

SUNDAY BUSINESS

SECTION **E**
 2E CALENDAR
 6E MUTUALS
 8E DEB KOEN

ROCHESTER, NEW YORK

DemocratandChronicle.com

SUNDAY, APRIL 3, 2005

Inside



New face
 Meet Susan B. Barnes, who will write weekly on local technology. **Page 5E**

Auto loans
 How much is too much to pay for a car? **Page 3E**

Briefing
Xerox CEO gets colorful

Xerox Corp. Chairman and Chief Executive Anne M. Mulcahy has laid out a strategy for her company that relies on color documents, in part because of how color can help convey a message.

When Xerox laid out the next phase of that strategy, including its first multi-function machine based on solid ink technology, in San Francisco last week, a panelist used the pink jacket Mulcahy wore to prove that point.

J.L. Morton, who consults on color issues for companies such as Eastman Kodak Co., Nokia Corp. and Dow Chemical Co., noted that Mulcahy's jacket was "Drunk Tank Pink."

The shade earned the name because of its calming effect on violent prisoners. No one can get angry in a pink jail cell, she said.

"The bad news is the effects are short term," Morton said. □

People



Stanley Byrd, 51, University of Rochester human resources manager for multicultural affairs and inclusion.

Question: Who inspires you?
Answer: Oprah Winfrey. She is an African-American woman who has risen from a traumatic childhood to become one of the richest and most respected women in the world.

Question: What are you reading?
Answer: *The Power of Intention* by Wayne Dyer and *Making Diversity Work* by Sondra Thiederman.

Question: Where do you network?
Answer: The National Coalition Building Institute. Its Rochester chapter members represent organizations that have the goal of creating and maintaining inclusive communities.



Keith Wright shows off a low-intensity fluorescent light fade chamber at Kodak's Building 69, where he's an image stability technician.

KARIN VON VOIGTLANDER staff photographer

PREVENTING A DIGITAL FADE TO BLACK

Kodak, other industry giants work on preserving images

BEN RAND STAFF WRITER

Mark Weaver knows more about computers than most people. But his high-tech expertise wasn't enough to prevent a mistake that nearly cost him a series of prized digital images.

After filling his camera's memory card at the annual St. Patrick's Day parade in Rochester, Weaver dashed home to transfer pictures to a computer. Weaver, who works as a programmer, then reformatted his memory card — a routine housekeeping step aimed at clearing space for more picture-taking.

One problem: The download had essentially failed, and in reformatting the card, Weaver cast his pictures into a sort of computer purgatory. "I went to print them later," Weaver recalled, "only to find out they weren't where they were supposed to be."

As digital photography moves more deeply into the mainstream, users like Weaver are discovering that the technology has some serious potential downsides.

Unlike film photography and its negatives, digital cameras don't create back-up copies of images they create. That transforms digital pictures into fragile treasures, susceptible to catastrophic

More on Page 4E

- Why digital prints don't last forever — and why industry-wide standards for paper and ink are important.
- A graphic explains how digital prints fade over time.
- Tips on how to preserve your digital images.

losses from computer crashes, memory card failures, format changes and other technical issues.

And even the most logical solution — printing all your pictures — isn't necessarily a foolproof step. Despite dramatic technological advances, prints made at home using certain combinations of ink and inkjet paper can age rapidly when exposed to the open air.

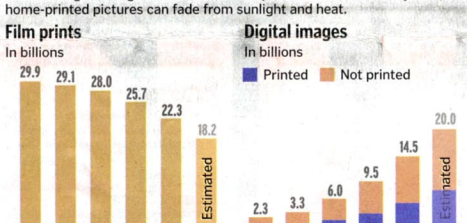
Longevity issues involving digital images are attracting increasing attention from the photographic industry. Last fall, Eastman Kodak Co., Fuji Photo Film Co. Ltd. and Konica Minolta Photo Imaging Inc. agreed to collaborate on technical standards for retrieving digital images. The goal is to make sure that images saved today will be able to be played back in the future. The companies re-



Weaver

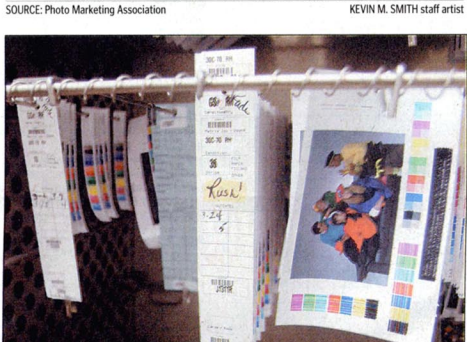
Digital dangers

Snapshoters are projected to take more pictures with digital cameras than with film for the first time this year. The trend highlights some hazards: Digital images can be lost if computers crash or memory fails; home-printed pictures can fade from sunlight and heat.



SOURCE: Photo Marketing Association

KEVIN M. SMITH staff artist



KARIN VON VOIGTLANDER staff photographer

Photographic and other imaging materials are tested to see how well and how long they stand up to light exposure. Experts say that printing digital images is still the best way to preserve them.

Ruling could trigger age bias claims

CHICAGO TRIBUNE

CHICAGO — It's been more than a decade since civil rights lawyers lost an age discrimination suit filed against a Chicago private school for passing over a 63-year-old teacher for a younger one because the older teacher rated higher pay.

A federal appeals court ruled in 1994 that Francis W. Parker School in Lincoln Park didn't discriminate because the school's decision was motivated not by ageism but by a pay policy.

But Wednesday's U.S. Supreme Court decision — which allows older workers to hold employers liable for decisions that adversely affect them regardless of whether the employer intended to treat them differently — changes this legal landscape for older workers in many states governed by similar lower court rulings.

Even though the court found employers can defend their decisions by citing "reasonable" needs such as cost cutting, attorneys said the decision would make it easier to file claims under the federal Age Discrimination in Employment Act. But such claims still will be hard to win, they said.

"It's a pro-plaintiff's decision," said Howard Eglit, a law professor and age discrimination expert at Chicago-Kent College of Law, whose studies show less than 25 percent of age bias suits succeed. "It's a pro-older folks decision and it's going to open up the door to some new litigation."

The ruling comes at a time when the work force is rapidly aging. About 75 million employees are aged 40 or older, the threshold for protection under the act. By 2010, such workers will be a majority.

"There will be more suits as a result of the ruling and more suits that are harder to get rid of because they will be complicated claims," said employment lawyer Nina Stillman, a partner at Morgan Lewis & Bockius LLP in Chicago. "Any type of adverse employment decision, like a RIF (reduction in force), now is going to be looked at for the possibility of whether an age claim can be brought."

Older workers' advocates said the ruling would prompt employers to be more careful about eliminating subtle discrimination when they implement

leased the first version of the standards in February.

At the same time, the Society for Imaging Science & Technology, a nonprofit trade group for imaging scientists, has launched an expanded focus on the preservation of digital images. Later this month, the society will hold its second annual archiving conference in Washington, D.C., with attendees from academia, industry, museums, libraries, government institutions and nonprofit organizations. The conference is co-chaired by Franziska Frey, a professor at Rochester Institute of Technology and a well-known expert on the subject.

The industry's longevity efforts are driven by a growing concern that many of today's priceless Kodak Moments may be lost to the forces of technological change, experts say.

"I'm afraid there is going to be a big hole in our historical record," said Jim Reilly, director of the Image Permanence Institute at RIT, a nonprofit testing laboratory that studies issues of image longevity.

Software programmer Weaver and his pictures nearly fell into that hole on St. Patrick's Day. He

got himself out with the help of ImageRecall, software developed by a British company and sold in the United States by its FlashFixers subsidiary. The software works to recover images that were accidentally deleted or overwritten by the formatting function.

The episode has made Weaver much more careful when moving pictures to his computer. He now essentially manually transfers the images and double- and triple-checks himself before wiping his memory card clean. Currently he's working out a system for long-term storage for his digital pictures, perhaps on DVD.



Leysath

Creating an effective personal archive requires household photographers to be more vigilant than they were in the age of film, according to the owner of a Rochester-based event photography service.

Kevin Leysath, owner of Creative Eye Photo, devotes a fair amount of time to labeling picture CD-ROMs and naming computer folders created while shooting at corporate picnics, banquets and other themed events. He admits that the task was challenging when he first started the business.

Today, he likens the cataloging of images to a housekeeping chore. "Just like anything," he says, "if you put your toys away as you're using them, you don't

Image-saving tips

How to lessen the risk of losing your digital images:

■ **Make a print.** One of the most foolproof ways is to take your memory card to a retailer, who will return prints made on traditional silver-halide paper. When printing at home, choose only name-brand inks, paper and printers.

■ **Use a frame or an album.** Prints exposed to the open air, rather than behind glass or in an album, are particularly susceptible to light, humidity and

have a problem."

Leysath has learned a few lessons. He now routinely saves customer images onto two CD-ROMs — so if one fails, he hasn't lost everything. Thankfully, he's rarely had problems. "Once in a while, I'll have trouble reading a CD," he says, "but it's rare."

Kodak, Fuji and Konica Minolta are doing what they can to make sure it stays rare. Their efforts to create the Picture Archive and Sharing Standard are aimed at making it easier for consumers to view and interact with their images, no matter the playback device — camera, PC, DVD player, video camera, cell phone or something else. The industry is fragmented with a range of different formats, making playback a choppy, inconsistent experience.

The standard is roughly akin

pollution.

■ **Make a back-up.** Burn your images to a name-brand CD or DVD. Better yet, burn two. Be careful with labeling: markers can penetrate the CD or DVD substrate and hasten the demise of the computer disk.

■ **Beware the formatting command.** Formatting your memory card is smart house-keeping. But if you haven't successfully printed or downloaded your images, you might be in for a nasty surprise.

to the creation of a common process years ago for turning rolls of film into printed pictures — known in the trade as the "C-41" photofinishing standard.

The partner companies see the standard as a way of resolving potential problems with changing computer technologies. For instance, new computers generally do not have 3 1/2-inch floppy disk drives, rendering images saved in that not-long-ago popular format all but obsolete.

Hardware and software could be designed with the picture archiving standard in mind, ensuring that images today can be played back tomorrow, said Frank Ranaletti, who is spearheading the initiative for Kodak. The companies are exploring creating a certification program, in which products designed us-

ing the standard would carry a recognizable "seal of approval," he said.

"We're trying as best we can to make this as simple as possible, so we can pass it onto the future," Ranaletti says.

The shift from film to digital has apparently already cost many digital photographers dearly. Roughly 60 percent of digital camera owners responding to a recent Harris Poll said they had lost images, according to Steve Lasher, director of PicturesMatter.com, an association of photo labs, which aims to encourage photographic printing.

Some of those images undoubtedly represent priceless treasures that in the past would have been archived either in the proverbial shoebox or photo album, Lasher said.

The idea of PicturesMatter is to help educate consumers about the best methods for archiving their digital images. And in Lasher's mind, there's only one answer: Make a print.

Many people argue that the beauty of digital is the ability to transmit an image across the world in an instant, Lasher notes.

"That is true," Lasher says. "But I challenge them by saying, 'What do you think happens to that digital file in a week?' If you take the time to print a photo and send it, then 10 years from now, your loved one will have it in their shoebox." □