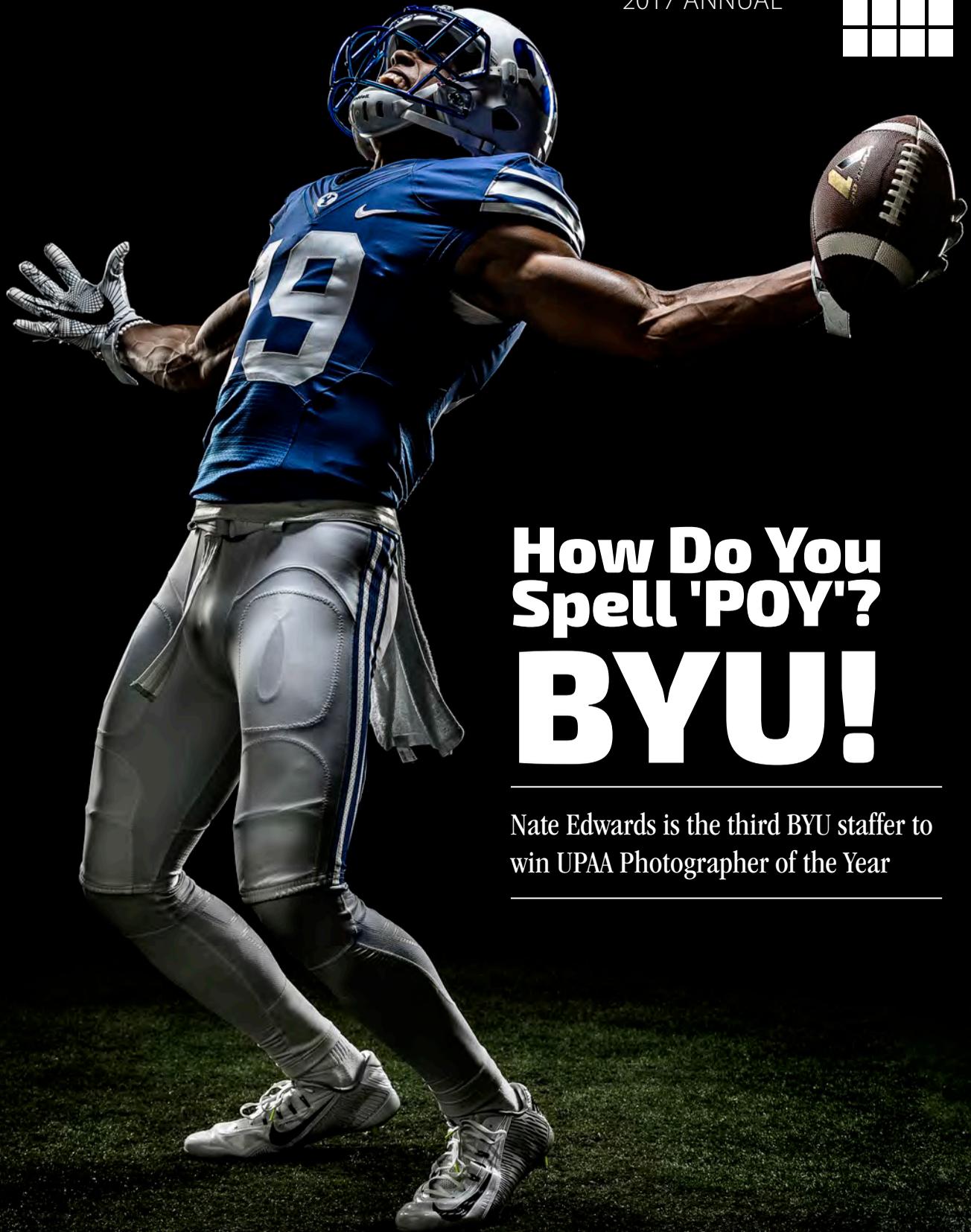
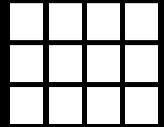


the CONTACT SHEET

JOURNAL OF THE UNIVERSITY PHOTOGRAPHERS' ASSOCIATION OF AMERICA

2017 ANNUAL



How Do You Spell 'POY'? **BYU!**

Nate Edwards is the third BYU staffer to
win UPAA Photographer of the Year

A MESSAGE FROM THE PRESIDENT

Glenn Carpenter, *Moraine Valley Community College, UPAA President*

A Healthy Organization



PHOTO BY DANA LENCKUS

The 2017 symposium was a huge success, increased vendor participation, high attendance, and a lot of new faces. Most of the new attendees were from the west coast, with one from down under and one from the middle east. Sony, Canon, Fuji, and Nikon, were in attendance and offered loaner gear and expert advice on their newest gear. Thank you to all for our vendors for their continued support. Roberts Camera, Profoto, and Photoshelter all provided advice and insights into their products.

This year Libris offered a \$1000 scholarship to one UPAA member. This incredibly generous gift went to Matt Yeoman. Matt will be using the funds to take a class on video production. Thank you Libris.

Enough thanks cannot be given to Joe Pallen, Melissa Hartley, and Bob Hubner for their work on making the 2017 Symposium a success. From scouting locations for the Nikon Shoot Out to making sure everyone had a great experience, this was a Symposium to remember.

The other day I was talking to a very talented member who mentioned, "For a while I was keeping up with Philbrick and Dusen in the Annual Print Competition, but recently these new photographers have been handing me my lunch." The new talent in our organization is encouraging and the sign of healthy community. Despite the lack of acrylic in our suitcases or on the shelves in our office, the growth of new ideas is what we all need.

The new academic year is upon us, with new students, new challenges, and new opportunities to make photographs. The next MIC is underway, shoot, enter, and vote— you will be a better photographer for the effort. Keep pushing the boundaries, stay a few more minutes and get the best shot, and refuse to be satisfied with good enough.

the CONTACT SHEET

JOURNAL OF THE UNIVERSITY PHOTOGRAPHERS' ASSOCIATION OF AMERICA

The Contact Sheet is the Annual Journal of the University Photographers' Association of America. Founded in 1961, UPAA has sought to advance the profession of university photographer through networking and continuing education.

Editor: Matt Cashore, University of Notre Dame
Design: Lotta Barnes

For more information on UPAA or *The Contact Sheet*, visit www.upaa.org.



Photo by Kurt Stepnitz, Michigan State University

FALL 2017

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ON THE COVER: One of the five APC-winning images by Photographer of the Year Nate Edwards, who brought the POY award back to its customary home in Provo, Utah.

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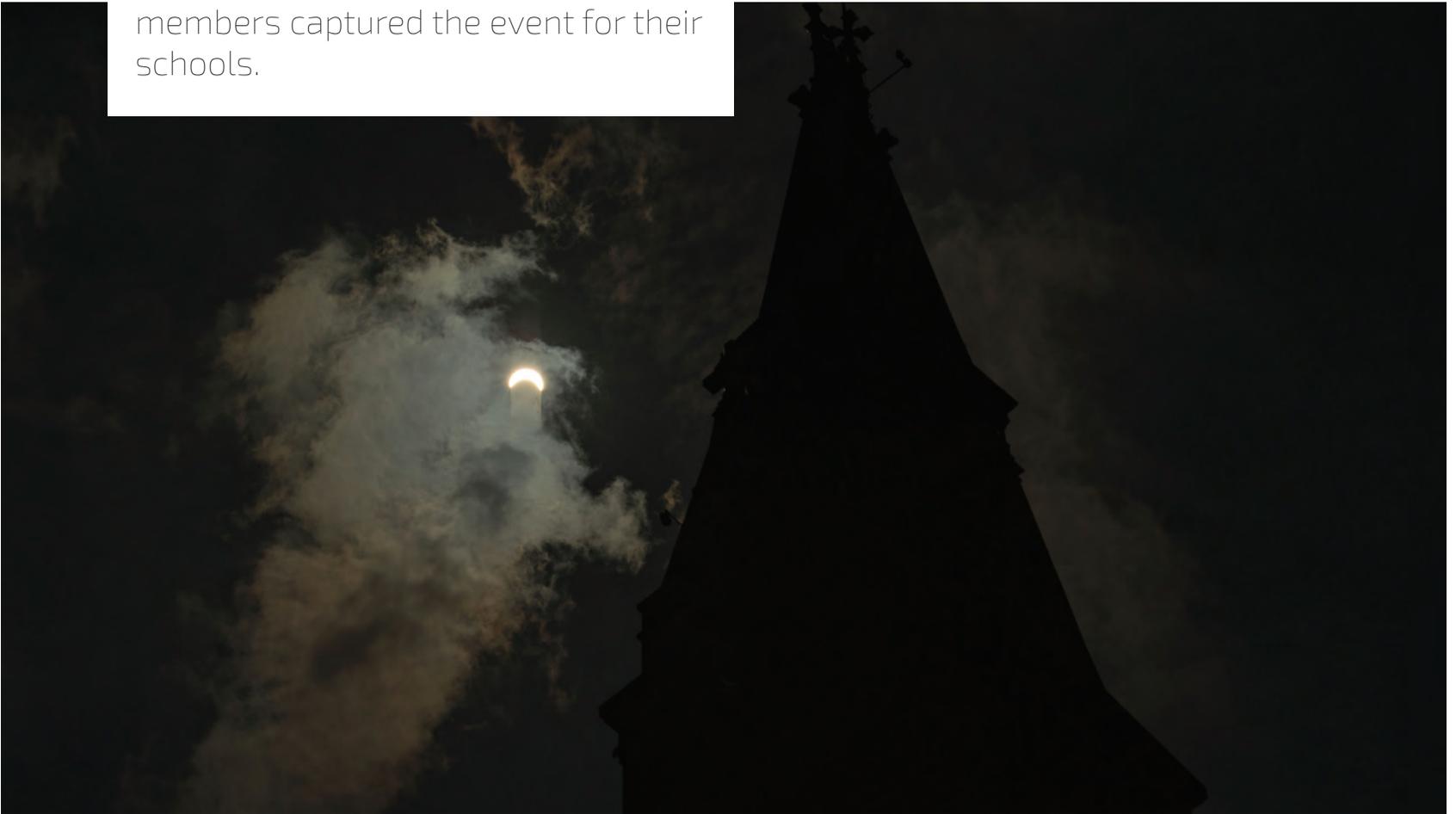
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Witnessing History



On August 21, 2017 the United States experienced its first coast-to-coast total solar eclipse in nearly a century. Here is a look at how some UPAA members captured the event for their schools.

Clockwise from upper right: Robert Jordan, Ole Miss Communications; Phil Humnicky/Georgetown; Michael H. Miller, Northeast Mississippi Community College; Willis Glassgow, University of North Carolina at Pembroke; Shane Epping, University of Missouri



Jeff Gage joins board

Assumes duties as Membership Chair January 2018



JEFF GAGE
PHOTOGRAPHER
FLORIDA MUSEUM
UNIVERSITY OF FLORIDA

I first found photography in 1974 (junior high, so it was 8th grade) when I took a black and white photo class to avoid having a free period (this according to my high school photo teacher, with whom I still keep in contact). By 1975, still not old enough to drive I started covering football for a local paper (Easton Express) of a small division III School (East Stroudsburg State College) and I would ride my bike to and from the games, process the film and make prints in my home darkroom, and then have my dad drive me to deliver the finished prints to the paper 30 minutes away. I used a Minolta SRT 102, which I still have.

I felt it was time to give back and support the photographers that make up the UPAA family, an organization that welcomed me with open arms when I joined in 2013. I was hooked from my first symposium in Chicago at Elgin College and have looked forward to annual "family reunion" ever since.

I enrolled in classes @ UF in 1983 and graduated with a BS in Telecommunications from the Journalism College in May 1988. Then in August of 1989 I started as a part-time photographer for the "News and Info Services department" which much later became "University Relations". I worked there for almost ten years covering all the campus had to offer including sports. April 1999 I transferred to the Florida Museum of Natural History to help re-start their photography office in their new building on campus. Fast forward to August 2017 and it's a place I'm still happy to call my home!

We Love Our Sponsors!

Hi fellow UPAA members! For those of you who don't know me, I am your Corporate Relations Chair. I haven't been in this role for long, but I have definitely learned a lot. For instance, in case you don't already know, our sponsors are AMAZING! Without them, this organization would not nearly be at the caliber it is today. Our sponsors tirelessly work with us for months in advance to get everything scheduled and in place for each Symposium. They provide speakers, gear rentals and cleanings, fun swag and

raffle prizes, not to mention the opportunity to develop personal relationships with them in person. When you have a problem with your gear or need advice on a product or service, you can rely on our sponsors all year long.

Thank you to all the sponsors who help support this hardworking group of photographers year after year. We appreciate you more than you know. And to those of you who may be a bit nervous about walking up and talking to the sponsors (I've been there, I get it), take the leap – you won't regret it. They are all highly qualified professionals who want to help you, and they're pretty neat people to boot!



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The Light Shaping Company



Libris
By PHOTOSHELTER

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Photo by Matt Yeoman, The College at Brockport

Matt Yeoman entered this photo as part of his UPAA Grant application.

Libris Creates UPAA Grant

Matt Yeoman is first recipient of \$1,000 Award for Professional Development

Martin Vloet and Caroline Summers were both university photographers and UPAA board members before joining Libris. They were all too familiar with the financial constraints that many higher ed institutions face when it comes to the university photographer role.

With that in mind, the team at Libris by PhotoShelter decided to create its UPAA Grant.

To apply, members had to demonstrate

how the award would impact them professionally. They were also asked to share a photo they'd taken that academic year that was used by their university and the story behind the shot. And finally, applicants were prompted to explain UPAA's role in their career.

"It was our sincerest hope that the recipient of this \$1000 grant would enjoy the benefits of a long desired piece of equipment or the ability to obtain some professional development that would help them to 'up their game,'" says Caroline.

Ultimately, Matt Yeoman was selected as the winner of the Libris by PhotoShelter UPAA Grant. His application demonstrated a zeal for the profession and ambitious use for the scholarship that set him apart from the rest.

Martin goes on to say, "Matt is well known for his enthusiasm and perseverance. Using both, he edged out a handful of great finalists from a sizable group of applicants."

We look forward to next year's symposium and the selection of another grant winner.

When I applied for the Photoshelter grant I was home recovering from several surgeries and I found myself reflecting on who has help me be the photographer I am. The answers to that are UPAA and Mr. Bill Bitzinger. I have utilized UPAA as an educational resource since attending my first symposium at The College at Brockport in 2005. Ironically enough, this is where I am employed as the Photographic Services Manager today. I remember attending the sessions and being completely blown away with the overload of knowledge. It took me several weeks to process and put to use the new exciting things I had learned. I am often referring back to my notes from past symposiums to help me in this process. UPAA Symposiums and its members have been an invaluable resource in shaping my career as a photographer. Bill Bitzinger has also played a huge role in my career, I started as one of his student photographers and then was hired as a part-time employee. The years we spent working together changed my life and I am very grateful for his mentorship.

At almost every UPAA Symposium the topic of digital asset management has come up. You continue to create great photos, save them and the big question is how do organize and deliver them to your campus clients? Email? CDs? Hard drive? Shared server? Then comes along this cloud storage model and at the forefront of this is Photoshelter. (Cue the heavenly music.) Photoshelter is cloud based online storage that also functions as a DAM and storefront. This means no more burning cds, passing around thumb drives or a slow shared server managed by IT. Thank you! Simple shoot, edit, upload, share the link and password and go make some more



"I have wanted to attend a Media Storm workshop for years and that is what the UPAA Grant will be used for."

—Matt Yeoman

the UPAA Photoshelter Grant will be used for. The catch being that I will take what I have learned at the Media Storm Master Class and present it back to the UPAA membership as a future presenter. UPAA has given me so much and returning the favor would only complete the circle. I am creating lots of video and I think the way Media Storm approaches video would really propel my work forward.

To win this award has given me the boost I needed to return back from some medical challenges. The timing was wonderful. I want to thank Photoshelter for selecting me as this year's recipient and I look forward to sharing the information I learn with the UPAA membership. I also want to thank UPAA for being such a great resource, great group of people and putting on a symposium that I look forward to every year. Lastly, a special thank you goes out to Bill Bitzinger for teaching me a trade that has given me so much. I am very grateful. ■

great images. Meanwhile you are making extra money off print sales to recover some cost and maybe buy that extra lens you wanted at the end of the year. Photoshelter is a perfect solution not only for a campus photographer but also for someone who does freelance like myself. I use it at the college and for my personal business to deliver files and generate print sales.

Photoshelter's Libris even addressed the video that all of us have been creating. One area UPAA Symposiums have only touched on is video production. We have had a few sessions covering video over the years and I remember hearing about Media Storm way back when multimedia slideshows were all the buzz. I have wanted to attend a Media Storm workshop for years and that is what

By: Kurt Stepnitz

Michigan State University

2017

Symposium Lookback

Eagerness. That was the lingering feeling as I waited for my flight from Detroit en route to Spokane. I suspect you all had

some form of it before this year's gathering of the UPAA in Moscow, Idaho, for the 2017 Symposium.

Perhaps it was your first time spending a week with other university and college photographers. I don't attend as regularly as I'd like, but have enjoyed 7 or 8 since 1990. There's a wealth of talent at these things and I feel intimidated to this day by our UPAA sisters and brothers though I am eager to learn and always do from every

one of them. But even after your very first symposium, a healthy piece of that angst quickly shifts to anticipation to see and hang with new and old friends in the years to come. That's huge.

In Minneapolis I ran into Justin, Tim, Brett and Amanda for the next leg to Spokane, everyone had weather delay stories. It was one of those days, and it was good seeing the UPAA crowd begin to assemble.

The plan, once safely in Spokane, was to pick up a mate that I hadn't seen in 11 years and meet another buddy that I've grown close to. Chris Stacey was already in Spokane recovering from a brutal flight from Australia, and buddy Ken Bennett and his colleague Cameron Den-

Photos by Kurt Stepnitz, Michigan State University





Hospitality Room



Co-host Joe Pallen

► nis from Wake Forest were on their way through the weather that affected many of us June 11. It was good to see them and head toward U of Idaho.

Ken, Chris, Cameron and I rolled into Moscow in our quite suitable (for photographers and gear as it turned out) Caravan rental, ready to witness the promised Palouse. But that would have to wait as the priority quickly shifted to greetings with old and new friends at the UPAA headquarters. Photographers getting together also quickly leads to food and perhaps an adult beverage, so hosts Melissa Hartley, Joe Pallen and Bob Hubner led a healthy contingent to a local Moscow eatery.

Day 1 of the official symposium for Chris and me brought about the search for good coffee in Moscow (Chris has standards), and we found our breakfast haven for much of the week before we headed to the Prichard Art Gallery to help hang the print competition with Jeff, Scott, Melissa, Cameron, Roger and Joe among others. If you have time next symposium, don't hesitate to help with this endeavor. It's an impressive glimpse at the talent level of the

UPAA collective and I truly appreciate seeing physical prints after looking at many of them online during the previous 12 months.

All day the collective swells toward the opening dinner where hosts Joe, Melissa and Bob, along with president Glenn Carpenter, welcome all and we get down to business. That means food, loaner gear from Fuji, Nikon, Canon, Sony and Tamron (see what I did there?), and of course the UPAA hospitality suite where more knowledge may be passed around than every presentation or workshop combined!

Day 2 brought a more focused set of instructions from Joe P., and post breakfast we were divided into groups in order to enjoy both Joey Terrill's location shoot, and judge the print competition at the Prichard Art Gallery. Joey's treatment of a pool-hall portrait was quite enjoyable, and I wasn't alone in finding myself daydreaming about having an assistant pulling speed lights out of large travel cases on request. Later in the afternoon, we were treated to Nikon's Mark Kettenhofen and his discussion on capturing star trails and astrophotography

in general. Good stuff, and a couple of the apps he recommended as field aids are a huge help. Many of the group were pretty excited about getting out at crazy hours and capturing some of these shots in the wide open Palouse.

Mr. Kettenhofen's presentation was strategically placed just before dinner and Joe P.'s additional directions describing the guidelines and timeline of this year's Nikon shootout. We had the opportunity to search for the frame to depict 'Wide Open' and unlike my last UPAA shootout, we got a whopping 13-hour window from evening to morning to scramble for it! Our crew got lucky with Joe P. as our evening guide, and he's an insider out there. Let's call him our Out-wider. Our group's first sojourn out into the Palouse proper was such a treat, and while every region has its inherent beauty and qualities, this was a visual smorgasbord. Sure, many have photographed the Palouse before, and then it's been done again by others, but no matter. It was your own camera and eye this time and the light is running toward you and falling away and it's such a delightful if not frustrating race. But that's what its all



“The Palouse”

about after all. I'll revisit that issue in a bit. The evening tour brought us back to the hotel around 11:30, time for a quick night-cap for it's a faster turnabout this time. Everyone is dealing with the Nikon shoot-out in their own way, and we pass others during the course of the process so there is a lot of “where ya heading?” or “where have you been?” It's an interesting study to watch how other photographers deal with the challenge of a common goal. You're always learning from the collective. It is fundamental not to forget that about the UPAA.

The day length near the summer solstice is ridiculous out here, so it's a 2:45 a.m. crew-call in the lobby for our crew's second session in search of the wide-open. We need time to get to Steptoe Butte for the sunrise and it's nearly 50 minutes away. I learned how to drive in Detroit so was determined to cut this to 40. But despite Stacey still having NO idea what time it was in the northern hemisphere, we had a solid crew and were off on time.

After the brief drive we found ourselves spiraling up and around Steptoe Butte,

roughly a 1,000-foot protrusion of quartzite that seems to appear out of nowhere. As we tumbled from the van, it was quickly evident that the wind would be an issue for both comfort level and camera support as the sun rushed toward the horizon. Cameron and I settled straight into the lee side of the butte finding little relief, but we all fell into our own rhythm shooting and not much passed between us as we lost ourselves in the beauty of the Palouse dawn. Chris is the minimalist photographer, Ken brings what seems like an arsenal along, Cameron and I somewhere in between. Notably, there was not a single DSLR among us. Yeah we're getting old, you too will one day.

As the sun rose a bit past its break of the horizon, the textures of the surrounding farmlands begin to pick up and gain saturation, and I headed toward the top of the butte to see what the higher viewpoint offered. Here's where I found the Aussie trying to stay warm in the restroom. I guess this is a thing down under. That was a new concept to me. We enjoyed the developing landscape below us and even though it was soon time to head back to Moscow for breakfast, we couldn't help but stop to

catch scene after scene as we unwound back down Steptoe. What a lovely place to soak up with your eyes, and we are all lucky to be photographers. Admit it.

Day 3 is blurring a bit with Day 2 at this point with so little sleep, so I unfortunately missed most of the Adrian Busse presentation and cannot honestly speak to it. It was then time for a high-power trio of our UPAA colleagues to present. Glenn, Dani and Jaren were the focus after lunch and talked about wireless workflow, high-speed sync and the delicate balance of work and family, respectively. Again, the vets come through. The evening presentation wrapped up the day with Ken Sklute, a Canon Explorer of Light. Kind of like us, but with a bigger travel budget.

The most entertaining part of the evening for me was our annual group photograph there on the Old Admission steps. I'm going to say that Joe's student Katelyn Kithcart will do just fine in her career being able to put up with and still produce while dealing with such a bunch of poor-behaving subjects! Well done, Katelyn. You showed marvelous restraint!



Day 4 felt a bit more stable after some real sleep, and we kicked it off by heading to the WSU campus to hear Phil Elsworth from ESPN. I've never been a serious sports shooter, but I liked his advice to push our institutions to invest in travel and help tell our stories. It's not cheap, he notes, but an investment in our institutional history that helps generate content usable across platforms. It is often lacking in the grand media plan. Add that to your spreadsheets, university bean counters.

After a quick lunch Ben, Dan and I got to sweat in front of you all as Glenn offered a quick photo challenge for the Triple Play session. It's designed to see how we each react to a situational challenge and find a solution on the fly. You know, like we all get to do several times a week! I still haven't talked in depth to Ben and Dan about their take on the experience, but it still makes me nervous having to perform (on any level) in front of the UPAA crowd.

We survived and thankfully moved on quickly to one of our collective heroes,

and if he's not yours yet he should be. Peter Krogh, he's the real DAM thing. I know most of you know of him, but the fact that our digital assets have become such a crucial part of the workflow in this electronic world makes it paramount to get a proper grip on image properties and management that help make our images 'sticky'. They must be useful to others for the short and long term, well after they've been posted on Instagram or Facebook by a social media manager.

Day 5 began the slow winding down of the symposium, and the dominant event was our business meeting and awards presentation, this year at the Banyan Golf Club. The awards are listed on upaa.org, and it's always enjoyable to see the finest work of the year celebrated. We have old and young veterans pulling in awards, and personally it's a pleasure seeing the newer members jumping in and taking no prisoners. We have plenty of them to observe and enjoy for years to come.

Getting back to "the light is running to-

ward you and falling away and it's such a delightful if not frustrating race". That's the common core of what we love, what drives us past the frustrating, complicating issues that our institutions often seem to layer over the essence of photography that we covet so dearly. That drive to find that image is something that we crave, I don't think any one of us can deny it. That drive, however, ebbs and flows and we all find ourselves feeling creatively stagnant at some point or another during the course of our careers. Gathering with the UPAA collective is a proven way to jump-start your own process of rediscovery. It may be a whole new way of approaching a photographic puzzle, it could be a solution to your asset management woes, or possibly as simple as finally finding the lens shade that fixes a flare problem and just plain fits better in your camera bag. The possible benefits are so much more though, I hope to see you next June.

Let's get out there. ■





Photo by Ken Bennett, Wake Forest University

Carolina In My Mind

Wake Forest University 2018 Symposium Host

By Ken Bennett

Wake Forest University

The 2018 UPAА Annual Technical Symposium will be held at Wake Forest University in Winston-Salem, NC, June 18-22, 2018. We'll spend much of our time talking about visual storytelling: how to find, photograph, and share visually compelling, authentic stories about your campus. We are also planning a Help Portrait event for local first responders, and Joe McNally will be joining us again to talk about his longtime relationship with the FDNY and how he tells their story. Of course we'll enjoy local North Carolina food and music, and visit the original Moravian settlement of Salem for the Nikon Shootout. The conference hotel is right in the middle of the vibrant downtown arts district in Winston-Salem, surrounded by great restaurants, local breweries, galleries, coffeeshops, and more. Look for more information on the symposium website this winter at upaa.org. We hope you can join us.

2017 Symposium Winners

FUPAA

Bill Bitzinger, Ferris State University

FUPAA

Caroline Summers, Samford University,
Photoshelter/Libris

Master of the Profession

Todd Paris, University of Alaska
Fairbanks, retired

Multimedia Winners

1st 600 SUNY Genesee The World is
Our Classroom

2nd 570 Boise State University Raptors
of Kenya

3rd 540 Loyola University Chicago The
Loyola Lens: Savannah Webb

Publications Winners

General Publications

First Place

Justin Torner
The University of Iowa

Second Place

Phyllis Graber Jensen
Bates College

Third Place

Nancy Evelyn
University of Georgia Graduate School

Honorable Mention

Amanda Pitts, Elizabeth Lienou
& Bernadine Carey-Tucker
Grand Valley State University

Honorable Mention

Ken Bennett
Wake Forest University

Posters

First Place - Tie

Jay Drowns & Hans Hoepsell
Utah Valley University

First Place - Tie

Eric Bronson
University of Michigan

Second Place

Joseph V. Labolito
Temple University

Third Place

Joe Pallen
University of Idaho

Viewbook

First Place

Doug Dugas
University of Louisiana at Lafayette

Second Place

Phyllis Graber Jensen
Bates College

Third Place

Lyndsie Schlink
Illinois State University

Honorable Mention

Ken Bennett
Wake Forest University

Honorable Mention

Jay Drowns & Hans Hoepsell
Utah Valley University

Publication Covers

First Place

Lyndsie Schlink
Illinois State University

Second Place

Justin Hayworth
Grinnell College

Third Place

Christopher Gannon
Iowa State University

Honorable Mention

Jeffrey Etheridge
Auburn University

Honorable Mention

Mark Cariveau
Elgin Community College

Printed Advertisement

First Place

Nate Edwards
Utah Valley University

Second Place

Kurt Stepnitz
Michigan State University

Third Place

Brett Roseman
University of Wisconsin – Stout

Honorable Mention

Justin Hayworth
Grinnell College

Honorable Mention

Melissa Hartley
University of Idaho

Specialty Books

First Place

Phyllis Graber Jensen
Bates College

Second Place

Glenn Carpenter
Moraine Valley Community College

Third Place

Jay Drowns
Utah Valley University

Honorable Mention

Brett Roseman
University of Wisconsin – Stout

Honorable Mention

Justin Hayworth
Grinnell College

Annual Print competition

Sports Features

1st Place - Scott Eklund – University of
Washington

2nd Place - Nate Edwards – Brigham
Young University

3rd Place - Nate Edwards – Brigham
Young University

Honorable Mention - Jay Drowns -
Utah Valley University

Honorable Mention - Daryl Marshke -
University of Michigan

Sports Action

1st Place - Scott Eklund – University of
Washington

2nd Place - Nate Edwards – Brigham
Young University

3rd Place - Scott Eklund – University of
Washington

Honorable Mention - Hans Koepsell -
Utah Valley University

Honorable Mention - Eric Bronson –
University of Michigan

People and Portraits

1st Place - Jaren Wilkey – Brigham
Young University

2nd Place - Nate Edwards – Brigham
Young University

3rd Place - Jay Drowns - Utah Valley
University

Honorable Mention - Adam Glanzman
- Northeastern University

Honorable Mention - Mathew
Modomo - Northeastern University

Science & Research

1st Place - Jaren Wilkey – Brigham
Young University

2nd Place - Matt Cashore - University
of Notre Dame

3rd Place - Dani Machlis - Ben-Gurion
University of the Negev

Opposite page: Top-Best in Show, Jay Drowns, Utah Valley University; Lower left:
1st Place, Personal Vision, Lonnie Timmons, University of Arkansas at Little Rock;
Lower right: Nikon Shootout winner, Scott Kissell, Miami University of Ohio

Honorable Mention - Dani Machlis - Ben-Gurion University of the Negev
Honorable Mention - Jaren Wilkey - Brigham Young University

Campus Environment

1st Place - Matthew Modomo - Northeastern University
2nd Place - Matt Cashore - University of Notre Dame
3rd Place - Christopher Gannon - Iowa State University
Honorable Mention - Matt Cashore - University of Notre Dame
Honorable Mention - Scott Eklund - University of Washington

News & College Life

1st Place - Jaren Wilkey - Brigham Young University
2nd Place - Mathew Modomo - Northeastern University
3rd Place - Christopher Gannon - Iowa State University
Honorable Mention - Justin Torner - University of Iowa
Honorable Mention - Justin Torner - University of Iowa
Honorable Mention - Christopher Gannon - Iowa State University

Photo Essay

1st Place - Matt Cashore - University of Notre Dame
2nd Place - Barbara Johnson - University of Notre Dame
3rd Place - Ryan Brandenburg - Temple University
Honorable Mention - Scott Kissell - Miami University
Honorable Mention - Barbara Johnson - University of Notre Dame

Features & Illustrations

1st Place - Nate Edwards - Brigham Young University
2nd Place - Jaren Wilkey - Brigham Young University
3rd Place - Scott Eklund - University of Washington
Honorable Mention - Ken Bennett - Wake Forest University
Honorable Mention - Christopher Gannon - Iowa State University

Personal Vision

1st Place - Lonnie Timmons III - University of Arkansas at Little Rock
2nd Place - Barbara Johnson - University of Notre Dame

3rd Place - Jim Dusen - University at Brockport (retired)

Honorable Mention - Kurt Stepnitz - Michigan State University
Honorable Mention - Jim Dusen - University at Brockport (retired)

Best of Show

Jay Drowns - Utah Valley University

Kelby Creative

Nate Edwards - Brigham Young University

Monthly Image Competition

Overall Winner

Nate Edwards - Brigham Young University

Overall APC Winner

Nate Edwards - Brigham Young University

Photographer of the Year

Nate Edwards - Brigham Young University



Bill and Amy Fellowship: *Brett Roseman and Garret Garms*

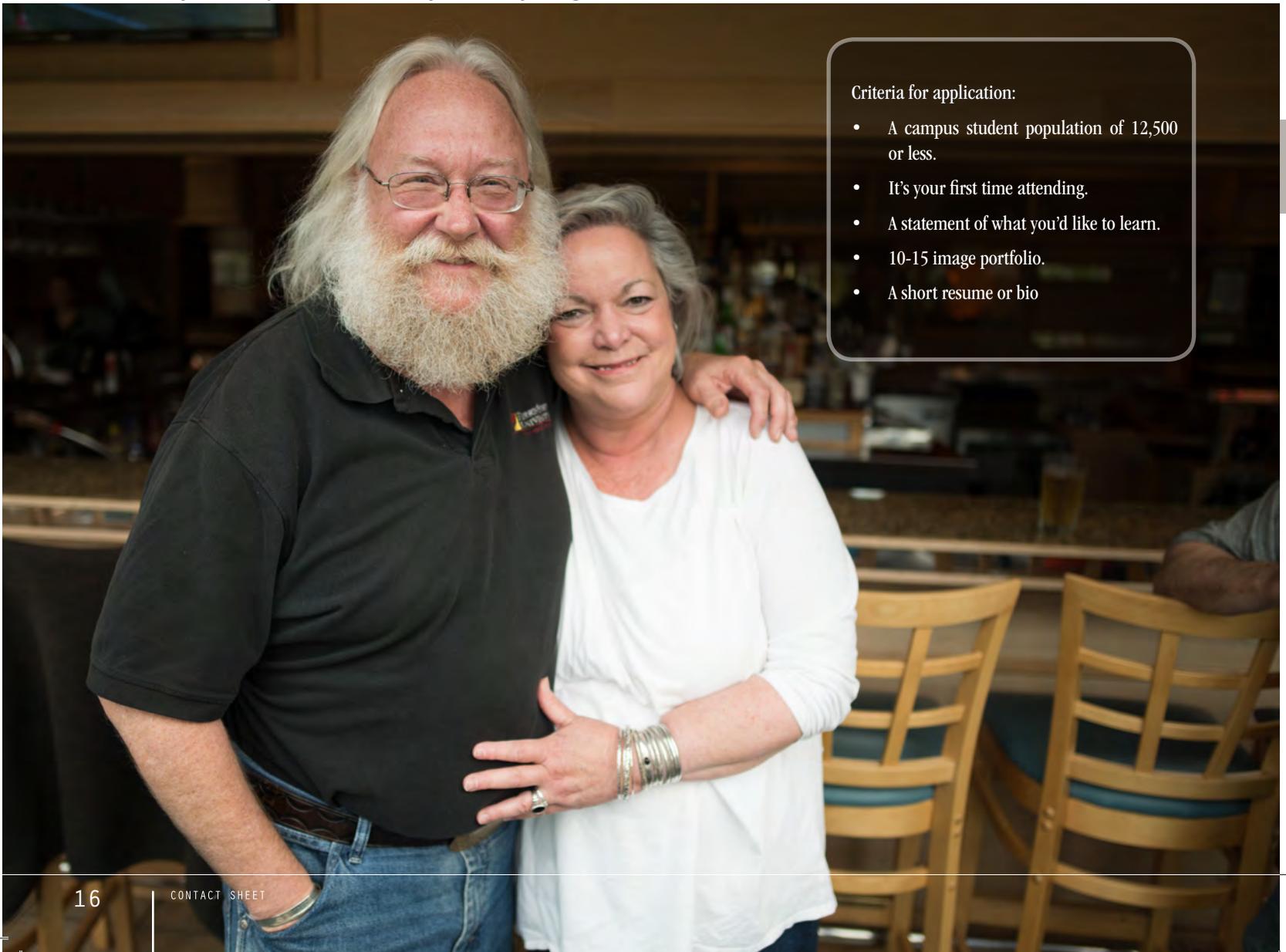
Bill Bitzinger and Amy Packard established the Bill and Amy Fellowship to cover the Symposium fee for a first time attendee. “I’ve been a member of the University Photographers’ Association since 1994,” said Bill, “and this organization has provided me with education, friendship and support. My school, Ferris State University, has also supported me financially every year to attend the Technical Symposium because they can see the value of this important

educational opportunity. We know that there are smaller schools that don’t have a lot of money for continuing education for their staff.”

Bill continues: “There was quite a time lag between the announcement & our first application, Brett. So much so, that it looked like our decision was going to be easy. We were faced with a bit of a dilemma when Garret applied but in a good way. Both had similar backgrounds as newspaper photo-

journalists and their portfolios demonstrated some real successes in storytelling. We also recognized that each of them could benefit from the experience of attending the Symposium so we extended the offer with the understanding that they needed to secure a commitment from their school. We dug a little deeper into the finances to sponsor them both and we couldn’t have been prouder to welcome Garret and Brett to the 2017 Symposium.”

Photo by Glenn Carpenter, Moraine Valley Community College



Criteria for application:

- A campus student population of 12,500 or less.
- It’s your first time attending.
- A statement of what you’d like to learn.
- 10-15 image portfolio.
- A short resume or bio

Brett Roseman

I was extremely pleased and honored to be a recipient of the inaugural Bill & Amy Fellowship. I have worked at University of Wisconsin-Stout for three years and had strongly desired to attend the UPPA Technical Symposium each of those years. Unfortunately, due to travel restrictions imposed after the state's budget cut of \$300 million to the University of Wisconsin System, I had not been able to attend a symposium yet. I decided to apply for the Bill & Amy Fellowship with the hope that my request to attend in 2017 might not be denied if I were to receive a scholarship of partial funding, which would help supplement the cost from my department's very limited budget. Attending my first symposium was

an excellent experience. I enjoyed all of the week's events, especially the valuable guest presentations and hands-on demonstrations. It was great to befriend lots of new people, finally meet others in person whom I interact with regularly on the UPPA Facebook group page, and to also reconnect with a handful of former newspaper colleagues of mine from Chicago and Iowa who now work at colleges and universities. And capping off the week by receiving two awards in the Annual Publications Competition further added to my wonderful experience. I owe all credit to Bill Bitzinger and Amy Packard for helping make my first professional development opportunity a reality and sincerely believe their incred-

ibly generous gift has set the stage for me to become a regular attendee of the annual UPPA Technical Symposium.



Garret Garms

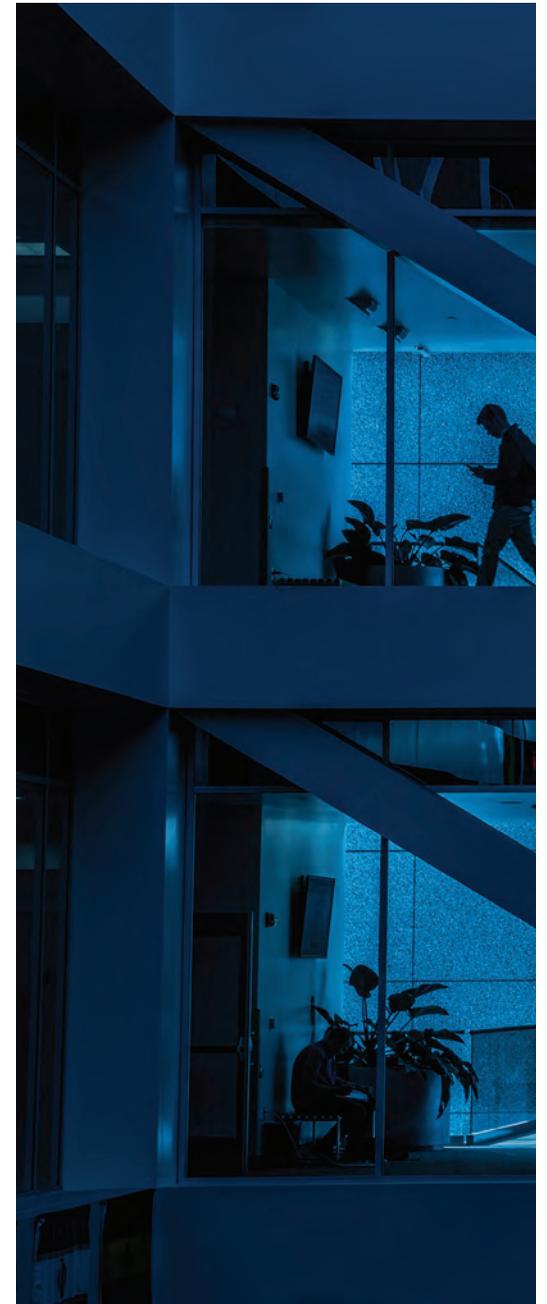
I have been a university photographer for going on 10 years now. This past summer I was able to attend my very first UPPA Symposium. My university was able to provide some assistance for personal development but with the added expense of the symposium being across the country from me, this was not going to cover everything.

Fortunately, I was awarded the Bill and Amy Fellowship for first time attendees. This fellowship covered the cost of the workshop itself. Without being awarded this scholarship I would have had to come out of pocket for more of my expenses. Bill and Amy are great people and it was a honor to be one of the selected few to receive this scholarship.



"Without being awarded this scholarship I would have had to come out of pocket for more of my expenses. Bill and Amy are great people and it was a honor to be one of the selected few to receive this scholarship."

—Garret Garms



By Jay Drowns
Utah Valley University

It's been two years since Nate Edwards joined UPAA and he has only been a university photographer for a few years. Even though he is a relative newcomer to photography, his presence in the Monthly Image Competition (MIC) has been felt. In 2016, after finishing fifth in points for the MIC, he won Best of Show in the Annual Print Competition (APC). To win the Photographer of the Year (POY) in 2017, he finished over 1,000 points ahead of the second place finisher in the MIC, while five of his prints placed in the APC.

With that in mind it might be surprising to know that Nate had no plan to pursue photography as a career. "After serving a two-year mission for my church (The Church of Jesus Christ of Latter-day Saints), I discovered a love for teaching, particularly religion." His intention was to become a high school or college religion teacher.

The position required theological classes, a student teaching experience and any Bachelor degree. In time the seminary teaching program came to a crossroads. If he did well in a short classroom experience he would be invited to continue in the program leading a year as a student teacher and to an eventual job teaching religion to high school or college students. Following ten days of hands-on experience he was told he would not be continuing in the program leaving him to rely on his concurrent Bachelor studies to fill the gap.

He had looked to his lifelong interest in art when choosing an area of study to fulfill the requirement of having a Bachelor degree. "I've always been involved in art, for as long as I can remember; drawing, painting, airbrushing. For a while I was wanting to pursue a career with Pixar or DreamWorks". He was heading down the

Y | PHOTOGRAPHER O | OF THE P | YEAR

Nate Edwards takes home top honors

Photos by Nate Edwards, Brigham Young University

graphic design route when he took a photography class as an elective. The encouragement of the photo class instructor was a motivating force giving him confidence to take more photo classes. He was undecided between the two emphasis areas until he took an introductory course in the principles of pre-press work. During the first day of that class he decided to pursue a photography degree not graphic design. Following graduation, Nate spent the next year freelancing before being hired at Utah Valley University as Photography Manager. "Ultimately I hope I can go about do-

ing good and inspiring others using the gifts I have been given, including the gift of photography. I love it. I love going to work. I never pictured myself being here (as a photographer) but it has been such an awesome experience. I am glad God knows where He wants me more than where I think I should be."

How do you prepare for a shoot?

"I try to understand the concept of a shoot, what we are trying to communicate and, selfishly, what do I want to do? What do I want to create? What is in my mind that will be fun?

I think about lens choice. Do I want to shoot telephoto? Do I want to shoot wide? What kind of lighting do I want? Do I want it soft? Do I want it more dramatic? Location is huge, whether it is on a white seamless, in a lab, somewhere in the desert or up in the mountains. Who is the subject or what is the subject matter? Are they easy to work with? Are they willing to try new ideas? I'll try to communicate with them to try to get a feel of what they are up for. I also try to observe the people on the shoot and their mannerisms- how they are feeling and if they are comfortable or if they are in a



► rush. I want to be respectful of their time.

I usually go to a shoot early, set everything up, and make sure everything is ready. I am the type of person that would rather be two hours early than ten minutes late.

When I am on a shoot I try to set up a couple of scenarios. One thing August [Miller, Director of Photography, UVU Marketing and Communications] taught me, that has always stuck with me, was the phrase “cover your butt, then stretch.” It is a funny phrase, but in everything that I photograph I think about it. “Cover your butt” meaning, get the images that you know the client needs or that you know will for sure work. After you have that, stretch a little bit. What can you do that is different that is more on the edges? If it doesn’t work, it doesn’t matter because you have what you need. However, if it does work you are pushing the envelope and you are creating something that is much bet-

ter than what you had. I’ve tried to make that common practice in my shoots. I’m not perfect at it, but that little bit of counsel has been very helpful to me in my career.

One of the other things [August] taught me is, every picture is important to somebody. Even when I am shooting a banquet, as fun as they are, those photos are important to somebody. That helps me in a lot of ways not to be complacent. It is difficult to shoot the same thing over and over, but asking myself, “how can I look at it differently this time?” or, “how can I help the client feel that I am giving my all for this assignment, even though I don’t necessarily want to be here?” helps me to reframe my perspective and attitude.

Also, as university photographers, we shoot a lot of different stuff that we know nothing about. I just took a picture of the President of the Mathematical Association of



L to R Kelly Anderson Canon USA, Nate Edwards and Glenn Carpenter

Photo by Jay Ferchaud, University of Mississippi Medical Center

America. The portrait I wanted to take was him in front of a chalkboard full of math equations. I don't understand math very well, so I went over and asked some random graduate students to help me out before the shoot. The last thing you want is to have someone look at your photo and say, "These guys don't know what they are doing." I try to rely on people who are experts in their field to fill in the gaps of knowledge where I lack."

What makes you different from all the other photographers?

"Nothing really. My name? There are some amazing photographers in UPAA who have years of experience. I go to shoots a lot of times thinking, "I have no idea what I am

doing," and making it up as I go, trying to use the principles I have been taught. I try to be confident with the client while inside I feel like I have no idea what I am doing. I feel like I don't have a lot of experience. I still have a lot to learn."

To what would you attribute your success as a photographer?

"Overall my success would have to be attributed to many things. One, definitely Heavenly Father for giving me this gift or talent to be able to see, and to see differently. Two, my wife (Shannon). She is for sure my biggest fan and she always supports me. It is not easy to be the wife of a photographer, especially on vacation. All I want to do is take pictures when I need to be spending time with her, yet she sacrifices

for me much more than most others would. Three, my mentors and my teachers hands down. The experience that they have given has been very precious to me. Four, the great managers I have had like August Miller and Jaren Wilkey. One of the many things I have loved about both of them is their recognizing others strengths and not being threatened by them but rather, using their gifts to further the work. They rejoice in others successes and strengths. If they feel like I would be a better fit for an assignment they are like "here take this and run with it." I have also deeply appreciated the times I have been given big assignments and responsibilities that push me out of my comfort zone and stretch me. Those are the times I have grown the most.





▶ I love seeing everybody's work in the Monthly Image Competition. It inspires me. It helps me to not be complacent. Sometimes I'll see work that members of UPAA are doing and it makes me realize I am getting a little too relaxed. One of many examples that comes to mind is the portrait work of Matt Modoono. I have looked back at all of his portraiture from this past year and it is beautiful. It is very creative, whether it is the use of colors, lighting, or background. Looking at his photos from this past year has made me stop and reevaluate how I do some things."

Is there something you go through to choose your MIC photos?

"I'll go through and narrow down my favorites for the month. From there I meet with our students in the office and get their input and I talk with Jaren. I weigh my options from there and make the final decision. It is good to see what other people think. Sometimes I'll run them by my wife as well. I like to see what her perspective is. There are times I get attached emotionally to my pictures. I think we all do. The problem with that is we are blinded so we are not able to see context. It may be an awesome picture, but does it tell the story the best? Does it communicate what it needs to? Or is there another image in the series that tells the story much better even though we may not like

it as much. As one photographer expressed it to me, "Sometimes we need to kill some puppies." (I know that sounds horrible.)

The Monthly Image Contest is an interesting animal. It is very unpredictable. You think an image will do well and it doesn't. Or an image that you think will not do well, gets best of show. I was really surprised by my image of the woman in the observatory. I liked the image but I put it in the Science and Research category just hoping it would place. I was surprised that it won best of show. It for sure was not my favorite image of the ones I submitted. There have also been times I would see someone's image and absolutely loved it thinking that it should take best of show, and then it places pretty low or not at all."

What advice would you give someone who wants to win POY?

"Don't stress too much about it. Just do your best work and have fun. It is good to have goals and set goals. I'm a 100% believer in that, but I think if you forget about yourself, do the best work that you can, and make sure to rejoice in other people's successes, you will be successful. Also, keeping the attitude of what we can do to contribute and help other photographers, rather than the selfish and prideful attitude of asking, 'what do they have to offer me?'" ■

What do

designers want?

Designers and photographers can frustrate each other sometimes. Who hasn't heard, "But we needed a vertical!" Or who hasn't said, "You put text over my photo!?" But when "The Magic" is happening, designers and photographers can inspire one another, elevate each other's work and the sum can be more than the parts.

We asked designers at several UPAA member schools to tell us a little about what they like to see from photographers they work with.



For specific assignments, I love it when we get a chance to talk about the assignment beforehand - so I can let you know if it's a wide horizontal shot, or if I'm planning to put text over part of the image, or if I want a straight-on portrait vs a more candid picture. Since each project is different, taking a few minutes to share that information can make a huge difference.

For more general shots, I always like new perspectives on traditional locations - we all know what the iconic buildings are, so I get excited when there are images with those included in new ways. Whether it's the distant sunset shot of the library cupola or a snowball fight on the quad, those unique views really help show the vibrancy of the university.

And, as always, having both horizontal and vertical options is nice, as we use photos across so many different media formats.

—Jill Carson
Wake Forest University



“Designers always want more white space! Designers want horizontal and vertical options. Designers want unexpected perspectives/ angles, and photography that helps tell the story.”

—Emily Mowrer, Senior Graphic Designer,
University of Idaho



Here are my top 3 basic needs:

Flexibility: Plenty of background and a variety of shots allows me to crop photos to fit into many different projects without overusing a single photo - horizontal or vertical layouts, room for headlines and copy, etc.

Marketing Friendly: Because we have only one photographer, one designer and work on a tight turnaround, we don't always have time to schedule a marketing shoot for specific projects. So, take any opportunity to build our photo archives with shots that can be used for book covers, mastheads, etc. For example, even if the event is just a speaker standing at a podium, there are plenty of ways I can use shots of engaged students.

Generic: If identifiable student leaders, administrators or speakers are in a shot, it often cannot be used beyond that person's tenure. So, more "generic" shots extend the shelf life of a photo.

—Haley Cumbie
Alabama State University



What do I look for? Color and composition are some of the key elements in my initial search. I really enjoy when our in-house photographers spice things up and still keep the composition simple, clean and sharp. In some scenarios, a clean background benefits any isolated subjects' piece, the lack of noise helps on any cutout artifact request and a balanced composition offers more room to enhance the design and create a high visual impact across any of the Museum communications. Sharing perspectives with each other are productive throughout the collaboration.

—Andreina Hornez
University of Florida

"A lot of projects I work on have both a print and digital component. I might need a full page vertical photo for a magazine layout and a horizontal photo for a matching web graphic. That's why it's so important to have a good mix of both vertical and horizontal shots for any particular subject or event. Similarly, our photographer might take a great shot and crop it perfectly for use on the website but I could really use some extra room for a bleed on a printed piece. I'm always looking to have options with our photos- that flexibility helps me as a designer and allows our photographer's work to have the greatest possible impact."

—Katie Crawford
Carlow University

"A photo can make or break a design. Two of the main types of photos that I always find myself looking for are photos for backgrounds and cutouts. When I am looking for background photos I am looking for extra space around the image. Almost all of my designs require some sort of text and having clear space around an image to lay the text on top of makes my life so much easier. As for cutouts, I try and find a clear subject with not too much going on in the background. Textures and landscapes make for beautiful photo compositions but they make cutting out the subject a nightmare. In the end, designers and photographers are both artists. We both see the world from a unique perspective. Communicating the needs of the project and the use of the photo will allow both the designer and photographer to smoothly work together and inspire each other with new and bold ideas."

—Raleigh Downs
Northeast Mississippi Community College

"There are really three categories of photos I can never get enough of that I suspect can feel repetitive, or at least not very exciting, for our photographers: full capacity facility photos from all angles, team photos, and "generic" sport photos.

Facility shots are an easy go-to as a background for last minute design requests and variety is important to keep things feeling fresh-- but it's important that the facility is at full capacity.

For me there's no such thing as too many team photos. Ever. And like the facility photos, they're so frequently used that it's just helpful to have many options from several games.

A "generic" sport photo, for me, is anything that clearly shows the sport but doesn't identify a specific athlete.

All of that having been said, sometimes the best photos are the ones where the photographer went "off script" because they saw a great photo in the moment. As a fellow creative I love that! That kind of shot can really be a jolt of inspiration for a graphic or campaign. Unfortunately, for all the amazing spontaneous photos I do need the predictable, and perhaps boring ones, too."

—Emma Bumstead
University of Michigan

The checklist of what photographers need to consider goes way beyond supporting the text with "room for copy". In this age of social media and short attention spans in our target audience of 16-18 year olds, images need to tell a story, even before the viewer gets around to reading the accompanying text (or if they bother to read it at all!). Facial expression, body language, and gestures need to portray our students and faculty as "interested," "engaged," "intelligent" and illustrate an atmosphere of "socially comfortable/safe/happy campus life" to nervous prospects and their parents.

—Chantelle Snyder
University of Notre Dame



In the Pilot's Seat on Drone Policy

By Robert Jordan

University of Mississippi

Whether you call them Drones, Unmanned Aerial Systems (UAS) or Quadcopters, there is little doubt they are already on your campus and your campus should have a good UAS policy to regulate their use. I am very pleased with the Ole Miss UAS policy, it took a while, but I feel we finally nailed it. This article will help you craft a good UAS policy for your campus.

Our first attempt at writing a UAS policy was in reaction to an internet story that a UAS was used for spying into dorm windows at another university. While I was glad to be recognized as the campus UAS guy and be included in this early attempt, the project started off on the wrong foot and failed to reach the policy stage. Our second UAS policy initiative nearly a year later was headed by our campus's first Emergency Management Coordinator (EMC), and included representation from several academic groups, numerous administrators, campus police and a writer from University Communications (yes, you read that right, a writer who has never flown a UAS). I was completely out of the loop on the project for weeks before an administrator realized I wasn't included in the discussion. The administrator invited me to be her guest at the next UAS policy meeting. The EMC and I formed a great working relationship and she guided us in producing a really solid UAS policy. I can't overstate how important I think it is that photographers/videographers are included in creating a campus UAS policy.

Your first consideration in writing a UAS policy is the proximity of your campus to any airports. Check <http://knowbeforeyoufly.org/air-space-map/> to see if any airport or helipad airspace overlaps your campus. In our case, the northern 1/3 of our campus falls within a 1.5-mile radius of University-Oxford Airport (UOX) and is now tagged as a no-fly-zone by DJI products (another discussion for another day). If your campus falls within an airport's airspace, it is imperative to include the airport/helipad manager(s) in any campus UAS policy discussions.

Following the FAA's lead, UAS are identified as powered, remote-controlled, unmanned aircraft weighing more than .55 pounds. The next thing our UAS policy does is separate hobby/recreational use from all other uses. "The use of UAS for hobby or recreational

use on the Oxford campus is not permitted." See what we did there? UAS are defined and the overwhelming majority of undesirable UAS use on campus is denied in a few simple sentences.

Paraphrasing the UAS policy high points, you can see how all other UAS uses are identified and given a path to Emergency Management Services (EMS) approval. "Student researcher operators must comply with the FAA's educational/recreational rules, while faculty researchers and staff (as well as commercial operators) are bound by the work/business rules set forth by the FAA in Part 107."

Those wishing to fly a UAS on campus for educational/recreational or work/business must fill out an application 48-hours in advance with Emergency Management Services or University Police Department.

UAS pilots who have been initially approved to fly as faculty researchers and staff once will be eligible for same-day expedited approval for future flights. Commercial operators are not eligible for expedited approval.

Written permission to access restricted airspace must be obtained from UOX for flight clearance on the date/time of anticipated flight. This must be included as part of the application process.

Commercial UAS operators shall also provide proof of commercial general liability insurance coverage with a minimum limit per occurrence of \$1,000,000 and a minimum general aggregate of \$2,000,000.

Commercial UAS operators must be accompanied by a representative of the University at all times during flight operations.

All operation and use of a UAS on or above University property must comply with FAA regulations and local, state and federal laws regarding UAS use.

The UAS must be registered with the FAA, with the registration number clearly visible on the aircraft and must match the registration number given on the request for permission to fly application.

Unsafe operation of any UAS will result in revocation of flight privileges.

Our UAS policy provides a clear pathway for all appropriate UAS uses on campus, but it also keeps the majority of frivolous UAS

Photos by Robert Jordan, University of Mississippi



request at bay. The five-page policy also includes examples of inappropriate UAS use, additional steps required for athletic event flights and outlines enforcement and penalties for unauthorized, inappropriate or unsafe UAS operation.

If a UAS is seen operating on campus the University Police Department can contact EMS on the radio and quickly determine if the UAS is EMS approved or in violation and subject to enforcement.

One thing that is part of our standard operating procedure, but not spelled out in the UAS policy: All Commercial applications must be approved by both the EMS for safety concerns and by University Communications for content and usage concerns. Either may deny approval.

Also, I was able to negotiate a 'EMS speed-pass' for one journalism professor and myself. We are the only FAA 107 licensed UAS pilots on staff and are pre-approved for UAS operations within our job descriptions. We are only required to send a txt message to our EMC immediately prior to every flight to let her know our location of operation. Athletics has a UAS and as soon as their photographer

gets his FAA 107, he will be pre-approved for UAS operations with the EMS as well.

I met with our airport manager years ago and I still operate within our long-standing agreement. His advice was that any aircraft operating over our campus, below 400-ft max altitude for UAS operations had much bigger concerns than my little quadcopter. He told me that so long as I kept my UAS under 400-ft, airport notification prior to campus UAS operations was unnecessary. However, the Ole Miss golf course is located between UOX and campus, therefore I should notify the airport by phone with the location, altitude and duration of all UAS operations on the golf course.

Our UAS policy accomplishes several important goals; hobby/recreation UAS use is banned on campus as is any use in violation of FAA guidelines. Work/business/education/research use has a clear pathway to EMC approval and other than sending a txt message before flying, my UAS use is unaffected by the policy. Most importantly our EMS is positioned to evaluate all requests for UAS operations on campus and University Police Department personnel can quickly identify authorized or unauthorized UAS use and has an enforceable policy to deal with any unauthorized UAS use. ■



New Zealand Multimedia Odyssey

The challenges of doing stills and video on the other side of the world

By Keith Walters

SUNY Geneseo

I was extremely fortunate to travel for two weeks with SUNY Geneseo's geology department to New Zealand last January. The trip itself is part of the department's biannual capstone research project, in which juniors and seniors travel to a unique part of the world to conduct projects in the field.

My main goal was to provide various university stakeholders (namely, the departments that provided funding to make this trip a reality) with a comprehensive multimedia recap of the students' research and international experiences.

Packing gear for the trip was a challenge for a few reasons. Things that I had to consider included: The length of the trip, the variety of environments in which I would be shooting and filming, ensuring I had sufficient power to get me through long stretches of time without charging, (we would camp in tents for half of the trip) and finding the right balance for weight — as I would be hiking long stretches with the group every day over some pretty tough terrain.

As for the environment: Over the course of two weeks we covered large areas on both the South and North Islands, which can vary

drastically in both weather and terrain. The South Island is mountainous, temperate, and wet. Not only did it present challenges in keeping my gear dry, it also dictated that dressing appropriately meant layers upon layers that were constantly coming on and off with the swings in temperature and precipitation.

The gear I used to keep dry included a Mountainsmith Borealis Camera Backpack, which was large enough to house all of my photo and video gear — Two DSLRs, three lenses (16-35mm f2.8, 24-105mm f4, 70-200mm f2.8,) one MeFOTO Backpacker Tripod, one canon 600ex-rt speedlite and transmitter, eight camera batteries, one 13" macbook pro, two external hard drives, and one Sennheiser AVX wireless mic system for video interviews. The pack comes with a waterproof rain cover. I covered the cameras themselves with cheap Ruggard RC-P rain covers.

The North Island was almost the complete opposite. During our time there it was hot, dry, dusty and at times the environments could be acidic. On one particular day-trip to White Island (an active volcano off of the North Coast) we had to wear gas masks because breathing in without them could irritate your respiratory

Photos and text by Keith Walters, SUNY Geneseo





▶ system. Moreover, the ground was acidic enough to eat through the soles of your shoes, and not to mention, my camera's plastic rain covers! Other than the two excursions we had near volcanic areas, preparing for the North Island primarily meant bringing copious amounts of water and sunscreen.

A typical day on either island consisted of waking up around 5:30AM, jumping on a charter bus and heading out with the department to a field site. The students were given a quick briefing on the area for the day, and then it was off to the races. As the students and professors worked, I would be trailing them and shooting an equal mix of still photos and video. While I was shooting, I would try to capture moments that best displayed examples of professors teaching and students learning: a professor pointing to a geographical feature and students attentively looking on; a couple of students holding and inspecting a rock or hammering at the side of an outcrop; a wide angle of students walking with a professor as they're talking. Geology lends itself well to these kinds of interactions because it is extremely hands-on and visual.

In addition to capturing still photographs and supporting video, I would pull students and professors aside for on-camera interviews. I was given a good deal of autonomy from my editors on what questions to ask, but I had to make sure the range of answers was sufficient for repurposing for a variety of different projects upon my return.

Each day in the field would usually last between 10-12 hours, and then we would be bussed back to our camp. While the students and professors would eat dinner, I would take advantage of the downtime to back up footage and still photographs on my two hard drives, and also to work on short videos that I could send back to our social media manager for posting the following day. In total, I produced four videos while I was on-location that ended up being posted to our social media channels — including a few Facebook live broadcasts from the field.

After returning to Geneseo, I created two additional videos — a trip recap for the department of geology and a six-minute feature piece for our annual President's Gala. The photographs were used on the school's website, social media channels, in various admissions material, for our study abroad department and were run as a four-page feature story in our alumni magazine.

Looking back on it all, I can say with certainty that it was indeed a trip of a lifetime, but it certainly wasn't without its hardships. The long days turning into late nights, insane layovers and missed flights, inadequate sleep in flooded tents and sunburns on volcanic islands really tested me physically, mentally and creatively, but I would do it again in a heartbeat. ■



Choosing Your Best Work: Musings of a former photo editor

By Susan McSpadden

Johnson County Community College

My earliest memory of knowing I wanted to be a professional photographer stems back to summers at my grandparents' house. Their bookshelves were lined with back issues of National Geographic and I would pour over them even before I could read. The images were so fascinating and striking I felt like I knew the story without reading the words. I loved the feeling of being transported to foreign lands just by looking at the images. I could connect and relate to the people in the photographs because of the emotions captured and the tone set by the lighting and composition. The best National Geographic example that encompasses this is "The Afghan Girl" cover by Steve McCurry from June 1985. That image is haunting and beautiful in a way that sucks you in. To me that's the heart of good photo editing; being able to discern which image out of dozens is going to grab the viewer on an emotional level.

Lost in Translation

As a photo editor for The Kansas City Star, I managed a staff of young photographers in one of the suburban bureaus. Usually, they were fresh out of college with a lot of learning yet to do. They would often come back from a shoot full of excitement about a particular

image because of the lengths they had to go to in order to get the shot. Nine times out of 10, it would not be the shot I chose for publication. When editing, you have to keep in mind what translates best. The tree you had to climb, the crowd you had to fight and the private property line you crossed to get a photo usually does not translate to the viewer. Neither does the amount of equipment used or how challenging the lighting was to make the image. We often talk about how our photographs are our babies and it's hard to let any of them go because of the effort put into creating them. Being able to separate our experience creating the images from the experience of those viewing them is the first challenge in good photo editing. It's important to edit from the point of view of your audience.

I Can Relate

As college and university photographers, our job is to tell the story of our institution. We are also charged to tell it in a way that will promote higher enrollment and retention. In my view, the best way to accomplish this is to create and choose images that are relatable. When a photo can tap into the emotion of the situation, that's when images become relatable. Are you editing photos that show how an event made people feel? Or, are you editing photos that just show students taking up space on your campus? So often in-



Photo illustration by Matt Cashore, University of Notre Dame

stitutions want to promote their facilities and technology. There are certainly some beautiful photos to be had of buildings, but I would bet good money the images that show the experience rather than just the location will turn more heads and increase interest. I think of my campus as my background, using it to let people know where the image was taken, but making the interactions the focal point. I want viewers to see the experiences and interactions and think “I know how that feels.” Or, “I think I could do that too.” Or, “It looks like they have fun there. I think I want to attend that college.” Not just, “What a pretty campus.”

Keep Those Stills Moving

It’s “Photo 101” that images of speakers using their hands are more engaging than someone just standing still at the podium. Take that idea to every assignment. Editing for action, reaction and movement in images, whether it be emotion or body language, is going to be more eye catching to the viewer every time. It’s also good symbolism. It shows your institution is active, moving, changing and progressing versus still, stuck and stagnant.

It’s in the details

Sometimes the best image is obvious. It’s that peak moment when the college president bursts out in an unexpected hearty laugh with a group of students. It’s the excitement of lab partners when the chemistry experiment works. It’s the look of unmistakable pride when a graduate receives her diploma. But what about those assignments when each photo is pretty good? There are 32 of them and you really only need to archive a handful. This is where the subtleties and the details come into play. Frame one has someone walking through the background. In frame two they are gone but they opened a door to the outside that shot a hot spot into the image. In frame three the door closed but your subject blinked. In frame four the background is clear but your subject moved just a few inches causing the fire alarm on the back wall to look like a red blob resting on their head. These are the easier details to edit out. The tougher ones involve more attention to framing, separation, mood, balance, nuances of body language and emotion.

Subjective Variety

It is often said that photography is subjective. It is also said that the best work clearly stands out. I believe both to be true, which is why if you are not confident in your editing skills you shouldn’t fret too much. If you have a solid staff of designers, they will find the good images. And if they choose something that is not your favorite, just keep that subjective part in mind. It is probably the favorite of someone else. And, you wouldn’t have kept it in the edit if you didn’t at least like it a little bit! If you give your department your best variety of images that represents the assignment in a compelling and relatable way, then you have done your job well. ■



Susan McSpadden just marked her 5-year anniversary as a college photographer. She is the sole photographer for Johnson County Community College in Overland Park, KS, which is a suburb in the Kansas City area. JCCC is one of the largest colleges in the state with more than 46,000 students enrolled in credit and continuing education classes annually. She has been a UPAA member for the last 4 years, attended every conference in that time, won a Best of Show award, participated in the Triple Threat Challenge, won a Libris Iconic Images Award and is an all-around nice person. Prior to her tenure as a college photographer, Susan freelanced in the Kansas City area for 10 years after almost a decade as a photojournalist and photo editor with The Kansas City Star. She loves dry humor, live music, dessert of any kind, and is a self-described extroverted introvert.

Finding Balance in an Unbalanced Profession

By Jaren Wilkey

Brigham Young University

Time is the great equalizer, it is the only thing that both you and the Kardashians have equal amounts of. The challenge we all face as university photographers is that we have far too much to do in that limited amount of time. Finding a balance between work and home has been the greatest challenge of my professional career. I am not approaching this topic from the position of an expert, but rather as someone who is deeply concerned with maintaining a healthy relationship with his family while trying to be a valuable and productive employee of my university.

To be honest, balance probably isn't even the best way to describe it. No matter what you do you will never spend equal amounts of time at work and with your family. It is impossible unless you give up that nasty little luxury called sleep. Perhaps a more apt analogy is that of spinning plates. As a kid I remember being fascinated as I saw a juggler spin several plates at a time on top of wooden poles, constantly moving from one plate to another to keep them spinning safely. Like the juggler, you can only be in one place at a time, so you need to consciously jump from work to home and back again to take care of your various responsibilities. Constant

adjustments in your attentions can be exhausting, and sooner or later one of those plates will fall.

As I was preparing to present on this topic, I came across a Ted Talk given by Nigel Marsh in 2010 that really opened my eyes to this problem. He said:

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"Governments and corporations aren't going to solve this issue for us. . . it's up to us as individuals to take control and responsibility for the types of lives that we want to lead. If you don't design your life, someone else will design it for you and you may just not like their idea of balance . . . we have to be responsible for setting and enforcing the boundaries that we want in our life"

—Nigel Marsh

us. . . it's up to us as individuals to take control and responsibility for the types of lives that we want to lead. If you don't design your life, someone else will design it for you and you may just not like

their idea of balance . . . we have to be responsible for setting and enforcing the boundaries that we want in our life. (1)

What we need to do is to take responsibility for our lives and our happiness. I would like to focus on several changes we can make that will benefit us in our work, family and personal lives.

Work

We all know that work is the real problem. I've never had my wife tell me that she thinks that I should go to work because I'm spending too much time with the kids. Generally speaking we all have

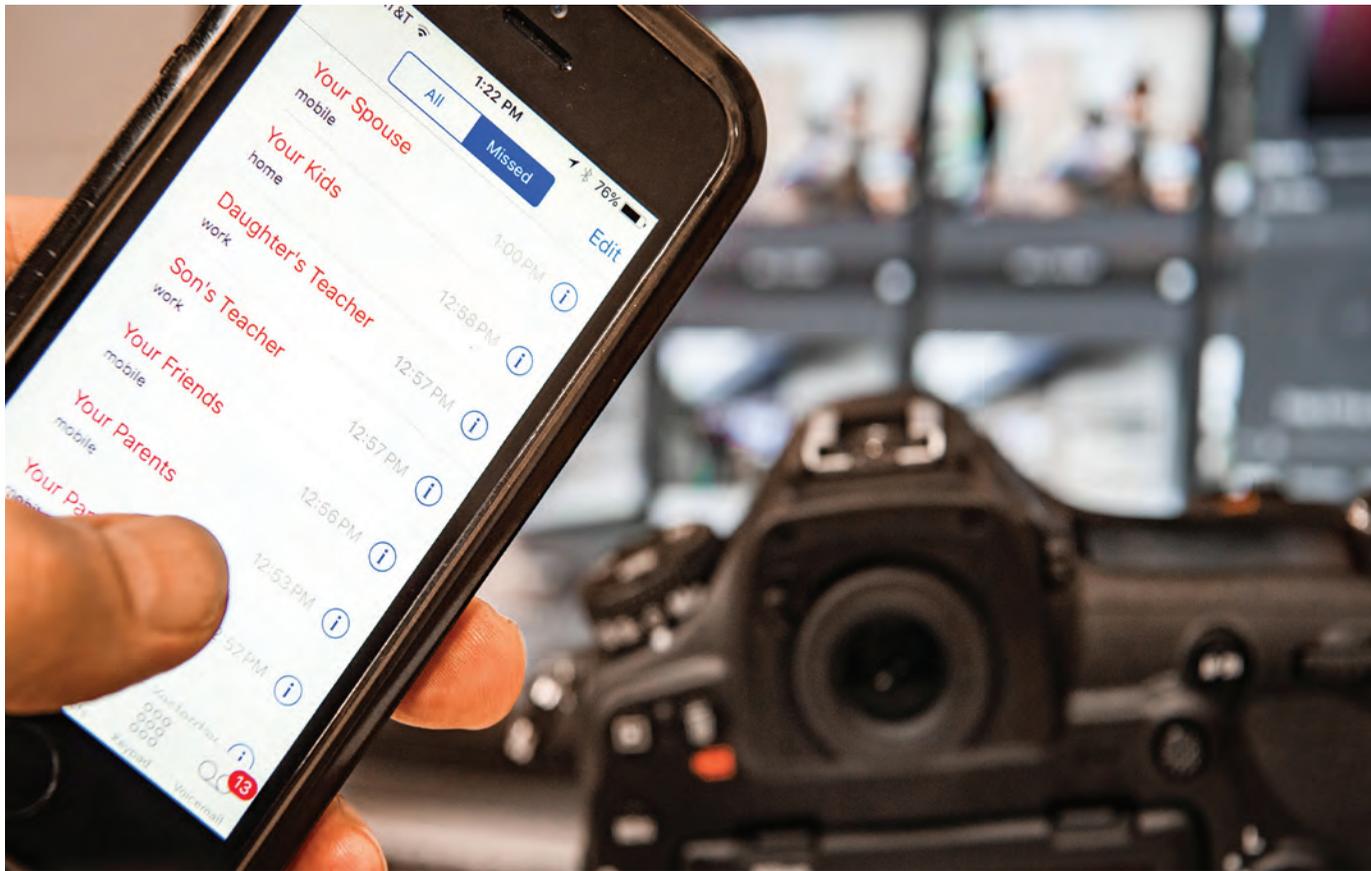


Photo illustration by Matt Cashore, University of Notre Dame

too much work to do and not enough time. I think the issue goes deeper though, if we do not feel fulfilled and happy at work, discontent will follow us home and creep into our family life.

First of all, we need to make some priorities at work. The key phrase that we need to remember is this: Everything Is Not Equally Important. We get caught up in busy work just like everybody else, but we don't have the luxury of extra time to burn. I think it is a great idea to take 5 minutes when you first get to work and make a list of the tasks you need to accomplish that day in order of importance, and then spend proportional time and effort on those tasks from the most to least important.

When we've identified our priorities, it is far easier to gauge our overall efficiency. I once caught one of my new students working on a portrait one afternoon and she was zoomed in so close to the photo that it was at the pixel level. I came to learn that she had spent 40 minutes on this portrait

that was going to be 400 pixels wide on a webpage. I had to teach her this principle and I gave her 2 minutes to do the edit, because that is all that it needed. Now if we were preparing an image for a billboard, of course we would spend more time on it. That's the point, put the appropriate amount of time into a task depending on its priority.

The natural result of prioritizing your workload is that you'll run into things that are not important enough for you to do. You need to accept the fact that you cannot do everything that lands in your inbox, nor should you. This is where we need to learn how to say no. There is an art to saying no in a way that doesn't offend or enrage. I once heard another UPAA member give the advice "Find a way to say yes." For me, it means that when I have to tell a client that we can't cover their shoot, I always give them the contact info for a trusted freelancer who can accommodate their needs. Photographers are like a bunch of squir-

rels; we're easily distracted by shiny things. My biggest distractions at work are email and social media. One of my good friends taught me that he checks his email when he gets into work, but then he won't look at it again until noon, so that he can spend all morning working on his priorities. I do the same thing with social media, I'll wait till lunch when I'm eating my sandwich at my desk to see what's the latest thing one of you posted on Facebook or Instagram.

It is important to admit that sometimes you need help. Right now at BYU Photo we have two staff photographers and 9 student employees that work 20 hours a week during the school year. These students do everything for us, from shooting most of the portraits in the office to editing photos, archiving, billing, shooting banquets and even assisting us on shoots. We could not accomplish all that we do without them and they love the fact that they can get real world photography experience while still in school. ▶



The Wilkey Family

Photo by Jaren Wilkey, Brigham Young University



You need to take control and shoot what you want to shoot. It is rare that somebody brings a dream assignment to me on a silver platter. More often than not they have a simple idea for a photo which has a lot of potential if you are willing to go the extra mile to make it special. You need to be fulfilled at work in order to be happy. It is important to remember that you have the power to control your destiny. You are the only person on campus that knows what all those little buttons do on your camera. Don't let excuses or other obstacles get in the way of you accomplishing your goals.

Family

My wife and I have four kids, ranging from 4 to 12 years old. With all the nights and weekends that I have to work, I have to be very proactive to make sure that I'm still involved in their lives. The best advice I've ever been given in this respect is simple: Be Where You Are. When you are at home with the family, don't be on your laptop or fiddling with your camera, be home. My kids know when I'm physically sitting on the couch but my mind is on the next day's poster shoot. When you are at work, don't waste time, get the work done so you can get home. In fact, try and get into work earlier so

that you can get home and spend more time with your family.

People always tell my wife how lucky she is to have a photographer for a husband because she must have amazing photos of her kids, but it's not true. Most of the photos I take of my kids are done with my iPhone. My kids don't need a photographer, they need a dad.

It is also important to make time for each child individually. My wife and I take turns and go on 1 on 1 outings with our kids doing things that they want to do, which also gives us a great opportunity to talk to them about their lives. It doesn't have to be fancy or expensive, sometimes my kids just want to play video games with me, probably because they know that they can beat me pretty handily. These outings with your kids will be the highlights of their week and it will be something they remember. Just make sure you don't forget to go on dates with your spouse as well!

When it comes to spending time with your family, it will never be equal to the time you spend at work. It's about quality, not quantity. Making small but targeted investments of time with your family will pay off with big dividends in the long run. Your family responds to actions, not words.

Personal

The final aspect of your life is the personal, but how is this different from your family time? For me the personal is the part of your life that make you you. What do you do to rejuvenate or relax? How do you recover from burnout? How do you find meaning in your life?

The happiest time of my life was the time that I spent as a Spanish speaking LDS missionary in South Central Los Angeles when I was 19. For two years I spent most of my time serving others and not worrying about myself. You see, service is magical. It makes you forget about your own problems because you are so focused on helping others. Since my mission, I've made serving in my Church a priority because it brings me such joy and helps me keep perspective on my crazy life.

For the last 4 years I've served as a Bishop of our local LDS congregation. It has been a very difficult challenge for my family because it takes up a lot of my time, which was already stretched pretty thin to begin with. On the other hand, it has forced me to set strict priorities in my life that have helped me immeasurably, and I've loved the opportunities that it has given me to help others. It has

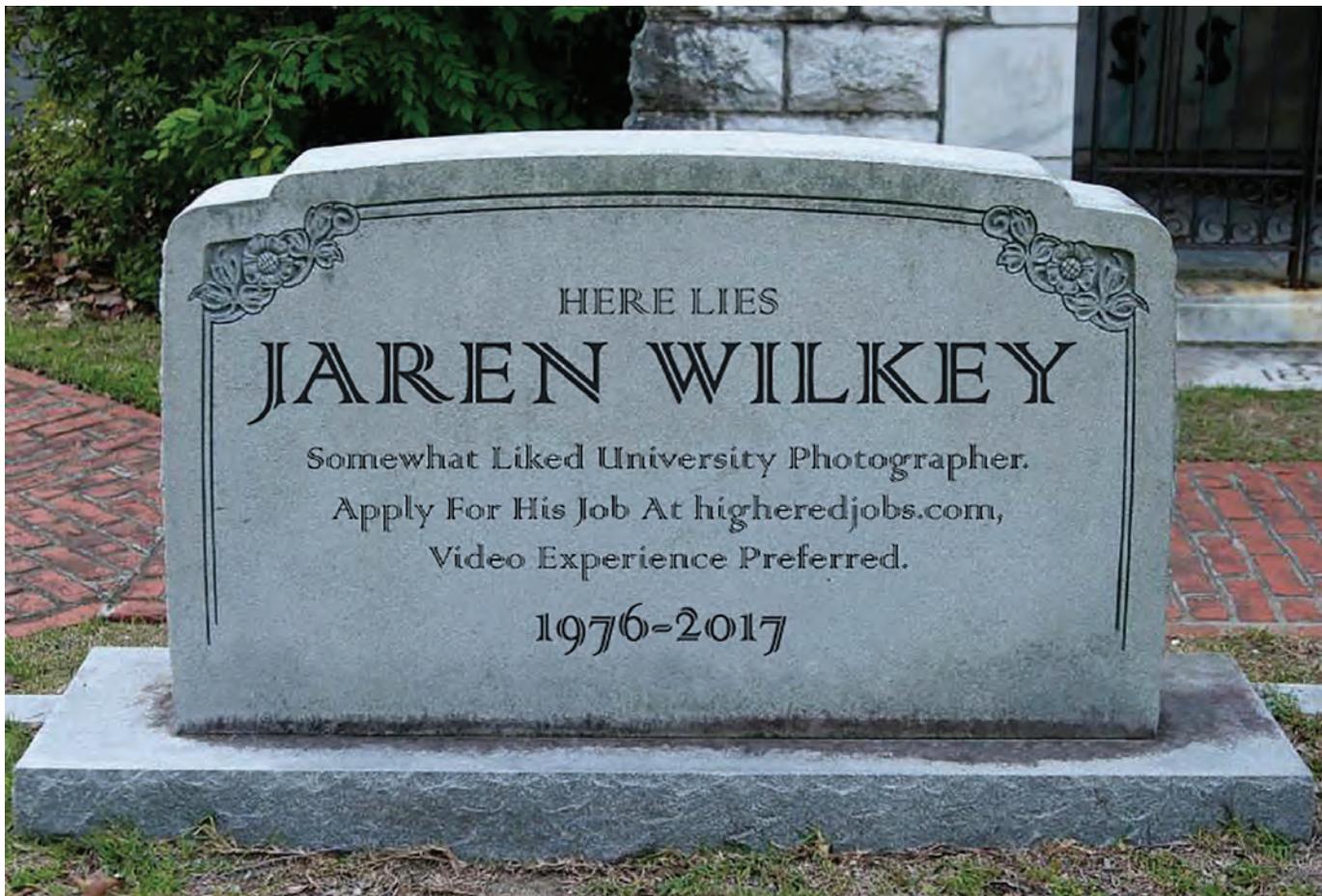
also given me the opportunity to teach my children the importance of service to those in need.

Some people go to the mountains, others dive into a hobby, others yet do charity work. Whatever it is that you need to do to find joy, do it. I believe that we all must search for a way to find meaning and purpose for ourselves. It won't happen by accident; nobody will force you to do it. It will only happen if you make time for it and you make it a priority in your life.

I hate to burst your bubble, but nobody will remember you for your photos. At some point all your friends on campus will retire and that new graphic designer will see your archive of beautiful photos and ignore them. Instead he'll use a selfie he took with his iPhone 34. I don't want to be remembered as a photographer, I'd much rather be remembered as a husband, father and even a grandfather who didn't let his camera get in the way of the relationships that mattered the most to him. ■

(1) Nigel Marsh "How to make work-life balance work" Ted Talk given in May 2010

Photo illustration by Jaren Wilkey, Brigham Young University



UPAA board president Glenn Carpenter captured a moment at Moraine Valley Community College as this student sat back to enjoy the show put on by Mother Nature during the 2017 Great American Eclipse. To see more of the eclipse as recorded by UPAA members, turn to pages 4-5.



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