its software, chief among them IPTC, XMP, JDF, PDF and XML. IPTC is a complete and well-executed photographer's metadata schema that has been around for years in Photoshop and is now adapted to the XMP platform standard. It is the result of the efforts and consensus of a working group of standards professionals, developers, Adobe, photographers and metadata specialists. The International Press Telecommunications Council manages it, while Adobe is responsible for implementing it into its software.

Recently, Adobe proposed turning XMP into a quasi-open standard. "Quasi" means that essentially development will continue at Adobe, but external forces (standards committees, vendors, etc.) will be able to have some impact on how it is developed. Meetings with invited contributors, Adobe and vendors will determine how this will work and we hope will move onto the important task of finishing the platform and having it more widely adopted.

This is one of the most important standards activities happening today. Under the guidance of IdeaAlliance and former Adobe Senior Product Manager Andrew Salop, Adobe is in the process of determining what nets it will have to cast to herd this rangy lot of cats. It's a tough one, but the outcome will affect all of us who use these applications. A good outcome will mean we can use the same tools and techniques from applica-

tion to application with predictable, persistent results. Maintaining the status quo means we will not have access and control, or must decide among available but limited solutions to manage our data.

A full account of the recent Content Metadata Summit 1.1 held in March in New York will follow in a future issue of TSR. For now, we can say that any solution that will be readily adopted and successful must have buy-in from Microsoft and Apple; major DAM vendors such as EMC, Interwoven, OpenText and others; and Google, Yahoo and Quark.

So where does Adobe go from here? Vertical integration is obviously one area as mentioned above. Creating efficient file movement is another area for productivity enhancement. It's not just a case of an application being able to open a file, but the control and accountability of that file as it moves about. To this end Adobe has gotten workflow religion and has begun to develop implied workflow within products and Creative Suite.

Control over the movement of the file among users can be tracked and the location of the original and duplicates can be monitored. When the final layout is processed prior to prepress, all elements can be packaged up and the lot processed through Acrobat Distiller according to color model and output specifications. The flow works for one user or for a group. It doesn't scale particularly well, however, so enterprises must seek a more robust solution.

Creative Suite 3 has new hooks into Bridge, for example, that allow Flex to add new functionality or interoperability between external digital asset management systems. The truth is that the enterprise version of InDesign is K4 (www.maned.com). InCopy is the story editor that links to InDesign page elements. Quark's server-based tools, such as the Quark Publishing System, are very often the node that must be interoperable with other servers.

QuarkXPress is a production tool, and the emphasis of most of its development is to add more product value. Supporting PDF, PDF/X, PPML and JDF is obvious for a production tool. Adding broader metadata support through XMP would be a good addition, too.

For the most part, Quark has been a one-trick pony. A whiff of a potential direction for the future can be seen in its Quark Interactive Designer (QID). Building up the application around QID to do more that designers (not coders) want to do might provide some vertical integration of its own for Quark. The same can be said for adapting the same stable XPress engine for use as a designer's comping tool or adding functionality such as page pairing to Imposer so that XPress for Print would be a more capable newspaper layout tool.

For now, Quark is doing many of the right things by getting involved in standards committees, making some good choices for adding value to XPress as a production tool and releasing timely and reasonably bug-free upgrades.

TSR

The Big Picture: Standards in Digital Pro Photography

By Peter E. Dyson

To the consumer, the digital camera revolution has been all about the megapixels. Professional photographers like megapixels, too, but they have necessarily been concerned as well with electronic delivery specs, productive workflow tools, reliable archiving systems and quality control for their images. After a decade of trial and error, the industry is now gathering consensus on open standards and best practices.

A decade ago, digital photography was widely acknowledged as “the future of imaging,” but it was actually used by pro photographers in only a few special niches: news photos, real-estate catalogs, the Web. Otherwise, film still ruled, and for a very good reason: It was the time-honored standard for delivering commercial imagery and satisfied the requirements for:

- **Delivery:** The photographer handed (or Fedexed) the transparency to the client. At the end of the job, the client returned it.
- **Archiving:** Barring flood or fire, the film was likely to last longer than the photographer’s lifetime.
- **Color management:** The transparency was the pre-press color reference for the photographer, the advertiser or editor, and the scanner operator.

It was already obvious by the mid-1990s that digital imaging had all sorts of other advantages and would soon replace film in the commercial world. At the time, publishers and photographers (not to mention analysts) thought the main barriers to adoption were technical: sensor resolution, dynamic range, capture speed, file processing and so on. Over the years, all of these barriers have fallen, but photographers and publishers have found it difficult to equal film’s success as a medium for image delivery, archival storage and color management. That is now changing.

UPDIG recommendations. At the 2004 PhotoPlus Expo in New York, two dozen key individuals from the major photo trade associations formed an ad-hoc coalition to define and promote the industry consensus on image file standards. They called this consensus the Universal Photographic Digital Imaging Guidelines (UPDIG), not least because the acronym was pronounceable and the URL was available. Version 1 of the guidelines was published in fall 2005 and Version 2 came out in November 2006. A third revision is likely to be released this fall.

As with PDF/X in the early days, the Guidelines are not a formal standard — yet. Indeed, for large segments of the photo industry, such as the wedding, portrait or

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UPDIG: The industry consensus on image file standards. www.updig.org. The UPDIG coalition currently has 20 member associations, including the leading professional societies of Australia, Brazil, Canada, Italy, Hong Kong, New Zealand, Sweden, the U.K. and the U.S.

fine-art arenas, where the main deliverables are prints, they are almost irrelevant. Their main value is in those segments where the capture of digital images is the first step in a long chain of workflow processes: advertising, brochures, documentaries, forensics, magazines, public relations, stock libraries and so on.

In this article, we describe the major UPDIG recommendations, along with some of the rationale for choosing them. The complete guidelines are available free at www.updig.org.

The Standard for Archiving

Among the differences between consumer cameras and pro models are their output options. Cameras for the professional market can save files either in the industry-standard JPEG format or in a proprietary “raw” format. (Some models let you save both at once.) Photographers in the field who are shooting for daily newspapers often choose JPEG for quick uploads to the mother ship. But when time isn’t of the essence, it’s hard to beat the quality and flexibility that the camera’s native data format provides.

Why raw is good. A raw file, as the name suggests, is an unprocessed record of the light samples captured by the image sensor chip. It is not a usable image in that form because the spatial and color information are intertwined, with each sensor cell contributing differently to the end result. (For more background, see the Wikipedia article for “Bayer filter.”) Device-specific algorithms are needed to turn the raw data into something that can be displayed or printed, and also to compensate for lens

aberrations and sensor chip defects. By altering the parameters of the algorithm, you can radically change the image you get. You can freely alter its white balance, saturation, exposure (to a degree), tonal characteristics, noise reduction and lens corrections.

A raw file is roughly analogous to exposed but unprocessed silver-halide film. You can push or pull the development to compensate for under- or overexposure, or use odd chemistry for special effects and so on. In the digital realm, you can do all that and more with a raw file. What's even better, you can reprocess it any number of times for different purposes.

Although each camera maker provides the software for its own models, you can also get raw-processor software from third parties such as Adobe, Apple, Bibble and others. There is some debate about whether the third-party products are better or worse than the vendor software. The vendors say they know their cameras best and can get the most out of all the little quirks of each device. The independent software houses note that the vendors make their money by selling cameras and write software only because they have to. You can find working photographers who will argue on both sides of the question.

Why raw is bad. However, there are a number of disadvantages to using the camera's raw data as an archival format. First, raw file formats are proprietary and often secret. Outside developers can usually figure out most of the data, but not all. (Famously, Nikon encrypts part of the data within its NEF files.) Second, there's no guarantee that old formats will always be supported. Well over 200 camera formats were marketed over the past 10 years. Some of those vendors (e.g., Contax) have already left the market, leaving their old file formats to an uncertain fate. And third, adding metadata to a raw file is difficult; there's always the risk of altering some undocumented data structure and ruining everything.

Thus, for all of the advantages that a raw file has in the short term, it's a terrible bet for the long term. There is a better way.

Best bet: Adobe DNG. A few years back, as part of its development work for Creative Suite 2, Adobe began to write data-import plug-ins for the leading camera raw formats. The company quickly realized that lots of new cameras were hitting the market and every time a vendor introduced one, there was a lag of several months before Adobe could write, test and distribute the new converter for it. Adobe was also sensitive to the other objections to proprietary formats noted above. As the 800-pound gorilla of the imaging industry, Adobe was in a position to do something about it.

In 2004, Adobe published a proposal for an extensible, openly documented file format called Digital Negative. DNG is based on the TIFF file structure, with which imaging software developers are quite familiar. Among other properties, a DNG file can contain:

- image data in compressed or uncompressed forms;
- metadata of many kinds, including EXIF camera info,

Less Is More

With a couple of small exceptions, the standards that the photo industry is adopting are not due to new inventions. Rather, they are the result of discarding a great many attractive alternatives, each of which offered undeniable benefits, in favor of those few options that reliably satisfy the widest range of applications.

This should not come as a surprise; you've seen it before. Consider, for example, the PDF/X standards: The virtue of PDF/X is not that it lets you do what you could not do before, but that it forbids you to do certain things. It takes away much of the flexibility built into the PDF language and thereby enables successful preflight checking and eliminates nasty surprises at press time. For that matter, PDF has taken over the role PostScript used to play because PostScript was so complete that it was dangerous. Similarly, XML has succeeded where SGML did not because it is less powerful.

- IPTC Core fields, XMP fields and ICC color profiles;
- a JPEG preview image of any desired resolution. (A full-resolution preview will accurately show how much sharpening has been applied.);

The pro photographer and software development communities have embraced DNG, and the major DAM vendors in the photo business support it in their products.

- private or proprietary data (The meaning of the data can be kept secret, but its location is clearly demarcated to prevent it from being accidentally clobbered.);
- an entire raw file.

Applications are not required to understand all the different kinds of data within a DNG file; they can simply skip over the types they don't wish to deal with. A version number in the file header allows adding new data types in the future.

The pro photographer and software development communities have embraced DNG, and the major DAM vendors in the photo business — Extensis, Canto, iView, Apple and, of course, Adobe — support it in their products. In addition, four camera makers — Hasselblad, Leica, Ricoh and Samsung — have introduced cameras that use DNG as their raw format.

However, both Canon and Nikon have stated that they will stick with their proprietary formats. They have taken some heat from pro photographers on this issue, but the market reality is that most cameras, even at the very top end of the market, are bought by consumers. Consumers have not raised a fuss (although they should), and neither company has felt obliged to alter its stance.

DNG is not an official standard. Like PostScript, PDF and TIFF1 itself, DNG is the property of Adobe Systems, which can change it at any time. For this reason, some camera makers have disputed the claim that DNG is a sturdy foundation for image archiving. That misses

the key point, however: DNG is openly documented. If Adobe turns evil and abuses its custody of the spec, users will abandon it (and probably Adobe), but other vendors will still be able to write conversion software from DNG to whatever takes its place. The images in DNG files will not be lost, as they could be if, for example, Nikon suddenly drops support for NEF files.

Media for archiving. Whatever the file format, it will be useless if the media on which it is stored goes bad. Today, photographers have two choices for long-term storage, but neither of them allows them to file and forget. The first option is to burn the files to “archival gold” CDs and DVDs. If they are stored in the dark at reasonably stable temperature and humidity, they should last for 50 years. (This estimate presumes that the photographer

A terabyte here, a terabyte there, and pretty soon you're talking about real money.

did not apply a sticky label to the disk or write on it with a permanent marker. The solvent can migrate into the disk and wreak havoc.) The second option is to save files redundantly to two or three hard disks and, when they get full, take them out of service and store them on the shelf.

Storage can thus be a substantial item in the photographer's budget. In addition to keeping the original raw file (preserving the option to reprocess it) and the DNG (to future-proof the data), the photographer will often keep the layered Photoshop file and, of course, the TIFF that goes to the client.

The total can easily hit a couple of hundred megabytes for a single image, and using an SLR camera, a photographer can easily capture a hundred “keepers” for each day of shooting. Of those, only a handful will be delivered to the client for the immediate need. But the others must be kept in case the client's needs grow. And in a few months or a few years, some of the others might be licensed to stock-photo houses, published in a coffee-table book or transformed into a fine-art print. A terabyte here, a terabyte there, and pretty soon you're talking about real money.

Media obsolescence. The problem with CDs and DVDs is not that the media will fail (although that too might happen) but that disk readers will disappear. A mere 20 years ago, the universal standard was 5-inch floppies. But if you found a floppy at the back of a file cabinet today, where could you go to read its data? Hard disks have the same problem in that their electrical interfaces become obsolete; how many computers do you still have with a SCSI card?

Thus, the only strategy that stands a chance is to copy all your old data to new media every few years. Fortunately, storage density (bytes per cubic inch) keeps growing even as the cost per byte goes down, so most

How Many Megapixels?

There is some controversy about how much resolution you need in a digital photograph. In the 1980s, Adobe's recommendation was four scanner samples for each halftone cell, or in linear terms, twice as many pixels per inch from the scanner as lines per inch of screen ruling. The IDEAlliance's Digital Image Submission Criteria (DISC) Working Group still adheres to this formula.

Most digital photographers believe that 2:1 is too high a ratio. They note that scans are made from second- or third-generation film dupes, while the image from a camera is first-generation data; that Adobe's old recommendation was based on PostScript Level 1 technology, now thoroughly superseded; and that even in the '80s, Adobe viewed its advice as erring on the safe side.

We've asked around, and it appears that no one has done a public “shootout” on this question. We would like to hear of any published research that might shed light on how much resolution you need.

photographers probably will not have to add a new wing onto the studio every decade to hold the media. Nevertheless, the need to acquire new hardware every few years means that photographers face a stern choice: Either earn revenue from the archives or abandon them.

Standards for Image Delivery

Because a raw file is so malleable, some publishers prefer to receive images in this form. They like the idea of having total control over color and tone, and they don't mind the expense of having trained staff to handle the extra processing steps. Where the photographer is an employee of the publisher, working closely with the photo editor and page designer, this arrangement can make sense.

For independent photographers, however, delivering raw files does not make sense. In many markets, from advertising and architecture down through portraiture, travel and underwater photography, the main reason to choose one photographer over another is artistic style and creativity. Because the processing step has such a large effect on the image, it is an integral part of the artist's interpretive work in creating an image. In handing over the raw file, a photographer is essentially surrendering a substantial portion of that competitive edge and the client is essentially taking less than he's paying for.

The recommended format. Fortunately, there are several good, openly documented formats for image files. Where the photographer and publisher have made advance arrangements, any of them — Photoshop HDR, JPEG2000, PNG, etc. — can be used. However, in the absence of specific prearrangement, the preferred approach is to deliver images in TIFF. The exception occurs when file size must be minimized because bandwidth is limited. In that case, JPEG should be used, compressed as lightly as possible while staying within the size limits.

Along with the image bytes, the delivered file should contain an embedded ICC color profile and IPTC Core metadata, which we will discuss further below.

The name game. It seems somehow archaic in 2007 to worry about file naming problems. But just because the latest Apple and Microsoft operating systems can handle long names, punctuation and foreign scripts does not mean that every computer in the downstream workflow can do so. An image file might need to be indexed in old databases, stored in old servers, e-mailed around the Internet, placed, pre-flighted, rasterized and OPI'd before its useful life is past. For this reason, photographers are advised to follow the old MS-DOS standard of eight characters, a period and a three-character extension that signifies the file format.

A full discussion of recommended naming conventions is available free at the Controlled Vocabulary Web site.

Collateral materials. Along with the image files, publication photographers are advised to provide a “guide print” for each image. The guide print is made on the photographer’s (properly profiled and calibrated) printer as a visual color reference for the downstream users: art director, page designer, printer, etc. In theory, if every monitor were calibrated and every workstation used color management software, the guide print wouldn’t be necessary, since the embedded ICC profile would ensure proper reproduction. But that is not the reality today.

If the photographer knows that the image is destined for a printing press, UPDIG recommends making a cross-rendered guide print. To do this, the photographer makes the print using the ICC profile for the target press (or a generic profile for that type of press), which converts the image into the color space (gamut) that the press can reproduce.

Although the guide print performs some of the same functions as a proof (and indeed might have been made with the same RIP, printer, paper and inks as a proofing system), photographers are advised never to call the print a “proof.” That word connotes a contractual promise that the press sheets will match the print’s appearance. Unless the photographer is supplying press-ready CMYK separations based on printer-supplied press profiles, many others will stir the pot and alter the image in ways the photographer can’t foresee.

This raises the question of whether the photographer should be the one to make the CMYK separations. That, in turn, takes us to a discussion of what should be inside the image files.

Standards for Color Management

In *THE SEYBOLD REPORT*, we’ve been talking about color management standards since the early 1990s. It makes open-loop quality control possible and thus enables a global print market. As photographers have made the transition from film to digital imaging, they have had to adopt color management tools for the same reasons, and the process has been just as difficult as it has been in the world of print.

The UPDIG recommendations for color management will sound familiar in the main, but some details are specific to the business of creating imagery.

What Digital Photographers Need to Know

Adobe Digital Negative (DNG). Adobe’s extensible, openly documented file format based on the TIFF file structure.

Collateral materials. Photographers should provide a “guide print” for each image made.

Digital photo economics. The prepress revolution has pushed costs upstream into the photographer’s studio.

Media for archiving. Photographers can either burn the files to “archival gold” CDs and DVDs or save files redundantly to two or three hard disks.

The name game. Photographers are advised to follow the old MS-DOS standard.

Raw. The camera’s native data format.

Recommended format. There are several good, openly documented formats for image files.

Standards for color management. Photographers have had to adopt color management tools.

- **Calibrate the monitor.** The recommendations include specific targets for white point (color temperature), gamma and luminance, depending on whether the images are destined for offset presses, online sites or inkjet printers.
- **Use ICC profiles.** The need to use the right device profiles for printers and monitors is universally acknowledged. There is less agreement about camera profiles. You aren’t profiling just the camera, but also the lighting setup. Outdoor shooters are thus advised to include a color reference card in the first shot of a series and to take a new reference picture whenever the light changes materially. Most pro photo workflow products let you determine the proper gray balance from the reference exposure and automatically apply it to all the others in the series.

Adobe Camera Raw plug-ins are specific to one camera model and contain a profile that is approximately right for that model. Using third-party scripts, ACR can also build a calibration table for the specific device from a photo of a color chart. In the opinion of many photographers, the results you get from the profile plus calibration table are as good as you get from a custom-made profile for the camera, provided that in both cases you set the gray balance first.

- **Use the right color space.** The best choice for delivering images to the client is usually a wide-gamut space such as Adobe RGB 1998. There are, however, many exceptions to this rule of thumb. For instance, images intended for Web sites and for many photo-lab printers should be in sRGB.

There is considerable argument about images destined for offset printing. One school of thought is that

the photographer should never deliver CMYK separations for several reasons: It requires extensive experience and training, it is specific to each press, many images must go to multiple printing sites, and many printers still don't profile their presses. It might also expose the photographer to financial liability if the colors come out wrong.

On the other side, photographers often care passionately about image quality and are willing to accept the liability that comes with control. Besides, just as there are printers who don't have (or don't use) color management tools, there are photographers who have vast expertise in color reproduction. UPDIG advises photographers who deliver CMYK to insist that the printer provide a "random" or a contract proof for approval.

- **Use the right resolution.** Many printers, heartily sick of getting files that they have to rez up, simply insist that any image for reproduction must be 300 pixels per inch. As a rule of thumb, this is not bad, but for most publications it is overkill. The UPDIG recommendation is that the image resolution (in ppi) should be 1.2 to 2 times the screen ruling (in lines per inch). The difference in file size (which affects both storage and transmission costs) can be significant.
- **Three-step sharpening.** In theory, unsharp masking could and should be deferred until the very end of the prepress workflow, where it can be optimized for the final image size, screen ruling and press technology. However, UPDIG recommends three separate sharpening steps: capture sharpening to compensate for the softening introduced by image sampling; process sharpening to correct for the photographer's adjustments to size, color, tone and color space; and output sharpening to counteract the further softening caused by halftone reproduction.

The reason is economics: Before any pictures are printed, they must be chosen by the advertiser or photo editor. Images that look soft on screen might lose the sale. The first sharpening step is usually handled automatically by the workflow software. The second step optimizes the image for the monitor, which is where selection decisions are made.

After it leaves the photographer's hands, the image can be used in any number of media, each with its own requirements for sharpening. The three-step process thus allows for any number of separate, final, device-specific sharpening steps.

- **Embed metadata.** In addition to the ICC profile that characterizes the image, UPDIG recommends embedding keywords, license terms and copyright notices in IPTC Core metadata tags. The keywords are vital to the photographer's own archiving procedure and valuable as well to the publisher's DAM systems.

Digital Photo Economics

In the old days, film wasn't just a standard for image deliv-

ery. It was part of a well-understood value chain with accepted customs for apportioning the cost of producing images. Publishers expected to pay the photographer for consumables — blank film, processing lab costs, test shots and Polaroids, courier charges, etc. — in addition to the photographer's services. Downstream, they paid a prepress shop to scan the film and map the colors on the chrome into the much smaller gamut of the press.

The prepress revolution has not so much eliminated these costs as it has pushed them upstream into the photographer's studio. There's no film, but the photographer has to buy storage devices. There's no chemistry, but converting a camera raw file into a publishable image requires lots of computer horsepower. Courier charges have been replaced by data-line charges. To stay in business, photographers have to recover these costs. Unfortunately, photo schools teach lenses and lights, not cost accounting. In this area, industry customs are still evolving.

The UPDIG recommendations are useful in addressing some economic issues, but hardly all of them.

The prepress revolution has not so much eliminated costs as it has pushed them upstream into the photographer's studio.

For instance, embedding copyright and license information in IPTC Core tags helps publishers keep track of which usage rights they do and don't have. (Another organization, PLUS, www.useplus.com, is developing standards for conveying license terms.) Careful archiving methods help keep images available for resale.

Conclusion

Film is dead. With the exception of disposable "cardboard cameras," sales of film-based cameras have gone to virtually zero. Each year brings the news that another film maker is exiting the business. In the professional photo business, a few niches remain where film is needed (and there are still plenty of photographers who shoot film), but fewer all the time. Increasingly, it's digital or nothing.

In principle, digital images offer tremendous advantages everywhere in the workflow. But these advantages are realized only if uniform standards are used from image creation through consumption. There are no formal institutions for propounding standards for digital images, but photographers are adapting leading-edge technologies and adopting best practices through *ad hoc* mechanisms. **TSR**

Peter Dyson, a former editor of THE SEYBOLD REPORT, now writes for the Web site of the American Society of Media Photographers (www.asmp.org), a trade association of professional photographers. ASMP is a member of the UPDIG coalition.

Closing the Color Management Loop

By Laurel Brunner

Understanding how paper properties affect color management can reduce the need for printers to generate characterization data and ICC profiles for each paper and print process combination, helping with quality control and cost containment.

Last June, in a small hotel in Leeds, deep in the heart of what was once industrial England, an important meeting was held, largely unnoticed. It was a special session within a routine meeting of the International Color Consortium (ICC) and it was intended to address paper characterization for the purposes of color management.

This meeting marked an important turning point for color management professionals. It addressed a major shortcoming in current color management practice and in ISO 12647. Incorporating paper characteristics into print quality control improves print's competitiveness and cost effectiveness, which is why the meeting attracted such an extraordinarily diverse group of participants. Besides paper manufacturers and color scientists, the meeting included ink manufacturers, printers, prepress professionals and print buyers from around the world. The goal was to explore the relationship between CMYK data and the colorimetry of the printed image, or print characterization, with a special focus on the importance of the fifth color, paper.

Paper characteristics play a crucial role in color management because paper's optical and surface properties determine color appearance. Understanding how paper properties affect color management can reduce the need for printers to generate characterization data and ICC profiles for each paper and print process combination, helping with quality control and cost containment.

The Problem

ISO 12647 includes five paper classes categorized according to gamut and covering a wide range of paper types. These classes were defined in 1994 based on prevailing market needs, when paper grades were more clearly differentiated. Today we have extensive overlapping between and within grades and a lack of clear definitions of what paper types really mean, plus a more limited use of some papers, such as the slightly yellowish uncoated stocks used previously.

There are cultural preferences for different paper shades, and the ISO paper classes don't include many grades used in America and elsewhere, so there is no international correlation. In addition, the set of charac-

teristics measured during paper production and the way paper is described by the manufacturer varies substantially from region to region. For print produced at multiple locations around the world, this means bespoke color management and quality control at each print site. This is expensive, time consuming and inconvenient, so the ICC, which has made color management cheaper, quicker and easier, set up this collaborative project with ISO TC130 and other groups, such as ECI in Europe and Idealliance in the U.S., to find ways of characterizing paper.

Digital color management is based on the use of ICC device profiles and print characterization data to determine how color data relates to the printed page. Profiles take into account paper, ink set, screening, ruling and type, plus an array of other factors, depending on the workflow and the print application. At the moment, it's impossible to come up with accurate characterizations for all possible combinations of print and paper because the paper characteristics that can be measured are not universal. Paper characteristics are measured differently and only a few are incorporated into profiles.

Paper properties such as shade, brightness and surface chemistry affect print density and dot gain. Visual properties such as color, the effect of calendaring (the smoothness of a surface), gloss and surface type also determine color gamut, opacity and fluorescence. Fluorescence is particularly problematic because of light absorption and re-emission, and because it is difficult to ensure consistent UV light content in both measuring instruments and viewing environments. All of these can influence the choice of characterization data and substrate and all of them can cause proofing problems. This

ISO 12647

ISO 12647 is the international standard that specifies how colors should be reproduced, including processing and measuring color throughout a print media workflow. It includes tolerances for all processes, including different paper types and, as one would expect, it is based on CIE $L^*a^*b^*$. It uses spectrophotometric measurement of target solid colors rather than density to eliminate differences in ink properties. But when it comes to paper, as it currently stands, the standard falls short.

makes it very difficult for users to know whether a profile that was created for one paper brand can be used successfully with another.

This is why proofing systems need to take into account the mechanical properties of the paper to be used in the final print. Currently, the options for this are limited based on the ISO categories, although many other factors influence color: roughness, stiffness, fiber direction, water content, rub resistance, picking strength, ink-setting, fan-out, ink mileage, coating resistance and color. A proofing system also needs to reflect a printing system's gray balance, taking all factors into account to produce an accurate proof. These variables shape a printer's choice of materials and print buyers' budgets. Given the costs involved for large print projects, were this data available, it should ideally be captured in JDF for input into process management systems and cost management. The ICC has therefore been careful to coordinate its activities with those of CIP4, the group responsible for JDF.

Further complicating matters, characterizations for the five paper types within 12647 don't correlate worldwide for color reproduction because the use of optical brighteners is inconsistent. There are also different ways of measuring paper brightness, and the U.S. doesn't follow ISO standards at all, preferring the home-grown TAPPI T 452 standard instead. Brighteners make the paper color (its whiteness) unstable because their characteristics influence a surface's chemical absorption and emission of UV light.

Paper manufacturers use their own different concoctions for making paper, so depending on how they have used optical brighteners, paper whites can go from white to yellow. Brighteners also influence the appearance of inks because of variations in UV absorption. The impact of brighteners can be especially visible in cyan, whereas magenta and black might block their influence altogether. Yellow's appearance on brightened papers depends on the particular ink transparency, and it can cause false spectrophotometric readings. On top of all this, although the use of glossing can expand saturated tone gamut, it can also confuse spectrophotometric readers because they do not accurately capture a color's shininess.

The Solution

Various groups around the world have recognized the problem and are working to solve it. The German trade association, bvdm, has developed a classification of gravure papers that the ECI (European Color Initiative) has accepted as well. The group is now working on the same concept for offset papers for commercial applications, working with seven international paper manufacturers and hoping to integrate their work with the next edition of ISO 12647.

Any change to ISO 12647 will need to first work out the set of lowest common denominators across paper types to define how things deviate from it so that the papers can be differentiated and classified. Having a standard reference substrate that meets a set of specific

criteria is crucial. According to the paper manufacturers present in Leeds, it should be possible to develop such a reference, including the required characteristics. As one participant said, "You tell us the characteristics you want a paper to have and we will make it."

Work is already under way to determine what those criteria should be, reflecting the full diversity of market needs worldwide. This will provide the basis for a reference substrate for different paper classes and will include the ink consumption of a given type of paper based on its surface chemistry.

The bvdm's work is an important step toward closer cooperation between the graphics and paper industries. Apart from making it possible to reliably include a paper's color properties in color management, it will help us develop common nomenclatures in measuring tools and tool characterization. There is also a need for commonality across media — for example, between CMYK devices and the added complexity of multicolor devices such as those from HP and Canon.

Canon is particularly active, working with X-Rite to develop a process control system for the Canon Imagepress digital printing devices. X-Rite's Eye-One is becoming a market standard for color measurement in the graphic arts. The complete Eye-One Process Control system for the Imagepress Q1 server (an EFI Fiery) provides color management and verification using both LAB and spectral data. It includes profiling tools and device performance evaluation, plus the means of creating a library of spot colors and generating color recipes for use in applications and in the Canon RIP. Since the initiative was launched late last year, Canon has sold more than 500 units throughout Europe. Expected in the spring is automatic correction of a customer's device setup, should the verification process fail.

This system is a good example of the work being done within the development community to improve color management. The support for paper types is comprehensive, and Canon includes detailed instructions and tools for assessing a device's performance, including media data and reminders of the importance of using the same media type when creating device profiles and measuring performance.

For the print professional struggling to compete in an unstable market, this work is a good start. At the very least it underlines the need for better understanding of paper's contribution to color management and quality control. A paper categorization working group was formed at the Leeds meeting, led by Dr. Uwe Bertholdt of fogra, with key representation from each region. Representative paper samples from Europe, Japan, Brazil, Thailand and the U.S. have been collected and the group has started to measure them. These measurements will be done in Europe, Japan and the U.S., and an initial report of the group's findings is expected during the next ISO TC 130 meeting in Bangkok at the end of April.

TSR

The Hispanic Internet Gap

With thanks to mediabistro.com, paidcontent.org, and the Center for Media Research.

Research revelations

According to a **Pew Hispanic Center research report** only 56% of Hispanics polled use the Internet at all, compared to 71% of non-Hispanic whites. MediaWeek provided **further analysis of the findings**.

The **Project for Excellence in Journalism** has released its 2007 **State of the Media report**. Turns out that newspapers have the most successful sites among online media efforts. PaidContent.org provides a **quick overview of the findings**.

The Center for Media Research cites **research** that shows that magazine, TV and newspaper ads all motivate viewers to begin online searches.

If you had any doubts about who's watching Google video and YouTube, **this study** points clearly to men 18 to 34.

A **report from Borrell Associates** indicates that newspapers are outselling television broadcasters when it comes to local online video advertising.

The Center for Citizen Media issued a new report examining **how the pairing of traditional media and online community engagement** is working out. This comes at a time when **the Knight Citizen News Network has opened its free Web portal** geared to help both journalists and citizens create and operated community news sites, reports **cyberjournalist.org**.

Googlisimo

Comcast is talking with Microsoft about using the latter's search services on the broadband portal; that might leave Google, with which the former had flirted, **out in the cold**. Google, on the other hand, has acquired Trendalyzer's data visualization software from **Gapminder**. The software, which converts "boring numbers into enjoyable interactive animations," can be **downloaded free**. Google has also officially announced its acquisition of **Adscape Media**, an in-game advertising company.

And it seems like everyone but you and me has a lobbyist working for them in Washington, so it should come as no surprise that Google has formed its own **political action committee** to lobby not only in Washington

but internationally on Internet freedom and competition issues.

Two copyright experts have written op-ed pieces in the NYT and LAT about Google's YouTube, as reported in a **wrap-up** by PaidContent.org.

Google has also announced that it will provide more ways to protect its **users' privacy** by "anonymizing" search histories by the end of the year.

YouTube and the NBA have **worked out a deal** where fans can upload their video to be

Sports Illustrated decided not to distribute its mid-February annual swimsuit issue to libraries and schools because it has caused too many complaints.

shown on NBA TV, and there's **another deal** with the BBC. But **school kids in Australia** won't be able to watch. However, you can **watch CNN and other TV stations from your Google page** by loading a widget onto your computer.

Another deal is in the works with Dow Jones and others for Google to provide video content for their Web sites. But things aren't going so well in **discussions with CBS**.

And Google, along with Yahoo, might have a new competitor in the realm of contextual ads. But you'll still be seeing Google's ads in new places.

We've told you about Norway's Schibsted, which out-Gogled Google with its own local search engine. Now they're going head to head in Norway, with YouTube.

Magazine musings

National Geographic has bought **TheGreenGuide**, which appears in both print and Web formats. The guide is designed to assist those who want to broaden their awareness of **the link between what they buy and the environment**. The **International Herald Tribune reported** that according to findings announced at **global media conference Magazine 2.0** for magazines, there might be little immediate advantage in **going digital**, although some companies have adopted **creative strategies**. Nonetheless, the U.K.'s Emap wants to

expand its online presence, with plans to hire three new digital specialists for lifestyle, specialist and radio consumer divisions.

The *New York Observer* **reports** that as *Time* magazine has reflected on its redesign, its editor has looked to *The Economist* as a model. *AdAge* offers **comments** from other editors about what they would have done with the redesign opportunity.

Conde Nast's new business magazine, **Portfolio**, is due to hit the newsstands in late April, but until then, staffers are under an edict to keep mum about publication details, reports the *New York Observer*.

Sports Illustrated decided not to distribute its mid-February annual swimsuit issue to libraries and schools because it has caused too many complaints.

Wave Magazine, affiliated with McClatchy of newspaper fame, published a spoof about Fidel Castro's death.

And *Mad Magazine* has teamed up with Running Press to publish a series of **MAD's Greatest Artists**, beginning with Don Martin. In other news, *Wired* magazine, via wired.com, is planning **on letting subscribers put their own faces on its cover** as part of a working arrangement with Xerox. *Life Magazine*, which has been a weekend newspaper insert for some time, is **shutting down operations**, reports the *New York Post*. **The magazine will continue to operate online**, though, says Mediaweek. Meredith Corp. is **closing Child magazine** after it closes down its June/July issue, as announced by Mediaweek. *American Journalism Review* offers up a piece from Newsweek editor Jon Meacham discussing **the role of newsweeklies online**.

Web 2.0

MySpace.com has launched the **Impact channel**, where it will feature the politics of the 2008 presidential race, along with the MySpace pages of the candidates. MySpace is also joining the gaggle of others who offer **news aggregation online**.

Steven Bochco of television prime-time fame has a **new Internet venture** on **metacafe.com**: short-form videos that run about 12 minutes. Bochco **gave an in-depth interview** on the venture to the *Hollywood Reporter*.

The high school sports site **MaxPreps** has been **bought by CBS** and will become part of that company's college sports site, CSTV.

The FCC has received a **petition** that Internet video not be subject to the same rules and regulations as broadcast and cable.

The effort to find **the best way to measure online audiences continues** as comScore begins reporting on return site visits with a break of at least a half-hour.

Wikipedia has **announced plans** to build a search engine that will rival Google and Yahoo!

Facebook is **predicting** it will generate \$100 million in revenues this year.

The Associated Press is **allowing users to embed AP video** on their own personal Web sites via Voxant's **thenewsroom.com**.

MSNBC.com has also launched **FirstPerson**, where users can post content.

In London, **TrustedPlaces**, a social networking site with restaurant and bar reviews, has received nearly \$1 million in funding.

Broadcasting and Cable offers a discussion of **how newsrooms are becoming increasingly multiplatform**. Yahoo has announced that it will help advertisers place **Web ads on cell phones**, according to this report in the *New York Times*. Harris Interactive has a new study that suggests **that what will make these ads palatable** to mobile users is free minutes and cash.

Newspaper news

The Newspaper Association of America reports that **online advertising at newspaper Web sites was up** by 35% — to \$745.5 million — in Q4, based on preliminary estimates.

The *New York Times* **announced** that it plans to charge \$165 a year for subscriptions to its Times Reader, powered by Microsoft, for those who aren't home-delivery subscribers to the print edition. Beta users can get 14 standalone months for the cost of 12 by signing up before launch. In **other news**, the *Times* is offering Times Select free to students and teachers.

The Tribune Co. is still considering a buyout offer by Chicago real estate baron Sam Zell, and the *Los Angeles Times* has an **analysis** (registration might be required) of what kind of newspaper man he'd make.

An **interview** with the president of the Society for Newspaper Design by the *Columbia Journalism Review* criticizes American newspapers for failing to step up to the plate to create an essential and truly compelling newspaper. *Business Week's* Jon Fine has written a **report** on the success — or lack thereof — of Backfence.com to provide a meaningful newspaper alternative for local online news in underserved communities.

This **blog post** suggests that newspapers might want to consider hiring programmers to fill newsroom openings to facilitate a better, more informative Web site.

The *Wall Street Journal*, or more correctly, Dow Jones, is joining forces with Barry Diller to create **a new Web site** aimed at a younger demographic than is typically associated with that paper.

The satirical *Onion* newspaper is planning on starting **the Onion News Network** with streaming videos starting this month.

The Wall Street Journal, or more correctly, Dow Jones, is joining forces with Barry Diller to create a new Web site aimed at a younger demographic than is typically associated with that paper.

(And while this isn't newspaper related, exactly, it is certainly a new spin on news: Word is out that Yahoo plans to launch **Odd News Underground**, which will feature a journalist who sings the news.)

Here's **an audio interview** with the new head of latimes.com about the challenges facing newspaper as they become more multimedia.

The *Roanoke Times* has tongues wagging **with its multimedia job listing for a new editor**. There's a **Q&A** from Washington-Post.com that offers tips on how to do great multimedia online.

And the *Cincinnati Post* is reflecting on **what it will do** between now and December when the city's JOA ends, while a piece in the *Columbia Journalism Review* talks about the **future of multimedia newspapers**. For now, however, **one new idea** comes from the *Akron Beacon Journal*, which is combining its sports and business sections. And (we suppose it was only a matter of time) here's a **blogpost** about comics and product placements.

Craigslis's CEO has a word or two to say about **newspaper revenues**. He's **not the only one**, either. Relatedly, **nearly 18,000 media workers** lost their jobs last year. But **this article** recommends ditching wire copy and hiring more journalists.

USA Today has an interesting idea: **a reporter index on its Web site**. Click one link

and you get the reporter's profile, click the other and you get a list of stories they've done.

Editor & Publisher has a report on a study that finds that **online users are more likely to finish reading stories** than print readers. It also covered **a panel discussion at Columbia University** about the future of newspapers on the Web and in print. PressThink has an **excerpt from a new book** by two reporters who have been touring U.S. newsrooms.

In other news, Reuters reports that **Yahoo will feature international news** from reporters writing for McClatchy. Despite gains in online advertising, the year-over-year **figures for newspaper advertising declined significantly** in February, reports the *New York Times*. The paper also has an article about **Google's progress in selling offline ads**. The *Christian Science Monitor* ran an article about the trend among newspapers to **aim for the hyperlocal** on their pages.

Copyright capers

In an unlikely pairing, companies such as NPR and Clear Channel have joined to challenge a decision by the **Copyright Royalty Board** that would **impose new rules**. Meanwhile, Viacom's recently filed lawsuit against YouTube has led others to voice their **opinions about digital rights**.

First there were the Belgian capers, and now **it's happening in Japan**: YouTube has agreed to post copyright warnings in Japanese to keep the Japan Society for Rights of Authors, Composers and Publishers happy. Back at the ranch, **a request** by the Academy of Motion Picture Arts & Sciences to take down unauthorized video from the Oscars has been graciously acceded to by YouTube.

Events

April 26 is the date and Los Angeles is the place for the Economics of Social Media Summit convened by the good folks at Paid-Content.org. The summit promises an "eclectic mix of senior executives" who will examine how big media is working in and with social media. Here's a look at the **program lineup**. Click here **to register** — soon. **TSR**

L. Carol Christopher is principle analyst for JJCS, and has written about newspapers and new media – their people, processes and technologies for many years. She can be contacted at cchristo@earthlink.net.

In *The Bulletin* Since Last Issue

March 23, 2007

CGS Publishing Technologies International has been awarded SWOP and GRACoL certifications for its ORIS PearlPROOF family of proofing media. The certifications are crucial for color-critical projects in the graphic arts industry.

Rimage Corp. announced Version 7.3 of its Producer Software Suite featuring new disc spanning technology and Blu-ray Disc authoring support. Rimage's exclusive disc spanning feature lets users spread any amount of data over virtually any number of discs using a one-step content distribution process.

GMG introduced GMG ProofPaper semi-matte 250 in a width of 44 inches. GMG ProofPaper semimatte is a 250-gram/m² paper with a semi-matte finish that permits printing of much sharper inkjet droplets. The proof paper, introduced 18 months ago in the widths of 13, 17, 24, 36 and 42 inches, is now also available in 44 inch width.

Kodak and **Design2Launch** announced a comprehensive workflow solution for global marketing and creative teams. The Graphics Lifecycle Management system from D2L and Kodak provides an easy to use end-to-end digital workflow solution that improves speed, visibility and efficiency across an enterprise.

R.R. Donnelley & Sons Co. announced that Mark Angelson, CEO and a director, has decided to retire from the company and that the board has unanimously elected Thomas Quinlan III, currently chief financial officer, to succeed him.

Cal Events, producer of PrintFest 2007, announced that Quark Inc. will sponsor and present two technical sessions on April 21, 2007 during PrintFest, including "Create Press-Ready Files with Quark Print Collection," which will show attending graphic communications professionals how to impose native QuarkXPress layouts or PDF files using powerful prepress tools.

Quark announced that it will release a new edition of QuarkXPress 7 for Canadian customers. QuarkXPress 7 Canadian Edition will include English and French manuals, spell check and hyphenation functionality and will start shipping to distribution partners in the second quarter.

Pitney Bowes Inc. announced that effective May 14, Murray Martin, the company's president and chief operating officer, will become president and CEO.

The Audit Bureau of Circulations announced the launch of its Flyer Distribution Verification Service in Canada and the enrollment of 10 CanWest MediaWorks newspapers in the service. FDVS was designed to meet the unique needs of Canada's flyer distribution market.

BÖWE BELL + HOWELL has enhanced its Flexisort flats sorter to better facilitate presorting discounts and mail-handling capabilities. These enhancements include the addition of a high-speed linerless labeler "n-line" as part of the sorting process, and the improved ability to handle mixed mail as well as flats.

March 30, 2007

Adobe Systems Inc. announced the Adobe Creative Suite 3 product line, a revolutionary offering of tightly integrated, industry-leading design and development tools for virtually every creative workflow.

ebrary, a leading provider of eContent services and technology, along with its authorized reseller, Local Knowledge Online, announced a partnership with execuGo Media. Corporations will now have access to a library of more than 300 best-selling business book summaries.

Agfa Graphics and **Epson** announced that they have agreed to co-market and co-brand the Epson Stylus Pro range of large-format printers and UltraChrome K3 proofing inks together with Agfa's SherpaProof label.

:SherpaProof is available through Agfa's distribution channel.

GMG announced that it has been granted IDEAlliance SWOP and GRACoL certifications for its ColorProof digital proofing solution driving the new HP Z2100 inkjet printer with an internal spectrophotometer-and Epson series 800 (4800, 7800 and 9800) printers-for all three paper types.

GMG will display its high-end color management and proofing solutions at Gulf Print & Gulf Pack 2007 to show the full suite of GMG products on show, including the company's complete range of high-end color management and proofing solutions, plus a range of proofing-specific papers and films.

The Los Angeles Times announced several editorial changes designed to meet the evolving needs of readers, users and advertisers. The shifts come on the heels of recent new content launches and redesigned editorial offerings.

Rationalization within the industry is gathering pace and starting to pay dividends, according to the latest edition of **Directions**, the BPIF's quarterly survey of trading trends published this week.

PIA/GATF announced that its Variable Data and Personalization Conference, Nov. 4-6 in Phoenix, Arizona, will feature an expanded array of topics. The event, helps printers plan strategy and learn about new approaches, applications and technologies surrounding the increasing use of variable data and personalization techniques in client campaigns.

With 425 exhibitors and close to 30,000 attendees, North America's largest enterprise IT event and the pre-eminent digital printing event — **AIIM and On Demand Conferences & Expos** — will arrive in Boston from April 16-19.

MyPrint Corp. announced that Vincent Randazzo has been promoted to senior vice president of operations. Vincent will be responsible for MyPrint's manufacturing, procurement, fulfillment and distribution activities.

TSR

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