

However, even the best procedures aren't infallible. "In the rare event of an inaccuracy on our end," says Szlukovenyi, "we follow a strict editorial process and issue an immediate correction as soon as we find out about it. There is a very short window of opportunity to use pictures from social websites as they are cross-posted in minutes and verification becomes even more difficult."

AP calls this type of correction "photo elimination", says Lyon. "The notice goes out to all of our subscribers, alerting them that the image should be withdrawn."

Citizen journalists

When your entire business relies on eyewitness accounts and street photography, these safeguards are essential. Citizenside, which launched in 2006, distributes still and moving images from thousands of "citizen" contributors around the world. "Journalists believe social networks and citizen contributions are a nightmare," associate director Matthieu Stefani tells *BJP*. "In fact, it can be a big opportunity."

Citizenside has put in place a robust set of processes to ensure the authenticity of its content. Similarly to AP and Reuters, it constantly checks the identity of its contributors. "Who sent it? What did he send us before? Can we trust him? This works like the Power Seller system on Ebay. We also look at where the images were sent from, and analyse the metadata through a series of software." For example, one program allows Citizenside to find out if an image's pixels have been modified.

However, Stefani says, the best tools journalists can use are the ones they apply to their work every single day. "You pick up your phone and call people. If we receive an image of a bank robbery, we'll call the police or even the bartender of the pub down the road. We'll ask him: 'Did this happen in your street?' It's simple. It's basic journalism."

Ultimately, "fake" images will find their way into circulation, "but they are really rare", says Stefani. And, more often than not, the race for breaking news stories is to blame for what slips through the net.

www.ap.org
www.reuters.com
www.citizenside.com



My father was born here. He works the land and has a job across the street. We have chickens and wine and a big garden, but I don't know much about it. I've been different ever since I was born. I started reading a book just outside the barn into a space for myself where I kept my guitar, CD's and computer. I spend most of my time there. Sometimes friends come over, but mostly I'm alone.

Moi père est né ici. Il cultive la terre et a un boulot de l'autre côté de la rue. Nous avons des poulets, du vin et un grand jardin, mais je ne m'y connais pas trop. Je suis différent dès naissance. J'ai commencé une pièce juste en dehors de la grange en espace personnel où se trouvent ma guitare, mon CD et mon ordinateur. J'y passe presque tout mon temps. Parfois des amis passent me voir, mais je suis seul la plupart du temps.

Andrea Nardin, 13-18 years,
Cortina di Vittorio, Italy

THERE IS ONLY ONE OTHER GUY LIKE ME WHERE I LIVE

IL N'Y A QU'UN SEUL AUTRE GARÇON
COMME MOI LÀ OÙ JE VIS

Colors 76 featured this article on young Italian, Andrea Nardin. When the black-and-white "key" (above) is held up to a webcam, it triggers video content that makes the picture "come alive".

Added extras

Augmented reality is coming to a magazine, ad or billboard near you soon. **Diane Smyth reports.**

Colors did it in October. *Wallpaper* did it in December (in its January 2010 issue). French video game glossy *Amusement* did it way back in March. And even US mainstream titles *Esquire* and *In Style* got on board, in their November 2009 and March 2010 issues respectively. What have they all done? Augmented reality special editions.

AR is a term much beloved of sci-fi fantasies, where it means hologram-style additions to the real world visible to the naked eye. We haven't quite got there yet, but computer-aided additions to daily life are becoming a reality, seen via a computer or specially manufactured glasses. "Basically there are two types of AR," says Yolande Kolstee, head of the AR+RFID Lab jointly run by the Dutch Royal Academy of Art and Delft University of Technology. "One is screen-based, the other in the real air. One you need a device to see, whether it's a screen or a smartphone, the other you can see with your own eyes, but you need to be wearing goggles or glasses."

Magazines such as *Wallpaper* and *Colors* have been playing with the first, planting "keys" in their pages that trigger online content. The results are rudimentary so far, but still impressive. In *Colors 76*, for example, readers can see photographs "come alive" on screen, as they trigger pre-recorded video footage by holding the magazine up to the webcam. In *Wallpaper's* version, meanwhile, a cover shot of a set of storage cubes springs into 3D life on screen, and the viewer can look around them in 360 degrees by moving the magazine around. More content, 3D, animation and video, is available via other pages in both magazines,



US In Style editor Ariel Foxman decided to use a photographic trigger for the AR-enabled March issue because: "I wouldn't use the technology if it detracted from the experience our readers know and love."

all triggered by relevant keys and images. "The trick is that the user controls the AR with the magazine, so the perspective is integrated to them," says Tony Chambers, editor-in-chief of *Wallpaper*. "It's more interesting than being taken directly to the content."

"For me the moment when [the photograph of] Andrea Nardin looks at himself across the page is really exciting," says Andy Cameron executive director of Fabrica (which creates *Colors*). "The magazine comes to life."

The technology these magazines are using varies from title to title – *Amusement* used RFID microchip tags that need to be read by special scanners, for example, while the other magazines have used simple webcam-friendly versions. Some allow users to put the magazine down having triggered the content, others encourage them to manipulate the images online by holding up the issue. While some wear their technophilia on their sleeves by printing large black-and-white triggers on their pages, others go for imperceptible photographic keys. "Unlike other magazines we had no big black marker," says Ariel Foxman, editor of *In Style*. "I wouldn't use the technology if it detracted from the experience our readers know and love."

But whatever the details, the basic principle is the same, *Page 90* →



Imagine taking control of your favourite magazine. You can decide what goes in, and where, change the layouts, zoom in on the images you like, or skip the articles altogether and focus solely on the latest videos.

After nearly two decades of publishing online, newspapers and magazines are finally coming to grips with the technology. Gone are the days of static websites lacking interactivity and, in most cases, any real visual acumen. And with the advent of smartphones and mobile media players – in particular, the hotly anticipated iPad, with its 9.7-inch touchscreen – the publishing industry is having a serious rethink about how the print experience translates onto screen.

Sports Illustrated is at the forefront. Recently, with the help of the Wonderfactory, a New York-based creative agency, it presented what a fully interactive version of its 20-million-issue selling magazine would look and behave like on a tablet computer. The application lets the user scroll around the magazine as they wish. You can view full-screen slideshows, watch the latest recap videos and increase the size of the text at your convenience. The application transforms *Sports Illustrated* into your version of *Sports Illustrated*. And the concept is already being developed for other magazines such as *Wallpaper*, *People*, *Fortune*, *In Style* and *Time*.

Interview and *Wired* magazines have fast-tracked their own version iPad-based magazines, which they expect will appear as soon as next month. *Interview* says that its digital offshoot will combine “the benefits of the digital age with the familiar advantages of Gutenberg’s printing press to deliver a groundbreaking, knock-out reader experience”.

For *Wired*, which has spent the last 17 years reporting on technological innovations, the iPad will allow periodicals “for the first time to do digital content with all of the same values and artistic range that are the hallmark of print magazines”, it says.

But tablets aren’t new. Ten years ago a wave of touch-sensitive computers was heralded as the future of communication. They failed miserably. So what has changed? In the past couple of years we have experienced drastic changes in how we consume information. Smartphones, such as Apple’s game-changing iPhone, allow us to access information on the go.

And while in the past decade magazines have failed to replicate online the aesthetics a printed product offers, these new technologies are changing the playing field. With the iPad, some publishers are banking on the device to secure new readers that, as the App Store has shown, are ready for the world of micro-payments.

Will photographers benefit from this new market? *The Guardian* has made more than £200,000 in revenues from its excellent iPhone App, which is available for a one-time fee of £2.39. But photographers’ contracts already include fees for any such online use. In France, *Libération* has tried a different model, giving away the App for free, but charging €0.79 for access to a full interactive version of its daily paper – which could, in theory, be passed on in micro fees to contributors.

Is it a success? Not yet. The newspaper reportedly makes just €50 a day from the new service. *bjp*

Sports Illustrated interactive pages developed by Time Inc, with The Wonderfactory.



Wallpaper used interactive 3D content for its AR-enabled December issue, making this image of wall cubes spring to life.

US Esquire used a black-and-white trigger on the front cover of its December issue, which triggered a video interview with cover star Robert Downey Jr online.



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and magazines aren't the only ones that have been tapping into it. In fact they've trailed a little behind advertisers, who started placing AR-enabled print ads at the start of 2009. Mini produced a shot of the Mini Cabrio that expanded into a moveable 3D version in January last year, for example, while *Avatar* and McDonalds both produced AR promotions for the Oscar-nominated 3D film in the run-up to its launch. Not to be outdone, Adidas launched AR-enabled trainers in December that transform into entire 3D streets on screen. The shoes are available from February and shoe-operated online games are planned for the near future.

Simple gimmick?

So far so funky, but is it anything other than a gimmick? *Wallpaper's* Chambers says not, arguing that the ability to see a tricky, perspective-bending wall cube at 360 degrees can only enhance the reader experience. Plus, he adds, the December issue of *Wallpaper* that used AR contained a feature on the technology, so it made sense to show it in practice. *In Style's* Foxman, meanwhile, argues that 3D and video versions of the latest clothes are the next logical step for any fashion magazine, adding: "It's a natural extension for our readers to see clothes on a person."

Reed+Rader, a pair of forward-thinking fashion photographers, agree, and are currently working on interactive 3D fashion photographs that would allow viewers to see

the clothes from every possible angle. But although they're 3D fans, they're less convinced by the marriage of AR and print technology. "I don't understand why anyone would want to buy a magazine, hold it up to a computer and have to download wonky software," says Matthew Rader. "Why don't they just make the content available online?"

Reed+Rader's forays into AR fashion have been online instead, whether on their own website or online fashion magazines such as *Spiral*. They hope to one day build hologram-style avatars, for example, which the reader will be able to put in the palm of their hand, and recently produced a downloadable, mask that put the reader, literally, in the picture with a beauty-spot trigger. They're most excited about the potential future of AR, the idea that "you could wear sweat pants and a t-shirt but have it so that people think you're wearing amazing clothes, or even tentacles", says Pamela Reed. "You wouldn't be restricted by the fabric."

It sounds far fetched but AR technology on the move is already in development - IBM, for example, is currently working on a Wimbledon Seer application for the Google G1 phone to superimpose text information over the on-screen view of the tennis courts, while in Tokyo giant AR triggers were attached to the N Building near Tachikawa station in December. Holding a smartphone up to the black-and-white keys allowed passers-by to see Tweets by the

people inside on-screen. Vuzix has already produced wrap-around AR glasses, for example, and a team at the university is working on AR-enabled contact lenses.

Print perfect

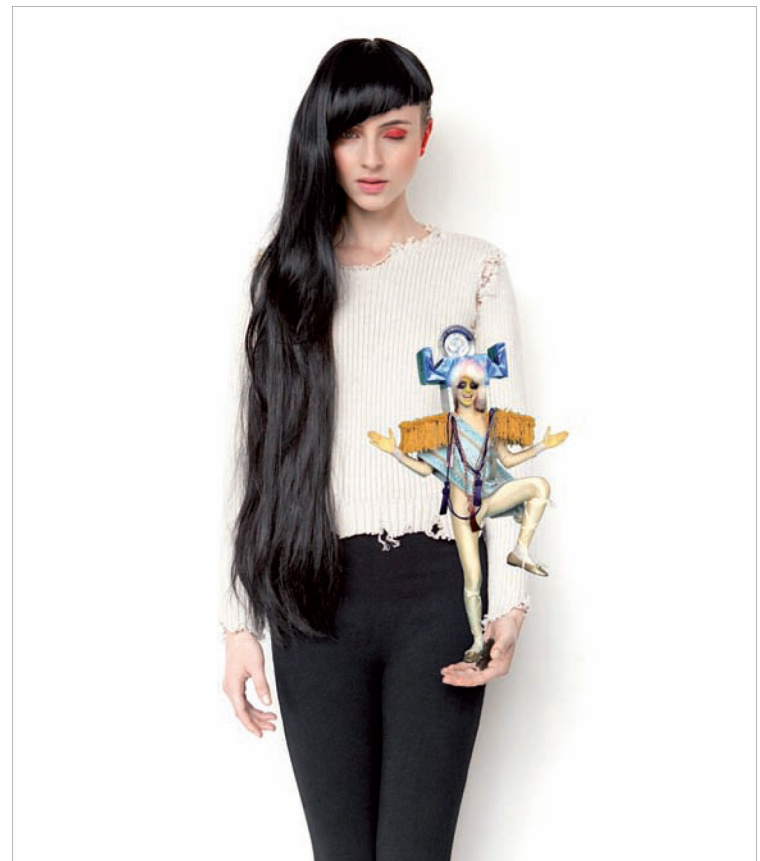
For now, though, AR-enabled cyborg vision is still quite a long way off, and AR-enabled print magazine editors argue their

approach perfectly combines old and new technology. 3D and moving images are a great enhancement to the magazine experience, they argue, but they are nowhere near a replacement. "What's really interesting is that it allows you to bring together print and online in a way that enhances both," argues *Colors' Cameron*. "I don't think print will go away."

"People often ask me why *Amusement* is printed on paper when it is about digital culture," adds Abdel Bounane, the magazine's director. "I wanted to take paper for the best of what it is. It's an object, something to keep."

And that's probably good news for photographers, because it means that despite the wave of enthusiasm for 3D and moving-image content, there are still some champions of 2D stills. "Nothing is more inspiring than really gorgeous photography, it's been the marker for aspiration and fantasy for so many decades," says *In Style's* editor. "There's no substitute for being transported." *BJP*

www.amusement.fr
www.colors magazine.com
www.esquire.com
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Reed+Rader Forward-thinking American photographers Reed+Rader are currently working on 3D fashion photography, and hope to one day produce interactive fashion mannequin. Image © Reed+Rader.