UNITED STATES PATENT AND TRADEMARK OFFICE

SERIAL NO: 76/693749

MARK: DIGITAL IMAGE SUBMIS

CORRESPONDENT ADDRESS:
  MARK DISKIN
  Copilevitz & Canter, LLC
  1900 L ST NW STE 215
  WASHINGTON, DC 20036-5058

APPLICANT: International Digital Enterprise
Allianc ETC.

CORRESPONDENT'S REFERENCE/DOCKET NO :
  N/A
CORRESPONDENT E-MAIL ADDRESS:

76693749

RESPOND TO THIS ACTION:
http://www.uspto.gov/teas/eTEASpageD.htm

GENERAL TRADEMARK INFORMATION:
http://www.uspto.gov/main/trademarks.htm

OFFICE ACTION

TO AVOID ABANDONMENT, THE OFFICE MUST RECEIVE A PROPER RESPONSE TO THIS OFFICE ACTION WITHIN 6 MONTHS OF THE ISSUE/MAILING DATE.

ISSUE/MAILING DATE:

The referenced application has been reviewed by the assigned trademark examining attorney. Applicant must respond timely and completely to the issue(s) below. 15 U.S.C. §1062(b); 37 C.F.R. §§2.62, 2.65(a); TMEP §§711, 718.03.

Search Clause

The Office records have been searched and there are no similar registered or pending marks that would bar registration under Trademark Act Section 2(d), 15 U.S.C. §1052(d). TMEP §704.02.

Section 2(e)(1) – Descriptiveness Refusal

Registration is refused because the applied-for mark merely describes the applicant's services.   Trademark Act Section 2(e)(1), 15 U.S.C. §1052(e)(1); *see* TMEP §§1209.01(b), 1209.03 *et seq.*

A mark is merely descriptive if it describes an ingredient, quality, characteristic, function, feature, purpose or use of the specified goods and/or services. TMEP §1209.01(b); *see In re Steelbuilding.com*, 415 F.3d 1293, 1297, 75 USPQ2d 1420, 1421 (Fed. Cir. 2005); *In re Gyulay*, 820 F.2d 1216, 1217-18, 3 USPQ2d 1009, 1010 (Fed. Cir. 1987). Moreover, a mark that identifies a group of users to whom an applicant directs its goods and/or services is also merely descriptive. TMEP §1209.03(i); *see In re Planalytics, Inc.*, 70 USPQ2d 1453, 1454 (TTAB 2004).

The applicant seeks to register the mark DIGITAL IMAGE SUBMISSION CRITERIA for developing and maintaining voluntary standards for the submission of digital images by photographers, illustrators and other creative professionals for print production. The mark merely describes a feature or purpose of the subject services.

As the attached GOOGLE sample database evidence indicates, the term DIGITAL IMAGE SUBMISSION CRITERIA is commonly used to describe standards of size for digital images that are uploaded into various computer systems. The applicant's services are merely to develop the standards for the "submission criteria" for digital images.   The applicant's specimens indicate that applicant's "working group was formed…to develop a set of specifications for use by creative professionals, including photographers and illustrators, to standardize image format for submission to publications."

A mark that combines descriptive words may be registrable if the composite creates a unitary mark with a separate, nondescriptive meaning. *In*

re Colonial Stores, Inc., 394 F.2d 549, 551, 157 USPQ 382, 384 (C.C.P.A. 1968) (holding SUGAR & SPICE not merely descriptive of bakery products because of the mark's immediate association with the nursery rhyme "sugar and spice and everything nice"). However, the mere combination of descriptive words does not automatically create a new nondescriptive word or phrase. *See, e.g., In re Associated Theatre Clubs Co.*, 9 USPQ2d 1660, 1662 (TTAB 1988) (holding GROUP SALES BOX OFFICE merely descriptive for theater ticket sales services).

Thus, applicant's mark is descriptive of the subject services. The examining attorney must, therefore, refuse registration pursuant to Section 2(e)(1).

Section 2(f) Claim – Five Years Use Insufficient

Applicant amended the application to assert acquired distinctiveness based on five years' use in commerce. However, because the applied-for mark is highly descriptive of applicant's goods and/or services, the allegation of five years' use is insufficient to show acquired distinctiveness. *In re Kalmbach Publ'g Co.* , 14 USPQ2d 1490 (TTAB 1989); TMEP §1212.05(a). Additional evidence is needed.

Evidence of acquired distinctiveness may include specific dollar sales under the mark, advertising figures, samples of advertising, consumer or dealer statements of recognition of the mark as a source identifier, affidavits, and any other evidence that establishes the distinctiveness of the mark as an indicator of source. *See* 37 C.F.R. §2.41(a); *In re Ideal Indus., Inc.*, 508 F.2d 1336, 184 USPQ 487 (C.C.P.A. 1975); *In re Instant Transactions Corp.*, 201 USPQ 957 (TTAB 1979); TMEP §§1212.06 *et seq.* The Office will decide each case on its own merits.

If additional evidence is submitted, the following factors are generally considered when determining acquired distinctiveness: (1) length and exclusivity of use of the mark in the United States by applicant; (2) the type, expense and amount of advertising of the mark in the United States; and (3) applicant's efforts in the United States to associate the mark with the source of the goods and/or services, such as unsolicited media coverage and consumer studies. *See In re Steelbuilding.com*, 415 F.3d 1293, 1300, 75 USPQ2d 1420, 1424 (Fed. Cir. 2005). A showing of acquired distinctiveness need not consider all of these factors, and no single factor is determinative. *In re Steelbuilding.com*, 415 F.3d at 1300, 75 USPQ2d at 1424; *see* TMEP §§1212 *et seq.*

Informality

Applicant must insert a disclaimer of SUBMISSION CRITERIA in the application because the term is generic for the subject services. *See attached* sample GOOGLE database evidence indicating that "submission criteria" is the common generic term used for standardized image submission to publications or online. Also, the applicant disclaimed the term on its Supplemental Registration. *See* 15 U.S.C. §1056(a); TMEP §§1213, 1213.03(a).

The following is the accepted standard format for a disclaimer:

No claim is made to the exclusive right to use "SUBMISSION CRITERIA" apart from the mark as shown.

TMEP §1213.08(a)(i).

The Office can require an applicant to disclaim an unregistrable part of a mark consisting of particular wording, symbols, numbers, design elements or combinations thereof. 15 U.S.C. §1056(a). Under Trademark Act Section 2(e), the Office can refuse registration of an entire mark if the entire mark is merely descriptive, deceptively misdescriptive, or primarily geographically descriptive of the goods. 15 U.S.C. §1052(e). Thus, the Office may require an applicant to disclaim a portion of a mark that, when used in connection with the goods or services, is merely descriptive, deceptively misdescriptive, primarily geographically descriptive, or otherwise unregistrable (e.g., generic). *See* TMEP §§1213, 1213.03.

Failure to comply with a disclaimer requirement can result in a refusal to register the entire mark. TMEP §1213.01(b).

A "disclaimer" is a statement that applicant does not claim exclusive rights to an unregistrable component of a mark. TMEP §1213. A disclaimer does not affect the appearance of the applied-for mark. *See* TMEP §1213.10.

Applicant seeks registration on the Principal Register under Trademark Act Section 2(f). Applicant must disclaim "SUBMISSION CRITERIA" because such wording appears to be generic in the context of applicant's goods and/or services. *See* 15 U.S.C. §1056(a); *In re Wella Corp.*, 565 F.2d 143, 196 USPQ 7 (C.C.P.A. 1977); *In re Creative Goldsmiths of Wash., Inc*., 229 USPQ 766 (TTAB 1986); TMEP §1213.03(b).

The following is the accepted format for a disclaimer:

No claim is made to the exclusive right to use SUBMISSION CRITERIA apart from the mark as shown.

TMEP §1213.08(a)(i).

Response Guidelines

Applicant should include the following information on all correspondence with the Office: (1) the name and law office number of the trademark examining attorney, (2) the serial number and filing date of the application, (3) the mailing date of this Office action, (4) applicant's name, address, telephone number and e-mail address (if applicable), and (5) the mark. 37 C.F.R. §2.194(b)(1); TMEP §302.03(a).

/Matthew C. Kline/
Trademark Attorney
Law Office 103
(571) 272-9454

RESPOND TO THIS ACTION: Applicant should file a response to this Office action online using the form at http://www.uspto.gov/teas/eTEASpageD.htm, waiting 48-72 hours if applicant received notification of the Office action via e-mail. For *technical* assistance with the form, please e-mail TEAS@uspto.gov. For questions about the Office action itself, please contact the assigned examining attorney. **Do not respond to this Office action by e-mail; the USPTO does not accept e-mailed responses**.

If responding by paper mail, please include the following information: the application serial number, the mark, the filing date and the name, title/position, telephone number and e-mail address of the person signing the response. Please use the following address: Commissioner for Trademarks, P.O. Box 1451, Alexandria, VA 22313-1451.

STATUS CHECK: Check the status of the application at least once every six months from the initial filing date using the USPTO Trademark Applications and Registrations Retrieval (TARR) online system at http://tarr.uspto.gov. When conducting an online status check, print and maintain a copy of the complete TARR screen. If the status of your application has not changed for more than six months, please contact the assigned examining attorney.

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Digital Image Submission Criteria

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The Digital Image Submission Criteria Metadata for Digital Image Submission Specification defines standard metadata fields to be attached to digital images for submission to magazines for publication.
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Products that support DNG in some way
Products supporting XMP within DNG
Products without explicit

Governmental organisations that endorse DNG
Exploitation in professional workflows
Commercial and academic endorsements for DNG
Digital image archiving

DNG is gaining recognition as a raw image file format that has uniquely valuable characteristics, especially for interchange and archival purposes. Endorsement or recognition is spread over several disciplines and organisations, with varying degrees of importance. *Only cases where DNG is singled out*, rather than simply being included with camera manufacturers' raw file formats, are listed here.

This is all "work in progress". These uses and endorsements necessarily *follow behind* the availability of tools that support DNG, and tend to *rely on trends* identified elsewhere in these pages.

Governmental organisations that endorse DNG

Government agencies may be concerned with national archives, or with ensuring that government investments are secured with a long life.

- *US Library of Congress*:
  The "Sustainability of Digital Formats Planning for Library of Congress Collections" identifies DNG as the ONLY suggested raw format. (Some people have been confused by the presentation on that page. Note that the "Less desirable file formats" include RAW, and the "Suggested alternatives" include DNG).
  Here is what they say about DNG in more detail. (I am referred to a few times by the US Library of Congress on that page!)
  More on this subject is at "Digital Preservation" (by Jeff Schewe, 11 May 2005).

More on this subject is at **Digital** Preservation (by Jeff Schewe, 11 May 2005).

- *UK Technical Advisory Service for Images*:
  The UK's Technical Advisory Service for Images, which provides advice and guidance to the Further and Higher Education community, identifies DNG as one of the file formats to "Archive all data exactly as created by the capture device".

Exploitation in professional workflows

Unlike the other topics on this page, this trend typically isn't strongly promoted or publicised

- *Professional photographer survey*:
  Survey (apparently December 2005): "According to a recent InfoTrends study with 1,754 professional photographers, over 18 percent of photographers use DNG as part of their imaging workflow".

- *DISC (Digital Image Submission Criteria)*:
  The DISC Working Group (established by IDEAlliance) has published a set of specifications for use by Creative Professionals (including photographers and illustrators) as a standard format prior to **submission** for publication. It says: "Today the preferred delivery file formats for DISC **image** submissions are: JPEG High Quality (level 8); DNG". It also exploits XMP.

- *digitalphoto.PRIMEDIA*:
  digitalphoto.PRIMEDIA is PRIMEDIA's online resource for internal and freelance photographers. It exploits DISC **(Digital** Image **Submission** Criteria), saying "DNG format ... is recommended for all camera raw files".

- *Being followed up*:
  From a forum: "I have a client and the advertising agency is now requesting DNG files".... "DNG has been requested as a delivery file format for some time by magazines".

- *Some limited information*:
  From a forum: "I've recently started working for a magazine and they like the DNG format". And: "Powder magazine likes to see .dng files. I work on staff for a local mag and we've decided to use the .dng format". Later: "Powder that I've worked with wants to ensure that what they are getting is a real **image**, not some super duper photoshoped sunrise shot, etc".

Commercial and academic endorsements for DNG

Commercial and academic organisations are increasingly recommending DNG for interchange, **submission** criteria, etc. This trend will continue, often together with "XMP-within-DNG".

trend will continue, often together with "XMP-within-DNG".

- ○ *Universal Photographic Digital Imaging Guidelines Working Group*:
  The UPDIG Working Group's "Universal Photographic Digital Imaging Guidelines", available for download, come out strongly in favour of DNG throughout. These are good and comprehensive discussions of the advantages of DNG, together with remaining disadvantages.

- ○ *JSTOR/Harvard Object Validation Environment*:
  JHOVE, the "JSTOR/Harvard Object Validation Environment", lists DNG as part of a standard module.

- ○ *Peter Krogh (author of "The DAM Book")* :
  "The DAM Book - Digital Asset Management for Photographers", by Peter Krogh, exploits DNG as a "digital job jacket" for both the raw image and for the asset management metadata. (Microsoft acquisition of iView).

- ○ *Florida Digital Archive*:
  The mission of the Florida Digital Archive is to provide a cost-effective, long-term preservation repository for digital materials in support of teaching and learning, scholarship, and research in the state of Florida. "For born digital images, we prefer Adobe Digital Negative DNG (.dng) over the RAW format".

- ○ *Chuck Westfall (Canon Consumer Imaging Group Director)* :
  I3A held a Technical Forum in conjunction with the PMA Show on 27 February, 2006, on the topic "Going RAW - Is a Standard RAW Image Format Possible". Canon Consumer Imaging Group Director Chuck Westfall stated that "Adobe's DNG file format has excellent features for archival storage".

Digital image archiving

Several papers in the field of digital image archiving, published or presented at conferences, have mentioned DNG. Sometimes the theme is "wait and see" - DNG was recognised as a potential archival file format for raw image data, but hasn't yet made the breakthough for all of these authors. Some of this work may turn into more solid endorsements in future. (DNG was launched in September 2004. It takes time to research and publish an academic paper. Most academic papers that have discussed digital image preservation could not have mentioned DNG).

It is important to recognise that there is no credibility among the academic community for the use of camera manufacturers' raw file formats for archival purposes, and there is unlikely to be in future. The considered alternative to DNG is TIFF, (or possibly PDF/A), not such formats as NEF or CR2. A few examples:

Resource	More information	Relevance to DNG
"Permanent pixels: Building blocks for	This thesis has been made possible with financial support from:	There are 11 references to DNG in the text.

the longevity of **digital** surrogates of historical photographs" Copyright © 2005 René van Horik	o Delft University of Technology (DITSE BETADE) o Netherlands Institute for Scientific Information Services (NIWI-KNAW) o Data Archiving and Networked Services (DANS)	DNG is used mainly in the context of confirmation of TIFF 6.0 as a key format for **digital image** preservation, given that DNG is an extension of TIFF 6.0.
"**Digital** Images Archiving Study" Sheila Anderson, Mike Pringle, Mick Eadie, Tony Austin, Andrew Wilson, Malcolm Polfreman March 2006	The Arts and Humanities Data Service (AHDS) is a national service funded by the Joint Information Systems Committee (JISC) of the Higher and Further Education Funding Councils and the Arts and Humanities Research Council to collect, preserve and promote the electronic resources which result from research and teaching in the arts and humanities.	There are 20 references to DNG in the text. It is mainly used in the context of "A similar watching brief should be conducted for DNG". But it also says: "The fact that the format is being developed by Adobe, the leading **image** editor, is in its favour as this should ensure uptake and compatibility with all major browser and software manufacturers, and sufficient uptake from users. However the format is perhaps most suitable for images that have been created in a RAW format, such as those made by one-shot **digital** cameras. We will have to see if it becomes a standard archive format for all **digital** images."
"Born **Digital** Photographs: Acquisition and Preservation Strategies" Rosaleen Hill	AABC Conference 2006 (Archives Association of British Columbia) Rosaleen Hill is AABC Conservation Coordinator	There are 6 references to DNG in the text. It is listed as a relevent file format, alongside JPEG, TIFF, JPEG 2000, and RAW. It is singled out with the statement "if used will allow access to file formats no longer supported by camera manufacturer".
"**Digital Image** File Formats - TIFF, JPEG, JPEG2000, RAW and DNG" July 2007 Tim Vitale	Tim Vitale is Conservator of Paper and Electronic Media, Preservation Associates. Available at: Stanford University - Electronic Media Group "Version 20 © Tim Vitale 2007 use by permission only"	A reasonably up-to-date discussion about these formats, with 43 references to DNG.

A Working Group of **IDEAlliance**
International Digital Enterprise Alliance

DISC
DIGITAL IMAGE SUBMISSION CRITERIA

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**DISC 2007 Guidelines and Specifications
Now Available!**

The IDEAlliance Digital Image Submission Working Group (DISC) has just posted its newly updated 2007 Guidelines and Specifications for digital photographers who wish to submit their images to magazine publishers.

Learn To Submit Your Images to Magazine Publishers

» **Download New Guidelines and Specifications Now!**

Image Quality Guidelines	Image Labeling Specifications	Photographer's Best Practices for Print Media

Join the DISC Effort

For more information on joining a DISC conference call, please contact:
Dianne Kennedy
IDEAlliance
630.941.8197
dkennedy@idealliance.org

Coming Soon!

DISC *checker*
Digital Image Submission Criteria

DISC Mission

The mission of DISC is to develop a set of guidelines and specifications for use by Creative Professionals to include photographers and illustrators as a standard format prior to submission for publication. *These guidelines and specifications allow for maximum reproduction print quality while expediting the production workflow.* The specifications for digital image submission will address relevant key issues including size, resolutions, compression, color space and metadata.

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Digital Asset Managment Systems

Organize your photos!

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▶ **Artesia**
Home Box Office (HBO), AOL Time Warner's cable network, is using Artesia Technologies' TEAMS digital asset management solution to provide the framework for the organization's digital library project. HBO has undertaken the initiative to ensure enterprise-wide availability of brand-consistent, rich media-based promotional content for use in a variety of applications. A number of features available within TEAMS will allow users to repurpose assets from one format to another as well as support the creation of new digital products developed from multiple, existing assets. In addition to AOL Time Warner, Artesia's customers include General Motors, Random House, Herman Miller, The FeedRoom and Stanford University.

Artesia Creative Desktop
With Creative Desktop™ functionality users have the freedom to leverage Artesia DAM directly from the authoring and editing tools of their choice. Creative Desktop includes Artesia Folders™ which provides an intuitive folder-based interface to the Artesia repository within the native file system viewer on a Windows or Mac OS X desktop. From Artesia Folders, users can import, export, checkin, checkout, and view sets of assets, projects, asset categories, checked-out assets, and saved searches - all within the context and restrictions of the security policies defined within the Artesia DAM repository.

Graphic designers, illustrators, editors, producers, and any other user group that touches the creative process can easily access, share, distribute, reuse, and archive all types of digital content. In addition, the Creative Desktop offers:

Integration with 3rd party authoring tools such as Adobe InDesign and QuarkXPress Desktop architecture allowing for ease of integration with other creative Mac applications using such familiar functionality as drag-and-drop and AppleScripting. Artesia functionality available from the Finder contextual menu.

▶ **ClearStory**
ClearStory offers a refreshingly simple approach to enterprise content challenges from documents and e-mail, to graphics and video, the ClearStory Radiant Content Suite offers powerful on-

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demand solutions for digital asset management (DAM), document management, e-statement presentment, marketing content management, compliance and more.

ClearStory was called WebWare. ClearStory digital asset management drives efficiencies that help businesses achieve tremendous savings in product launches, video transport, global marketing, cross-media publishing, and brand management. Customers in a variety of industries have seen dramatic results through the use of ClearStory's DAM solutions.

▶ **Cumulus by Canto**
Canto Cumulus Single User is the unique media asset management tool for creative professionals who need to find, create, and share digital assets such as images, layouts, multimedia, video, audio, and text....

Canto Cumulus Enterprise Edition is the top-of-the-line product from the world's leading media Asset Management system features unique workflow capabilities, unlimited Internet client access, and server-centric automation capabilities. Cumulus 5 Enterprise targets the global corporation...

▶ **Disc**
The **Digital Image Submission Criteria** (DISC) Metadata for Digital Image Submission Specification defines standard metadata fields to be attached to digital images for submission to magazines for publication. DISC recommends the use of certain existing standards, such as XML, RDF, Dublin Core, and PRISM as mechanisms to encode these metadata fields. This Working Group will develop a set of specifications for use by Creative Professionals to include photographers and illustrators as a standard format prior to submission for publication. These specifications will allow for maximum reproduction print quality while expediting the production workflow. The digital specifications for image submission will address relevant key issues including size, resolutions, compression, color space and metadata. View the DISC Metadate fields.

▶ **iPhoto 5**
For Mac OSX. There's something new for every photographer in **iPhoto 5**. Better organization tools — such as hierarchical folders. Instant searching via an iTunes-fast search field and a new Calendar View that lets you find photos by the day or week. Support for more formats: both MPEG-4 video clips and the RAW format preferred by more advanced photographers. Much more powerful photo editing. More advanced slideshows: they're cinematic and completely customizable. And a completely new generation of iPhoto Books with new designs, new sizes, and more affordable pricing options.

Pros do it and an increasing number of you do, too. Capture photos in the **RAW photo format**, that is. Shooting RAW lets you take advantage of every pixel of detail and the full dynamic range your digital cameras can capture. iPhoto 5 not only lets you import and organize uncompressed RAW images, but it supports RAW photos throughout the application, letting you edit them until they're picture perfect, add them to your slideshows, order prints of them, and include them in iPhoto Books.

▶ iPod Photo - **For Storing your Digital Photos**

System Requirements:
Mac requirements – A Macintosh computer with built-in FireWire and or USB 2.0 port (USB 2.0 requires Mac OS X v10.3.4 or later), Mac OS X 10.2.8 or later, iPhoto 4.0.3 or later recommended, iTunes 4.7 or later

Windows requirements – PC with FireWire or USB 2.0 port or FireWire or USB 2.0 card, Windows 2000 with Service Pack 4 or later, or Windows XP Home or Professional, Adobe Photoshop Album 2.0 or Elements 3.0 or later recommended, iTunes 4.7 or later

Up to 15-hour battery life - Whether you're on a transcontinental flight or an extra long hike, if you plan to listen to music for hours and hours, iPod photo has you covered. Fully charged, it lets you enjoy up to 15 hours of

listen to music for hours and hours; if 60 photo has you covered. A fully charged iPod lets you enjoy up to 15 hours of continuous music; up to 5 hours of continuous slideshows with music. Over FireWire, the iPod battery can be fast-charged up to 80 percent capacity in 1 hour. A full charge over USB 2.0 or FireWire takes about 5 hours.

▶ **iView MediaPro**

For Mac OS X 10.2.0+ and Windows OS (2000 & XP). Imagine everything you wanted to do with your digital media all in one place. **iView MediaPro** is a media management, presentation, editing, publishing and cataloging application. It offers a rich and intuitive feature set essential for creative media professionals and digital photographers.

MediaPro 3 is an award-winning media management, presentation, editing, publishing and cataloging application. It offers a rich and intuitive feature set essential for creative professionals and digital photographers. MediaPro incorporates powerful slide show presentations, custom annotation fields, and suppiView MediaPro is a media management, presentation, editing, publishing and cataloging application. It offers a rich and intuitive feature set essential for creative media professionals and digital photographers.

▶ **Picasa**

Picasa has been acquired by Google. Everything you need to enjoy your digital photos in a single software product: Auto-transfer photos from your digital camera. Organize and find pictures in seconds. Edit, print, and share photos with ease. Create slideshows, order prints and more! Works with JPEG, TIFF, GIF, BMP, PSD, AVI, MPG, ASF, and WMV files

Free Download on website. Picasa works with the digital photo files on your PC to create a better, more organized viewing and editing experience. Picasa will not delete or move the location of pictures saved on your PC.

Compatible with Windows for PC. Picasa - System Requirements: Available in English version ONLY. Personal computer with 300MHz Pentium® processor and MMX® technology. 64 MB RAM (128MB recommended). 50 MB available hard disk space. 800 x 600 pixels, 16 bit color monitor. Microsoft® Windows 98, Microsoft® Windows Me, Microsoft® Windows 2000, or Microsoft® Windows XP. Microsoft® Internet Explorer 5.01 (6.0 recommended). If at any time you get an "unable to authenticate" error, you should upgrade to IE 6.0. Microsoft® DirectX 7.0 or higher (8.1 ships with XP, 9.0b recommended). Optional: 56K Internet connection speed (for access to any online services and picture sharing via Hello).

▶ **Portfolio by Extensis**

With **Portfolio Client**, creativity knows no bounds. Now you can quickly and easily organize, access and share your digital files with clients, workgroups and partners. Seamlessly integrates into the creative workflow with more intuitive and streamlined cataloging. Optimized for the needs of the creative user, including improved metadata import/export, image format conversion, and built-in CD creation. Streamlined workflow with Automated cataloging, archiving, and dynamic web publishing

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This is a glossary of Wiki Terms.

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Darwin Information Typing Architecture (DITA) - An architecture for creating topic-oriented, information-typed content that can be reused and single-sourced in a variety of ways. The components of DITA include an architectural specification, a language specification, a set of DTDs and an equivalent set of schemas.

Database Publishing - The technology and practices used to import content (data) from a central source onto a print design template. Data sources include relational databases (Oracle, MS SQL, Access), XML files, tab delimited files, or mainframe. Print design templates include QuarkXPress, Adobe InDesign, and Adobe FrameMaker.

Database publishing vendors such as MC Research (LinkUp) and EM Software (XData, mCatalog, etc) have presented these solutions for almost 15 years. In the past, database publishing was accomplished with plugins/extensions working with a desktop publishing product. More recently database publishing

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working with a desktop publishing product. More recently database publishing is being accomplished with server-side technologies working in concert with QuarkServer, InDesign Server, or proprietary technologies (PageFlex, for example). A newer synonym for this capability is called *WebTop Publishing*.

Digital Asset Management system (DAM) - Software used to maximize the value of digital media. Most Digital Asset Management systems allow users to organize, distribute, search and automatically transform assets in their collections of digital media.

Digital Single Lens Reflex (DSLR) - A digital camera that uses a single lens reflex mechanism, which is the common analog camera mechanism.

DISC - Digital Image Submission Criteria (DISC) - A standard set of image and illustration submission guidelines for publication. Standard specifications include guidelines for size, resolutions, compression, color space and metadata. DISC is a working group of IDEAlliance that has been very active in promoting the usage of XMP for image metadata.

DOM (Document Object Model) - A standard, language-independent model that structures HTML and other related formats. JavaScript uses this model as a means of interacting with and manipulating the data of an Web document.

Drupal - A free and open source Content Management System (CMS) first developed by Dries Buytaert and continually developed and maintained by a community of developers. Drupal contains a core set of modules (or functionality) and supports 3rd Party extension of this functionality through contributed modules.

Contact DPCI to learn more about our Web content management systems, digital asset management solutions, online collaboration software, custom development, multi-channel publishing systems, and workflow management solutions.

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Case study:
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Digital Photography Standards and Practices Project: Working Table of Contents Page

This is the Working Contents Page page of ASMP's Digital Standards Project. Please feel free to pass this URL along to anyone who you feel might be helpful to the project. This would primarily include photographers who have established solid business practices regarding Professional Digital Photography.

Please note: This is a WORK IN PROGRESS. That means it's not finished yet. If you have suggestions, please send them to us.

Listed below are the working pages in this site. Most are incomplete and are listed here so that we can get your input. We have split the pages into several categories, each addressing a subset of digital practices. They are:

The Digital Workflow: An Overview of Terms and Procedures, Long Version
by Richard Anderson

Specifications and Settings: A One-Page hit list New 5/9/03

Terminology

Image Cataloging/IPTC

The Digital Slide Mount

Pricing strategies

Pricing strategies

Workflow

The Role of the Assistant

Links:

DISC A consortium of Publishers advocating **Digital Image Submission Criteria**

David Riecks Controlled Vocabulary Page (How to think about cataloging your images)

John Harrington's Pricing Pages

Rick Rickman's Pricing Essay

The Committee:
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International Digital Imaging Standards Consortium

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Digital Photography Challenges Publishers

Aug 1, 2003

More Content Related To These Topics:

Design

The prestigious Yale Club in New York City was recently transformed into a digital photography studio. That's where executives of Quebecor World convened the company's latest session in its ongoing "Customer Seminar Program," an educational outreach curriculum for publishing professionals.

The topic: Digital Photography: Reaching Critical Mass. The breakfast, attended by roughly 180 print production professionals across publishing disciplines, focused on print production challenges brought on by skyrocketing use of digital photography.

Featured speakers included John Dougherty, director of digital technology at Hachette Filipacchi Media U.S.; Howard Bernstein, principal partner of Bernstein & Andriulli; Mike Molkenthin, director of photography for Que-Net Media; and Quebecor World's Mark Jones, SVP of customer solutions.

One key challenge discussed at the event: keeping pace with digital technology. The speakers pointed out that publishers and photographers who need to work digitally face a seemingly unending upgrade path.

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That's a strain on recession-era budgets, because professional digital cameras are significantly more expensive than 35mm mechanical film cameras. Then there's the supporting technology—special lenses, storage cards, printers, computers, photo editing software—which, the speakers said, are required to support a digital studio.

But the biggest challenge publishers face, the speakers said, is the skills gap. Once the digital decision has been made, publishers face steep learning curves. Production teams need to be trained on the new digital equipment, with techniques and workflows adjusted accordingly.

The adoption of industry-wide standards for the submission of digital photography will prove crucial to this process. The DISC (**Digital Image Submission Criteria**) workgroup of the IDEAlliance, Alexandria, Va., is working to develop, refine, and encourage adoption of such standards.

The speakers warned that publishers and catalogers who plan to go digital should also plan to keep photographers more involved in the photo editing and color management process. This to ensure that final published products are aligned with initial artistic intentions.

The seminar was the latest in a series sponsored by Quebecor World. The program's goal: to help print production professionals stay current with the latest industry trends and technologies.

Launched in 2000, the program was originally conceived as an educational vehicle for the company's magazine and catalog group. But the overwhelmingly positive response to the initial effort convinced the company to reconsider the plan, Quebecor World officials said. The company has now expanded the outreach effort to include all of its business units.

"Our goal was to create a forum where customers have access to many perspectives regarding key industry issues," said Ann Marie Bushell, executive VP of marketing and strategic planning at Quebecor World. "We now have a program that provides ease of customer participation, spans a wide range of interests, and delivers solid educational value."

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Game Developers Conference 2009 Call for Submissions

The GDC 2009 Call for Submissions Has Officially Closed.

Overview | Guidelines | Submission Criteria & Form

Submission Criteria

The GDC Advisory Board has asked that you read the **submission criteria** closely as they have provided a list of topics to guide the submission process.

We also encourage you to submit your own topic. After all, many of the most interesting and valuable presentations at the GDC are unique ideas not to be found elsewhere.

Tracks

Click on the desired track to review the list of topics or

Audio

Business and Management

Photos

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Business and Management

Game Design

Production

Programming

Visual Arts

Audio

The Audio track brings the industry's top professionals to share their knowledge and experience from the real-world, addressing these unique problems: aesthetic, technical, business, logistical and then some.

Suggested topics include:

    Implementation & Tools (sound design, music & dialogue)

    Procedural Audio & Realtime Synthesis

    Production Issues

    Composer Contract Deals (including film & tv)

    Realtime DSP & FX

    Interactive and Surround Music

    Problems Solved

Successful submissions will take into account the following:

    The number of game titles you have worked on

    The number of years and experience you have in audio

    If audio samples will be an important aspect of your talk

    Whether your talk will help further the game audio industry and, if so, how

(back to top)

Business and Management

To succeed, game developers need both broad-ranging business knowledge about the industry and in-depth financial and management experience to apply to their current project.

Suggested topics include:

    Research: Who's Playing What Games?

    Security and Privacy in Games

    Web 2.0 - Lessons Learned

    Nontraditional Gaming - What is the Market Share, What Revenue is it Driving, Who's Playing These Games?

Games?

Industry Trends on Game Budgets

Women, Diversity, and Underrepresented Groups in Games

Interesting Startup Stories

Failed Studio Case Studies: Sad but True

Entrepreneurialism Case Studies

Funding – Non-Traditional, Non-Publisher Sources

Hiring & Resource Management

Allocation Resource

Negotiation Skills 101

How are People Accessing Games in Other Ways?

Experimental **Digital** Distribution

Cheaper Hardware

Legalese; Business Terms

Successful submissions will answer the following questions:

Who is your primary audience?

What elements will you use to illustrate your talk? Code samples, MS Office, demonstrations, testimonials, video clips?

Is your talk based on personal experience, direct research, or both?

Is this talk informational, inspirational, technical, or analytical?

What three things make this talk worth one hour of a developer's time?

What was your company's annual revenue in its most recent fiscal year?

How much of this revenue were you responsible for?

What was the nature of your role towards that revenue?

Are you on the management team that directs strategic course for your company, or a significant equity holder?

Is this talk about: marketing, finance, corporate strategy, operations, sales, legal, licensing, PR?

Are you proposing a current best practice or proposing a future solution?

(back to top)

Game Design

The goal of the GDC is to inspire, demystify, educate and reveal the most interesting and important aspects a leading game designer will be faced with today and in the coming years.

Game Design encompasses a huge range of topics - from pitching new concepts to setting up encounters in levels to tuning controller layout and timing. As we move forward to the next round of hardware we have new challenges to explore, and still lots to master among our usual challenges.

We encourage you to take a broad view of design and submit a talk on a subject you feel you have

We encourage you to take a broad view of design and submit a talk on a subject you feel you have
unique insights or strong lessons to bring. That said, there are also several topics that the board feel
are particularly relevant at GDC 2009.

Suggested topics include:

Innovation vs. Execution / Time vs. Quality
o "Don't ship until it's great!"

Minimum Feature Set Issue
o Just making a basic game in any genre is getting really complex before the innovation even gets
involved

Making a Great Sequel (Complexity Issue)
o Is bolting on "more" better?

Why Was It a Hit? (Trying to Actually Work it Out)
o Postmortem

User-Created Content
o How much of the game could and should your users get to control?

UI / Controls / Simplicity

User-Remixed content

The Game Engine as a Platform - Modding

Multiplayer Game Design
o How to design it, not just to add it on.

Incorporating Custom Peripherals
o Designing for a peripheral vs. designing a peripheral for a game.
o If you get the deal, then what happens? (Failed attempts are interesting!)

Open World Design
o How to get players to experiment with new mechanics, not just kill everything.

Designing for the World Market
o Backlash against violence, etc.

Player Psychology (Their Perception)

10 Tricks to Create Suspense in a Game

Successful submissions will answer the following questions:

What expertise and insight do you bring to this topic?

Are you addressing a new problem that we are facing, or presenting truly new thinking about a
traditional design issue?

How are you going to effectively communicate about design concepts?

What sort of visuals and examples will back up the ideas?

Is your presentation focused solely on your own work or consider a range of titles from across the
industry?

(back to top)

Production

Skyrocketing budgets have resulted in the highest production quality the industry has yet seen. The

Skyrocketing budgets have resulted in the highest production quality the industry has yet seen. The goal of the Production track is to provide developers with concrete tactics for managing this growth.

Suggested topics include:

Postmortems

Producing Sequels

Applying Time Management/Life Management Techniques

Scope Management

Managing New IP Creation

Innovations in Outsourcing Management

Co-development/Distributed Development/Building Virtual Teams

Building Team Culture

What Bad Producers Do; A Rant

Sustaining Studio Autonomy, Culture and Innovation Within a Large Company or Corporate Setting

Managing Live Teams

Build Management

Making Games on a Small Budget/Developing Games with Small Teams

Agile Development

Building a Great Q/A Team

User Research and Play Test

Using Web 2.0/New Tools & Trends to Manage Your Teams and Distributed Information

Shared Tools/ Good or Bad

Successful submissions will answer the following questions:

How many shipped titles (products) you have produced, project managed or directed? Over how many years?

What is the largest team you've personally managed/directed?

What is the largest development budget you have personally controlled?

Are you sharing a current best practice or proposing a future solution?

What professional training or experience have you received in project management?

How many units did your best-selling game sell to consumers?

Who would benefit most from your talk?

What was the best-rated game you produced or directed?

Do you personally manage content creators?

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Programming

The Programming track addresses the challenges facing game developers. On today's next-

The Programming track addresses the challenges facing game developers. On today's next-generation consoles, sky high expectations are putting the focus on ever more accurate simulations of physical reality.

Suggested topics include:

Online Games:
o Architectures for different online game types
o Challenges of purchasable content
o Community-centric features (web access to game data, community, etc)
o Content creation and user-created content

AI:
o Dealing with dynamic environments
o Integration with animations
o Reactive characters
o Crowds

Multi-threading:
o Second generation architectures (on all platforms)
o Cross platform strategies

Physics:
o Deformation and destruction
o Integration of physics and online play
o Integration with animation

Graphics:
o New techniques
o Photo realistic rendering of reality
o How to achieve non-realistic styles
o Volumetric effects
o Dynamic lighting and shadows

Performance:
o General techniques
o Platform-specific optimizations
o Best optimization practices and processes

Dynamics of Programming:
o Middleware integration
o Build system and asset pipeline
o Fast iteration in asset creation and editing, live editing, concurrent editing
Challenges of dealing with large teams

Portable and Mobile:
o Success/failure stories

Successful submissions will answer the following questions:

How many published titles have you worked on?

Is this technique used in research, a tech demo or used in a title that will be published?

What is the key concept of your talk?

Can you provide a real-time demo?

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Visual Arts

Visual Arts

The Visual Arts track addresses the latest technologies, techniques, and tools used to develop quality
artwork in a streamlined, efficient, and productive manner.

Suggested topics include:

Concept and Discovery:
o What methods did you use to convey the vision of your game to the rest of your team?
o What is your studio process for concept and discovery?
o How did you achieve a successful vision?
o Share your abandoned concepts and tell us why they were abandoned.

Prototyping:
o What were your tools for success?
o How did you capitalize on outsourcing to get ahead?
o How did you define your quality bar?
o How did art and programming collaborate to achieve the visual goal?
o How did you make your world compelling?
o What was so great about your process?
o How did your concept translate into a real game.

Production
o How did you polish your game?
o How did you motivate your team during production?
o What is the future of production?
o How has film influenced your methods?
o What was your favorite middleware?
o How would you sabotage your competitors production?

Show us your best of:
o Modeling
o Animation and mocap
o Concept
o Lighting, particles, visual FX
o Optimization and shaders
o Rigging and skinning
o Cinematics

Successful submissions will answer the following questions:

Is this topic a prominent issue at your current studio?

Can this topic be communicated primarily through visual aids?

Is your talk inspirational, technical, or fundamental?

Why are you, the speaker, excited about the talk?

What is your motivation for giving this talk?

What profound knowledge are you exposing to the artists in attendance?

What were the challenges/mistakes that you encountered in your project, and how did you resolve
them?

What were the key lessons learned?

Why is this topic relevant to next-generation art issues?

How will this topic be relevant a year from now?

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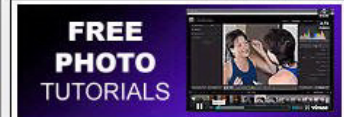Celebration
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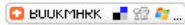FREE
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iView MediaPro Submission Utility Now Serves Corbis Shooters

LONDON, May 30, 2007 – Digital asset cataloging pioneer iView Multimedia Ltd., a wholly owned subsidiary of Microsoft Corp., today announced a powerful validation and upload tool that gives Corbis shooters a simplified solution for transferring their image files from an iView MediaPro catalog directly to Corbis.

The iView MediaPro Submission Utility for Corbis is available now as a free plug-in for iView MediaPro, the cross-platform digital asset management tool used by the world's leading photographers to catalog and present large volumes and varieties of digital images.

Available at: http://www.iview-multimedia.com/corbis , the utility automates the image transfer process by first validating photographers' images against specific Corbis submission criteria.

"MediaPro has been saving me time for years," said Amyn Nasser, whose outstanding work is represented by Corbis. "Validating and automating the upload process to Corbis directly from my MediaPro catalog means even more time saved."

"Corbis is committed to improving the ways in which we work with our creative community," said Stafford Squire, Director of Photographer Services. "iView MediaPro is a great desktop media asset management system, and now it is even a more powerful professional tool. Working with iView Multimedia, we have reduced the complexity and cost, easing and expediting the process of submitting great pictures to Corbis."

"Digital image distribution is a key step in digital asset management," said Kostas Mallios, senior director of the Rich Media Group at Microsoft. "MediaPro technology was built to be flexible; streamlining the submission process is helping save valuable time for both photographers and their clients."

About iView Multimedia
Digital asset management pioneer iView Multimedia Ltd. developed iView MediaPro to help creative professionals quickly and easily locate, capture, organize, annotate, search, retrieve and present their digital content. Widely used today by professional photographers, iView MediaPro integrates seamlessly into a professional's established workflow, permitting them to streamline their processes, shortening time to market, and eliminating costs from the production cycle. Microsoft Corp. acquired iView Multimedia Ltd. in June 2006 and is continuing to develop this powerful cross-platform cataloging tool into a next-generation product named Microsoft Expression Media, scheduled for release in the second quarter of 2007. For more information please see: http://www.iview-multimedia.com

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Glossary/Definitions

The following terms are not given to insult anyone's intelligence or opinionate on the likely computer expertise of persons submitting information for posting on the web site. Rather, this is provided to ensure that everyone understands the meaning of common quick-reference terminology as it relates specifically to submissions here. Other web sites or applications may have slightly different terms or meanings for some things. If any one encounters terminology in the submission criteria that is unclear and not defined here, ask for an explanation via e-mail to the ACHGS site manager.

Adobe – Software manufacturer holding rights to the system that creates uneditable graphical versions of text files. These files carry the file name extension "pdf."

Artwork – In the context used here, artwork refers to creative images rendered by drawing, painting, collage assembly, and other art techniques. Artistic photos start as photographic elements and are so classified. Prints of artwork however created cannot be placed on the web site; image files of photographs of the art are required. See **Photos**.

Copyright – A shorthand term for the ownership rights claimed by an individual or organization. Copyright protection for a wide variety of creative works extends to the copyright claimant whether the work in question has been formally registered with the US Copyright Office or not. For purposes of this web site, any contribution of a copyrightable work must be supported by a clear statement that the contributor either holds the copyright or has permission from the copyright holder to submit work for display on the site.

doc – An identifier or "nickname" for a document, specifically a document in electronic form in Microsoft Word format in which the file name carries the extension "doc."

Electronic submission – For purposes of the criteria, "electronic submission" refers to material submitted for web site inclusion in digital or computer file formats. Digital files are necessary in order to allow the material to be added into the web page html programming by "cut and paste" techniques or by links to files that can be opened via the commonly operated web browsers. Printed copies of material cannot be retyped into electronic form. Files in formats that cannot be opened for viewing by the site manager also cannot be read into the web page design. If there are any questions about file formatting, ask before sending unreadable files.

Genealogy – Genealogy refers to details about specific persons showing ancestral and descendent relationships and personal data such as birth date, death date, marriage date(s), etc. For purposes of this web site, personal details would include such information as military service unit assignment but would not include general or non-personal histories or summaries about the military unit in which the individual served.

GIF (usually in lowercase "gif") – A file format for graphics (photos, drawings). "GIF" originated from the identifying term "graphical interface format" and not the group

GIF (usually in lowercase "gif") – A file format for graphics (photos, drawings). "GIF" originated from the identifying term "graphical interface format" and not the group that designed the digital format. GIF files are typically smaller than jpg files of the same basic resolution, although some color information may be lost if jpg files are converted to gif. GIF files are far smaller than BMP files which is the graphics format used by Microsoft corporation; the larger file size is necessary to enable display of the graphic with sufficient resolution and color palette variations to faithfully reproduce the original image.

jpg (or jpeg) – A digital file format for graphics (photos, drawings). The "jpg" form is the shortened version of "jpeg" for use as a file name extension. JPEG stands for Joint Photographic Experts Group, a body that originated the jpg format method for digital graphics files.

kb – Stands for kilobytes (with kilo being the prefix meaning one thousand), a measure of the amount of digital information contained in a file, regardless of file type. For purposes of the web site, the bigger the file size the longer it takes for electronic transfer of e-mail with files attached. For regular dial-up internet service, 500 kb is a moderate but practical limit on the size of an individual attachment to assure proper file transfer. This file size identifier usually becomes Mb or mb (with m standing for "mega" meaning one million) when a file reaches one thousand kb (that is one thousand thousand, or a million, bytes).

Obituary (or obit) – A public notice of the death of an individual, usually published in a local newspaper at least once. For purposes of this web site, any obits written by contributors due to not finding a published obits in newspaper archives and any published obits edited, corrected or otherwise modified from the published form shall be clearly identified as being different from the original.

pdf – See **Adobe**.

Photos – Images created from cameras. Original image may have been on film or digital; however, images submitted must be in digital format. Images meeting the other submission criteria will be reproduced as is with no further editing except for size of display on the web site. Images will not be copy protected on the web site.

Reports – For purposes of this web site, a report is a narration of information in prose. It's focus may be an individual, a group such as a military unit, a place, an event, or a combination of information in narrative form. Such reports in most cases will be considered historical, not genealogical.

Song lyrics – For purposes of this web site, lyrics are poetry intended to be performed with musical accompaniment. Lyrics may be completely unique or be a parody of another song if that song is not copyrighted by someone else for any purpose, including performance rights. ("Parody" usually refers to songs and lyrics which satirize the original in a comical fashion; however, here a parody is any poetry set to uncopyrighted music whether satirical or not.)

Short stories – Prose works of relatively short length, i.e., no longer than a single chapter of an average full-length book. Short stories may stand alone or be excerpts from longer works of collected anecdotes.

txt – An identifier or "nickname" for a document, specifically a document in electronic form in Microsoft DOS in which file generally does not have sophisticated formatting and carries the file name extension "txt." Text in this form produces the smallest size electronic file possible.

WinZip – A Microsoft software utility, available free of charge, that enables a user to compress the electronic information in files and groups of files. Once "zipped" the compressed file cannot be opened until "unzipped" by the same utility. This enables a user to combine a wide range of file types and reduce their size to a more manageable level to facilitate electronic transfer such as in an e-mail attachment. Most home computers operating on Microsoft Windows have WinZip already available as a part of the original manufacturer setup although the utility's presence may not be obvious without a careful examination of the operating system files.