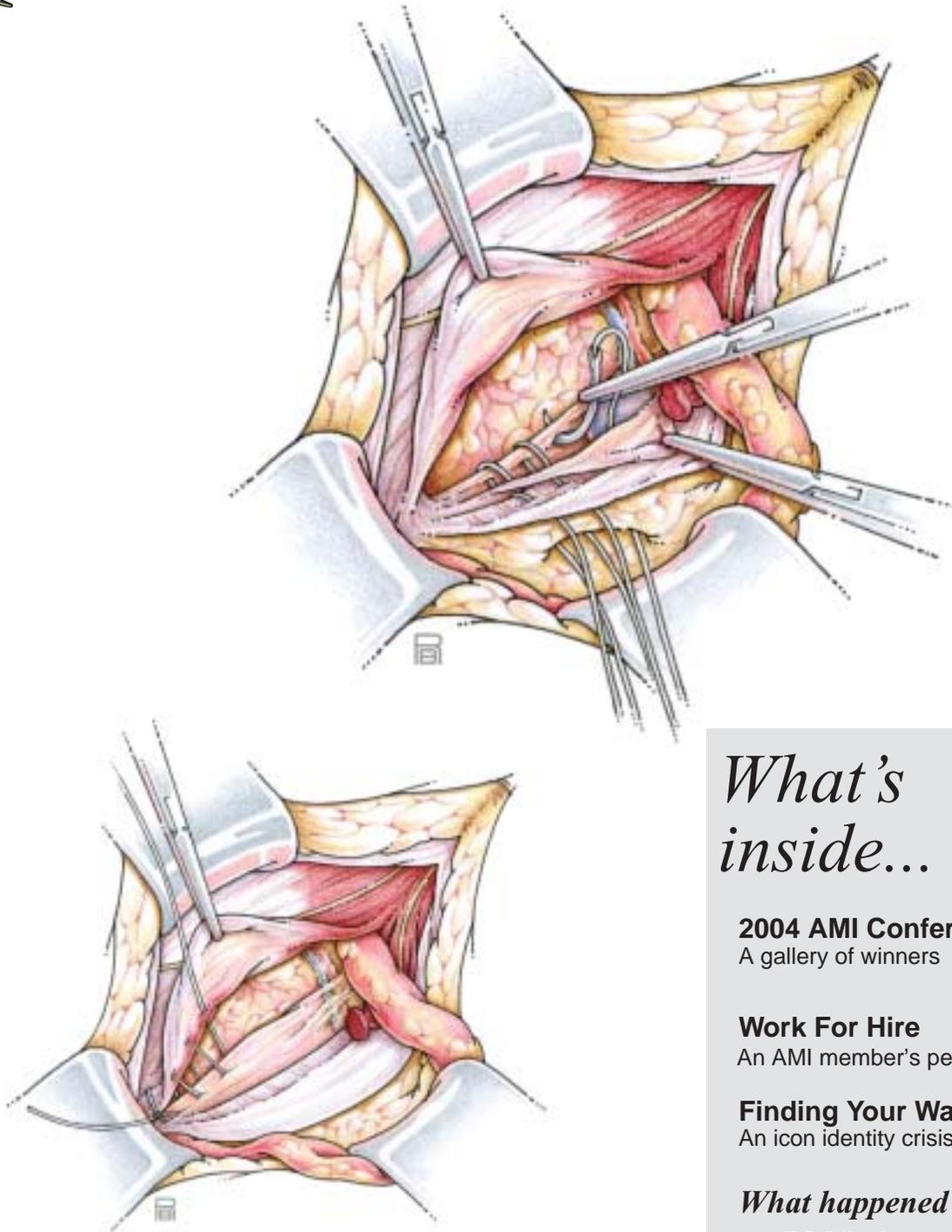


ALUMNI NEWS

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Fall 2004



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A Note from the Editors

Andrée Jenks and Victoria Rowsell

Hello from the alumni executive.

As we type this, in the last remaining days of summer, we are optimistic that the coming of autumn will bring a renewed alumni spirit and with that, the return of the annual fall BMC social. Did any of you miss not having the fall social last year? We know we did.

It is unfortunate that we were unable to enjoy a cocktail or two, an hors d'oeuvre or three, and an inspiring conversation with our fellow alumni. We are hoping, with a fresh batch of graduates, we will be fortunate enough to fill the position of president and vice president of the BMC alumni association and once again 'cheers' to a good year. Anyone willing or even remotely interested (we're not desperate) please contact past president Meaghan Brierly (mbrierly@utoronto.ca). She will be more than willing to answer any of your questions or concerns regarding this overwhelmingly rewarding position.

On another note, thank you to all of the contributors to this year's volume. Your efforts are greatly appreciated by us and all of our readers. We look forward to more fascinating articles in the future from any of our alumni members.

In this issue, you will learn about work-for-hire contracts and their implications in the medical illustration field. You will also read about one man's struggle to design the perfect icon. And if you missed it, you can read about the AMI conference and see a sample of UofT's impressive showing in the salon.

Enjoy this issue and we'll see you at the fall social (fingers crossed).

Andrée & Victoria

Cover illustrations by Rebecca Brebner.
Sholdice complete groin repair
Sholdice hernia repair: first suture line

BMCAA Executive, 2004

President

Still in search...

There is no better way to keep up with your colleagues than to get involved with the BMCAA.

We need a President and Vice President for the 2004-2005 term to organize one social event a year and meetings to help the Newsletter Editors accomplish their tasks. If you are interested, please contact the BMC Alumni Association

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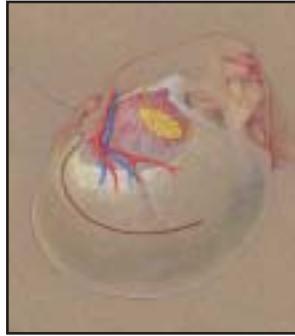
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2004 AMI Conference

Shelley Wall, OT4

There may have been no swamp tours or alligator sightings, but there was a lesser hedgehog (*Echinops telfaeri*) to be seen quivering in its miniature tropical ecosystem at the botanical garden. There may have been no nights spent in jazz clubs on Bourbon Street, but there was an afternoon of hookey at the Rock and Roll Hall of Fame. Cleveland may not be New Orleans, in other words, but it has its own charms.

I drove down to the recent AMI conference as part of a BMC posse of OT3s and OT4s. The first event after check-in was the welcoming reception at the Salon in the skywalks of the Cleveland Clinic. David Aldrich—literally, the life of this party—was in ready evidence, and his booming laugh was a beacon to anyone unsure of their directions. The Salon itself was almost overwhelming: city blocks of elevated walkways, lined with professional and student medical art in all media. This exhibition in the arteries of the extensive, multi-building Cleveland Clinic complex had been open to the public for weeks before the conference, and apparently response to the display was very positive.

The succeeding days were packed with possibilities. From 8:30 in the morning until evening, the conference offered a full slate of plenary and concurrent sessions. The subjects covered ranged from clinical innovation, to medical history, to artistic technique, to the brass tacks of file management, to natural science illustration, to anthropology, to travelogue, and beyond. Margot Mackay's photographs made up the visual component of a talk on last year's Vesalius Trust tour of hotspots in anatomical history in Belgium and The Netherlands. Graduating BMC students Danielle Bader, Doris Leung, and Shelley Wall presented their Master's project research as part of a panel of Vesalius Trust Scholars from all the North American schools.

Toronto students and alumni also made a handsome showing at Friday night's awards banquet. (And I don't just mean we looked good, although we did.) Alumni John Harvey, winner of the Award of Excellence in Advertising/Promotion, and Ian Suk, winner of the Will Shepherd Award of Excellence in



Some of the Toronto faculty, alumni, and students in attendance. (Photo: Teddy Cameron)



Eddy Xuan, Jason Sharpe, Doris Leung, and unnamed butterfly at the Cleveland Botanical Garden (Photo: Shelley Wall)

Instructional Color, were both on hand to pick up their ribbons. Marisa Bonofiglio (OT3) took home a Certificate of Merit in Interactive Media for her master's project; and Sonya Amin, Eddy Xuan, and Ken Vanderstoep (all OT3) received Certificates of Merit in Animation for their graduate work. Students Julie Saunders, Danielle Bader, and Shelley Wall were awarded a Certificate of Merit in Interactive Media for a collaborative

“All in all, the conference was a stimulating, inspiring and exhausting experience.”

medical-legal project, and Shelley Wall also received a Certificate of Merit for a surgical series.

Yes, this was all good... but the most highly-coveted prize of the



AMI auction: David Aldrich and Danielle Bader (Photo: Margot Mackay)

night went to Julie (“The Girl With The Pencils”) Saunders (OT4), who scored a door prize of 100 Faber-Castell coloured pencils in a wooden presentation case worthy of the Windsor silverware. Julie enjoyed a kind of local celebrity for the rest of the conference that spoke volumes about medical illustrators’ collective lust for really fine drawing instruments.



AMI auction: Gloria Situ, Doris Leung, and Julie Saunders (Photo: Margot Mackay)

Another high point of the conference was Saturday night’s

reception at the exquisite Cleveland Botanical Garden, with its glass conservatory teeming with butterflies. It’s hard to imagine a more rich, restful place to stroll with a cocktail in hand after a few days of conferencing. It’s also hard, in some ways, to imagine a more hilariously incongruous backdrop for the live auction that took place there after the bar had been open for several hours. Gloria Situ (OT4) braved the chaos to model a Roots Canadian Olympic ensemble in support of BMC’s contribution to the Vesalius Trust.

All in all, the conference was a stimulating, inspiring, and exhausting experience. To any BMC students thinking of attending their first conference in the coming years, I’d say: Don’t hesitate! It’s a terrific slice of the profession. Congratulations to all those BMC students and alumni who showed their work in the salon this year, and thanks to Linda Wilson-Pauwels and all the other BMC faculty who encourage students and recent graduates to become professionally involved through opportunities like this one.

AMI Winners

BMC alumni and students show their work in the AMI Salon

Congratulations to all UofT students and alumni who showed their work in the AMI Salon.

Instructional Color

Will Shepard Award of Excellence

Ian Suk

Pedicle Screw Trajectories of Thoracic Vertebra

Advertising

Award of Excellence

John Harvey

Aspects of GERD

Student Categories

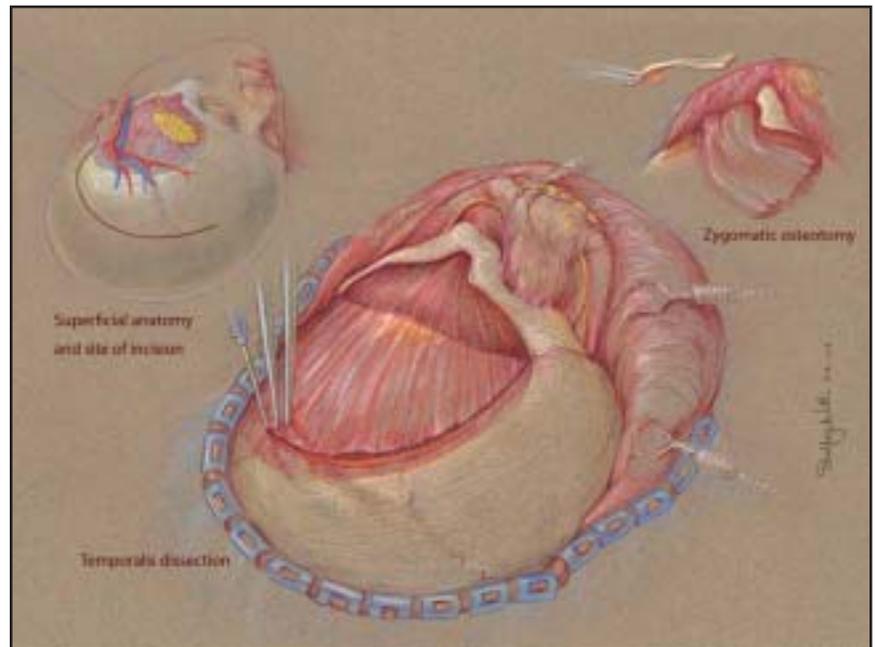
Projection Media

Certificate of Merit

Shelley Wall

Temporal Lobectomy/

Amygdalohippocampectomy for the Treatment of Epilepsy



Projection Media *Certificate of Merit* Shelley Wall

Temporal Lobectomy/ Amygdalohippocampectomy for the Treatment of Epilepsy

Interactive Media

Certificate of Merit

Danielle Bader, Julie Saunders and Shelley Wall

Sylvia Robinson: Brain Injuries

Marisa Bonofiglio

The Respiratory System: A Learning Module for Parents

Animation

Certificate of Merit

Sonja Amin

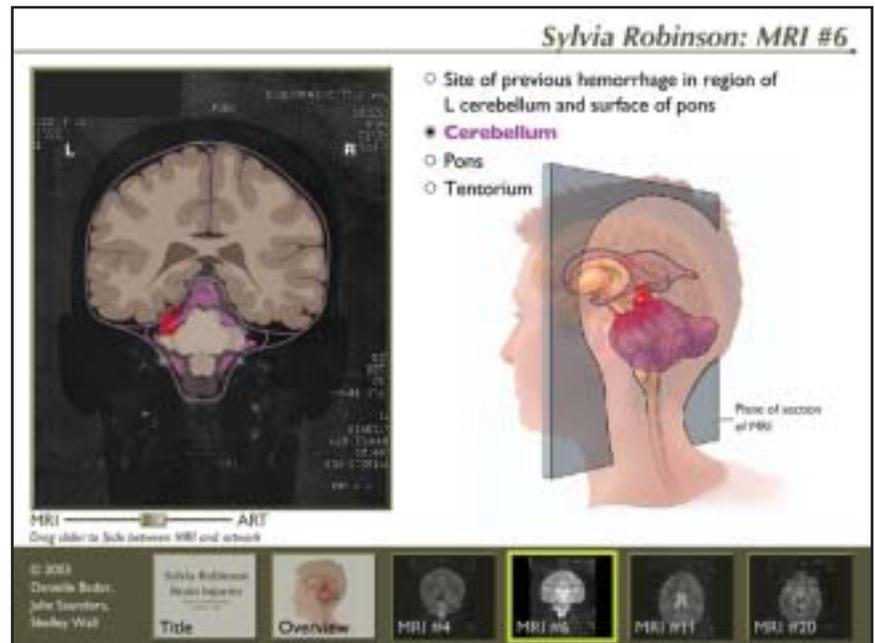
The Molecular Basis of Normal Red Cell Deformability

Eddy Xuan

Mechanotransduction through the Cytoskeleton

Ken Vanderstoep

The Capsid Protein Lattice Structure that Forms During the Assembly of Immature HIV Particles



Interactive Media *Certificate of Merit* Danielle Bader, Julie Saunders and Shelley Wall

Sylvia Robinson: Brain Injuries

Sylvia Robinson: Brain Injuries

Work for Hire

A hot topic often debated

"Work for Hire" is a hot topic and one that is often misunderstood in our industry. The following comments are e-mail excerpts from the AMI listserv that shed some light on this very important issue. They offer an excellent summary on the reasons for saying NO to work for hire. Thank you to Bill Westwood and Edmund Alexander, for their valuable contributions.

From Edmund Alexander:

Work-for-hire means that the client owns the copyright. Contract terms for exclusive limited usage for the textbook market, for this text, would give the publisher all the rights they need to publish the text, while reserving the important downstream secondary rights, as well as authorship, to the illustrator.

By assigning the copyright to the publisher, the illustrator is prohibited from creating derivative works from their own creations because such works would now infringe the publisher's copyright. The illustrator has surrendered the potential revenue stream from that creative work for use by non-compete clients (Natural Science Museum, consumer health magazines, etc.). Moreover, assigning the copyright also gives the publisher the right to alter the artist's work, create new derivative works from it, and sell the art, and derivatives, as stock for any use in any market.

Finally, work-for-hire means the copyright owner, not the copyright creator, is considered the author. Surrendering authorship of one's creative work is patently unfair to creators.

Work-for-hire is a business model that any serious freelance creator must reject. If each illustrator were to act in his or her own best business interest to protect the value of his or her work we could maintain acceptable industry standards.

This single act, to put conviction and words in action and walk the walk, would change the future of our profession. I used to understand why young illustrators did not care about signing work-for-hire contracts – they needed work to get established. In an age when we are all digital, I really cannot imagine why any professional illustrator would sign these contracts. You work yourself, as well as your colleagues, out of business.

Many publishers require work-for-hire because they consciously intend to reap the downstream revenue from additional uses and new licensing venues. The artist that accept the "take it or leave it because someone else will take it" proposition has killed our future. It is truly death by a thousand cuts.

There is always a lot of chatter here about promoting our profession. I firmly believe that of all the creative groups, we alone have the power to control our destiny. Who else can do what we do so well? If we placed higher standards on our creations, the work-for-hire clients would be compelled to honor those standards.

When we take so little pride in the value of our creations and sign work-for-hire contracts, we destroy the respect for our profession. Like all things in life, we have the most respect for that which is difficult to acquire and hard to achieve.

From Bill Westwood:

I just read Edmond's letter and wanted to tell all of you that I think it is probably the best letter on the subject of why we shouldn't do WFH that I have ever seen. Everyone should copy it and stick it up on their bulletin boards to look at during client negotiations. I can only hope that everyone reading it will recognize the wisdom it contains. For anyone who might still harbor any doubts that publishers, and in fact all of

corporate America, has creative "products" on their radar screens, I would suggest taking a few minutes to carefully read an article in the WIPO (World Intellectual Property Organization) newsletter that came out last week - <http://www.wipo.int/sme/en/documents/merchandising.htm> – titled "Savvy Marketing: Merchandising of Intellectual Property Rights". Notice the sentence that states that: "The merchandising of IP rights can be a lucrative addition to a business strategy." Clearly, the work we create is hardly just "stuff" - but then the publishers have known this for years.

I believe the thinking in this article portends a new wave of IP interest in all types of artwork and increased efforts by all types of art buyers to force contracts on creators of all stripes with the intent to separate them from their copyrights. (Of course, neither the FTC nor Congress, will look at these efforts as illegal coercion or collusion, even though they clearly go against the spirit of the Copyright Act.)

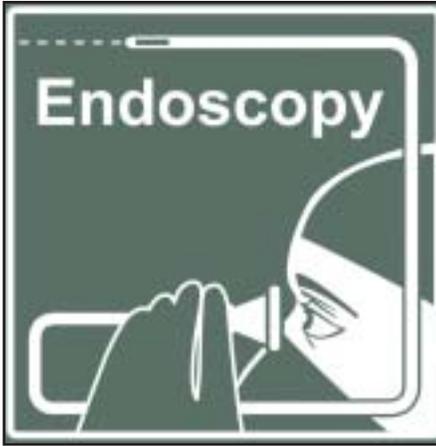
Articles like this will get the attention of more and more of those dense, bureaucratic, uncreative business types who will hire more lawyers to write all rights, including everything you ever have done or will do, type contracts to stick in creative faces like ours on a take it or leave it basis.

If each of us individually would simply suck it up and stop giving our rights away for nothing, perhaps we could once again enjoy a professional existence that consisted of decent incomes, greater respect and more clout in the marketplace.

The free WIPO newsletter is one that all of you should consider subscribing to, if you would like to keep up with some significant information about what's happening with Intellectual Property worldwide.

Which Way to the ER?

What makes an icon work?



Marc Dryer, MSc, MScBMC

My troubles began when a woman mistook my kidneys for a pair of unborn twins. No, no, I'm not trading in illegally harvested human organs as a means to supplement my medical illustrator's income. (Not yet, anyway.) No, the confusion was that of a patient attempting to decode an icon I had created to identify the renal dialysis unit at the Credit Valley Hospital (she thought it was for labour and delivery).

“My troubles began when a woman mistook my kidneys for a pair of unborn twins.”

Now, those of you who know me are probably thinking that I am simply unable to draw a kidney that looks like a kidney. I wouldn't argue with you, but I would suggest that the patient's confusion is indicative of a larger challenge in the field of biomedical communication: that of hospital wayfinding. Wayfinding is a system of integrated orientation aids such as icons, signs, maps, or architectural landmarks that help hospital users to easily navigate within the institution. In most cases, visits to hospitals are made unwillingly or while under a great deal of emotional stress. This stress can be

exacerbated by the feelings of frustration and powerlessness that accompany being lost in an unhelpful building, which in turn can lead to a worsening of a patient's overall condition. A good system of wayfinding can help alleviate these problems and create an environment more conducive to healing.

Surprisingly, there has yet to be developed a universally accepted series of pictographs that non-verbally identify all of the departments, units and treatment areas that comprise a hospital. Those that have attempted to do so have faced the problem of communicating very specific ideas to a very general public. The public is not a homogenous mass, and the varying levels of education and language skill, as well as the cultural history and biases of its constituents will influence how any image is understood.

I'm beginning to think that it may not be possible to design icons that are immediately apparent to all that view them. However, this may not be the correct goal: universal comprehension

may be too much to ask. Instead, consistency may be the key. A standardized series of clearly differentiated icons used consistently, in all health care facilities in a community, would foster a general familiarity and comprehension that would strengthen any wayfinding strategy. Someone's just got to draw them, test them and be prepared for the critical eye of the public. They should really teach humility at BMC...

Oh wait, wasn't that the brochure class?

Join the Job Opportunity Mailing List

If you would like to be included on the Job Opportunity Mailing List, please provide your contact information and email address to Jaye Skeoch-Brewer. Wherever possible, the information will be sent out via email—so please ensure we are informed of any changes to your email or postal address.

The cost for the service is \$25.00 per annum. Cheques should be made payable to **Biomedical Communications.**

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More to See Online...

Visit the BMC website to see what staff and students are up to, or read back issues of the Alumni Newsletter.

<http://www.surg.med.utoronto.ca/bmc/alumni.html>

