

the CONTACT SHEET

JOURNAL OF THE UNIVERSITY PHOTOGRAPHERS' ASSOCIATION OF AMERICA

2021 ANNUAL



Steven Bridges:

Photographer of the Year

University of Tennessee photographer wins for second consecutive year

President's Perspective

Every photographer has a Plan B for a photo shoot: What if it rains? What if the camera fails? What if the subject is late? The “what if?”-s are endless.

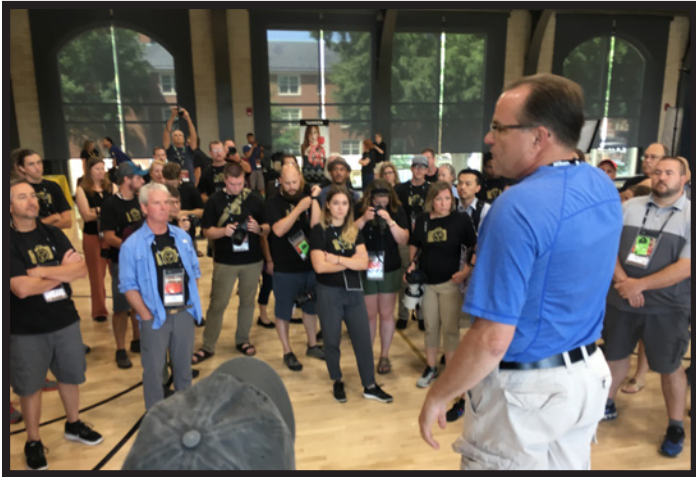
So, it comes as no surprise that when the biggest “What if?” hit 18 months ago we rose to the occasion. As an organization, as individuals, as institutions and as humans we found ways to connect with family and friends, to do our jobs and to keep UPAA moving forward.

During the last 18 months UPAA began online learning on the third Thursday of the month - an initiative began by BYU. We held two successful virtual Symposiums, thank you UVU, BYU and the UPAA Board. What some may not know, but what has been a real benefit for the board, are bi-weekly meetings. Decisions are made more quickly and we stay in contact regularly.

Looking ahead I see a bright future for UPAA. We are planning to be in Athens, Georgia at UGA for the 2022 Symposium. Membership continues to grow via the efforts of many of our members and the leadership of UPAA is becoming more representative of our group. We are also positioning UPAA as a leader in higher education photography with the publishing of the DEI Paper a year ago. The team that imagined the paper and produced it have presented the paper at 4 conferences this past year, CASE, UCDA, NCMPR, and Big Ten +.

The exact future is unknown, but we know that we will continue to make great photographs, learn more about our profession, and support each other along the way.

Glenn Carpenter, President UPAA
Moraine Valley Community College



Glenn speaks at the 2018 Symposium.

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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.

Steven Bridges won a second straight POY and he's not lying down on the job... except for when he is! Photo by Matt Cashore



Steven Bridges: Photographer of the Year
University of Tennessee photographer wins for second consecutive year



Jody Grober of Roberts Camera was honored with a lifetime membership, along with Kris Bosworth of Nikon. Read more about their service and friendship to UPAA on Page 6.



Hail and farewell! The UPAA board has two incoming and two outgoing members, Page 7



A year ago Austin Thomason took a voluntary furlough as his office dealt with COVID-related budget issues. Find out what Austin's up to now, along with three other UPAA members who had employment changes due to the pandemic, Page 10



“Oh you said FLOWER?!? I thought you meant FLOUR!” See how a dozen UPAA members interpreted this year's Nikon Shootout prompt, Page 15



Steven Bridges of the University of Tennessee shows what it takes to be back-to-back Photographer of the Year. Page 22

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PHOTOGRAPHIC PETS



Pet names often reflect their humans' passions. (There are probably more than a few motorcycle enthusiasts with a "Harley" in the family.) No surprise that many UPAA members have given their pets photographic names. Introducing...

1. Tri-X the Dog, David Campbell, Alabama State University:

Trix is named after Tri-X film. (This photo was made on Tri-X of course!)

2. JPEG the Dog, Peter Frey, University of Georgia:

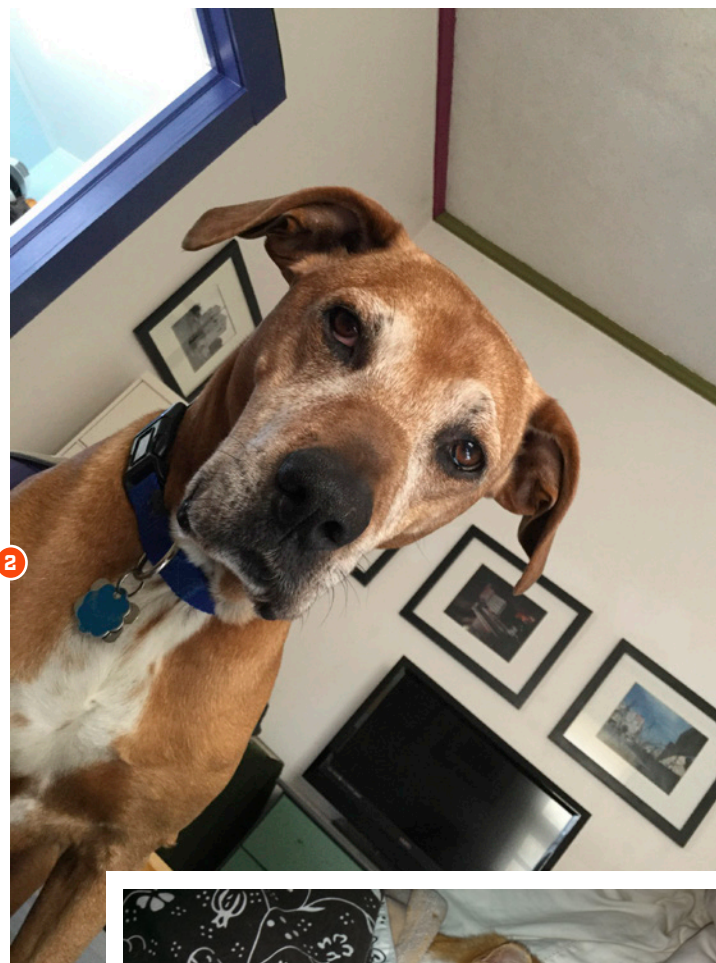
I think the best joke about his name was from a graphic designer friend who determined that JPEG needed "more compression" when he got out of hand and barked at him during a visit.

3. Sebastian (Salgado) the Cat, Lora Gordon, Radford University:

I had frequented the International Photography Center in NYC. Salgado's work was very big at the time and had become some of my favorite and thus the name.

4. Flash the Cat, Robert Jordan, Ole Miss (retired):

I wanted to give him a photo-related name. I considered and dismissed names like Aperture, F-stop, Dektol, Nikon, etc. and then it came to me: Flash!



5. Kodachrome the Cat, Bennett Scarborough, Campbell University:

He arrived a month or two after Kodak announced they were stopping production of Kodachrome. So it just seemed appropriate to name him after the film.

6. Gizmo the Dog, Jessica Bartlett, California State University Chico:

How many times have you referred to an item in your bag as a 'gizmo?' Well, here's Gizmo the dog.

7, 8, 9. Ansel, Eisie and Maggie the Dogs, Tim Schoon, University of Iowa:

Ansel was obviously named after Ansel Adams. Maggie is named after Margaret Bourke-White. Eisie was named after Alfred Eisenstaedt who went by the nickname "Eisie."

(Read more about these photographic pets on the UPAA blog at upaa.org)



Lifelong Friends, Lifetime Members

By Jeff Gage, UPAA Membership Chair

Kris Bosworth from Nikon and Jody Grober from Roberts Camera both recently left their jobs after many years of support, assistance and friendship to our organization. The UPAA board decided to celebrate them by awarding them each a lifetime membership.

Roberts Camera has been a corporate partner with UPAA since approximately 2013. In 2014 Jody Grober established what is currently known as the Pro Sales team to be a direct link to their corporate clients. Jody

and team were valuable sources of equipment info and often could provide EDU discounts to UPAA members. Jody had a mantra of “be honest and work hard” which served him well and has allowed him to retire after many years

of service. John Scott is now in charge of the Pro Sales team and their support of our photo family continues.

Kris Bosworth from Nikon oversaw EDU clients for Nikon, such as UPAA and many others.

Kris lined up stellar speakers for UPAA Symposiums, and arranged for Nikon to provide a pro-level camera kit to the winner of the “Nikon Shootout” each year.

The pandemic caused Nikon to discontinue the EDU program which resulted in the loss of a very special member of the photo family.

Jody was awarded his lifetime membership at our virtual symposium in June. Kris has been notified of her award and it will be hand-delivered soon.



Left, Kris Bosworth seaside, photo by Jeff Gage

Corporate Partners Help Make It All Possible

By Amanda Pitts, UPAA Board Corporate Relations Chair

As we all know, 2021 was a historically strange year, and planning and executing the 2021 UPAA symposium during that year was no exception. Restructuring, job loss, revenue loss & product manufacturing issues were all things that the photo industry (among others) were going through this past year. But despite those challenges, our Corporate Partners still stepped up in a big way to make the symposium a wonderful, informative, and rewarding event! Many of our partners provided speakers at no cost to our organization, provided prizes for the Photographer of the Year and the MIC overall winner, and gave away raffle prizes. In addition, they were there to answer our questions and demo products for us during the first ever UPAA online trade show! Thank you so much to our Corporate Partners, who we value so very much and to whom we owe much of the credit



for the success of this, and all, symposiums.

And don't forget to check in with our partners previous to making purchases! They can help answer questions, and may be able to point you in the direction of any educational discounts or special promotions they are currently running.



Ken Bennet, Jeff Gage Honored for Board Service

By Nick Romanenko, Rutgers University

Ken Bennett from Wake Forest and Jeff Gage from University of Florida Museum of Natural History were honored with the highest recognition UPAA can bestow to it's members for service to the organization: the Fellow of the UPAA, or FUPAA.

Ken, who has been the university photographer at Wake Forest since 1997, is stepping down as the UPAA Vice President after serving the better part of two terms. Ken was instrumental in working closely with UPAA President Glenn Carpenter to manage the development and management of the current website.

Looking back Ken says, “We accomplished a lot as a board in the last seven years. The annual symposiums have gotten both larger and better, with more camera company sponsors, more and better prizes, a great lineup of national speakers, and excellent presentations from our own members. Moving the Annual Photo Competition online was a longtime project, and one that caused a lot of vigorous discussion at board meetings, but we managed to do so just in time for COVID so we were able to have annual competitions during our two virtual symposiums.”

Jeff Gage started working as a photographer while still a student at the University of Florida and then came on full time when they expanded their museum in 1999. He has only served on the UPAA board for four years but has made a huge impact as the Membership Chair.

“I thoroughly enjoyed my time on the UPAA board,” Jeff said. “The biggest changes/accomplishments I’m proud of happened behind the scenes with the website and the membership module which couldn’t have been done without the help and support from Glenn and Ken and it is now a much smoother-running ‘used car’ than the one I inherited. Finally, I am proud that each year (prior to the pandemic) we added over 100 new members each year.”

(See an expanded version of this story on the UPAA blog at upaa.org)



Ken Bennett



Jeff Gage

Two New Faces on the UPAA Board

Jason Halley of California State University, Chico and Lyndsie Schlink of Illinois State University were elected to the UPAA Board at the 2021 Symposium. Their terms begin Jan. 1, 2022.

“I am honored and humbled to be elected to the Board and have the opportunity to give back to an organization that has helped me grow so much personally and professionally over the last eight years. I want to continue efforts to flourish and diversify our membership base throughout the world and expand our efforts on the website to make it the go to place for education, inspiration, and networking. I want to help our organization develop by continuing efforts with personal and professional activities online each month

to inspire and motivate each other. I think it would be great to develop a mentorship program to bring photographers with 5 years or less experience together with those who’ve been in the field for 15-30 years.” —Lyndsie Schlink

“I’d say I’m equal parts thrilled as I am anxious. UPAA represents some of the most amazing talented and supportive individuals that I’ve ever known. I’m looking forward to improving the resources and opportunities of this network.

After I have the opportunity to learn a little about the general operations, I hope to focus my attention on developing new assets and resources. I want UPAA to feel less like an exclusive club and be more of a daily resource of information, inspiration and assistance. There are little refinements that can help improve accessibility. There is also more opportunity to grow the organization and improve the west coast representation. I will be open to any assistance and input from the members to determine how the organization can work best for them.” —Jason Halley



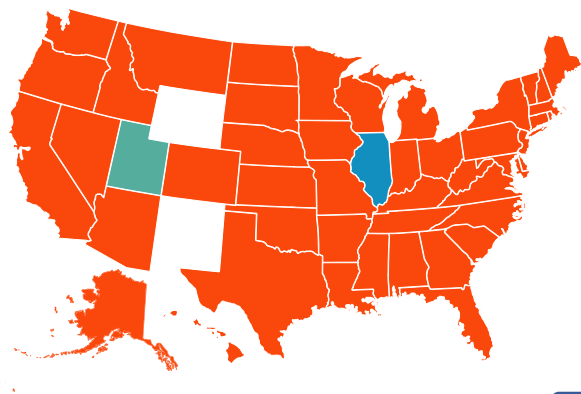
Lyndsie Schlink



Jason Halley

UPAA Members *by the numbers*

State with most members:
1. Illinois (27)
2. Utah (25)



School with most members:
1. BYU (13 current, 1 life member)
2. UGA (12 current members)



f TIPS

Stay engaged, not enraged!

By Amanda Pitts

If you, like many others, are struggling with how to minimize your social media exposure, while still staying connected to the groups and organizations that you love, perhaps some of the following Facebook tips and tricks might be useful.

1.Remove the app from your phone.

No really, this can make a world of difference, especially if you refrain from immediately going and bookmarking it in your mobile phone internet browser as soon as you delete the app!

2.Edit your News Feed preferences.

Under your profile photo and user name on left hand side of the screen where you see “Pages, Friends, Groups”, click “see more” then scroll down until you find:

Friend List - Here you can sort people out and view things by the category that you sort people into.

Favorites - Find “Manage Favorites” at the top of your screen and click. From there you can manage favorites, unfollow, reconnect, and snooze. This helps control what you see the most in your news feed.

3.Change who you see content from.

If you find a post from a person, group, etc., that you’d like to see less or none of, you can click on the “...” at the upper right hand corner of their post so you can modify what you see from that person in your news feed going forward.

4.Edit notifications

Settings - Notifications - scroll down to Groups. Here you can decide where you receive notifications about groups. Then click into the group you want to manage notifications from, and you can control what you get notifications about.

5.Don’t Scroll

Go to Facebook with the intention not to scroll. Check on the groups and notifications that you want/need to check, and get out. Quick!

6.Utilize Shortcuts

Shortcuts are located in the lower left corner of your screen when you are looking at your newsfeed. You can edit them to add groups and pages that you like to visit frequently.

7.Start from scratch

If all else fails and this is still too much, create a new profile, and add only the groups and pages you want to follow.

The board has been debating other platforms or ways we could connect outside of Facebook. One of the ideas is through a UPAA slack channel. Is that something that you would be interested in? If yes, please let us know!

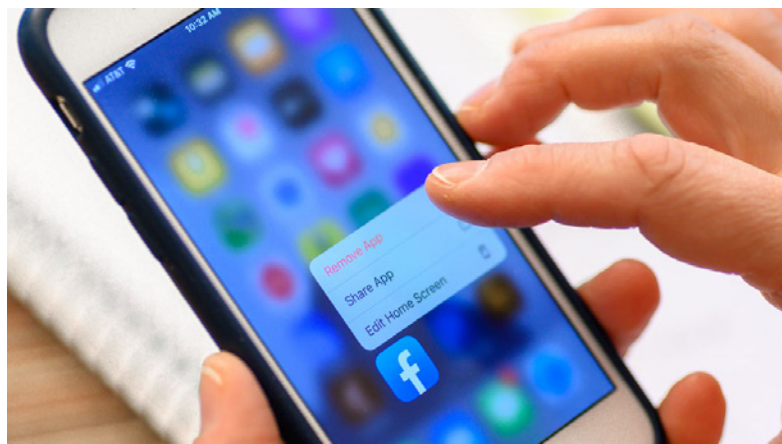


Photo by Matt Casbore

DEI Paper Presented at Higher Ed Conferences

In 2020 UPAA published ‘Best Practices for Inclusive and Diverse Photography in Higher Education.’ Since then UPAA members have presented and spoken about the paper to education groups including Big Ten+, CASE, UCDA, and NCMPR.

“Getting the paper done felt like such an accomplishment, but having other organizations take interest in it and having us speak about it gives the paper a new level of validity,” said Susan McSpadden, one of the paper’s four authors. “It’s a chance not only to show it off and continue the important discussion of DEI, but it also gives UPAA some great exposure and recognition.”

“UPAA is doing important work to advance authentic, inclusive representation of diversity in higher ed communications and marketing,” said John Lucas, Assistant Vice Chancellor for Communications at the University of Wisconsin–Madison. “‘Best Practices for Inclusive and Diverse Photography in Higher Education’ is a thoughtful and concise set of guidelines I’d recommend for anyone in this field.”

The paper is publicly available as a PDF on upaa.org.



2021 Photoshelter Brands UPAA Grant Goes to...

By Caroline Summers, Photoshelter Brands

I am pleased to announce this year’s recipient of the Photoshelter Brands UPAA grant is Mark DiOrio from Colgate University.

This grant was created when I first left my position as a university photographer to join PhotoShelter's team. During my first week, I was asked what was the biggest struggle for university photographers and how could PhotoShelter help. My answer? Budget, of course. The need to buy new gear or attend professional development events - anything to help boost creativity and do one's job better. Thus the PhotoShelter UPAA grant was born!

The PhotoShelter UPAA Grant is offered annually in conjunction with UPAA's Symposium. One UPAA member who is employed full-time by a college or university is awarded \$1,500 (amount subject to change from year to year) for the recipient's professional development, the purchase of equipment, or other career-related expenses.

Mark DiOrio intends to use the grant to equip his student workers. “Being a one-man show here at Colgate, it often is challenging for me to juggle all the shoots that are requested and for that reason I have at least two student photographers as support staff each semester,” Mark said. “Those students are often using hand-me-downs for gear. I intend



to replace some of the gear with new equipment and camera bags, memory cards, etc..”

2022 grant applications will be announced via email from UPAA as well as being posted by PhotoShelter on UPAA's Facebook page. Recipients are chosen by a selection committee and announced (in non-virtual Symposium times) during the awards banquet at the conclusion of the Symposium.

This photo was Best in Show in the December 2019 MIC. Read about it on the UPAA blog. Photo by Mark DiOrio



PANDEMIC IMPACTS UPAA JOBS

One Year Later

In 2020 *The Contact Sheet* talked to four UPAA members who had an employment impact due to COVID-19. One year later, we catch up.

Austin Thomason

Pre-COVID: Senior Photographer, University of Michigan
Status in 2020: Voluntary Furlough | Now: Back in same job

The voluntary furlough that I took last summer was great for my work/life balance, if you consider a 100% shift to the “life” side to be good. I did. The furlough ended in August of 2020, but campus was still empty and dead. I took a second furlough, which I was told by my superiors was an unusual decision. Once again, it seemed like the right thing to do. The balance stayed away from work, even though I wanted it to slide back. I missed my job and my coworkers. I leaned more heavily into my home renovation and classes at Eastern Michigan University. The balance started to shift back to work a little bit in October when I returned part-time to help with football weekends, a welcome change. It moved a bit further



Photo by Luke Hales

in January, when I returned to full-time employment. Shoots have been picking up steadily since then, starting slow but moving faster after the vaccines rolled out across campus.

Our fall semester will be held in-person, with classes meeting and students back in the dorms. Sports will be back to a full schedule with full capacity in the stands. Campus is ready. I’m ready.

I anticipate a busy fall. A complete imbalance in the “work” direction might ensue, so I’ll have to keep my eye on it to ensure it doesn’t go too far. But after two furloughs and a long time away from work, that’s a good problem to have.

Joe Howell

Then: Senior Photographer, Vanderbilt
Status in 2020: Took buyout | Now: Full time freelance photographer, Nashville, TN

“I loved my Vandy experience,” Joe said. But, he adds: “I’d always wanted to try working for myself.”

So after 12 years on staff Joe Howell took a buyout offer from Vanderbilt in May 2020 and immediately set up his own freelance photo business.

In a phone chat between a dog walk and a school pickup, Joe says, “It’s been good.” Which appears to be an understatement!

In the last year Joe has become the team photographer for MLS’s Nashville SC. It gives him

what he describes as “The joy of working as part of a team.” In addition he bid for and won the job of Nashville Metro Arts photographer, and he continues to do regular freelance work for Vanderbilt. In fact, Joe says nearly 60% of his freelance work is for his former employer. He attributes that to both his institutional knowledge as well as the effort he put in to building and maintaining relationships as a staffer.

Joe says he’ll remain a UPAA member (“One of the best groups around.”) and hopes to be in Georgia for the 2022 Symposium.



Photo by Frederick Breedon

Carla Wehmeyer

Pre-COVID: Staff photographer, University of Northern Iowa
Status in 2020: Position eliminated | Now: Staff photographer, Knox College, IL

Being laid off couldn’t have happened at a better time for me. I was struggling with the pandemic, being far away from my family, not being able to visit or have my family visit, having little support at work, and my boss was constantly changing. I decided to move home after I was laid off and it would end up being what my family needed most. In August we would lose my Grandma, so I was able to help write the obituary and handle arrangements. Then in November my Grandpa would follow. I was exactly right where I needed to be at that moment. I got a chance to see both of them one last time, since Grandma had been in hospice. If I was stuck in Iowa, that wouldn’t have happened.

I think COVID-19 made a lot of us step back and think about what truly makes us happy. As I began the job search, I still applied for



photography jobs but was unsure if I wanted that life back. I really needed to be where people are happy and build each other up. However, in one interview I was given a photo assignment to just shoot at the union. Working with students, finding the moments and making a beautiful photo helped me decide I still wanted to be a photographer in the right environment. Now the goal was to find a place with a boss that had been there a while, a place that cared about their employees and where I could shoot athletics. I can happily say I believe I

found it all at Knox College. My boss went above and beyond to help me find housing and make sure I felt welcome when I arrived - especially since most of the staff is still working remotely. People are incredibly nice, listen to their employees and the college is just so welcoming. Right now I’m still in the first month, but I can say so far this is a great fit.

Pete Henshaw

Pre-COVID: University Photographer, Northeastern State University (Tahlequah, Okla)
Status in 2020: Medical leave, expected to be laid off | Now: Semi-Retired

Much has changed for me in the last year. I married the woman of my dreams, I retired, and I’m recovering from my hip replacement surgery. Katie Smith asked me to marry her, and we were hitched in February. It was just the two of us for the wedding and we took photos with the timer. A very sweet change in my life I never expected. Katie graduated from college in December, and my daughter graduated from NSU in May. I have never been happier in my life. ➔

I’m receiving a monthly income from

state disability retirement. The university would not accommodate my disability from having my hip replaced. It’s enough to survive on as I own my home and land. I also started selling sports cards to supplement my income. I used to sell baseball card sets as a kid and had read stories about cards becoming popular again. I had a few boxes of cards I had been holding on to. I sold a Tom Brady rookie for \$3,600 and saw there was money to be made. I’m currently purchasing card lots on shopgoodwill.com and selling cards worth money on ebay. Since February, I made about \$10,000 on ebay selling cards putting in about 10 hours per week. It’s tedious work at times, but kind of fun too.



2021 UPAA Symposium: *The Very Best Sort of Family Reunion*

By Megan Bean, Mississippi State University

It's been a long year for each of us, and although at first glance, UPAA does not appear to have lost any members physically to COVID, the pandemic's knock-on effects on our ranks are undeniable. Retirements and job shifts have left their mark, and we have all felt the stress that may have accelerated some of those announcements. There's no doubt things aren't yet "normal" and yet somehow, through the sheer will power and service of UPAA's leadership and volunteers, the annual Symposium was conjured up again out of - and through - thin air.

Any Symposium attendee can attest that the lectures and access to vendors and gear are lovely perks to in-person attendance, but the real Symposium value comes from the connection with our fellow 'Swiss Army Knife' photographers, for university photographers face a spectrum of challenges and craziness that feels particular to our field. Attending a Symposium is a most effective way to hit the refresh button, solve a

nitty-gritty technical problem, unleash pent up creativity, or have a bit of a group therapy session.

Highlights from the presentations:

BYU's "One Light Workshop." As always, BYU generously shared their deep knowledge while perfectly executing a complicated three-camera live stream (with Jaren Wilkey pausing his Hawaii family vacation to moderate remotely). Special thanks to Nate Edwards for letting us witness his skill and gentle rapport with his colleagues and subjects (and finally I think I get the origin of "butterfly" light).

Likewise, special thanks to Peter Krogh for stepping up to fill a talk slot on short notice. His wisdom on DAM conundrums runs deep and is applicable to all our campuses: "All search eventually needs curation. All curation eventually needs search." We can sit and contemplate that for a while.



This page: UPAA once again gathered via zoom.
Opposite page top: BYU did a live lighting demo.
Middle: Lynsey Weatherspoon presents.
Bottom: Jody Grober and John Scott joined from the studio at Roberts Camera.

Everyone in the chat room seemed especially moved by the talks of Lynsey Weatherspoon, Robin Layton, and Cristina Mittermeier. All three spoke directly to the deeper motivations behind the act of lifting a camera to one's eye. Why go to work each day? Why do what we do?

I observed certain threads weaving through their talks. In a career where many gearheads can use the technical aspects of photography as a protective armor against the deep stuff, these speakers cut straight through to the vulnerable souls of the photographer and subject, and the potential for a genuine connection between the two.

A few of my favorite quotes and observations:

- Lynsey Weatherspoon urged us to intertwine our connection to the moment and the person, focusing on empathy and listening. She urges us to make the subjects feel special, beautiful, and SEEN for who they are. Likewise, if we're doing our jobs as photographers, we should feel things during our photo shoots, both in our mind and our bodies. Our job is to acknowledge those responses, and to take the time to BREATHE.
- "Just be present with what you're doing so that you can enjoy it." – Cristina Mittermeier
- Watching Cristina Mittermeier's talk, Glenn Carpenter observed: "It is good to be reminded that photography has power."
- Photographers "have to be comfortable in our own company." – Cristina Mittermeier

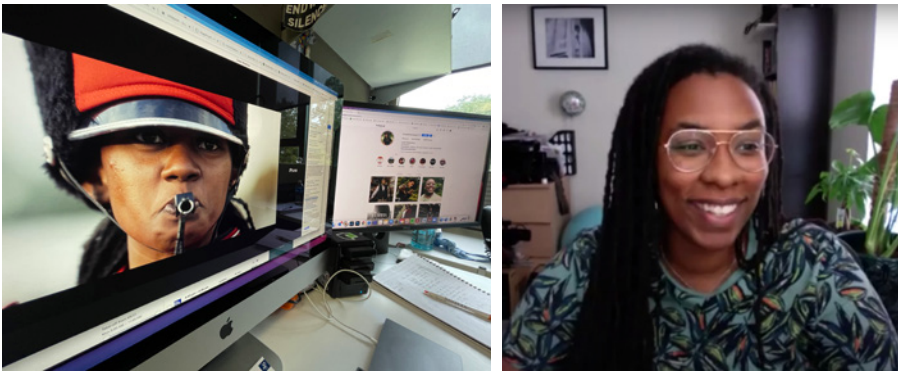
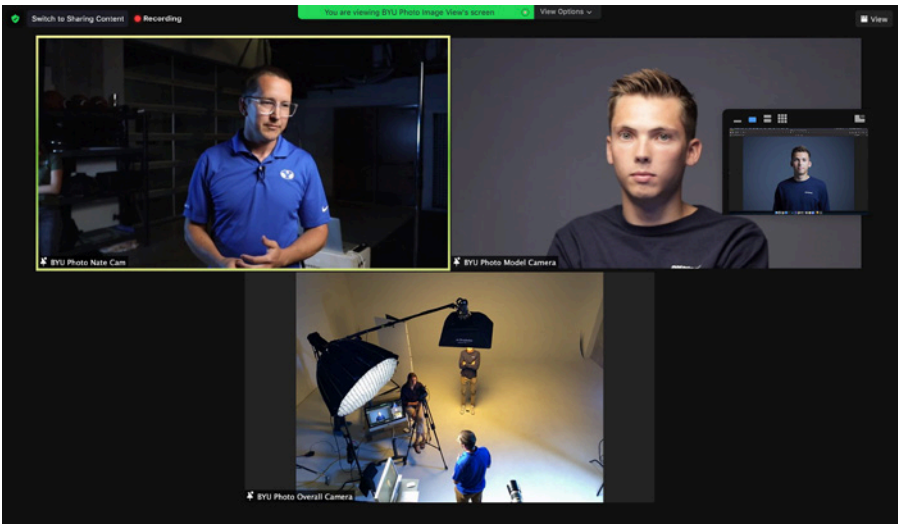
Is it possible to make our photo subjects feel as comfortable with us as the sharks do with Cristina Mittermeier?

In the vein of Lynsey Weatherspoon, how can we tell the genuine stories of the individuals we depict on behalf of our universities? How can we help them to be not mere models in front of our camera, but collaborators?

Following Cristina Mittermeier, if the images are strong enough, can their power be harnessed to inspire action (even if that action is only to engage, enroll, or donate money to our respective campus)?

And if your own day job work cannot provide you with the meaning you seek, can you use the inspiration of personal projects (see Robin Layton) to keep your soul afloat when the job doesn't provide the needed nourishment?

UPAA is not afraid to bring in the speakers who ask the tough questions and nudge each of us to take our images beyond the superficial.



Kudos to the Chat:

In a virtual setting, the running chat stream is the closest we can get to the Symposium's beating heart. In addition to the ease of sending questions to the moderator, the chat allowed us to have a collective reaction, rallying the crowd. Unlike a live lecture, where you might only dare whisper or nudge your direct neighbors when something of significance arose, through the chat room, we could toss private notes across the room to specific people

or end up in a public dialogue with a fellow member that we hadn't yet had the chance to meet, all while responding to the lecture before us. If the chat gets too distracting from the talk, it's easy to tune out or completely hide from your screen. Through the chat bar, the virtual lectures became more of a shared experience, approximating the laughter and collective sighs and applause we could have shared in person.

Virtual Hospitality Breakout Rooms

Any Symposium veteran knows the hospitality room is where some of the most meaningful conversations can be found. but I'm sure we can all agree that these virtual hospitality rooms were just no comparison to the real thing. Turn-taking is more difficult and it's impossible to draw someone aside for a smaller group chat or a one-to-one. With luck (knock on all the wood), we'll never again have to forego an in-person hospitality room.

"Just be present with what you're doing so that you can enjoy it."

—Cristina Mittermeier

For those who wonder if it's worthwhile to make the journey in person, just do it. So many of us leave UPAA symposiums marveling at the breadth and depth of professional knowledge represented by attendees, the generosity of the members in sharing their knowledge (no hoarding here!), and the grassroots volunteer service of the board and core UPAA members. Thank you.

No really, THANK YOU.

Bring on 2022, in person: UP – AA!

In Person! In Georgia!

By Andrew Tucker, University of Georgia



Photo by Dorothy Kozlowski

The University of Georgia, located about an hour northeast of Atlanta in Athens, is looking forward to hosting the 2022 UPAA symposium June 20th-24th. Athens is an eclectic city with a down-home feel that is filled with thriving restaurants, a local music scene, and is home to the Georgia Bulldogs.

We have a video team as well as a group of photographers housed in various divisions of our campus. Because of this tremendous

in-house resource and with the support of the UPAA board, we will be offering a video track along with a photography track. There will be some overlap for shooters who do both, but the video track will be targeted towards other full-time university videographers. We're excited to branch out and grow our UPAA community!

But regardless of the final output, we are all storytellers at heart. The 2022 UPAA

conference will appeal to photographers and videographers by tapping into our passion for telling the story. We'll bring in renowned speakers and include hands-on sessions with our members who are out in the field every day conquering challenges we all face. We hope that you will all come South for some sweaty weather mixed with good food, learning, and inspiration.

NIKON SHOOTOUT

The 2021 UPAA Symposium continued the traditional Nikon Shootout, a creative challenge to participants to make a photo within the parameters of a single theme or concept. The Nikon Shootout stands apart from other UPAA contest because the results must be straight-from-camera, there's a limited time frame, and Nikon is always quite generous with the prize. This year, presenter Robin Layton challenged participants to photograph a flower. The prize was a Nikon Z6II kit. Whether it was Robin Layton's inspiring presentation just prior to the contest, or the exceptional prize on the line, UPAA members were highly motivated and the results showed that. The reaction both during and after the slideshow at the annual awards ceremony was so enthusiastic that in addition to the winning image, the Contact Sheet is sharing a selection of the other entries on the next two pages.

Nikon Shootout winner Matt Stamey of Santa Fe College in Gainesville, Florida describes his winning entry:

"Gainesville really earned its nickname of "Rainesville" this June. So

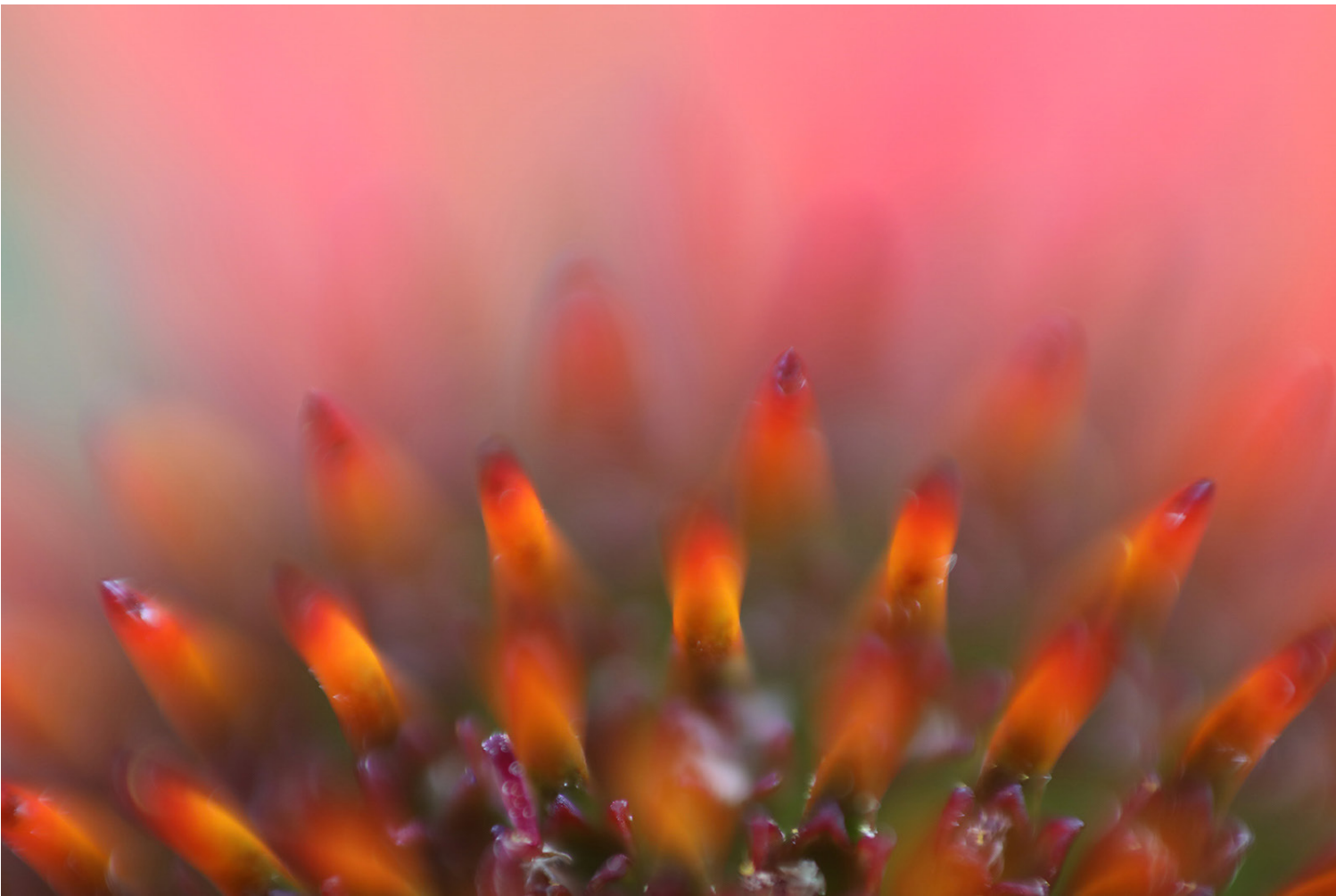
of course it was pouring rain during the one-hour window I had to make an image for the Nikon Shootout.

I had recently built a garden path in my yard using Coreopsis, the Florida state wildflower. I snipped one of the blooms and took it to my back yard to take its "portrait." The rain had completely filled my dog's outdoor water bowl and rings from the raindrops caught my eye. So I plopped the flower into the water just to see how it looked. I just let it float in the water as I circled the bowl and photographed it from a variety of heights and angles while getting completely soaked.

With some editing help from Kristen Bartlett Grace that night, I narrowed it down to the image I chose because I loved the texture of the ripples and how the circles of the drops matched the shape of the flower. Every year I enter this contest with confidence that I have a chance to win. This year it felt like I was just checking another thing off my to-do list for the day. I chalked it up to a fun, creative exercise since I had been buried in emails and spreadsheets all day. Then, whoops, I ended up winning!"



Matt Stamey



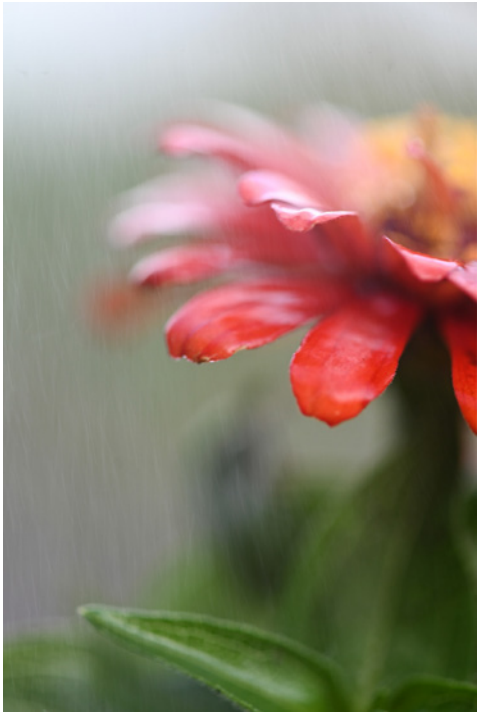
Stephanie Douglas



David Dick



Autumn Driscoll



Lindsay Arbach



Valerie Wojciechowski



Lauren Castellana



Glenn Carpenter



Aimee Obidzinski



Hal Cook



Jeff Fitlow



Deb Grove

2021 Annual Awards

Lifetime Membership

Kristine Bosworth – Formerly Nikon
Jody Grober – Roberts Camera

Fellow of UPAA (FUPAA)

Ken Bennett
Jeff Gage

Chris Hughes Distinguished Service Award

Matt Cashore
Trevor Jones
Susan McSpadden
Amanda Pitts
Cydney Scott

Nikon Shoot Out

Matt Stamey, Santa Fe College

Photoshelter Brands UPAA Grant

Mark DiOrio, Colgate University

Publications Competition

General Publication

1st Place
Bates College
2nd Place
Illinois State University
3rd Place
Utah Valley University

Honorable Mention

Washington University
Honorable Mention
Elgin Community College

Posters

1st Place
Elgin Community College
2nd Place
Utah Valley University

Publication Covers

1st Place
Towson University
2nd Place
Northeastern University
3rd Place
Utah Valley University
Honorable Mention
Elgin Community College
Honorable Mention
California State University, Chico

Viewbooks

1st Place
Utah Valley University
2nd Place
Bates College
3rd Place
Illinois State University

Printed Advertisement

1st Place
Elgin Community College
2nd Place
Utah Valley University

Specialty Book

1st Place
Ben-Gurion University of the Negev
2nd Place
Utah Valley University
3rd Place
Johnson County Community College

Multimedia Competition

1st Place
University of Georgia
2nd Place
Brigham Young University
3rd Place
Moraine Valley Community College

Monthly Image Competition

Think Tank MIC Award

Steven Bridges, University of Tennessee

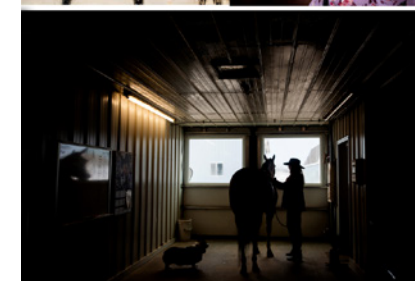
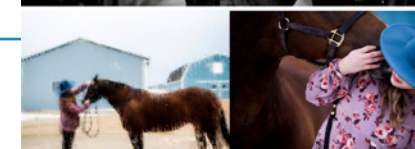
Annual Photo Competition

CAMPUS ENVIRONMENT

1st Place
Matt Cashore, University of Notre Dame
2nd Place
Steven Bridges, University of Tennessee
3rd Place
Jay Drowns, Utah Valley University
Honorable Mention
David Kadlubowski, Grand Canyon University
Honorable Mention
Matt Cashore, University of Notre Dame

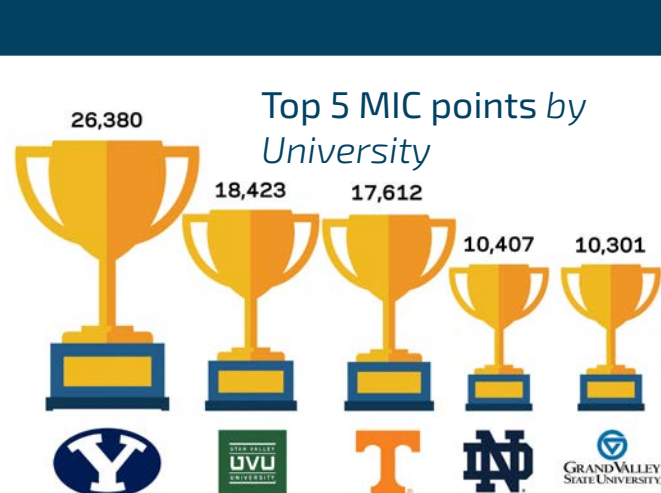
PHOTO ESSAY

1st Place
Kendra Stanley-Mills, Grand Valley State University
2nd Place
Kendra Stanley-Mills, Grand Valley State University
2nd Place (tie)
Jay Drowns, Utah Valley University
3rd Place
Jason Halley, California State University, Chico
Honorable Mention
Jason Halley, California State University, Chico
Honorable Mention
Matt Miller, Washington University School of Medicine in St. Louis



✧ 2020-2021 ✧
MIC
Monthly Image Competition

by the numbers:



“Best In Show” winners
by camera brand

Canon Nikon Sony Fujifilm

STUDENT AND ASSOCIATE

- 1st Place**
Ryan Campbell, Brigham Young University
- 2nd Place**
Rebecca Fuentes, Brigham Young University
- 3rd Place**
Carter Bennett, Brigham Young University
- Honorable Mention**
Madeline Mortensen, Brigham Young University
- Honorable Mention**
Madeline Mortensen, Brigham Young University

SPORTS ACTION

- 1st Place**
Steven Bridges, University of Tennessee
- 2nd Place**
Jay Drowns, Utah Valley University
- 3rd Place**
Jay Drowns, Utah Valley University
- Honorable Mention**
Nate Edwards, Brigham Young University
- Honorable Mention**
Matt Cashore, University of Notre Dame

GENERAL FEATURES AND ILLUSTRATIONS

- 1st Place**
Steven Bridges, University of Tennessee
- 2nd Place**
Nate Edwards, Brigham Young University
- 2nd Place (tie)**
Jaren Wilkey, Brigham Young University
- 3rd Place (tie)**
Matthew Modoono, Northeastern University
- Honorable Mention**
Jaren Wilkey, Brigham Young University
- Honorable Mention**
Matthew Modoono, Northeastern University

NEWS AND COLLEGE LIFE

- 1st Place**
Cliff Hollis, East Carolina University
- 2nd Place**
Steven Bridges, University of Tennessee
- 3rd Place**
Jay Drowns, Utah Valley University
- Honorable Mention**
David Kadlubowski, Grand Canyon University
- Honorable Mention**
Matt Stamey, Santa Fe College

PEOPLE & PORTRAITS

- 1st Place**
Steven Bridges, University of Tennessee
- 2nd Place**
Erik Flores, Utah Valley University
- 3rd Place**
Kendra Stanley-Mills, Grand Valley State University
- Honorable Mention**
Jason Halley, California State University, Chico
- Honorable Mention**
Matthew Modoono, Northeastern University



SPORTS FEATURES & ILLUSTRATIONS

- 1st Place**
Steven Bridges, University of Tennessee
- 2nd Place**
Nate Edwards, Brigham Young University
- 3rd Place**
Jay Drowns, Utah Valley University
- Honorable Mention**
Nate Edwards, Brigham Young University
- Honorable Mention**
Derek Eckenroth, Bob Jones University

SCIENCE AND RESEARCH

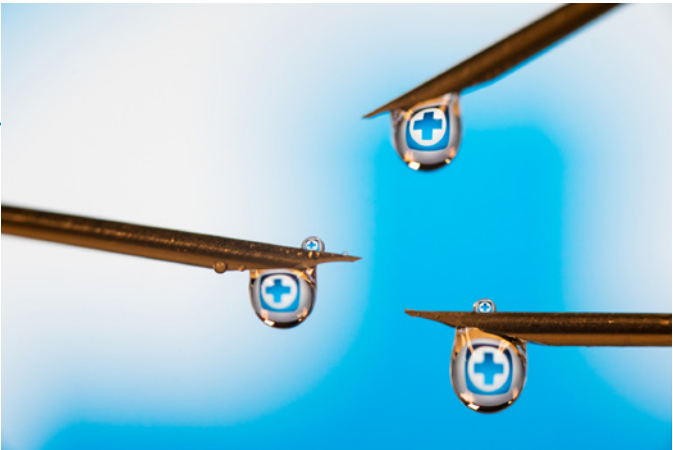
- 1st Place**
Matthew Modoono, Northeastern University
- 2nd Place**
Aimee Obidzinski, University of Pittsburgh
- 3rd Place**
Kendra Stanley-Mills, Grand Valley State University
- Honorable Mention**
Matt Cashore, University of Notre Dame
- Honorable Mention**
Nate Edwards, Brigham Young University

PERSONAL VISION

- 1st Place**
Darren Van Dyke
- 2nd Place**
David Kadlubowski
- 3rd Place**
Glenn Carpenter
- Honorable Mention**
Amanda Pitts
- Honorable Mention**
Lauren Castellana

ANNUAL PHOTO COMPETITION BEST IN SHOW

- Amanda Pitts*, Grand Valley State University



See a behind-the-scenes story of this photo in the January MIC Q&A on the UPAA blog

**ANNUAL PHOTO COMPETITION
OVERALL WINNER**
Steven Bridges, University of Tennessee

**MARK A. PHILBRICK
PHOTOGRAPHER OF THE YEAR**
Steven Bridges, University of Tennessee



“I try to find nice light and nice emotion”

2021 Mark A. Philbrick Photographer of the Year
Steven Bridges

Text and photos by Matt Cashore

Describe two-time Mark A. Philbrick Photographer of the Year Steven Bridges in one word?

Competitor.

That’s not just an opinion. His entire office recently did a CliftonStrengths assessment, and Steven’s #1 trait was competitive. His daily commute takes him past a statue of Tennessee women’s basketball legend Pat Summit, one of the fiercest competitors of all time. Steven has two quotes pinned to his office bulletin board, one of which is from Pat Summit:

“Here’s how I’m going to beat you, I’m going to outwork you. That’s it. That’s all there is to it.”

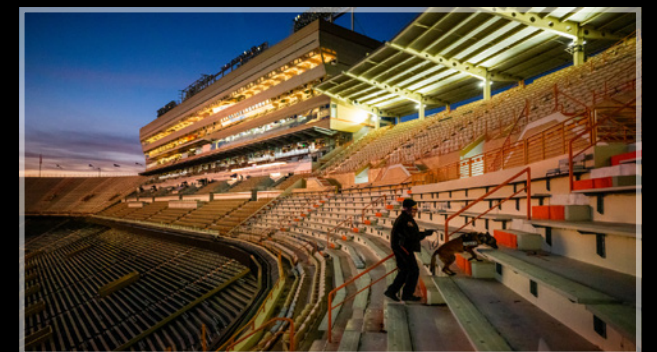
The other quote? We’ll get to that in a bit.

Steven isn’t a ruthless, crushing type of competitor, but his performance in the 2020-21 UPAA contests can only be described as dominating. He won both the overall MIC and Annual Photo Competition for the second year in a row, going 6-for-6 in the APC (for the second year in a row) with four first place entries and two second place entries.

Instead, Steven is warm, outgoing and chatty. Spend the day with him and you’ll learn that a 10-minute walk means 30 minutes with the conversations and exchanges that will inevitably occur along the way. Maybe it’s a quick brainstorm with a co-worker, or welcoming a new University of Tennessee police officer, or an impromptu portfolio review for a move-in day mom who happens to be a photographer herself. Steven leaves every one of them feeling like they’ve had a lifelong friendship with him.

But make no mistake: He’s a competitor.

Competitiveness led Steven to photography in the first place. He cheerfully admits to being a less-than-competitive football player. “Best I was going to do was second string,” he says. So as a high school senior in Searcy, Arkansas, he decided that standing on the sidelines with a camera was better than standing on the sidelines not playing.

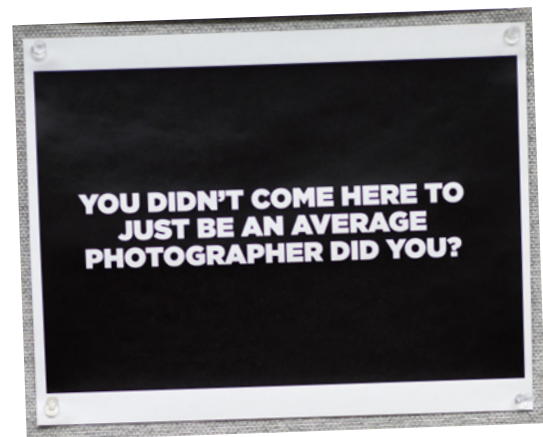


The above photo won first place in the Sports Features & Illustrations category in the January 2021 MIC. Photo by Steven Bridges

Fun fact #1: Steven is a two-time two-time Photographer of the Year. In college at Arkansas State, he was the Arkansas College Media Association Photographer of the Year in 1998 and 1999. He spent two years at the News-Times in El Dorado, Arkansas, while also serving in the United States Marine Corps—which further sharpened his competitive instincts. “Everything in the Marine Corps is a competition,” he says. “Once you earn the title Marine, you still must prove it every day. One of my most prized recognitions in the Marine Corps was receiving the Marine of the Quarter award from my unit.”

In 2001 Steven married his wife Erika, got his honorable discharge from the Marines, and moved to Knoxville, Tennessee. He had a successful freelance photo career for several years and in 2018 became a staff member at the University of Tennessee.

Fun Fact #2: Steven has only been a full-



We have brainstorming meetings about the feel and tone of important shoots, not just ‘go make a photo.’”

And, of course, a big motivator is the UPAA competitions. “Seeing the work of other members and trying to hang with what they are producing is another part. I show my staff other photographers’ work in the MIC. I also look up and share those that have websites or Instagram accounts with really nice work.

That is not limited to higher ed content — beautiful work is just

that.” He sees his fellow UPAA members not just as competition but also as collaborators and mentors. He says his most influential mentor is former Vanderbilt staffer (and fellow Marine) Joe Howell, who Steven first met when Joe was on staff at the Knoxville News Sentinel. “We continually talk about our work.

time UPAA member for two full years. Both of those years ended with a POY win.

Fun Fact #3: Steven says since becoming a staff photographer he’s only getting better.

“I’ve grown more than I could have imagined,” he says. One reason for his growth is the freedom to concentrate fully on his craft instead of juggling both the photographic and business demands of freelance photography.

Steven also credits his office atmosphere in the University of Tennessee’s Office of Communications and Marketing. “My growth as a photographer has come from being a part of creative staff that respects my opinions while continually pushing me to be a better creative.

“They truly want me serving the greater good of the University.”

Opposite page, bottom: Steven gets a low angle on some campus architecture.

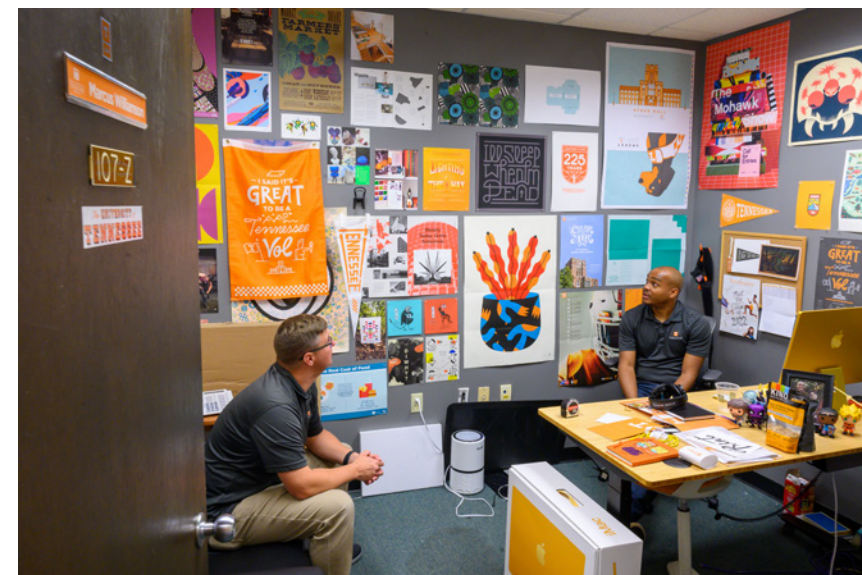
This page, right: Steven meets with UT designer Marcus Williamson.

We swap technical ideas about how we should tackle different photos. We critique each other’s photos. . . we push each other.”

Patrick Wolf, director of Creative Communications in Tennessee’s Office of Communications and Marketing, said he regularly visits Steven’s office to see what photos he has pinned to his bulletin board—the photos Steven refers to as his “Wall of Replacement” from which he picks his UPAA contest entries. It not only helps Steven win UPAA awards, it helps his office creatively as well. “You get a sense of what Steven is working through artistically and how he’s applying it to his photography and what he’s seeing on campus,” said Wolf. “We talk about the approach to his photography as much as the photos themselves. I think it helps Steven filter out what’s resonating and what’s not and he can keep working the stuff that is.”

Steven is in the envious position of being fully funded in a department whose mission statement is “To advance the reputation of UT.” In short, he has a University Photographer dream job: No cost-recovery numbers to hit, no being busy simply for the sake of looking busy. His daily goal is to do outstanding work that enhances the image, reputation and mission of Tennessee. “Coming from freelance I rarely knew the word ‘no,’” he said. “Now my leadership turns down assignments for me. They truly want me serving the greater good of the university.”

“There are definitely events and assignments he must take on as the University photographer and he does those,” said Wolf. “We realized quickly that authentic moments best express our personality in photography, but the real work was figuring out how to achieve that authenticity consistently. We know if Steven takes every gala or dinner that



someone wants him to shoot, he can’t find the reality out on campus. He has to be able to have time to shoot that building at the right time of day or find that spot to capture class change when it’s a foggy morning.”

But don’t get the idea that because he’s not bogged down with receptions and lectures he’s lying down on the job. Well. . . actually. . . he literally does lie down on the job — so much so that his office has a Slack channel of photos of Steven on the ground. But he also hustles — literally and metaphorically. A 10-hour, 10,000-step day is normal. He’s constantly reading university calendars looking for events with visual potential, as well as keeping an eye out for the random campus moments. One morning a headshot appointment got delayed a few minutes while Steven was outside running with a 400mm lens trying to get a good angle on a window washer dangling from the side of the football stadium.

And, again, that whole competitive thing: Steven described one assignment with a police canine unit. He had the option of staging a shoot during convenient weekday business hours, but instead chose to accompany the officer and dog on the actual inspection at 5:30 a.m. on a football Saturday. . . because it would be a better potential contest entry. It won first place in the MIC.

Steven readily volunteers (no pun intended) that it takes a lot of energy to win POY. He says he began 2020-21 with the idea that he’d slow down a bit, but, as always, competitive instincts prevailed.

Will there be a third POY? One indicator may be the other quote that hangs on his office bulletin board, from UPAA Symposium presenter and social media celebrity Peter Hurley:

“You didn’t come here to just be an average photographer, did you?” (See the companion blog article: “A day on the job with Steven Bridges” at upaa.org)



Metadata

The key to keywords? Just be consistent!

By Ian Owen

Ian Owen is Digital Media Asset Program Manager for Notre Dame Studios. He oversees storage of more than 2.5 petabytes of video/photos with 500 terabytes added each year. Ian has been working in the emerging field of digital asset management since 2010. He previously worked for the NBA's Memphis Grizzlies as their media archive coordinator.

Metadata. No word seems to generate more strong emotions amongst a group of adopters of my service. You need to be able to search, discover, and use your content. We aren't tagging and cataloging content for ourselves, rather, we are doing this work for the organization in five, ten, twenty, or fifty years forward in time.

But how do you choose the words and phrases to use as keywords? The common examples come from my background in sports. Is the pass into the end zone a "touchdown catch" or a "touchdown reception?" Is it even a "touchdown" at all? "TD" is so much shorter to type! You could try to include all of the naming possibilities in a metadata list, of course. However, having multiple synonyms



can add to the complication, lead to contributors ignoring it altogether and make assets harder, not easier, to find.

This may be a controversial statement, but I can only give my opinion here: There is no right or wrong way to establish your nomenclature or taxonomy when it comes to organizing your files. There are no set-in-stone rules or

boundaries. You know your vernacular. You want to use your institutional knowledge to expand the utility of the content you have worked so hard to create. Use your institution's own language to develop a nomenclature that others can understand.

Here at Notre Dame, our library is most often referred to as the "Hesburgh Library." The famous mosaic on its south side is called "Touchdown Jesus." But, shouldn't we call it by its official listed name "Theodore M. Hesburgh Library?" Which one is the right term?

It is no wonder that many companies without someone in charge of asset management simply stop at this point. These are complicated questions about salient media and data that tells the story of your job, your department, and your organization.

Left: The Word of Life... or is it Touchdown Jesus? Photo by Matt Casbore

Starting from scratch is the best. Every once in a while I have a brand new group that has no existing folder structure nor extremely strong opinions. This is where we really get down to business expeditiously. We decide on naming conventions that never existed previously. We create metadata fields that we may well delete later as the workflow evolves. This is important, because people are often trying to think far ahead and they wonder if they are setting standards they will be proud of. As I said, if you ask me, any standard you set will be far more enjoyable than not having one at all. Being "right" is not as critical as being consistent.

More often, new asset management users are inheriting someone else's mess. What we have become fond of telling people is, "let's just get started." You had both "Theodore M. Hesburgh Library" and "Hesburgh Library" in your naming conventions before now? Let's set the standard now moving forward; which one do you want to go with from here on? Often, this creates a lot of discussion and meetings. It is the most complicated part of my job. People want to get their nomenclature right! I appreciate that. But paralysis-by-analysis is a common issue, and one that I am here to shepherd groups through.

Perhaps the best you will do is reach a utilitarian decision that makes as much sense as you can muster in the moment. But I implore you to push forward! You cannot wait for any organization to reach a static state. Things are always changing, and that's okay. For now, make a decision on your nomenclature and stick with it! The future will thank you when they can swiftly find that fabulous picture of "Touchdown Jesus" in the winter snow that they needed to meet their deadline. To them, it won't matter what you called the library upon which it is emblazoned. (Or...is it "TD Jesus?")

TL;DR??

There are no set in stone rules or boundaries but here are two pieces of advice from Ian:



DO standardize as much of the language used as possible and provide documentation to your creators.



DON'T let past messes stop you moving forward. Make a decision and stick with it. As long as you're consistent it is easy to change later if you need to.

UPAA members can be a resource in setting up a metadata vocabulary. Several members have shared their keyword lists and styleguides in the UPAA Facebook group.



Lessons learned

after 5 years of Part 107 droning

By James Brosher, Indiana University

This August will mark six years since my office at Indiana University launched our drone program. The purchase of our first drone in 2015 predated the FAA's Part 107 regulations, the federal law governing drone flights in United States airspace.

When my colleague Eric Rudd started practice flights with Wilbur, our DJI Inspire 1 drone, at a local church parking lot he was still in the process of applying for a Section 333 exemption. This exemption was a precursor to Part 107 allowing drone operators to fly legally before the FAA's regulations (finally) caught up to the rapidly-advancing drone

technology available at the time. Before he was able to get Section 333 exemption, the FAA released the Part 107 regulations on June 21, 2016. Eric became one of the first Part 107-licensed drone operators at IU on Sept. 29, 2016.

In the years since Eric became our first drone pilot, our drone operations have expanded. We now have three Part 107-licensed pilots who have flown missions at each of IU's nine campuses around the state. For the past two years, we have flown a smaller DJI Mavic 2 Pro drone.

Here are a few lessons we have learned as a staff in 5 years of droning at IU:

Be Proactive

The best piece of advice I have learned in four years of droning at my university is to be proactive. I'm not under any legal obligation to tell university stakeholders when I'm flying, but oftentimes doing so will ensure I don't get a mid-flight visit from the IU Police Department. This is especially the case when I fly at signature events on campus like commencement or our annual Little 500 bicycle race. When we plan to fly at events, I send out an email a few days in advance to the police chief, public safety officials and, if applicable, the person running the event itself with a map of the operation to give them an advanced heads up. This is especially important if I'm flying around dorms on campus. Being proactive isn't 100% failsafe. I've still had a random CSC security guard sprint across a field yelling at me to land my drone. But I'd like to think it makes this less of a frequent occurrence.

Don't Drone Alone

Working with a spotter – or visual observer as legally known in FAA parlance – is very helpful, especially when flying in areas with heavy helicopter traffic. This is the case at IUPUI, our Indianapolis campus, where flights are constantly landing at and taking off from the hospitals on campus. I worry more about helicopters than airplanes when flying at our campuses.

We've deputized members of our staff who are not Part 107 certified to be spotters. They stand near us while we drone and scan the sky for helicopters. Having a second person is also handy in situations where police or a random person walk up curious about the drone. This can be very distracting when I'm trying to fly the drone alone and talk to someone at the same time.

70/30

Flying a drone is sometimes 70 percent paperwork and 30 percent flying. Looking at sectional charts to determine airspace limitations, applying for authorizations and making sure university stakeholders are aware of a flight can be quite a slog of emails and paperwork. Oftentimes the flight itself at the end of all this is the easiest part.

Just as drone technology is rapidly changing, so too are the regulations. In January of this year, the FAA amended Part 107 to allow for night flights and flights over people without additional paperwork. This update also allows for local law enforcement to actually enforce federal Part 107 regulations for the first time (§ 107.7), possibly opening another can of worms for universities and local municipalities hoping to curb the use of drones by creating more localized regulations on top of federal law.

Photo by Eric Rudd

Photo by James Brosher

It's easier to do

Although paperwork is a big slog when it comes to droning, it's so much easier than it was five years ago. The introduction of Low Altitude Authorization and Notification Capability (LAANC) has been a major game-changer. Previously, flying in controlled airspace – typically within 5 miles of an airport – required a considerable amount of paperwork to apply for a Certificate of Authorization (COA) that could take up to 90 days to get approved. Now, we can just open up an app on our phone, draw an area on a map and receive near real-time approval to fly.

In addition, newer drones are easier to deploy and fly. Our first drone, the DJI Inspire 1, was heavy and required its own dedicated backpack. Getting that drone ready to fly took

10-15 minutes to unpack it from the bag and get it into the air. Our current drone, the DJI Mavic 2 Pro, folds up to the size of a 70-200 mm lens and takes 3-5 minutes to deploy. It's incredibly quiet and more nimble flying under tree canopies and around buildings. The built-in Hasselblad camera is really nice, as well.

It's normal

When we first started flying drones five years ago, they were a quasi-Sci Fi device that drew a lot of curious attention wherever it went. Of course it did not help that our first drone was the size of a small lawn mower – and sounded like one too. Fast forward to the present day and the normalization of drones is striking. It's no longer abnormal to see someone flying a drone. This has

made flying a drone much easier on campus because doing so does not attract the attention it once did.

We aren't exclusive anymore

When we first started droning at IU, we were essentially the only unit able to conduct drone flights on campus. We were the experts. However, this is no longer the case. In the years since we started our drone program, several other units on campus have purchased drones and gotten staff members licensed.

If you're one of the few units on your campus licensed to fly, I definitely recommend taking advantage of the niche and using it to your advantage to be a thought leader when it comes to drones.

Fresh perspectives

Our drone is a great way to add fresh perspectives to our campus photography. In the 201-year history of our university, some of the angles and perspectives we are now able to capture with a drone have never before been possible. Whenever I am feeling burned out shooting the same seasonal campus scenics over and over again, I know I can grab the drone and likely get something completely new.

Just because you can fly up high, doesn't mean you should

When I first got my license, my immediate inclination was to fly right up to the 400 ft ceiling and shoot a bunch of photos way up there. However, the longer I've had my license, the lower I tend to fly. This was especially true once I realized how unattractive

the roofs of most newer buildings tend to be. Plus, as drones get smaller and more nimble, it is easier to fly at or below tree canopies and closer to buildings.

Passport to new and interesting work

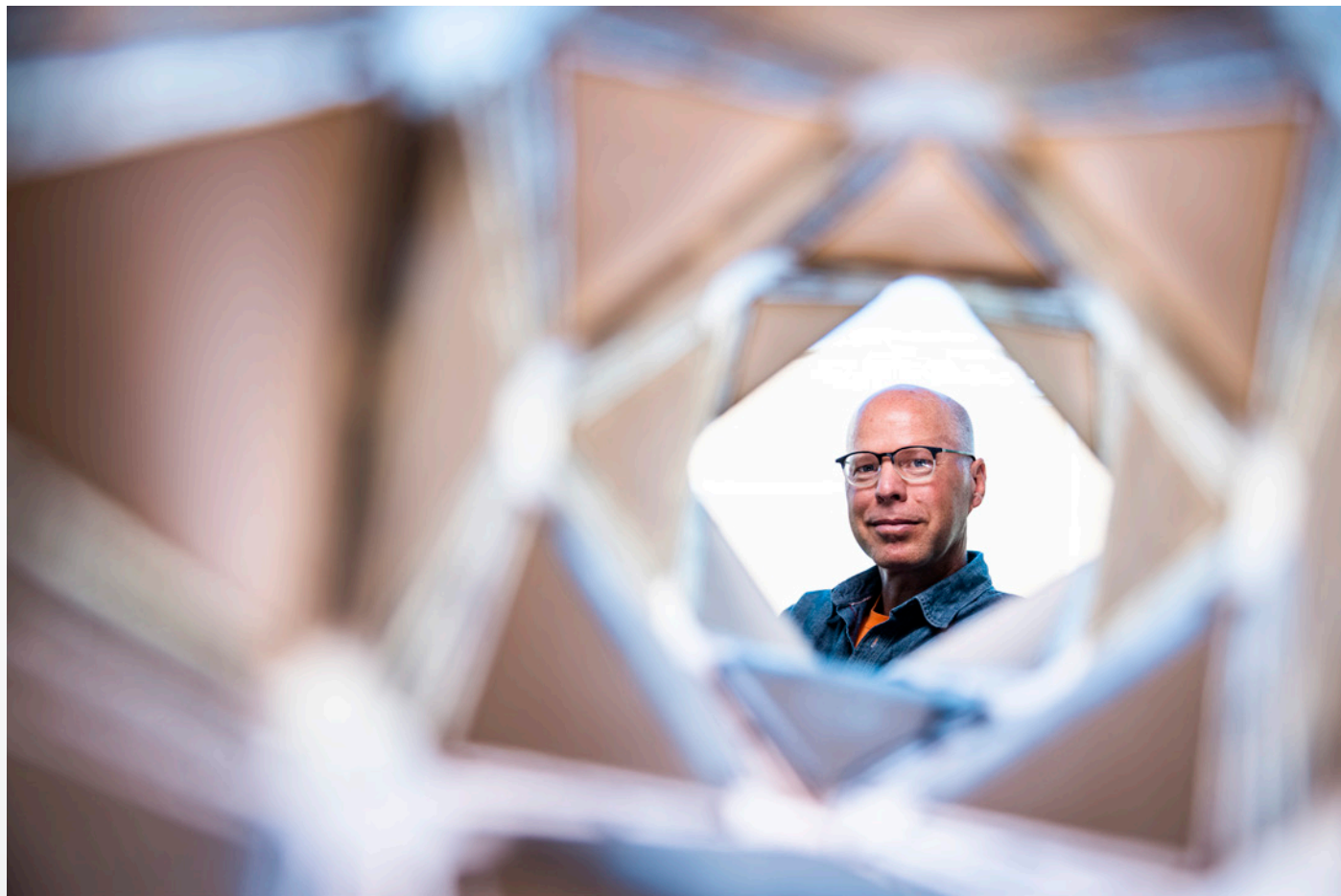
I often like to describe photography as a passport because the camera opens doors to places I wouldn't otherwise be able to see, experience and photograph. This is especially true for drone work. From working on a PBS documentary about the architecture on our campus to providing live aerial coverage of our annual Little 500 bicycle race, our drone expertise has given our office the opportunity to do some really interesting work that we otherwise would never have been able to do.

"I often like to describe photography as a passport because the camera opens doors to places I wouldn't otherwise be able to see, experience and photograph."



Photos by James Brosner





Through the Tunnel

Ryan Campbell is a sophomore at BYU majoring in mechanical engineering. Ryan won 1st place in the Student and Associate category with this geometric portrait. He made the photo with a Canon R5, an RF 28-70mm f2 lens and two Profoto D2 lights.

“This photo is part of a series at BYU called “Cougar Queries” where we highlight the work and life of employees here at BYU. David Morgan is an industrial design professor who designs flexible, origami-like, plywood furniture. After a few shots of him with the furniture, we thought it would be cool to capture the pattern of a lamp he had designed by shooting through its hollow center. The lamp was held horizontally, and David was positioned at the other end. The key light was a Profoto D2 with an OCF Softbox 2’ Octa that lit his face from the left side. We placed another Profoto D2 directly underneath the lamp facing up to light the inside of the lamp,

highlighting the transparent geometric pattern. A window behind the subject created an evenly lit backdrop from the noon-day light.

“I had no connection to BYU Photo before coming here, but as soon as I found their work, I knew that’s where I needed to be.”

I had no connection to BYU Photo before coming here, but as soon as I found their work, I knew that’s where I needed to be. I’ve had the incredible opportunity and privilege to be mentored by Jaren, Nate, and the other student photographers.

They’ve all taken time to give me constructive criticism on my work and have all constantly encouraged me to step out of my comfort zone. I’ve learned more about photography than I ever thought possible in these last two years. I’m excited to use this unique opportunity to keep on pushing the bounds of my creativity.”

See the full list of Annual Photo Competition winners starting on page 18.