Welcome

Program
Abstracts
Workshops
Meeting at a Glance

Annual Meeting Site
Tucson Marriott University Park
880 E Second Street
Tucson, Arizona
Voice: 520-792-4100
Fax: 520-882-4100
Welcome to the 77th annual meeting of the BioCommunications Association in Tucson, Arizona. As Scientific Program Chair, I have tried to make the meeting interesting to all by diversifying the topics and combining presenters from outside and within the BCA. Hopefully this will encourage others to get involved and join the BCA. Meeting highlights are: the great desert city of Tucson, Center for Creative Photography, Adobe CS3 creative suite, Podcasting, Telemedicine, Forensics, Nature Photography and great workshops. Please thank the presenters, sponsors and everyone working behind the scenes for making this meeting possible; most are here because they love what they do. Also let members of the committee know your likes and dislikes, what you would like at future meetings, ideas for speakers, and any other suggestions. Remember this is your association so be involved. Enjoy your stay in Tucson. I hope you learn, interact with colleagues, make new friends, and most of all Have Fun.

Thank you,
Thomas Bednarek, RBP
Scientific Program Chair

As you get settled in I want to welcome you to one of the most under-rated cities in the US. According to the web, Tucson has been continuously settled for over 12,000 years. It celebrates a diversity of cultures, architecture, and peoples. Yet, it is one of the “Mega-Trend” cities of the 21st Century: the Optics Valley, premier health services center for the Southwest, the astronomy center of the world, home of a premier research institution - University of Arizona, and a tourism destination. Tucson has it all!

This 77th annual meeting of the BioCommunications Association will be a watershed meeting for our organization. After years of diminishing possibilities we suddenly find ourselves looking at a whole new map! Through a single generous contribution, the financial constraints that stifled creative approaches are gone. Our biggest challenge will be what kind of organization will we choose to be?

Richard Frederickson and his team have worked hard to put together a meeting that will help you redefine yourself as well. While you are here you will learn new skills that will make you more valuable in the workplace. You will have a chance to interact with other professionals who understand your needs and problems. You will also have a chance to interact with software designers and sales people from some very influential companies. Put it altogether and you will have a hot time in the old presidio!

Welcome to Tucson!

James M. Fosse, RBP, FBCA
BCA President

Richard Frederickson, FBCA
Director of Conferences
Keynote Speaker
Jack Dykinga
Feeling the Light on the Land


Anne Shiras Pioneer Members Lecture
Richard McNeely
Arizona Telemedicine: How Biocommunicators Make it Work

Rick McNeely is the Director of Biomedical Communications at the University of Arizona and the founding Co-Director of the Arizona Telemedicine Program. Biomedical Communications has a staff of about 40 serving the Tucson and Phoenix campuses, and the award-winning Arizona Telemedicine Program now reaches more than 160 sites.

The Arizona Telemedicine Program, with its home on both the Tucson and Phoenix campuses of the University of Arizona College of Medicine, is recognized as one of the world’s most successful telemedicine efforts. From day-one of the program in 1996 Rick McNeely championed the involvement of biocommunicators in all aspects of the program.

Rick will share how his thirty-plus years in the biocommunications field influenced the role biocommunicators are playing in telemedicine. He will also preview exciting future telemedicine applications being developed in Arizona, such as virtual centers of excellence for specific diseases and rapid throughput clinics that rely heavily on advanced imaging and telecommunications techniques.
Sunday, July 22

1:00-5:00 PM  **Board of Governors Meeting**
(VENTANA)

3:00-5:00  Registration  (Atrium)

6:00  **Opening Reception**  (Pima)

7:00  **Welcome and Introductions** (Madera/Canyon)
Patent Medicine of the Early 20th Century Exhibit - Norm Barker
Nile Root, RBP FBPA – Images

7:30  **BiolImages Awards Ceremony**
Support for BiolImages Salon provided by Nikon.

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**BioCommunications Association**  
**Board of Governors**

President  Jim Fosse, RBP, FBCA  
Vice President  Charlene Baron  
Secretary/Treasurer  Tom Hurtgen, FBPA  
Past President  John Hendrix, RBP, FBCA

Directors of:
Certification  Adam Cooper, RBP, FBCA  
Communications  Karen Hensley  
Conferences  Richard Frederickson, FBCA  
COPE  James Koepfler  
EFFE  Cheryl Montgomery  
Honors Chair  Anita Tellier, FBCA

Central Office Manager  Nancy Hurtgen

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**Journal of BioCommunications**  
**BCA Editor**  
Mark Marzolf

**Management Board**  
Bob Turner, RBP, FBPA  
Connie Johannsen, RBP

**JBC Managing Editor**  
Joe Ogrodnick, FBPA

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**Microbes & Medicine**  
Patent Medicine of the Early 20th Century: Selling the Cure

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**BiolImages 2006**  
Best of Show  
**5 Year Old Osteochondroma Left Scapula**  
James Koepfler  
Children’s Hospital  
Boston, MA

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**BiolImages 2006**  
Award of Excellence  
**Too Young to Die: The Harsh Reality - Please Spay or Neuter**  
Phil Snow  
The University of Tennessee,  
College of Veterinary Medicine  
Knoxville, TN

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**BioImages 2006**  
Best of Show  
**5 Year Old Osteochondroma Left Scapula**  
James Koepfler  
Children’s Hospital  
Boston, MA

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Support for BiolImages Salon provided by Nikon.

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Microbes & Medicine  
*Patent Medicine of the Early 20th Century: Selling the Cure*

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BioCommunications Association  
The 76th Annual Meeting of the 
BioCommunications Association

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Knoxville, TN
Group Photo by Sue Loomis

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**BIOCOMM 2006**  
Knoxville, TN
Group Photo by Sue Loomis
The Ultimate Visual Communications Toolkit – Adobe Creative Suite 3
Lynn Grillo, Solutions Engineer, Adobe Systems

For almost three decades, Adobe has revolutionized how the world engages with ideas and information. Adobe Creative Suite 3 Design Premium is one of its brand-new, tightly integrated, design and development software suites that unite the best of Adobe and former Macromedia® product innovation. A highly efficient working environment, Design Premium software includes all-new versions of indispensable tools for page layout, image editing, illustration, and PDF workflows. And now—with newly integrated components for creating compelling websites, rich interactive experiences, and engaging mobile content—you’ll see how you can create content for multiple media. Products included in the Adobe Creative Suite 3 Design Premium are Adobe InDesign CS3, Photoshop CS3 Extended, Illustrator CS3, Flash CS3 Professional, Dreamweaver CS3, Acrobat 8 Professional, Bridge CS3, Version Cue CS3, and Device Central CS3. As a Solutions Engineer with Adobe Systems, Lynn’s work centers around Adobe’s products for creative professionals. Based in the New York metro area, she is an Adobe Certified Expert in numerous Adobe applications including Photoshop, Illustrator, InDesign, Acrobat, GoLive and InCopy. Lynn proudly holds Adobe Print Specialist, Adobe Web Specialist and Adobe Creative Suite Master certifications. To date, she has co-authored several books on Adobe GoLive, was technical editor of Adobe InDesign CS2 Killer Tips and The Adobe InCopy book and contributes regularly to Web sites and magazines for creative professionals. Support for this presentation has been provided by Adobe.

The Ultimate Visual Communications Toolkit – Adobe Creative Suite 3
Lynn Grillo, Solutions Engineer, Adobe Systems

For almost three decades, Adobe has revolutionized how the world engages with ideas and information. Adobe Creative Suite 3 Design Premium is one of its brand-new, tightly integrated, design and development software suites that unite the best of Adobe and former Macromedia® product innovation. A highly efficient working environment, Design Premium software includes all-new versions of indispensable tools for page layout, image editing, illustration, and PDF workflows. And now—with newly integrated components for creating compelling websites, rich interactive experiences, and engaging mobile content—you’ll see how you can create content for multiple media. Products included in the Adobe Creative Suite 3 Design Premium are Adobe InDesign CS3, Photoshop CS3 Extended, Illustrator CS3, Flash CS3 Professional, Dreamweaver CS3, Acrobat 8 Professional, Bridge CS3, Version Cue CS3, and Device Central CS3. As a Solutions Engineer with Adobe Systems, Lynn’s work centers around Adobe’s products for creative professionals. Based in the New York metro area, she is an Adobe Certified Expert in numerous Adobe applications including Photoshop, Illustrator, InDesign, Acrobat, GoLive and InCopy. Lynn proudly holds Adobe Print Specialist, Adobe Web Specialist and Adobe Creative Suite Master certifications. To date, she has co-authored several books on Adobe GoLive, was technical editor of Adobe InDesign CS2 Killer Tips and The Adobe InCopy book and contributes regularly to Web sites and magazines for creative professionals. Support for this presentation has been provided by Adobe.

The Center for Creative Photography
www.creativephotography.org

Located on the University of Arizona campus, The Center for Creative Photography holds more archives and individual works by 20th century North American photographers than any other museum in the nation. These holdings include a research collection featuring the archives of over 50 photographers – Ansel Adams, Lola Alvarez Bravo, Richard Avedon, Louise Dahl-Wolfe, W. Eugene Smith, Harry Callahan, and Edward Weston among them.

The archives include photographs, negatives, albums, work prints, manuscripts, audio-visual material, contact sheets, correspondence and memorabilia. The Center for Creative Photography’s art collection totals more than 80,000 works by 2,000 photographers.

Taking Digital Imaging to the Next Level – Adobe Photoshop CS3 Extended
Ashley Manning Still, Senior Product Manager for Adobe Photoshop

From diagnostic workflow to communication of findings to patient education, digital images play a fundamental role in the work of medical and science professionals. Adobe Photoshop CS3 Extended software builds on top of Adobe Photoshop--the digital imaging standard--with new, powerful tools for documenting and analyzing information and visualizing potential outcomes. Some of the features you will see demonstrated are: nondestructive editing, measurement and analysis, DICOM support, advanced compositing and the ability to quickly create an animation with a series of images and export it to a wide variety of formats including QuickTime, MPEG-4 and FLV. Ashley Still is currently Sr. Product Manager for Adobe Photoshop and is focused on new markets and advanced technologies for Photoshop. Prior to joining Adobe, Ashley worked with an Entrepreneur in Residence at Sutter Hill Ventures developing and evaluating business plans and at eCircles.com, one of the first online sites offering photo-sharing and editing. She holds a BA from Yale University and an MBA from Stanford Graduate School of Business.

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### Monday, July 23

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Speaker/Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00 AM</td>
<td><strong>Full Buffet Breakfast</strong> (Pima)</td>
<td></td>
</tr>
<tr>
<td>8:30</td>
<td><strong>Welcome</strong> (Madera/Canyon)</td>
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<tr>
<td>8:45</td>
<td><strong>Keynote Address – Feeling the Light on the Land</strong></td>
<td>Jack Dykina</td>
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<tr>
<td>10:00</td>
<td><strong>The Group Photograph</strong></td>
<td>Susanne Loomis</td>
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<tr>
<td>10:30</td>
<td><strong>Business Meeting</strong> (Pima)</td>
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<tr>
<td>11:30</td>
<td><strong>Luncheon and Towne Hall Meeting</strong> (Pima)</td>
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<tr>
<td>1:00 PM</td>
<td><strong>If a Picture's Worth a Thousand Words, A Podcast is Worth...</strong> (Madera/Canyon)</td>
<td>Stuart Glogoff – University of Arizona Learning Technologies Center</td>
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<tr>
<td>2:00</td>
<td><strong>Seaweeds: Wonders of the Ocean Realm</strong></td>
<td>Norm Barker, RBP, FBPA, Associate Professor of Pathology, Johns Hopkins University</td>
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<tr>
<td>2:30</td>
<td><strong>Break (Pima)</strong></td>
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<tr>
<td>3:00</td>
<td><strong>Variation in Human Color Vision Perception: It's All in Our Genes</strong> (Madera/Canyon)</td>
<td>Brian C. Verrelli, PhD</td>
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<tr>
<td>4:30</td>
<td><strong>Program ends</strong></td>
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<tr>
<td>5:00</td>
<td><strong>Workshop - Jewels of the Night</strong> (Registered participants meet in Atrium lobby, dinner included in fee)</td>
<td>Chip Hedgcock</td>
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</tbody>
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**If a Picture's Worth A Thousand Words, A Podcast is Worth...**

Stuart Glogoff – University of Arizona Learning Technologies Center

Biomedical communications professionals integrate the communications arts and technology to support instruction, research, patient care and an institution's public service mission. When a new technology emerges, our first step is often assessing how and when to use it. This is the case with podcasting, a new technology within the area of personal broadcasting. This presentation looks at the different ways that podcasts are delivered, what is involved in creating and maintaining podcasts, how biocommunications professionals might use podcasting to extend services to their constituents, and how a complementary technology called digital storytelling can have a dramatic impact on patient care.

**Seaweeds: Wonders of the Ocean Realm**
Norm Barker, RBP, FBPA, Associate Professor of Pathology, Johns Hopkins University

Seaweeds or algae have served as some of the first specimens to be captured with the newly invented photographic processes of the early 1840s. The first photographic book by Anna Atkins was published using the cyanotype process and seaweeds as subject matter. William Henry Fox Talbot, the scientist/inventor of the positive negative process proclaimed about his new invention “every man could be his own publisher and printer.” Before photography, scientists were keenly aware of the bias of the artist eye in reproducing and properly documenting their science for publication. The role of these early processes will be discussed along with the changes in technology that helped with the advancement of science and the publishing industry.

Norm Barker is an Associate Professor of Pathology and Art as Applied to Medicine at the Johns Hopkins University, School of Medicine. He specializes in photomicroscopy and macro photography. He is an R.B.P and fellow of the Biocommunications Association. His work is in the permanent collections of more than forty museums including The Smithsonian, The George Eastman House, The American Museum of Natural History and The Science Museum in London. He recently co-authored a book and exhibit entitled Seaweeds: Wonders of the Ocean Realm that is touring museums around the country.

www.ancientmicroworlds.com
Variation in Human Color Vision Perception: Its All in Our Genes
Dr. Brian C. Verrelli
School of Life Sciences and The Biodesign Institute, Arizona State University

Color vision perception enables many organisms including humans to distinguish among the different types of light that are reflected by objects that we encounter everyday. From organisms as simple as shrimp to as complex as humans, we live in a world that represents a spectrum of color that is seen and unseen, which begs the question, why is there so much variation in color perception among us? Even within human populations, we recognize that there exists variation in perception with respect to color-blind individuals as well as differences between men and women. The ability to perceive different colors is made possible by a number of photoreceptor “cones” that exist in the retinae of the eye and embody studies from many disciplines including behaviorists, physiologists, physicists, and geneticists. Using a genetics and anthropological perspective, I present an examination of how differences among individuals in their eye photoreceptor cones enable them to have unique perception abilities. These genetic observations have enabled us to understand why we see the colors we do and explicitly explain why women specifically may have a clearer view of the world of color than men that is steeped well within human history.

Documenting the Diversity of Life Through Photography
Paul Hamilton, Executive Director, Reptile Research

Photography is quickly becoming the primary means of documenting biodiversity and communicating such findings to the world. The challenges faced by a Biologist wishing to document the diversity of life are both technical and creative. Specialized photographic equipment and techniques are necessary, but by no means sufficient, for the task. The organism must be collected, handled, and posed appropriately; no small task for poisonous, venomous, aggressive or skittish critters. The technical goal is to have a “photo voucher” or a permanent record of a species in a certain place and time, and can even be used to describe a new species. Technical aspects then aside, creativity is key. A creative photo can convey something of biological relevance, like mating behavior or habitat use. But it can also serve as a means to communicate with the rest of the world--professional or not--the interest, beauty, and value of biodiversity.

Paul Hamilton specializes in conservation, behavioral and evolutionary ecology, and herpetology. Trained for 17 years in herpetology of the American Southwest, he has been studying the reptiles and amphibians of Ecuador for the last 7 years. His work includes the science of Ecology and Evolution, and how to use photographs for everything from recording biodiversity and testing hypotheses to conveying the artistic value of images of nature. www.reptileresearch.org
www.biodiversityphotography.org
Wednesday, July 25

7:00 AM  Continental Breakfast for Workshop Participants

8:30  
**Workshops – Session I**

- **Hands-on Photoshop CS3 Extended** (Main Gate Center)  Ashley Manning Still
- **Hands-on CS3 Print/PDF Workflow** (Main Gate Center)  Lynn Grillo
- **Total Body Photography** (Boardroom)  Sam Chesnutt

10:00  Break

10:15  
**Workshops – Session II**

- **CS3 Web & Flash Interactive Workflow** (Main Gate Center)  Lynn Grillo
- **Introduction to Color Management** (Madera/Canyon)  Daniel Dejan

11:45  Lunch - Provided for those registered in BOTH morning & afternoon workshops

1:00 PM  
**Workshops – Session III**

- **Hands-on Photoshop CS3 Extended** (Main Gate Center)  Ashley Manning Still
- **Hands-on CS3 Print/PDF Workflow** (Main Gate Center)  Lynn Grillo
- **Digital Color: RGB to CMYK Conversions** (Madera/Canyon)  Daniel Dejan

2:30  Break

2:45  
**Workshop – Session IV**

- **CS3 Web & Flash Interactive Workflow** (Main Gate Center)  Lynn Grillo
- **Producing VR Tours with VR Worx** (Ventana)  Adam Cooper

4:15  Workshops end

7:00  
**Portfolio Review** (Pima)

8:00  
**Open Portfolio Show** (West Foyer)

9:00  
**Ice Cream Social** (West Foyer)

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### Workshop Abstracts

**Hands-On Adobe CS3 Design Premium (Part 1) – Print & PDF Workflow**  
**Lynn Grillo, Solutions Engineer, Adobe Systems**

Now that you’ve seen it, get your hands on it! Engage with Adobe Creative Suite 3 Design Premium and learn how you can create content and share it across different media. You’ll get to play with a little of everything. In Part One, Lynn will guide you through a hands-on workflow from print design to PDF creation using Adobe InDesign CS3, Photoshop CS3 Extended, Illustrator CS3, Acrobat 8 Professional, Bridge CS3, Version Cue CS3, and Device Central CS3. Support for Lynn Grillo’s workshops has been provided by Adobe.

**Hands-On Adobe CS3 Design Premium (Part 2) – Web & Flash Interactive Workflow**  
**Lynn Grillo, Solutions Engineer, Adobe Systems**

In Part Two, Lynn walks the class through a hands-on workflow for creating web pages and interactive Flash elements using Photoshop CS3 Extended, Illustrator CS3, Flash CS3 Professional, Dreamweaver 8 Professional, Bridge CS3, Version Cue CS3, and Device Central CS3. Support for Lynn Grillo’s workshops has been provided by Adobe.

Lynn proudly holds Adobe Print Specialist, Adobe Web Specialist and Adobe Creative Suite Master certifications. To date, she has co-authored several books on Adobe GoLive, was technical editor of Adobe InDesign CS2 Killer Tips and The Adobe InCopy book and contributes regularly to Web sites and magazines for creative professionals.

**Total Body Photography Workshop**  
**Sam Chesnutt, DigitalDerm, Inc.**

Sam Chesnutt of DigitalDerm will discuss Total Body Photography and how it is used by the Dermatologist in the early detection of melanoma, a deadly form of skin cancer. He will discuss Total Body Photography as it applies to the dermatologist, the patient and you the photographer. Mr. Chesnutt will address insurance reimbursement and what to expect. He will also discuss the employment opportunities in the field. This workshop will help prepare participants for Total Body Photography Certification.
Hands-On Adobe Photoshop CS3 Extended
Ashley Manning Still, Senior Product, Adobe Systems

Now that you've seen it, get your hands on it! Engage with Adobe Photoshop CS3 Extended and learn how you can make your images more effective in communicating results. You'll spend time with the top features of Photoshop CS3 Extended made especially for medical and science professionals. This is a half day workshop offered during the two morning sessions and repeats in the afternoon. Support for Ashley Manning Still's workshops has been provided by Adobe.

Ashley Still is currently Sr. Product Manager for Adobe Photoshop and is focused on new markets and advanced technologies for Photoshop. Prior to joining Adobe, Ashley worked with an Entrepreneur in Residence at Sutter Hill Ventures developing and evaluating business plans and at eCircles.com, one of the first online sites offering photo-sharing and editing. She holds a BA from Yale University and an MBA from Stanford Graduate School of Business.

Introduction to Color Management
Daniel Dejan, National Print and Creative Specialist for Sappi Fine Paper

An introductory workshop demonstrating how to understand your color from monitor to press and beyond. The seminar is broken into three parts. Using a comparative demonstration, the first section demonstrates how to go beyond four-color process with touch-plates, ink substitution, and stochastic screening. The second section addresses Color Management. Expert tips are recommended for getting better color and managing the digital workflow. Lastly, we go beyond 4-color and show a variety of printing techniques to expand and augment the standard print gamut. A copy of The Standard: Managing Color is provided.

Daniel Dejan is the National Print and Creative Specialist for Sappi Fine Paper with over 30 years experience as an award-winning graphic designer and creative director. This dynamic and entertaining speaker regularly presents to the printing and creative communities and has written extensively for trade publications and the Designer’s Guide to Print Production.

Digital Color: RGB to CMYK Conversions
Daniel Dejan, National Print and Creative Specialist for Sappi Fine Paper

A beginning to intermediate discussion of color theory concentrating on the RGB to CMYK conversion with additional conversations regarding achieving critical color match.

In addition, an introduction to expanded gamut printing, the LPI/DPI relationship and high resolution half-tone dot reproduction, Stochastic/Staccato (CTP) screening will be provided. Sappi’s “How To Read A Press Sheet” booklet and handouts will be distributed.

Producing VR Tours with VR Worx
Adam Cooper, RBP, FBCA, North Shore-LIJ Health System

Bring a higher level of interactivity and maximum motion to your web design and multimedia productions. This workshop will be a hands-on project to produce a Virtual Reality Tour using the program VR Worx. The group will act as 360-degree subjects and will be photographed using the specialized tripod. The program will be demonstrated. The image will be adjusted using Photoshop. The dramatic still image will be shown as an add-on to the VR product. Each attendee will receive a CD with the finished VR as well as the Photoshop still image.

Adam Cooper RBP, FBCA, is the Chief Medical Photographer and Manager of Graphic Systems at North Shore-LIJ health System where he has been for 20 years. He has a BS in Biomed Photo from RIT and is an RBP. Part of his philosophy is to try to implement new products and services as much as possible in the department.

Post Conference Workshop
Friday, July 27

Creativity and Composition Workshop - Field & Classroom, Day-Long Workshop
Bill Fortney – Nikon Professional Support

What could be better than an early morning sunrise shoot in the crisp desert air? We can shoot the sunrise and then be in the Arizona-Sonora Desert Museum by 7:30 a.m. In early morning we will enjoy the cooler temps and better light. This is a great place to photograph the desert environment; it’s plants, birds and animals!

Back in the cool classroom we’ll learn some more about Digital Nature Photography, talk about exposure, white balance, light, composition and more! A full day of shooting, learning and enjoying each others company! – Bill Fortney

Arizona-Sonora Desert Museum – www.desertmuseum.org

This workshop will be held at the Arizona-Sonora Desert Museum. A world-renowned zoo, natural history museum and botanical garden, all in one place! Exhibits re-create the natural landscape of the Sonoran Desert Region so realistically you find yourself eye-to-eye with mountain lions, prairie dogs, Gila monsters, and more. Within the Museum grounds, you will see more than 300 animal species and 1,200 kinds of plants. There are almost 2 miles of paths traversing 21 acres of beautiful desert.
### Thursday, July 26

**7:00 AM** Continental Breakfast (Pima)

**8:15** **Forensic Technical Program** (Madera/Canyon)  
Moderator Gale Spring

**8:15** **Old Wood’s Lamps Die Hard**  
Robert Cheeseman

**8:50** **Forensic Photography in a CSI World**  
Gale Spring

**9:45** Vendor Introductions

**10:00** Vendor Exhibits Open & Break (Pima)

**10:15** **Justice Through Science and Art: Incorporating Visual Aids into the Courtroom**  
Michael Havranek and Asha Renee Kays

**11:00** **Twisted Pixels: Ethical Guidelines for the Appropriate Use and Manipulation of Scientific Digital Images**  
Doug Cromey

**11:45** Birds of a Feather Luncheon (Pima)

**1:00** **Show Us Your Stuff** (Madera/Canyon)  
Adam Cooper, moderator

**1:40** **Info Share**  
Bob Turner, moderator

**2:15** Concurrent Sessions

**Secrets of the Successful Self-Employed and Small-Business Owners** (Madera/Canyon)  
Michael Havranek and Asha Renee Kays

**We Create Our Tools Then Our Tools Shape Us. What Changes with the Adaption of New Media?** (Room #223)  
John Hendrix

**From the Bottom Looking Up – A Different Perspective on the Future of Photography** (Pima)  
Gale Spring

**3:15** Break & Vendor Exhibits Close

**3:30** **Anne Shiras Pioneer Members Lecture – Richard McNeely**  
*Arizona Telemedicine: How Biocommunicators Make It Work*

**6:30** **Honors Reception** (West Foyer)

**7:30** **Honors Dinner** (Madera/Canyon)

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### Old Wood’s Lamps Die Hard

**Rob Cheeseman, RC Forensic Inc., Forensic Technologist**

Spectrophotometric lighting for forensic applications including the near ultra violent (UV) to near infrared (IR) photographic techniques. Digital infrared (IR) photography has particular opportunities in domestic violence (DV), gun shot residue (GSR) and blood spatter detection on dark surfaces. Traditional visible light Forensic Lighting Source (FLS) techniques are still as valid as they were in 1908 (R.M. Wood’s Patent date). The advent of the Wood’s Lamb precedes most of today’s investigators by several generations and has certainly earned a place in forensic history. The introduction of the LED (light emitting diode) has been first reasonable option to the trusty Wood’s Lamb. More recently the newer high performance LED’s yielded the necessary illumination required of a serious forensic tool. The use of the LED blue light (475 Nm) with orange goggles for the discovery of protein stains (i.e.; semen stains) in sexual assault investigators has been a technique used for many years by the well informed employed investigators. Similarly the same technique can be used with a shorter wave length (395 Nm / purple color) with yellow goggles for the enhancement of contusions (bruising). The employment of these techniques presents many new and unique opportunities in various forensic disciplines.

Rob is an instructor, forensic consultant and occasional expert witness. Mr. Cheeseman has instructed local, federal and international law enforcement agencies personnel on various forensic techniques and has been pursuant with new technologies and techniques, which have improved forensic applications. [www.rcforensic.com](http://www.rcforensic.com)

### Forensic Photography in a CSI World

**Gale Spring, FBPA, Moderator, Associate Professor and Program Leader of Scientific Photography at RMIT University in Melbourne, Australia**

Recently, the interest in forensic science has grown with the proliferation of television programs such as CSI and NCIS among others. What impact has this had on the expectations of courts and juries in presenting and interpreting evidence? What expertise does a forensic photographer need today? How does this impact on medical, scientific and law enforcement photographers? What is the ‘real life’ difference of the role of a forensic photographer compared to myth? Gale will share his experience of presenting testimony in criminal and civil courts as well as medical tribunals and sporting disputes. The presentation will also cover critical points to remember when documenting evidence or preparing expert testimony. It also elaborates on the difficulties and disputes that arise with the use of digital imaging.

After 11 year in pathology and forensic photography at the University of Texas Health Science Center at Dallas, Gale Spring has been the Associate Professor and Program Leader of Scientific Photography at RMIT University in Melbourne, Australia for over 19 years.
Twisted Pixels: Ethical Guidelines for the Appropriate Use and Manipulation of Scientific Digital Images

Doug Cromey, Univ. of Arizona, Cell Biology & Anatomy/ Cellular Imaging Facility Core

The scientific community has grown increasingly concerned about the veracity of digital images. While there have been isolated cases of outright image manipulation fraud, there are a greater number of instances of authors over-manipulating an image in an attempt to present convincing data. Often the author’s enthusiasm for the science is combined with an ignorance of the basic principles of what a digital image represents and how it should be appropriately handled. Due in part to the well publicized fraud cases, a number of professional societies and journals have come out with detailed lists of what can and cannot be done with digital image data. Unfortunately, lists of rules do nothing to overcome the lack of understanding in the labs. This presentation will cover twelve guidelines and discuss the scientific reasons that justify their importance. Mr. Cromey will draw from his extensive experience in microscopic imaging in the presentation. Doug has been involved with biological microscopy since 1979. He first published a list of digital imaging guidelines online in February 2001 and has revised and updated the guidelines ever since.

Show Us Your Stuff – Adam Cooper, RBP, FBCA – Moderator
InfoShare – Bob Turner, RBP, FBPA - Moderator

The program which will include a number of images by various presenters who will show their work, and explain the processes used to produce the image. They will then take a few minutes of questions. The presentations will go deeper into the process than simply viewing the images from the salon.

InfoShare is a collection of short presentations of general interest on new equipment, materials, or processes. Each topic is covered in 5 to 10 minutes.

Secrets of Successful Self-Employed and Small-Business Owners: Survival Skills, Marketing, And Entrepreneurial Tactics in an Age of Technological Advances That Are Changing How We Do Business As Creative Technicians – M. Havranek & A.Kays

Some advances in technology have made it more difficult for the creative technician to maintain steady employment. As more creative technicians look to other opportunities, many start independent businesses and struggle to market and thrive. There are five basic principles that may help a creative small business owner to acquire new clients: 1) Identify which skills make you stand out from competitors, 2) Realize the difference between being a technician and a business owner, 3) Acquire the behaviors that attract clients, 4) Explore cost effective marketing tools, and 5) Be passionate about your business. A discussion of these five key principles will lead to many ideas about how to create a business that is attractive to new clients, how to make technology work for the technician, how to overcome certain challenges of a small business, and innovative ideas regarding marketing and advertising.

We Create Our Tools Then Our Tools Shape Us. What Changes With The Adaptation Of New Media? – John Hendrix, RBP, FBCA

The decisions we make on the adaptation of technology may not yield the outcomes we expect. Whether personal as in selecting a cell phone or decisions about our careers and departments, technology has an impact that we might overlook. There is a culture change. We think of technology as a tool but we need to better understand what changes. Ideas put forth by Marshall McLuhan on the impact of media and technologies on culture offer us a different way of looking at change and help us assess where we are going.

We Can’t Judge a Book by Its Cover – John Hendrix, RBP, FBCA

Metaphorically speaking, the world has certainly gotten smaller, but are we taking advantage of its shrinking size? This presentation looks at aspects of the photographic industry and education from an Asia-Pacific perspective. What is the current status and potential future of scientific, medical and forensic photography? Is technology driving our profession or is the profession in control of our future? Because of its physical isolation and passion for technology, Australia has been a test market for the introduction of many technologies. It can embrace new technologies and ideas quickly. This presentation will offer a different perspective on photography and will highlight what is happening in Australia to ‘keep the enthusiasm and professions alive.’
### Meeting at a Glance

<table>
<thead>
<tr>
<th>Monday, July 23</th>
<th>Tuesday, July 24</th>
<th>Wednesday, July 25</th>
<th>Thursday, July 26</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00   Full Buffet Breakfast</td>
<td>7:00          Continental Breakfast</td>
<td>7:00 Workshop Continental Breakfast</td>
<td>7:00          Continental Breakfast</td>
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<tr>
<td>8:15   Registration opens</td>
<td>8:15          Registration opens</td>
<td>8:30  <strong>Workshop Session I</strong></td>
<td>8:00          Registration opens</td>
</tr>
<tr>
<td>8:30   Welcome <strong>Keynote Address</strong>  <em>Jack Dykinga</em></td>
<td>8:30          Technical Program</td>
<td>10:00   Break</td>
<td>8:15          Forensic Technical Program</td>
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<tr>
<td>10:00  Group Photo</td>
<td>10:00         Technical Program</td>
<td>10:15  <strong>Workshop Session II</strong></td>
<td>10:00  Vendors Exhibits Open &amp; Break</td>
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<tr>
<td>10:30  Business Meeting</td>
<td>11:30        Luncheon sponsored by Adobe</td>
<td>11:45  Workshop Lunch</td>
<td>10:15  Technical Program</td>
</tr>
<tr>
<td>11:30  Luncheon and Town Hall Meeting</td>
<td>12:40         Walk to Center</td>
<td>1:00   <strong>Workshop Session III</strong></td>
<td>11:45  Birds of a Feather Luncheon</td>
</tr>
<tr>
<td>1:00   Technical Program</td>
<td>1:00          <strong>Program Continues at the Center for Creative Photography</strong></td>
<td>2:30   Break</td>
<td>1:00   Show Us Your Stuff &amp; Info Share</td>
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<tr>
<td>2:30   Break</td>
<td>2:45          <strong>Workshop Session IV</strong></td>
<td>4:15   Workshops End</td>
<td>2:15   Concurrent Sessions</td>
</tr>
<tr>
<td>4:30   End of Monday Technical Program</td>
<td>4:00         End of Tuesday Program</td>
<td>4:15   Workshops End</td>
<td>6:30   Honors Reception and Banquet</td>
</tr>
<tr>
<td>5:00   <strong>Workshop</strong> – Jewels of the Night</td>
<td>5:00          Enjoy Tucson!</td>
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**Friday, July 27**

4:30 AM - 4:00 PM PreDawn Photo & Composition Workshop

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**Equipment and Support for this Meeting Provided by:**

- **FUJIFILM**
- **sappi**
- **CANFIELD Imaging Systems**
- **SKY-EYE Camera System**
- **American Society of Media Photographers**