

The Photographic Alliance of Great Britain



Projected Digital Images Standards for Events

Second Edition – August 2020

Disclaimer

Nothing in this document is to be taken as recommending any particular manufacturer, equipment, service or supplier in preference to any other.

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Introduction

About the First Edition

The first edition of Standards for Events was prepared by the Technical Standards Subcommittee of the Photographic Alliance (PAGB) and approved for publication in April 2007.

At the time, there was limited experience of digital projection and especially the issues involved in assuring quality projection of photographic images. The first edition set out standards for events with guidance supported by advice obtained from an external group.

About the Second Edition

The second edition of Standards for Events has been prepared by the PAGB Standards & Governance Subcommittee.

Advice has been taken from others with experience of digital projection and how it has progressed since the first edition.

Format

The second edition of Standards for Events is set out in the same way as the first edition to show the standards required and to offer guidance to meet those standards.

The Standards

The standards are brief statements, each showing what is to be achieved. There will be many ways to meet and comply with each standard. The standards are pragmatic, are based on current practice and are believed to be a complete and adequate set. The standards are intended to remind organisers of all the requirements and to enable them to self-assess their compliance.

- The 'A'-series standards are those exclusively for the organiser when designing the event and its procedures.
- The 'B'-series standards are also part of the event design but are where the outcome of that design must be announced to the entrants as the requirements for the event.

The standards have been slightly revised from those shown in the first edition.

The Guidance

The guidance is tabulated to match with each standard. It summarises practice and has been updated from the first edition.

Terminology

Throughout this document, certain terms have particular meanings:

Event	Anything from an internal Club competition to an open international exhibition. Refer to Scope for the applicability of these standards.
Organiser	The person, team, or organisation responsible for running the event.
Entrant	Anyone submitting an entry to an event.
<u>must</u>	Anything which is mandatory.
<u>should</u>	Anything which is not mandatory, but which is recommended.
<u>may</u>	Anything which is an option or an alternative worth considering.

Scope

Scope for Events

The PAGB only sets standards for its own events, and to some extent for those events accepting PAGB Patronage.

The PAGB has no jurisdiction over other events, whether organised by Federations, their member Clubs, or any other photographic organisations. Federations, Clubs and others may find these standards useful. The guidance has been written to include advice relevant to them, especially where that advice may vary from that more applicable to Alliance and Patronage events.

Table: The different levels of events, and the applicability of these standards.

PAGB event	An event organised directly by the PAGB Executive, including competitions, exhibitions, and the awards scheme. Compliance mandatory Detailed requirements will be published as required.
Patronage event	An event accepting PAGB Patronage. Compliance recommended Self-assessment confirmed via the Patronage application.
Federation event	An event organised by a PAGB Federation, unless that event has accepted PAGB Patronage, in which case it is a Patronage event. Compliance voluntary The guidance <u>may</u> be helpful.
Club event	An event within a single Club or between any group of Clubs, unless that event has accepted PAGB Patronage, in which case it is a Patronage event. Compliance voluntary The guidance <u>may</u> be helpful.
Other event	An event which is not any of the above. Compliance voluntary The guidance <u>may</u> be helpful.

Scope for Individuals

The standards and the guidance in this document are primarily addressed to organisers.

Some guidance is relevant for entrants, although how to process images and files to meet the requirements of organisers, is outside the scope of this document. Standard B.10 encourages organisers to be mindful of the need to guide entrants to their events.

Standards for Events

Series A - For the Event Organiser:

- A.01** **Equipment.** The organiser must install and commission a digital projection system such that judges and any audience observe a fair and consistent representation of the entrants' submitted images.
- A.02** **Data Governance.** The organiser must establish data governance policies and procedures for the event so as to manage data according to law and good practice.

Series B - For Announcement to Entrants:

- B.01** **Colour Mode and Space.** The organiser must state the colour mode(s) and colour space(s) permitted for image data files.
- B.02** **Projection Size:** The organiser must state the pixel dimensions (width and height) used for projection, and what image pixel dimensions are acceptable for entries.
- B.03** **File Name.** The organiser must state the format(s) of file name permitted for image data files.
- B.04** **File Type.** The organiser must state the file type(s) permitted for image data files.
- B.05** **File Size.** The organiser must state any maximum permitted file size for submission of image data files.
- B.06** **Submission.** The organiser must state the permitted method or methods for submission of image data files. Where that includes hard media, then the organiser must also state the permitted media, the arrangement of files within the media, and how the media will be handled.
- B.07** **Metadata.** The organiser must state what information is required to be submitted with image data files, and in what format(s).
- B.08** **Publication.** The organiser must state if images from the event are to be reproduced in a printed catalogue, on CD/DVD or on a website, and under what conditions.
- B.09** **Compliance.** The organiser must state if entries will be rejected where entrants fail to comply with particular requirements.
- B.10** **Advice.** The organiser may issue additional advice to entrants about how to comply with any specific requirements for the event.

Guidance to Organisers About Standards

Series A

Standard A.01 - Equipment

A.01 Equipment. The organiser must install and commission a digital projection system such that judges and any audience observe a fair and consistent representation of the entrants' submitted images.

Digital projection involves imaging software in a computer system driving a digital projector system via the computer's graphics subsystem. This standard requires careful selection, installation, setup and use of equipment, but does not require any specific software, computer or projector.

The projected digital display system is driven by software which may be general purpose imaging software or may be specially designed to support competitions and exhibitions in photography. The event software will determine the organiser's workflow for receiving, managing and displaying the images. No firm recommendation can be given for any software although colour aware software should be used. A more important requirement is that the organiser is fully trained and conversant with the chosen software so that the event runs smoothly.

The available projection sizes have tended to increase over the years. Sizes are expressed in pixels with width preceding height, or as summary acronyms. Examples are XGA (1024x768), SXGA+ (1400x1050), UXGA (1600x1200), widescreen versions of these, and other sizes such as Full-HD (1920x1080), UHD (3840x2160) and 4K (4096x2560).

The organiser must ensure that the computer graphics subsystem is set to drive the projector at the projector's native resolution. How any display on the computer itself is driven will depend on the facilities of the graphics subsystem and of the chosen event software.

Interpixel Processing

Interpixel processing happens whenever any interpolation is applied to the pixels of the image data. Interpolation by the organiser degrades the image and must be minimised as far as possible, although this requirement may be interpreted according to the quality expectations of the entrants.

For Patronage events, entrants will expect very good quality of image reproduction. For Club events, the organiser may need to be more flexible so as to facilitate submission by novice entrants and to ensure that their work is shown, even if at reduced quality.

The following scenarios cause interpixel processing. They are additive in degrading the image and some cause more degradation than others.

The statements made for each of the following scenarios of Keystoning Correction, Resizing and Data Cabling show how best quality can be maintained. Where this is not possible for individual scenarios, then the event organiser must still be satisfied that quality remains fit for purpose.

Keystoning Correction

Keystoning arises when the alignments of the projector and the screen are not perpendicular. Some uncorrected keystoning may be acceptable.

Optical keystone correction is permitted. Methods include:

- Mechanical lens shift (available on some projectors)
- Set the projector exactly level, and at the correct height to project the required image on a vertical screen. Unlike slide projectors, digital projectors have at least some built in upwards lens shift, meaning the projector is not expected to be at the level of the centre of the screen.
- Allow the projector to be tilted, but also tilt the screen to retain a rectangular image.

For best quality, digital keystone correction in the projector must be set to zero or disabled.

- The degradation due to digital keystone correction may be minimal and acceptable for less critical events.
- Digital keystone correction does not ensure that the whole image is in focus.

Resizing

For best quality, resizing by display software, including settings such as 'Fit to Screen', must be turned off.

- Using display software to automatically resize an image file to the pixel dimensions of the display may however be necessary as it is tolerant of faults by entrants.
- Having published the projection size (see B.02), the organiser must not then rescale the entrant's image during the event in order to accommodate any on-screen title.

Data Cabling

- The quality difference between analogue and digital connection is difficult to see except when compared side by side. However, larger projection sizes typically require digital connection because of the very high data transfer rates.
- The computer and projector may be connected using an analogue ('VGA') cable (connector colour-code, blue). The data on individual display lines is converted from digital to analogue by the computer and back again by the projector. There is some loss of horizontal definition due to the conversion processes, with no exact pixel mapping from the image data to the display. There may be some synchronisation mismatch with 1-2 pixels error on either side of the display. High frequency losses on analogue cables add to the reduction in horizontal definition, and this effect will become more pronounced as the cable length increases.
- The computer and projector may be connected using a digital (DVI-D) cable (connector colour code, white), which allows pixel mapping to be exact. [Note. This does not mean use of the analogue signals available on a DVI-I socket, which may be connected to an analogue cable by an adapter.] However, relatively few computers, and not all projectors, have a DVI connector as standard. There can be a significant drop in quality when longer lengths of lower quality cable are used.
- The computer and projector may be connected using a digital HDMI cable. HDMI has largely replaced use of DVI-D. For large projection sizes, the HDMI data rate can be exceeded and other options include DisplayPort, HDMI2.0 or Thunderbolt.
- Other possible connection types such as S-Video, RCA component and Ethernet are unlikely to be considered.

- Whichever data cabling system is being considered, the organiser must ensure that both the computer and projector support the data projection size intended. There are computers and projectors where an HDMI port only supports video standards or restricted menu options.

Projector Menu Settings

Projectors vary greatly in the range of manual settings available in their operating menus. Records should be kept of all manual settings, so that the projector can be returned to a known state.

Some projectors save settings independently for each data input port. Records of menu settings should cover all ports likely to be used.

A commonly available setting is a top-level choice, such as 'sRGB', to assign a composite of other settings. The projector instruction manual should be reviewed because choices which cause dynamic adjustments according to the image being shown must not be used.

With time and care, an adequate result may be achieved by manual adjustments on some projectors, but a projector cannot be calibrated adequately using only its brightness, contrast and colour temperature settings.

Calibration

A "fair and consistent representation" means that some care must be taken to adjust settings of brightness, contrast, and colour. These adjustments may be made in the projector, or in the graphics subsystem of the computer, or usually in both. In any case, the computer, the connecting cable and the projector are set up when combined as a single system, and not as independent units.

There are various methods of calibrating systems for colour, but there is neither any one correct method, nor any one achievable standard. For all calibration methods, the user must be familiar with the basic concepts of brightness, tonality and colour in order to judge what adjustments are required as well as the final outcome.

- Where the projection system has a monitor in parallel with the projector display, then the monitor display must be disregarded when calibrating the projector.
- Simple aids such as Adobe Gamma may be used but are not recommended.
- Hardware calibration systems should be used. These systems rely on colorimetric detectors which must be adequately maintained and used according to the manufacturer's instructions. It may be simpler and cheaper to purchase a calibration service rather than the calibration equipment itself.

Opinions vary on how often a projection system should be calibrated. Modern digital projectors show very little drift. Indeed the amount of projector drift can be less than the inherent variation of the calibration device, meaning that any changes made by recalibration could be a distraction.

Opinions also vary on whether a projection system should be calibrated for each room environment. Certainly the screen image can be reflected back from the room surroundings, but what is reflected back depends on the image being shown rather than being some fixed interference which would benefit from calibration. Calibration should be done in an environment where there is as little as possible reflection from the environment and any reflection is neutral colour.

Screen size and the distance from projector to screen affect the quality of projection. Refer to the projector specification for any recommendations and use those for both calibration and events.

The PAGB has collated information on acceptable screen brightness (white value). Measured by reflection from a white screen, and metered at ISO100, an EV in the range 7-9 is generally suitable. Within this range, there is some evidence that smaller screen images may be brighter, and that large screen images should be less bright. This may be an observer preference related to image size within a blackout.

Ultimately, the quality of projection is a subjective assessment.

- Quality should be reviewed using step wedge images, particularly grey-scale. Several of these are published for free use.
- Standard published colour charts and a range of typical photographic images should be viewed and assessed.
- Demonstrating standard images to the event judge(s), and to any audience may be both helpful and educational.

Off-site Judging

Where an event is prejudged by the judge at home, then the organiser must be satisfied that the judge's equipment will meet standards of display which are suitable for the event.

Standard A.02 – Data Governance

A.02 Data Governance. The organiser must establish data governance policies and procedures for the event so as to manage data according to law and good practice.

Law relevant to projected digital events includes that for data protection and copyright.

Good practice means being aware of the typical standards of behaviour expected within amateur and professional photography for all events including projected digital events. This document only covers standards specific to projected digital events.

Data Protection

- The organisation running the event must publish a data protection policy (also known as a privacy notice) relating to personal data about entrants.
- While all events handle personal data, digital events tend to store more data, which can then be inadvertently copied, lost, or retained unnecessarily.

Copyright

- Digital events store all images electronically. There must be a plan for any publication such as catalogues, and for secure destruction of surplus image files after the event.
- Examples of good practice for publication are shown with standard B.08.

Series B

Standard B.01 – Colour Mode and Space

B.01 Colour Mode and Space. The organiser must state the colour mode(s) and colour space(s) permitted for image data files.

The organiser must require the RGB colour mode.

If the display software used by the organiser is not colour aware, then the organiser must require the sRGB colour space.

If the display software used by the organiser is fully colour aware, then the organiser should require the sRGB colour space, but may choose to accept entries in other colour spaces.

‘Colour aware’ in relation to image display software means that the software recognises and acts on any colour space tag/profile attached to each separate image file and modifies the image presentation of each file accordingly. Colour aware software:

- can usually manage the AdobeRGB and ProPhotoRGB colour spaces within the RGB mode.
- usually does not correctly manage other modes such as CMYK, Indexed colour, Greyscale, L*ab or bespoke profiles.
- defaults an image data file lacking a colour space tag/profile into the sRGB colour space or into a working colour space set in the software.

Experience has shown that some entrants persist in ignoring any colour space requirement. The organiser should consider publishing a compliance policy (see B.09).

Standard B.02 – Projection Size

B.02 Projection Size: The organiser must state the pixel dimensions (width and height) used for projection, and what image pixel dimensions are acceptable for entries.

Note: In the first edition of Standards for Events, Standard B.02 required specification of the image size. Experience has shown, especially as projection sizes have increased, that the projection size is the primary requirement with image size a secondary consideration. There is no reason to refuse an undersized image, and some events may be prepared to tolerate an oversized image with a quality warning.

No specific projection size is required by this standard.

The projection size must be expressed as pixel dimensions of width followed by height.

- These dimensions must not be greater than the native resolution of the projector.
- The projection dimensions may equal or be less than the native resolution of the projector:

With many projectors now having a widescreen format, the projection dimensions may use less than the full width for the projector, with the outer areas unused. This is so that portrait images and landscape images both use a more similar screen area.

The projection dimensions may be smaller than both the full width and the full height, with the surround unused. For example, a Full-HD projector (1920x1080) may be used to display SXGA+ images (1400x1050).

Some entrants remain inexperienced in sizing images correctly for the projection space. It may help to be very explicit about both the maximum width of 'landscape' images, and the maximum height of 'portrait' images.

Some projector setups do not display exactly to include their edge pixels. If the organiser is aware of this, then entrants should be advised not to use any distinctive edge border to the main image. In addition, any commentator or judge should be advised to ignore a missing edge.

Image resolution, expressed either as pixels/inch or dots/inch (or per centimetre), has no relevance for projection by the event, and must not be specified.

Standard B.03 - File Name

B.03 File Name. The organiser must state the format(s) of file name permitted for image data files.

For the reasons given in this guidance, there are good reasons why there can be no prescribed format for the file name.

Character set and Examples

Organisers and entrants may be using either Microsoft or Apple systems, and the file name specification must suit both.

- For Microsoft systems, some punctuation characters are permitted within the file name, some are prohibited and some are deprecated. For a complete list refer to Microsoft systems Help.
- For Apple systems, most punctuation characters are permitted, colon is prohibited, and slash is deprecated.
- As the Microsoft list is more restrictive, all filenames must conform to the Microsoft specification, so that files can be exchanged without difficulty.
- The period character must not be used at the start of the file name as it can cause the file to be treated as a hidden system file.
- Use of spaces within the permitted format(s) should be clarified. Space is deprecated in web file names for cross-compatibility amongst web server systems using Linux. If the entrant uses 'Save to Web' with a file name containing a space, then the space is replaced by minus, which changes the format. Underscore is sometimes preferred instead of space.

When stating the organiser's required format, and when illustrating with any examples, the comparison between the two must be exact, character for character. Say, the organiser publishes:

- the filename format is Clubcode, Title
- and an example of this is ABC Landscape

This format and example are discrepant. In the format, the comma between Clubcode and Title is not matched in the example.

Choice of File Name Format to Aid Automation

For efficiency and to avoid errors, the organiser:

- should avoid any choice of file name format which then requires manual renaming of files after receipt.

- should devise a file name format where receipt of files with duplicate names is either very unlikely or impossible

The permitted format(s) of file name may be determined within tight limits by the organiser's choice of display/competition software. In turn, this will dictate how much assistance the file name gives to the organiser when planning an effective and secure workflow for the event. Such assistance is often part of the intended design of such software.

Some display software can only show images in one folder and in file name alphabetic order. Organisers will often want to show images in a differently sorted order. It may be possible to devise a file name format where the entrants randomise their own entries eg, by including the image title first in the filename.

Other events may require a file name format which, when entries are in alphabetic order, provides a specific hierarchy of file sorting, for example where entries are to be shown cyclically by category, entrant or Club. The file name may then be divided into fields in the hierarchical order: highest first.

If categories or Clubs are included as fields within the file name, then they may be coded. Codes may be convenient abbreviations and may minimise typing errors, but code tables must be managed. Codes are unlikely to be understandable outside their domain. Eg, PAGB Federation codes are only relevant within PAGB events.

When fields are used in the file name, a separator character or keyword is usual between fields.

- A chosen separator character must be one which is permitted within a file name but unlikely to be otherwise required.
- A keyword may be made unique by requiring a case change eg, <title in mixed case> BY <entrant>, where <title> might contain 'by' but probably not 'BY'.

The display software may allow a play list, so that the organiser can assign the display order ignoring the alphabetic order of file name. The software may automate setting the play list to a random order. It would still be necessary to devise a file name format such that all the submitted image data files have a unique file name.

It will be apparent that different events may require very different file name formats for the same image file from the same entrant. Errors are inevitable where either entrants have to manually rename files before submission or organisers rename files after submission.

On-line Submission

The complexity for entrants where different file name formats are required for different events can be overcome by using on-line submission.

With on-line submission, it is feasible to collect administrative data (such as title, photographer, entrant, category, sequence) and associate it with the image file. The on-line system can accept the image file having any name and can construct a file name later according to the organiser's competition system requirements.

If a specific filename is not required then entrants should be advised accordingly.

Organisers can create their own on-line submission system. There are plugins available for web site content management systems such as WordPress. There are several subscription submission systems offered for photographic events.

Standard B.04 – File Type

B.04 File Type. The organiser must state the file type(s) permitted for image data files.

The file type format is typically 3 characters, and it follows the last period character of the file name.

There are many file types available for image data files, and each has detailed options.

The first edition of Standards for Events suggested that both 'jpg' and 'tif' format image files would be acceptable. In the light of experience organisers should only accept image files in 'jpg' format. If nothing else, this ensures that all image data files are unlayered, in 8-bit depth and can be compressed.

The organiser's published requirement, and any examples in advice to entrants, should use only the 3-character file type 'jpg' in lower case.

Entrants may not know whether the file type is in upper case or lower case. Submission of the upper case 'JPG' type should be accepted, but organisers need to be aware that most web servers use Linux which is case sensitive. Linux will treat 'Filename.jpg' and 'Filename.JPG' as two different files.

Other file formats and types which should not be permitted include 'jpeg', 'tif', 'tiff', 'gif', 'png', proprietary formats such as 'psd', and upper case versions of these.

In general, provided the permitted type is stated, then all other types are implicitly not permitted

Standard B.05 – File Size

B.05 File Size. The organiser must state any maximum permitted file size for submission of image data files.

The organiser may wish to manage the overall amount of data for the whole event.

The organiser may issue advice about a jpg quality setting.

- The PAGB has published guidance stating that projected digital display of a quality 10 (80%) jpg file is indistinguishable from display of a maximum quality 12 (100%) jpg file. A quality 10 jpg file is typically a half or less the size of a quality 12 jpg file. When handling large numbers of files, particularly with on-line submission, the saving in size for whole events is a significant advantage for an organiser.
- For events which are displayed and managed entirely on the internet, the organiser may already have limited the pixel dimensions of images below a conventional projection size, and this will itself limit the file size.

The organiser must be sure, by evaluating typical images, that any file size limit will give a satisfactory quality of image when displayed.

Standard B.06 - Submission

B.06 Submission. The organiser must state the permitted method or methods for submission of image data files. Where that includes hard media, then the organiser must also state the permitted media, the arrangement of files within the media, and how the media will be handled.

Methods of submission fall broadly into two categories. An organiser may use either or both. The organiser must provide contact details for all available methods.

- Electronic
- Hard media

Electronic submission

The various methods include:

- Individual (or multiple) image files by email:
 - Email service providers can restrict file sizes or the recipient's inbox. This method is not ideal for an event with many entries.
 - The organiser should state whether multiple entries are to be submitted as separate attachments, or whether their collation within a single zip file is either permitted or recommended.
- Individual (or multiple) image files by a file transfer service:
 - There are several free services available, and they generally work well.
- Services under the direct control of the organiser, such as Dropbox.
- On-line submission via a web site, either that of the organiser or that of a competition service provider.

When a folder or file is compressed to zip format (icon of a folder with a zip) it is a single file as a container object holding multiple segments, each a compressed part of a folder/file tree. Microsoft and Apple systems use different methods of creating a zip file although both systems can extract both formats.

Hard Media

The permitted range of media may include:

- CD or DVD
- Memory card or stick

For all hard media:

- The organiser must state the permitted types of media.
- The organiser must state any permitted or required folder structure for the data files:
 - zip files are not necessary and should not be used.
 - Files may be required to be all in the root folder.
 - Files may be required to be all in a single folder within the root folder. There may be a specification for the name of the folder, such as the name of the entrant, or a fixed name like 'Entries'.
 - Allowing files in any more complex folder structure is not recommended.

- The organiser may state that all media will be destroyed after the event or may state the arrangements for returning media to some or all entrants.

For CD and DVD media:

- The organiser should not permit use of preformatted RW type media. These are frequently only readable on the originating drive.
- The organiser may recommend finalising the media when written (preventing future additions). There can be difficulty reading unfinalised media from other systems.

For Memory card and stick media:

- Cards (CF, SD, xD etc.) and USB flash memory sticks are relatively expensive media, likely to be confined to Club events where entrants are readily available for the return of media.
- Each individual type and make of these media can require hardware registration on the computer when first presented. Allowing entrants a free choice of type and make can waste a lot of the organiser's time. A pool of identical media eg, within a Club, may be feasible.

Standard B.07 - Metadata

B.07 Metadata. The organiser must state what information is required to be submitted with image data files, and in what format(s).

Like an unlabelled print or slide, the image data file content alone is anonymous. The organiser must state how the image data file is to be linked to other information to make a manageable entry.

The complete set of information about the image file is called the metadata, and will comprise a combination of the following:

- The colour mode and space of the image. See B.01.
- The file name of the image. See B.03.
- The file type of the image. See B.04.
- The media for recording the image, and how it is formatted and labelled. See B.06.
- Metadata embedded within the image file. Examples include colour tag/profile, EXIF metadata (recorded by the image capturing device) and IPTC metadata (added by an image management system).
- Electronic metadata external to the image file. Examples include 'readme' text files, e-mail text with the image file attached, and XML metadata.
- The detail provided in a paper, email or web-based entry form, such as:
 - Title.
 - Photographer's name, which may include distinctions.
 - Entrant's name. This is the photographer for individual entry but the Club or Federation for a group entry.
 - The Category for a multi-category event.
 - Any required order of showing. Some events use a tie-break image.

Ideally, the metadata should support a level of automated handling of the image files. Automation has the capability to reduce data handling errors. The organiser's metadata requirements are likely to be closely linked to the capabilities of the display/competition software chosen for the event.

IPTC metadata is intended to manage press and professional images through wide-area publication and has been used by some event organisers. Not all imaging software includes the ability to set and edit IPTC metadata, although suitable freeware is readily available. Imaging software refers to IPTC fields using different terminology in different versions, requiring careful advice to entrants.

Both IPTC and XML metadata automation depend upon all entrants having the appropriate software and skill. Automation is problematic if the entrant locks the metadata.

Otherwise, there is likely to be ongoing reliance on paper forms, web-based forms, or e-mail text equivalents, linking the photographer's and entrant's details to metadata media and the image file name.

Standard B.08 - Publication

B.08 Publication. The organiser must state if images from the event are to be reproduced in a printed catalogue, on CD/DVD or on a website, and under what conditions.

Particular considerations apply to handling digital images because of the ease with which they can be copied, and the possible lack of any record of such copying.

High dimension image data files:

- should not be requested from all entrants merely for small catalogue prints, CD/DVD or web publications.
- may be required from all entrants if the intention is to publish larger format prints in a quality catalogue within a limited timescale.
- may be requested from selected entrants for publicity and posters.

Before any publication, the organiser should consider imprinting the image with at least the title and photographer's name. Images can also be imprinted with a watermark. Image management freeware is available to perform these operations in bulk.

For a printed catalogue:

- Limited circulation gives a lower risk of unauthorised copying.

For CD/DVD publication:

- Publication should be cross-platform (Microsoft/Apple) compatible.
- The images may be managed as for web publication (see below), with the same risks.
- There are few ways to restrict CD/DVD media copying. Attention should be given instead to securing the images.
- Image files placed within office software such as Microsoft PowerPoint are not secure.
- It may be possible to secure the images by disabling PrintScreen or other options depending on the display software.

For web publication:

- Consideration must be given to the possibility of the entrant's image being copied from the web by anyone. It is inherent in web browsers that all source data is downloaded and can be saved.
- An image data file submitted for projection will have more pixels (width and height) and will be at higher quality than it is wise to publish on the web.
- Where image file submission is specifically to a web managed event, then the image dimensions and compression quality may have been limited already. The organiser should still consider whether any further reductions are necessary before long-term publication.
- Consideration should be given to the overall file size when published on the web so as to avoid excessive download times for users. A dimension of no more than 640 pixels on the long side is usually sufficient; with JPEG-5 compression.

Standard B.09 - Compliance

B.09 Compliance. The organiser must state if entries will be rejected where entrants fail to comply with particular requirements.

The exact reasons why entries may be rejected must be published in advance.

Some entrants have limited ability to comply with, or sometimes even to understand the requirements published by organisers. Organisers may therefore be forced to be tolerant of many types of error amongst the entries. Where this can happen, then the organiser should state that display appearance is at the entrant's risk.

At Patronage level, an organiser should reject entries for non-compliance.

At Federation level, acceptable non-compliance might allow eg, file name or file type corrections, but must not extend to the organiser making any manual changes to the image content. Automated changes, such as resizing the image during display, may be necessary.

At Club level, an organiser will want to encourage a full range of entrants, including novices. The organiser should have tolerant processes for handling entries. Minor faults are those which can be rectified easily by the organiser and which do not unduly affect the quality of the projected image eg, manual resizing. Non-compliance by entrants should be managed by an educational programme, which will also help entrants to progress to events at inter-Club and higher levels.

Standard B.10 - Advice

B.10 **Advice.** The organiser may issue additional advice to entrants about how to comply with any specific requirements for the event.

The advice which entrants would find useful will vary from event to event.

In general, these standards allow each organiser the freedom to set the event's requirements and to publish any matching advice. Entrants are then responsible for complying with the requirements for each event, regardless of any differences between events.

Organisers of events which rotate eg, amongst Clubs or Federations, and the collective organisers of open exhibition circuits should cooperate to prepare requirements which enable common submission procedures by entrants.

Organisers may choose to collaborate to issue compatible, or even identical, forms of advice for their events.