The 79th BIOCOMM conference in Park City Utah was a gathering of 50 plus creative minds from around the world. In their quest to utilize visual techniques to help explain the complex world of medicine and science, they shared information and experiences. Park City was a lovely mountain Mecca for this bunch of visual enthusiasts! The meeting covered a rich variety of topics including photography, software, the latest in visual capture and best business practices. Thanks to all who contributed their time and talent to make this meeting the best ever! Special thanks to Brian Demings, Tom Bednarek, Adam Cooper, Sue Loomis, David Freeman, Jim Koepfler, and Nancy Hurtgen who contributed long hours to ensure that the 79th meeting fulfilled a promise for a great meeting and left us saturated with ideas and enthusiasm to take back home.

A visual salon is the best and most direct way to pull in an audience, and the conference swung into motion with a buffet dinner and the BioImages awards. Congratulations to Adam Cooper, 1st place winner in the BioImages annual competition. The BioImages salon is a tradition that speaks to each and every photographer about what we’ve accomplished and where we’ll look to in the future. All winners and every entry accepted to hang in the salon is on the BCA website.

To keep the visuals and information flowing, three days of presentations followed. Photographers and media specialists exchanged techniques with Dr. David Teplica, a plastic surgeon and fine art photographer. He delivered the Maria Ikenberg Lindberg Keynote Address on the valuable data that is achieved through standardized medical photography. Peter Vint, PhD, Senior Sport Technologist, United States Olympic Committee presented the Anne Shiras Pioneer Members Lecture, “In Pursuit of Olympic Excellence.” Peter was just as interested in hearing photography techniques from the audience as the audience was in learning about sport training visual technologies. Colin Fleming from Adobe gave the best ever CS4 and Lightroom 2 presentations. All the sponsors; Adobe, Nikon, Olympus, Wacom, Revolabs, DigitalDerm, NILMDTS, Calumet, Peachpit, 3dMD, and Vesalius Trust provided excellent support, presentations, food, lively discussions about new techniques, gadgets galore, and more food.

Chip Hedgcock won the vote for Best Oral Paper for “Illustrating Choices at a
Pollinators Buffet.” Chip illustrated how he recreated a natural environment in a studio and populated it with pollinating moths. Easy to stage and photograph pollinating flying moths? No! Excellent results, yes!

Congratulations to Steven J. Harrison, PhD, CMI, FBPA, the 2009 recipient of the Louis B. Schmidt Award. Nancy Hurtgen received the Ralph Creer Service Award for her years of service and loyalty to the association. Lewis Parrish, FBCA was honored with Fellowship. A President’s Award went to well deserving Jim Fosse for his inspiration and support of the BCA Webinars. Gene McDermont, RBP, FBPA was honored with Emeritus Membership. See photos on pages 4 and 5.

To wrap it up, several inspired energetic photographers headed for Moab, Utah to meet with Bill Fortney for the post-meeting workshop. They spent the three gorgeous days exploring, photographing and critiquing their images. Check out Bill’s blog. Photos galore will tell the story of the days spent in Park City.

Once again, a quote from Frank Cost, Professor at the College of Imaging Arts and Sciences, RIT, “A photo may freeze a moment in time but photography isn’t just about a single image, it’s a series of moments that creatively expresses our experiences.”
Howdy, fellow BCAers! This is your intrepid reporter, back fresh from BIOCOMM 2009 in Park City, Utah, and let me tell you, it was swell!

BUT, beautiful scenery, great speakers, fantastic photos, meeting old and new friends, and delicious food only go so far. I mean, what’s with the lack of oxygen up there???? Hard to do much socializing with an oxygen mask on.

Seriously (and would you expect it any other way), it was the best conference ever! Well, at least in the last six months. That I went to. In Utah. It dimmed in comparison to the Bikini Wearer Admirers International conference Jeb Zirato and Chip Hedgcock attended in Hawaii last February. They said they were honing their photography skills, but . . .

Oops, I digress. Park City. I think the organizers of this event really outdid themselves this year. Congrats to Brian Demings, Tom Bednarek, Adam Cooper, Mark Marzolf and Charlene Baron (and that other guy who I forgot to mention). The speakers were excellent, informative and entertaining. I hardly slept through any of it! On top of that, a couple of our speakers, Colin Fleming, of Adobe, and David Teplica were impressed with our knowledge of photography and processes. We certainly gave them more to take back than a full stomach and a high altitude headache!

But BIOCOMM 09 was more than just meetings and business. No, there was fun, too! The Restaurant Rendezvous was particularly fun. This was where we signed up to go eat at one of four restaurants on Main Street, Park City. Not many people knew that one of the choices, Phoebe’s Stripper Bar & Taxidermy, was left off the list. I, personally, was very disappointed.

And don’t get me started on the Nikon Photography and Creativity Workshop afterward. Who’d ever thought that there would be so much sand and heat and prickly things in a desert? I gotta admit, the scenery in Arches and Dead Horse Point can’t be duplicated anywhere else on the planet. But why did we have to get up at 4:00 AM to enjoy it? Oh well.

As ever, if you have any comments about this report, write them on the back of a $20 bill and send to Karen Hensley, c/o this newsletter. She knows how to get in touch with me.

The Anonymous Meister Schreiber,
Nicholas Antonovich Zook
Louis Schmidt Laureate Award

At the 2009 annual BIOCOMM meeting Steven J. Harrison was awarded the Louis Schmidt Laureate for his outstanding contribution to the progress of biological communications. This is the highest award given by the BCA.

Steven’s biocommunications career has spanned four decades, having attained both a B.S. and M.S. in Medical Illustration at the Medical College of Georgia in Augusta. He recently complete a PhD in Art Education at the University of Georgia, Athens. He currently serves as Chairman and Associate Professor in the Department of Medical Illustration and School of Allied Health Sciences at the Medical College of Georgia, Augusta.

He has contributed countless articles and illustrations to refereed journals. In 1983 Steve served as technical advisor for “The Operation,” a joint project with the Arizona Heart Institute featuring the first live broadcast of an open heart procedure. TV Guide recognized “The Operation” as one of the Best Shows of the Year.

Steve has been an active member of both the BioCommunications Association and The Association of Medical Illustrators. He served on many committees and participated in programs and activities, receiving twenty-five awards of excellence for contributions including photography, motion pictures/video productions and illustrations. He received a Fellowship in 1997 from the BioCommunications Association and the Brodel Award for Excellence in Education from the Association of Medical Illustrators in 2006. Congratulations Steve!
Charlene Baron, FBCA, presents Nancy Hurtgen with the Ralph Creer Service Award.

Charlene Baron, FBCA, Alan Goldstein, FBPA, Lewis Parrish, FBCA, Tom Hurtgen, FBPA and Jim Fosse, RBP, FBCA. Lewis was honored with Fellowship.

Jim Fosse, RBP, receives the President’s Award from Charlene Baron, FBCA.

Charlene Baron, FBCA presents Nancy Hurtgen with the Ralph Creer Service Award.

Chip Hedgcock, RBP, FBCA receives the award for the Best Oral Presentation by a member, from President, Charlene Baron, FBCA.

Gene McDermont, RBP, FBCA (center) was honored with Emeritus Membership. Tom Merrill, FBCA and Charlene Baron congratulate Gene.
Show Me to the Light

Twenty-three participants, weary but hungry for more photography, headed to Moab for a three-day post-conference workshop.

Sue writes, “Friday evening we all met up at Arches National Park in Moab, Utah for some early evening photos at Park Avenue, then went to Balancing Rock for sunset. Arches National Park preserves over 2,000 natural sandstone arches, like the world-famous Delicate Arch, as well as many other unusual rock formations. In some areas, the forces of nature have exposed millions of years of geologic history. The extraordinary features of the park create a landscape of contrasting colors, landforms and textures that is unlike any other in the world. (www.nps.gov/arch/index.htm).

At 4AM on Saturday we rolled out of the hotel to go back to Arches National Park for sunrise photos. Most of us hiked about a mile or more to photograph the Landscape Arch. Landscape Arch is the longest arch in Arches National Park, measuring 306 feet from base to base. In 1991, a massive slab of rock fell from its underside, resulting in an even thinner ribbon of rock. (www.nps.gov/arch/index.htm).

We left Arches to return to the hotel for some classroom time with Bill Fortney and Mark Kettenhofen. We discussed photos we had taken in an informal critique and Bill and Mark talked about their extensive photography experiences from producing their book “American from 500ft II” to Mark’s experience climbing Mount Everest.

That evening we ventured back to Arches National Park for sunset. Some of us went for a three mile round trip hike to Delicate Arch and others of us went to Fiery Furnace Viewpoint. The view of the rocks as they changed colors from a dark red to a fiery orange was a beautiful experience.

Sunday morning most all of us packed up and left the hotel at again 4 AM to experience sunrise at the White rim of Canyonland NP. Dead Horse Point State Park overlooks the Colorado River as it cuts it way through the canyon. Sunrise at the White rim was worth getting up early for. The group didn’t want to leave. But for those of us who had to get back to our daily routine of life and work, we left knowing this was exactly the inspirational experience we needed.”

- Susanne Loomis

For more stories visit Bill Fortney’s blog:
web.me.com/bfortney/Pilgrims_Chronicles/Pilgrims_Chronicles_Blog/Entries/2009/8/2_The_joy_of_photo_buddies...........html#
“Bill, you and I and many others in the “field” understand what we refer to as “God rays”. We know those shafts of light come from one source but the ability to see and “feel” them when they stream down to earth through the breaks in the clouds is truly a blessing to our creative vision. Such is the path that you and I and many others walk.”
- Mark Marzolf

“Well, it’s over and I’m worn out, but a good kind of worn out! I’m truly blessed to do what I do for a living, work for Nikon NPS. The Bio Communication Association is longstanding (over 70 years) organization of medical, scientific photographers. Working with this group is a hoot, an honor, and lots of fun. The group are highly skilled in their field, but like all of us love to do “fun photography!” It is my pleasure to meet with them each year at their annual convention and provide a “workshop” for the ending part of their meeting.”
- Bill Fortney

“Bill, thank you so much for a marvelous, educational, inspirational, photographic adventure! You’re the best!”
- Charlene Baron
mama don’t take...

Kodachrome via Kodachrome

Story and photographs by Bob Turner, RBP, FBPA

In 1948 National Graphic photographers captured images at Chimney Rock, Utah, using Kodak’s Kodachrome film, and then named the area Kodachrome Flat. [en.wikipedia.org/wiki/Kodachrome_Basin_State_Park](http://en.wikipedia.org/wiki/Kodachrome_Basin_State_Park)

Later, in 1962 the area was designated a state park, and fearing repercussions from Kodak, it was named Chimney Rock State Park. A few years later, with Kodak’s permission, the park was renamed Kodachrome Basin State Park. [http://stateparks.utah.gov/parks/kodachrome](http://stateparks.utah.gov/parks/kodachrome)

“Kodachrome...They give us those nice bright colors....”*

The Park’s namesake film has been a tried and true imaging stock for better than seven decades. Unfortunately, with the advent of digital imaging many films have been discontinued. On June 22, 2009, Eastman Kodak Company issued a press release announcing plans to retire Kodachrome color films. It reads like an obituary. [www.kodak.com/eknec/PageQuerier.jhtml?pq-path=2709&pq-locale=en_US&gpcid=0900688a80b4e692](http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=2709&pq-locale=en_US&gpcid=0900688a80b4e692]

“....I love to take a photograph...”*

I was saddened to hear the news of Kodachrome’s demise. And I immediately felt compelled to complete a photographic mission with the ill-fated film: I would shoot a roll of Kodachrome at Kodachrome Basin State Park. In conjunction with my return trip from BIOCOMM 2009, Park City, Utah, I had already made reservations to visit a number of National Parks including: Capital Reef, Bryce Canyon, and Zion. Well, as luck would have it, Kodachrome Basin State Park is located near Bryce Canyon and fit perfectly into my travel schedule. But first I needed to get a roll of Kodachrome.

After contacting a number of photography suppliers in California, Nevada, and Utah I discovered that the suppliers had all placed their final orders for the film with Kodak, but nobody had any film in stock, and most of the ordered film was pre-sold! As I was soon to depart for BIOCOMM, I finally resorted to purchasing a roll of Kodachrome 64 (135-36) online with eBay. Luckily I made a connection and I had the seller ship the film to me in Park City. It was waiting for me when I checked in at the hotel!

“....I got a Nikon camera....”*

After BIOCOMM, on July 31st I drove south with my colleague and friend, Dave Freeman, to Capital Reef National Park and captured a number of beautiful scenes and wildlife using my Nikon D300. It was a very long travel day, but tempered with great photographic opportunities. At approximately 6 p.m. we arrived, tired but excited, at the entrance to Kodachrome Basin State Park. Photographically speaking, I had to completely “shift gears” for the task ahead. I specifically brought my old reliable Nikon FM camera and loaded my one and only roll of Kodachrome 64. As to which optics I would use, I deliberately chose to use only a normal 50 mm Nikkor lens. And no enhancement filters (i.e. haze, daylight, polarizing, etc.) would be allowed for this shoot. No sir, I was determined Kodachrome rated at ISO 64, with indicated metering, normal lens, and no special effects filters, would be my photographic method.

“.... They give us the greens of summers....”*

For the next hour or so I roamed about the various geological formations capturing a variety of images. For the record, I simply exposed the film to indicated meter settings, without any compensation or adjustments...I let the...
Kodachrome do its thing! And I was not surprised to see the results were to my satisfaction. My only problem was remembering to advance the film after each shot...yes, I had to retrain my shooting reflexes from days gone by...and it was really fun!

Plus, an image of me was captured by Dave Freeman using his Sony T300 digital camera as I stood behind the park’s entrance sign holding my Nikon. The image was specifically captured to compliment a cartoon Pat Bagley created and published in The Salt Lake Tribune, June 22, 2009. Pat’s satirical wit is obviously not lost among photographers...especially loyal Kodachrome devotees. //extras.sltrib.com/bagley/Archive.asp?Vol=content&Num=29

As I took my last shot (the 38th on the 36 exposure roll), I truly had mixed feelings using my last roll of Kodachrome, let alone releasing the shutter on the final frame. It’s a moment I shall always remember.

After returning home I then needed to have the film processed. Only a few days before at BIOCOMM I engaged in a number of informal discussions (the source of many valuable tips). One of those discussions was with Dwayne Hayden whom informed me that only one Kodachrome processor existed in the U.S.A., coincidently named Dwayne’s Photo, Parsons, Kansas. www.dwaynesphoto.com/

“...Makes you think all the worlds a sunny day, oh yeah...”*

Waiting for the film to return created an anxious feeling I had not experienced for many years. No instant gratification or confirmation by viewing images on a camera display panel was in play as I awaited the results of my photography. I was not disappointed. When the processed film arrived I again found myself at ease sitting at a lightbox, in a dimly lit room, Schnieder 4X lupe in hand, peering down over my coveted bounty. Once again Kodachrome came through.... I was able to relive the whole experience, and trust you will enjoy the three sample images too.

“...So mama don’t take my Kodachrome away...”*

Finally, it was a great photographic experience, and I will really miss imaging with Kodachrome. I realize times have changed, but I’m still not convinced for the better. Paul Simon’s lyrics from his 1973 hit song titled “Kodachrome” repeatedly pleaded not to take away the Kodachrome, but unfortunately it will soon be gone. For me, the film may be gone soon, but they cannot take away the memories!

www.youtube.com/watch?v=ujhdf9_IO4w

Additional reading: Kodachrome 1935 - 2009 An Appreciation, by Allan Weitz
New Member
- John Wetzel

My personal interest in photography lies in two main areas: 1) the underwater world, and 2) the super small side of nature. I started my career in biology as a research diver for the University of California marine lab in the early 80’s, and from that time underwater photography has been a passion. Through my academic appointment I’ve had the great fortune to dive much of the world’s oceans – each time returning with a treasure of images to share.

My research area of developmental biology relies heavily on microscopy as a tool. From that, my interest in photomicrography, and in particular, scanning electron microscopy blossomed. A few of my images of this ‘invisible’ world have taken such awards as the Polaroid Corporation International Scientific Photo Competition (1st place – scanning microscopy) and the EIPBN (Electron, Ion and Photo Beam Technology and Nanofabrication) Micrograph Contest (grand Prize).

Last year I found a link to the Biocommunications Association while running a web search for other microscopic images. Reading about BIOCOMM, and the intent and makeup of the organization, I couldn’t believe I had not joined earlier. 2009 was my first attendance at a BIOCOMM meeting. It was all I had hoped, and far more than I expected. As I write this, some 3 weeks past the Utah conference, I am still working through my ‘to do’ list of techniques I wish to try with my own images. That list developed from interactions with, and all the professional stimulation I received by the BCA community. I was the newcomer at BIOCOMM 09’. But it felt more like a reunion of long time colleagues and friends. I look forward to Boston in 2010.

“2009 was my first attendance at a BIOCOMM meeting. It was all I had hoped, and far more than I expected”.
- John

Seahorse Birthing ©
I was working on a B.S. in Biology and what could be loosely called a “concentration in photography” at Purdue University when I realized I really wanted to combine my Biology degree with “something.” I’d taken several photo courses at Purdue and I was a staff photographer for the Purdue yearbook, so potentially I could combine biology with photography. In my junior year I devised a senior project in the lab where I used a very basic microscope and camera to come up with standard techniques for taking better photos of fungus.

While in the lab I came across an article in “Industrial Photography” called Micro Macro Focus, written by the late Dr. Robert Smith. His article really sparked my interest so I wrote Dr. Smith and asked how I might become a photographer in the scientific field. He wrote back suggesting I go to Brooks Institute and become a member of the Biological Photographic Association. Brooks never happened but joining the BPA was probably the best piece of advice I ever acted on! I became a member, enrolled in a workshop held in Rochester offered by the BPA, and learned small object photography from Leon LeBeau, photomicrography from Martin Scott and a wealth of photographic techniques used in the scientific field.

Using the knowledge I acquired from the workshop, I prepared a portfolio and prayed I would be accepted into the Vet School internship at Purdue. I’ll never forget the day when I received a call from Al Allen, the director of Medical Illustration, informing me of my appointment. On a pager, running from surgery, to necropsy, to the clinic, I knew that I had found my niche in life.

Since my internship, I have had the good fortune to work as biomedical photographer at the College of Vet Med at Mississippi State University, a biophotographer at the Vet College in Michigan, an electronmicroscopy technician in Pathology, and numerous opportunities to teach vet techs how to take good photos.

In 1989 I was offered a position at Cornell College of Vet Medicine in the department of Biomedical Communications. Then in 1995 I was asked by the Chair of Pathology to start a new department. Again I relied on the experience of BPA members and resources. It was time to go digital. After months of preparation, hiring a medical illustrator/graphic designer and renovating a former EM facility, the Image Lab was opened for business and included a $27,500 6 megapixel Kodak DCS 460 camera!!!

With the lowered cost of digital cameras and diminishing budgets, The Image lab was closed in 2004. In order to continue my work, I bought my own digital equipment and set up my office at home. I continue to offer photography services to the Vet College.

I love working in a vet school environment and working with animals. Photographing the critters, interacting with them and their owners and providing research and teaching images in support of the vet school is really gratifying. Whether it be a baby squirrel with its leg in a cast being bottle fed by a student, a sweet old Lab whose owner is facing the inevitable, or a sassy white leghorn posing for her cover shot, a special feeling and sense of connection is always there.

I’m keeping up a decent freelance business. I volunteer at the Binghamton Zoo which is the 5th oldest zoo in the U.S. The struggling zoo is worth supporting, so I volunteer my photographic services. I’m working with critter spotlights throughout the zoo and educational programs with the zoo mobile. I’m photographing and of course playing with all of their educational animals. Baby fennec foxes! Oh my gosh! What could be better than that? Next I want to convince them to let me use my skill as a biomedical photographer when they treat the aging snow leopard or the adorable rock hyrax.

I’m constantly amazed at the good fortune I’ve had in being able to stay in my profession, I’m grateful to the BPA/BCA for helping me realize what a wonderful and fulfilling profession this is and for continuing to support those of us facing uncertain futures in our field.
Charles Griner Retires

Long time BCA member “Chuck,” Charles Griner, retired after 39+ years of service to Los Angeles County. On Sunday, August 16th, better than sixty colleagues, friends, and family attended a retirement party for Chuck at the Ports O’Call Restaurant, San Pedro, California. Immediately following a delicious buffet, everyone was entertained with Native African dances by Max & Company, followed by an original poem describing Chuck was read by colleague Rhonda Durrah. Next came presentations about Chuck’s illustrious career by numerous people, including Alan Goldstein.

Alan retraced Chuck’s medical photography and IT positions with images and personal recollections. Chuck’s contributions included positions with St. Joseph’s Hospital, Rancho Los Amigos Hospital, King Drew Medical Center, and most recently with the Harbor UCLA Medical Center. Chuck was then presented with a number of elegant citations of appreciation from the City of Carson, and Los Angeles County. Next, Chuck and his wife, Ora, were presented a personal gift from the assembled guests. Chuck responded with an illustrated presentation about his life and career, and gratefully acknowledged specific people whom help him over the many years. Chuck and Ora now eagerly look forward to the rewards that retirement offers with leisure activities and quality time with family and friends. Congratulations Chuck for a job well done, and we all wish you a happy and healthy retirement!

Save the Date for Boston 2010!

The 80th Annual Meeting of the BioCommunications Association will be June 2-6, 2010 in Boston, MA. We are excited to report that this will be a joint meeting with the Association of Biomedical Communications Directors (ABCD) and the Health and Sciences Communication Association (HeSCA). The meeting website is www.bioconf.org. Check it regularly for current updates.

Boston 2010 Call for Papers

Start thinking about the papers you would like to present in Boston next year. Abstract submission deadline is November 30, 2009. www.bca.org
In Memoriam

BCA Emeritus Member George Lynch, FBPA

George Cuminggim Lynch, medical illustrator, portrait painter, and Professor Emeritus of Biomedical Communications at the Bowman Gray School of Medicine of Wake Forest University, died on September 28, 2009. Mr. Lynch, 84, was born in Hillsboro, North Carolina on September 29, 1924 to George Calvin Lynch, deceased, and Cora Elizabeth Litchfield Lynch, deceased. One brother, William, deceased. He is survived by his wife, Suzanne Peninger Lynch; a son, Charles Mark Lynch and his wife Teresa Zimmerdahl Lynch: a daughter, Elizabeth Dawn Pott and husband, Robert Pott; and two grand-daughters, Avery Lynch and Gina Lynch all of Corvallis, Oregon.

On April 22, 1942 Mr. Lynch joined the US Navy and was assigned to the Navy Hospital Corps School. Early in his military service he was attached to the 1st Airdrome Battalion of the U.S. Marine Corps and participated in the invasion of the Marshall Islands where he was promoted to Pharmacists Mate 1st Class. While serving in the Pacific he was selected for the Navy V-12 Pre-medical College Training Program at Duke University and remained there until the program closed. After his discharge from the Navy he studied at the Ringling School of Art in Sarasota, Florida and the Island City School of Art in Key West.

In 1948 he was the first student to attend the Medical Illustration Program at the Medical College of Georgia. In 1949 he became a medical illustrator at Duke University, and was appointed Instructor in Medical Illustration for his contributions to medical education while producing teaching films for the National Foundation for Infantile Paralysis with Dr. Joseph E. Markee, James B. Duke Professor of Anatomy. In 1954 Mr. Lynch was made director of the Department of Medical Illustration at the Bowman Gray School of Medicine. He was very active in medical audiovisual education and was Past President of the Association of Medical Illustrators, and the Association of Biomedical Communications Directors. He served on the boards of the Vesalius Trust, and the Biological Photographic Association. In 1968 a film he produced, "A Brief History of Medicine," won a CINE Golden Eagle Award.

He retired from the School of Medicine in 1991. He received the Lifetime Achievement Award from the Association of Medical Illustrators in 1992. As a portrait painter he was commissioned to paint portraits for major medical centers, and pastel portraits of children in Winston-Salem and throughout the Southeast. Mr. Lynch was a Charter Exhibiting Member and President of the Winston-Salem Gallery of Art, and of The Associated Artists of Winston-Salem.

In lieu of flowers, memorial contributions may be made to The Vesalius Trust, Lisa Warren, Executive Director and Donations, 20751 West Chartwell Drive, Kildeer, IL, 60047, or to The Orville Parkes Fund, Dept. of Medical Illustration, Medical College of Georgia, Augusta, GA, 30912-0300. Tax exempt contributions to the Vesalius Trust and Parkes Fund support annual meetings, student scholarships, awards and grants.

From Your President

2009 has been both a challenging and rewarding year.

BIOCOMM 2009 in Park City, Utah was truly an international meeting with excellent presentations and workshops provided by members both from and outside North America.

The BCA Board of Governors met prior to the annual meeting for a facilitated Strategic Planning Session where important progress was made to chart the future of the association. Two key decisions were made: First, that we engage a market research firm to evaluate current markets and identify potential members; and second, to act on those findings to revamp association offerings and develop a strategic marketing plan.

Adam Cooper, incoming VP, has coordinated the request for proposals (RFP) and the Executive Committee is reviewing the responses. Once a firm has been selected and their work is completed, the Board will have an interim board meeting to formulate a plan to move forward.

Meanwhile, your committees are hard at work keeping our Web presence up-to-date and accessible to changing search engines, reviewing our certification programs, and finalizing the post-secondary scholarship application process. And, of course, there's the joint meeting planning that's well in progress—be sure to support our representatives Tom Bednarek and Charlene Baron. This is truly a unique opportunity to share and learn with our sister organizations; ABCD and HeSCA in Boston, MA.

There's still plenty of room for more members to participate!

If you haven’t been active with a committee (or it’s been a while since you were active), consider pitching in. If you don’t know where to begin, give a committee chair or myself a call or drop any of the leadership an e-mail. Committee participation doesn’t require a huge commitment when many hands lighten the load.

Last, but not least, I would like to thank Past President, Charlene Baron, for her excellent leadership during her two-year tenure. I credit much of the vibrancy and enthusiasm in the association to her unique ability to engage members. You’re a tough act to follow, Charlene!

Sincerely,

Richard Frederickson, FBCA, MBA

Newsletter Submission Guidelines

If you are interested in submitting material, or would like to discuss a newsletter idea, please contact: khensley@mdanderson.org.

We're looking for a half to full page (up to 750 words) per article on topics of your choice. If writing isn’t your cup of tea, we have people to assist with writer’s block and editing. Image files must be 350 dpi, no smaller than 2.5” x 2.5”.

We look forward to hearing from you!