

Migrations

CHS Dissertation

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7,140 Words (Not including Interview Sections)

Introduction

At the time of writing the global markets are in a worldwide recession. There is nervous talk of a new kind of slow down – a double dip that drops, peaks briefly and then tumbles again. It would be naïve to put this down to the collapse of the dot-com bubble alone, but it would be more naïve to ignore the huge amounts of cash and investment that simply disappeared when boo.com¹ and the other brave pioneers of the Internet crashed and burned.

For a brief period in the late nineties and early noughties, it certainly felt to me that the Internet was going to save the world. A job for all, and everything you could possibly desire within reach. A new era of co-operation worldwide that could solve anything – cure cancer, find proof of the existence of extra terrestrial life or crack any code. These efforts are still continuing post dot com crash, but something has definitely changed.

With this reconsideration of what the Internet can do,(and what it should do) in mind, I have chosen a small section to concentrate my investigations on. I have chosen the UK's contemporary culture magazine market, as it is where I have been employed for the past three years. I believe that the concepts and principals involved and discussed within could be applied to many other domains of the Internet, the final section of this piece will be partly concerned with some possibilities and examples.

The question with which this paper is concerned with is:

Can digital technology change the way that the UK contemporary media industry communicates with itself, its consumers, and the wider world?

I will argue that it can and already has to a certain extent.

This thesis is split into three main sections. Beginning with a description of the inception and growth of the Apple Macintosh personal computer– with particular reference to how the Macintosh managed to become the industry standard for producing magazines. After this follows an account of the evolution of the Internet, how a military project became the biggest source of information to the wider world. The next section is concerned with the information that I have gained first hand from two people that I believe are working in areas of direct relevance to the question that this dissertation aims to answer: Jefferson Hack (Founder, Dazed&Confused Magazine, Editor Another Magazine) and Penny Martin (Creative Director Showstudio.com). The final section is concerned with models for future publications – some of which are already in existence to some extent, others in the near future.

In order to answer the question I have utilised a number of sources – from printed material, interviews with the individuals involved and the source which will contribute more and more to the future of media; the Internet. I have included large sections of the interviews I have conducted for the simple reason that the way the conversations occurred meant that information contained within did not occur in convenient discrete chunks, wherever possible I have split the transcriptions, but in most cases this destroyed the meaning of the conversation. I would like to thank the

reader in advance for their patience with my writing style. I would also like to thank Inge Daniels for all her invaluable help.

Section 1: The Apple Macintosh and The Internet

In 1970 Xerox, the photocopier company, opened its Palo Alto Research Center (PARC). While the company had plenty of money flowing in from its lucrative copier business, the top brass at Xerox were beginning to notice the inroads into the lower end of the market made by Japanese firms. So while the money was still coming in, Xerox decided to try to broaden its market by researching the future. Recruiting many academics from military funded projects, PARC's mission was to work out what the office of future would be like. It quickly became clear to the researchers at PARC that the thing that would make the difference to users of computers in the future was the interface between them and the machine. PARC went on to research many of the features that make computers usable today:

“a ‘desktop’ arrayed with little pictures known as ‘icons’, a mouse, overlapping windows, and simplifying ‘menus’ for guiding the user through the confusing complexity of the computer”ⁱⁱ

This methodology for allowing a human to understand or work with a computer became to be known as a Graphical User Interface (GUI). The effect on people throughout the previously text based industry of Computing was electrifying. “When people who knew anything about computing looked at it for the first time, they just went, Holy Shit!”ⁱⁱⁱ While it was obvious to the researchers involved that these things

were going to change computing forever, it seemed that Xerox didn't realise what they had. The person who did realise what Xerox had was Steve Jobs.

In 1979 Steve Jobs was employee number 0 of Apple Computer Inc. From hobbyist beginnings earlier in the decade, Apple was now trying to go the next step to start threatening the ever-present IBM from its control of the industry. After the success of the early Apples in the home and small business markets, Apple was setting its sights on big business. While others had noticed what was going on^{iv} at Xerox Parc, it took a December 1979 visit from Jobs to get Apple to decide that this was going to be the future. Work began in earnest on the getting the GUI from a research park to big business. Codenamed Lisa (after Job's baby daughter), the new machine was intended to directly compete with IBM in the business market. When the Lisa was finally launched in 1983 (after Jobs being booted from his own project at his own company) it failed. IBM had started its selling its IBM PC two years before – while it didn't have the beautiful interface of Lisa, it did everything that businesses needed it to and didn't cost \$10,000. The PC wasn't pretty, but it did the job.

Jobs didn't care; he didn't want to make machines for corporations anyway. He wanted to make things that would revolutionise people's lives. Steve wanted to make a computer that anyone could use, and create with. This computer was different. It was called Macintosh. In 1984, it launched with one of the most memorable adverts of all time^v. The wow factor experienced by researchers throughout the 70's was now available to the great American public.

“Today, we celebrate the first glorious anniversary of the Information Purification Directives. We have created, for the first time in all history, a garden of pure ideology. Where each worker may bloom secure from the pests of contradictory and confusing truths. Our Unification of Thoughts is more powerful a weapon than any fleet or army on earth. We are one people, with one will, one resolve, one cause. Our enemies shall talk themselves to death and we will bury them with their own confusion. We shall prevail!

On January 24th, Apple Computer will introduce Macintosh. And you’ll see why 1984 won’t be like “1984”^{vi}

The Macintosh had been made possible by the efforts of Jobs and two engineers. Andy Hertzfeld was given the task of taking all the great software contained within Lisa and modifying it to fit in a vastly less expensive (and hence less powerful) machine. Burrell Smith was recruited to get the Macintosh hardware working smoothly. Jobs enjoyed being in control of the whole project, Burrell was particularly easy for Jobs to manipulate as he had risen through the ranks of Apple – “I made him,” Jobs would say.^{vii}

Throughout the remainder of the 1980’s, and all of the 1990’s the Apple Macintosh would continue to be improved and refined – but the underlying interface to the computer remained the same, the same that Jobs had witnessed in 1979. While Apple had provided the hardware, and underlying software, it was left to others to create the killer applications that would enable Apple to be in the position that it is in at the start of the noughties, the dominant computer provider to the creative industries.

The man who did the most to enable the current situation to occur was the founder of Adobe Systems, John Warnock. John Warnock is a very different man to Steve Jobs, and that's probably why Jobs respects him so much. An early computer graphics whiz and ex-researcher at Xerox PARC, Warnock left Xerox (with his boss, Chuck Geshke) failing to persuade Xerox that there was a market for the new PostScript language he had co-created. PostScript was a language that enabled computer printers to produce much better output than was previously possible by describing everything that went to the printer (such as text and images) in terms of mathematical equations instead of just dots on a large grid. After leaving Xerox, and revising their business plan a few times, Warnock and co. ended up developing PostScript further, creating fonts for their software and producing systems that sat between computers and printers.

In 1984, the Macintosh launched – but Apple needed a little touch that would make people have to buy Apple. The product to do that was a printer and a desktop publishing program. The combination of Apples LaserWriter printer and Adobes innovative PostScript technology meant that people could create printed material that was of a quality that was only possible before with the help of a professional typesetter. Better yet, with the help of Apple's AppleTalk computer-networking system, up to thirty-two people could share one printer. Apple and Adobe exploded in sales and value – thanks to a early investment by Jobs, Apple owned 15% of Adobe. Apple later sold its stake in Adobe for \$89 million, after generating more than \$10 billion in sales for Jobs et al.^{viii}

The software that combined with the LaserWriter to enable such revenues was PageMaker. Created by Aldus Corporation, (whose CEO Paul Brainerd coined the term “Desktop Publishing”^{ix}) PageMaker, together with the LaserWriter technology and PostScript embodied the principles of WYSIWYG (What You See Is What You Get). Simply, what you saw on the screen was exactly what finally came out of the printer. Previously, many computer programs didn’t have enough power to accurately represent what the user was creating on the screen – for example not representing typefaces accurately on screen. Users of PageMaker could be sure that they were going to get what they saw.^x

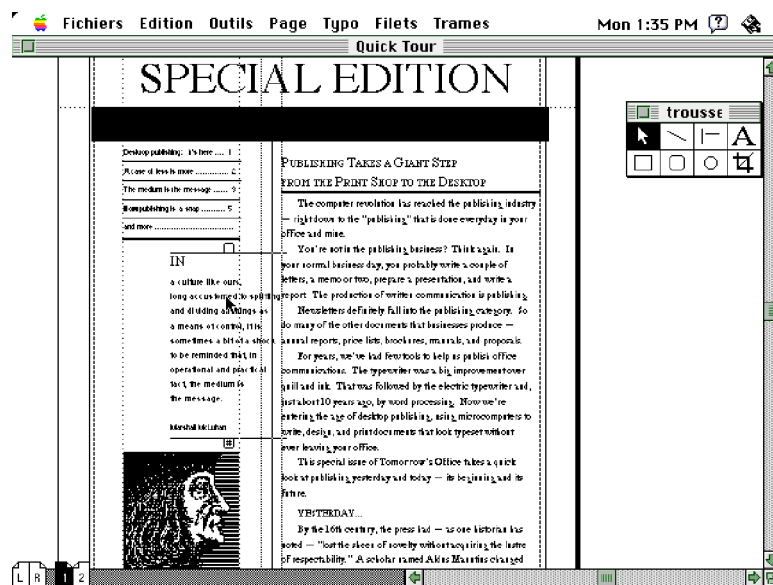


Figure 1: Screen shot of PageMaker software. (Source <http://www.makingpages.org/pagemaker/history/>)

Later, other software took over the market created by PageMaker (namely QuarkXpress, - now the industry standard), but it was the first that made people realise that they could create their own publications to a professional standard. Now

people could create whatever they wanted – how could they share it? Yet again, the story starts with a person realising the potential of a piece of technology before anyone else gets a head start. And once again, the American military funded the beginning of it all.

In the mid 1960's, during the height of the cold war, the American military realised it had a problem. Its command and control structure, critical in the event of war was too reliant on telephone systems. An attack on one line would mean that conversations would be terminated – possibly even closing a pre-defined route through the system – cutting it into smaller pieces. This was a situation that could not wait. In the early 60's Paul Baran of the influential think tank RAND Corporation had proposed a new way of communicating over a network, known as Packet Switching.^{xi}

Packet Switching is different from the system used for voice telephone calls (known as Circuit Switching), instead of using a unique route (which may be a series of interconnected cables) it utilises the entire network of cables, splitting the information into many small packets of information. These packets may take completely different routes through the network, before reaching their destination. This system lends itself to the protection of a network that could be attacked at any time and damaged in an unpredictable way.

The Department of Defense (DoD) turned to the Advanced Research Projects Agency (ARPA), its research arm. Set up in response to the Soviet's launch of Sputnik, ARPA held the purse strings on the awarding of grants and contracts to the research

community^{xii}. A grant was eventually awarded in 1968 to BBN, a consulting firm based in Massachusetts. In December 1969 the ARPANET was born, with 4 nodes.

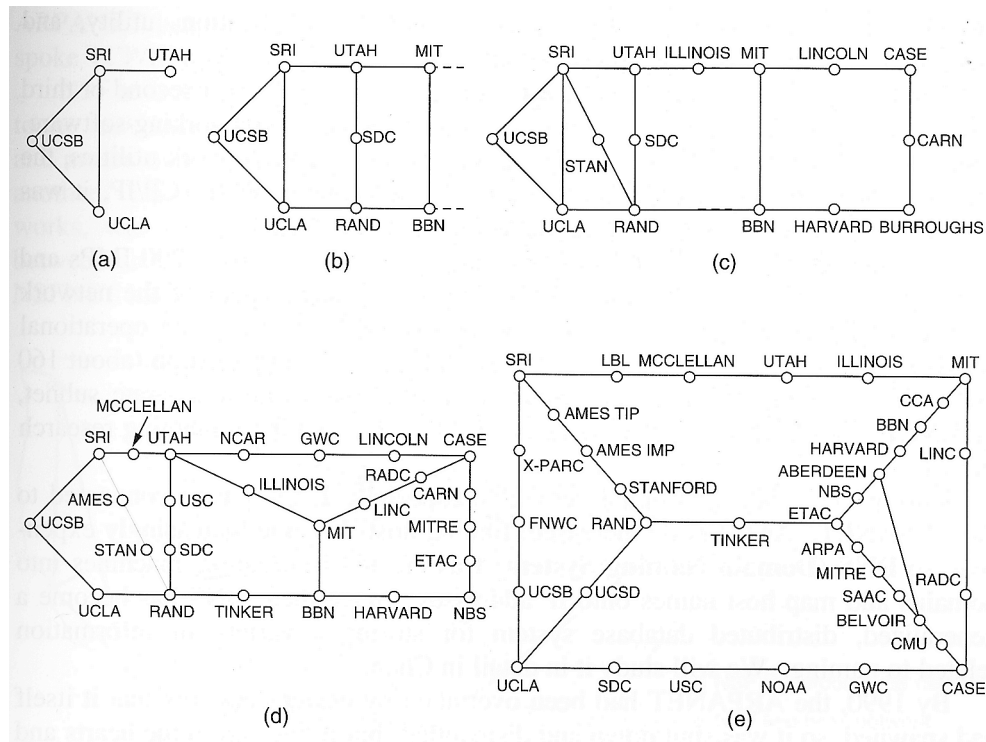


Figure 2: Growth of the ARPANET – a) December 1969 b) July 1970 c) March 1971 d) April 1972 e) September 1972 (source Computer Networks (3rd edition), Andrew S. Tanenbaum, Prentice Hall, 1996, pp. 49

By March 1977, there were 111 nodes on the ARPANET^{xiii}, including links to Europe and elsewhere. By 1983, the ARPANET was split into two parts, with the military aspects being relocated into the more secure MILNET. The National Science Foundation gradually took over the rest of ARPANET through the 80's with its NSFNET^{xiv}. Although it was decommissioned in 1990 (followed by NSFNET in 1995) ARPANET was the backbone of the beginning of the Internet. Commercial

forces later took over the running of the networks that enable the Internet, as we know it today to exist.

In 1991 Tim Berners-Lee made his WWW (World Wide Web) computer program freely available on the Internet. Berners-Lee had created his program after being impressed by the possibilities of the Internet in the early eighties. Working as a researcher at CERN (Cosiel European pour la Recherche Nucleaire) in Switzerland he saw the potential of the Internet, but remained unimpressed by the tools available to navigate it. Berners-Lee created a system that enabled computers on the Internet to be identified by a unique text based name and to “serve” information in a computer language known as the HyperText Markup Language (HTML). HTML enabled users to utilise Hypertext links embedded in the information being served to leap seamlessly from computer to computer on the Internet, gathering information and making associations as they went.

While there was no denying the growth and popularity of the WWW, it was a fairly dry experience. Berners-lee’s software only enabled one line of text to be displayed at a time, and not in a user-friendly GUI, as a result use of the WWW was still confined to mainly academic use^{xv}. It took until 1993 for a system usable by the masses to emerge. On January 23rd the following message was posted on several Internet bulletin boards:

“By the power vested in me by nobody in particular, alpha/beta version of 0.5 of NCSA’s Motif-based information systems and World Wide Web browser, X Mosaic, is hereby released,

Cheers,

Marc^{xvi}

Marc Andreessen was a 21-year-old part time programmer at the National Centre for Supercomputing Applications (NCSA). While he was completing his degree at the University of Illinois, he was earning extra cash by working at the NCSA in the evenings. X Mosaic,(later Mosaic) made it easy to use the WWW. It ran on a variety of computers, was free for non-commercial use and enabled people to add images to their previously text only web pages. By the summer of 1993 hundreds of thousands of people were using Mosaic to navigate the WWW^{xvii}.

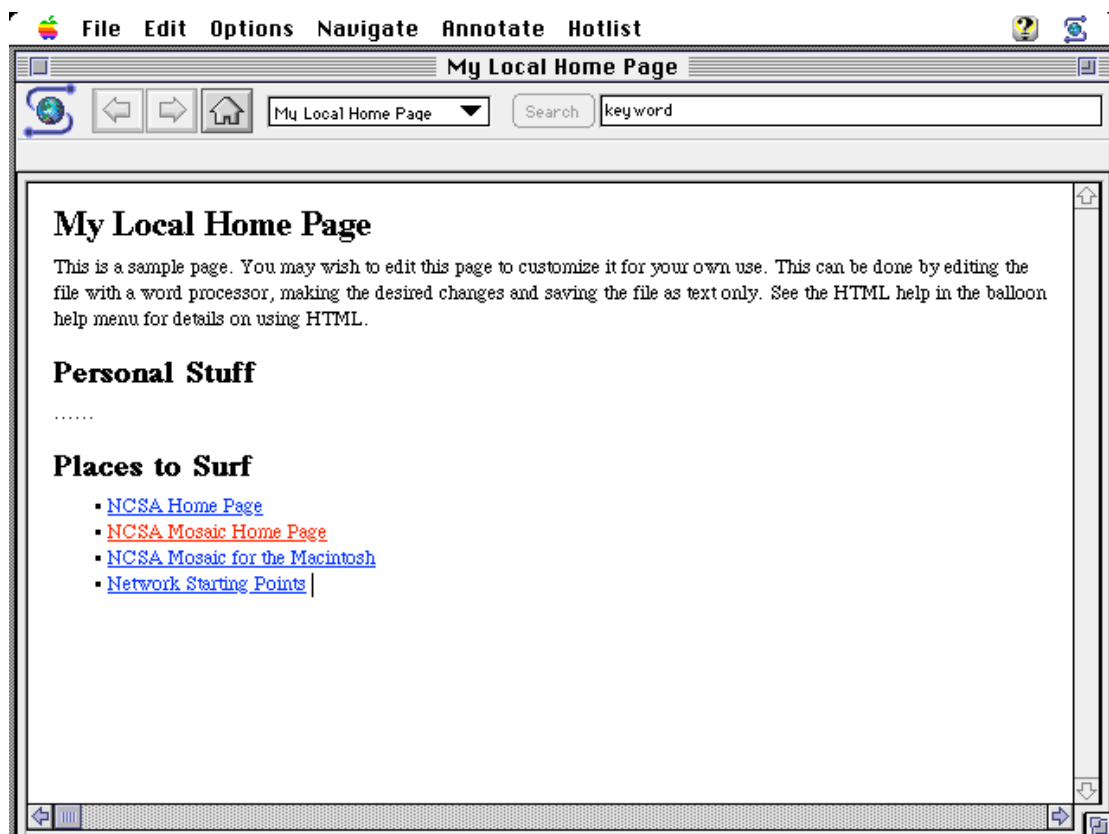


Figure 3: Mosaic WWW browser. (Source:

http://www.hnehosting.com/mirrors/Origin_of_a_Browser/4/a.html)

There was something of a backlash from the “serious science” community. Many people felt the addition of images to the web was a frivolous use of the network – using up unnecessarily large amounts of the limited resource of network bandwidth.

Andreessen recalled an encounter with Berners-Lee – “Tim bawled me out ... for adding visual images to the thing”^{xviii}

People loved the new addition to the web, and as usage increased NSCA was getting more and more enquiries about licensing Mosaic or distributing it themselves. After problems between Andreessen and NCSA administration, based around the administration taking much of the praise for the creation of Mosaic, Andreessen graduated and left for California. After a few months as a programmer for a small company, Andreessen received an email from Jim Clark, the then CEO of Silicon Graphics. Silicon Graphics (SGI) was a large computing firm that specialised in high powered graphics workstations that were used for among other things, cinema special effects. Jim told Marc about his plans to leave SGI, and his interest in working with him.

After investment from Clark, incorporation of Mosaic Communications occurred on April 4th 1994. Later in early summer of 1994, the new company received further investment from two venture capital firms. After frenzied activity through the summer and autumn of 1994, in December the first full version of Netscape Navigator (renamed after legal wrangles with the University of Illinois) was released by the Netscape Communications Corporation (also renamed as a result of the same court

battle). Exponential growth of the web continued through 1995 – the number of websites doubling every two months according to a survey published by Business Week early in that year.^{xix} Navigator was allowing people to browse a graphical web to a new extent – and everyone wanted to invest in the company that started the revolution. After a record breaking Initial Public Offering to the New York Stock Exchange in August 1995, by the end of 1995 Netscape Communications Corporation was worth almost \$6.5 billion.^{xx}

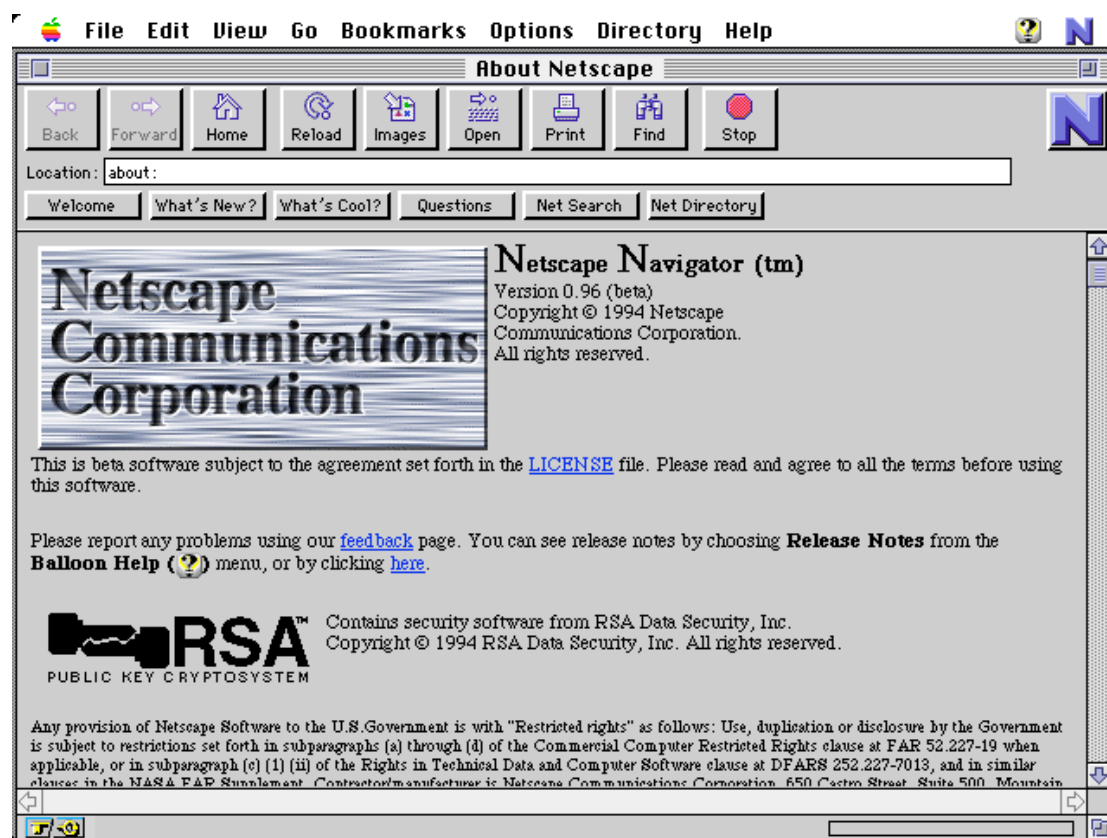


Figure 4: Netscape Navigator WWW Browser. (Source: http://www.hnehosting.com/mirrors/Origin_of_a_Browser/4/a.html)

A lot of money was being made, but money was not the thing that attracted them most to the Internet. The opportunities for building communities and finding like minded

souls was the killer application that kept people coming back for more and telling their friends. One of the most influential early communities was The Well (or Whole Earth 'Electronic Link). Based out of the Bay area of San Francisco; The Well, and its habitants "WELLers", "grew out of the productive intersection ... of 1960s Whole Earth counterculture, computers hackers and hobbyists, and 'deadheads' (Grateful Dead Fans)".^{xxi} In "An Introduction to Cybercultures" David Bell concentrates on the writings of a major proponent of "the individual and social benefits of online community", Howard Reingold. A large part of Reingold's 1990's research was based around the WELL and the possibilities he envisaged for the future. His description of what an online community is, follows:

"In cyberspace, we chat and argue, engage in intellectual intercourse, performs acts of commerce, exchange knowledge, share emotional support, make plans, brainstorm, gossip, feud, fall in love, find friends and lose them, play games and metagames, flirt, create a little high art and a lot of idle talk. We do everything people do when they get together, but we do it with words on computer screens, leaving our bodies behind. Millions of us have already built communities where our identities commingle and interact electronically, independent of local time or location"^{xxii}

While the WELL was not initially based on the web^{xxiii}, the principals learned from it can be fairly applied to the WWW as the majority of the information shared on the WWW is (still) text based, at least in terms of community. Many of the communities that Reingold researched just couldn't have existed without the technology of Internet. As Reingold himself says:

“You can’t simply pick up a phone and ask to be connected with someone who wants to talk about Islamic art or California wine, or someone with a three year old daughter or a 30 year old Hudson; you can however, join a computer conference on any of those topics, then open a public or private correspondence with the previously-unknown people you find in that conference.”^{xxiv}

At the time of writing the Internet is bigger than ever and still growing.^{xxv}

Section 2: Case studies:

Dazed&Confused, Another

Magazine, Showstudio.com

Now I will turn my attentions to the focused area of the UK contemporary culture magazine market. I am going to describe the inception and growth of one of the UK's most influential members of that sector – Dazed&Confused magazine, followed by the opinions of the creative director of a new breed of publication, based only on the web.

In my interview with Jefferson Hack I asked him to relate how Dazed&Confused was started, and the culture that it found itself in.

Jefferson Hack: Rankin and I started Dazed 10 years ago and it grew very organically from an explosion of young creative talent that came out of British art colleges in London, through London really. In the early 90's a new wave of photographers, writers, artists, journalists and stylists who wanted a platform for their ideas, for their expression. There was a lot of activity... now in retrospect you can look at it as a kind of creative explosion fuelled by the ecstasy culture of post-Thatcher. A feeling of DIY culture, optimism.

There was very little going on, on the magazine shelves.... I think all of those things I have just mentioned were kind of subsidiary cultural developments. I think the core technical development was that of the Apple Mac and the DTP revolution. At that time, 1990, we were able to pretty much produce a magazine using one Mac... We were the first generation to see the transition [from traditional paste up layout to DTP]

We thought fuck! With one designer, one photographer and one writer we can make a magazine - if we have enough creative people around us to feed in the ideas. And the reason that it took off, the reason that it became what it is today was because of the creative talent that surrounded us. We had a vision for it and we realised that the magazine could become a platform for that new wave of expression. We started with a strong photography base. With young, image conscious contributors who wanted to express themselves through photography, through art, through fashion. Visually. They were straight out of college so they weren't hooked up with other magazines. They wanted to do documentary based stuff, fashion based stuff, art-based photography. Subsequently from that, we picked up on what then spiralled into Brit art, Brit lit, Brit pop. Those kinds of things were happening right on our doorstep. So we didn't have to have big budgets to travel to go and interview people. We didn't have to be hugely connected to find out what was going on, it was all happening in our backyard. People were coming to us and they saw this thing; it was being distributed in a pretty lo-fi way and they wanted to get involved.

“We’re doing something, we’re doing a show down the road, we’re doing some graphics work, we’ve got great ideas for a fashion story, we’re designing a small label – can you feature our clothes?”

It was all that kind of energy. Having the office in Soho, having people just drop in and say “Yeah, I wanna write about hip-hop. There’s all this great shit going on. Can I write about it?” We would say “Yes!” very encouraging, going with the flow really. It was this feeling of fuck everyone else, we don’t want to work for other media, we want to own our own media. Express what you think is important, raise the issues that you think are important, don’t plug into what the rest of the media is – how they are trying to control the public consciousness. We felt we were very renegade and a blip on the radar. Slightly out there. We had a very strong philosophy, which was to not be purely aspiration, to build a strong inspirational element to the style magazine format. To hand over a lot of space curatorially for projects to develop, so that we were actually creating original content. We wanted everything to be original, every interview, and every photograph. Every element in the magazine was produced or rendered by the people that were working there, so every issue you got, you would have never seen the images before, you would have never read it in another environment. Everything was about having our own authentic voice. That was the Dazed&Confused hallmark. I suppose the idea for Dazed&Confused was that anything goes, there are no rules any more.

We were the first people to introduce contemporary art as something that could be a lifestyle idea. Before that art was always pigeonholed as something that was...

Joel Lewis: Something you would go and see and go home?

JH: People weren't even going to galleries. There weren't very many. There were just institutions. This is when Saatchi was still in advertising, when Jay Jopling was still a city boy. This was before these places existed. This was the time that the first Frieze exhibition happened, when Damien Hirst came out of the RA and set up that exhibition. That kind of time, very different to now. It was more of a nightlife scene where a lot of people were crossing over ideas.

So this was the first time that art got put into a lifestyle context. It was the first time that we did stuff with a sense of history. We were a whole lot of young people making a magazine that was full of energy – it was all about youth culture. But we would always reference the people that we thought were the cultural V.I.P.s, the people from where the influence came from. And we were very interested in making these kind of historical connections between what was happening now and what happened in the past. By that I mean interviewing people like Terry Southern, previous generations of artists and musicians, people who had influenced culture in their own way. That was a shocking thing. People were saying: “Why are they interviewing these old guys?”- We were saying that they were as interesting as the young guys. What ended up happening and what I realised was occurring was an end of history in a way. I know that sounds like a very dramatic statement but it was this also the idea of the end of this high and low culture, the end of high and low art. The idea that everything was as acceptable as everything else. As long as it's good and there is a message and a quality. It didn't matter if it was new as long as it felt interesting, exciting and somehow that it was relevant to the time. Do you see what I mean?

JL: Not discounting anything?

JH: Discounting things that didn't seem to have an authentic voice. Discounting things that felt P.R. driven. Things that were just about cashing in or the commoditisation of culture or that were obviously just a tool, device or gimmick – a mirage to sell something else. What we were looking for was some kind of authenticity, something a bit more punk rock, something with a bit of attitude. But it didn't mean that it had to be made by someone who was 20 years old. It could be Werner Herzog or Harmony Korine. It didn't really matter; they were both as important as each other. Just because the kid was 19 it didn't mean he was more exciting.

From the above extract, it is clear that Dazed&Confused was partially conceived as a rebellion against the situation that the founders and staff found themselves in. With the help of the technology available to them, they were able to lever themselves out of the culture they were in and create their own. Combine this with being in the right place at the right time and success was assured. A parallel between this and the groups that worked at Xerox Parc to create new interfaces to computers can be drawn. Indeed, in 2000, Richard Wise wrote:

“[Xerox Parc] was a key link between military research, counter-culture computer idealism and the emergence of a commercial market in multimedia.”^{xxvi}

And:

“In the 1960’s and 1970’s the vanguard of the computer revolution consisted of young men and women imbued with counter-cultural values who, recognising that microcomputer technology would eventually make unprecedented computer power accessible at low cost, wanted to create ‘insanely great’ machines. They saw computers as tool that might both aid the fight for social justice and trigger a spiritual renaissance that would sweep away the technocratic state.”^{xxvii}

By 1990 computer technology had advanced to a sufficient level (and a low enough price) to allow Rankin and Hack (recent graduates of the London College of Printing) to make a magazine using just one Apple Macintosh computer. While the technocratic state is still in existence, Dazed&Confused has influenced social justice – particularly with their continuing series “A letter from...” which highlights injustice worldwide. Another example of Dazed’s social conscience was their instigation of a campaign with Jubilee 2000, pressuring for an end to Third World Debt.^{xxviii}

Following the discussion of the creation and context of Dazed&Confused, I wanted to talk to Jefferson about the situation that he found himself in in 1999 and to find out about the creation of the new bi-annual magazine from the creators of Dazed&Confused, Another Magazine.

JH: Dazed for me was all about accelerating culture, it was about speed, it was about processing things – whether they are new, whether they are old, whether they are from London, from abroad. Whether they are hip or not hip, but just processing it in a way where you are kind of driving that authentic voice from it. So you'd look at the magazine and you'd probably feel a bit dazed and confused with the mix of the content, But it was the speed.. it relied on a reader who could process that information, it needed a reader who was a bit more media savvy, a bit more 21st century thinking.

...Towards the end of my editorship in 1999/2000 I really felt that monthly magazines were all about ... people who read monthly magazines were all about the latest newest thing and what happened when you kept on bringing out another issue was that you were never making a final statement with one issue. You always made a statement over a period of time. Not that anything was serialised but it was just that idea that ... with a magazine where you have 200 pages jam packed with content, photography etc. you always feel like you get in a bit of a trailer rather than ...

JL: The feature presentation...

JH: You know I'm not kidding myself; there weren't any 20,000-word articles in there, [Dazed&Confused] no 40-page stories. It's all sampling of what's going on, it's all a taster of different things and that was the whole point – if you liked anything you could go and discover it in more depth.

JL: Yes.

JH: If you were turned onto an artist by an eight page thing and you wanted to know about them, go and see the show, buy the book of their work, buy the video. If you liked the interview with the filmmaker go and see the movie, get deeper into it. What we were developing was a culture of taste ... as a reader you could accept or deny it but it would allow you to get turned on to new things. The premise was to turn people on to things.

Monthly magazines, the psychological impact that they have on culture and on a reader is to accelerate the rate at which people consume or get turned on to new things. So every issue you'd be turning people on to 40 or 50 new things out of which they might assimilate 1-20. And every month, every month, every month you'd be doing that. So what you'd be doing was just creating more publicity for more things all the time and introducing more things into culture and trying to break down those taboos or rigid structures that say "Oh that's not acceptable to be into that" or "Its not acceptable to talk about that" and whether that was about political issues or social issues or whether it was about entertainment culture it didn't matter. It was just a voracious appetite for stuff!

I started feeling a little bit unsatisfied with just going faster and faster and faster... So I thought doing an opposite magazine, one that was about slowing down. Another [Magazine] really came from the idea of how do you produce print media – something that is old fashioned, make it feel new, make it feel different. But actually give it a different psychological ... make it have a different psychological impact on culture – make it have a different *function* as media to what else is out there. The

obvious thing to do is alter the frequency that the magazine comes out. To bring it out twice a year, make it really thick, make it almost like a book, have really long articles as well as the shorter ones, have more space for less stuff. Make it feel less like you are skimming the surface of culture [and] make it feel more like you are zooming in on what's going on. Put the microscope down a little more, slow down a bit more. Get off the highway, have a look at the scenery... I thought that [the slowing of pace] would create an impact, people wouldn't be used to doing that. To be forced to read or take something in. Its quite funny because people say to me "I got the new issue!", I say "Did you like it?", and they say "I haven't had a chance to look at it properly yet!". That's the most common thing I get. Then they get worried and say "Don't worry, I've put it to one side, I'm gonna keep it, I'm gonna get into it when I have that time to get into it". Its quite nice because it makes people think about time ... they look at it and think "I'm never gonna get around to reading it".

JL: (Laughter)

JH: That reaction is quite nice because it makes them think "if I can't get around to reading that, when I am going to get around to actually having time to think for myself, doing the stuff that I want to do, to sort out my internal stuff, whatever". It's good because when they do get around to reading it I think they read it in a way that's different to other magazines. – It's not just something that you can just balance on your knee on the tube and kind of flick through an article and then feel like ...

JL: You've found that little snippet of something

JH: You've found that little snippet of something. It's a different approach. So that's where the idea came from, the frequency came from that, the way we are putting it together came from that. All the sections in it are devised very specifically to not give you information in the way that other magazines do. The way that the upfront section divides, there's a literary section in there, a bookmark.

So even the founding editor of editor of Dazed&Confused can feel the pace of media getting too much for him. Hack is arguing that as well as being a useful source of information on the areas that interest him and his team, Another Magazine is also a force for change in making people take stock of their lives. While that may be a little unrealistic I do think that the flock of new bi-annual or quarterly style/contemporary culture magazines introduced at the start of the noughties (Spruce from the creators of Wallpaper magazine, Pop from the creators of the Face and Another Magazine) signals more than rival publishers covering all their bases. Modern culture is accelerating to the point where some people are taking action to take back their lives. (See final section for more about information overload)

In 1996 Dazed&Confused created a website – <http://www.confused.co.uk>. The website began by offering simple images and text imported from the magazine, but almost immediately began offering exclusive online content – including entry to online competitions and several email diaries. By 2000, the website was looking tired and got a re-launch soon after, making full use of new interactive technologies such as Macromedia Flash^{xxix}. This allowed for several brand new online sections – including

an extensive independent music archive. Unfortunately, following the dot com crash confused.co.uk was wound down, and is now merely a cover page linking to online magazine subscription facilities.^{xxx}

My chosen example of a company that does exist on the web (almost exclusively) is Showstudio.com^{xxxi} –directed by a photographer who has worked with Dazed&Confused on several occasions, Nick Knight. I recently interviewed Penny Martin, the creative director of Showstudio.com. I started by asking what the original purpose of the site was.

Penny Martin: The original point of Showstudio was to provide a showcase for practitioners to work. People who work in the commercial arena, to do work that they couldn't do within the constraints of a commercial brief. The two people we are talking about at that time were Nick Knight and Peter Saville, who originally started show. And I guess they felt a certain amount of frustration, working for big clients. If you think about what Nick does for Dior- an important global brand [that has to be] mindful of its audience. Nick felt he couldn't do the things that he'd really like to do, so he felt he'd like to set up some kind of platform for people like him, to make really experimental and progressive work. So still act as a showcase, where eventually smaller practitioners would still end up getting commercial work out of it. But somewhere that they could make really provocative and politicised statements.

Joel Lewis: It seems to me that Showstudio has gone from starting off as a showcase of people who are established to something where up and coming people can show.

PM: You are quite right that there has been some change of the pool of whom we work with. When we first started in 2000 (I mean we started before 2000, but we first launched in November 2000) I think it made sense for Nick, especially as we work like a magazine, with editorial people who are contributing for free, to ask some of the people he liked and knew well and thought would do great works. Basically it started as a peer group audience, so we were quite UK focused, quite fashion photography, etc. A secondary consideration that I haven't mentioned was also that Nick absolutely loves the opportunity to try and break out of the traditional paradigm for fashion imagery and produce something really really different. Now he's tried to do that in terms of the ideologies of fashion photography in his own work where he has tried to rail at the limitations of size, race, social inequity, but of course the Internet provided a completely different form where he could incorporate sound and motion into fashion imagery -something he's never done before. Logically that lead to him being able to include all kinds of image-makers, not just fashion photographers that he knew. So I think that was probably the first change to happen, the pool opened out to introducing people like Amit Pitaru and James Paterson^{xxxii}. Even musicians, suddenly there was a crossover going.

To begin with we began launching in little tranches, putting up four projects at a time.

JL: I remember when it [Showstudio] first came out. I got so worried that with the dot com crash that maybe things would get scaled back, I went on a frantic backing up session.

PM: Well what I should say is that we sort of went in the wrong direction, whilst other people were closing, we started expanding! We actually got our case together a bit more and started producing with a consistent pace and now our aim is to have one [new piece] a week.

JL: That's the timescale you are aiming for?

PM: Yes, we want to produce something that really feels like there is some sense of change each time that you come to the site. We have recently re-designed into three channels Nick [Knight] is one of these people that has ideas all the time so Showstudio is bound to change all the time. At the moment Nick wants to increase the live feel of the project - he's absolutely thrilled by the idea of broadcasts.

JL: There were those pieces with artists working.

PM: Artist's studios. Before that we had designer studios, we are going to be doing fashion designer studios, we had Transformer which was a massive fashion event a couple of months ago and has now been launched as a project. Before that we had fashion performances like Sleep and Make It Up.

JL: Getting into the process?

PM: Exactly. That's really where Nick feels that Showstudio really can give viewers some kind of intimate experience of fashion. Unpicking the final product that you would see reproduced in a magazine, backtracking and letting people into the sense of preparation, of process, of how things change from their initial conception through the actual performativity of the shoot.

JL:I thought that the Julie Verhoven piece was really interesting - the time-lapse video of her with her cat!

PM: Yes, we really liked that! I like the idea of people having some control of how they are depicted, as Julie did, where it was filmed. And also people being completely un-choreographed and having a camera linked to the site - they have some control of how they are viewed.

JL: And getting to the point where they forget about it.

PM: Yes. That was initially suggested in the sleep project where we put nine models to bed and re-enacted the actual concept of a fashion shoot but in a different way.

Models would normally have control over their representation; by having them give unconscious fashion performances whilst asleep the same kinds of changes in movement would occur but in a completely different way. I think that we will revisit that idea of trying to re-devise the fashion shoot in many many different ways. Make it up was a different kind of thing, it was almost like a tableau vivant. Transformer

was more about the process of the shoot and getting some sense of being on set and being able to see down the lens of Nick Knight's camera. I think we will return to that area in lots and lots of different ways, because I think it's really ripe to be explored - considering that fashion imagery has been produced for the last 150 years its not been examined in any kind of literal way. I think that's really exciting, and that what genuinely sets us apart from other kinds of fashion media.

JL: So you were saying before about Showstudio starting off as quite a UK-centric thing.

PM: Yeah, you could say that.

JL: Almost inevitably because of the way you were saying Show has been set up. Is it global?

PM: Well that's a tricky question, because I think you could certainly talk about London based contributors in terms of the people we are working with. At the moment we are working with people like Glen Luchford and Inis van Lamsweerde .Those kinds of people. You could locate them in a particular centre of practise, but by sheer merit of the fact that they work for global brands a lot of people really can't be located in a specific locale. I think from our western perspective, we tend to group a lot of Asian contributors as the kind of "other". The one that we don't know. And certainly in that sense we like to try to explore that a lot more. But I really don't make that much differentiation between London, Paris and New York.

JL: So it's a global culture anyway in terms of campaigns and things like that?

PM: Certainly from a commercial perspective. But I would say that there is a different sensibility between the kinds of practitioners that choose to locate themselves in those areas. I think there is very much a sense of Paris "scene" which is distinct from the Antwerp one for instance. I think its very important to differentiate from the American practitioners, For instance, with somebody like Craig McDean it's very important that although he is an English photographer, that he very much aligns himself with what goes on in New York. And its very telling in the kinds of imagery that he produces. So, it is important.

JL: So as soon as you can live anywhere, where you do live makes even more of a difference because it's a personal choice.

PM: If you look at somebody like Nick Knight it's quite important where he lives in terms of which practitioners that he chooses to work with. He works with a very fixed set of people, who change but have a very specific centre of practise. I think it's important to his imagery. If he was in New York for instance, he would be working with very different people and consequently his imagery would look different. But by sheer merit of us being a website we can afford to work with, for instance with Insert Silence we've got a Canadian and a New Yorker working with us – they are an agency and the two people who run it don't even live in the same city. We correspond with them virtually as well so there's no real sense of a centre of practise.

JL: And what about in terms of response? I mean obviously just because of the way that the take up of the Internet has evolved around the world; I suspect that you are getting a lot of response from the Internet savvy places. Through the States and Europe. Have you got any response from, for instance Africa?

PM: I haven't looked at our demographics recently enough to say what proportion we have in Africa. The lion's share is obviously in the States, and then France, and Japan and the UK. We do have viewers in just about every place, and its quite astounding to imagine. It means that we have to be quite mindful in terms of what we do. When we launched Forget-me-not for instance, it's quite graphically depicted. For instance in Japan you can't show pubic hair now, its something we really had to consult our service provider who is based in America. And there is a specific sense of what's applicable in America even, to what they might view as being taboo or offensive for instance in Cambodia or the Middle East or those kinds of places that have a different sense of propriety. So it's tricky but what frees us up is that we are not a commercial organisation.

JL: As you don't have any advertising...

PM: Yes, we don't have advertising as in sponsorship and at the moment we are entirely supported by Nick Knight. So I would say that we are extremely fortunate in having a backer who has consistently wanted to make provocative statements in his own work and try and stretch the limits of what's appropriate in fashion imagery. So he's very supportive of that but of course I think there is a balance to be struck between being sheer-ly precocious and making some kind of sensible statement

against the mainstream. So I think we try and strike that [balance]. For example, with the Kill project we did about the imagery that was published and not published around September the 11th. We were quite anxious that we were making quite a strong statement.

JL: I thought that was really interesting – especially the falling one.

PM: Italian vogue. It went to Japanese Vogue about three months later. Italian vogue had felt it wasn't appropriate at the time. In a sense we were making a statement against the industry in which we exist, and indeed we even had some Nick Knight images in it that were quite provocative. We wanted to reflect lots of things in that, we wanted to say that there was a sense of collective consciousness where all that imagery was being produced strangely at that time, that had some kind of common sense of destructive and whether that is sheer coincidence or who knows? But also some sense of these images being really strong – some people chose to go with them and others didn't - what does that mean? Also, what does it mean that our media can make these kinds of statements. You probably couldn't have produced something like that in a Vogue kind of magazine that has a heavy commercial backer. It's taken on a secondary life recently with it being exhibited in the new Flounders Fashion institute in Antwerp. They launched that on September 11th as a kind of a year after the event type thing. It's quite nice when these things have a secondary life outside our site.

JL: And keep on moving?

PM: Yes, we see the site as our principal vehicle but not the be all and end all of what we do. We are starting to be asked to a lot more exhibitions, presentations and installations, those kinds of things. I love it when the projects have some kind of life of their own and aren't purely web based.

JL: Would you say that Showstudio is evolving into more of almost a brand in itself? Not a stamp of approval but rather something would see as being alongside things like Vogue or other magazines?

PM: Well, I would never attempt for use to feel like we are competing with printed media, because I do think we are doing something quite different. In terms of a brand, I hesitate to use that kind of word but I would like to think that we have some sense of authorship, where you would recognise a Showstudio project as something that attempts to take fashion imagery and its related concerns into some different dimension with a kind of real critical reflexivity about it. Really have [a Showstudio project have] some sense of us questioning what its doing, what it's for, what it means, what does it say. And if that authorship can be recognised as a Showstudio signature tune then I think that would be a real achievement but its important for our contributors that they feel like they are contributing to something that's worthwhile and people recognise. I think what I passionately believe with Showstudio is that we acknowledge what fashion in publishing and fashion in media does and try to take the existing components of that and to try to turn them into something else. I wouldn't like to think that we are doing something completely different, so different that it was irrelevant to the mainstream otherwise we are no use to anybody, not making any comment or making any connection.

While Martin positions Showstudio as more of an archive than a magazine I think it is valid to think of Showstudio as at least a publication, albeit one that is constantly updating itself. Showstudio is an example of a publication that has managed to survive without blatant advertising (although it is true that all the media on the site is tacit advertising, in as much as it depicts attractive, well presented individuals in clothes) ,with the support of a well connected, respected and determined backer. The experience of visiting Showstudio for me is an inspirational one, in a similar way that Hack explained the ethos of Dazed&Confused as an inspirational rather than aspirational one. The site was born out of a frustration with the current situation, and goes a considerable distance in redressing the balance for the individuals involved. Existing within and without the industry makes the experience of visiting the site all the more interesting.

Section 3: 3 Models for Publications

While showstudio.com is a well executed example of how to place static information on the web, (and confused.co.uk was) I don't feel that either have succeeded in taking advantage of one of the main strengths of the Internet – the opportunity to create an environment where a sense of community can occur. Admittedly, both did not intend to create such a community, but none the less, an important opportunity has been missed thus far. I now present three models of interaction for future publications, varying in their time frame, method of interaction with consumers and their chosen media. This is not an exhaustive list by any means, rather three areas that I think will evolve in interesting directions in the future, or that have not been fully realised yet for varying reasons.

1 - Dead Tree

The dead tree model already exists in several publications, Another Magazine and Nest Magazine being the specific examples that I am using to illustrate the model here. The dead tree model is paper based, with a web presence (if any) that simply translates the paper version of the publication to the web, with no attempt to take advantage of the opportunities that the translation to a different media format allows.

Nest is a quarterly magazine of interiors. It describes itself thus:

“We are a unique shelter magazine.

Discriminating yet eclectic: nest is where high-style London and Paris interiors meet igloos and prison cells on equal terms.

Visual and literary: nest is where those who look and those who read meet on equal terms. Award-winning photographers and writers bring special energy and perception to all our features .

Unique production standards: Our paper printing quality is unrivalled in the magazine industry. You will not be able to throw nest away!

Uncensored: Our houses have private parts (nest is no waist-up publication)^{xxxiii}

Both Another magazine and Nest exhibit key characteristics of the dead tree model:

- Long publication timeline
- Larger amount of content, in greater detail than is possible in the more frenetic world of monthly magazines
- An interface that deliberately makes its difficult to consume on the move – these publications are designed to be given full attention, rather than a quick scan while waiting for the bus. Another Magazine issue 1 had a bookmark included, and Nest constantly comes supplied with hole punches, cuts and folds.
- High reproduction values – both Another Magazine and Nest are printed on superior paper, using more expensive binding techniques.

The dead tree model can be viewed as taking paper-based publishing to an extreme – rejoicing in the outdated-ness of paper as a media format. A model that rejoices in the fact that it is published perhaps quarterly or bi-annually.

While the dead-tree model should be finally based in the physical world, the Internet could be used as a distribution method for the model. Recently several magazines have sprung up that demand users to visit their websites^{xxxiv}, download the magazine to their home computer and then print it out using their own resources – leaving open the possibility of customisation to the user (and presentation).

In my interview with Penny Martin, we did discuss some of the things that Showstudio has been doing to allow people to get something physical from Showstudio:

Penny Martin: We've started to do that with our designer downloads – [initially with] our unique Yohji [Yamamoto] pattern to download for free. We now have a series of free downloadable t-shirts. I think its really capitalising on things that the web can do really well, like serve up live imagery

Joel Lewis: And give people the information, allowing them to pay for the materials themselves?

PM: Yes. It's a pound for the transfer paper to allow you to print it out at home. That whole kind of, do it at home, overprint it, change it, cut it up attitude.

JL: You could almost see that that would be another possible future. That people just start producing or marketing the things using their imagination and not having to get involved with the creation of the product. Someone can do it himself or herself.

PM: Absolutely, I really like that idea. That someone out wherever can be wearing a show t-shirt for free, it's great.

My remaining two models all utilise the Internet in some form. This is therefore, a useful point to discuss some of the wider possibilities that electronic publishing lends itself to, especially in terms of interfaces.

Instead of trying to replicate the familiar interface of a magazine, I believe that publications that exist in whole or in part on the Internet need to take advantage of the possibilities of this new medium. They can do this by taking advantage of several aspects that online publishing offers:

- Cost of publication
- Time to deliver
- New interface possibilities
- Direct feedback
- Collaborative technologies
- New places to deliver information
- User tracking
- New Payment methods
- Clustering and Swarm or emergent modelling techniques

Cost of publication

When publishing on the Internet, the cost differences between publishing 100, 1,000 or even 10,000 words are negligible. Publishing video and other high-bandwidth media is still an expensive option.

Time to deliver

Instead of having to wait for proofs, printers and paperboys, publishing on the Internet is an instant (or light speed) affair. As soon as something occurs, it can be analysed and placed on a global forum. While this aspect of Internet Publishing is not a universal advantage (with many websites getting enamoured with publishing first before thinking about whether they should, or have a complete story) – it is a feature that with good journalistic discipline can be taken advantage of.

New interface possibilities

While new interface technologies are being invented all time, one that lends itself to online publications are Hyperbolic Trees.

Two Xerox researchers first described hyperbolic trees in 1994^{xxxv}. Their paper described a technology for displaying large amounts of related information in a limited space. Imagine a large family tree for example, with details of each relative displayed below their respective names and dates of birth etc. In order to find out about a particular person one would have to zoom in on this tree of information to discover the facts required, but in doing this a critical part of the information that this family tree contains is lost– the context of any one particular person, i.e. how they are

related to everyone else in their family. If one was to display this family tree using a hyperbolic tree system, It would allow the user to maintain a sense of focus (e.g. the date of birth of a particular person) without losing the context of that information (e.g. how many siblings that person had). The use of a hyperbolic tree is very much like moving a lens over a tree of information, data at the centre of the lens is clear and in focus, while data further away is distorted, but none the less apparent.

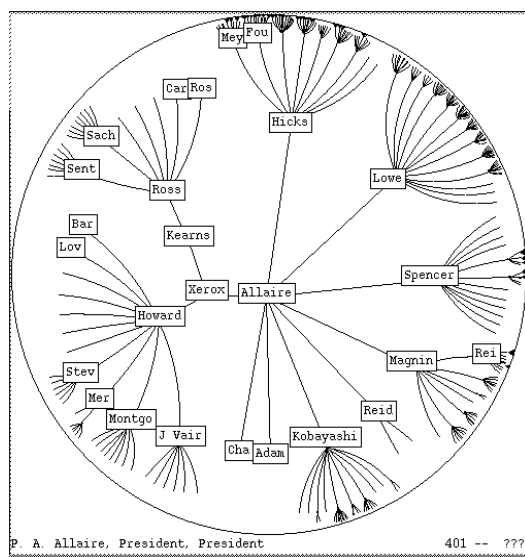


Figure 5: An organisational chart, displayed using a hyperbolic tree browser.

(Source: Laying Out and Visualising Large Trees Using a Hyperbolic Space, Lamping J. and Rao, R. , ACM, Proc. UIST '94, 1994, pp 13-14)

Direct feedback

While many magazines offer letters pages, the timelines of publication often stifle any real meaningful exchange between creators and consumers. As publishing accelerates, it is only natural that the speed of feedback should also increase. An interesting example of this is the movie news website aint-it-cool-news.com. This site publishes “Spy Reports” from movies that are not yet released; below news reports users can

post their comments. There is a hardcore group of users of the site that battle for the right to have their response to a new story published first – a so-called “First Post”. Competition has got so vociferous that the first few comments on any story are often “First Post” attempts – with the victor usually bragging about it in follow up comments. With the kudos given to websites getting information first, the situation has already evolved to users of such sites gaining kudos from their online peers for getting their responses posted first.

Collaborative technologies

Journalism is still a lonely pastime, most articles written by a single person, or a small team. Technologies such as Microsoft Netmeeting^{xxxvi} allow users to video conference, chat or share a networked whiteboard space to sketch and exchange a variety of media. It is worthwhile to consider the relative advantages and disadvantages of various modes of interaction^{xxxvii}:

	Synchronous	Asynchronous
Local	Requires transportation Requires coordination Intense, personal Very high cost Example: Face to face communication	Requires transportation Eliminates coordination Displaces time Reduces cost Example: Reading a book
Remote	Eliminates transportation Requires coordination	Eliminates transportation Requires coordination

	Displaces in space	Displaces in time space
	Reduces cost	Very low cost
	Example: Telephone communication	Example: Email communication

The table above can be used as a model for the evolution of human communication – starting with pre-literate civilisations, humans proceeded to the right (with literacy) diagonally down and left (the advent of telecommunications) and finally to the bottom right (the deployment of worldwide digital networks).^{xxxviii}

New places to deliver information

While a paper based magazine is a portable, self-powered, resilient device; computers are not so well specified. A future development for this is exemplified by the advent of Personal Digital Assistants (PDA's). PDA's are designed to be hardy, portable and have a long battery life when compared to larger laptop computers. The leader of the PDA software market is Microsoft with its' PocketPC^{xxxix} technology (and its research project – the Tablet PC^{xl}), a recent challenger is Danger with its HipTop^{xli} device aimed at teenagers. Many companies are researching adding web browsing technology (or other computer services) to their appliances – including General Motors^{xlii}, LG^{xliii} and Nokia^{xliv}.

User tracking

Using cookies^{xlv} to track users, combined with technology that it bought in 1999^{xlvi} amazon.com (the leading online book seller, among other things) actually makes suggestions to returning customers based on their previous purchases. It doesn't take too much of a leap of the imagination to think about this technology being implemented on an online magazine site, with stories that you might be interested in being suggested to you. The downside that this might bring, with increasing amounts of information available you could be doomed by some of your early selections of stories to missing out on things that you didn't know you were interested in. See the swarm or emergent modelling section below for possible remedies to this quandary.

Payment methods

With the advent of the Internet, new payment methods have sprung up: one of the most interesting areas I have encountered is that of gift payments to online comic sites, for example penny-arcade.com. Penny arcade is a daily online computer games and comic site. In the past, people would have done this in their spare time but with the advent of micro payment systems^{xlvii} several online comic artists are able to support themselves by using the Internet transfer readers funds directly to their bank accounts. This gift culture has sprung up rapidly – allowing for an explosion of “hobbyists” being able to pursue their chosen pastime. Although I have yet to find an example of an online magazine that uses this as its sole source of income, Slashdot.org (see below for details of Slashdot.org) has recently announced^{xlviii} the removal of ads from their site for a small fee. Another more controversial method of generating money is by selling the web-browsing habits of your readers to third parties for a price^{xlix}.

Clustering and Swarm or emergent modelling techniques

Using techniques borrowed from the modelling of insect swarms and other natural phenomenon, researchers have found that mass human behaviour, if tracked correctly, can be modelled. In his recent book, Steven Johnson presents a future media world, governed by clusters:

“Out of the turbulence of media convergence, the hill towns [clusters of media] will appear. They’ll be built out of patterns of local behavior, and they’ll be in continuous flux. But they will give shape to what would otherwise be an epic expanse of shapelessness. The entertainment world will self-organise into clusters of shared interest, created by software that tracks usage patterns and collates consumer ratings. These clusters will be the television networks and record labels of the twenty-first century.”ⁱ

Johnson goes on to argue that this will shift the power base of the media industry from the networks that have grown up to create it (such as the Home Box Office (HBO)) to the consumers and their clusters:

“..the prominence of HBO itself will diminish...[HBO] will become increasingly a behind-the-scenes entity, familiar enough to media insiders, but not a recognised consumer brand...you’ll feel like you belong to your clusters. And you’ll be right to feel that way, because you’ll have played an important role in making them a reality.”ⁱⁱ

It doesn't take too much of a leap of the imagination to think about how this will also affect the role of magazines, with the reporting shifting from giving extra information about media to a new form where the behaviour of clusters and how they interrelate coming to the fore.

2 – Based on the Internet, delivered by the community.

The second model I am proposing already exists in several places on the Internet. The example that I am choosing to illustrate this model is Slashdot.org^{lii} – which defines itself as “stuff for nerds, stuff that matters”.

In 1997 began as a small bulletin board run by Rob Malda and a group of his friends from Holland, Michigan. Based mainly around the discussion of “programming news, Star Wars rumors, video games and other geek-chic marginalia”. Visitors to the website could view news on these subjects added daily by Malda and make their own comments, however, the site rapidly became too popular for Malda and his friends to handle alone. He recruited 25 regular users of his site as to rate all posts – enabling visitors to the site to view only the ten highest rated comments to a story for example. For completeness and fairness the option to view all comments (no matter how ridiculous or unrelated to the initial story) or a sliding scale between the two. The site kept getting more popular – eventually overwhelming those 25 lieutenants. So the moderation system was again revised – now all users of the site could score other peoples comments themselves. If other moderators agree with your moderating decisions, you are given a greater opportunity to moderate and so on. In this way

Slashdot evolved into “the closest thing to a genuinely self-organising community that the Web has yet produced”^{liii}.

I asked Jefferson Hack for his opinion on Slashdot.org:

Jefferson Hack: It’s really good because it’s what the web should be doing, because all magazines are really just about filtering what’s going on out there and just about being a little gateway to getting more information - about more stuff. Monthly magazines are never really anything more than a catalogue. However cool the editorial is, or exclusive the projects are it’s still only an introduction to something else. I think that it’s [the popularity of Slashdot] exactly what needed to happen and needs to happen on the web more. If you want to know more about something then you can go somewhere and you can rely on the tastes of those people to have the things that you are interested in filtered for you. There need to be filters, but what’s brilliant about this filter is that they are letting their readers comment, so what’s happening is you are able to have the review of the review. It’s like the media eating itself [similar to there being] more television about television than there is actual television.

Joel Lewis: Actual content.

JH: It’s the same thing when I read magazines and they’re actually, you know things like magazines about magazines. You start thinking, “Where is it going to end?” What’s more interesting here is the reality aspect of knowing you are in a community of like minded people because you have gone to that website. By the association of

the other websites they are linking to. It's like joining a music club. When you are there, you already know you are going to be talking to a similar kind of demographic, similar kind of interests, similar kind of age, similar kind of background as you because you have gone there...

JL: The really interesting thing that has occurred as they have evolved is the addition of more and more power to the readers,

JH: Everyone wants to have a voice. Everyone wants to be heard – that's the deal. If you can create that then that's fantastic. Some of those people who are posting their messages are probably becoming infamous or in a minority aspect famous for their voice that they have.

I also asked Penny Martin for her opinion:

Penny Martin: So what that literally becomes then is what most magazines purport to be which is like a community. You know most magazines are imagined communities, style groups, identity groups and things like that. It sounds like that's an enactment of one. I don't know whether I've got the patience for that! But I like the idea that it exists.

While Slashdot is a compelling example of self-organisation, the fact remains that it is aimed at a group of users that are extremely technologically literate and willing to embrace new systems for the very reason that they are new. There is significant kudos

given in the community for being on the “bleeding edge” – it’s more important to be on that edge than to be making a full consideration of what the situation entails.

Hack and Martins interest does back up the model – but it remains to be implemented for the average joe on the street.

3. Collaborative magazine creation by the creatives, with analysis from all

My final model is one that combines aspects of models 1 and 2 and looks a little into the future. Imagine a publication that is available wherever you are, using emergent modelling techniques to make sense of the amounts of data now available through the Internet. It could utilise collaborative technologies for the creation of new information, allowing practitioners to work together from wherever they are in the world. New interfaces could allow previously untracked trends or associations to become clear to all. The publication could pay for itself using the methods outlined above – allowing practitioners to survive with having to “sell out” or change their vision to work. Using feedback and clustering of responses, users could assert their opinions, and create new work and new communities from the interactions that take place through the site.

The techniques of clustering and interface research are particularly important when you take into account the research outlined by David Shenk in his book *Data Smog*^{liv}. Shenk asserts that Stanley Milgrams 1970’s research^{lv} into the problems of urban stress can be equally applied to the problems of information overload. Milgrams main symptoms of over stimulation in the urban environment were:

1. Allocation of less time to each input.
2. Disregard of low-priority inputs.
3. Boundaries are re-drawn in certain social transactions so that the overloaded system can shift the burden to the other party in the exchange.
4. Reception is blocked off via unlisted telephone numbers, unfriendly facial expressions, etc.
5. The intensity of inputs is diminished by filtering devices.
6. Specialized institutions are created to absorb inputs that would otherwise swamp the individual.

Shenk also goes on to describe the physiological effects of data overload – including increased heart stress and negative effects on visual acuity. These are obviously important factors to take into account when attempting to create systems that allow the user to take in information.

Conclusion

After researching the creation and maturation of technologies such as the Apple Macintosh, DTP and the Internet it has become clear to me that they have played major roles in the life the publications that I have detailed above. Without them it is extremely unlikely that Dazed&Confused, Another Magazine or Showstudio.com could exist. With a view to the future it seems likely to me that we witness further growth and change in these small sections of the media. But does will this go as far as the death of older paper based models? Or even the concept of professional opinion makers such as journalists? I asked Penny Martin for her opinion:

Joel Lewis: As all these technologies like text messaging and other communication tools that allow you to be with your peers at any time mature, do you think things like magazines as purveyors of taste are becoming more irrelevant? As people get the technology to communicate with their peers or find new peers, do you think that someone else's opinion or a professional's opinion will become less and less meaningful?

Penny Martin: I don't. I just think that kind of technology driven idea of obsolescence has never rung true. I could be entirely wrong but as someone who studied a fair bit of the history of photography, every time that photography has had a new permutation or a new application people say that about it. The famous one, which is actually a misquote, but of Paul Delaroche, when photography was invented he said "From today painting is dead" which of course wasn't true. It's just another form of

representation. And when the printing press or photomechanical reproduction happened, people would say that a certain kind of photography was dead. When digital photography came in, people said that printing was dead. When colour happened, black and white was dead. I think that that kind of technologically driven sense of supersession never quite rings true. I guess that it might change the face of magazines, but I doubt it. I think the two will co-exist and have some sense of dialogue between each other. But as you say, it has such a quick pace, and is spiralling to such a quick pace that magazines almost feel like a retreat from that. People who love magazines will continue to do so, but in different numbers perhaps.

I agree with Martin,; the increasing pace of change and penetration into wider culture of new technologies will change the way that people receive their information. With new models for the economics of the situation also taken into account I believe that while the notion of the magazine or publication that defines a moment or a group of people may decline, the number of publications will increase as will their chance for survival.

So in response to the introduction to this thesis the answer is a resounding yes. The models presented above will continue to mature and grow – but where it will all end remains the domain of science fiction. I leave with a quote from the author that has done more than any other to visualise a possible future for us all.

“Cyberspace: A consensual hallucination experienced daily by billions of legitimate operators, in every nation, by children being taught mathematical concepts....A graphical representation of data abstracted from the banks of every computer in the

human system. Unthinkable complexity. Lines of light ranged in the nonspace of the mind, clusters and constellations of data. Like city lights, receding.”

William Gibson, *Neuromancer*, 1984.

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ⁱ See boo-hoo, Ernst Malmsten, et al, Random House Business Books, 2002 for an exhaustive account from one of the founders

ⁱⁱ “a desktop arrayed with little pictures”, GOTO, Steve Lohr, Profile, 2002, pp.147

ⁱⁱⁱ “When people who knew anything”, *ibid.*, pp. 153

^{iv} Mainly Jeff Raskin – see “Holes in History”, ACM Interactions, ACM, July 1994, pp.11-16

^v See <http://www.isd.net/cmcalone/1984.html> for information about the production of the seminal advert.

^{vi} See <http://www.uriah.com/apple-qt/1984.html> to see a video of the advert (Directed by Ridley Scott).

^{vii} “I made him”, Accidental Empires, Robert X. Cringely, Viking, 1992, pp. 195

^{viii} Accidental Empires, Robert X. Cringely, Viking, 1992, pp. 221

^{ix} Appledesign: The Work of the Apple Industrial Design Group, Paul Kunkel, Graphis, 1997, pp. 44

^x Eventually in March 1994 Aldus was purchased by Adobe

^{xi} See <http://www.rand.org/publications/RM/baran.list.html> for a complete list of papers by Baran

^{xii} Computer Networks (3rd edition), Andrew S. Tanenbaum, Prentice Hall, 1996, pp. 47

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^{xv} See <http://www.mit.edu/people/mkgray/growth/> and http://www.hitmill.com/internet/web_history.asp for information about the early growth of the WWW, including before the release of Mosaic

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- ^{xix} dot.con, John Cassidy, Penguin, 2002, pp 65
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- ^{xxiii} See <http://www.well.com/aboutwell.html> for information about the WELL and its beginnings.
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- ^{xxv} See <http://www.caida.org/> for the latest information on the growth and usage of the Internet and WWW.
- ^{xxvi} *Multimedia: a critical introduction*, R. Wise, Routledge, 2000, pp 32
- ^{xxvii} *ibid.*, pp 27
- ^{xxviii} *The Guardian*, Media section, Sean Dodson, 12/3/2001. This article also talks about the new editors determination to continue Dazed’s stance on social justice and change.
- ^{xxix} See <http://www.macromedia.com/software/flash/> for demonstrations of Flash
- ^{xxx} See http://web.archive.org/web/*/http://www.confused.co.uk for an archive of the various states of confused.co.uk from 1996 up to the present date.
- ^{xxxi} See <http://www.showstudio.com> to view all mentioned projects in the rest of the main text.
- ^{xxxii} As well as Showstudio.com see <http://www.insertsilence.com> for some of Paterson and Pitaru’s work.
- ^{xxxiii} http://www.nestmagazine.com/Pages/n_about.htm
- ^{xxxiv} See <http://www.rozt.com/> - an Icelandic design magazine
- ^{xxxv} Laying Out and Visualising Large Trees Using a Hyperbolic Space, Lamping J. and Rao, R. , *ACM, Proc. UIST ’94*, 1994.pp 13-14
- ^{xxxvi} See <http://www.microsoft.com/windows/netmeeting/> for details and a demonstration of NetMeeting
- ^{xxxvii} *e-topia*, William J. Mitchell, MIT Press, 1999, pp. 138
- ^{xxxviii} *ibid.*
- ^{xxxix} <http://www.microsoft.com/mobile/pocketpc/default.asp>
- ^{xl} <http://www.microsoft.com/windowsxp/tabletpc/default.asp>
- ^{xli} <http://www.danger.com/products.php>
- ^{xlii} http://java.sun.com/features/1999/06/concept_car.html
- ^{xliiii} <http://www.lgappliances.com/cgi-bin/product.cgi?id=6>
- ^{xliiv} <http://www.nokia.com>
- ^{xlv} Cookies are small files stored on a users computer that record information about their visits to websites – time spent on particular pages, route taken through a website etc.
- ^{xlvi} Alexa Inc. see <http://www.alexa.com> for demos of this technology and more information
- ^{xlvii} Mainly through amazon.com (see <http://s1.amazon.com/exec/varzea/subst/fx/help/payor-faq.html>) or paypal.com (see <http://www.paypal.com/cgi-bin/webscr?cmd=p/sell/index-outside>)
- ^{xlviii} <http://slashdot.org/subscribe.pl>

^{xlix} see <http://www.nytimes.com/aponline/business/AP-Kids-Privacy.html?printpage=yes> for a recent case involving the sale of browsing data to 3rd parties

ⁱ Emergence, Steven Johnson, Penguin, 2002, pp. 219

ⁱⁱ *ibid.*

ⁱⁱⁱ See <http://www.slashdot.org>

ⁱⁱⁱⁱ Emergence, Steven Johnson, Penguin, 2002, pp. 152

^{lv} Data Smog, David Shenk, Abacus, 1997

^{lv} “The experience of living in cities”, Stanley Millgram, *Science*, March 13 1970,1461-1468