

## **Special Regulations for the Evaluation of Aerophilatelic Exhibits at FIP Exhibitions**

### *Article 1: Competitive Exhibitions*

In accordance with Article 1.4 of the General Regulations of the FIP for the Evaluation of Competitive Exhibits at FIP Exhibitions (GREV), these Special Regulations have been developed to supplement those principles with regard to Aerophilately. Also refer to Guidelines to Aerophilatelic Regulations.

### *Article 2: Competitive Exhibits*

An Aerophilatelic exhibit is composed essentially of postal documents transmitted by Air bearing evidence of having been flown and also of stamps and proofs and essays and usages of the stamps thereof relating to Air Mail and Aerophilately.

There are two Subclasses of Competitive Exhibits

Subclass a) Development and Operation of Airmail Services

Subclass b) Airmail stamps and their use in the Airmail Service

### *Article 3: Principles of Exhibit Composition*

3.1 Aerophilately is the study of airmail services, airmail stamps and documents related to airmail services.

Aerophilatelic exhibits have therefore as basic contents:

#### **Subclass a) Development and Operation of Airmail Services**

1. Postal documents dispatched by air.
2. All types of postal and other marks, vignettes and labels relating to aerial transport.
3. Items connected with a particular means of aerial transport, not conveyed through a postal service but deemed important to the development of airmail.
4. Leaflets, messages and newspapers dropped from the air, as a way of normal postal delivery or on the occasion of postal services interrupted by unforeseen events.
5. Mail recovered from aircraft accidents and incidents.

#### **Subclass b) Airmail stamps and their use in the Airmail Service**

1. Official and semi-official stamps issued especially for use on Airmail, in mint or used state, but also on cover.
2. Any essays, proofs, varieties etc associated with the Airmail stamps and postal stationery

3.2 The arrangement of an aerophilatelic exhibit derives directly from its structure following a basic pattern in either Subclass a or b.

#### **Subclass a)**

1. Chronological
2. Geographical
3. Means of transport
  - a) Pigeon

- b) Lighter than air
- c) Heavier than air
- d) Rocket

**Subclass b)**

The term Airmail stamps includes stamps overprinted specifically for use on airmail, postal stationery sold by the postal authorities, including air letter/aerogrammes and airmail postcards as well as airmail labels and vignettes. (ref. GREV Article 3.2).

3.3 Aerophilatelic exhibits may include ancillary items as maps, photographs, timetables and the like as long as they are considered vital to illustrate, and draw the attention to a particular point or situation. They should not overpower the material and accompanying text on display. (Ref. GREV Article 3.4).

3.4 The plan or the concept of the exhibit shall be clearly laid out in an introductory statement (ref. GREV Article 3.3).

*Article 4: Criteria for Evaluating Exhibits*  
(Ref. GREV Article 4)

*Article 5: Judging of Exhibits*

5.1 Aerophilatelic exhibits will be judged by approved specialists in their respective field and in accordance with Section V (Articles 31-46) of the GREX (ref. GREV Article 5.1).

5.2 For Aerophilatelic exhibits, the following relative terms are presented to lead the Jury to a balanced evaluation (ref. GREV Article 5.2):

1. Treatment and Philatelic Importance	30
2. Philatelic and related Knowledge, Personal Study and Research	35
3. Condition (10) and Rarity (20)	30
4. Presentation	<u>5</u>
Total	100

*Article 6: Concluding Provision*

6.1 In the event of any discrepancies in the text arising from translation, the English text shall prevail.

## Guidelines for Judging Aerophilatelic Exhibits

### *Article 1: Competitive Exhibitions*

These Guidelines are intended to assist exhibitors in the development and jurors in the evaluation of Aerophilatelic exhibits. They should be read in conjunction with the GREV and SREV of Aerophilatelic Exhibits at FIP Exhibitions.

### *Article 2: Competitive Exhibits*

There are two Subclasses of Competitive Exhibits

#### Subclass a) Development and Operation of Airmail Services

The transportation of mail by air in this subclass relates to the actual items with their adhesive stamps, vignettes (with and without face value), labels, cancellations, cachets, transit, route and other explanatory markings, written endorsements, backstamps and relevant signatures. Material which does not show any treatment by an organized postal service should be restricted to a minimum.

#### Subclass b) Airmail stamps and their use in Airmail Service

In this subclass the actual steps taken in the creation of the Airmail stamps that enable the transport of mail by air to be carried out, and demonstrate that this has actually occurred.

### *Article 3: Principles of Exhibits Composition*

#### **3.1 Scope and Intent**

An Aerophilatelic exhibit should represent a study of the development, operation or other defined scope of airmail services, presenting directly relevant items and documenting the treatment and analysis of the aerophilatelic material. Alternatively an exhibit can be the study of stamps and proofs and essays and usages thereof relating to Air Mail and Aerophilately.

#### Subclass a) Development and Operation of Airmail Services

- A. It will include envelopes (covers), postcards, stationery, newspapers, wrappers, etc. which have been transported by air and which usually bear dates and indications of carriage by airmail.
- B. To ensure that the exhibit is judged as Aerophilately the **covers must be organized to show the development or operation of airmail services**, including the routes taken, postal rates and markings.
- C. Items prepared to be flown, but not flown for a legitimate reason, may be included in an Aerophilatelic exhibit.
- D. The study of routes, postal rates and markings are frequently relevant to the development of the subject. Maps and drawings may be included if they highlight a route or flight, but maps should be restricted in number and used only if relevant to the documentation.
- E. The contents of a cover may be included in the exhibit, if they enhance the understanding of the theme or confirm the authenticity of the subject.
- F. Duplication of items should be avoided, regardless of value.
- G. Items documenting the pioneer period, e.g., air-forwarded forerunners to regular air postal services or early airmail flown by other carriers where postal services were not available, are considered important to the development of airmail services and therefore to aerophilately. Examples:
  - Entrusted mail ("Plis confiés") from the Siège of Paris and airborne mail from the besieged Metz and Belfort.
  - Private labeled and flown pioneer airmail, e.g. "Vin Fiz".
  - Flown military mail from World War I and the post-World War I period, e.g. Przemysl mail.
  - The Great Barrier Island and Marotiri pigeon-flown mail.

- H. Vignettes or labels used to show that mail was flown are included within the scope of an Aerophilatelic exhibit,
- I. Non-postal material should be completely described and must be directly related and important to the development of airmail services.
- J. Items containing a message dropped from the air are included within the scope of Aerophilately.
- K. Recovered (crash) mail has special standards for documentation and condition. The documentation should describe the postal aspects of the incident, the amount of mail saved (e.g., number of covers saved), and applicable postal markings. The normal standards of condition do not apply to crash covers.

Subclass b) Airmail stamps and their use in Airmail Service

- A. Stamps issued or overprinted specifically for use on airmail are part of Aerophilately.
- B. Postal stationery, including aerogrammes and airmail postcards, issued specifically for airmail use is Aerophilatelic material.
- C. Vignettes or labels used to show that mail was flown are included within the scope of an Aerophilatelic exhibit,
- D. An exhibit may also include related material, such:
  - Essays and proofs
  - A study of printing methods or reconstruction of printing or overprinting plates
  - A study of paper varieties, watermarks, perforations, etc., or printing/overprinting errors.
- E. The appropriate use of the Airmail stamps on covers demonstrating the purpose and the rates the stamps were issued for.
- F. Duplication of items should be avoided, regardless of value.

### 3.2 Arrangement

This article suggests patterns for the intended structure. It is not a comprehensive list. It is the responsibility of the exhibitor to define and demonstrate the Aerophilatelic nature of the exhibit.

#### 3.2.1 Chronological development of airmail

For classification by date, the periods commonly chosen are:

- A pioneer period up to 1918
- A development period 1918-1945
- A modern period after 1945

#### 3.2.2 Development of airmail in a geographic area

For classification by geographical area, the groups commonly chosen are:

- Country or associated group of countries
- Route - Airline
- Service (e.g., army, navy) - Aircraft manufacturer

#### 3.2.3 Development of airmail by means of transport

Groups commonly chosen are, for example:

- Pigeon
- Lighter than air (balloon, dirigible)
- Heavier than air (parachute, glider, aircraft)
- Rocket

### 3.3 Supporting Material

Any supporting material used should relate to a particular detail which, although important, cannot be otherwise represented. Memorabilia (e.g., menus or the like) may not be used.

### 3.4 Introductory Statement

An exhibit should have a clear beginning, a central theme, and a logical ending.

The display must begin with an introductory page in which the exhibitor defines in full what the subject is, explains how it will be developed, and specifies what the self-imposed limits are.

The plan should be used to provide relevant general information on the subject and to indicate areas of personal research. It may also include a short list of the important documentary sources used. The judges will use this information to evaluate the material shown in relation to the aims set forth by the exhibitor.

#### *Article 4: Criteria for Evaluating Exhibits*

### **4.1 Treatment and Philatelic Importance**

4.1.1 A total of 30 points may be given for treatment and philatelic importance.

20 points: Development, completeness and correctness

10 points: Related to relative philatelic importance.

4.1.2 When evaluating the treatment and importance of the exhibits, judges will look at the:

- General development of the subject
- Completeness of the material shown in relation to the scope of the exhibit
- Relative philatelic significance of the subject shown. Exhibitors should ensure that the exhibit is cohesive and avoid combining largely unrelated subjects.

4.1.3 The importance of an exhibit will be measured in relation to the overall development of airmail transportation. The Aerophilatelic exhibit of an area with greater contribution to the development of the infrastructure of world airmail services lies higher on the scale of importance than an exhibit from an area with a lesser contribution.

4.1.4 Other factors of Aerophilatelic importance:

- A wide geographical area is generally more important than a narrow one.
- A pioneer period is generally more important than a modern one.
- A long period is generally more important than a shorter one.

As the General Regulations indicate, the Aerophilatelic interest of an exhibit is a contributing factor.

4.1.5 The judges will assess whether the material exhibited is relevant to the scope of the exhibit.

The exhibit must be developed and balanced in the periods and areas outlined in the title and the plan.

### **4.2 Philatelic and Related Knowledge, Personal Study and Research**

4.2.1 A total of 35 points may be given for philatelic and related knowledge, personal study and research.

4.2.2 Philatelic and related knowledge is demonstrated by the items chosen for display and their related comments.

Personal study is demonstrated by the proper analysis of the items chosen for display.

For exhibits where original research (presentation of new facts related to the chosen subject) is evident, a large proportion of the total points may be given for it. For subjects which have been extensively researched previously, judges will look to see how far this research has been successfully used in the exhibit.

4.2.3 The information given should not overwhelm the philatelic material shown. A well thought out plan may avoid otherwise lengthy descriptions in the exhibit.

### **4.3 Condition and Rarity**

4.3.1 A total of 30 points may be given for condition and rarity.

20 points: Rarity and significance of items shown

10 points: Condition of items shown.

4.3.2 Rarity is directly related to the philatelic items shown and the relative scarcity of material of the type shown, and in particular to the Aerophilatelic rarity. Rarity is not always equivalent with or proportional to value.

4.3.3 As condition varies for aerophilatelic items, judges should consider the quality obtainable. In general, good condition, clear legible postal markings and cachets, and a good general appearance should be rewarded, while poor quality should be penalized. The stamps on covers and other items should be in good condition.

Crash covers are an exception to the general rule on condition. However, the postal markings applied to salvaged covers should be as clear as possible.

Repaired items are to be mentioned in the description. The detection of obviously faked or repaired material which is not described as such will result in a penalty.

#### 4.4 Presentation

4.4.1 Presentation may be given up to 5 points.

4.4.2. Presentation should complement the treatment of the exhibit by its general lay-out and clarity.

Judges should evaluate how the presentation enhances the understanding and attractiveness of the exhibit.

4.4.3 Illustrations of relevant postal markings are necessary only when the originals are not clear enough to the observer. When it is desirable to illustrate significant markings on the reverse side of a cover, they may either be drawn or illustrated with a reproduction (photograph or photocopy), but a reproduction should be apparent as such to the observer. Colour photocopies or photographs should be at least 25% different in size from the original.

#### *Article 5: Judging of Exhibits*

5.1 For Aerophilatelic exhibits, the following relative terms are presented to lead the Jury to a balanced evaluation:

Treatment and Philatelic Importance	30
Treatment (20) Philatelic Importance (10)	
Philatelic and related Knowledge	
Personal Study and Research	35
Condition and Rarity	30
Condition (10) Rarity (20)	
Presentation	<u>5</u>
Total	100

#### *Article 6: Concluding Provisions*

6.1 In the event of a conflict of provisions, the order of authority shall be, from high to low:

- GREV General Regulations for the Evaluation of Competitive Exhibits at FIP Exhibitions
- SREV Special Regulations for the Evaluation of Aerophilatelic Exhibits at FIP Exhibitions
- Guidelines for Judging Aerophilatelic Exhibits.



## **FIP Section for Astrophilately**

### **Special Regulations for the Evaluation of Astrophilately Exhibits at FIP Exhibitions**

#### **Article 1 Competitive Exhibitions**

In accordance with Article 1.4 of the General Regulations of F.I.P. for the Evaluation of Competitive Exhibits at F.I.P. Exhibitions (GREV), these Special Regulations (SREV) have been developed to supplement those principles with regard to Astrophilately.

Also refer to Guidelines to Astrophilately Regulations.

#### **Article 2 Competitive Exhibits**

(ref. GREV, Article 2)

An astrophilately exhibit is built up on historical, technical and scientific aspects related to space research and space programmes.

#### **Article 3 Principles of Exhibit Composition**

(ref. GREV, Article 3)

Appropriate philately material of an astrophilately exhibit includes the following :

1. Documents handed over by a postal administration for despatch by stratosphere balloons, rockets, spaceships, rocket planes, recovery ships, rescue helicopters and other supporting aircraft or vice versa.
2. Stamps, leaflets and vignettes related to rocket mail, postal stationery, Mailgrams and special envelopes and cards of relevance to the different parts of the space programme including:  
the related precursors; the launch, the flight and landing of space travelling objects; and the participating tracking stations, ships and supporting aircraft.
3. Among the special characteristics of Astrophilately are envelopes and cards cancelled by the post office at the place and on the exact date of the special events.
4. An astrophilately exhibit may encompass all aspects or relate to a self contained section only to the following : (for subdivisions ref. Guidelines 3.4)
  - a) From the period of pioneers to conquest of space
  - b) Rocket Mail
  - c) Space programmes of :  
USSR/CIS (Russia)  
USA  
Europe  
CHINA  
Other Countries
  - d) Unmanned space programmes
  - e) Manned space programmes
5. The text should cover all aspects of the exact technical data, the dates, the place

and the purpose or mission of the space objects, including the special activities of the astronauts and cosmonauts involved.

6. The plan or the concept of the exhibit shall be clearly laid out in an introductory statement (ref. GREV. Article 3.3)

#### **Article 4 Criteria for Evaluating Exhibits**

(ref. GREV. Article 4)

Treatment of the exhibit (ref. GREV. Article 4.3)

Special value is attached to the exact technical evolution of the events.

Philatelic and related Knowledge and personal Study and Research (ref. GREV. Article 4.5)

A high degree of knowledge is also required on precursors related to space exploration and spaceflight.

#### **Article 5 Judging of Exhibits**

(ref. GREV, Article 5)

1. Astrophilatelic exhibits will be judged by approved specialists in their respective field and in accordance with Section V (Article 31-47) of GREX (ref. GREV. Article 5.1)
2. For astrophilatelic exhibits, the following relative terms are presented to lead the Jury to a balanced evaluation (ref. GREV. Article 5.2)

Treatment and Philatelic Importance	20/10	30
Philatelic and related Knowledge and Personal		35
Study and Research		
Condition and Rarity	10/20	30
Presentation		<u>5</u>
Total		100

#### **Article 6 Concluding Provision**

(ref. GREV, Article 6)

- 6.1 In the event of any discrepancies in the text arising from translation, the English text shall prevail.
- 6.2 The Special Regulations for the Evaluation of Astrophilatelic Exhibits at F.I.P. Exhibitions (SREV) have been approved by the 54th F.I.P. Congress on 5th November 1985 in Rome. These revised SREV were ratified by the 61st F.I.P. Congress on 4th May 1992 in Granada and come into force on 1st January 1995. The updated Art.3.4 with addition of China was approved by the FIP Board and valid as from January 1<sup>st</sup> 2007

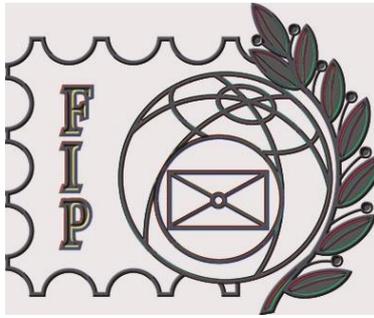
## GUIDELINES FOR JUDGING ASTROPHILATELIC EXHIBITS

<b>Article 1</b>	<b>Competitive Exhibitions</b>
1.1	Basic Contents (ref. GREV 1.1 - 1.4, SREV)
1.4.1	These Guidelines are intended to help the jurors and exhibitors to better understand the “Special Regulations for the Evaluation of Astrophilatelic Exhibits at FIP Exhibitions” (SREV).
<b>Article 2</b>	<b>Competitive Exhibits</b>
2.1	Basic Contents (ref. GREV 2.1- 2.3, SREV)
2.1.1	An astrophilatelic exhibit comprises philatelic material related to the space exploration. It does not develop a theme. It is a philatelic study of the scientific and technical progress achieved in the conquest of space, including stratosphere research, early rocketry and the precursors to the various types of spacecraft, chronologically recording the relevant events within the different programmes.
<b>Article 3</b>	<b>Principles of Exhibit Composition</b>
3.1	Basic Contents (ref. GREV 3.1, SREV)
3.2	Basic Contents (ref. GREV 3.2, SREV)
3.2.1	The exhibit may also include varieties of stamps such as perforation, error in colour, overprints, as well as essays and proofs.
3.2.2	Mailgrams transmitted by satellites, covers carried around and on the Moon, stratosphere mail and space mail, and messages dispatched by rockets, may also be included.
3.2.3	Special cancellations for anniversaries of space events should be avoided except when no original event cancellation is available.
3.2.4	Faked items must be clearly identified.
3.3	Basic Contents (ref. GREV 3.3, SREV)
	Special attention should be given to the origin of the postmarks and the date and time related to the different space events. Also of importance is the philatelic knowledge of the different types of postmarks applied for the same event.
	With regard to SREV 3.3 the following points are to be considered:
	<b><i>USSR/RUSSIA Space Programmes</i></b>
3.3.1	In the early period, as a rule, no announcement was made in advance of the launch site or date of a rocket or spaceship launch.
3.3.2	Prior to 1975 it is possible to record space events with stamps, postal stationery, envelopes and cards with special cancellations referring to the mission and duration of flight time.
3.3.3	From April 1975 onwards, official postmarks are available from the Cosmodrome Baïkonur recording the launch of space stations, supply and manned spaceships. The postmarks of the Cosmodrome are preferable to those of the official trading company.
3.3.4	Postmarks for launches should be shown from the post office nearby to the launch sites (Cosmodrome) with date of the event.
3.3.5	Space Mail is philatelic material that was flown aboard a spacecraft. Post Offices functioned in space stations from 1978 on.
3.3.6	For manned space programmes and for deep space missions (after launch) the postmark of the corresponding mission control centre, responsible for supervision, is valid. Postmarks from tracking sites and ships participating in the mission may be shown as a supplement if they are dated during the mission
3.3.7	Landings of spacecraft shall be recorded by the postmark of the post office nearby to the landing site.
	<b><i>USA Space Programmes</i></b>
3.3.8	Envelopes and cards recording launches, landings or other space activities shall be postmarked with the exact date on which they took place.
3.3.9	Where the post office was closed at the time when launches, landings or other space activities took place, the postmark of the next working day is valid.
3.3.10	Postmarks for launches should be shown only from the post office nearby to the site of the launch.
3.3.11	Postmarks of the launch sites and different rocket test sites in the USA are valid. Envelopes and cards with an official NASA cachet applied at the post office in Kennedy Space Centre (KSC) from 1965 to 1975 are desirable.
3.3.12	Envelopes and cards recording splashdowns (landings) should have the postmark of the post office

	<p>on board the main recovery ship with the date of recovery of the astronauts and/or space capsule. If not available on the ship, the postmark of the port of landing or of the nearby supply base after arrival of the ship is valid.</p> <p>Mail from ships, helicopters and/or airplanes participating in the recovery shall be postmarked with a date during the mission.</p> <p>Recovery ships covers can have additional official cachets, referring to the mission.</p> <p>Space Shuttle landings shall be recorded by the postmark of the post office nearby to the landing site.</p>
3.3.13	<p>For the different missions (after the launch), within the scope of the US space programmes, the postmarks of the corresponding mission control centre responsible for the supervision are valid for manned programmes, for earth orbiting satellites and for lunar and space probes.</p> <p>Postmarks from tracking stations and ships participating in the mission may be shown as a supplement.</p> <p>Covers and cards with the official cachet are of primary interest.</p>
	<b><i>European Space Programmes</i></b>
3.3.14	<p>Postmarks recording the launch of satellites and/or research and experimental rockets should be shown from the post-offices of the launch sites in chronological order within the different programmes including the Europe/USA and the Europe/USSR co-operation programmes. Covers with an additional official ESA cachet (from 1979 onwards, Kourou) are of particular interest.</p> <p>Since the development of the first space rocket A4/V2 in Germany during World War II was top secret, this important period in space exploration can be recorded by philatelic items not relating to the launch date of an A4/V2 but showing the postmark of place and/or additional specific marks referring to a military unit or a detachment, which can be demonstrated to have been responsible for the development and/or the construction of such rockets</p>
3.3.15	<p>After launch, the mission control centre responsible for the supervision is usually ESOC/Darmstadt and to some extent GSOC/Oberpfaffenhofen.</p> <p>For different national space programmes the national mission control centres are responsible.</p> <p>Postmarks from tracking sites participating in the mission may be shown as a supplement.</p>
	<b><i>China Space Programmes</i></b>
3.3.16	In the early period, no announcement was made in advance of the launch site or date of a rocket or satellite launch
3.3.17	Prior to 1986, it was not possible to obtain a record of space activities. There were no postmarks from the launch site, date cancellations of space events or special cancellations for the event. Thus the early period may be covered by philatelic items as mentioned at § 3.2.3.
3.3.18	After 1986, postmarks recording launches of spacecraft should only be shown from the post office nearby the launch site with the exact date of the event.
3.3.19	Flown covers from unmanned recoverable satellites, or manned spacecraft may be included.
3.3.20	For the missions of unmanned and manned space programmes (after launch) the postmark of the corresponding mission control centre, responsible for the supervision of the spacecraft is valid. Postmarks from tracking stations, ships and supporting aircrafts may be shown as a supplement if they are dated during the mission.
3.3.21	Landings of unmanned and manned spacecraft shall be recorded by the postmark of the post office nearby to the landing site.
	<b><i>Other Countries Participating in Space Programmes</i></b>
3.3.22	<p>For launches the postmarks of the post office nearby to launch sites are valid.</p> <p>There are also postmarks of temporary launching places for rockets and/or stratosphere balloon ascents known as well as postmarks of national mission control centres.</p>
3.4	<b>Basic Contents</b> (ref. GREV 3.4, SREV)
	An astrophilatelic exhibit may encompass all aspects or relate to a self contained section. Examples include, but are not limited to, the following:
3.4 a)	From the period of Pioneers to the Conquest of space,:
	<p>Such an exhibit may comprise</p> <ul style="list-style-type: none"> <li>• those astronomers and scientists who contributed by their researches to modern space exploration and space flight,</li> <li>• early experimental rocketry, mainly related to rocket mail experiments,</li> <li>• rocket pioneers and their inventions,</li> <li>• unmanned and manned stratosphere balloon research flights,</li> </ul>

	<ul style="list-style-type: none"> <li>• experimental rocket plane flights,</li> <li>• the development of the first space rocket A4/V2 (see 3.3.14),</li> <li>• rocket and satellite launches of all countries with space activities and manned space flights.</li> </ul>
3.4 b)	<b>Rocket mail</b>
	Such an exhibit should consist of flown items by rockets constructed by key rocket pioneers who by their technical and scientific inventions contributed to later conquest of space. Postal stationary, rocket stamps, vignettes issued for the purpose of rocket mail flights, reduced newspapers and messages transported by rockets as well as covers and letters carried into space by rockets and spaceships may be utilized.
3.4 c)	<b>Space programmes of:</b>
1)	<u>USSR/RUSSIA</u> <ul style="list-style-type: none"> <li>• rocket pioneers and their inventions,</li> <li>• stratosphere balloon research flights,</li> <li>• the different programmes of unmanned and manned space flights from Sputnik I until the Intercosmos programmes, including the related precursors and Space Mail.</li> </ul>
2)	<u>U.S.A.</u> <ul style="list-style-type: none"> <li>• early experimental rocketry performed by rocket pioneers also related to rocket mail,</li> <li>• unmanned and manned stratosphere balloon research and experimental rocket plane flights,</li> <li>• the programme of unmanned and manned space flights, including the related precursors, as well as covers and letters flown into stratosphere and space.</li> </ul>
3)	<u>EUROPE</u> <ul style="list-style-type: none"> <li>• the astronomers and scientists who paved the way by their laws for modern space exploration,</li> <li>• the rocket mail experiments carried out in various countries,</li> <li>• the stratosphere balloon research flights,</li> <li>• the first space rocket A4 (V2),</li> <li>• the experimental rocket launches for different scientific purposes undertaken by several countries, sometimes in co-operation with the USA and USSR,</li> <li>• the ELDO, ESRO and ESA programmes,</li> <li>• the European space launcher “ARIANE”, and</li> <li>• the European co-operation on missions performed during manned and unmanned multinational space flights.</li> </ul>
4)	<u>CHINA</u> The programmes of unmanned and manned space flights, as well as covers and letters flown into space.
5)	<u>OTHER COUNTRIES</u> Other countries with private or state-owned space programmes and launch sites, such as Australia, India, Japan, etc. may be utilized shown by recording the different rocket and satellite launches and the purpose of their mission.
3.4 d)	<b>Unmanned Space Programmes</b>
1)	<u>Astronomy</u> The exploration of the Moon, the Sun, the planets and star systems by use of stratosphere balloons, rockets, satellites and space probes recording the various events, and also the related precursors.
2)	<u>Meteorology</u> The beginning of weather forecasting and the use of observatories, research balloons and high altitude ballistic rockets, with emphasis on modern data collection and transmission by recording the launches of the various types of meteorological satellites.
3)	<u>Telecommunication</u> Following a brief survey on the initial means of transmitting news, show the progress in technology from the launch of the first telecommunication balloon and satellite test flights to the present world-wide network of different types of telecommunication satellites launched by activities of participating countries.
4)	<u>Exploration of the Earth</u> The progress in exploring the Earth's magnetic field, the atmosphere, and the radiation belts, as well as geographic, geodesy and geological data collection by use of stratosphere balloons, rockets and satellites.

	Exhibits related to 3.4.d)1 to 3.4.d) 4 may also include astrophilatelic material recording the deployment of satellites referring to one of these headings, e.g. during Space Shuttle and Ariane missions. Covers recording space events referring to research work performed by astronauts or cosmonauts during manned space missions are not suitable for an exhibit mounted in accordance with 3.4.d) but may be displayed in an exhibit related to 3.4 e) or 3.4 c)/ 1-2.
5)	<u>Beginning of Conquest of Space</u> The beginning of space research programmes of the International Geophysical Year 1957/58 and the International Geophysical Cooperative Year 1959 are an acceptable way to introduce this study.
3.4 e)	<u>Manned Space Programmes</u> Manned space flights of USSR/Russia, USA, China and multinational flights as well as the missions performed by the astronauts/cosmonauts are the basis of this study. The space events of all countries or one country may be shown in chronological order. The related precursors (e.g. scientific and medical manned stratosphere balloons, rocket plane flights, rocket experiments with animals, capsule recoveries, tests of survival equipment, test flights of satellites and rocket carriers) may be included together with space probes exploring the Moon.
3.5	<u>Basic Contents (ref. GREV 3.5, SREV)</u>
3.6	<u>Basic Contents (ref. GREV 3.3 - 3.5, SREV 3.6)</u> The displayed objects shall fully correspond with the title and the chosen subject.
<b>Article 4</b>	<b>Criteria for Evaluating Exhibits</b> Basic Contents (ref. GREV 4.1 - 4.7, SREV 4.3 & 4.5)
<b>Article 5</b>	<b>Judging of Exhibits</b> Basic Contents (ref. GREV 5.1 - 5.9, SREV 5.1 & 5.2)
<b>Article 6</b>	<b>Concluding Provision</b> Basic Contents (ref. GREV 6.1 - 6.2, SREV)
<b>Conclusions</b>	These Guidelines are not intended to provide an answer to every possible exhibitor's question; nevertheless we hope that this advice will help the jury and the exhibitor to better understand the regulations. In the event of any discrepancies in the text arising from translation, the English text shall prevail. These Guidelines have been approved by the Delegates of the FIP Section for Astrophilately on October 8 <sup>th</sup> , 2010 in Lisbon and come into force on September 1st, 2011.



## **Special Regulations for the Evaluation of Picture Postcard Exhibits at FIP Exhibitions**

### **1. Competition Exhibitions**

The Picture Postcard exhibits are accepted as a competitive class at FIP exhibitions.

### **2. Definition of a Picture Postcard**

A Picture Postcard must have an illustration. Furthermore ...

- i) Used Picture Postcards (circulated through the postal service or in any other manner treated postally) must show that they have been through a postal service.
- ii) Unused (non-postally treated) Picture Postcards must have printed text or printed address lines, for example a postage area, which shows that the card is meant to be posted without an envelope.
- iii) Only original contemporary Picture Postcards are allowed, i.e. reprints produced at a later time should only be shown exceptionally.
- iv) Picture Postcard may be produced by different kinds of material (hand drawn or painted, embroidered, etc.).
- v) The exhibit must be able to be displayed in exhibition frames of the standard international format (refer to Article 3.4 for sheet sizes).

### **3. Principles for the Development of the Exhibit**

#### **3.1 Idea, Plan and Treatment**

A Picture Postcard exhibit is treated according to a geographical (topographical) topic, a thematic topic, or according to a special aspect (an artist, the printing, the material), completely according to the exhibitor's own choice.

The title and plan must be presented on the introductory page and must be written in one of the official FIP languages.

The plan must show the intention and the structure of the exhibit. The title as well as the main and sub sections of the exhibit must show the structure and logical development through the exhibit and demonstrate personal creativity, knowledge, and research.

The title must mirror the content of the exhibit in the best possible way. The treatment of the exhibit must be according to the title and plan. Each Picture Postcard must have a connection with the chosen topic.

The variety (diversity) of the material is of particular importance.



### 3.2 Knowledge and Research

Research is a pre-requisite for knowledge of the topic and the Picture Postcards, and this is demonstrated in a brief text in connection with each Picture Postcard.

### 3.3 Condition and Rarity

Items selected should show the best possible quality available for the chosen subject. Rarity is directly related to the difficulty in finding such postcards, the difficulty of acquisition.

### 3.4 Presentation

The recommended exhibit sheet sizes are:

- 1) 21cm x 29,7cm (A4 size) or 23cm x 29cm - 4 sheets in one row
- 2) 42cm x 29,7cm (A3 size) or 46cm x 29cm - 2 sheets in one row
- 3) 31cm x 29cm - 3 sheets in one row.

## 4. Judging the Exhibit

A Picture Postcard exhibit must be judged by a FIP jury composed of experts of this material.

## 5. Evaluation

The exhibits will be evaluated according to the following criteria:

Idea, plan (10) and treatment (20)	30
Knowledge and research	35
Condition (10) and rarity (20)	30
Presentation	<u>5</u>
<b>TOTAL</b>	<b>100</b>

## 6. Awards

Medals will be awarded as per follows:

Large Gold	95-100
Gold	90-94
Large Vermeil	85-89
Vermeil	80-84
Large Silver	75-79
Silver	70-74
Silver Bronze	65-69
Bronze	60-64

A certificate of participation will be given to exhibits attaining less than 60 points.



Picture Postcard exhibits may be awarded special prizes and/or the jury's felicitations, for those exhibits demonstrating outstanding research or originality.

## **7. Concluding Provision**

7.1 In the event of any discrepancies in the text, arising from translation, the English text shall prevail.



## **GENERAL REGULATIONS OF THE FIP FOR THE EVALUATION OF COMPETITIVE EXHIBITS AT FIP EXHIBITIONS G R E V**

### **Article 1 Competitive Exhibitions**

- 1.1 FIP considers international stamp exhibitions as a key element in the promotion and development of philately. These are promoted in accordance with its Statutes and the General Regulations of the FIP for Exhibitions (GREX). The FIP may extend its patronage to General World and Specialised World Exhibitions and its recognition to international exhibitions.
- 1.2 The principles defined in the following General Regulations of FIP for the Evaluation of Exhibits at FIP Exhibitions (GREV) are applicable to all competitive exhibitions. They are intended to serve the Jury as regulations and as a guide to the collector for the development of the exhibits.
- 1.3 The GREV apply to all competitive classes at FIP exhibitions.
- 1.4 The Special Regulations of the FIP for the Evaluation of Competitive Exhibits at FIP Exhibitions (SREVs) for each competitive class are based upon the GREV.
- 1.5 The Commissions and Section of FIP provide Guidelines on the interpretation of the SREVs.

### **Article 2 Competitive Exhibits**

- 2.1 The limit of the frame space allocated at exhibitions as per Article 6 of the GREX does not normally allow the collector to display the entire collection. Therefore, the collector must select suitable material, which will ensure continuity and understanding of the subject and explain relevant aspects of knowledge and condition.
- 2.2 The evaluation of exhibits will only take into consideration the material and information displayed.
- 2.3 The scope of an exhibit in the respective classes is defined in the SREV.

### **Article 3 Principles of Exhibit Composition**

- 3.1 The exhibit shall consist solely of relevant philatelic material, supporting documentation and text, other than in an Open Philately exhibit.
- 3.2 Relevant philatelic material is defined for each class in the SREV for that class.

- 3.3 The exhibit shall show a clear concept of the subject treated, developed according to the characteristics of the respective competitive class, as defined by the SREV for that class. The title must describe the contents of the exhibit. The concept shall be laid out in an introductory statement, which must be written in one of the FIP official languages. The text of the exhibit should also be written in one of the FIP official languages.
- 3.4 The material displayed should be fully consistent with the subject chosen. The selection should show the appreciation of the exhibitor as to what is available in the context of his chosen subject. It should also include the fullest range of relevant philatelic material of the highest available quality.
- 3.5 The presentation and the accompanying text of the exhibit should be simple, tasteful and well balanced. It should add information to that provided by the material and show the level of understanding of the subject and the personal research of the exhibitor.

#### **Article 4 Criteria for Evaluation**

- 4.1 The evaluation of the exhibits is made by a jury, which will be constituted and shall perform its duties in accordance with the provisions of Section V of the GREX.
- 4.2 Criteria for the evaluation of competitive exhibits at FIP exhibitions are as follows:
  - Treatment and Philatelic Importance
  - Philatelic and related Knowledge, Personal Study and Research
  - Condition and Rarity of material exhibited
  - Presentation.
- 4.3 Special criteria apply to exhibits in the Thematic, Youth and Literature classes, see Article 5.3 below.
- 4.4 Guidelines for the criteria for Modern Philately, Open Philately and One Frame exhibits are published on the website.
- 4.5 The criterion of "Treatment" requires an evaluation of the completeness and correctness of the selected material made by the exhibitor to illustrate his chosen subject.
- 4.6 The criterion of "Philatelic Importance" requires an evaluation of philatelic significance of the subject chosen by the exhibitor, in terms of its scope, degree of difficulty of the subject, and the philatelic interest of the exhibit.
- 4.7 The criteria of "Philatelic and related Knowledge, Personal Study and Research" require the following evaluations:
  - Knowledge is the degree of knowledge of the exhibitor as expressed by the items chosen for display and their related description;
  - Personal Study is the proper analysis of the items chosen for display;
  - Research is the presentation of new facts related to the chosen subject.
- 4.8 The criteria of "Condition and Rarity" require an evaluation of the quality of the displayed material considering the standard of the material that exists for the chosen subject, the rarity and the relative difficulty of acquisition of the selected material.
- 4.9 The criterion of "Presentation" requires an evaluation of the overall aesthetic appearance of the exhibit.

#### **Article 5 Judging of Exhibits**

- 5.1 Judging of an exhibit will be carried out in general in accordance with Section V of the GREX.

5.2 Judging is based on the criteria explained in Art. 4 above.	
1. Treatment and Philatelic Importance	30
2. Philatelic and related Knowledge, Personal Study and Research	35
3. Condition and Rarity	30
4. Presentation	<u>5</u>
	Total 100

Exhibits will be evaluated by allocating points for each of the above criteria. These will be entered on score sheets of an approved format.

- 5.3 The criteria for evaluating Literature, Thematic and Youth exhibits are shown in the SREVs of the concerned classes. The criteria for Modern Philately, Open Philately and One Frame exhibits are shown in the guidelines for these disciplines.
- 5.4 Prizes will be awarded according to Article 8 of the GREX.
- 5.5 Medals will be awarded as per the following table, based on the total of the assessments under the headings in 5.2 above:
- |               |          |
|---------------|----------|
| Large Gold    | 95 - 100 |
| Gold          | 90 - 94  |
| Large Vermeil | 85 - 89  |
| Vermeil       | 80 - 84  |
| Large Silver  | 75 - 79  |
| Silver        | 70 - 74  |
| Silver Bronze | 65 - 69  |
| Bronze        | 60 - 64  |
- 5.6 The Grands Prix are awarded to the exhibits receiving the most votes of the jury in secret ballot from among those exhibits achieving at least 96 points (ref. Article 44 of GREX).
- 5.7 The Jury may express Felicitations for exhibits distinguishing themselves by philatelic research or originality (Ref.: Article 8.5 of the GREX).
- 5.8 Special prizes may be awarded by the Jury in accordance with Article 8.6 of the GREX.

## **Article 6 Concluding Provisions**

- 6.1 In the event of any discrepancies in the text arising from translation, the English text shall prevail.
- 6.2 The General Regulations of the FIP for the Evaluation of Competitive Exhibits at FIP Exhibitions (GREV) were approved at the 75th FIP Congress on December 2nd, 2018, in Bangkok.



## **GENERAL REGULATIONS OF THE FIP FOR EXHIBITIONS (GREX)**

### **SECTION I GENERAL STIPULATIONS**

#### **Article 1 Exhibition Objectives**

1.1 The FIP sees in philatelic exhibitions a suitable opportunity to further its aims, as set out in Article 5 of its Statutes:

- to promote every aspect of philately world wide,
- to provide a forum where philatelists can meet in a friendly atmosphere
- to demonstrate the state of development of philately in all of its various fields
- to promote international exchange of the results of philatelic research, through literature competitions and philatelic seminars
- to awaken the interest of philatelists in international competitions, and
- to demonstrate to the general public, in particular to the youth, the cultural and the educational values of philately and its attractiveness as a hobby.

#### **Article 2 Categories of Exhibitions**

In accordance with Article 1 of these Regulations, the FIP promotes the following categories of philatelic exhibitions:

##### **2.1 World Exhibitions**

2.1.1 General World Exhibitions for all Exhibition Classes as set out in Article 5.2 and open to all Members.

2.1.2 Specialised World Exhibitions restricted to one or several Exhibition Classes and open to all Members.

##### **2.2 International Exhibitions**

International Exhibitions that are recognised by the FIP Board.

#### **Article 3 FIP Patronage and Recognition**

3.1 By way of promotion, the FIP may grant the Members:

- Patronage for General World and Specialised World Exhibitions (in accordance with Article 2.1) (hereafter referred to as "World Exhibitions").
- Recognition for international exhibitions (in accordance with Article 2.2, hereafter referred to as "Recognition Exhibitions").

3.2 Should the FIP Member delegate to an independent organisation or to the Postal Administration of the country, the whole or a portion of the organisation of an exhibition, the Member still remains fully responsible to the FIP for ensuring that GREX and other regulations are followed.

3.3 FIP Patronage guarantees to the Exhibition Management the full support of FIP and the members. It obliges the Exhibition Management to observe strictly the FIP Statutes and the General Regulations of the FIP for Exhibitions (GREX). The FIP Board shall nominate a Consultant to advise and assist the Exhibition Management, in accordance with Section III.

3.4 FIP Recognition may be granted by the FIP Board to the Member Federations organisers of other international exhibitions upon request for the further development of philately. Results of exhibitions having the status of FIP Recognition will not be entered into the FIP Awards list, and Large Gold medals received in Recognition Exhibitions will not be included in any totals towards Championship

Class eligibility. However, exhibits attaining the level of Large Vermeil (85 points and more) will be allowed to apply for eight frames at any type of subsequent FIP exhibition. Such exhibits obtaining 85 points and above will be recorded on a separate FIP Awards List. The Exhibition Management shall send the award list of large vermeil and above and the Expert Group's findings to the FIP Secretariat for recording in the FIP Awards database and the FIP Expert Group database respectively.

3.5 A Liaison Officer appointed by the FIP Board will oversee and have the final authority for any and all FIP related issues and functions for a Recognition Exhibition. The Liaison Officer would be attending the Recognition Exhibition and playing a role in the jury room whereby he would monitor and be satisfied with those exhibits attaining large vermeil and above. His position in the jury room can be designated as a senior consultant or simply just FIP Liaison Officer. The Liaison Officer can also be asked to assist in some judging in designated Classes at the request of the Jury Secretary and/or Jury President. The travel costs (e.g. air fare, accommodation etc) for the Liaison Officer will be reimbursed by the Exhibition Management.

3.6 Applications for Patronage of the FIP must be forwarded in writing to the FIP Secretariat in the form set forth in Article 47.2 of FIP Statutes.

3.7 The FIP Board may grant provisional Patronage to Exhibition Managements subject to approval at the next Congress.

3.8 The Exhibition Management undertakes not to apply for nor to accept any other philatelic patronage besides the Patronage of the FIP.

3.9 The FIP Board, represented by the FIP Consultant, will execute a Contract with the Member and the Exhibition Management for the conduct of a philatelic exhibition under the Patronage or Auspices of the FIP.

3.10 For the technical and organisational control of an exhibition under the Patronage of FIP, the Exhibition Management will draw up its own Individual Regulations (hereafter referred to as "IREX"), which must not conflict with GREX and must be approved by the FIP Consultant before publication. Subsequent modifications to the IREX by the Exhibition Management require the written approval of the FIP Consultant and must be advised immediately to all concerned.

3.11 Subsequent modifications to the GREX following signature of the Contract shall not be binding on the Exhibition Management but they shall attempt to observe them so far as may be practical.

3.12 Should the Exhibition Management not adhere to the obligations resulting from the granting of Patronage the FIP Board has the right at any time to withdraw its Patronage. In such an event Members will immediately be notified by the FIP Board. Awards of such an exhibition will not be recognised by the FIP.

#### **Article 4 Contract and Agreement**

For all exhibitions under Article 3 a contract or agreement shall be signed between the Member Federation, the Exhibition Management and FIP.

#### **Article 5 Exhibition Classes**

The following classes are admissible in FIP Exhibitions:

5.1 Non-competitive classes (by invitation):

A) The Court of Honour includes exhibits of exceptional significance or interest.

B) The Official Class includes exhibits:

- from postal authorities
- from postal museums
- from postage stamp printers
- from postage stamp designers and engravers.

C) The Jury Class includes exhibits from Jurors appointed for the exhibition.

D) Other non-competitive classes include exhibits of special philatelic interest from philatelists and institutions.

The Exhibition Management may exclude any or all of these classes.

## 5.2 Competitive Classes

- FIP Championship Class (only at General World Exhibitions, see Article 6.1 below)
- Traditional Philately
- Postal History
- Postal Stationery
- Aerophilately
- Thematic Philately
- Maximaphily
- Philatelic Literature
- Youth Philately
- Revenue
- Astrophilately
- Open Philately

All competitive exhibiting disciplines except Literature include Modern Philately & One Frame exhibits.

Any exhibit of special philatelic interest which cannot be properly assessed using the special regulations (SREV) of any given Class will be evaluated in accordance with the general principles of GREV Article 5 by a panel to be appointed by the Jury Presidium.

## 5.3 Any type of exhibit promoting philately and stamp collecting.

### **Article 6 Size of Exhibition**

6.1 General World Exhibitions should have an overall frame space of at least 2,000 frames and a maximum of 4,500 frames at their disposal for the Competitive Classes. Exceptions must be approved by the FIP Board. The size of one frame is defined as space for 16 exhibit sheets (23 x 29,7 cm) of which 4 sheets are arranged in one row, a total of 4 rows. The equivalent larger sizes (46 x 29,7 cm / 2 sheets per row, or 31 x 29,7 cm / 3 sheets per row) are also recommended.

6.2 Specialised World Exhibitions should have a minimum of 1,000 frames for the Competitive Classes. Exceptions must be approved by the FIP Board.

#### 6.3 Allotment of frames

A) Each exhibit in the Championship Class shall be allotted 8 frames.

FIP will charge an additional frame fee for Championship Class exhibits, as decided by the 63<sup>rd</sup> Congress in Seoul, to be paid directly to FIP.

B) In all other Competitive Classes (except Youth or Literature class) 5 frames will be uniformly allotted to all accepted exhibits that have received up to 84 points (FIP Vermeil) including first time exhibits (see also Article 10.2)

C) Eight frames will be uniformly allotted to all accepted exhibits that have received 85 points (FIP Large Vermeil) or higher.

D) Exhibits that have received 85 or more points at a qualifying Recognition Exhibition (see Art. 3.4) shall receive 8 frames.

6.4 Exhibits which qualify for 8 frames at an exhibition have to show 8 frames in the immediate next exhibition. For valid reasons such as limited philatelic material available in the market etc, the exhibit concerned could not be expanded to 8 frames, it would then be allowed to show 5 to 7 frames for a maximum of 2 more times, within a span of 36 months from date of receiving the qualifying medal.

6.5 The Exhibition Management decides on the allocation of the available number of frames to the individual exhibition classes. The class for youth philately, if included, must be allocated at least 5% of the number of frames provided there are sufficient applications.

6.6 At every World Exhibition at least 20% of the exhibits should be in competition for the first time.

6.7 For the literature class, a reading area must be provided so that visitors may examine the exhibits.

6.8 It is recommended that each Exhibition Class be shown as an entity in one part or area of the exhibition.

## **Article 7 Judging of Exhibits**

Exhibits in the FIP Championship Class and the other Competitive Classes (Article 5.2) are to be judged according to uniform principles in all FIP exhibitions (Article 2). The principles are laid down in the GREVs and SREVs.

## **Article 8 Awards and Recognition**

### **8.1 Non-competitive classes**

Non-competitive exhibitors should receive suitable recognition (a souvenir medal or an objet d'art) for their exhibits from the Exhibition Management.

### **8.2 Grand Prix d'Honneur**

The Grand Prix in the FIP Championship Class is the Grand Prix d'Honneur, a valuable objet d'art. Exhibits in the FIP Championship Class will receive an objet d'art and a Large Gold medal from the Exhibition Management.

### **8.3 Grands Prix (Grand Prizes)**

#### **a) at General and Specialised World Exhibitions**

- Grand Prix International
- Grand Prix National

b) at Specialised World Exhibitions a Grand Prix d'Exposition for Exhibitions with only one Class. Both a Grand Prix National and a Grand Prix International for multi-Class Exhibitions which must include both Traditional and Postal History Classes.

- The Grands Prix are valuable objets d'art.
- Details of the Competitive Class for which the Grand Prix National is awarded are contained in the IREX. The exhibits in all other Competitive Classes are eligible for the Grand Prix International.
- Any exhibit may only receive the same Grand Prix once.
- Grands Prix can only be awarded to 8-frame exhibits attaining Large Gold with at least 96 points (Gold in Youth Class).

#### **8.4 The following awards are available to the jury in the competitive classes**

- Large Gold medals
- Gold medals
- Large Vermeil medals
- Vermeil medals
- Large Silver medals
- Silver medals
- Silver Bronze medals
- Bronze medals

Large Gold exhibits are allowed to be shown in the competitive class for a period of ten years commencing from the year after receiving the first Large Gold.

For the Youth Class in age groups A and B medals may be awarded up to Large Vermeil level, in age group C up to Gold level.

For the One Frame Exhibits, awards are presented by points (60 to 100 points) and awarded by certificates and souvenir medallions only.

All medals will be awarded together with an appropriate certificate of award.

8.5 The jury may, in addition to the medal awarded, express FIP Felicitations for those exhibits demonstrating outstanding philatelic research or originality. Felicitations may not be given to the same exhibit twice unless a totally new aspect of research has been introduced. The award of Felicitations will be noted on the certificate of award, but is not considered to be a Special Prize.

8.6 In addition to the Grands Prix (Article 8.3), the Exhibition Management may place Special Prizes at the disposal of the Jury. These are awarded at the total discretion of the Jury to exhibits having received at least 86 points (LV), 91 points (G) and 96 points for LG (except Youth with at least 76 points) in appreciation of outstanding philatelic merit or exceptional material. These prizes shall not constitute an intermediate medal level.

These Special Prizes shall be placed at the disposal of the jury without the imposition of conditions.

## **SECTION II CONDITIONS FOR PARTICIPATION AT EXHIBITIONS UNDER THE PATRONAGE OF THE FIP**

### **Article 9 Eligibility for participation in the Championship Class**

9.1 Participation in the FIP Championship Class is restricted to exhibits which have received 3 Large Gold medals in World Exhibitions in three separate years during a 10 year span, starting January 1<sup>st</sup> of the year after receipt of the 3<sup>rd</sup> Large Gold Medal.

9.2 Credit however is given for only one Large Gold Medal per year.

9.3 A list of qualified exhibits eligible for competition in the FIP Championship Class is prepared at the end of each year by the FIP Board. A qualified exhibit can compete in the FIP Championship Class for any five calendar years of the exhibitor's choice within a span of ten years once it becomes eligible.

9.4 Once an exhibit is eligible for the FIP Championship Class, it may not be exhibited in any other Competitive Class at FIP Exhibitions. Material from the exhibit must not be used in another exhibit.

Should the exhibitor wish to enter a substantially different exhibit, a small proportion of such material, but in no case more than 10% of the individual philatelic items in the qualified exhibit, may be included within five years after conclusion of eligibility in this class. Abuse of this privilege will result in the exhibit being placed out of competition by the Jury.

9.5 On receiving the Grand Prix d'Honneur in the FIP Championship Class, or having completed eligibility under Article 9.3, an exhibit may only be shown out of competition by the same owner.

### **Article 10 Qualification for Participation in the Competitive Classes**

10.1 Participation in World Exhibitions is set out in Article 48 of the Statutes.

10.2 The exhibit must have received a minimum of 75 points or a Vermeil medal at a national level exhibition within the five years prior to the first application for entry to a World Exhibition.

10.3 For Exhibits in the literature class no previous award is required. Books must have been published within the previous five years and all other entries in the literature class within the previous two years. The qualifying date being the 1<sup>st</sup> of January in the year in which the Exhibition is being held.

10.4 For Exhibits in the Youth Class the qualification for Age Group A (10 to 15 years) is a national 70 points or a Large Silver medal and for the Age Groups B (16 to 18 years) and C (19 to 21 years) a national 75 points or a Vermeil medal. A youth exhibit having obtained a FIP Large Vermeil or higher award with an entry of five frames in Age Group C shall then qualify to exhibit in the senior class.

Collective or Group exhibits can be included in Age Group "A" and "B".

10.5 If the qualification is attained in an Exhibition other than at the National Exhibition of his Member country, then the exhibitor must submit a certificate of recognition from his Member Federation.

10.6 Those Members who have not organised a national exhibition in the previous five years, may certify the qualification of the exhibit. Such Certificate must be signed by the President or Secretary General of the Member.

10.7 Exhibits previously not shown in National Exhibitions or which have not acquired the qualification as per Articles 10.2 to 10.6, may not participate in a FIP Exhibition.

10.8 It is recommended that the same levels of medals be adopted by all Members as stipulated in Article 8.4.

10.9 A qualifying Recognition Exhibition shall be defined as one where all team leaders and a minimum of 60% of all jurors are FIP accredited.

### **Article 11 Applications**

11.1 Application for participation at a World Exhibition must be submitted through the Commissioner of the country where the applicant resides. Applications can also be submitted by residents of non-members through the Commissioner of a Member to which they are associated.

11.2 On application the exhibitor must sign a declaration of ownership of the exhibit and agree to

accept all FIP regulations. When submitting the final acceptance the exhibitor must provide a photocopy of the introductory page in one of the FIP languages, showing the concept of the exhibit. A revised up-to-date introductory form may be submitted later if he wishes to do so. For the literature class the exhibitor must submit the title and technical details in one of the FIP languages.

11.3 An exhibitor may change the country from where he exhibits by simply informing the original country and the FIP Secretary General in writing by Registered Mail of his decision and stating the new country from which he will be exhibiting in the future. A copy of this letter must be sent to the original country Federation. The new country Federation must also agree to the change in writing to the FIP Secretary General. This change is fixed and exclusive for at least five years, starting from the day FIP records the change. The exhibitor must also indicate in writing to all parties concerned some personal or Society affiliation to the new exhibiting country Federation as indicated in FIP Statute Article 48.1.

11.4 If the exhibitor is also a FIP Accredited Juror, the new exhibiting country Federation has the option of requesting him as a FIP Juror affiliated with the new Federation by writing to the FIP Secretary General to ask for the approval of the FIP Board.

### **Article 12 Decision on Applications**

12.1 The Exhibition Management decides whether an application is to be accepted or rejected. No reason needs to be given for the rejection of an application. However, all applications for qualified exhibits received for entry in the FIP Championship Class have to be accepted.

12.2 The Exhibition Management will strictly follow the allotment of frames as provided under Article 6.3.

12.3 The Exhibition Management will not consider applications from any exhibitor who has threatened or instituted legal proceedings before, during or after a FIP exhibition, to influence, amend or change an Award or Grand Prix made by the Jury, or for some other reasons.

### **Article 13 Confirmation of Acceptance**

13.1 The Decision on Acceptance or Rejection of Applications will be sent to the Exhibitor via the Commissioner.

13.2 On acceptance the exhibitor shall pay the exhibition fees within the time set by the Exhibition Management.

### **Article 14 Obligations of the Exhibitor**

14.1 Every exhibitor is required to abide by the GREX, GREV, SREVs, Supplementary Rules for the Exhibition Classes, if any, and the IREX.

14.2 Any exhibitor who refuses a medal awarded by the Jury will be excluded from all World Exhibitions for five years.

### **Article 15 Limitation on Entries**

15.1 Each exhibitor may submit a maximum of two entries to an exhibition. Entries in the FIP Championship Class and the literature class are not subject to this limitation.

15.2 Jury members, senior consultants to the Jury, members of the Expert Group and apprentice Jury members who are serving at that exhibition, their blood relations and relations by marriage are not eligible to participate in any Competitive Class.

15.3 An exhibit which has been sold, transferred, or gifted by an exhibitor to one of his family members will be treated as a new exhibit and will have to meet all requirements again, particularly Articles 10 and 17.1.

15.4 For Youth exhibits a fee equivalent to the cost of one frame in the senior classes may be charged on each entry at World Exhibitions.

### **Article 16 Pseudonyms**

An exhibitor may enter his exhibit under a pseudonym. The Exhibition Management and the Jury Presidium must be notified of the true identity of the exhibitor.

### **Article 17 Basic Requirements for Application to Exhibit**

17.1 With the exception of the literature class, every exhibitor must have owned his exhibit for a minimum of two years before being eligible to exhibit at a FIP Exhibition.

17.2 Every exhibitor will abstain from exhibiting material which does not conform to FIP regulations or to the laws of the host country. Legal restrictions on the display of material shall be defined in IREX.

17.3 An exhibitor may direct attention to special items in the exhibit and to literature written by him relevant to the exhibit. However, no statements of value are permitted. The title of the exhibit shall clearly state the content in a form understandable to visitors to the exhibition.

17.4 The Jury must be provided with originals, or copies certified by the National Federation, of any certificates relating to material in the exhibit. These should be placed in the back of the protective covers. Copies may also be given to the National Commissioner as advised in general guidelines. Near the item a mark of "C" should be placed to indicate a certificate is attached.

17.5 Each exhibit sheet must be exhibited in a protective cover. These must be capable of being opened by the Expert Group. Individual items should not be in sealed enclosures.

### **Article 18 Privileges of the Exhibitor**

The exhibitor is entitled to the following free of charge:

- two permanent admission tickets for the entire period of the exhibition.
- an exhibition catalogue
- a copy of the Palmarès

### **Article 19 Measures in the Event of Breach of Exhibitors' Obligations**

19.1 In the case of a breach of the provisions of Articles 11.2 and 14, an exhibitor may be disqualified from the exhibition.

19.2 In the event of an exhibitor

- failing to exhibit, without acceptable excuses, the FIP Board will bar the exhibitor from exhibiting in FIP exhibitions for two calendar years;
- having given false information in his application or
- exhibiting other than his registered exhibit, or in the case of the FIP Championship class the authorised exhibit, the FIP Consultant will, after careful examination of the facts, recommend measures to the FIP Board that may include temporary or permanent disqualification from further FIP Exhibitions.

19.3 An exhibitor who, once the jury is in session, attempts to influence the judging of any exhibit, either directly or through a Commissioner or other person, will be immediately disqualified and may be banned from exhibiting at future FIP exhibitions.

## **SECTION III FIP EXHIBITION CONSULTANTS**

### **Article 20 Responsibilities**

20.1 The FIP Board shall nominate a Consultant for each World Exhibition. Such a consultant shall be responsible directly to the FIP Board.

20.2 The Consultant is responsible for negotiating and signing the Contract between the FIP Board on the one part and the FIP Member and the Exhibition Management on the other (Article 3.9).

20.3 The Consultant will act in an advisory and co-ordinating role during the preparation for the exhibition and ensure that the GREX and all other FIP regulations are adhered to.

20.4 The Consultant is in particular responsible for ensuring that

- suitable exhibition rooms and frames are available,
- the necessary security measures are taken for the exhibits,
- preparations have been made for customs formalities for the clearance of exhibits and trade participants,
- the Commissioners perform their duties with a sense of responsibility and in observance of the applicable regulations,

- the work of the jury at the exhibition is well prepared with regard to technical and organisational aspects.

20.5 The Consultant may require the Exhibition Management to make alternative arrangements relative to the provisions of Article

20.6 Any necessary travel and accommodation expenses as well as other expenses incurred by the Consultant, before, during and after the exhibition, must be borne in full by the Exhibition Management.

20.7 The Consultant must receive an invitation from the Exhibition Management for the entire period of the exhibition. He must arrive two days before the exhibition opens and leave one day after it closes.

20.8 The name and address of the Consultant must be mentioned in all publicity bulletins and in the exhibition catalogue, so that he may be reached at all times for questions arising in connection with the exhibition.

20.9 All correspondence between Exhibition Management, FIP Board and FIP Commissions shall be routed through the FIP Consultant.

## **SECTION IV COMMISSIONERS**

### **Article 21 Appointment**

21.1 National Commissioners (hereafter referred to as "Commissioners") will be appointed for the purpose of supporting all World Exhibitions in accordance with the Guidelines for the conduct of National Commissioners. The Exhibition Management will request Members to appoint a Commissioner in good time prior to the publication of the first publicity bulletin for the exhibition. The Exhibition Management may suggest an individual as Commissioner. The appointment, however, is solely the affair of the Member. The FIP Board may reject the nomination of a Commissioner. The Consultant must have the list for approval prior to any publication thereof.

A Member may, subject to the consent of the Consultant and Exhibition Management, request the appointment of an Assistant Commissioner, but without any obligation to the Exhibition Management.

21.2 A Member whose Commissioner is hand carrying more than 150 frames of competitive exhibits, not including literature and non-competitive classes, has the right to nominate a second Commissioner who would receive the same privileges as the principal Commissioner.

21.3 Every Member has the right to entrust the Commissioner's duties, for its own country, to the Commissioner of another country, subject to the approval of and in co-ordination with the Member of that country.

21.4 If the Member declines to appoint any Commissioner, exhibitors are entitled to exhibit via another Federation Commissioner with the agreement of that Commissioner's own Federation. Nevertheless, any such transport will not affect the listing of the original country Federation of the exhibitor on entry forms, catalogues and Palmarès.

### **Article 22 Publication of the List of Commissioners**

The list of Commissioners shall be published in all exhibition bulletins and in the exhibition catalogue.

### **Article 23 Relations with the Exhibition Management**

23.1 The Commissioner is solely responsible for maintaining contact with the Exhibition Management on behalf of the exhibitors in the competitive classes. All correspondence between the exhibitors of a country and the Exhibition Management, and vice versa, must be routed through the Commissioner.

23.2 With regard to the non-competitive classes, the Commissioner must be informed about all invitations from the Exhibition Management to exhibitors of his own country.

23.3 The Commissioner must inform the Exhibition Management promptly if an exhibit is withdrawn.

### **Article 24 Responsibilities of Commissioners**

24.1 The Commissioners are obliged:

- to publicise the exhibition among philatelists of their countries;
- to accept applications for participation, to review the details contained therein, to confirm that a draft

introductory sheet is attached and to forward them to the Exhibition Management; they shall sign the application form confirming that the details are correct.

- to accept applications only from exhibitors who are within their jurisdiction in accordance with Article 10.1, 11.3 and 21.3.

24.2 When a Commissioner is in attendance at an exhibition and receives the privileges provided under Article 28, he is further obliged:

- to accept full responsibility for the display of the exhibits and to check that they have been mounted correctly;

- to attend all Commissioners meetings and to meet with the Expert Group if requested.

- to be available at the exhibition during the duration of the judging to answer questions, should the need arise;

- to be present at official activities (mounting, opening ceremony, judging, dismantling etc.) occurring during his stay.

- to collect from the Exhibition Management, at such time as is determined by them, any awards, special prizes, catalogues, palmarès which are intended for their exhibitors.

24.3 Commissioners who fail to carry out the duties under Section IV shall be warned in writing with a copy to their Federation.

### **Article 25 Mounting, Dismounting and Transportation of Exhibits**

25.1 The Exhibition Management must allow the Commissioner to be present during the mounting and dismantling of the exhibits in his care. The Exhibition Management is to render to him any necessary assistance.

25.2 Commissioners who transport their exhibits personally to the exhibition must be met at the nearest international airport or railway station. Assistance must also be rendered with customs formalities and in accompanying the Commissioners to the security area of the exhibition for receipt of exhibits. The same assistance is to be rendered when they personally return the exhibits to their home countries after they have been dismantled.

### **Article 26 Number of Exhibits**

26.1 The Commissioner must obtain a minimum number of accepted exhibits to be entitled to the privileges set out in Article 27.1. This qualifying number of exhibits will be published annually by the FIP Board and will apply to all exhibitions in the stated calendar year.

26.2 The FIP Board will determine the qualifying number of exhibits for each Member. The minimum will not be less than three, of which not more than one third may be in the youth class. Exhibits in the literature class are not counted for this purpose. The criteria to be applied are shown in the Guidelines for the Conduct of Commissioners.

### **Article 27 Privileges of Commissioners**

27.1 The Exhibition Management undertakes to provide the following in recognition of the work of the Commissioners who are qualified under Article 26.1:

- a hotel room and breakfast, for the period of the exhibition as well as an agreed time for mounting and dismantling exhibits.

- a suitable daily allowance for the length of actual stay at the exhibition. Per diems should be paid at the first meeting of the Commissioners. A Commissioner may not receive a second per diem while also serving as a juror.

27.2 All Commissioners are entitled to the following free of charge:

- up to two admission tickets for the entire length of the exhibition.

- an exhibition catalogue;

- a copy of the Palmarès; and

- up to two invitations to the Palmarès Banquet and to all official exhibition events, one for a family member.

27.3 A qualified Commissioner shall stay in the hotel provided by the Exhibition Management so that contact may be maintained. No reimbursement is provided if the Commissioner stays elsewhere.

### **Article 28 Commissioners' meeting room**

The Exhibition Management shall provide a meeting room at the disposal of the Commissioners during the exhibition. The room shall be large enough for the formal meetings of the Commissioners to take place.

### **Article 29 Measures in Event of a Breach of Commissioners' Responsibilities**

29.1 Should a Commissioner fail to discharge the responsibilities he has undertaken, he may be excluded from such a function at future exhibitions. This decision will be made by the FIP Board, after the Commissioner in question and his Member have been given opportunity to present their position with respect to the breach of responsibility.

29.2 Should a Commissioner be prevented for personal reasons from carrying out his duties, his FIP Member must make proper alternative arrangements so that all his country's exhibits can be present at the exhibition concerned. If a new Commissioner is appointed, he shall have all the rights and obligations of a Commissioner as provided in Section IV.

## **SECTION V THE JURY**

### **Article 30 Composition of the Jury**

30.1 For World Exhibitions the Jury must be appointed from the FIP list of jurors accredited in accordance with the provisions set out in Guidelines for the Duties and Accreditation of Jurors in World Exhibitions. The list will be placed at the disposal of the FIP Consultant.

30.2 The number of jury members for an exhibition is subject to agreement between the FIP Consultant and the Exhibition Management.

30.3 The term Jury Member shall include Senior Consultants, Apprentice Jurors and Expert Group Members. Apprentice Jurors as well as Expert Group Members who are not judging have no voting rights.

30.4 The Exhibition Management appoints up to 25% of the jury members from the accredited Jurors of its own National Federation, in accordance with Article 30.1.

30.5 The FIP Board appoints up to 25% of the members of the jury from the list of accredited jurors. They shall be shown as FIP appointees in exhibition publications. Such appointees are normally team leaders or other senior members of the Jury.

30.6 The Exhibition Management shall appoint the balance of the jury members from the list of accredited jurors submitted by Members. Each Member shall have the right to nominate up to three jurors in different disciplines on the request of the Exhibition Management. If possible, the selected jury members should come from those countries which are represented by the greatest number of exhibits. A maximum of two jury members (senior consultants and FIP quota jurors not included) with different specialised knowledge may be appointed from each Member.

30.7 The Exhibition Management may appoint up to three senior consultants to the jury from the list of accredited jurors.

### **Article 31 Procedure for Appointment of Jury Members**

31.1 The President of the FIP automatically serves on each jury as Honorary President. The President participates in the jury with the same rights and obligations as the other jury members, and in particular ensures that the relevant FIP regulations are properly observed. Should the President of the FIP be unable to participate or not be a FIP accredited juror, another member of the FIP Board shall serve as Honorary President.

31.2 The FIP Board, in consultation with the Exhibition Management and FIP Consultant shall appoint the Secretary to the Jury.

31.3 The procedure for appointment of Jury members will be as follows:

- the Exhibition Management will ask for nominations of a short list of accredited jurors in accordance with Article 30.6; FIP Board Members should not be nominated, they will always be nominees for the FIP quota.

- the Exhibition Management will then prepare out of the above lists a tentative composition of the jury;

- the FIP Consultant, in consultation with the Exhibition Management shall ensure that there are sufficient qualified team leaders on the jury and also that at least 10% of the jurors are recently qualified. He will also indicate which jurors should be selected as FIP nominees.

31.4 Nomination of Jury members by the Exhibition Management should be submitted to the FIP Board through the FIP Consultant at least 12 months before the exhibition. The approved list of jury members shall be agreed and invitations sent out at least 6 months before the exhibition, but not before approval by the FIP Board. A copy of the letter of invitation must be sent to the FIP Members concerned.

31.5 All appointments of jury members to a FIP exhibition must be confirmed by the FIP Board.

### **Article 32 Appointment of Jury Apprentices**

The FIP Board will select apprentices out of the nominations sent to them by Members in consultation with the FIP Consultant and the Exhibition Management. One Jury apprentice may be attached to each judging class.

### **Article 33 Organisation of Jury Work**

33.1 To facilitate the work of the jury and the Expert Group, the Exhibition Management will provide access to the exhibition outside the normal opening times as may be required.

33.2 The Exhibition Management shall place the following at the disposal of the jury for the performance of its duties:

- a separate room not accessible to the general public,
- an adjoining room for the jury secretariat,
- the necessary office equipment including computing and photocopying equipment.

33.3 A separate room and equipment shall be provided to facilitate the work of the Expert Group. The minimum equipment to be provided shall be determined by the Consultant.

### **Article 34 Privileges of Jury Members**

The Exhibition Management shall provide each jury member with the following at no charge:

- up to two admission tickets for the entire period of the exhibition, one of them for a family member;
- prior to the beginning of jury work, at least two exhibition catalogues;
- two copies of the Palmarès, and
- up to two invitations to the Palmarès Banquet and to all official exhibition events, one of them for a family member.

### **Article 35 Reimbursement of expenses**

35.1 Jury members are entitled to be paid a travel allowance to be determined by the Exhibition Management. An apprentice juror is not entitled to such an allowance.

35.2 The Exhibition Management shall provide each jury member with a hotel room and breakfast, from one day prior to the opening of the exhibition until the end of the exhibition. Special provisions shall be made for the literature jurors if they are required to arrive early.

35.3 The Exhibition Management shall pay an appropriate sum for daily expenses for the period of actual number of days present; such payment should be made at the first formal session of the jury. An apprentice juror is not entitled to such reimbursement. A Jury member may not receive a second per diem while also serving as a Commissioner.

35.4 Jury members shall stay in the hotel provided for them by the Exhibition Management. If they wish to stay elsewhere, they will not be entitled to reimbursement of the cost of accommodation.

35.5 The jury shall be provided with working lunches while they are in session.

### **Article 36 Confidentiality of Jury Discussions**

36.1 The jury shall meet in closed sessions. Its decisions are final.

36.2 The work of the jury is confidential and all members of the jury are required to respect this during and subsequent to the judging. The results of the judging are to be kept secret until they are announced by the Exhibition Management.

36.3 In the event of a breach of Article 36.2, the FIP Board may immediately suspend the offender from office and/or decide to bar him from the jury of future FIP Exhibitions.

### **Article 37 Election of the Jury President and Jury Presidium**

37.1 The President of the Jury shall be proposed by the Exhibition Management in consultation with the FIP Consultant. The Jury President must not hold a key post in the general management of the exhibition. However, the Jury President must be accredited and possess the appropriate jury experience.

37.2 At the onset of their work, the jury members confirm the nomination of the President of the jury, up to three vice-presidents, and the Secretary of the jury. These elected members, together with the Honorary President form the Jury Presidium.

### **Article 38 Jury Teams**

The Secretary of the Jury in consultation with the FIP Consultant shall allocate the task of judging to teams chosen to reflect their specialised knowledge. The FIP Consultant will nominate the team leaders in consultation with the FIP Board and will determine the number of exhibits to be judged by each team. This also applies to the distribution of jury apprentices to teams.

### **Article 39 Judging of Exhibits**

39.1 In the event of the death of an exhibitor, his exhibit will be judged unless it is withdrawn by the exhibitor's representative.

39.2 The jury has the authority to transfer an exhibit from one class to another if it considers it is justified and in order to give the exhibit the highest possible award.

### **Article 40**

40.1 The jury is not obliged to make an award of the same level that an exhibit received in an earlier exhibition.

40.2 The jury is not permitted to combine various exhibits from one exhibitor for the purpose of judging. Each exhibit accepted by the Exhibition Management must be separately judged. This does not apply to exhibits in the literature class.

### **Article 41 Award of Medals**

41.1 Each jury team makes the final decision on the award of medals up to and including 89 points provided other members of the jury raise no objection.

41.2 Proposals of the jury teams for all Gold and Large Gold Medals, as well as objections according to Article 41.1, shall be submitted to the full jury for deliberation.

41.3 Decisions of the full jury are carried by highest number of votes. In the event of a tie, the vote of the Jury President is decisive.

41.4 Apprentice jurors and members of the Expert Group who are not judging have no voting rights.

### **Article 42 Award of the Grand Prix d'Honneur**

42.1 The jury presidium shall select those exhibits which may be considered for the award of the Grand Prix d'Honneur of the FIP Championship Class. All jury members have the right to propose additional candidates.

42.2 The award of the Grand Prix d'Honneur of the FIP Championship Class shall be carried out by secret ballot of the full jury. In the event of tie, the vote of the President of the Jury is decisive.

42.3 The candidates for the Grand Prix d'Honneur and the other Grands Prix shall be announced immediately on completion of jury work.

### **Article 43 Award of Grands Prix**

For the award of Grands Prix for other Competitive Classes, the jury teams shall propose exhibits that received at least 96 points. The award of a Grand Prix shall be carried out by secret ballot of the full jury. In the event of a tie, the vote of the President of the Jury is decisive.

### **Article 44 Exhibition Certificates**

The exhibition certificates shall be signed by the President of the Jury and the President of the Exhibition Management

### **Article 45 Work of the Expert Group**

45.1 A panel of experts approved by the FIP Consultant shall examine at least 1% of exhibits and all exhibits in the Championship Class for fakes, forgeries and other contravention. They shall also inspect such other exhibits as are reported by the jury teams to contain possible faked or forged material. They shall submit their report to the Jury Presidium.

45.2 At the request of the Expert Group, the Exhibition Management must remove exhibits or parts thereof from the frames so that they may be subjected to close expert investigation. The Commissioners responsible for the exhibits shall be invited to be present when the frames are opened, if they are attending the exhibition.

45.3 Should an exhibit be determined to contain faked, forged, repaired or wrongly identified items which are not clearly marked as such, the exhibit shall be downgraded as determined by the Presidium and approved by the jury. If an exhibit contains many faked, forged or repaired items which are not marked as such, the exhibit may be put out of competition. In all cases where the exhibit has been downgraded, the exhibitor, National Commissioner and the national Federation shall be duly informed by the Expert Group teamleader of the exhibition concerned.

45.4 Exhibitors whose frames have been opened to inspect material and who have been required to provide certificates before material is shown again shall likewise be advised.

## **SECTION VI EXHIBITION MANAGEMENT**

### **Article 46 General Responsibilities of the Exhibition Management**

The Exhibition Management of a FIP exhibition is obliged to strictly observe the FIP Statutes, GREX and all other regulations.

### **Article 47 Information from the Exhibition Management**

The Exhibition Management of World Exhibitions are obliged to provide the FIP Board, the FIP Consultant, the Commissioners, the Jury Members and the exhibitors with prompt and comprehensive information on all important matters concerning the exhibition.

### **Article 48 Content of Publicity Brochures and the Catalogue**

The first publicity bulletin of a World Exhibition must contain:

- GREX,
- IREX,
- a list of Commissioners with their addresses (incl. Tel. and e-mail),
- the name and address of the FIP Consultant, (incl. Tel. and e-mail),
- details of fees charged for each display frame,
- details on the size of the display frames,
- insurance conditions for the exhibition,
- customs and currency regulations applicable for the exhibition,
- regulations for entering and leaving the country.

### **Article 49 Security and third party insurance**

49.1 The Exhibition Management is responsible for all aspects of security.

49.2 The Exhibition Management shall take out adequate third party insurance, which would include the FIP Consultant, the jurors and commissioners.

49.3 The insurance and transport costs of all invited exhibits are not the responsibility of the Exhibition Management.

#### **Article 50 Transport of Exhibits**

50.1 The exhibitors will bear the charges for sending and returning the exhibits to the host country, but any transport charges of exhibits within the host country are to be borne by the Exhibition Management.

50.2 Exhibitors are required to insure their exhibits from despatch from their possession to return to them. The Member Federation must ensure that this has been effected.

#### **Article 51 Fees for Patronage and Recognition**

51.1 The fee for Patronage is set by the FIP Congress (Article 47.4 of Statutes) and agreed in the Contract with the FIP Board (Article 20.2 of GREX). The fee for Recognition is set by FIP Congress.

51.2 The fee for Patronage will be paid as specified in the Contract, and the fee for Recognition as provided in the letter of agreement.

51.3 If for any reason whatsoever no exhibition is held, the initial and any other payments made are forfeited.

#### **Article 52 Information to the FIP Board**

At the end of the exhibition, the Exhibition Management shall submit without charge two copies of all exhibition publications to the FIP Secretariat, including bulletins, exhibition catalogues, and the Palmarès.

#### **Article 53 Board meetings**

The Exhibition Management of a FIP Patronage Exhibition where no FIP Congress is held will be requested to organise meetings of the FIP Board. In this case, the Exhibition Management shall provide appropriate meeting rooms and is responsible for the travel, accommodation and meal expenses (2 meals and 2 coffee breaks) (equivalent to those provided under Article 34 and 35 of GREX) of all FIP Board members, including the Secretary General. The hotel room shall be limited to five nights for Board members and for the Secretary General.

### **SECTION VII PROVISIONS FOR THE PREPARATION AND HOLDING OF FIP CONGRESSES**

#### **Article 54 Congress**

54.1 The Secretary General of FIP shall act as Consultant for preparation of the bi-annual FIP Congress. The Secretary General may delegate some of the duties to the FIP Consultant where Congress is being held in conjunction with a World Exhibition.

54.2 The organisers of a FIP Congress are responsible for the technical and organisational preparations and holding of the Congress. They are obliged to:

- provide suitable climatized rooms for the Congress, for meetings of the FIP Board and for meetings of the FIP Philatelic Commissions;
- provide lunch and 2 coffee breaks for the Congress participants
- provide the sound equipment of the Congress and organise the audio recording of the plenary session of Congress;

54.3 The organisers of a FIP Congress are responsible for the travel and accommodation expenses (equivalent to those provided under Article 34 and 35 of GREX) of:

- the FIP Board;
- the Secretary General; and
- Consultants (appointed under Article 39 of Statutes).

54.4 Upon conclusion of the Congress, the proceedings of the Congress shall be published by the FIP Board.

## **SECTION VIII FINAL PROVISIONS**

### **Article 55 Language**

In the event of any discrepancies in the text arising from translation, the English text shall prevail.

### **Article 56 Exceptions**

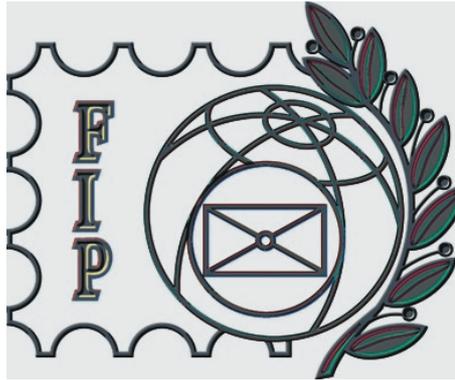
56.1 Matters not covered by the GREX will be determined by the FIP Board and if necessary ratified by the next Congress.

56.2 Exceptions to the provisions of the GREX may only be made by the FIP Board.

### **Article 57 Approval of the General Regulations for Exhibitions**

The above General Regulations of the FIP for Exhibitions were approved at the 66th FIP Congress on October 14, 2000, at Madrid and last amended at the 74<sup>th</sup> FIP Congress on October 26, 2016, in Taipei. They take effect immediately following approval by the Congress.

Zurich, October 2016



## **Special Regulations for the Evaluation of Philatelic Literature Exhibits at FIP Exhibitions**

### **Article 1: Competitive Exhibits**

In accordance with Article 1.4 of the General Regulations of the FIP for the Evaluation of Competitive Exhibits at FIP Exhibitions (GREV), these Special Regulations have been developed to supplement those principles with regard to the Philatelic Literature. Also refer to Guidelines to Philatelic Literature Regulations.

### **Article 2: Competitive Exhibits**

Philatelic literature includes all printed communications available to collectors related to postage stamps, postal history, and their collecting, and to any of the specialized fields connected therewith.

### **Article 3: Principles of Exhibit Composition**

Philatelic literature will be subdivided as follows:

#### **1) Handbooks and Special Studies**

- a) Handbooks
- b) Monographs
- c) Specialised research articles
- d) Bibliographies and similar special works
- e) Exhibition catalogues
- f) Specialised catalogues which besides philatelic issues of one or more countries treat varieties, cancellations or other specialized aspects.
- g) Transcripts of philatelic lectures presented to the public (including radio, television, film and slide show scripts).
- h) Similar special works.

#### **2) General Catalogues**

Worldwide, regional and single area catalogues whose depth of coverage does not qualify them as specialized catalogues.

#### **3) Philatelic Periodicals**

Philatelic journals and newspapers, society organs, house organs, yearbooks and similar publications.

#### **4) Articles**

Articles of a general nature, in philatelic or nonphilatelic publications.

### **Article 4: Criteria for Evaluating Exhibits**

4.1 Literature exhibits will be evaluated according to the following criteria:

- Treatment of contents
- Originality, significance and depth of research
- Technical matters
- Presentation

4.2 The criterion "treatment of contents" requires an evaluation of the literary style, clarity, and skill in communication shown in the exhibit.

4.3 The criterion "originality, significance, and depth of research" requires an evaluation of the overall significance of the subject matter presented in the exhibit, as well as the degree to which the exhibit displays original discoveries, research, analysis or approaches to a comprehensive understanding of the subject matter.

4.4 The criterion "technical matters" requires an evaluation of such aspects as title page and imprint, pagination, credits, bibliography, index, and use of illustrations.

4.5 The criterion "presentation" requires an evaluation of the effect of binding, typography, and similar production factor on the usability of the publication. To avoid the impact of purely commercial aspects, this criterion will only be evaluated to the degree that it represents a negative factor.

### **Article 5: Judging of Exhibits**

5.1 Literature exhibits will be judged by approved specialists in their respective field and in accordance with Section V (Article 31-46) of GREX (ref. GREV. Article 5.1)

5.2 For Literature exhibits, the following relative terms are presented to lead the Jury to a balanced evaluation (ref. GREV. Article 5.2):

Treatment of contents	40
Originality, significance and depth of research	40
Technical matters	15
Presentation	<u>5</u>
Total	100

### **Article 6: Concluding Provision**

6.1 In the event of any discrepancies in the text arising from translation, the English text shall prevail.

6.2 These Special Regulations for the Evaluation of Philatelic Literature Exhibits at FIP Exhibitions have been approved by the 54th FIP Congress on 5th November, 1985 in Rome. They came into force on 5th November, 1985 and apply to those exhibitions which are granted FIP Patronage or Recognition at the 54th FIP Congress and thereafter.

## **Supplementary Rules for the Philatelic Literature Class in FIP Exhibitions**

### **Rule 1:**

These supplementary rules for the admission of Literature Exhibits have been developed under Article 3.3 of the General Regulations of the FIP for Exhibitions (GREX) and will apply to all literature entries in General and Specialised Exhibitions of FIP (GREX Article 2).

### **Rule 2:**

In amplification of Article 17.1 (GREX), entries may be exhibited by the author, compiler, editor, publisher, sponsoring organization or society, or any other individual holding proprietary rights.

### **Rule 3:**

A literature exhibit may be admitted provided the exhibitor, as defined under Rule 2 above, meets the qualification requirement of GREX Article 10.1. Recently published works which have not had the opportunity to be exhibited at a national exhibition may directly participate in a FIP exhibition (GREX Article 10.3).

### **Rule 4:**

A separate application form will be used for entries in the literature class. In addition to the other information needed by the Exhibition Management, this form should also include the publication date, publisher, number of pages, frequency of publication (for periodicals) and means of ordering the publication (address, price).

**Rule 5:**

Two copies of each literature exhibit shall be provided by the exhibitor: one copy for judging, and the other for a reading room as per Article 6.8 of GREX. Following the exhibition these copies shall be sent by the Exhibition Management to a library designated by the member federation hosting the exhibition, unless the exhibitor specifically asks for the return of these copies.

**Rule 6:**

The entry fee for a literature exhibit shall be equivalent to the price of one frame in the general competition class of the same exhibition.

**Rule 7:**

The Exhibition Management shall furnish the judges a list of literature entries at least three months prior to the exhibition.

**Rule 8:**

Handbooks and special studies must have been published not earlier than 5 years prior to the exhibition year. For all other entries the publication date should be not earlier than 2 years prior to the exhibition year. For multivolume works, the date of publication of each volume shall govern. Revised editions will be considered as new publications. For periodicals, the most recent complete volume or year shall be exhibited. A selection of at least ten different newspaper articles is required for exhibition.

**Rule 9:**

Medals in the literature class will bear the word "Literature" either abbreviated or in full. Literature entries are also eligible for special awards (Article 8.6 GREX).

**Rule 10:**

Literature judges must have a reading ability in at least two languages, one of which must be any of the four official FIP languages (Article 29.3 of the Statutes).

**Rule 11:**

In the event of any discrepancies in the text arising from translation, the English text shall prevail.

**Rule 12:**

The Supplementary Rules for the Evaluation of Philatelic Literature Class in FIP Exhibitions have been approved by the 54th FIP Congress on 5th November, 1985 in Rome, and replace all previous special regulations for literature. They came into force on 5th November, 1985 and apply to those exhibitions which are granted FIP Patronage or Recognition at the 54th FIP Congress and thereafter.

**Note :** The cross-references to the Statutes and GREX have been updated to refer to the Statutes and GREX approved by the 69th FIP Congress on October 13th, 2006, at Malaga.

## **Guidelines for Judging Philatelic Literature**

### **Introduction**

These guidelines are intended as a checklist which is detailed enough to be of service for specialized literature exhibitions as well as for general philatelic exhibitions in which literature is only one of several classes.

### **General Principles**

While the majority of the principles in exhibiting philatelic literature is identical to those which apply to other philatelic classes as well, there are certain distinct differences.

In the first place, the significance and importance of a piece of literature cannot be seen from the outside. Literature must be judged by its content, and obviously the judges have to be familiar with that content before the start of the exhibition. While the three to five days available for judging will allow time for review and some reading, it in no way suffices for each judge to read each entry thoroughly.

Second, literature exhibits cannot be taken apart and improved from one show to the next. In many cases, the exhibit represents a lifetime of research and effort which will serve philately for years to come. For this reason, the exhibiting of philatelic literature must be looked at primarily as a means of

encouraging and promoting such literary efforts, and only secondarily as a competition for various levels of awards.

Third, it follows that the public must be able to examine the literature. A glance at a row of books in a locked case gives little information, and is a disservice to the viewer and the exhibitor. It is the content that is of interest, not the covers.

The FIP has developed a comprehensive set of regulations for evaluating philatelic exhibits, incorporating those FIP principles common to all competitive classes. For philatelic literature, these principles are expressed in the Special Regulations for the Evaluation of Philatelic Literature Exhibits at FIP Exhibitions. They are supplemented by provisions which recognize aspects of philatelic literature which are unique to this class, the Supplementary Rules for the Philatelic Literature Class in FIP exhibitions.

The two documents, taken as a whole, constitute the requirements for exhibiting and judging philatelic literature at F.I.P. exhibitions.

### **Use of the Evaluation System**

The use of a point system, together with appropriate "scoring sheets", can be helpful in reaching balanced and rational evaluations. However, it must be emphasized that such a system cannot be applied mechanically; the final point totals also must be looked at in terms of the overall quality of the exhibits.

### **Points**

#### **TREATMENT OF CONTENTS – *Authorship* 40**

How well is story identified & told?

- Evaluation of literary style, clarity
- Skill in communication

#### **ORIGINALITY, SIGNIFICANCE, DEPTH OF RESEARCH – *Philatelic Aspects* 40**

- Overall significance = global importance to philately
- Degree of original discoveries, research, analysis
- Comprehensive = depth & scope
- Understanding of subject

#### **TECHNICAL MATTERS – *Editorial aspect* 15**

How well is work constructed?

- Title page, imprint, pagination, list of contents, use of footnotes
- Acknowledgements, bibliography, index & use of
- Illustrations & tables - captions, consistency in layout & text

#### **PRESENTATION – *Publishing aspect* 5**

- Effect of binding, clarity of print, paper quality, page size
- Use of colour in illustrations

To avoid impact of purely commercial aspects, this criterion only to be evaluated to the degree that it represents a negative factor.

Two aspects of the thought process in judging are worth stressing :

First, judges should look first for the positive aspects of the exhibits, rather than merely looking to see "how many points can I take off".

Second, all evaluations have to be made on a comparative basis with respect to what else has been published on that subject, how well similar matters are handled in other publications, even such questions as how significant a given publication may be for one country or language group as compared with others. These comparative factors can all change from one year or one exhibition to another, and it's conceivable that such changes may affect the evaluation of an exhibit.

## **JUDGING OF CDs**

The marking system is the same as for hardcopy literature. However, there are differences.

**Technical Matters:** At 15% would include such things as ease to load, compatibility with **your** software (even though nominally the same software, some CDs can be difficult or impossible to open depending on the country).

Clarity of images, use of contents page, index etc are all important considerations.

For a CD to gain high marks under this heading, it **must** use the unique features of a CD. For instance, has it got a search capability, one of the key matters for electronic literature.

**Treatment of Contents or Authorship** 40%, Research 40% and Presentation 5% are the same standards as are used for hard copy books.

Date: 24 June 2012



## **SPECIAL REGULATIONS FOR THE EVALUATION OF MAXIMAPHILY EXHIBITS AT FIP EXHIBITIONS (SREV)**

### **Article 1: Competitive exhibitions**

These special regulations have been drawn up in accordance with article 1.5 of the “General regulations of the FIP for the evaluation of competitive exhibits at FIP exhibitions (GREV)” to supplement those principles with regard to Maximaphily. Also refer to “Guidelines for judging Maximaphily exhibits”.

### **Article 2: Competitive exhibits**

The maximum cards should conform to the principles of maximum possible concordance between:

- a) The postage stamp
- b) The picture of the postcard
- c) The cancellation.

### **Article 3: Principles of exhibit composition**

The constituent elements of maximum cards should conform to the following characteristics:

#### **3.1. The postage stamp**

The “postage stamp” designation is reserved for the postal operator assigned to ensure the universal service within a UPU member country (Universal Postal Union), or a dependent territory. The postage stamp can be personalized on request from a client (individual, association, company,...), provided that it is available to the general public. It must be valid for postage and affixed only on the view side of the picture postcard. Postage-due stamps, pre-cancels, revenue stamps, stamps violating the "UPU (Universal Postal Union) philatelic code of ethics", are not allowed, nor are official stamps, except those, which are at the disposal of the public (United Nations, UNESCO, Council of Europe,...). The postage stamps which are cut out from postal stationery are allowed only if the issuing postal service permits their use. Postage stamps printed online by a customer are not allowed.

Stamps, issued by postal operators authorized by the responsible governmental body, are admitted under the same conditions as the postage stamps.

#### **3.2. The picture postcard**

Its size must conform to dimensions accepted by the “Universal Postal Convention”. However, postcards of square or rectangular shape available on the market are accepted, provided that their size allows them to be laid out on a sheet to the A4 format (210 x 297 mm) at a rate of two per sheet. Out of respect for its designer, it is strictly prohibited to reduce the size of a postcard by cutting it.

The picture must offer the best possible concordance with the subject of the postage stamp or with one of them, if there are several. All postcards fully reproducing the postage stamp, that is to say with perforation, face value, country name, are forbidden.

The picture must emphasize the subject of the postage stamp. The postcards on the market are accepted as they are. They can have margins and a text directly connected with the subject. Old postcards can have on the view side an area for correspondence. With the exception of these old postcards, the larger the picture is, the better the quality of the maximum card is considered to be. Postcards with multiple pictures as well as ones with holograms are forbidden.

### **3.3. The cancellation**

The cancellation must be printed exclusively by the authorized postal service. The pictorial design of the cancellation and/or the text, as well as the place of cancellation (name of the Post office) should have a connection with the subject of the postage stamp and of the picture postcard, or with the purpose of the issue (event, charitable activity, theme of the series). However cancellations made by philatelic services are accepted provided that the concordance of place is respected. Cancellations made by the philatelic service of small countries with only the country name are allowed.

The closer the connection is between the subject and the picture and/or the text of a pictorial cancellation, the better is the concordance.

The ordinary cancellations without illustration are valid provided that they indicate the name of the locality where the post office is located and the concordance of the place is respected.

The cancellation must be carried out within the period of validity of the postage stamp and as close as possible to the date of issue.

### **3.4. Classification of the exhibits**

Maximaphily exhibits can be classified by:

- a) Country or group of countries
- b) Specialized field or study
- c) Theme.

### **3.5. Plan**

In the introductory statement, the title and the plan form a whole, in perfect concordance with the material shown (reference GREV, article 3.3). The concept, the structure and the development of the exhibit should be clearly defined.

## **Article 4: Criteria for evaluating exhibits**

The evaluation of the exhibits at FIP exhibitions is carried out according to well defined general criteria (reference GREV, article 4).

For Maximaphily exhibits, special significance is given to the knowledge and the maximum possible concordance shown (refer to guidelines).

## **Article 5: Judging of exhibits**

**5.1.** Maximaphily exhibits are judged by the approved specialists in the Maximaphily class and in accordance with section V, articles 31 to 46 of GREX (reference GREV, article 5.1.).

**5.2.** For Maximaphily exhibits, the following relative terms are presented to lead the jury to a balanced evaluation (reference GREV, article 5.2.).

- Treatment and importance of the exhibit 30
- Knowledge and research 35
- Condition and rarity 30
- Presentation 5

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100

## **Article 6: Concluding provisions**

**6.1.** In the event of any discrepancies in the text arising from translation, the English text shall prevail.

**6.2.** These “Special regulations for the evaluation of Maximaphily exhibits at FIP exhibitions” have been unanimously accepted by the FIP Maximaphily Commission Conference held in Jakarta on June 22, 2012 followed by clarifying paragraph 3.1 with simple and clear terms, accepted by the Members of the FIP Maximaphily Commission Bureau on November 9, 2013 and approved by FIP Board in Rio de Janeiro on November 23, 2013.

## **GUIDELINES FOR JUDGING MAXIMAPHILY EXHIBITS**

### **1. Competitive exhibitions**

The present guidelines complete the general regulations (GREV) and the special regulations (SREV) to help the jury in the evaluation and the exhibitors in the elaboration of Maximaphily exhibits.

### **2. Competitive exhibits**

**2.1.** A Maximaphily exhibit is exclusively composed of maximum cards.

**2.2.** The quality of the constituent elements and the concordance between these elements give the maximum card the qualification of "appropriate philatelic material" (GREV, art.3.1.).

### **3. Principles of exhibit composition**

The constituent elements should conform to the following conditions, in addition to those provided in SREV article 3:

#### **3.1. The postage stamp**

- It must be in perfect condition.
- Only one postage stamp should be affixed on the view side of the picture postcard. Before 1978, when the "International statute of Maximaphily" was approved, maximum cards showing several postage stamps are tolerated, if one or more of those are concordant with the picture on the postcard.
- In the case where a postage stamp has multiple, secondary or partial subjects, each subject must as far as possible, be dealt with separately.
- The postage stamp (or the souvenir sheet it belongs to, if it is stuck on the postcard) must not exceed a quarter of the postcard area.
- When the same subject is spread out on several set-tenant stamps making a panorama, the set can appear on a single postcard. However, when a subject is isolated on one of the set-tenant stamps only the one on which the treated subject is illustrated should be affixed to the postcard.
- The use of an illustrated postal prepayment impression dispensed by automatic vending machines, affixed on the view side of the postcard, is allowed.
- In general, abstract or symbolic subjects do not suit Maximaphily and are excluded from its field.
- For a specific subject, the order of preference is: postage stamp issued in the philatelic program of the designated postal operator (postal authority), where it comes as main subject, or easily identifiable secondary subject, then personalized postage stamp and last the stamp of an authorized operator (postal authority).

#### **3.2. The picture postcard**

- The picture postcard should be as far as possible on sale before the issue of the postage stamp. Or, if it has been published specially, it should reproduce a pre-existing document.
- Only square and rectangular formats are allowed; all others are excluded.
- The following items cannot be used for maximum cards: collages, cut-outs, private photographs on photo paper, color or black and white photocopies, photo-montages, drawings, documents specially devised for the stamp issue to be printed privately on photo paper thanks to a computer.

### **3.3. The cancellation**

- The cancellation giving the name of the post office as well as the date must be legible. It must be whole and tie the postage stamp to the postcard. This applies to handstamped cancellations as well as to machine cancellations.

- Non-illustrated cancellations are acceptable on condition that they indicate the name of the locality where the post office is located and the concordance of place is respected.

### **3.4. Classification of the collections**

a) The collections by country or group of countries include maximum cards created with stamps issued by one country or by a group of countries having geographical, historical or cultural links. Generally the chronological order of the issues should be avoided, except for traditional exhibits limited to one period.

b) The specialized and/or study collections are based, according to the exhibitor's choice, either on the constituent elements of the maximum card, or on the different concordances, or on both, or on a specific period.

c) The thematic collections include maximum cards related to one theme. They are limited neither in space nor in time.

In these three types of collections the so-called "variant maximum cards" can be simultaneously shown, that is to say maximum cards with the same postage stamp affixed on different postcards, with different cancellations, but always observing the rules of concordance. If the collection does not deal only with variant maximum cards, their number must be limited, in order not to show an imbalance in the exhibit or a lack of material. Two variant maximum cards per exhibition frame are considered as a maximum. A different date on the cancellation of the same date-stamp is not sufficient to make a variant maximum card.

### **3.5. Plan**

The collection must be preceded by a plan on a single page. It must describe the contents of the collection and clearly show the leading idea. It must be logical, well-balanced and in accordance with the chosen subject and title. It must be divided into chapters. A mere table of contents or a literal description cannot be regarded as a satisfactory plan. It must be written in one of the official FIP languages.

## **4. Criteria for evaluating exhibits**

**4.1.** Maximaphily exhibits are judged according to article 4 of the "General regulations of the FIP for the evaluation of competitive exhibits at FIP-exhibitions (GREV)" and in accordance with the "Special regulations of the FIP for the evaluation of Maximaphily exhibits at FIP exhibitions (SREV)".

### **4.2. Treatment and importance of the exhibit**

A total of 30 points is allotted, 20 for the treatment and 10 for the importance.

The treatment and the development of an exhibit deals with following points:

- A good concordance between the title, the plan and the contents of the exhibit.  
- A logical and judicious classification of the maximum cards, well adapted to the leading idea of the plan.

- The written explanations should be concise, and give some supplementary information about the elements and/or the concordances.

The importance of the exhibit is linked to the difficulty of the development of the chosen theme, according to the material known and the narrowness of the treated theme.

### 4.3. Knowledge and research

A total of 35 points is allotted, 20 for the knowledge and 15 for the research.

The exhibitor being judged by the way he/she has selected the maximum cards of his/her collection, his/her exhibit should clearly demonstrate his/her knowledge of the chosen theme, of the postage stamps, of the postal markings and also of the picture postcards when necessary.

- The knowledge of postage stamps is judged according to the interest of the comments (purpose and date of issue, type, printing, variety, date of the end of validity ...)

- The knowledge of postal markings covers the types of cancellations, the period of use, and the justification of the use of the cancellation (place, illustration, text ...).

All attempts to improve the aspect of a cancellation after the postal authorities have applied it will be considered as falsification.

- The knowledge of picture postcards is judged according to its concordance with the subject of the postage stamp, its quality and the rarity of the edition.

The research in Maximaphily is based on the observance of the three concordances: of subject, of place and of time.

• **The concordance of subject** is the essential characteristic of a real maximum card. This concordance between the illustration of the postage stamp and the one of the picture postcard must be as close as possible and visually verifiable.

• **The concordance of place** requires a connection between the name of the place or the locality written in the postmark and the subject of the postage stamp and of the postcard. The "first day cancellation" can only be used when it is in accordance with the abovementioned condition.

- For monuments, landscapes and sites there is only one place that gives the required concordance. It is the one where the monument, the landscape or the site is located. If the place has no post office, the one serving that site should be selected or the one of the nearest place.

- When the subject is a personality the cancellation should be made in a place in connection with an event which concerns him/or her: birth, death, burial, work or aspect of his/her activity, posthumous homage etc. When the postage stamp commemorates explicitly one of these events, cancellation of the place where it happened is better.

- In the case where the postage stamp commemorates an event, the cancellation should be made in a place related to it.

- When the postage stamp shows for instance a plane, a train or a ship, the cancellation should be made in a place where there is an airport, a railway station, a port or an on-board post office related to the subject.

- The maximum cards showing sporting activities are better if they are cancelled in places where these sports are practiced.

- The maximum cards showing works of art such as paintings, sculptures, mosaics, enamels, leaded glass windows, frescoes, tapestries, and, generally, all objects in museums or collections, should be cancelled either in the place where they are to be found, or in the place where they were created. Cancellations of other places are allowed on the occasion of local exhibitions and other events if they are in connection with the work (signature or portrait of the artist, portrait of the model etc.).

Nevertheless, in judging exhibits about "*works of art*", considering their universal nature, the jury should allow the cancellation of the issuing country. However, in the case where the same work of art is shown on postage stamps of different countries, the maximum card with the stamp and the cancellation of the country where this work of art is to be found will be better. When a Work of Art is an integral part of a monument (sculpture, fresco, stained glass window, mosaic, etc.), the preferred cancellation is that of the nearest post office to the place where the monument is located.

- In case of postage stamps showing subjects located in a country other than the issuing one, the above-mentioned dispensation applies to personalities and to themes related to cosmos. The cancellation should be from a locality of the stamp-issuing country where an event related to the purpose of the issue has been organized.

- When the postage stamp commemorates an event or shows a landscape or a monument of another country, the realization of maximum cards is impossible as there is a total lack of concordance of place.

- The cancellations made abroad by post offices of a country (on occasion of philatelic exhibitions or other) are allowed.

- The cancellation is all the more interesting when it has been made in a place closely connected to the subject, which completes harmoniously the postage stamp/postcard set by its illustration or its text, and it has been used for a more or less short time.

• **The concordance of time** is defined by the date of the postmark, within the period of validity of the postage stamp.

#### **4.4. Condition and rarity of the material**

- A total of 30 points is allotted, 20 for the rarity and 10 for the condition of the items shown.

The rarity of a maximum card depends on:

- The relative rarity of the three elements, each one in its own area of interest.

- The difficulty of making it and/or its antiquity.

The antiquity is defined by reference to three periods:

A. Before 1946, date marking the first publication of the maximum card definition.

B. From 1946 to 1978.

C. After 1978, date of the adoption by F.I.P. of the "Maximum-card regulations.

#### **4.5. Presentation**

Five points can be given for the presentation.

The presentation of an exhibit should be well finished and give a good general impression.

Therefore the exhibitors should conform to following conditions:

- use sheets of a light color

- display the selected material harmoniously, with a maximum of two cards per sheet (avoid too empty or over-charged sheets, and overlapping items).

- write the accompanying texts concisely and in legible writing, without mistakes.

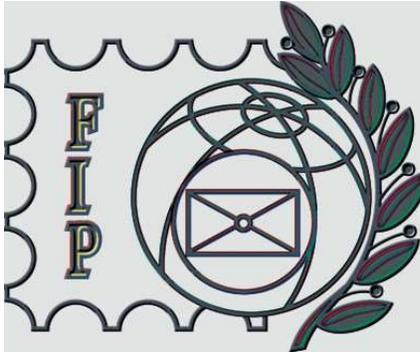
### **5. Judging of the exhibits**

To get a consistent evaluation the judges for Maximaphily exhibits should complete the evaluation sheet and make some observations for the exhibitor and give him some advice on improving the exhibit.

As forgeries are not acceptable in an exhibit, exhibitors are advised to have their doubtful items certified.

### **6. Conditions of application**

These "Guidelines for judging Maximaphily exhibits" have been unanimously accepted by the FIP Maximaphily Commission Conference held in Jakarta on June 22, 2012 followed by clarifying paragraph 3.1 with simple and clear terms, accepted by the Members of the FIP Maximaphily Commission Bureau on November 9, 2013 and approved by FIP Board in Rio de Janeiro on November 23, 2013.



## **GUIDELINES ON JUDGING OPEN PHILATELY**

### **1: Competitive Exhibitions**

These **Guidelines** have been drafted with regards to Open Philately, to help the jury to judge the individual exhibits and to help exhibitors to develop their exhibits.

### **2: Rules**

Open Philately seeks to broaden the range of exhibiting and to allow philatelists to include objects from other collecting fields in support of, and in order to develop, an understanding of the philatelic material shown.

It provides an opportunity to present the range of research undertaken by showing the philatelic material in its cultural, social, industrial, commercial, or other context and to show wider and deeper knowledge of the topic.

By allowing an extended range of material Open Philately has the further objective of bringing new collectors to the skill and enjoyment of exhibiting and demonstrating its attractiveness as a hobby.

2.1 The philatelic material must be at least 50% of the exhibit.

2.2 It is not a requirement that the non-philatelic material comprises half of the exhibit, but the variety of the non-philatelic material will influence the judging of 'Treatment' as well as 'Material'.

### **3: Principles of Exhibit Composition**

Open Philately exhibits shows the dual aspects of philatelic and non-philatelic material, and the exhibit must develop the chosen subject in an imaginative and creative manner.

Open Philately exhibits may include:

3.1 All types of philatelic material included in all other exhibiting categories (see SREVs).

3.2 Non-philatelic material may include all types of items, excluding dangerous or prohibited material. Non-philatelic items must be relevant to the chosen subject and serve to illustrate it.

3.3 An Open Philately exhibit must show the development of the chosen subject in an imaginative and creative manner.

3.4 The philatelic items must be described in the proper philatelic terms, as they would have been in a similar Traditional, Postal History, Thematic or any other exhibit.

3.5 The non-philatelic items must be described and be relevant and assist the development of the exhibit.

3.6 Exhibits may be planned chronologically, geographically or any other way that the exhibitor may feel appropriate to employ.

#### 4: Criteria for Evaluating and Judging Exhibits

4.1 The importance of understanding an Open Philately exhibit can mean that the necessary text will be included to provide background information for the chosen subject. However, all text must be concise and clear, and the non-philatelic material must improve the understanding of the open philately subject and the attractiveness of the exhibit.

4.2 Open Philately exhibits will be judged by approved specialists in their respective fields.

<b>Treatment</b>			<b>30</b>
	Title and Plan	10	
	Treatment	20	
<b>Knowledge and Research</b>			<b>35</b>
	Philatelic Knowledge and Research	20	
	Non-philatelic Knowledge and Research	15	
<b>Material</b>			<b>30</b>
	Condition	10	
	Rarity	20	
<b>Presentation</b>			<b>5</b>
<b>Total</b>			<b>100</b>

#### 5: Treatment

5.1 A total of 10 points should be related to Title and Plan, the relationship between the title of the exhibit, the scope of the story, and the structure of the exhibit.

All Open Philately exhibits must contain an Introductory or Title Page to show:

- The aim of the exhibit
- Relevant general information on the subject being developed in the exhibit
- A plan explaining the development of the exhibit. The plan should not include an extensive text, but a logical division of the topic in sections to provide idea of the contents of the exhibit for the jury and the public
- An indication of personal research
- A bibliography.

A well thought out introductory page will assist both the exhibitor, the judges, fellow exhibitors and the public.

5.2 The points for Treatment are 20 points.

#### 6: Knowledge and Research

6.1 Research should be interpreted in a wider sense and generally show the exhibitor's thorough knowledge of the topic. This knowledge is documented through the choice of material and the use of brief but sufficient text.

6.2 A total of 35 points can be given for Knowledge and Research.

6.3 These 35 points are divided into 20 points for Philatelic Knowledge and Research and 15 points for Non-philatelic Knowledge and Research.

## **7: Condition and Rarity**

7.1 A total of 30 points can be given for Condition and Rarity.

7.1.1 These 30 points are divided with 10 points for Condition of both the philatelic and the non-philatelic material and 20 points for the Rarity of the philatelic and non-philatelic material.

7.1.2 Reproductions should be at least 25% different in size from the original.

7.2 Philatelic material:

7.2.1 All philatelic material must be original.

7.3 Non-Philatelic material:

7.3.1 All non-philatelic material, including photographs, should be original where at all possible.

7.3.2 It is expected that exhibitors exploit the possibilities available with the use of non-philatelic material in the development of the topic, and that they use a variety of non-philatelic material and not just postcards and other pictorial matter.

## **8: Presentation**

8.1 Good presentation, worth up to five points, is important. The exhibit should appeal to the eye and each sheet in every frame, as well as the overall impression of the exhibit, should be well-balanced.

8.2 Due to the often large or unorthodox sizes of non-philatelic materials, mounting on A3 size sheets can often be advantageous to achieve a more attractive presentation.

8.3 The non-philatelic material must be no more than 5 mm in thickness, so that it can be mounted in standard exhibition frames.

## **9: Awards**

9.1 All exhibits will be evaluated by allocating points for each of the above respective criteria.

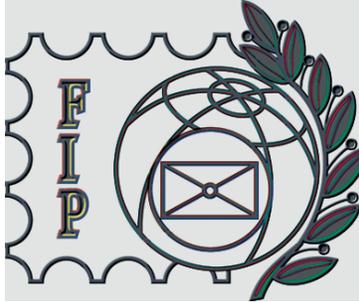
9.2 Awards are represented by points (60 to 100) and a trophy medal or an award certificate. FIP medals will not be awarded, but the results will be registered in the FIP record. Certificate of participation will be given to exhibits attaining less than 60 points.

9.3 A five frame exhibit in Open Philately awarded 85 points or more at a FIP exhibition within the last ten years is eligible to show eight frames starting from the 72<sup>nd</sup> FIP Congress on 24 June 2012 in Jakarta.

9.4 In the event of any discrepancies in the text arising from translation, the English text shall prevail.

*One of the most important aims with Open Philately is to encourage collecting*

These Guidelines on judging Open Philately were approved at the 116<sup>th</sup> meeting of the FIP Board in Sofia, on April 16, 2018.



## **Special Regulations for the Evaluation of Postal History Exhibits at FIP Exhibitions**

### **Article 1: Competitive Exhibitions**

In accordance with Article 1.4 of the General Regulations of the F.I.P. for the Evaluation of Competitive Exhibits at F.I.P. Exhibitions (GREV), these Special Regulations have been developed to supplement those principles with regard to Postal History. Also refer to Guidelines for judging a Postal History Exhibit.

### **Article 2: Competitive Exhibits**

Postal History exhibits are classified under three sub-classes (ref GREV Article 2.3)

A. **Postal History** exhibits which contain material carried by, and related to, official, local or private mails. Such exhibits generally emphasize routes, rates, markings, usages and other postal aspects, services, functions and activities related to the history of the development of Postal Services.

B. **Marcophily** (Postmarks) exhibits showing classifications and/or studies of postal markings related to official, local or private mails on covers, adhesive stamps and other postal items.

C. **Historical, Social and Special Studies** exhibits which examines postal history in the broader sense and the interaction of commerce and society with the postal system (refer examples in Article 3.1).

Besides these categories all Postal History exhibits are classified and judged in three time periods.

1. Up to 1875 (pre GPU)
2. From 1875 – 1945
3. After 1945.

Each exhibit fits in to the period where it starts or where its main contents lies.

### **Article 3: Principles of Exhibit Composition**

3.1 Postal History exhibits (sub-classes 2A & 2B) consists of used covers and letters, used postal stationery, used postage stamps, and other postal documents so arranged as to illustrate a balanced plan as a whole or to develop any aspect of postal history.

Examples of postal history (sub-classes 2A & 2B) subjects include:

1. Pre-adhesive postal services
2. The development of local, regional, national or international postal services
3. Postal rates
4. Routes for transportation of mails
5. Postal markings (Marcophily) - as described in Article 2B.
6. Military mail, field post, siege mail, POW, civil and military internee camp mail
7. Maritime mail and/or inland waterway mail
8. Railway mail

- 9. All kinds of Travelling Post Offices
- 10. Disaster mail
- 11. Disinfected mail
- 12. Censorship mail
- 13. Postage due mail
- 14. Automation of the mails
- 15 Forwarding agents markings
- 16 Official mail, Free Frank mail

A Postal History exhibit (sub-classes 2A & 2B) may contain maps, prints, decrees and similar associated materials. Such items must have direct relation to the chosen subject and to the postal services described in the exhibit (ref. GREV, Article 3.4).

- 3.2 Historical, Social and Special Studies (sub-class 2C) exhibits would include material developed by commerce and society for use in the postal system and may include non-philatelic material where relevant to the subject of the exhibit. The non-philatelic material should be incorporated into the exhibit in a balanced and appropriate manner in such a way that it not overwhelms the philatelic material.

Examples of Historical, social and special studies include:

- 1. Telegram services
- 2. Greeting cards (including Valentines)
- 3. Illustrated, Pictorial commercial envelopes used in a postal system.
- 4. Studies of the effect of the postal system on commerce, society and industry.
- 5. Historical, local and/or regional studies.
- 6. Studies related to an event or historical landmark

All exhibits under sub-class 2C must be capable of being exhibited in standard exhibition frames.

- 3.3 The plan or concept of all sub-classes of postal history exhibits shall be clearly explained in an introductory statement (ref. GREV, Article 3.3).

**Article 4: Criteria for Evaluating Exhibits (ref. GREV, Article 4)**

The importance of understanding a postal history exhibit can mean that more text is included or that non-postal history or non-philatelic material is included as supporting documentation. However, all text must be concise and clear and the inclusion of related non-postal history or non-philatelic material must improve the understanding of the postal history subject and the attractiveness of the exhibit.

**Article 5: Judging of Exhibits**

- 5.1 Postal History exhibits will be judged by the approved specialists in their respective fields and in accordance with Section V. (Article 31-47) of GREX (ref. GREV, Article 5.1).

- 5.2 For Postal History and Marcophily exhibits the following relative terms are presented to lead the jury to a balanced evaluation (ref. GREV, Article 5.2):

1. Treatment (20) and Philatelic Importance (10)	30
2. Philatelic and related Knowledge, Personal Study showing new results	35
3. Condition (10) and Rarity (20)	30
4. Presentation	<u>5</u>
Total	100

Historical, Social and Special Studies exhibits (sub-class 2C) will be evaluated using the following relative terms in order to lead the jury to a balanced evaluation (ref. GREV, Article 5.2)

1. Treatment (20) and Importance (Philatelic 5 & Historical & Social aspects 5)	30
2. Philatelic, Historical & Social Knowledge, Personal Study and Research	35
3. Condition (10) and Rarity (20)	30

4. Presentation	
Total	

$\frac{5}{100}$
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All exhibits will be evaluated by allocating points for each of the above respective criteria. These will be entered on score sheets of an approved format.

**Article 6: Concluding Provisions**

- 6.1 In the event of any discrepancies in the text arising from translation, the English text shall prevail.
- 6.2 These Special Regulations for the Evaluation of Postal History Exhibits at F.I.P. Exhibitions have been approved by the 70<sup>th</sup> F.I.P. Congress in Bucharest on the 28th June 2008. They come into force on 1<sup>st</sup> January 2009 and apply to those exhibitions granted F.I.P. Patronage, auspices or support, which will take place after 1st January 2009.

## **Guidelines for Judging a Postal History Exhibit**

### **INTRODUCTORY REMARKS**

These revised Guidelines will come in force for exhibitions after 1st January 2009.

#### **1. Introduction**

- 1.1 These Guidelines give practical advice on how to apply the GREV (1.1-1.4) and the SREV for Postal History exhibits approved by the 70th Congress at Bucharest, Romania.
- 1.2 The SREV for Postal History exhibits is the main framework for the general principles determining what each sub-class of Postal History exhibit should contain, what it should encompass and how it should be developed and presented. These Guidelines provide general guidance for the judging of such exhibits, and are also intended to guide collectors exhibiting in the Postal History class.
- 1.3 Where a dispute arises between the level of authority of the GREV, SREV for Postal History exhibits, and these Guidelines, the GREV has the highest order of authority, the SREV for Postal History exhibits the second order of authority and these Guidelines rate below all decisions made by the FIP Congress.

#### **2. Scope of a Postal History Exhibit**

- 2.1 A Postal History exhibit, by analysis of the philatelic objects within it, should show and explain the development or operation of one or more postal services; the practical application of postal rules and regulations, and the study and classification of the use of philatelic material and/or postal markings to illustrate the main subject of the exhibit. It applies to exhibits covering the start of organized postal services to those of the present day. Historical, Social and Special studies exhibits show the interaction of the postal system with society, events, commerce or the historical geography of an area and the effect the postal system has on humanity and humanity on the postal system.
- 2.2 The SREV gives a list of possible subjects for a Postal History exhibit; these are, however, not a limitation on the permissible subjects. It is possible to show the development of mails between two or more areas, nations or continents; to show the development of postal services in one country, one district or one single geographical locality. Alternatively the development of one special postal service can be shown - either world-wide, in a country or groups of countries or more locally.
- 2.3 Exhibits may be planned chronologically, geographically (e.g. by local/ national districts), by mode of transport/service, or by any other way that the exhibitor may feel appropriate to employ.
- 2.4 Exhibitors should avoid large-scale duplication of similar items, large chronological gaps where possible and the inclusion of expensive items not directly relevant to the subject shown.
- 2.5 A general rule should be that a Postal History exhibit should show interesting material (Philatelic and where permitted non-philatelic) to the best advantage, and not appear to be a

manuscript for a monograph.

### **3. Marcophily (Postmark) Exhibits**

- 3.1 A Marcophily (Postmark) exhibit is concerned with the classification and study of postal markings and obliterations, including manuscript markings, applied by official and private postal services.
- 3.2 Marcophily exhibits may range from the pre-stamp era to the present day.
- 3.3 The study may cover the function, the period of use, place of use, colour, state or other changes over the course of time, or other aspects of postal markings. The subjects can include marks of office or of services such as registration, maritime, traveling post offices, disinfection, instructional marks, and so on.  
Examples of Marcophily exhibits include the study of repaired datestamps and methods of showing distances used by postal administrations.  
A study of the different types of automatic postal coding marks used would be a Marcophily exhibit; the introduction of automation by an Administration is, however, postal history.
- 3.4 A useful demonstration of knowledge and personal study of postal markings could include the earliest and latest recorded dates of use, or identification of place of use, where this is not apparent from the wording or particular types (e.g. identifying the place of use of mute or numeral cancellations).
- 3.5 Markings should be as clear as possible with all essential wording complete. Where Marcophily exhibits are based on obliterating marks, they should be complete and preferably on cover. Generally partial strikes should be avoided; so should unnecessary duplication other than early and late dates to demonstrate the period of use. Any attempt to improve the appearance of a postal marking, subsequent to its being applied by the postal authorities, shall be treated as being faked material. (See GREX Article 41.2)
- 3.6. Postage stamps displayed in a Marcophily exhibit are irrelevant except that they should be in reasonable condition. If used postage stamps are included in a Marcophily exhibit the evaluation will be based on the classification and study of the postal markings and obliterations on the stamps.

### **4. Introduction**

- 4.1 All Postal History exhibits must contain an Introductory Statement. showing the scope of the exhibit. The Title of the exhibit must correspond to the Introductory Statement.
- 4.2 The Title Page should be used as follows:  
To give relevant general (Postal History) information on the subject being developed in the exhibit.  
To include a plan of how the structure of the exhibit is shown – chapters or sections etc., which have postal history relevance – rather than a “frame by frame” or “page by page” description.  
To indicate areas of personal investigation.  
To include details of important documentary sources and references.
- 4.3 The judges will evaluate the material shown, and the associated text, in the exhibit against the information included on the Title Page (Title, Introductory Statement, information relevant to the whole exhibit; the way the exhibit is structured; research and references)  
A well thought out Title Page will assist both the exhibitor and judges.

### **5. Judging Criteria**

- 5.1 Treatment And Philatelic Importance
- 5.1.1 A total of 30 points can be given for treatment and philatelic importance. Up to 10 points should be related to the relative philatelic importance and up to 20 points to the development, completeness and correctness of the material shown.  
Under Sub-class 2C, 5 points are related to the historical and social importance of the exhibited subject.
- 5.1.2 When evaluating the treatment and importance of the exhibits, judges will look at the general development of the subject, the completeness of the material shown in relation to the scope of the exhibit and the relative philatelic, or historical significance of the subject shown, as

well as the difficulty in duplicating the exhibit. Exhibitors should ensure that their exhibit is cohesive and avoid combining largely unrelated subjects; such exhibits are likely to lose marks under the treatment and importance criterion.

5.1.3 The importance of an exhibit will be gauged in relation to the general postal history of the country, area or subject shown, and to philately in general or importance to history, mankind or geographic area with respect to sub-class 2C. It will usually be easier to adequately treat and provide completeness to unimportant subjects than to important ones in the space available.

5.1.4 For example, the postal history of a capital city may generally be more important than that of a provincial town or a rural area. A postal rate study of postal agreements between two or more states would generally be more important than the domestic internal rates of an individual state over the same period. An exhibit (e.g. of rates) which spans the preadhesive and postage stamp eras, but omits reference to the first postage stamp issues, will inevitably be downgraded under importance and rarity. This is equally applicable to exhibits of all periods which omit the most difficult sections.

5.1.5 The judges should also assess whether the material exhibited is relevant to the scope of the exhibit. With rare exceptions, unused stamps and unused postal stationery are irrelevant, and their inclusion must be justified. Maps, proclamations etc., used only if relevant to the development and documentation, should be restricted in number and the judges should in principle only evaluate the philatelic material shown (GREV 3.1-3.2). The relevance, balance and importance of non-philatelic material shown in historical, social and special studies will be evaluated by the judges.

## **5.2. Philatelic and Related Knowledge, Personal Study and Research**

5.2.1 A total of 35 points can be given for philatelic and related knowledge, personal study and research.

5.2.2 Philatelic and related knowledge is demonstrated by the items chosen for display and their related comments. Personal study is demonstrated by the proper analysis of the items chosen for display. For exhibits where obviously a great deal of real research (presentation of new facts related to the chosen subject) has been done, a large proportion of the total points may be given for this research. In cases where a subject has been significantly researched previously, an exhibit showing new research and results should be rewarded especially. The study and right interpretation of the already available knowledge should be considered too under this criteria.

5.2.3 The proper evaluation of philatelic and related knowledge, personal study, and research will be based on the relevant description of each philatelic object shown. Judges and exhibitors should bear in mind that the information given should not overwhelm the philatelic material shown. A well thought-out plan (see 4. Introductory Plan above) may avoid otherwise lengthy descriptions later in the exhibit.

5.2.4 With regard to historical, social and special studies exhibits, the related historical and general non-philatelic knowledge will be considered in assessing all aspects of these criteria.

## **5.3 Condition and Rarity**

5.3.1 A total of 30 points can be given for condition and rarity. Up to 20 points should be allocated to rarity and significance of the items shown and up to 10 points to the condition of the items shown.

5.3.2 Rarity is directly related to the philatelic items shown and to the relative scarcity of material of the type shown and in particular to the philatelic rarity (however, not the value), and the importance of the total exhibit and its subject. e.g. a postal marking of a small town showing the only example known, but of a standard type used throughout the country, may be of less significance than a special type only used at that town.

5.3.3 As condition may vary considerably for postal history material, judges should bear in mind the quality obtainable. On the whole, good condition, clean, legible postmarks and other postal markings as well as the general appearance of the objects, should be rewarded, while poor quality should be penalized. When possible, covers and other objects carrying postage stamps should show the stamps in good condition. e.g. an exhibit of wreck/air crash covers, while the condition of the covers will by definition be poor, the postal markings applied upon salvage should be as clear as possible.

## **5.4**

### **Presentation**

5.4.1 Presentation may be given up to 5 points. It should complement the treatment of the exhibit by its general lay-out and clarity. Judges should evaluate the work put into the presentation from the point of view of how it facilitates the understanding and attraction of the exhibit to judges and viewers alike.

5.4.2 Illustrations of relevant postal markings are necessary only when the originals are not clear enough to the onlooker. When it is desirable to illustrate significant markings on the reverse side of a cover, such markings can be either drawn or illustrated with a reproduction, such as a photograph or photocopy, as long as the reproduction is clearly seen as a reproduction to onlookers. Coloured photographs or reproductions should be at least 25% different in size from the original. Full size reproductions of single cancellations or part of a cover are permitted. All material whether non-postal history or non-philatelic material, should be original where possible.

## **6.**

### **Conclusion**

6.1 These guidelines do not answer every question an exhibitor or a judge may raise. Each exhibit will have to be evaluated on its own merits.

6.2 In the event of any discrepancies in the text arising from translation, the English text shall prevail.



## **Special Regulations for the Evaluation of Postal Stationery Exhibits at FIP Exhibitions**

### **Article 1: Competitive Exhibitions**

In accordance with Article 1.4 of the General Regulations of the F.I.P. for the Evaluation of Competitive Exhibits at F.I.P. Exhibitions (GREV), these Special Regulations have been developed to supplement those principles with regard to Postal Stationery. Also refer to Guidelines to Postal Stationery Regulations.

### **Article 2: Competitive Exhibits**

A Postal Stationery exhibit should comprise a logical and coherent assembly of postal matter which either bears an officially authorised pre-printed stamp or device or inscription indicating that a specific face value rate of postage has been pre-paid. (ref. GREV Article 2.3).

### **Article 3: Principles of Exhibit Composition**

A Postal Stationery exhibit should be arranged using appropriately chosen unused and/or postally used items of postal stationery from a particular country or associated group of territories to illustrate one or more of the categories set out below.

3.1 Postal Stationery can be classified according to either:

- 1) The manner of its availability and usage
- 2) The physical form of the paper or card; or
- 3) The postal or associated service for which it is intended.

3.2 The manner and availability and usage may be defined as follows:

- 1) Post Office Issues;
- 2) Official Service Issues;
- 3) Forces (Military) Issues;
- 4) Stamped to Order (Private) Issues. Stamped Stationery bearing stamps applied with postal administration approval and within specified regulations but to the order of private individuals or organisations.

3.3 The physical form of the paper or card on which the stamps etc. have been printed can be sub-divided as follows:

- 1) Letter sheets including Aerograms
- 2) Envelopes including registration envelopes
- 3) Post Cards
- 4) Letter Cards
- 5) Wrappers (Newspaper Bands)
- 6) Printed Forms of various kinds.

3.4 Postal Stationery has been produced for a variety of postal and associated services including the following:

- 1) Postal: Surface-local, inland, foreign; Air-local, inland, foreign.
- 2) Registration: inland, foreign.
- 3) Telegraph: inland, foreign
- 4) Receipt of Miscellaneous Fees etc.; Certificate of posting of letter parcels; Money orders; Postal orders, and other documents bearing impression of postage stamp designs etc.

3.5 Formula items sold bearing adhesive stamps, covering the relevant country, may be included.

3.6 Postal Stationery exhibits should normally be of entire items. Where certain items are very rare in entire form or are only known to exist in cut-down (cut-square) form they would be acceptable as part of an exhibit as would a study for example of variations in the stamp dies used or those with rare cancellation etc. The use of postal stationery stamps as adhesives could also properly be included.

3.7 Essays and proofs whether of adopted or rejected designs can also be included.

\* The plan or concept of the exhibit shall be clearly laid out in an introductory statement which may take any form, (ref. GREV Article 3.3).

## **Article 4: Criteria for Evaluating Exhibits**

(Ref. GREV, Article 4).

## **Article 5: Judging of Exhibits**

5.1 Postal Stationery exhibits will be judged by the approved specialists in their respective fields and in accordance with Section V (Articles 31-47) of GREX (ref. GREV, Article 5.1).

5.2 For Postal Stationery exhibits, the following relative terms are presented to lead the Jury to a balanced evaluation (ref. GREV, Article 5.2):

1. Treatment (20) and Philatelic Importance (10)	30
2. Philatelic and related Knowledge, Personal Study and Research	35
3. Condition (10) and Rarity (20)	30
4. Presentation	<u>5</u>
Total	100

## **Article 6: Concluding Provisions**

6.1 In the event of any discrepancies in the text arising from translation, the English text shall prevail.

6.2 The Special Regulations for the Evaluation of Postal Stationery Exhibits at F.I.P. Exhibitions have been approved by the 61st F.I.P. Congress in Granada on the 4th and 5th May 1992. They come into force on 1st January 1995 and apply to those exhibitions granted F.I.P. Patronage, auspices or support, which will take place after 1st January 1995.

# Guidelines for Judging Postal Stationery Exhibits

## Introduction

These Guidelines are issued by the FIP Postal Stationery Commission to give practical advice on how to apply the GREV and the Special Regulations for the Evaluation of Postal Stationery Exhibits (SREV) which were approved by the 54th FIP Congress in 1985 in Rome (Revised at the 61st FIP Congress in 1992 in Granada and in Jakarta 2012).

The guidelines have been developed to assist exhibitors in the preparation and judges in the evaluation of postal stationery exhibits. They are intended to provide guidance regarding:

1. The definition and nature of postal stationery
2. The principles of exhibit composition, and
3. The judging criteria of exhibits of postal stationery.

## 1. The Definition and Nature of Postal Stationery

The FIP Postal Stationery Commission definition of postal stationery is:

“Postal Stationery comprises postal matter which either bears an officially authorised pre-printed stamp or device or inscription indicating that a specific face value of postage or related service has been prepaid”

### 1.1. The Physical Form

The physical form of the paper or card on which the stamp etc. has been printed depends upon the specific purpose for which a particular item of postal stationery is intended. The earliest stamped items of postal stationery were usually letter sheets (termed covers) and envelopes. The other forms of postal stationery commonly include postcards, wrappers (newspaper bands), registration envelopes, certificates of posting, letter cards, and air letter sheets (aerograms), but other types of documents bearing impressions of postage stamp designs have been produced by a number of countries.

### 1.2 The availability and usage

Postal Stationery can be grouped into the following classes according to the manner of its availability and usage:

1.2.1 Post office issues: Stamped stationery prepared to the specification of and issued by Postal Administrations for public use. It is important to distinguish the unofficial private modifications of normal Post Office issues made for philatelic purposes

1.2.2 Official service issues: Stamped stationery produced for the use of Government Departments only. Imprinted stamps may be similar to those found on Post Office issues or of a special design. Alternatively, Post Office issues may be adapted for Official Service by overprinting etc.

1.2.3 Forces (military) issues: Stamped stationery produced for the use of members of the armed forces. Imprinted stamps may be similar to those found on Post Office issues of special design.

1.2.4 Stamped to Order/Printed to Private Order issues: Stamped stationery bearing stamps of Post Office design applied with Postal Administration approval and within specified regulations to the order of private individuals or organisations. Imprinted stamps may cover a wider range of denominations and hence designs to those found on Post Office issues. It is important to distinguish within the stamped to order class between those items which were produced for genuine postal usage and those produced for philatelic purposes.

1.2.5 Local post issues: Stamped stationery produced by private postal agencies with varying degrees of Postal Administration recognition or support.

It is also possible to classify postal stationery according to the type of postal or associated service for which it is intended. Examples of such services include the following:

1.2.6 Postage: Surface/airmail - local, inland, foreign, - letters, post cards, parcels, newspapers, etc.

1.2.7 Registration: Inland, foreign.

1.2.8 Telegraph: Inland, foreign, etc.

1.2.9 Receipt: Receipt of posting - letters, parcels.

1.2.10 Miscellaneous fees etc: Postal orders, money orders, other documents bearing impressions of stamp designs etc.

### 1.3 Other accepted forms of Postal Stationery

Although not strictly falling within the definition of Postal Stationery set out in 1., the following are also accepted forms of Postal Stationery:

1.3.1 Formula stationery. A number of countries issued so called "formula" items which were sold to the public bearing adhesive stamps, as fore-runners to the issue of postal stationery items with impressed stamps. These formula items can be included in postal stationery exhibits.

1.3.2 Non value indicators. More recently a growing number of Postal Administrations have introduced postal stationery which, while sold to the public at a specific price, merely indicates that a particular service/postage rate has been prepaid without indication of value - termed "non value indicators" (NVI). Such material is of course appropriately included in exhibits of postal stationery.

1.3.3 Telegraph Forms can be exhibited as postal stationery.

1.3.4 Money Orders/Postal Orders/Postal Notes can be exhibited as either postal stationery or revenues.

1.3.5 International Reply Coupons have traditionally been accepted as part of postal stationery and can be exhibited in this class

### 1.4 Not accepted as Postal Stationery

1.4.1 Unstamped formula items (others than those mentioned in 1.3.1), unstamped military stationery, unstamped postal administration stationery, official franks, meter post impressions and privately generated 'Postage Paid Impressions' are all considered outside the definition and should not be exhibited in the postal stationery class.

### 1.5 Cut-outs (cut squares) in postal stationery exhibits

Postal stationery exhibits should normally be of entire items. Where certain items are very rare in entire form or are only known to exist in cut-down (cut square) form they would be acceptable as part of an exhibit, as would a study for example of variations in the imprinted stamp dies used or those with rare cancellations etc. The use of postal stationery imprinted stamps as adhesives would also properly form part of an exhibit of postal stationery.

## 2. Principles of Exhibit Composition

### 2.1 The Exhibit Composition

An exhibit of postal stationery should comprise a logical and coherent assembly of unused and/or used items of postal stationery (as defined in 1.0) to illustrate one or more of the categories set out below.

- a) The issues of a particular country or associated group
- b) The issues of a particular chronological period
- c) The issues of a particular class of postal stationery (1.2.1-1.2.5)
- d) The issues of a particular type of postal or associated service (1.2.6-1.2.10)
- e) The issues relating to a particular physical form of the paper or card (1.1).

In a postal stationery exhibit the exhibitor tells a story with the exhibit. Normally it is the story about the development of the postal stationery items themselves. It can begin with the reason why the postal stationery was issued following with the possible essays and/or proofs. It can then describe the development of the items, different printings, colours, perforations, papers, errors etc. The usage of the items, the rates, routes, cancellations and other aspects are a secondary part of the story and may not be a dominant part of the exhibit.

The exhibits may be planned chronologically, geographically (e.g. by local/national districts), by mode of transport/service, or by any other way that the exhibitor may feel appropriate to employ.

The subject chosen needs to be appropriate in scope for both the initial and also the potential size of the exhibit.

## 2.2 One Frame Exhibits

A One Frame exhibit of Postal Stationery is intended to be an exhibit within the categories mentioned in 2.1 with a very narrow theme that fits into one frame. If a theme can be shown in more than one frame, it is not suitable as a theme for a one frame exhibit.

A selection of items from a multiframe exhibit may be suitable only if the selection can completely treat a natural sub-theme of the exhibit within one frame. An extract of a multiframe exhibit showing only the best items ("cherry picking") from a multiframe exhibit is not appropriate as a one frame exhibit.

As with multi-frame exhibits One Frame Exhibits should have primary focus on the postal stationery itself. Exhibits with a heavy emphasis of usage are unlikely to succeed.

## 2.3 The Introductory Sheet (or the Title Page)

All Postal Stationery exhibits must include an introductory sheet. This introductory sheet should consist of:

- The title of the exhibit
- Short, precise and relevant general information on the subject
- A description of the purpose of the exhibit
- A description of the scope of the exhibit (What is included in the exhibit and what is omitted)
- A plan of the structure of the exhibit – chapters or sections etc.– rather than a "frame by frame" or "page by page" description
- A list of personal research by the exhibitor within the subject (with references to articles or literature)
- A list of the most important literature references

## 3. Judging of Postal Stationery

In agreement with Articles 5.7 of the General Regulations of the FIP Exhibitions (GREX), General World and International Exhibitions should provide for a specific Postal Stationery Class to be exhibited as an entity in one part or room of the exhibition.

In other exhibitions where no separate class has been designated it is desirable that postal stationery exhibits be grouped geographically within the Traditional Philately Class.

In judging a postal stationery exhibit the jury will use the following general criteria (ref. GREV, Article 4.2):

1. Treatment - ref. GREV, Article 4.5
2. Philatelic Importance - ref. GREV, Article 4.6
3. Philatelic and related Knowledge, Personal Study and Research - ref. GREV, Article 4.7
4. Condition - ref. GREV, Article 4.8
5. Rarity - ref. GREV, Article 4.8
6. Presentation - ref. GREV, Article 4.9.

Exhibitors should be aware of the need to consider carefully the various aspects which combine together to maximise the award an exhibit can attract.

Some indications are given below of the basic elements underlying each individual criterion.

### 3.1 Treatment (20 points)

Treatment of the exhibit reflects the degree to which the exhibitor is able to create a balanced exhibit characteristic of the chosen subject. A logical progression that is easy to follow and a clear concise write up will help the jurors to appreciate the exhibit. In assessing treatment jurors will check that the statements made in the introduction and plan are adequately represented in the display.

The exhibit is evaluated on whether:

- The completeness of the material shown in relation to the scope of the exhibit
- The subject has been chosen to enable a properly balanced exhibit to be shown in the space available

- The primary focus is the stationery itself and secondarily the usage
- The content reflects the title, purpose, scope and plan
- There is a logical flow in the exhibit
- The headlines of each page support the understanding of the treatment
- There is a good balance between the different parts of the exhibit
- There is a natural start and ending point of the exhibit
- There is no duplicated material (For instance: Two similar items postmarked in two different cities are in a postal stationery exhibit duplication)

The Introduction Page is evaluated on whether it:

- Introduces the purpose of the exhibit
- Defines the scope of the exhibit
- Explains the structure of the exhibit
- Has a plan of the exhibit
- Mentions the most important literature/references

The selection of material for a postal stationery exhibit involves a compromise between the many pages of material the exhibitor may wish to show and the number of pages that will fit in the frames allotted by the exhibition management. This selection is an important factor not only in assessing treatment, but also knowledge. Providing a clear indication is given, the exhibitor may omit material that is of lesser significance. In general, the common items of an issue may be represented by a token showing, while the better material of the same issue should be shown in depth. The judges will appreciate that this treatment shows the exhibitor's knowledge of the material.

### 3.2 Philatelic Importance (10 points)

The "importance" of an exhibit is determined by both the significance of the actual exhibit in relation to the subject chosen and the overall significance of that subject.

In assessing the importance of the exhibit consideration is given to:

- How difficult is the selected area?
- What is the significance of the selected area relative to world philately?
- What is the significance of the selected area relative to the national philately of the country?
- What is the significance of the material shown in the exhibit relative to the selected area?

### 3.3 Philatelic and related Knowledge, Personal Study and Research (35 points)

Philatelic and related knowledge is demonstrated by the items chosen for display and their related comments. Personal study is demonstrated by the proper analysis of the items chosen for display. Personal research is presentation of new facts related to the chosen subject.

Philatelic and related knowledge:

- The choice of items reflects knowledge of the chosen area
- The exhibit should demonstrate a full and accurate appreciation of the subject chosen
- The existing literature within the area has been used
- The items are well described

Personal study - descriptions of:

- The postal stationery type, name and location of printer, issuing date, earliest recorded use & numbers printed (where known)
- Watermarks, paper, perforations etc. of the postal stationery
- Postal stationery printings and varieties
- Rates and usage
- Rarer added stamps to a postal stationery item
- Scarce destinations and unusual routes
- Distinctive cancellations and/or added markings affecting the rate and those not affecting the rate

Personal research:

- Research carried out by the exhibitor
- Research and new discoveries should be given full coverage in accordance with their importance.

Where appropriate references should be given to the exhibitor's own or other previously published information. Where the exhibitor has extended such information a reference can be placed either in the introductory statement or on the exhibition page to which the research refers.

It is unrealistic to require a collector to develop new findings in a heavily studied and researched area. For this reason, such exhibits will not be penalised for a lack of personal research, but will be given additional consideration if, in spite of previous research that has taken place, the exhibitor has managed to come up with new findings.

The proper evaluation of philatelic and related knowledge, personal study, and research will be based on the relevant description of each philatelic object shown. A well thought-out plan may avoid otherwise lengthy descriptions later in the exhibit.

If using rarity statements ("One of X recorded") it is important to mention the source of this recording. Do not use expressions like "Unique" or "Very rare".

Only the knowledge, study and research documented by the items in the exhibit can be judged. Furthermore exhibitors should bear in mind that the information given should not overwhelm the philatelic material shown.

#### 3.4 Condition (10 points)

The postal stationery items should be in the best possible condition. The condition of the items is evaluated as if they were stamps: No tears, no missing corners, no bends, no stains, no missing perforation (if present) etc.

Exhibitors are encouraged to show unique or very rare material that does not occur in fine condition, but are cautioned from including other items in a condition that may reduce the perceived overall condition of the exhibit. The condition of common material should be impeccable.

It is important to remember that the actual condition obtainable will vary according to the country and period.

Commercially used items are to be preferred to philatelic produced ones.

Additional franking should also be in best possible quality and postmarks should be as clear as possible with all essential wording complete.

If an item has been restored or manipulated it must be described as such.

Unless a postal stationery item is of extreme rarity, is unknown as entire, or the exhibit is primarily concerned with variations in the stamp impression only, it is desirable that only entires be shown.

#### 3.5 Rarity (20 points)

Rarity is directly related to the philatelic items shown and to the relative scarcity of this material (however, not the value).

The jurors will primarily be looking for:

- The rarities (postal stationery types) within the area
- Essays, proofs (approved and rejected) and specimens
- Unused items, items used at intended rate and with additional franking (express, registered etc)
- The difficulty of obtaining relevant and interesting postal stationery material for the exhibit.
- How easy it will be to duplicate the exhibit

- If there is philatelic produced material in the exhibit
- The jurors will also be looking for
- Scarce stamps used as additional franking on a postal stationery item
- Scarce postmarks, markings, rates, routes and destinations

### 3.6 Presentation (5 points)

The method of presentation should show the material to the best effect and in a balanced way. With entire items it is important to avoid unduly uniform arrangements, and variation in mounting is therefore preferred.

The exhibit is evaluated on:

- Good balance in the frames and the individual pages
- Good use of the page - with not too much white space on the pages
- The write-up is clear, concise and relevant to the material shown and to the subject chosen for the exhibit
- Sufficient write up - but not too much text
- Illustrations are not too dominating. Any photocopies must be a minimum of 25% different in size from the original
- Careful mounting

Overlapping of items is accepted but obscuring important features should be avoided.

No advantage or disadvantage shall apply as to whether the text is handwritten, typewritten or printed. Brightly coloured inks and coloured album pages should be avoided.

## 4. Relative Terms of Evaluation

Postal Stationery will be judged by approved specialists in this field and in accordance with GREX Section V Articles 40 – 42 and GREV, Article 5:

1. Treatment (20) and Philatelic Importance (10)	30
2. Philatelic and related Knowledge, Personal Study and Research	35
3. Condition (10) and Rarity (20)	30
4. Presentation	5
<hr/>	
Total	100

## 5. Concluding Provisions

In the event of discrepancies in the text from translation, the English text shall prevail.



## **Special Regulations for the Evaluation of Revenue Exhibits at F.I.P. Exhibitions**

### **Article 1: Competitive Exhibitions**

In accordance with Article 1.4 of the General Regulations of F.I.P. for the Evaluation of Competitive Exhibits at F.I.P. Exhibitions (GREV), these Special Regulations have been drafted to supplement those principles with regard to Revenues. Also refer to Guidelines to Revenue Regulations.

### **Article 2: Competitive Exhibits**

#### **2.1 Competitive Exhibits**

A revenue exhibit comprises embossed, imprinted or adhesive tax, fee or credit stamps issued by or under the origination authority of a state or municipal or intermediate governmental authority.

Such exhibits will display one or more such type of stamp, and where appropriate will explain, and in any event will make suitable reference to, the reasons for and where necessary the regulations relating to the services, transactions of other matter being considered.

#### **2.2 Tax Stamps**

Stamps issued for the payment of, or for noting matters relating to, the payment of or exemption from a tax, levy or other fiscal imposition or duty are "tax stamps".

#### **2.3 Fee Stamps**

Stamps the purpose of which is to record payment of or exemption from a fee for which some service is to be or has been rendered are "fee stamps".

#### **2.4 Credit Stamps**

Stamps issued to denote some monetary or fiscal credit in favour of the purchaser his principal or assignee are "credit stamps".

### **Article 3: Principles of Exhibit Composition**

3.1 A revenue exhibit consists of unused or used embossed, imprinted or adhesive revenue stamps. If used on documents, such documents should be arranged to illustrate clearly the pertinent transactions or services. The exhibit may comprise some of the following:

1. Registration of Deeds or Documents
2. General Revenues
3. Judicial or Court
4. Transfers of ownership of moveables or immoveables
5. Receipts
6. Documentary

7. Public Service
8. Bills
9. Duty Stamps
10. Funds
11. Assurances and policies
12. Consular services
13. Inspections
14. Weights and Measures
15. Licenses
16. Postage stamps used as revenue stamps, or revenue stamps used for postage
17. Other Revenue Stamps

The plan or concept of the exhibit shall be described in an introductory statement (ref. GREV, Article 3.4).

3.2 A revenue exhibit may contain, where it improves its composition:

1. Essays, proofs of adopted or rejected designs
2. Legal documents and postal covers if applicable
3. varieties of all kinds including watermark, perforation, paper and printing
4. Maps, prints, decrees and similar associated materials

Such items must have direct relation to the fiscal services described in the exhibit (ref. GREV, Article 3.4).

#### **Article 4: Criteria for Evaluating Exhibits**

(ref. GREV, Article 4).

"Knowledge" (ref. GREV, Article 4.5)

A Revenue exhibit may require or admit of more comments and explanation than a comparable postal exhibit but this text must be concise and clear.

#### **Article 5: Judging Exhibits**

5.1 Revenue exhibits will be judged by the approved specialists in their respective fields in accordance with Section V (Article 31-47) of GREX (ref. GREV, Article 5.1).

5.2 For Revenue exhibits, the following relative terms are presented to lead the jury to a balanced evaluation (ref. GREV, Article 5.2).

Treatment and Importance of the exhibit	30
Knowledge and Research	35
Condition and Rarity	30
Presentation	<u>5</u>
Total	100

#### **Article 6: Concluding Provisions**

6.1 In the event of discrepancies in the text arising from translation, the English text shall prevail.

6.2 These Special Regulations for the Evaluation of Revenue exhibits at F.I.P. Exhibitions have been approved by the 60th F.I.P. Congress on 25th November 1991 in Tokyo. They come into force on 25th November 1991 and apply to those exhibitions which are granted F.I.P. patronage, auspices or support at the F.I.P. Congress and thereafter.

## **Guidelines for Judging a Revenue Exhibit**

### **Article 1: Competitive Exhibitions and Exhibits**

- 1.1 It is the intention that these Guidelines should serve as advice on the application of the SREV for Revenue exhibits following the approval by Congress of the Special Regulations in Tokyo (1991).
- 1.2 The general principles stated in the SREV must remain the basic framework, but clear and sensible extensions will be practised to demonstrate revenue philately and its development within the exhibit.

### **Article 2: Principles of Revenue Exhibits**

- 2.1 Generally a Revenue exhibit should show:
  - 2.2 mint or used revenue stamps of a particular state or municipal or local authority, explaining the reason for the issue or use and showing its developments;
  - 2.3 it should show the date of usage and the date it was withdrawn from use, why and whether it was replaced;
  - 2.4 method of printing, type of paper, essays, proofs, design varieties if appropriate to the subject or presentation;
  - 2.5 geographical or chronological development within one country, continent or covering the whole world where the exhibit lays emphasis on the subject matter of the revenue use;
  - 2.6 documents with printed, embossed or adhesive revenue stamps demonstrating and explaining the rules, the sums paid and/or the reason for the document as may be appropriate.

### **Article 3: Criteria for Evaluating Exhibits**

#### 3.1 Plan

All exhibits of Revenue must contain an introductory plan showing the scope of the intent of the exhibitor, which should be educational. This plan should be headed with a title which corresponds to the introductory plan. The plan should also be used to give relevant general information on the subject and to indicate areas of personal research. It should also contain a short list of important documentary sources used. The judges will use this information to evaluate the material shown in relation to the aims of the exhibitor as stated in the introduction and plan. If more than five frames, or if Revenues of different countries are shown, another introductory page may be desirable.

The exhibit should clearly show the subject as introduced.

It must be stressed that complete revenue collections do not exist from the majority of the countries, and therefore exhibits of revenue stamps should be judged more according to their relative philatelic significance than for their completeness.

- 3.2 Article 4 of GREV is applicable.

### **Article 4: Criteria for Judging the Exhibit**

#### 4.1 Treatment and Importance

Out of 30 points, treatment should in the case of a revenue exhibit attract up to 20 points. This is because the composition of a revenue exhibit is vital to show a coherent assembly to the judges.

4.2 A revenue exhibit may require different treatment from a postage stamp or postal history exhibit. Postage stamps, with some few exceptions, are issued solely for the prepayment of postal charges, whereas the same revenue stamp may be used for the collection of moneys from a variety of different sources and, because of this, there is a wider scope for a revenue exhibit to have an imaginative treatment and this should be expected. For example, a display of revenues of any of the categories mentioned in Article 3.1 of SREV, should be regarded as an acceptable approach and complying with the Guidelines, if notwithstanding that the stamps come from different countries, there is demonstrated a similar purpose of their issue or the stamps have similar characteristics of design or production.

Within the narrower fields of specialisation, exhibits concerned with the plating of specific stamps or concerned with errors which have arisen during the production of stamps, should be treated in the same way as similar exhibits of postage stamps, but should never be considered a thematic exhibit.

4.3 Whenever possible, the exhibit should illustrate or at least explain usage. Non revenue stamps material should normally be avoided. Its inclusion will usually be regarded as legitimate only if it advances or enhances the central theme of the exhibit in some clearly discernible manner.

4.4 Importance is more subjective to the exhibitor. We suggest up to 10 points. What is important to the exhibitor may be less important to revenue philately. Showing the Bee Stamps, Consular stamps or Gun Licences may be worth only 5 points for importance, but the treatment of such an exhibit may be so superb or perfect, that it may reach a maximum of 20 points.

#### **Article 5: Knowledge and Research**

5.1 It must be generally stated that, contrary to literature covering postage stamps, revenue stamps have been poorly treated in the last 60-70 years. Therefore out of the 35 points available under this heading, points awarded must depend on the extent of available research material. Without deducting points for lack of research because there may be considerable literature on the subject, the exhibit shall be evaluated on the write-up of each page by reference to what is known and available in the existent literature and what, if any, new information is given. For instance, in a Bills of Exchange display, additional research on the rates relating to values would be a plus. Explanations of the less obvious and a reference to sources, rules and regulations which add to the reason for the transaction or service for which the revenue was paid, will add to the points. But these are not available for all countries. Knowledge and research are thus to be considered together, but with general knowledge being given not less than 20 out of the 35 points.

Note: Except for a few countries, collectors have perforce to restrict themselves for knowledge due to out of date publications, and it may take one or two decades for a few dedicated students to produce good, up to date handbooks and catalogues on revenues.

#### **Article 6: Condition and Rarity**

6.1 Many revenue stamps are far rarer than postage stamps, but often by the way they were used they became damaged. When used as a seal such as Beer or Tobacco stamps, they were torn. Others, such as Indian Native States revenues were mostly punched when applied to documents. Some were cut, even nailed or stapled. For these, fine condition is exceptional. Therefore acceptable damage of used stamps should not be downgraded. They may be very rare or even the only recorded examples.

6.2 Points for condition should be a maximum of 10.

6.3 Rarity in revenues is a vitally important factor. It seldom has any connection with price or value. Some revenues are expensive to buy but are not rare. On the other hand, many revenue stamps are very common and should not attract points for rarity. It will be given up to 20 points and if the display shows revenues of a country which has little or no literature, the use of the words "One or two copies recorded" will be acceptable and may be useful. When specialized revenues are shown, reference to a catalogue (if one exists and provided it is relevant) may be helpful. Rarity is based on facts, and once the facts are established, condition can be judged in the light of these facts.

#### **Article 7: Presentation**

7.1 Good presentation is very important. The display should appeal to the eye and each sheet in every frame should give the impression of balance to the display. The rest, subject to any special regulations about frame or sheet size, is left to the exhibitor.

7.2 Limit the write-up to essentials, but give all important information.

# SPECIAL REGULATIONS FOR THE EVALUATION OF THEMATIC EXHIBITS AT FIP EXHIBITIONS

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## ARTICLE 1: COMPETITIVE EXHIBITIONS

*In accordance with Article 1.4 of the General Regulations of the FIP for the Evaluation of Competitive Exhibits at FIP Exhibitions (GREV), these Special Regulations have been developed to supplement those principles with regard to thematic exhibits.*

*They are explained in the Guidelines to these Special Regulations.*

## ARTICLE 2: COMPETITIVE EXHIBITS

*A thematic exhibit develops a theme according to a plan, as defined under 3.2.1, demonstrating thematic and philatelic knowledge through the items chosen.*

*Such knowledge should result in the best possible selection and arrangement of the material and the accuracy of the relevant thematic and philatelic text.*

## ARTICLE 3: PRINCIPLES OF EXHIBIT COMPOSITION

### **3.1 APPROPRIATE PHILATELIC MATERIAL**

*3.1.1. A thematic exhibit uses the widest range of appropriate postal-philatelic material (ref. GREV Art 3.2).*

*3.1.2. Each item must be connected to the chosen theme and present its thematic information in the clearest and most effective way.*

### **3.2. THEMATIC TREATMENT**

*The treatment of a thematic exhibit comprises the structure of the work (title and plan) and the elaboration of each point of that structure (development).*

#### **3.2.1 Title and Plan**

*The title with any subtitle defines the scope of the exhibit.*

*The plan defines the structure of the exhibit and its subdivisions and covers all major aspects relevant to the title. It should be entirely structured according to thematic criteria. The order of the main chapters and their subdivisions should demonstrate the development of the plan rather than list its main aspects.*

*The title and the plan must be presented on a page at the beginning of the exhibit, written in one of the official FIP languages.*

#### **3.2.2. Development**

*The development means the elaboration of the theme in depth, aiming to achieve an arrangement of the material fully compliant with the plan.*

*The elaboration utilises only the thematic information, postally authorised, available from:*

- *the purpose of issue or use of the item*
- *the primary and secondary elements of the design of the item*
- *other postal characteristics.*

*Such elaboration requires:*

- *a thorough knowledge of the chosen theme*
- *a high degree of philatelic knowledge*
- *a thematic text, to ensure the necessary thematic links and to provide thematic details, whenever needed.*

### **3.2.3 Innovation**

*Innovation is shown by the*

- *introduction of new themes, or*
- *new aspects of an established or known theme, or*
- *new approaches for known themes, or*
- *new application of material.*

*Innovation may refer to all components of Treatment.*

## **3.3 QUALIFICATION OF PHILATELIC MATERIAL**

*The connection between the philatelic material and the theme must be clearly demonstrated, when it is not obvious.*

## **ARTICLE 4: CRITERIA FOR EVALUATION**

*The general criteria, as specified in GREV Art. 4, are adapted to the peculiarities of the thematic class.*

### **4.1. Thematic Treatment**

*Treatment will be evaluated according to the title and the plan, the development, and the innovation shown in the exhibit.*

*4.1.1. The title and the plan will be evaluated considering the:*

- *consistency between the plan and the title*
- *presence of the plan page*
- *adequacy of the plan page*
- *correct, logical and balanced structure (divisions and subdivisions)*
- *coverage of all major aspects necessary to develop the theme.*

*4.1.2. The development will be evaluated considering the:*

- *correct assembly and positioning of the items in conformity with the plan*
- *connection between the items and the thematic text*
- *depth, shown through connections, cross references, ramifications, causes and effects*
- *balance, by giving to each thematic point the importance corresponding to its significance within the theme*
- *elaboration of all aspects of the plan.*

*4.1.3. Innovation will be evaluated according to Art. 3.2.3.*

### **4.2. Knowledge, Personal Study and Research**

*The criterion for Knowledge, Personal Study and Research requires the evaluation of the thematic and philatelic aspects of the exhibit.*

*4.2.1 Thematic Knowledge, and its related Personal Study and Research will be evaluated considering the*

- *appropriateness, conciseness and correctness of thematic text*
- *correct thematic use of the material*
- *presence of new thematic findings for the theme.*

*4.2.2 Philatelic Knowledge, Personal Study and Research will be evaluated considering the*

- *full compliance with the rules of postal philately*
- *presence of the widest possible range of postal-philatelic material and its balanced use*
- *appropriateness of postal documents*
- *appropriateness and correctness of philatelic text, when required*
- *presence of philatelic studies and related skilful use of important philatelic material.*

#### **4.3 Condition and Rarity**

*The criteria of "Condition and Rarity" require an evaluation of the quality of the displayed material considering the standard of the material that exists for the chosen subject, the rarity and the relative difficulty of acquisition of the selected material.*

#### **4.4 Presentation**

*The criterion of "Presentation" requires an evaluation of the clarity of display, the text as well as the overall aesthetic balance of the exhibit.*

### ARTICLE 5: JUDGING OF EXHIBITS

**5.1.** *Thematic exhibits will be judged by the approved specialists in their respective field and in accordance with the section V, Art. 31 to 46, of the GREX (ref.: GREV, Art. 5.1).*

**5.2.** *For thematic exhibits, the following relative terms are presented to lead the Jury to a balanced evaluation (ref.: GREV, Art. 5.3).*

<b>Treatment</b>	<b>35</b>	
Title and Plan		15
Development		15
Innovation		5
<b>Knowledge, Personal Study and Research</b>	<b>30</b>	
Thematic		15
Philatelic		15
<b>Condition and Rarity</b>	<b>30</b>	
Condition		10
Rarity		20
<b>Presentation</b>	<b>5</b>	
<b>Total</b>	<b>100</b>	

### ARTICLE 6: CONCLUDING PROVISIONS

**6.1** *In the event of any discrepancies in the text arising from translation, the English text shall prevail.*

**6.2** *The Special Regulations of the FIP for the Evaluation of Thematic Exhibits at FIP Exhibitions (SREV) were approved at the 66<sup>th</sup> FIP Congress on October 14, 2000 in Madrid. They take effect immediately following closure of Congress.*

<b>GUIDELINES FOR THE EVALUATION OF THE EXHIBITS OF THEMATIC PHILATELY</b>
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## INTRODUCTION

### ARTICLE 1: COMPETITIVE EXHIBITIONS

These Guidelines have the objective of guiding collectors to assemble an exhibit and jurors to evaluate it according to the principles of the General Regulations for the Evaluation of Competitive Exhibits at FIP Exhibitions (GREV) and the Special Regulations for the Evaluation of Thematic Exhibits (SREV).

### ARTICLE 2: COMPETITIVE EXHIBITS

The pages exhibited ought to:

- present the chosen theme as a whole, or
- show in depth specific sections of the collection without losing the coherence and the continuity of the chosen theme. In this case it may be necessary to adapt the plan page (see 3.2.1 below) to suit the exhibit.

### ARTICLE 3: PRINCIPLES OF EXHIBIT COMPOSITION

#### **3.1 APPROPRIATE PHILATELIC MATERIAL**

Appropriate postal-philatelic material is that which, for the purpose of transmitting mail or other postal communications, has been issued, intended for issue, or produced in the preparation for issue, used, or treated as valid for postage by governmental, local or private postal agencies, or by other duly commissioned or empowered authorities.

Appropriate postal-philatelic material has the following characteristics:

**Type of material:**

postal franking items (stamps, stamp booklets, postal stationery, franking meters, computer vended postage e.g. FRAMA labels, etc.) and their modifications (e.g. overprints, surcharges, and punch-perforations, as shown by "perfins"). However modified items are not to be included if the modification distracts from the original theme (e.g. by making it no longer visible); they may be used for the theme(s) related to the modification.

postal cancellations (ordinary, slogan, commemorative and other special postmarks)

stamps, cancellations, marks and/or cards indicating a postage privilege (e.g. authorities, military)

other items used in the postal operations, such as registration labels, postal route labels and markings, supplementary labels or markings (e.g. censorship, disinfection, crash mail), mail delivery docket, reply coupons, forwarding agents markings, postal automation markings and labels, etc.; where applicable, these items should be on the relevant document.

items "intended for issues, or produced in the preparation for an issue", e.g. sketches, proofs varieties and errors

revenue stamps. They are admitted as long as they are postally used or have postage validity. Revenue stamps for fiscal purposes are admitted in exceptional cases, when they are the only mean to describe an important thematic point. .

**Time frame:**

postal material from the pre-stamp era, through the classic period, to the present day.

**Postal Services:**

in addition to the normal transmission of mail, specific types, e.g. (postage free) service- and military- post (including Airgraphs and V-mail); maritime, railway, and air mail of any type; prisoner-of-war and concentration camp mail; packet, parcel post and freight post

postal payment service

private post, authorised or tolerated by the official authorities, or active in total absence of an official post.

Under "other postal communications" are included other forms of postal services, like pneumatic post, telegrams, electronic mail (i.e. message sent electronically to a Post Office where it is printed out and delivered to an addressee), etc.

**Inappropriate Material**

The following items are inappropriate:

fantasy issues from non-existent postal territories, issues of exiled governments or organisations without postal services

private additional cancellations applied by a sender or a supplier before mailing the documents

picture postcards, unless they are postal stationery produced by a Postal Authority

private additional prints on postal stationery (also known as "repiquages")

administrative marks (not postal), when they do not give any postal privilege

private decorations on envelopes and cards

private vignettes (advertising labels), whatever the purpose of their use.

**Border-line material**

The variety of postal services and regulations in different countries and their evolution over time make it impossible to define a list encompassing all possible situations. Some items only follow to a certain extent the above definitions of appropriate or inappropriate material; therefore they should be used mainly when no other material is available to describe a specific thematic detail. When included in the exhibit, they should always be supported by a thorough philatelic justification.

Items belonging to the specific philatelic culture of a theme, a country or a region can be tolerated as much as they are justified and their number is proportional to the degree of elaboration of the exhibit.

**Thematic Information**

The thematic information is derived

directly from the purpose of issue (or of use) or the design of an item, or

indirectly as a result of a deeper analysis that enables the use of items that, at a first glance, do not show any connection with the theme.

Thus the thematic information can be drawn from:

the purpose of issue:

- those which follow changes in political situations

- those which document a particular period.
- and, in addition to the primary and the secondary design of the item, from:
- the text, art style of illustration and similar peculiarities
  - the material on which the item is printed e.g. granite (silk thread) or banknote paper, war maps
  - the watermark design and the perforation (e.g. "perfins")
  - the text or illustration of margins, gutters, tabs, cover and interleaving of booklets, etc.
  - functions of the postal service, which have a thematic significance (e.g. railway, telegraph, newspaper stamps, official service postal stationery, pigeon post).

The thematic information described above must be:

initiated by the postal service, or

introduced or added by the postal service (e.g. advertising appendices, marginal descriptions, postal stationery illustrations), or

approved by the postal service (e.g. postal stationery to private order).

Printing or surcharges added privately after the sale of the items do not fulfil this requirement.

Generic cancellations can be used because of the specific meaning of a place name, or of the reason a place exists. Alternatively, they must contain adequate thematic information (e.g. advertising text, illustration), in addition to the data concerning the place and/or the date. A postmark, even if of the pre-philatelic period, does not document the birthplace of a person. Also the postmark date and place, when related to a special event which happened on the same date and place, is relevant only if other thematic elements concern the theme or it has a specific thematic significance from a postal history standpoint; in the latter case it should only be used when it refers to an important detail of the theme.

Sender and addressee data represents insignificant information, unless the document shows a special postal privilege (e.g. reduced or free postage) as a result of the position, condition or status (e.g. military, government or other official mail) of one of the parties. The indication of reduced (or free) postage or the service postmarks, or equivalent markings of the postal route, provide sufficient evidence. In some instances sender and/or addressee data may be helpful as complementary thematic information, in combination with the postal elements of the document.

The information made available by vignettes (i.e. pictorial labels), marks, cachets and decorative overprints of private origin (i.e. not postally authorised) should not be used for the thematic development. In exceptional cases, where no other material exists, these items can be considered as a part of the document as long as they are relevant to describe a specific postal route or they present a significant thematic connection.

### ***3.2. THEMATIC TREATMENT***

In thematic philately the concept defined by the GREV is represented by the plan.

The plan and the development represent the two aspects of an interlaced process, based on personal study and research by the collector on both the theme and the material. A deeper knowledge of the theme enables one to increase the number of facts and details and to look for additional items to illustrate them. A better knowledge of the material allows one to identify new pieces, which often must be justified through further study of the theme, which could result in a more elaborate plan.

#### **3.2.1 Title and Plan**

The title and the plan represent a meaningful entity and reflect the specific characteristics of the chosen theme. Hence, different titles originate different plans.

If an exhibitor decides to show a self-contained section of his/her collection, the plan and the title of the exhibit must be consistent with that section.

The title represents the synthesis of the work. Therefore the title and the contents of the pages have to match and the sequence of the philatelic items mounted on the pages should give the full details of the story stated in the title. Boosting titles to make the exhibit more attractive can be misleading if they deviate from the concept developed in the pages.

The plan provides a clear and intelligible insight into all major aspects of the theme. It may:

be freely chosen in order to make the synthesis of a theme or an idea, or  
derive naturally from the theme.

The structure may follow a time-related classification (historical, evolutionary), or subject-related criteria (scientific, systematic, organisational, economic, etc.), or other criteria. For instance, themes related to Organisations and Institutions (e.g. Red Cross, League of Nations, Council of Europe), repetitive events (e.g. Stamp Days, Olympic Games), etc. can be subdivided according to their structure, type of organisation, and individual events following thematically time- or place-related classifications.

Themes developed within an organisational or chronological framework should clearly show the historical background, the aims, tasks, results and effects of the activities of such organisations or events. The plan consists only of thematic divisions and subdivisions, with no generic chapters (e.g. "Miscellaneous", "Appendix"). Subdivisions by date of issue, issuing country, type of material (e.g. "Meters", "Postal stationery"), or purpose of issue (e.g. "Anniversaries") are to be avoided. Such items are best used according to their thematic information. The same applies to special philatelic studies (ref.: 3.2.3).

The plan is supposed to present a logical order allowing the study of the entire exhibit without disturbing breaks between the different chapters. Ideally the beginning of the following chapter has a logical link with that preceding. This helps to create an interesting story instead of an unconnected "list of contents".

An effective plan covers the largest scope compatible with the title. In this respect, unless specifically stated in the title, the plan should not be limited by time or by geography, as far as the chosen theme allows it.

The different chapters should have a good balance, according to their relative thematic weight within the scope of the theme as defined by the title rather than by the quantity of material available.

The construction of an innovative plan is considered a prerequisite for an innovative development.

## **The Plan Page**

The plan page comprises all major subdivisions of the plan; finer and more detailed subdivisions are presented, in principle, only on the individual pages. The plan cannot be replaced by a literary description or by a generic introductory statement.

An adequate plan page will ensure that the public and the jurors do not have to "reconstruct" the plan by browsing through the pages of the exhibit. The obvious difficulties caused by having to do so might be reflected in the understanding and the evaluation of the exhibit.

A numerical classification (e.g. decimal, legal systems) may be used if it helps to make the exhibit easier to understand. It should be limited to major divisions of the plan. Experience has shown that a two/three digits/letters system is sufficient.

In addition to the plan page, an introductory title page may highlight the theme.

The official FIP languages in which the title, the plan and any other introductory statement have to be presented are English, French, German, Russian, and Spanish.

### **3.2.2. Development**

The analysis of both the theme and the appropriate material, based on a thorough thematic and philatelic knowledge, is a prerequisite for the best possible thematic development. This enables the skilful selection of each item and its correct positioning and sequence, as well as a connecting description. This is necessary to ensure a proper understanding of the relationship between the item and the theme.

This is shown by:

the selection of the most suitable items for each thematic detail described.

the balanced utilisation of the items according to the significance of the thematic detail they support. The number of philatelic items available for the same detail should not be the basis for their inclusion.

the accurate thematic arrangement of the items shown on the same page according to the sequence of the "story". The correct sequence takes priority over the best appearance of the page.

Therefore, the simple classification of the philatelic pieces related to a subject is necessary but not sufficient to achieve an advanced degree of elaboration.

### **The Thematic Text**

The thematic text:

illustrates the logical sequence of the development, by connecting the items shown. A good connection is effective and concise, without unnecessary information. This requires that the text be fluid enough to demonstrate the thread of the development.

explains the thematic qualification of an item, if required (Ref. 3.3 below)

gives appropriate information of the thematic details of stamps and documents.

Any thematic explanation has to be closely related to the material shown, and any given statement must be covered by thematically appropriate philatelic items, otherwise it weakens the thematic development.

Even if FIP languages are not compulsory for thematic and philatelic text, exhibitors who intend to show frequently at international exhibitions are strongly advised to present their exhibit in one of those languages, to help in the understanding of their work (Ref. GREV 3.3).

### **3.2.3 Innovation**

The exhibit is supposed to show the personal work of the exhibitor, highlighting the results of his/her ability to innovate. This requires personal effort by study, research and imagination and cannot result from the simple mechanical duplication of existing works. Exhibitors can take advantage of all sources available on the subject (e.g. thematic and philatelic literature as well as other collections) to push their research forward.

## ***3.3 QUALIFICATION OF PHILATELIC MATERIAL***

A short thematic description is necessary whenever the connection between the item and the theme is not self-explanatory. Items without a demonstrated relationship with the theme should be excluded.

When selecting qualified material for the exhibit, preference and greater importance has to be given to:

types of items that are the cornerstone of philately (i.e. stamps, postal stationery, cancellations and postmarks) as opposed to items with a lower postal connotation, even if their issue or use has been duly authorised by the post

issues which have information whose contents bear a direct relation to the issuing country from a political, historical, cultural, economic and/or similar standpoint. Avoid speculative issues, which exploit the "fashion trends" in thematic philately (these dubious items ought to be in principle totally excluded), with special reference to issues not following the code of ethics of the UPU

normal issues, as opposed to additional parallel imperforate issues (stamps and souvenir sheets)

genuinely cancelled items, as opposed to items cancelled to order,

genuinely carried commercial mail with relevant cancellations, as opposed to mere souvenir documents and any similar items which were created to please collectors, e.g. decorated FDCs (even when issued by the postal service), and maximum cards

genuinely carried items with correct postage and relevant thematic cancellations, as opposed to favour cancellations, often with underfranked postage, or, even worse, cancellations on stampless covers ("blank cancellations") unless due to a free postage privilege

documents with individual, differing addressees, as opposed to covers and cards received by the same addressee as a result of a subscription

correct postage frankings, as opposed to overfrankings due to philatelic reasons (e.g. complete sets)

meter frankings with correct postage, as opposed to favour cancellations (e.g. "000"), unless the latter is a "specimen" or it has a justified postal reason.

Exceptions to the above criteria may only be shown if properly justified.

The relative rarity or unusual characteristics of proofs, varieties and similar items, can increase the philatelic quality of the exhibit. Common varieties (e.g. minor colour nuances) play an insignificant role and they are likely to adversely affect the thematic development. If a variety does not clearly demonstrate the connection with the theme, the normal item should be also shown as a reference.

Common stamps and documents are appropriate if they best represent important thematic details.

The use of maximum cards should be limited to a few, significant items, mainly to enhance the understanding of the thematic information on the stamp. In addition to the necessary concordance of subject, time and date, defined in the principles of Maximaphily, these items should have a theme-related cancellation.

The use of revenue stamps for fiscal purposes should be limited to a few, significant items, mainly to enhance the thematic development in very important points of the theme that cannot be covered otherwise. These items are to be properly justified.

## **Philatelic studies**

Postal items and documents present a number of philatelic variants. If this material is of thematic and philatelic importance, then a concise and balanced philatelic study is commendable, so that this material can be properly shown.

A philatelic study follows in a systematic manner the criteria for traditional philately (e.g. development of the item, varieties), postal history (e.g. usage, routes, handling of the mail, postmarks) or any other postal philatelic discipline. A philatelic study may exploit existing sources for further personal research. In order to safeguard the balance of the exhibit, the aim of these studies is not completeness, but the presence of the most significant philatelic peculiarities. The extent of the studies is proportional to the degree of specialisation of the exhibit.

Philatelic studies, whenever included, blend with the thematic development without affecting the fluidity of elaboration of the exhibit. The thematic text has to continue in parallel with the study, so that there is no disturbing interruption.

## **Philatelic text**

A philatelic text can be used when a specific philatelic characteristic of the item is not easily recognizable, for documenting the use of revenue stamps, or for presenting a philatelic study. Boosting definitions, in the style of those of the auction-catalogues, are inappropriate.

### **3.4 PRESENTATION**

The statement of the GREV suits perfectly thematic exhibits; hence there is no specific article in the SREV.

## **ARTICLE 4: CRITERIA FOR EVALUATION**

### **4.1. Thematic Treatment**

#### **4.1.1. Title and Plan**

The title defines the overall concept, which then is structured through the plan. Inconsistencies between the title and the plan indicate either an inadequate breakdown of the title or an inappropriate synthesis of its structure in the selected title.

The plan page, that provides an insight into the theme, has to be shown at the beginning of the exhibit. Failure to do so will result in the automatic loss of three points.”

The requirements for a correct, logical and balanced structuring into divisions and sub-divisions are defined as follows:

Correct: The plan should be accurate, scientifically reliable and sound

Logical: The sequence of the main chapters and their subdivisions must follow a rational order, without superfluous or misplaced chapters

Balanced: The same importance should be given to the different sections in accordance with the thematic significance and the available material coverage of all major aspects necessary to develop the theme.

#### **4.1.2. Development**

The correct assembly and position of the items, including the individual ones on each page, is demonstrated by a well understood, correct, and fluent thread of development. Misplaced items make development confused and hard to understand.

The balance is demonstrated by giving the appropriate depth and size to the various thematic details, according to their significance within the theme. This also applies to philatelic studies.

### **4.2. Knowledge, Personal Study and Research**

The GREV considers “philatelic and related knowledge”, that can be seen as the result of two components:

- A “concept” related knowledge. In almost all classes is of postal and philatelic nature: issues, usages, printing processes, rates, routes, services, and so on. In thematic philately this “concept” is of a thematic nature: cars, bridges, history, nature, sport, etc.; hence “thematic knowledge” is that which is based on personal study and research and sound knowledge of the subject studied.
- “Philatelic knowledge”, that relates to the material used to support the concept. This component is common to all classes.

#### **4.2.1 Thematic Knowledge, and its related Personal Study and Research**

Thematic knowledge refers to the overall knowledge of the theme as expressed in the choice of the items, their correlation and the degree of appropriateness of the accompanying text; the correct thematic use of material is reflected by the degree of appropriateness to cover specific thematic details.

Thematic knowledge is also demonstrated by the use of material that has a thematic qualification, which is not immediately obvious and needs to be discovered by the exhibitor.

Thematic knowledge assumes the absence of thematic errors and avoids pretexts for introducing material not directly related with the theme or unnecessary borderline items.

The level of thematic study and research is evaluated by taking into account the availability of previous studies of the theme, in order to assess how much the treatment took advantage of available thematic and philatelic literature, catalogues and documented research. This will then be compared with the personal research and study shown in the exhibit.

#### **4.2.2 Philatelic Knowledge, and its related Personal Study and Research**

The full compliance with the rules of postal philately concerns, for instance, the presence of items that are unsuitable for collecting purposes because of their state (e.g. cut stamps or cut postal stationery, improper maximum cards)

The presence and balanced utilisation of all the different philatelic types of material should be obtained by presenting items of all periods and from the largest number of countries, within the possibilities of the chosen theme.

The suitability of the postal documents considers their philatelic appropriateness, including the number and the justification of borderline items, if any, as well as the selection of items of real philatelic significance rather than of extravagant pieces

Personal philatelic study and research are demonstrated by the presence of:

material which

- has not yet been researched for that theme, or where there has been very little research
  - refers to an uncommon area of collecting
- philatelic studies presenting a true, well documented, philatelic in depth analysis and which are not just an excuse for showing an accumulation of more pieces without any serious philatelic foundation.

#### **4.3 Condition and Rarity**

The condition is based on the usual overall criteria for evaluation in philately. For modern material good condition is an essential requirement. Booklets should be presented complete with stamps.

Cancellations must be clear, and allow the stamp design, where thematically relevant, to be clearly visible.

The rarity is based on objective criteria such as recognised absolute scarcity and difficulty of acquisition.

It is essential that varieties, proofs, essays, are rarer than the issue itself, in order to increase the philatelic level. The same applies to blocks, strips, etc.

It is obvious that items which, despite being very rare, have no or insufficient relationship to the theme, should not be included in the evaluation of this criterion.

#### **4.4 Presentation**

The efforts of the exhibitor are demonstrated by the arrangement of the items and the text on appropriate exhibition pages. Presentation will be evaluated on the basis of:

clarity of the display

clarity of the text

the overall aesthetic balance of the exhibit.

## ARTICLE 5: JUDGING OF EXHIBITS

The thematic jurors must complete an evaluation form in order to be guided towards a thorough and consistent judgement.

The presence of faked, forged or repaired items, which are not clearly marked as such, will cause the downgrading of the exhibit by the Jury, according to the report of the special Expert Team appointed at each exhibition.

Reprints must be presented as such. Weak or faded postmarks must not be redrawn on piece; instead a copy of the postmark should be redrawn and presented next to the

Collectors are therefore recommended to have any doubtful item expertised before selecting it for the exhibit and the original of the certificates should be included behind the sheet, in the same transparent protective cover. In case a photocopy is used, the same has to be certified by the Federation. Alternatively, the commissioner may bring the original certificate for use if needed. Irrelevant of how the certificate is made available, at the end of the philatelic text concerning the item certified should be put the abbreviation "e" in bold thus **(e)**.

<b>GREV, SREV AND GUIDELINES FOR THE EVALUATION OF THE EXHIBITS OF THEMATIC PHILATELY</b>
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## INTRODUCTION

The purpose of this document is to present in a logical arrangement the three official papers addressed to the exhibitors. Such documents have been merged, following the structure of the GREV, but keeping their identity visible through different formatting of characters and paragraphs, as follows:

GREV

SREV

Guidelines

### ARTICLE 1: COMPETITIVE EXHIBITIONS

- 1.1 FIP considers international stamp exhibitions as a key element in the promotion and development of philately. These are promoted in accordance with its Statutes and the General Regulations of the FIP for Exhibitions (GREX). The FIP may extend its patronage to world exhibitions, its auspices to international exhibitions and its recognition to other exhibitions.
- 1.2 The principles defined in the following General Regulations of FIP for the Evaluation of Exhibits at FIP Exhibitions (GREV) are applicable to all competitive exhibitions. They are intended to serve the Jury as regulations and as a guide to the collector for the development of the exhibits.
- 1.3 The GREV apply to all competitive classes at FIP exhibitions.
- 1.4 The Special Regulations of the FIP for the Evaluation of Competitive Exhibits at FIP Exhibitions (SREVs) for each competitive class are based upon the GREV.
- 1.5 The Commissions and Sections of FIP provide Guidelines on the interpretation of the SREV's.

*In accordance with Article 1.4 of the General Regulations of the FIP for the Evaluation of Competitive Exhibits at FIP Exhibitions (GREV), these Special Regulations have been developed to supplement those principles with regard to thematic exhibits.*

*They are explained in the Guidelines to these Special Regulations.*

These Guidelines have the objective of guiding collectors to assemble an exhibit and jurors to evaluate it according to the principles of the General Regulations for the Evaluation of Competitive Exhibits at FIP Exhibitions (GREV) and the Special Regulations for the Evaluation of Thematic Exhibits (SREV).

### ARTICLE 2: COMPETITIVE EXHIBITS

- 2.1 The limit of the frame space allocated at exhibitions as per Article 6 of the GREX does not normally allow the collector to display the entire collection. Therefore, the collector must select suitable material, which will ensure continuity and understanding of the subject and explain relevant aspects of knowledge and condition.
- 2.2 The evaluation of exhibits will only take into consideration the material and information displayed.
- 2.3 The scope of an exhibit in the respective classes is defined in the SREV.

*A thematic exhibit develops a theme according to a plan, as defined under 3.2.1, demonstrating thematic and philatelic knowledge through the items chosen.*

*Such knowledge should result in the best possible selection and arrangement of the material and the accuracy of the relevant thematic and philatelic text.*

The pages exhibited ought to:

present the chosen theme as a whole, or

show in depth specific sections of the collection without losing the coherence and the continuity of the chosen theme. In this case it may be necessary to adapt the plan page (see 3.2.1 below) to suit the exhibit.

## ARTICLE 3: PRINCIPLES OF EXHIBIT COMPOSITION

### 3.1 APPROPRIATE PHILATELIC MATERIAL

- 3.1 The exhibit shall consist solely of relevant philatelic material, supporting documentation and text, other than in an Open class.
- 3.2 Relevant philatelic material is defined for each class in the SREV for that class.
- 3.1.1 *A thematic exhibit uses the widest range of appropriate postal-philatelic material (ref. GREV Art 3.2).*

Appropriate postal-philatelic material is that which, for the purpose of transmitting mail or other postal communications, has been issued, intended for issue, or produced in the preparation for issue, used, or treated as valid for postage by governmental, local or private postal agencies, or by other duly commissioned or empowered authorities.

Appropriate postal-philatelic material has the following characteristics:

#### **Type of material:**

postal franking items (stamps, stamp booklets, postal stationery, franking meters, computer vended postage e.g. FRAMA labels, etc.) and their modifications (e.g. overprints, surcharges, and punch-perforations, as shown by "perfins"). However modified items are not to be included if the modification distracts from the original theme (e.g. by making it no longer visible); they may be used for the theme(s) related to the modification.

postal cancellations (ordinary, slogan, commemorative and other special postmarks)

stamps, cancellations, marks and/or cards indicating a postage privilege (e.g. authorities, military)

other items used in the postal operations, such as registration labels, postal route labels and markings, supplementary labels or markings (e.g. censorship, disinfection, crash mail), mail delivery docket, reply coupons, forwarding agents markings, postal automation markings and labels, etc.; where applicable, these items should be on the relevant document.

items "intended for issues, or produced in the preparation for an issue", e.g. sketches, proofs varieties and errors

revenue stamps are admitted as long as they are postally used or have postage validity. Revenue stamps for fiscal purposes are admitted in exceptional cases, when they are the only mean to describe an important thematic point. .

#### **Time frame:**

postal material from the pre-stamp era, through the classic period, to the present day.

#### **Postal Services:**

in addition to the normal transmission of mail, specific types, e.g. (postage free) service- and military- post (including Airgraphs and V-mail); maritime, railway, and air mail of any type; prisoner-of-war and concentration camp mail; packet, parcel post and freight post

postal payment service

private post, authorised or tolerated by the official authorities, or active in total absence of an official post.

Under "other postal communications" are included other forms of postal services, like pneumatic post, telegrams, electronic mail (i.e. message sent electronically to a Post Office where it is printed out and delivered to an addressee), etc.

## **Inappropriate Material**

The following items are inappropriate:

- fantasy issues from non-existent postal territories, issues of exiled governments or organisations without postal services
- private additional cancellations applied by a sender or a supplier before mailing the documents
- picture postcards, unless they are postal stationery produced by a Postal Authority
- private additional prints on postal stationery (also known as "repiquages")
- administrative marks (not postal), when they do not give any postal privilege
- private decorations on envelopes and cards
- private vignettes (advertising labels), whatever the purpose of their use.

## **Border-line material**

The variety of postal services and regulations in different countries and their evolution over time make it impossible to define a list encompassing all possible situations. Some items only follow to a certain extent the above definitions of appropriate or inappropriate material; therefore they should be used mainly when no other material is available to describe a specific thematic detail. When included in the exhibit, they should always be supported by a thorough philatelic justification.

Items belonging to the specific philatelic culture of a theme, a country or a region can be tolerated as much as they are justified and their number is proportional to the degree of elaboration of the exhibit.

## **Thematic Information**

*3.1.2 Each item must be connected to the chosen theme and present its thematic information in the clearest and most effective way.*

The thematic information is derived

- directly from the purpose of issue (or of use) or the design of an item, or
- indirectly as a result of a deeper analysis that enables the use of items that, at a first glance, do not show any connection with the theme.

Thus the thematic information can be drawn from:

the purpose of issue:

- those which follow changes in political situations
- those which document a particular period.

and, in addition to the primary and the secondary design of the item, from:

- the text, art style of illustration and similar peculiarities
- the material on which the item is printed e.g. granite (silk thread) or banknote paper, war maps
- the watermark design and the perforation (e.g. "perfins")
- the text or illustration of margins, gutters, tabs, cover and interleaving of booklets, etc.
- functions of the postal service which have a thematic significance (e.g. railway, telegraph, newspaper stamps, official service postal stationery, pigeon post).

The thematic information described above must be:

initiated by the postal service, or

introduced or added by the postal service (e.g. advertising appendices, marginal descriptions, postal stationery illustrations), or

approved by the postal service (e.g. postal stationery to private order).

Printing or surcharges added privately after the sale of the items do not fulfil this requirement.

Generic cancellations can be used because of the specific meaning of a place name, or of the reason a place exists. Alternatively, they must contain adequate thematic information (e.g. advertising text, illustration), in addition to the data concerning the place and/or the date. A postmark, even if of the pre-philatelic period, does not document the birthplace of a person. Also the postmark date and place, when related to a special event which happened on the same date and place, is relevant only if other thematic elements concern the theme or it has a specific thematic significance from a postal history standpoint; in the latter case it should only be used when it refers to an important detail of the theme

Sender and addressee data represents insignificant information, unless the document shows a special postal privilege (e.g. reduced or free postage) as a result of the position, condition or status (e.g. military, government or other official mail) of one of the parties. The indication of reduced (or free) postage or the service postmarks, or equivalent markings of the postal route, provide sufficient evidence. In some instances sender and/or addressee data may be helpful as complementary thematic information, in combination with the postal elements of the document.

The information made available by vignettes (i.e. pictorial labels), marks, cachets and decorative overprints of private origin (i.e. not postally authorised) should not be used for the thematic development. In exceptional cases, where no other material exists, these items can be considered as a part of the document as long as they are relevant to describe a specific postal route or they present a significant thematic connection.

### **3.2 THEMATIC TREATMENT**

- 3.3 The exhibit shall show a clear concept of the subject treated, developed according to the characteristics of the respective competitive class, as defined by the SREV for that class.

*The treatment of a thematic exhibit comprises the structure of the work (title and plan) and the elaboration of each point of that structure (development).*

In thematic philately the concept defined by the GREV is represented by the plan.

The plan and the development represent the two aspects of an interlaced process, based on personal study and research by the collector on both the theme and the material. A deeper knowledge of the theme enables one to increase the number of facts and details and to look for additional items to illustrate them. A better knowledge of the material allows one to identify new pieces, which often must be justified through further study of the theme, which could result in a more elaborate plan.

#### **3.2.1 Title and Plan**

- (3.3) The title must describe the contents of the exhibit.

*The title with any subtitle defines the scope of the exhibit.*

The title and the plan represent a meaningful entity and reflect the specific characteristics of the chosen theme. Hence, different titles originate different plans.

If an exhibitor decides to show a self-contained section of his/her collection, the plan and the title of the exhibit must be consistent with that section.

The title represents the synthesis of the work. Therefore the title and the contents of the pages have to match and the sequence of the philatelic items mounted on the pages should give the full details of the story stated in the title. Boosting titles to make the exhibit more attractive can be misleading if they deviate from the concept developed in the pages.

*The plan defines the structure of the exhibit and its subdivisions and covers all major aspects relevant to the title. It should be entirely structured according to thematic criteria. The order of the main chapters and their subdivisions should demonstrate the development of the plan rather than list its main aspects.*

The plan provides a clear and intelligible insight into all major aspects of the theme. It may:

be freely chosen in order to make the synthesis of a theme or an idea, or  
derive naturally from the theme.

The structure may follow a time-related classification (historical, evolutionary), or subject-related criteria (scientific, systematic, organisational, economic, etc.), or other criteria. For instance, themes related to Organisations and Institutions (e.g. Red Cross, League of Nations, Council of Europe), repetitive events (e.g. Stamp Days, Olympic Games), etc. can be subdivided according to their structure, type of organisation, and individual events following thematically time- or place-related classifications.

Themes developed within an organisational or chronological framework should clearly show the historical background, the aims, tasks, results and effects of the activities of such organisations or events. The plan consists only of thematic divisions and subdivisions, with no generic chapters (e.g. "Miscellaneous", "Appendix"). Subdivisions by date of issue, issuing country, type of material (e.g. "Meters", "Postal stationery"), or purpose of issue (e.g. "Anniversaries") are to be avoided. Such items are best used according to their thematic information. The same applies to special philatelic studies (ref.: 3.2.3).

The plan is supposed to present a logical order allowing the study of the entire exhibit without disturbing breaks between the different chapters. Ideally the beginning of the following chapter has a logical link with that preceding. This helps to create an interesting story instead of an unconnected "list of contents".

An effective plan covers the largest scope compatible with the title. In this respect, unless specifically stated in the title, the plan should not be limited by time or by geography, as far as the chosen theme allows it.

The different chapters should have a good balance, according to their relative thematic weight within the scope of the theme as defined by the title rather than by the quantity of material available.

The construction of an innovative plan is considered a prerequisite for an innovative development.

### **The Plan Page**

- (3.3) The concept shall be laid out in an introductory statement, which must be written in one of the FIP official languages.

*The title and the plan must be presented on a page at the beginning of the exhibit, written in one of the official FIP languages.*

The plan page comprises all major subdivisions of the plan; finer and more detailed subdivisions are presented, in principle, only on the individual pages. The plan cannot be replaced by a literary description or by a generic introductory statement.

An adequate plan page will ensure that the public and the jurors do not have to "reconstruct" the plan by browsing through the pages of the exhibit. The obvious difficulties caused by having to do so might be reflected in the understanding and the evaluation of the exhibit.

A numerical classification (e.g. decimal, legal systems) may be used if it helps to make the exhibit easier to understand. It should be limited to major divisions of the plan. Experience has shown that a two/three digits/letters system is sufficient.

In addition to the plan page, an introductory title page may highlight the theme.

The official FIP languages in which the title, the plan and any other introductory statement have to be presented are English, French, German, Russian, and Spanish.

### **3.2.2 Development**

*The development means the elaboration of the theme in depth, aiming to achieve an arrangement of the material fully compliant with the plan.*

*The elaboration utilises only the thematic information, postally authorised, available from:*

- ? *the purpose of issue or use of the item*
- ? *the primary and secondary elements of the design of the item*
- ? *other postal characteristics.*

*Such elaboration requires:*

- ? *a thorough knowledge of the chosen theme*
- ? *a high degree of philatelic knowledge*

The analysis of both the theme and the appropriate material, based on a thorough thematic and philatelic knowledge, is a prerequisite for the best possible thematic development. This enables the skilful selection of each item and its correct positioning and sequence, as well as a connecting description. This is necessary to ensure a proper understanding of the relationship between the item and the theme.

This is shown by:

the selection of the most suitable items for each thematic detail described.

the balanced utilisation of the items according to the significance of the thematic detail they support. The number of philatelic items available for the same detail should not be the basis for their inclusion.

the accurate thematic arrangement of the items shown on the same page according to the sequence of the "story". The correct sequence takes priority over the best appearance of the page.

Therefore, the simple classification of the philatelic pieces related to a subject is necessary but not sufficient to achieve an advanced degree of elaboration.

### **The Thematic Text**

(3.3) The text of the exhibit should also be written in one of the FIP official languages.

- ? *a thematic text, to ensure the necessary thematic links and to provide thematic details, whenever needed.*

The thematic text:

illustrates the logical sequence of the development, by connecting the items shown. A good connection is effective and concise, without unnecessary information. This requires that the text be fluid enough to demonstrate the thread of the development.

explains the thematic qualification of an item, if required (Ref. 3.3 below)

gives appropriate information of the thematic details of stamps and documents.

Any thematic explanation has to be closely related to the material shown, and any given statement must be covered by thematically appropriate philatelic items, otherwise it weakens the thematic development.

Even if FIP languages are not compulsory for thematic and philatelic text, exhibitors who intend to show frequently at international exhibitions are strongly advised to present their exhibit in one of those languages, to help in the understanding of their work (Ref. GREV 3.3).

### **3.2.3 Innovation**

*Innovation is shown by the*

- ? *introduction of new themes, or*
- ? *new aspects of an established or known theme, or*

- ? *new approaches for known themes, or*
- ? *new application of material.*

*Innovation may refer to all components of Treatment.*

The exhibit is supposed to show the personal work of the exhibitor, highlighting the results of his/her ability to innovate. This requires personal effort by study, research and imagination and cannot result from the simple mechanical duplication of existing works. Exhibitors can take advantage of all sources available on the subject (e.g. thematic and philatelic literature as well as other collections) to push their research forward.

### **3.3 QUALIFICATION OF PHILATELIC MATERIAL**

- 3.4 The material displayed should be fully consistent with the subject chosen. The selection should show the appreciation of the exhibitor as to what is available in the context of his chosen subject. It should also include the fullest range of relevant philatelic material of the highest available quality.

*The connection between the philatelic material and the theme must be clearly demonstrated, when it is not obvious.*

A short thematic description is necessary whenever the connection between the item and the theme is not self-explanatory. Items without a demonstrated relationship with the theme should be excluded.

When selecting qualified material for the exhibit, preference and greater importance has to be given to:

types of items that are the cornerstone of philately (i.e. stamps, postal stationery, cancellations and postmarks) as opposed to items with a lower postal connotation, even if their issue or use has been duly authorised by the post

issues which have information whose contents bear a direct relation to the issuing country from a political, historical, cultural, economic and/or similar standpoint. Avoid speculative issues, which exploit the "fashion trends" in thematic philately (these dubious items ought to be in principle totally excluded), with special reference to issues not following the code of ethics of the UPU

normal issues, as opposed to additional parallel imperforate issues (stamps and souvenir sheets)

genuinely cancelled items, as opposed to items cancelled to order,

genuinely carried commercial mail with relevant cancellations, as opposed to mere souvenir documents and any similar items which were created to please collectors, e.g. decorated FDCs (even when issued by the postal service), and maximum cards

genuinely carried items with correct postage and relevant thematic cancellations, as opposed to favour cancellations, often with underfranked postage, or, even worse, cancellations on stampless covers ("blank cancellations") unless due to a free postage privilege

documents with individual, differing addressees, as opposed to covers and cards received by the same addressee as a result of a subscription

correct postage frankings, as opposed to overfrankings due to philatelic reasons (e.g. complete sets)

meter frankings with correct postage, as opposed to favour cancellations (e.g. "000"), unless the latter is a "specimen" or it has a justified postal reason.

Exceptions to the above criteria may only be shown if properly justified.

The relative rarity or unusual characteristics of proofs, varieties and similar items, can increase the philatelic quality of the exhibit. Common varieties (e.g. minor colour nuances) play an insignificant role and they are likely to adversely affect the thematic development. If a variety does not clearly demonstrate the connection with the theme, the normal item should be also shown as a reference.

Common stamps and documents are appropriate if they best represent important thematic details.

The use of maximum cards should be limited to a few, significant items, mainly to enhance the understanding of the thematic information on the stamp. In addition to the necessary concordance of subject, time and date, defined in the principles of Maximaphily, these items should have a theme-related cancellation.

The use of revenue stamps for fiscal purposes should be limited to a few, significant items, mainly to enhance the thematic development in very important points of the theme that cannot be covered otherwise. These items are to be properly justified.

### **Philatelic studies**

Postal items and documents present a number of philatelic variants. If this material is of thematic and philatelic importance, then a concise and balanced philatelic study is commendable, so that this material can be properly shown.

A philatelic study follows in a systematic manner the criteria for traditional philately (e.g. development of the item, varieties), postal history (e.g. usage, routes, handling of the mail, postmarks) or any other postal philatelic discipline. A philatelic study may exploit existing sources for further personal research. In order to safeguard the balance of the exhibit, the aim of these studies is not completeness, but the presence of the most significant philatelic peculiarities. The extent of the studies is proportional to the degree of specialisation of the exhibit.

Philatelic studies, whenever included, blend with the thematic development without affecting the fluidity of elaboration of the exhibit. The thematic text has to continue in parallel with the study, so that there is no disturbing interruption.

### **Philatelic text**

- (3.3) The text of the exhibit should also be written in one of the FIP official languages.
- (3.5) A short explanation is required when the material is not self-explanatory or there is a need to illustrate special research.

A philatelic text can be used when a specific philatelic characteristic of the item is not easily recognizable, for documenting the use of revenue stamps, or for presenting a philatelic study. Boosting definitions, in the style of those of the auction-catalogues, are inappropriate.

## **3.4 PRESENTATION**

- 3.5 The presentation and the accompanying text of the exhibit should be simple, tasteful and well balanced. It should add information to that provided by the material and show the level of understanding of the subject and the personal research of the exhibitor.

The statement of the GREV suits perfectly thematic exhibits; hence there is no specific article in the SREV.

## **ARTICLE 4: CRITERIA FOR EVALUATION**

- 4.1 The evaluation of the exhibits is made by a jury, which will be constituted and shall perform its duties in accordance with the provisions of Section V of the GREX.
- 4.2 Criteria for the evaluation of competitive exhibits at FP exhibitions are as follows:
  - Treatment and Philatelic Importance
  - Philatelic and related Knowledge, Personal Study and Research
  - Condition and Rarity of material exhibited
  - Presentation.
- 4.3 Special criteria apply to exhibits in the Thematic, Youth and Literature classes see Article 5.3 below.
- 4.4 (omitted – it does not apply to the Thematic Class)

*The general criteria, as specified in GREV Art. 4, are adapted to the peculiarities of the thematic class.*

#### **4.1 Thematic Treatment**

- 4.5 The criterion of „Treatment " requires an evaluation of the completeness and correctness of the selected material made by the exhibitor to illustrate his chosen subject.

*Treatment will be evaluated according to the title and the plan, the development, and the innovation shown in the exhibit.*

4.1.1 *The title and the plan will be evaluated considering the:*

- ? *consistency between the plan and the title*
- ? *presence of the plan page*
- ? *adequacy of the plan page*
- ? *correct, logical and balanced structure (divisions and subdivisions)*

The title defines the overall concept, which then is structured through the plan. Inconsistencies between the title and the plan indicate either an inadequate breakdown of the title or an inappropriate synthesis of its structure in the selected title.

The plan page, that provides an insight into the theme, has to be shown at the beginning of the exhibit. Failure to do so will result in the automatic loss of three points.”

The requirements for a correct, logical and balanced structuring into divisions and sub-divisions are defined as follows:

Correct: The plan should be accurate, scientifically reliable and sound

Logical: The sequence of the main chapters and their subdivisions must follow a rational order, without superfluous or misplaced chapters

Balanced: The same importance should be given to the different sections in accordance with the thematic significance and the available material coverage of all major aspects necessary to develop the theme.

- *coverage of all major aspects necessary to develop the theme.*

4.1.2. *The development will be evaluated considering the:*

- ? *correct assembly and positioning of the items in conformity with the plan*

The correct assembly and position of the items, including the individual ones on each page, is demonstrated by a well understood, correct, and fluent thread of development. Misplaced items make development confused and hard to understand.

- ? *connection between the items and the thematic text*
- ? *depth, shown through connections, cross references, ramifications, causes and effects*
- ? *balance, by giving to each thematic point the importance corresponding to its significance within the theme*

The balance is demonstrated by giving the appropriate depth and size to the various thematic details, according to their significance within the theme. This also applies to philatelic studies.

- ? *elaboration of all aspects of the plan.*

4.1.3. *Innovation will be evaluated according to Art. 3.2.3.*

- 4.6 (omitted – In the thematic Class the same aspects are considered as a component of other criteria).

#### **4.2 Knowledge, Personal Study and Research**

- 4.7 The criteria of „Philatelic and related Knowledge, Personal Study and Research" require the following evaluations:

Knowledge is the degree of knowledge of the exhibitor as expressed by the items chosen for display and their related description;

Personal Study is the proper analysis of the items chosen for display;

Research is the presentation of new facts related to the chosen subject.

The GREV considers “philatelic and related knowledge”, that can be seen as the result of two components:

- A “concept” related knowledge. In almost all classes is of postal and philatelic nature: issues, usages, printing processes, rates, routes, services, and so on. In thematic philately this “concept” is of a thematic nature: cars, bridges, history, nature, sport, etc.; hence “thematic knowledge” is that which is based on personal study and research and sound knowledge of the subject studied.
- “Philatelic knowledge”, that relates to the material used to support the concept. This component is common to all classes.

#### 4.2.1 *Thematic Knowledge, and its related Personal Study and Research will be evaluated considering the*

- ? *appropriateness, conciseness and correctness of thematic text*
- ? *correct thematic use of the material*

Thematic knowledge refers to the overall knowledge of the theme as expressed in the choice of the items, their correlation and the degree of appropriateness of the accompanying text; the correct thematic use of material is reflected by the degree of appropriateness to cover specific thematic details.

Thematic knowledge is also demonstrated by the use of material that has a thematic qualification, which is not immediately obvious and needs to be discovered by the exhibitor.

Thematic knowledge assumes the absence of thematic errors and avoids pretexts for introducing material not directly related with the theme or unnecessary borderline items.

- ? *presence of new thematic findings for the theme.*

The level of thematic study and research is evaluated by taking into account the availability of previous studies of the theme, in order to assess how much the treatment took advantage of available thematic and philatelic literature, catalogues and documented research. This will then be compared with the personal research and study shown in the exhibit.

#### 4.2.2 *Philatelic Knowledge, Personal Study and Research will be evaluated considering the*

- ? *full compliance with the rules of postal philately*

The presence and balanced utilisation of all the different philatelic types of material should be obtained by presenting items of all periods and from the largest number of countries, within the possibilities of the chosen theme.

- ? *presence of the widest possible range of postal-philatelic material and its balanced use*

The full compliance with the rules of postal philately concerns, for instance, the presence of items that are unsuitable for collecting purposes because of their state (e.g. cut stamps or cut postal stationery, improper maximum cards)

- ? *appropriateness of postal documents*

The suitability of the postal documents considers their philatelic appropriateness, including the number and the justification of borderline items, if any, as well as the selection of items of real philatelic significance rather than of extravagant pieces.

- ? *appropriateness and correctness of philatelic text, when required*
- ? *presence of philatelic studies and related skilful use of important philatelic material.*

Personal philatelic study and research are demonstrated by the presence of:

material which

- has not yet been researched for that theme, or where there has been very little research
- refers to an uncommon area of collecting

- philatelic studies presenting a true, well documented, philatelic in depth analysis and which are not just an excuse for showing an accumulation of more pieces without any serious philatelic foundation.

#### **4.3 Condition and Rarity**

- 4.8 The criteria of „Condition and Rarity" require an evaluation of the quality of the displayed material considering the standard of the material that exists for the chosen subject, the rarity and the relative difficulty of acquisition of the selected material.

*The criteria of "Condition and Rarity" require an evaluation of the quality of the displayed material considering the standard of the material that exists for the chosen subject, the rarity and the relative difficulty of acquisition of the selected material.*

The condition is based on the usual overall criteria for evaluation in philately. For modern material good condition is an essential requirement. Booklets should be presented complete with stamps.

Cancellations must be clear, and allow the stamp design, where thematically relevant, to be clearly visible.

The rarity is based on objective criteria such as recognised absolute scarcity and difficulty of acquisition.

It is essential that varieties, proofs, essays, are rarer than the issue itself, in order to increase the philatelic level. The same applies to blocks, strips, etc.

It is obvious that items which, despite being very rare, have no or insufficient relationship to the theme, should not be included in the evaluation of this criterion.

#### **4.4 Presentation**

- 4.9 The criterion of „Presentation" requires an evaluation of the overall aesthetic appearance of the exhibit.

*The criterion of "Presentation" requires an evaluation of the clarity of display, the text as well as the overall aesthetic balance of the exhibit.*

The efforts of the exhibitor are demonstrated by the arrangement of the items and the text on appropriate exhibition pages. Presentation will be evaluated on the basis of:

clarity of the display

clarity of the text

the overall aesthetic balance of the exhibit.

### **ARTICLE 5: JUDGING OF EXHIBITS**

- 5.1 Judging of an exhibit will be carried out in general in accordance with Section V of the GREX.

*5.1 Thematic exhibits will be judged by the approved specialists in their respective field and in accordance with the section V, Art. 31 to 46 of the GREX (ref.: GREV, Art. 5.1).*

- 5.2 Judging is based on the criteria explained in Art. 4 above.

1. Treatment and Philatelic Importance	30
2. Philatelic and related Knowledge Personal Study and Research	35
3. Condition and Rarity	30
4. Presentation	5
Total	100

Exhibits will be evaluated by allocating points for each of the above criteria. These will be entered on score sheets of an approved format.

- 5.3 The criteria for evaluating Literature, Thematic and Youth exhibits are shown in the SREV of the concerned classes.

The thematic jurors must complete an evaluation form in order to be guided towards a thorough and consistent judgement.

*5.2 For thematic exhibits, the following relative terms are presented to lead the Jury to a balanced evaluation (ref.: GREV, Art. 5.2).*

<i>Treatment</i>	35	
<b>Title and Plan</b>		<b>15</b>
<b>Development</b>		<b>15</b>
<b>Innovation</b>		<b>5</b>
<i>Personal Study and Research</i>	30	
<b>Thematic</b>		15
<b>Philatelic</b>		15
<i>nd Rarity</i>	30	
<b>Condition</b>		10
<b>Rarity</b>		20
<i>Presentation</i>	5	
<hr/>		
? <i>Total</i>	? 100	?

- 5.4 Prizes will be awarded according to Article 8 of the GREX.
- 5.5 Medals will be awarded as per the following table, based on the total of the assessments under the headings in 5.2 above:
- |               |    |
|---------------|----|
| Large Gold    | 95 |
| Gold          | 90 |
| Large Vermeil | 85 |
| Vermeil       | 80 |
| Large Silver  | 75 |
| Silver        | 70 |
| Silver Bronze | 65 |
| Bronze        | 60 |
- 5.6 The Grand Prizes are awarded to the exhibits receiving the most votes of the jury in secret ballot from among those exhibits achieving at least 96 points. (Ref. Article 44 of GREX).
- 5.7 The Jury may express Felicitations for exhibits distinguishing themselves by philatelic research or originality. (Ref.: Article 8.5 of the GREX).
- 5.8 Special prizes may be awarded by the Jury in accordance with Article 8.6 of the GREX.

The presence of faked, forged or repaired items, which are not clearly marked as such, will cause the downgrading of the exhibit by the Jury, according to the report of the special Expert Team appointed at each exhibition.

Reprints must be presented as such. Weak or faded postmarks must not be redrawn on piece; instead a copy of the postmark should be redrawn and presented next to the

Collectors are therefore recommended to have any doubtful item expertised before selecting it for the exhibit and the original of the certificates should be included behind the sheet, in the same transparent protective cover. In case a photocopy is used, the same has to be certified by the Federation. Alternatively, the commissioner may bring the original certificate for use if needed. Irrelevant of how the certificate is made available, at the end of the philatelic text concerning the item certified should be put the abbreviation "e" in bold thus **(e)**.

## ARTICLE 6: CONCLUDING PROVISIONS

- 6.1 In the event of any discrepancies in the text arising from translation, the English text shall prevail.
- 6.2 The General Regulations of the FIP for the Evaluation of Competitive Exhibits at FIP Exhibitions (GREV) were approved at the 66<sup>th</sup> FIP Congress on October 15, 2000 in Madrid. They take effect immediately following closure of Congress.

*6.1 In the event of any discrepancies in the text arising from translations the English text shall prevail.*

*6.2 The Special Regulations of the FIP for the Evaluation of Thematic Exhibits at FIP Exhibitions (SREV) were approved at the 66<sup>th</sup> Congress on October 14, 2000 in Madrid. They take effect immediately after closure of Congress.*

# FIP COMMISSION FOR TRADITIONAL PHILATELY

## SPECIAL REGULATIONS FOR THE EVALUATION OF TRADITIONAL PHILATELY AT FIP EXHIBITIONS

### **Article 1: Competitive Exhibitions**

In accordance with article 1.4. of the General Regulations of the FIP for the Evaluation of Competitive Exhibits at FIP Exhibitions (GREV), these Special Regulations have been developed to supplement those principles with regard to Traditional Philately. Also refer to “Guidelines for judging Traditional Philately Exhibits”

### **Article 2: Competitive exhibits**

Traditional philately embraces all aspects of philately. This includes also those aspects, which may be used in other FIP classes and which are supporting the story the exhibitor is telling by his exhibit. This story must be developed according to a logical plan leading through the exhibit. It may include aspects of the story of the stamp such as the way from the essays via proofs to the issued stamp with its printing phases and all kinds of varieties. It includes all kinds of appropriate material, even material, which might be used to form an exhibit of one of the special classes. The usage of the stamp must normally be demonstrated throughout the exhibit but this might also be a special section of the plan. Then it must be well balanced with the rest of the exhibit. The usage means here the different ways of cancelling, the postal rates and also routes if needed. The presence of rare postmarks, unusual frankings and postal forms has to be considered in judging.

Exhibits that do not principally follow the special rules of other philatelic classes shall be considered and judged as traditional philately exhibits. If an exhibit is transferred into another class, the exhibitor has to be informed about the reason.

A transferred exhibit from another FIP class not following the regulations of that class, can be judged as traditional, but will normally receive lesser points for treatment, if not built up traditionally.

### **Article 3: Principles of Exhibit Composition**

The Title page must contain an introductory statement, which explains the aim of the exhibit. It must be followed by a logical plan. (Ref. GREV 3.3).

#### **3.1 Material appropriate to traditional philately includes, among other things, (Ref. GREV. Art. 3.2).**

1. Adopted or rejected essays, die-proofs, plate proofs, colour trials, plate flaws and other errors in stamp production
2. Postage stamps, whether unused or used, singles or multiples, and stamps used on cover, postal forms, mixed franking with other countries etc
3. The different usages of the stamp including the different cancellations, rates, routes, although an exhibit consisting entirely of this material would be more appropriate under Postal History.
4. Local stamps, private delivery services, parcel company and carrier stamps, shipping company stamps etc
5. Varieties of all kinds, such as those of watermark, gum, perforation, paper, printing and colour as well as specialities of a single country.
6. Plate reconstructions and studies of printing plates
7. Perfins, postally accepted overprints and value surcharges, all kinds of postal labels like registration labels, parcel stickers etc if they are supporting the story to be told.
8. Postal stationery if they are printed with the same cliché as postage stamps and stationery outcuts, if they are used as postage stamps
9. Postally used fiscal stamps and unused fiscals valid for postal use.
10. Postal forgeries. Other forgeries and reprints only in comparison with the genuine stamp if used in a traditional exhibit presenting for instance one issue, see 3.2.4 below

#### **3.2 Exhibits will also be considered as traditional philately, if they are made up as following**

1. Collections showing the development of postage stamps.
2. Special studies of papers used in stamp production, gums, perforations, colour variations, errors of graphic design, perfins.
3. Collections of borderline postage items such as letter-culture, letter closing, newspaper labels etc.
4. Collections of fakes and forgeries, reprints, registration labels etc.
5. Research collections like plate reconstructions, development of plate flaws.

6. Comparative collections e.g. issues of several countries including “omnibus” issues or covering the first issues of a certain region.
7. Other collections with special aspects such as events – “Day of the Stamp, Christmas mail, fairs and other philatelic events

**Article 4: Judging of Exhibits**

- 4.1. Traditional philately exhibits will be judged in accordance with Article 39 GREX (Ref. GREV, Art. 5.1.).
- 4.2. For Traditional Philately exhibits the following relative terms are presented to lead the Jury to a balanced evaluation (Ref. GREV, Art. 5.2.).

Treatment (20) and Philatelic Importance (10) of the Exhibit	Total	30
Philatelic and Related Knowledge, Personal Study and Research	Total	35
Condition (10) and Rarity (20)	Total	30
Presentation		<u>5</u>
	Total	100

Exhibits will be evaluated by allocating points for each of the above criteria.

**Article 5: Concluding Provisions**

- 5.1. In the event of any discrepancies in the text arising from translation, the English text shall prevail.
- 5.2. These Special Regulations for the Evaluation of Traditional Philately Exhibits at FIP Exhibitions were approved at Bucharest, June 28, 2008

## **Guidelines for judging Traditional Philately Exhibits**

**Article 1: Competitive Exhibitions**

These guidelines have been developed to assist judges in the evaluation and exhibitors in the preparation of traditional philately exhibits.

*In the event of any discrepancies in the application of these Guidelines with the GREV and the SREV; the GREV take precedence over the SREV and the SREV take precedence over the Guidelines.*

**Article 2: Principles of Exhibit Composition**

- 2.1. In a traditional exhibit the exhibitor tells a story or stories with her/his exhibit. Normally it is a story of the stamps or issues themselves. It can begin with the reason why the stamp was issued following with the possible essays and/or proofs. It can then describe the development of the stamp, different printings, colours, perforations, papers, errors etc. The usage of the stamp, the rates, routes, postal forms, cancellations and other Items as described In SREV 3.2. are an essential part of the story. The plan is organizing the chapters of the philatelic story to be told. The title, treatment and the plan must be consistent with each other and naturally with the exhibit itself. All the important aspects of the area chosen must be shown in a well balanced way. The different aspects like for instance the postmarks can be shown in a separate chapter or within other chapters.
- 2.2. A listing of basic groupings of "Material appropriate to traditional philately" (*Ref: SREV Art. 3.1*) will always be inadequate when applied to some traditional specialities. Traditional approaches to collecting the stamps of one country will make the inclusion of certain items obligatory, while including the same sort of items in an exhibit of another country would be quite inappropriate. Many small sub-specialities are unique to different countries and the inclusion of some of them may be obligatory to achieve the highest awards. The material that is required and the techniques for exhibiting it vary from country to country.
- 2.3. "Material appropriate to traditional philately" is meant to include virtually all items that are in any way connected with transmission of matter by, or outside of, the postal service. This includes railway, local and private mail services. Letter culture like embossed ladies covers, valentine covers, illustrated decorative covers, patriotic covers, etc can be included if they are supporting the story. Prestamp and stampless items and postal markings must have a direct relationship to the shown material and should not normally exceed 15 % of the exhibit space.
- 2.4. If the status or genuineness of any item is in doubt, but the item is considered significant enough to be included in the exhibit, it may be included, but its status should be indicated by means of a certificate from an approved authority or by other explanatory remarks.
- 2.5. Traditional exhibits should contain material that is related and can be described as a unit. The coverage

should be clearly and concisely stated in the exhibition catalogue description and on the title page. Actual arrangement of the exhibit is a matter of personal taste and the choice of one of the many accepted forms of presenting the material is left to the exhibitor. Innovation is always encouraged.

- 2.6 The introductory statement describing the story (see Art. 2.1. above) and showing the exhibitor's knowledge of the material he has chosen required by Art. 3.3 of GREV must be added to the exhibit. Its purpose is to help people to easily understand the treatment and objectives of the exhibit and to appreciate the significance of the key items on display. The Introductory statement should include the plan as well as a list of literature references. All exhibits should make full use of the introductory statement.

### **Article 3: Criteria for Evaluating Exhibits**

- 3.1 The selection of material for a traditional philately exhibit involves a compromise between the many pages of material the exhibitor may wish to show and the number of pages that will fit in the frames allotted by the exhibition management. This selection is an important factor not only in assessing treatment, but also knowledge. The exhibitor may omit material that is of lesser significance. In general, the common values of an issue may be represented by a token showing, while the better material of the same issue should be shown in depth. The judges will appreciate that this treatment shows the exhibitor's knowledge of the material.

- 3.2 If a stamp is considered common in unused or used condition, but relatively scarce on cover or in a particular combination, then the showing of only the cover or combination on cover would constitute a commendable understanding of the issue in question. However, a page of examples with no differentiation as to shade or other characteristic, or several pages of covers all showing the same rate and usage, regardless of value, is likely to detract from an exhibit.

The write up in the exhibit doesn't need to describe the clearly visible facts, but all philatelic background information demonstrates the philatelic knowledge of the exhibitor. In some cases even the historical or social context might be helpful to fully understand the role of the exhibited stamps or Issues.

- 3.3 Treatment of the exhibit reflects the degree to which the exhibitor is able to create a **balanced** exhibit characteristic of the chosen subject. A logical progression that is easy to follow and a clear concise write up will help the jurors to appreciate the exhibit. In assessing treatment; Jurors will check that the statements made in the introduction and plan are adequately represented in the display. Consideration will also be given to:

- a. The difficulty of obtaining relevant and interesting material for the exhibit. This should not be seen as a factor of rarity or value, but one of time and dedication.
- b. The philatelic knowledge and skills required to assemble and present the exhibit.

Even if postmarks and frankings are an essential part of a traditional exhibit, they must be in a well balanced relation to the whole exhibit (not for instance 1 frame of pure traditional and 7 frames of marcophily)

- 3.4 In assessing the importance of the exhibit consideration is given to:

- a. How much of the key material of the chosen subject is present.
- b. The significance of the subject within the philately of the country or area exhibited.
- c. The significance of the subject on a worldwide scale.

The introduction of three time periods has solved some of the problems with the importance. For instance an excellent modern exhibit with outstanding material, knowledge and treatment is often more important than a weak classic exhibit.

Also the completeness of all important aspects of the chosen area increases the importance of an exhibit. Excluding some important aspects is lowering the importance even if that is mentioned in the introductory statement.

- 3.5 Research and new discoveries should be given full coverage in accordance with their importance. Major discoveries deserve important coverage and recognition and should be identified by the exhibitor, while minor discoveries should not overpower the main exhibit. It must be remembered that many classic and modern issues have been very heavily researched over a long period and the results of these studies have been published. To gauge knowledge, the jury will consider how well the exhibitor has made use of these resources. It is unrealistic to require a collector to develop new findings in a heavily studied and researched area. For this reason, such exhibits will not be penalised for a lack of personal research, but will be given additional consideration if, in spite of previous research that has taken place, the exhibitor has managed to come up with new findings.

Only the knowledge documented in the exhibit can be judged. Not only the background information about the postage stamps but also about the rates, routes, postmarks etc. is the best way to show the overall knowledge of the exhibitor.

Where appropriate; references should be given to the exhibitor's own or other previously published

information. Where the exhibitor has extended such information a reference can be placed either in the introductory statement or on the exhibition page to which the research refers.

3.6

The material in overall good condition is essential to traditional exhibit. Exhibitors are encouraged to show unique or very rare material that does not occur in fine condition, but are cautioned from including other items in a condition that may reduce the perceived overall condition of the exhibit. The condition of common material should be impeccable.

The rarity of the whole issue or one value from the Issue counts normally higher than the rarity of a small variety. The rarity and importance of varieties is not the same for different countries or areas. This has to be taken into the consideration when judging the exhibit.



## **FIP COMMISSION FOR YOUTH PHILATELY**

### **SPECIAL REGULATIONS FOR THE EVALUATION OF YOUTH EXHIBITS AT FIP EXHIBITIONS (SREV's)**

#### **ARTICLE 1: COMPETITIVE EXHIBITIONS**

In accordance with Article 1.4. of the General Regulations of FIP for the Evaluation of Competitive Exhibits at FIP Exhibitions (GREV), these Special Regulations have been developed to supplement those principles with regard to Youth Philately.

#### **ARTICLE 2: COMPETITIVE EXHIBITS**

2.1 Exhibits of young philatelists between 10 and 21 years old constitute the Youth Class and they will be assigned to one of the three Age Classes, "A", "B" or "C" according to their age.

Age Class "A": 10 to 15 years old

Age Class "B": 16 to 18 years old

Age Class "C" 19 to 21 years old

2.2 Collective exhibits shall be included in Age Class "B".

2.3 The age attained on January 1st of the year in which the exhibition takes place, decides the relevant Class, as above.

2.4 Each exhibit shall be allocated an adequate number of frames, according to the following formula:

AGE CLASS	MINIMUM		MAXIMUM	
"A"	1 frames	(16 pages)	3 frames	(48 pages)
"B"	2 frames	(32 pages)	4 frames	(64 pages)
"C"	3 frames	(48 pages)	5 frames	(80 pages)

2.5 Exhibits in Youth Classes may only be entered under the name of the exhibitor notwithstanding GREX 16.

2.6 Each exhibit reflects the personality of the young philatelist and therefore, the Juries always must consider the Age Group of each one of them.

#### **ARTICLE 3: PRINCIPLES TO DEVELOP AN EXHIBIT**

3.1. The principles defined in the Special Regulations of various competitive classes are, in general, also valid for young philatelists exhibits.

3.2 Each young exhibitor will include a plan for his/her exhibit and clearly define the scope of the exhibit.

#### **ARTICLE 4: CRITERIA FOR EVALUATING EXHIBITS:**

In accordance with Article 4 of GREV these criteria are to be used:

Treatment (philatelic/thematic)

Philatelic knowledge

Philatelic material

Presentation of the collection

In accordance with Article 4.3 of the GREV these criteria are modified to comply with special consideration for young exhibitors.

## ARTICLE 5: JUDGING OF EXHIBITS

- 5.1 For the evaluation of youth exhibits concerning Traditional Philately, Postal History, Postal Stationery, Aerophilately, Astrophilately, Revenue and Maximaphily, the following points will be allocated for the criteria mentioned in the various Age Classes (please see note in preceding paragraph, Article 4):

CRITERIA	AGE CLASS		
	"A"	"B"	"C"
Treatment	29	33	35
Knowledge	26	32	35
Material	20	20	20
Presentation	25	15	10

For the evaluation of youth exhibits concerning Thematic Philately and appropriate exhibits in Maximaphily, the following points will be allocated for criteria mentioned in the various Age Classes (please see note in the penultimate paragraph, Article 4):

CRITERIA	AGE CLASS		
	"A"	"B"	"C"
Treatment	33	35	35
Knowledge	22	27	30
Material	20	23	25
Presentación	25	15	10

- 5.2 The allocation of points for the various criteria in the respective Age Classes corresponds to the degree of philatelic advancement of the young philatelists and takes into consideration their progress.

- 5.3 Medals, diplomas and certificates of participation are awarded upon the evaluation of exhibits:

45 points: diploma

60 points: bronze medal

65 points: silver/bronze medal

70 points: silver medal

75 points: large silver medal

80 points: vermeil medal

85 points: large vermeil medal

90 points: gold (only for exhibitors in Age Class "C")

A gold medal is the highest medal awarded to young philatelists in Age Class "C", a large vermeil medal in the Age Classes "A" and "B". Special prizes and felicitations may additionally be awarded to exhibits of vermeil and higher medals in accordance with GREX Articles 8.5 and 8.6.

- 5.4 Youth exhibits will be judged by FIP approved jurors in accordance with the provisions of Section V: The Jury of GREX.

- 5.5. The Jury will complete for each exhibitor a short critical evaluation sheet prepared by the FIP Commission for Youth Philately. Each exhibitor is entitled to receive his/her evaluation sheet through the National Commissioner.

## ARTICLE 6: SPECIALISED EXHIBITIONS

- 6.1 At Specialised Youth Exhibitions of the FIP, the FIP Consultant will propose, in consultation with the Chairman of the FIP Commission for Youth Philately, the list of members of the jury to the FIP Board in accordance with GREX 32.

- 6.2 The Chairman of the FIP Commission for Youth Philately shall be a member of the Jury for Specialised Youth Exhibitions. If the Chairman is unavailable to attend, he/she may propose a representative.

- 6.3 At a Specialised FIP Youth Exhibition, a Grand Prize of the Exhibition (Grand Prix d'Exposition) is to be awarded to the best exhibit which clearly exceeds the minimum requirements for a Large Vermeil Medal.

- 6.4 The Grand Prize may only be awarded once to the same exhibit.
- 6.5 At a Specialised FIP Youth Exhibition all publicity material, including the catalogue, must contain the name and address of the Chairman of the FIP Commission for Youth Philately.
- 6.6 The Organizing Committee of a Specialised FIP Youth Exhibition will make arrangements for a Meeting of the FIP Commission for Youth Philately, on the occasion of the Exhibition, and will make available suitable rooms.

#### **ARTICLE 7: CONCLUDING PROVISION**

- 7.1 In the event of any discrepancies in the text, arising from translation, the English text shall prevail.
- 7.2 These Special Regulations for the Evaluation of Youth Exhibits at FIP Exhibitions have been approved by the 71<sup>st</sup> FIP Congress in LISBON, October 10, 2010. They apply to all those exhibitions granted FIP patronage, auspices or recognition at, or following, the 71<sup>st</sup> FIP Congress