



Industry Professionals		Educational Professionals		Mt SAC Photo Staff		Mt SAC Managers and Faculty	
	Aaron McNally, Canon		Jay Siedel, Fullerton College	x	Chris Benoe, Program Lead		Dafna Golden, GIS
	Ariel Sobin, B&H		Bill Hendricks, Ventura College	x	Jason Perez, Faculty	x	Stillman Kelly, Film&Television
	Naomi Monroe	x	Chris Strasbaugh, Ohio State		Jay P Morgan, Faculty	x	Mark Anthony, Horticulture
x	Kenneth Merrell	x	Greg Zamora, PCC	x	Terah Williams, Lab Tech	x	Joshua Christ, Theater
	Jamie Morgan	x	Everard Williams, Art Center Photo		Brandi Diaz, Lab Tech	x	Dejah Swingle, Assoc. Dean of Career Education
x	Brandon Del Priore, C2 Group				Sheldon Ramones, Lab Tech	x	Michelle Sampat, Dean of Arts
	Wally Fox, RED				Laurie Hartman, Adjunct		
	Ryan Beck			x	Brian Paumier, Adjunct		
x	Jay Choyce Tibbitts			x	Mher Ajamian, Adjunct		
	Erica Allen			x	Chris Stoltz, Adjunct		
x	Scott Council						

Purpose, Overview, and Achievements		
Agenda Item #1 Welcome and Introductions Chris Benoe	<ul style="list-style-type: none"> Assist departments and college in evaluating effectiveness of program and prep of graduates Recommend changes to curriculum, facilities, and equipment Assist the program in identifying work experience opportunities Advise the program of industry changes and trends 	Top of the meeting, review links and questionnaires on changes to program, curriculum, program needs moving forward. With reminders we may be sending further electronic request for program review.
Agenda Item #2 State of the College and Division Update		Michelle Sampat provided state of the college, CEA, and photography program updates.
Agenda Item #3 Program Achievements	<p style="text-align: center;">21/22 Overall Achievements In Greater Detail in Welcome Letter</p> <ul style="list-style-type: none"> Agreement with the Deaf and Hard of Hearing program, coordinating a cohort class to fulfill Art GE requirements Cross program projects with Café 91, Mountie Café, the Fashion Program, Ceramics, Film and Television, the Art Gallery, and Graphic Design Articulation Agreements with local High Schools Participation in virtual ImagineFest Funded by Perkins for \$44,000 total Strong Work Force Grant application funded for \$437,000 total 	Sent out electronically, with some mention during the meeting

	<ul style="list-style-type: none"> • New staff hirings – two adjunct faculty and two lab techs • Faculty international travel and support program growth • Concentrated effort reaching out across campus developing work experience opportunities for students to create professional level content for students and program needs : athletics, music, dance, theater, business 						
Advisory-Driven Program Improvements	<p style="text-align: center;">21/22 Equipment Achievements</p> <ul style="list-style-type: none"> • Additional studio grip equipment • Drone support materials, including iphones for student access to technology • Software updates and subscriptions • SWP funding approval for printers, scanners, cameras, medium format digital cameras, studio laptops, LED lights, 3D printers, BLU list drone systems, safety supplies, HP computers, Red cameras, etc • Various supplies, accessories, and support materials for current equipment 	Sent out electronically, with some mention during the meeting					
	<p style="text-align: center;">21/22 Conference Achievements</p> <ul style="list-style-type: none"> • Commercial UAV – Jason Perez, Chris Benoe, Terah Williams 						
<p style="text-align: center;">Agenda Item #4 Program Success Data</p> <p>Data from: http://datamart.cccco.edu/Outcomes/Program_Awards.aspx</p>		2015-16	2016-17	2018-19	2019-20	2020-2021	2021-2022
	Certificates ARGOS Report SHR0009	15	18	35	21	3	25
	Degrees ARGOS Report SHR0009	8	3	5	10	7	7
	Total Completions	21	21	40	31	10	32

Questions, Discussion, and Approvals for the Committee

	Discussion Subject			Outcome/Action Needed
Agenda Item #5 Advisory Input	Topics for Discussion			SEE ATTACHED MINUTES AT BOTTOM
	<ul style="list-style-type: none"> • Photography Industry overall • Drone, 3D capture and analysis, VR – all the fields that use drone optics • Prevalence of Photogrammetry (3D capture) • Resource Brainstorm (Facilities, Equipment, Technology, Software) • Student Internship Opportunities – connections with outside companies, studios, businesses, and individuals • Online Questionnaire • Curriculum changes, updates, proposals (see below) 			
Agenda Item #6 Curriculum Review	Course/Cert/Degree	Current	Proposed Change	

See online approval form				
Proposed Curriculum Changes	Photo 1 Structure	Phot 1A, 1B, 1C, 1D cover some photo classes additional lab time	Restructure the Photo 1 coverage to better support students class and lab needs. Will build on top of each other.	Sent out electronically
	Photo 98		Add pre-req: completion of 12 units of Photography classes	Sent out electronically
	Photo 99		Add pre-req: completion of 12 units of Photography classes	Sent out electronically
Previously Approved Curriculum Updates	Course/Cert/Degree	Current	Proposed Change	
	Photo 1C Lab Studies: Studio Photography		Additional Coreq: Photo 21, 22, 27, 52, 57, 58, 59, 60	Approved 20/21, Sent out electronically
	Photo 1D Lab Studies: Computer Applications in Photography		Additional Coreq: 9, 11B, 14, 16, 17, 18, 20, 21, 22, 23, 24, 26, 27, 28, 30, 52, 57, 58, 59, 60	Approved 20/21, Sent out electronically
	Photo 5 Digital Cameras and Composition		Retool to support Drone classes	Approved 20/21, Sent out electronically
	Photo 12 Photographic Alternatives		Retool to support in depth film and film cameras	Approved 20/21, Sent out electronically
	Course: Photo 50 Drone Basic Still and Motion Camera Operator	Prereq Photo10	Prereq None Rename "Drone Camera Operator Basic"	Approved 20/21, Sent out electronically
	Course: Photo 51 Drone Advanced Still and Video Camera Operator	Prereq Photo10	Prereq Photo 50 Rename "Drone Motion Camera Operator Advanced"	Approved 20/21, Sent out electronically
	Course: Photo 52 Real Estate and Architecture, 360VR Video and Photography		Rename to simplify	Approved 20/21, Sent out electronically
	Course: Photo 55 Drone Photogrammetry and Mapping	Prereq Photo 10	Prereq Photo50 Rename "Drone Survey and Precision Mapping Basic"	Approved 20/21, Sent out electronically
	Course: Photo 56 Drone Inspection and Thermal Imaging	Prereq Photo10	Prereq Photo50	Approved 20/21, Sent out electronically
	Course: Photo 57 Basic 360 and 3D Photogrammetry		Prereq Photo 10 or Photo50 Rename "3D and 360VR Capture and Imaging"	Approved 20/21, Sent out electronically
	Course: Photo 59 Advanced 360 and 3D Photogrammetry		Prereq None	Approved 20/21, Sent out electronically

			Rename “3D and 360VR Sensor ata Modeling”	
	Cert: Photography Level I		Add Photo 50, 58; revisit requirements for industry changes	Approved 20/21, Sent out electronically
	Cert: Photography Level II		Revisit requirements for industry changes	Approved 20/21, Sent out electronically
	Cert: Drone Mapping, Inspection and Thermal Image Operator		Rename, new course description, add new course, Remove Aero 210, add Photo 1E	Approved 20/21, Sent out electronically
	Cert: Drone Still and Motion Capture Operator		Rename, new course description, Add RTV courses, add new course, Remove Aero 210, add Photo 1E	Approved 20/21, Sent out electronically
	Degree: Photography		Add Photo 50 requirements, additional elective options	Approved 20/21, Sent out electronically
	Degree: Drone Camera Operator		Remove Aero 210, add Photo 1E, add RTV courses, add new course description, additional elective options	Approved 20/21, Sent out electronically
Previously Approved Curriculum Still in the Works	Photo 18 Portraiture and Wedding Photography		Rename “Portraits and Posing”	Approved 19/20, Sent out electronically
	Course: Photo 27 Advanced Video Shooting and Editing			Approved 18/19, Sent out electronically
	Course: Photo 52 Real Estate and Architecture, 360VR Video and Photography			Approved 17/18, Sent out electronically
	Course: Photo 23: Photojournalism		Creation of Course with Journalism	Approved 19/20, Sent out electronically
	Course: Advanced Photography & Social Media Marketing		Creation of Course	Approved 19/20, Sent out electronically
	Course: Photo 1E Lab Studies: Drone Studies		Creation of Course	Approved 19/20, Sent out electronically
	Course: Photo 22 Wedding Photography and Business		Creation of Course	Approved 19/20, Sent out electronically
	Certificate: 360/3D Photogrammetry & Commercial Imaging			Approved 17/18, Sent out electronically
	Certificate: Video For Photographer, Commercial Video			Approved 18/19, Sent out electronically
	Certificate: Director of Photography			Approved 18/19, Sent out electronically
	Cert: Content Creator Level I		Creation of Cert with CEA	Approved 19/20, Sent out electronically
	Cert: Content Creator Level II		Creation of Cert with CEA	Approved 19/20, Sent out electronically
	Cert: Wedding Level I		Creation of Cert	Approved 19/20, Sent out electronically
Cert: Wedding Level II		Creation of Cert	Approved 19/20, Sent out electronically	

Degree: Content Creator		Creation of Degree with CEA	Approved 19/20, Sent out electronically
Course: Photo 53 Drone Large Platform Camera Operator		Creation of Course	Approved 20/21, Sent out electronically
Course: Photo 54 Drone Precision Mapping and Sensor Payloads		Creation of Course	Approved 20/21, Sent out electronically
Course: Photo 60 Agriculture Drone Technology Basic		Creation of Course	Approved 20/21 Approved 20/21, Sent out electronically
Course: Photo 61 Agriculture Drone Technology Advanced		Creation of Course	Approved 20/2 Approved 20/21, Sent out electronically 1
Cert: Advanced Imaging		Creation of Cert	Approved 20/2 Approved 20/21, Sent out electronically 1
Cert: Agricultural Drone Technology		Creation of Cert	Approved 20/2 Approved 20/21, Sent out electronically 1
Degree: Advanced Imaging		Creation of Degree	Approved 20/2 Approved 20/21, Sent out electronically 1

Photography Program Approvals for Committee

	Categories/Items	Outcome / Action Needed
Agenda Item #7 Documentation of Photography Program Needs Mandatory	Camera Equipment <ul style="list-style-type: none"> • Medium Format Digital Cameras (such as Fujifilm, Horseman, Leica, Hasselblad) – Advanced Students • Full Frame DSLR Cameras (such as Canon 5DMIV) – Advanced students • Cropped Sensor DSLR Cameras – Beginning students • Mirrorless Cameras – Advanced students • Video based camera Sony, Panasonic, Black Magic, Arri, Canon • Canon EOS100 or other auto SLR camera with interchangeable lens capability • Lenses – Canon Wide Angle, Canon Telephoto, Canon Zoom, Canon Fixed Focal Length, Sigma Lenses (if comparable) • Medium Format Film Cameras and accessories (such as Hasselblad, Mamiya, Bronica, Phase, etc) • Large Format Cameras and support (4x5, 8x10, and accessories) • Misc Item: Repairs to aged developing and printing equipment – such as Arkay film and print dryers • Misc Item: Enlarger accessories and support items for donated enlargers – such as additional lenses, lens boards, etc 	
	Lighting & Grip Equipment <ul style="list-style-type: none"> • Tungsten constant lighting kits (Arri, Lowel, SV, Impact, etc) and accessories • LED lighting kits, strip lights and banks (Arri, Dracast, GVM, Neweer, iKan, Aputure, etc) and all support accessories and secure grip • Strobe/Flash – Professional Studio Kits, Travel Kits, Monolights (Speedotron, Westcott, Profot, Broncolor) • Strobe/Flash – Light Modifiers and accessories • Strobe/Flash – Speedlights (Canon, Yongnuo) and accessories 	

	<ul style="list-style-type: none"> • Standard grip equipment – stands, booms, flags, modifiers, cables, background kits and stands, laptop accessories such as stands and additional cables, etc 	
	<p>Video Equipment</p> <ul style="list-style-type: none"> • Lenses – Cinema • Lens Adaptors • Video Assist Monitors • Recording Devices (ex: Zoom) • Microphones/Wireless System • Grip/Stabilization (ex: Dji Ronin, Kessler slider, etc) 	
	<p>Computer & Software Equipment</p> <ul style="list-style-type: none"> • Studio Macbook Pro Laptops • Mac Computers in classrooms • PC Workstations • Large Format printers • Printer calibration, color calibration, monitor support, monitor management, and various calibration software and hardware support system updates. • CaptureOne licenses 	
	<p>Conference & Professional Development</p> <ul style="list-style-type: none"> • Cinegear • NAB • PhotoPlus • CSN in Nevada • WPPI • CCCAOE 	
	<p>Staffing & Student Workers</p> <ul style="list-style-type: none"> • Additional Full Time Faculty Member • Additional Full Time Lab Technician • Change 10-month evening Lab Tech to 12-month • Work Experience Students • Student Assistants/Workers 	
	<p>Marketing & Promotion</p> <ul style="list-style-type: none"> • Brochures • Printed T-Shirts • Poster Frames for hallway advertising • Promotional giveaways • Photo Conference Hosting 	
	<p>Facilities / Building Needs</p> <ul style="list-style-type: none"> • Expand Studio footprint (create more workstations) • Modify Classroom Lighting (Better critique lighting solution) • Room modification of equipment storage room into advanced darkroom • Additional classrooms to support program growth • Expand Photo Gallery display case footprint (use entire gallery hallway) • Alternate student work display option for east hallway – more accessible and editable than current poster displays 	

Drone Program Approvals for Committee

	Categories/Items	Outcome / Action Needed
<p style="text-align: center;">Agenda Item #8 Documentation of Drone Program Needs Mandatory</p>	<p>Equipment</p> <ul style="list-style-type: none"> • 360 Cameras and all related support – such as Leica BLK360 Full Kit, MatterPort M250 and Software, Faro Laser Scanner and software; including charging hubs, travel cases, stands and support, etc • Drones and accessories – such as Freefly 8 Pro, Freefly Alta X full platform, Yuneec H 520, DJI Mavic Pro Full Kit, DJI Phantom 4 Pro Full Kits, DJI Phantom 4 Pro+ Quadcopter Full Kits, DJI Inspire 2 Full Kits, DJI Spark Full Kits, Matrice M600 Full Kit, Matrice 210 RTK Full Kits, Autel drone systems, Skydio drone systems and support • DJI Pocket Osmos Full Kits • Battery Charging Hubs for all drone types • Drone travel support and extra equipment – such as hard cases, batteries, PolarPro filters, remote controllers, propellers, replacement parts, gimbal and screen protectors, etc • Drone Cameras and Lenses – such as DJI Zenmuse X5S, 5.2K/4K Video for Inspire 2, DJI Zenmuse X7 Cinematic Gimbal Camera, DJI Zenmuse X7 Lens Kit, DJI Zenmuse X4S, 4K Camera, Olympus M.Zuiko lenses; Premium 45mm f1.8 Lens Black, Premium 25mm f1.8 Lens Black, 12mm f2.0 Lens Black, Premium 17mm f1.8 Lens Black, Arri Alexa • Long range wireless control such as FRX Pro • Movi Wheels and Movi Controllers • 3D Printers • Headset systems such as Eartec UL4S UltraLITE 4-Person System • Monitor Uplink and Downlink for broadcasting • Digital Village – monitor support, moveable desks, support cases, stools, work spaces, etc for location shoots and video support • Flir Lenses • Lidar optics and sensor • Multispectral Cameras • Thermal Imaging lenses and support accessories • Mapping and fixed wing drones, such as Wingtra • Drone Monitors – such as DJI Crystal Sky High Brightness 7.85" QXGA HD Display Monitor and Ultra High Brightness 7.85" QXGA HD Display Monitor, with Remote Controller Mounting Bracket, intelligent batteries, and soft cases • Drone memory storage – such as DJI Cinessd SSD 120GB for Inspire 2 Quadcopter, DJI Cinessd Download Station for Inspire 2 Quadcopter • FAA Drone Registration costs for the entire Photo Program Fleet (approximately 40 drones) 	
	<p>Lighting & Grip Equipment</p> <ul style="list-style-type: none"> • Location EZ -ups and support equipment • Safety support equipment, such as notice boards, caution signs, safety cones, hardhats, high visibility shirts and vests, eyewear, etc • Walkie Talkies • Portable Generators w/inverter • Location lighting – such as Fox Fury Lighting to drone markers, location support, and safety 	

	<p>Computer & Software</p> <ul style="list-style-type: none"> • Monitors for Drone Van / Location Carts • Flight Log Book • Fleet management software • PC laptops for Field Use – such as Alienware, Surface, Lenovo, Omen, etc (must run PIX4D, Esri, etc) • Dronedeploy • Pix4D Licensing for full class and lab usage • Matterport yearly business subscription • Esri, ArcGIS, QGIS, or other mapping and analytics software licensing and student support, training 	
	<p>Conferences and Professional Development</p> <ul style="list-style-type: none"> • Commercial UAV Conference in Las Vegas • NAB in Las Vegas (high priority) • 3D SPAR in Anaheim • Orange County Drone Conference • Various drone trainings necessary for updated drone usage guidelines – such as Freefly Alta training, FAA drone service training, etc 	
	<p>Staffing and Student Worker</p> <ul style="list-style-type: none"> • Full Time Drone Equipment Manager • Technical and Professional Drone Experts – industry and curriculum consultants • Work Experience Students • Student Assistants and Student Equity Tutors 	
	<p>Marketing and Promotion</p> <ul style="list-style-type: none"> • Drone brochures • Printed t-shirts, sweaters, hoodies, etc • Stickers for equipment • Promoting Drone Program in conjunction with local High Schools • Promotional giveaway items 	
	<p>Facilities modification</p> <ul style="list-style-type: none"> • Drone Workroom retrofit for organization efficiency – storage system • Convert advanced darkroom to drone instructional workroom • Additional classrooms to support program growth • Additional storage space, such a Tuff Shed or secure equipment location 	

End Notes		
<p>Agenda Item #9 Future Meetings</p>	<p>Chris Benoe will be sending out Minutes for final approval and a questionnaire to Distance Participating industry experts for review. We thank you for your time and efforts on behalf of the Photography Program at Mt San Antonio College.</p>	

Meeting Minutes

WEBVTT

1
00:00:02.009 --> 00:00:12.510
Christopher Benoe: There we go. It it's now, official. Thank you. Everybody for popping into this 2,023 advisory committee. It's probably one of the most important things that we do

2
00:00:12.840 --> 00:00:23.920
Christopher Benoe: on campus for our program for the students. Anything we do on campus when we ask for money when we build curriculum when we move classes for like anything we do.

3
00:00:23.970 --> 00:00:27.670
The first question that is always asked is.

4
00:00:27.960 --> 00:00:36.570
Christopher Benoe: did you get advisory approval? Is it down your your your your your advisory minutes. So it's always circling back to it our advisory. So

5
00:00:36.800 --> 00:00:50.210
Christopher Benoe: your participation, advice, guidance in our program is critical for our students in the future of this program super exciting. I want to. I want to jump into the business really quick. We're

6
00:00:50.310 --> 00:00:56.060
Christopher Benoe: your time, and your advice and guidance is the most important parts. We want to get to

7
00:00:56.460 --> 00:01:09.960

Christopher Benoe: your conversation, but I do have some some business aspects. I i'm gonna rip out really fast. Let me let me share my screen here. You don't want to see that one. You don't want to see yourselves. Here we go desktop 2,

8

00:01:10.040 --> 00:01:19.630

Christopher Benoe: so you should see a little word document. That is our itinerary for the day before. I do that you should now see

9

00:01:19.670 --> 00:01:32.180

Christopher Benoe: a a Google link here, and it's the photography advisory committee questionnaire. I included that link in the latest email to let you know zoom times and everything and those links are in there.

10

00:01:32.240 --> 00:01:35.390

Christopher Benoe: and the photography advisory committee.

11

00:01:35.410 --> 00:01:50.030

Christopher Benoe: We, it has a question. It has a bunch of questions that we would love to talk about Today may not have enough time to talk about. They're pretty limited in scope, maybe on the questionnaire where it's a couple of check marks. You can check off hot topics.

12

00:01:50.050 --> 00:01:59.690

Christopher Benoe: and and we can. We can add to those conversations today, but it will get the ball rolling, and let us capture some of that information. So please

13

00:01:59.890 --> 00:02:01.850

Christopher Benoe: jump in there and

14

00:02:01.870 --> 00:02:20.510

Christopher Benoe: take care of that, and it breaks into 2 components. There's the photography side, and there's also the drone side You tackle the one that best suits your expertise. If you're expert of both, please please jump into that as well. And then we also have our photography Advisory committee approvals.

15

00:02:20.630 --> 00:02:26.250

Christopher Benoe: and and what that is, is, as we'll see as I go through the itinerary.

16

00:02:26.340 --> 00:02:40.870

Christopher Benoe: we're gonna talk about all these different topics from equipment to curriculum, and we need your approvals, or I guess disapproval or questions on on many of those things. Many of them have been approved for a long period of time. But as

17

00:02:41.620 --> 00:02:57.910

Christopher Benoe: those of you not in education will here today curriculum and the educational institutions move at a snails pace, often so stuff that we have had approved Pre Covid. We're still trying to implement. But

18

00:02:58.230 --> 00:03:04.320

Christopher Benoe: we want to make sure we capture all of those things. and and oftentimes when you go through there.

19

00:03:04.380 --> 00:03:16.140

Christopher Benoe: because some of this information is a little bit older. You're already going to have advice on maybe new equipment and new skills and new topics that we should be broching with our with our students.

20

00:03:16.220 --> 00:03:19.330

Christopher Benoe: and and this used to be

21

00:03:19.500 --> 00:03:29.160

Christopher Benoe: about an hour and 45 min of the advisory committee, and then we'd have this little chunk of time at the end of our advisory committee to have everybody talk.

22

00:03:29.190 --> 00:03:32.270

Christopher Benoe: and so we thought we would do this through questionnaires and

23

00:03:32.410 --> 00:03:46.440

Christopher Benoe: and get everybody else talking. What might happen is we forget one or 2 things on here and somewhere over the next year, 3 months, 6 months, 9 months. You'll get an email from us

24

00:03:47.180 --> 00:03:53.100

Christopher Benoe: reviewing some curriculum or equipment and seeking some.

25

00:03:55.960 --> 00:04:00.260

Christopher Benoe: some guidance, some guided. Yeah, just forgot every

26
00:04:00.470 --> 00:04:03.140
Brian Paumier: every word I was trying to think of.

27
00:04:03.740 --> 00:04:10.800
Christopher Benoe: So that being said. I think I've covered most of the most of the business.

28
00:04:12.200 --> 00:04:16.410
Christopher Benoe: We and we have a lot of achievements. I sent an email out to that, had

29
00:04:16.810 --> 00:04:23.920
Christopher Benoe: all of our achievements listed out broken out, but just some of the big ones, and one of the one of the ones that we're

30
00:04:24.080 --> 00:04:25.260
Christopher Benoe: I mean

31
00:04:25.390 --> 00:04:35.610
Christopher Benoe: most proud of this last year was. Jason had this incredible idea of creating a dh deaf and hard of hearing cohorts so courses

32
00:04:35.650 --> 00:04:49.420
Christopher Benoe: that were specifically just for our deaf and hard of hearing students, and he started off with a a history of photography class, and it was a really incredible experience for Jason

33
00:04:49.530 --> 00:05:07.820
Christopher Benoe: and the program and the students. I know Brian got to to sub one of the days or 2 of the days, and I went out. We went down to the Bergmann station, and just had a really amazing day, and I just in the one day I can't tell you how many lessons I learned, and I took away.

34
00:05:07.820 --> 00:05:19.190
Christopher Benoe: So that was really incredible. And this semester we're doing a deaf and hard of hearing cohort photo, 10 class. So a basic photography class lots of cross program projects.

35

00:05:19.310 --> 00:05:26.900

Christopher Benoe: doing lots of photography around campus, specifically film and television fashion program, art gallery, graphic design

36

00:05:27.130 --> 00:05:43.420

Christopher Benoe: articulation agreements with local high schools, participation in imagefest. We'll probably talk a little bit about that, Jason. Our big Idea man, has come up with this really incredible panel, and that you everybody will be excited to hear about. I know that

37

00:05:43.450 --> 00:05:57.200

Christopher Benoe: we got some some good Perkins funding, and wrote some really strong, strong workforce applications, and got about 4 \$400,000 worth of of gear coming through the door, which is.

38

00:05:57.430 --> 00:06:09.980

Christopher Benoe: which is really incredible. We have some new staff, hiring, adjunct faculty and laboratory technicians. Some of our faculty may or may not have done a little international travel during the semester.

39

00:06:10.540 --> 00:06:19.270

Christopher Benoe: which is, which is pretty incredible and concentrated effort reaching across campus and developing new experiences for for students.

40

00:06:19.750 --> 00:06:29.070

Christopher Benoe: So you and i'm gonna pop this document here into the into the chat room as well as I'll throw the links in there, too. If you didn't see those

41

00:06:29.310 --> 00:06:36.520

Christopher Benoe: getting pretty close to the end of my spiel, nobody wants to hear me talk anymore, so i'd rather get everybody else talking.

42

00:06:37.710 --> 00:06:40.070

Christopher Benoe: J: You still there.

43

00:06:41.560 --> 00:06:43.290

Jason Perez: Yeah, I'm. Here. I'm listening.

44

00:06:43.380 --> 00:06:46.960

Christopher Benoe: J: You had some hot topics. You wanted to start off with or

45

00:06:48.360 --> 00:06:54.930

Jason Perez: no. But does anybody have any questions about any of that, any of the

46

00:06:55.110 --> 00:06:56.880

Jason Perez: the the that Chris just went over?

47

00:06:58.540 --> 00:06:59.300

scott council: No.

48

00:06:59.800 --> 00:07:03.620

scott council: I looked at it like a couple of hours ago when you sent it.

49

00:07:03.960 --> 00:07:05.350

Jason Perez: Okay, perfect.

50

00:07:05.410 --> 00:07:17.040

Jason Perez: Only just go back to the cohort thing real fast. The idea was, I found out a little bit about like the deaf community, and how it works, and what what we wouldn't treat me was.

51

00:07:17.260 --> 00:07:29.280

Jason Perez: you know. I first thought because i'm ignorant of of you know, sign language, but I thought everything was kind of like finger spelled like you would spell things like if you're texting. But then I found out that

52

00:07:29.280 --> 00:07:37.380

Jason Perez: for one word would be like one sign. So I realized that oh, wow! This is this is a group of individuals that communicate through visuals

53

00:07:37.680 --> 00:07:39.140

Jason Perez: like visual pictures.

54

00:07:39.230 --> 00:07:49.110

Jason Perez: So I was like well like, how do those, those visual? How would they translate into photography, or into any of the commercial arts? So that's kind of that kind of led me into that cohort class.

55

00:07:49.140 --> 00:07:57.720

Jason Perez: and it was interesting to see how different you know that community. It thinks right, and and and also how they would be able to

56

00:07:57.930 --> 00:08:07.010

Jason Perez: see the world in a different way, and also how it changed the way I saw things as well. So that was kind of what that's just to summarize that experience.

57

00:08:08.090 --> 00:08:22.330

Christopher Benoe: I just popped out of the my share window. And now i'm seeing everybody, and I notice we have a special guest in our advisory committee, and it is i'd like to introduce our official dean of the of the arts.

58

00:08:22.380 --> 00:08:26.260

Christopher Benoe: Michelle, Sam, Pat and Michelle can cover some of the

59

00:08:27.570 --> 00:08:30.700

Christopher Benoe: college college talk here.

60

00:08:31.500 --> 00:08:43.200

Michelle Sampat (she, her): Thank you, Chris. I'm: so excited to be here. Hi, Everyone welcome. Thank you for supporting our photography program by serving in this incredibly important capacity as advisory

61

00:08:43.200 --> 00:09:01.390

Michelle Sampat (she, her): committee members. We need your voices, your advice to shape the future of our program, and what we what we do in terms of our planning to make sure that we can get our students ready for successful careers in industry. And so thank you so much. I really appreciate it.

62

00:09:01.490 --> 00:09:10.970

Michelle Sampat (she, her): You know I don't have a lot to share with you other than some good news for photography. So we are this semester we are, or this year we've been up in enrollment

63

00:09:11.110 --> 00:09:35.080

Michelle Sampat (she, her): which is really exciting across arts. We're up 12, so we're really feeling the energy. And i'm sure if any of you are teaching here on campus, seeing students the traffic on Grand on Temple. It's kind of fun to have that energy back to be connecting with our students again. So we're up 12% overall. That's some really exciting news compared to last year for photography we're up 39%.

64

00:09:35.400 --> 00:09:47.540

Michelle Sampat (she, her): So the students are coming back. They're connecting. They're finding us. I see Tara nodding. They're in there in the studio getting support. So i'm really excited by that. I heard Chris share that we've we've gotten some

65

00:09:47.540 --> 00:10:11.400

Michelle Sampat (she, her): strong workforce funding. So we're planning on continuing to support students with the most current technology that we have available. We're really lucky in the Arts division. We are hiring 5 additional full time faculty members. None of them are in in the photography discipline. But maybe next year well AIM for that. So if this growth continues, that's the way we're headed.

66

00:10:11.590 --> 00:10:16.860

Michelle Sampat (she, her): So thank you. Thank you for welcoming me into the advisory, and I look forward to learning more from all of you.

67

00:10:17.100 --> 00:10:19.070

Christopher Benoe: Awesome thanks, Michelle.

68

00:10:19.400 --> 00:10:35.940

Christopher Benoe: I'll. I'll start off a little bit right here because we started before the recording. We were talking a little bit about our trip into Cuba, and and some of the conversations that we'd have late in late at night, after going through all of this real, amazing

69

00:10:35.960 --> 00:10:45.480

Christopher Benoe: history educational components of Cuba, the culture, the people doing a lot of photography, talking about a lot of the politics as well.

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00:10:45.590 --> 00:10:47.090

Christopher Benoe: and

71

00:10:47.330 --> 00:10:54.720

Christopher Benoe: it kind of leads me into some of the questions that we were maybe trying to solve in those those late nights

72

00:10:54.770 --> 00:11:07.620

Christopher Benoe: and questions that we're constantly talking about on campus is what is, what what is the direction of photography? What is the direction of the industry? And where are the opportunities for

73

00:11:07.950 --> 00:11:10.560

Christopher Benoe: for our students when they graduate.

74

00:11:16.330 --> 00:11:37.240

Christopher Benoe: Are you starting off the questions, Chris? I'm sorry. Not that I don't have anything i'm hoping somebody else does so. Well, I mean, maybe maybe maybe we should do an introduction of everyone, so everyone can kind of say their name for their kind of do around about, and then and then you could pick somebody. So what do you think.

75

00:11:37.240 --> 00:11:42.840

Jason Perez: Scott, about this? You know something like that? I'm joking

76

00:11:42.960 --> 00:12:02.810

Jason Perez: So you'll be I'll i'll! I'll start. I'm. Jason Perez photographer at Mounts, the Faculty member at Mount San Antonio College also built the drone and photography. That's it. Nice to meet all of you.

77

00:12:03.480 --> 00:12:18.900

Christopher Benoe: and i'll i'll pick it up from here, and then I can kind of offer my screen. I'll kind of point everybody out. I'm Christopher Bino. I'm full time faculty. I'm on San Antonio College as well. I'm the the program lead, but we're kind of all acting as program lead, really.

78

00:12:19.380 --> 00:12:20.960

Christopher Benoe: and

79

00:12:21.260 --> 00:12:25.780

Christopher Benoe: if you have any questions, please reach out to me and i'm gonna go with Brandon

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00:12:26.380 --> 00:12:39.750

Brandon's iPad Pro: Brandon del Priori. I'm: the chief technology officer for an engineering company that's based out of San Diego, and the line of business that I support is primarily involved with

81

00:12:39.770 --> 00:12:41.350

Brandon's iPad Pro: utility inspection

82

00:12:42.750 --> 00:12:48.900

Brandon's iPad Pro: significantly involving drones as well as ground inspections. So we take a about

83

00:12:49.700 --> 00:12:53.930

Chris Strasbaugh: 17 million pictures a year. We we like photography.

84

00:12:54.460 --> 00:13:03.750

Christopher Benoe: 17 million pictures a year. It's difficult to get students to realize that volume of photography can be shot

85

00:13:03.810 --> 00:13:06.290

Christopher Benoe: a a a year. Tara.

86

00:13:07.540 --> 00:13:20.090

Terah Williams: Hi! Everybody! I'm Tara Williams. I am the full time lab tech here at Mount Sack. I run the issue room, which is here behind me and make sure Chris and Jay show up places on time.

87

00:13:20.420 --> 00:13:23.460

Christopher Benoe: It's true, it's true, Joshua.

88

00:13:29.570 --> 00:13:49.400

Joshua Christ: There we go, hey, everyone! My name is Joshua Chris. I teach technical theater at my San Antonio College, and I'm. Pretty sure I was invited this meeting because i'm also the career education coordinator. So all the different places that Chris and J. Are going to take these meeting minutes and say, hey, the advisory says, we need this. I'm the one usually in those meetings

89

00:13:49.400 --> 00:13:52.670

Joshua Christ: helping to make sure that the resources are allocated to where they need to go.

90
00:13:53.950 --> 00:13:57.330
Christopher Benoe: making sure we're doing it correctly. Brian.

91
00:13:59.290 --> 00:14:07.330
Brian Paumier: Hi! My name is Brian Palmier. I'm. Also an alumni of Art Center College design in Pasadena. I graduated with my masters from Bard

92
00:14:07.340 --> 00:14:13.610
Brian Paumier: International Center of photography program in New York, and currently. I am an adjunct

93
00:14:13.740 --> 00:14:24.010
Brian Paumier: professor at Mount Sack, also teaching drone 56. This semester and also teaching the portfolio class

94
00:14:24.030 --> 00:14:43.960
Brian Paumier: at Mount Sack, and currently i'm I visual because I guess i'm kind of like, an there's a big term for it. But i'm like a i'm basically an art buyer and a and a art director for the Department of Defense, and i'm the layers on between the Department of Defense and a lot of at agencies, and I do a lot of hiring, and I do a lot of site hiring.

95
00:14:43.960 --> 00:15:03.140
Brian Paumier: I'm sorry I got a lot of site work and a lot of production work for those those different entities. But i'm proud i'm I'm. I'm a believer. I love Mount Sack and I I love being part of this team. So thanks, awesome. Thanks. Bye, Brian was one of the 2 new adjunct ties that we were super excited. So.

96
00:15:03.440 --> 00:15:04.850
Everard.

97
00:15:09.070 --> 00:15:11.020
Christopher Benoe: let's see we got you on mute there.

98
00:15:12.280 --> 00:15:20.060
everard williams: You would think that as much time as we've all spent on Zoom that you would know how to get the mute.

99

00:15:20.190 --> 00:15:25.140

My name is Everett Williams. I am also Art center alum class of 89

100

00:15:25.350 --> 00:15:33.820

everard williams: new appointment to chair of the photo department here at Art Center and so i'm happy to be here. Thank you.

101

00:15:33.950 --> 00:15:41.090

Jason Perez: Chris, and and congratulations. Everard just want to say congratulations. That's a big deal for us. It's a very big deal for all of us.

102

00:15:42.460 --> 00:16:00.540

Chris Strasbaugh: I'm. Chris Charles Paul I'm at the Ohio State University Director of Learning Technologies, and I've been drone operator for supporting research, but also I've been building up the the Drone program through the center of aviation studies as well.

103

00:16:00.720 --> 00:16:05.170

Christopher Benoe: awesome, super awesome. I love.

104

00:16:05.740 --> 00:16:13.990

Christopher Benoe: you know. I just. I just realized that Chris is outweigh everybody here because they come up, Chris. And now that now we're now we're moving on to crystals.

105

00:16:15.960 --> 00:16:23.520

Stoltz: Yeah, I'm: I'm: crystal. So i'm a new adjunct at Mount Sack and I'm also an art center alone, trying to rep. So

106

00:16:23.770 --> 00:16:31.990

Stoltz: we'd run in a pack. Not only do I, Chris wicked. I meet the Art Center wicked as well, so you live in.

107

00:16:32.840 --> 00:16:35.930

Christopher Benoe: and we've heard from Jason Gregory Zamora.

108

00:16:38.110 --> 00:16:44.220

Gregory Zamora: Hi, I'm. An architecture professor at Pasadena City College. Jay has been

109
00:16:44.470 --> 00:16:51.350
Gregory Zamora: advising me on a new drone program that we are flying. So he invited me into your advisory to. So it' be applying the wall.

110
00:16:51.400 --> 00:16:54.720
Gregory Zamora: Yeah, thanks for popping in.

111
00:16:55.370 --> 00:16:58.620
Christopher Benoe: and the infamous and famous Scott Council.

112
00:17:01.570 --> 00:17:05.130
scott council: Alright. I got the mute button thing figured out.

113
00:17:05.200 --> 00:17:27.540
scott council: so i'm a art center alumni, too. I guess it's true. We do not impacts. I guess I ran into ever it. I ran into him and Sammy's and gave it, and I told him it was the Church of Design. I think my big mouth up like always. I'm a professional photographer. And now i'm directing, and i'm just shooting, and

114
00:17:27.950 --> 00:17:35.340
scott council: I taught a couple of classes of Mount Sack, and I love that program. I think it's awesome. I'm with you, Brian, on that like it's

115
00:17:35.390 --> 00:17:45.120
scott council: teaching there. I was just blown away. I was like, Where was this junior college when I was going to Junior College, and Ventura like it's It's a pretty pretty awesome gig over there.

116
00:17:45.340 --> 00:17:57.770
scott council: It's pretty cool. It's cool to see, Everett, it's cool to see you sitting in, too, because, like it's nice to see connections between Art Center and other schools. It's great. It's awesome.

117
00:17:59.080 --> 00:18:04.990
Christopher Benoe: Yeah, with the amount of Arts center alum Here it it's. It's almost like a like a third campus.

118

00:18:04.990 --> 00:18:25.840

Terah Williams: It's really frustrating for those of us who didn't go to Art Center, though, because you all think very similarly. So. It's like, Got a break that mold. Yeah, Brian, i'm with you, man, and I know for sure we have 2 students there right now, right we've got, and who are absolutely crushing it.

119

00:18:25.840 --> 00:18:30.500

everard williams: I'm absolutely passionate. So thank you, guys, for whatever you did on the front end. Man.

120

00:18:30.660 --> 00:18:32.980

Christopher Benoe: Yeah, yeah, they're amazing. They're amazing.

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00:18:33.650 --> 00:18:35.120

Christopher Benoe: Stillman Kelly.

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00:18:38.620 --> 00:18:52.150

Stillman Kelly: Good afternoon, everyone. I'm Simon Kelly. I'm the program coordinator for the film and television program here at, and working closely with Chris and Jay

123

00:18:52.520 --> 00:18:56.280

Stillman Kelly: about the future, not only in drones but in motion.

124

00:18:57.340 --> 00:19:03.530

Christopher Benoe: Thank you, Stillman. Awesome Michelle. Already we already had Michelle on. So i'm gonna move it over to my hair.

125

00:19:07.360 --> 00:19:10.170

Mher: Sorry I don't have my video on actually

126

00:19:10.490 --> 00:19:12.850

Mher: driving back home. But

127

00:19:13.160 --> 00:19:14.790

Mher: well, quickly. My name is

128

00:19:14.850 --> 00:19:29.010

Mher: my hair professionally. I go by my hair a photo, also a our center alum. I've been at junk at Mount Sack for about.

129

00:19:29.860 --> 00:19:31.560

Mher: I want to say about 4 years

130

00:19:31.740 --> 00:19:33.490

Mher: now, just about

131

00:19:33.620 --> 00:19:37.390

Mher: mainly, I've been teaching the

132

00:19:37.800 --> 00:19:44.620

Mher: a photo 9 class of the Photoshop class and also taught the

133

00:19:44.850 --> 00:19:50.090

Mher: portrait wedding photography class. And now working on

134

00:19:51.210 --> 00:19:53.280

Mher: Yeah, social media

135

00:19:53.290 --> 00:19:54.790

Mher: photography class so

136

00:19:54.830 --> 00:19:56.680

Mher: excited about

137

00:19:57.180 --> 00:20:07.010

Mher: developing their new curriculum and just a little background kind of as far as my photo career. Jack, about change. having.

138

00:20:07.390 --> 00:20:11.860

Mher: I shoot everything from products to to weddings, to families, to

139

00:20:12.310 --> 00:20:17.400

Mher: some social media stuff. So really, whatever my way.

140
00:20:17.430 --> 00:20:22.020
Mher: I must also do some graphic design here in there on the side so

141
00:20:22.090 --> 00:20:25.770
Mher: kind of have a different experience that most that

142
00:20:26.150 --> 00:20:27.330
a fellow

143
00:20:27.370 --> 00:20:28.240
Mher: art center.

144
00:20:29.480 --> 00:20:32.120
Mher: But thank you. Thank you for having.

145
00:20:32.750 --> 00:20:33.780
Mher: I appreciate it.

146
00:20:33.790 --> 00:20:40.570
Christopher Benoe: Well, thanks for popping on the here. We're super lucky to have you and Mark Anthony.

147
00:20:43.020 --> 00:20:44.020
Mark Anthony: Hello!

148
00:20:44.280 --> 00:20:45.340
Christopher Benoe: What's up, Buddy?

149
00:20:45.710 --> 00:20:46.830
Mark Anthony: How's it going.

150
00:20:47.580 --> 00:20:52.750
Mark Anthony: Thank you. I appreciate it, You guys, for inviting me to the advisory meeting.

151

00:20:52.760 --> 00:21:03.610

Mark Anthony: My name is Mark Anthony. I work at Mount San Antonio College. I work in the border culture department as well as the farm. And my interest is in

152

00:21:03.910 --> 00:21:10.910

Mark Anthony: your own technology and remote sensing and all the data that is collected and looking at that. So

153

00:21:11.870 --> 00:21:14.660

Mark Anthony: yeah, just here to help out any way, I can.

154

00:21:15.060 --> 00:21:26.700

Christopher Benoe: Awesome thanks. Who? Pretty eclectic group. And in one thing that i'm constantly being reminded is, is, I mean at heart. We're all photographers and image makers.

155

00:21:26.790 --> 00:21:37.270

Christopher Benoe: and and I kind of always point back to Jay, who has been a forward thinking and a lot of things in in introducing our program, not just in photography, but in drones, and in advanced, imaging

156

00:21:37.380 --> 00:21:38.340

Christopher Benoe: all.

157

00:21:38.900 --> 00:21:48.250

Christopher Benoe: all with the impetus of trying to create new opportunities for our students for the future, and

158

00:21:48.440 --> 00:21:49.980

Christopher Benoe: and

159

00:21:51.080 --> 00:21:54.280

Christopher Benoe: in in and guiding them to

160

00:21:55.110 --> 00:21:58.870

Christopher Benoe: guiding them, the guiding them to their future and letting them understand that

161

00:21:58.970 --> 00:22:03.660

it's not just one thing they could be doing. They could be, you know. There's so many opportunities.

162

00:22:03.760 --> 00:22:10.640

Christopher Benoe: and I mean that's why we're we're bringing. That's why we have the Advisory Committee, so we can expand that idea.

163

00:22:11.490 --> 00:22:18.740

Christopher Benoe: So I had that great introduction earlier. But I kind of blew it by not letting us introduce ourselves.

164

00:22:20.490 --> 00:22:30.550

Christopher Benoe: so we can go back. I think I started off with the I mean, we have so much going on here. I started off with the photography one because I felt safe and comfortable to talk about photography.

165

00:22:31.440 --> 00:22:49.250

Christopher Benoe: But we do have drones and education to talk about here as well. So, and i'm kind of borrowing from the questionnaire, starting off with what are the kind of the big questions, the direction of photography, the direction of the photography industry, and what opportunities are being created there.

166

00:22:53.610 --> 00:22:57.860

Christopher Benoe: I don't know, Brian, I am going to call off somebody. I'll just have Brian.

167

00:22:57.930 --> 00:23:15.780

Brian Paumier: So I did your questionnaire, Chris. And one thing that i'm seeing a lot right now, especially being on set, you asked about a big set little set kind of question which was really interesting, and I kind of gave you a little bit of a answer to that. I'm seeing when I hire creatives right now I see them.

168

00:23:15.920 --> 00:23:16.860

Brian Paumier: I see

169

00:23:16.890 --> 00:23:30.640

Brian Paumier: when it comes to like social media and just content creation. I I see them doing everything on ipad pros. I see them shooting content. I see them doing. I see them doing a lot of editing. I see them doing a lot of post work on an ipad pro

170

00:23:30.640 --> 00:23:39.010

Brian Paumier: I am i'm the approval? I'm the approval. So I mean i'm approving it on site when we're making it. So that's one thing I would suggest is.

171

00:23:39.030 --> 00:23:53.740

Brian Paumier: I don't think you need to get a 100 of them, but like maybe 3 ipad pros, just so that you can start using the adobe apps, and if you start. If I don't, I don't know. If everyone that watches the adobe, what is it? Every year they have like? You know the latest and greatest

172

00:23:53.910 --> 00:24:10.640

Brian Paumier: the apps man. They're spending so much money and so much so much time on the apps. And I really see that kind of being the future. And just look at like capture one right now. What capture one is doing with their app? And I saw Fuji. What is it? What you get, Tara?

173

00:24:10.680 --> 00:24:12.810

Brian Paumier: What would you, Tara? What did you get?

174

00:24:12.830 --> 00:24:29.270

Brian Paumier: What did we order the Fuji's? Do you? Are we getting Fuji's? We are ordering the the medium format ones? Right? Yeah, see that. And that's I. I really like. I'd like this. I like when I saw that, especially again with ipad pro and with capture one just how you're

175

00:24:29.270 --> 00:24:33.750

Brian Paumier: I I I know your I know your workflow, Guy, Chris and I I don't want. I know you love your cart.

176

00:24:35.990 --> 00:24:53.740

Christopher Benoe: but I just see it. I see it getting. I see it getting smaller and faster, and I just we just need to keep up. That's a great point, right? You kind of mentioned, like the the big production. These are some of the conversations we had a lot to with. Scott is the is is, where's photography going? Is, do? Do we still have these big productions happening?

177

00:24:53.800 --> 00:25:06.540

Christopher Benoe: Or or is it just all gravitating to these these small productions, all content, social, media and content generation? And I guess I might have skipped over. That's one of the programs that we've been working hard on building

178
00:25:06.770 --> 00:25:13.060
Christopher Benoe: in in our program and a built around certificates, and possibly a degree.

179
00:25:13.150 --> 00:25:18.950
Christopher Benoe: Jp. Is our other full time person. He's he's missing. But I think

180
00:25:19.390 --> 00:25:27.960
Christopher Benoe: I I kind of confused everybody with the the time, so he he should be popping on here any minute, and he's! He's the one writing most of the curriculum for that

181
00:25:28.100 --> 00:25:35.260
Christopher Benoe: in in like, Where do we? Where do we fall? Is it all going to be just ipads and cell phones capturing? Or is it

182
00:25:36.130 --> 00:25:41.310
Christopher Benoe: is big production gonna come back, or is it something we really need to think about abandoning

183
00:25:41.780 --> 00:25:47.550
scott council: my my last she of last year. It was in December, and I hired 30 people

184
00:25:48.360 --> 00:25:56.390
scott council: in New York and studio for 3 days. and it was almost \$400,000. That's a big production. That was the biggest one I did last year.

185
00:25:56.740 --> 00:25:57.730
scott council: and there was.

186
00:25:58.600 --> 00:26:08.760
scott council: The only thing is like photography separating itself. So it's. Photography is like there are those big productions. But then there's like there's like medium level

187
00:26:09.180 --> 00:26:27.980
scott council: photography happening. And then there's like social media which is kind of on the lower end. And then there's these big productions. But the big productions are less and less, because now people, you know, they want to shoot a lot of images. We all know this. They want a lot of images, because social media is like image hungry. It just eats it up right.

188
00:26:28.140 --> 00:26:31.320
scott council: So there are campaigns being shot.

189
00:26:31.950 --> 00:26:36.220
scott council: but all the campaigns now, because i'm directing and making motion pieces.

190
00:26:36.410 --> 00:26:40.640
scott council: I'm writing treatments like a director to get a stills job.

191
00:26:40.950 --> 00:26:43.890
scott council: So when you're going to get that campaign job

192
00:26:44.030 --> 00:26:55.740
scott council: you have to. It's not like you. Just show your portfolio, and you have a creative call like I'm writing an actual treatment like I would to to get a TV commercial job or writing treatment for like a short film or something.

193
00:26:55.820 --> 00:26:59.360
scott council: I'm writing treatments, and then i'm getting hired to direct the

194
00:26:59.400 --> 00:27:08.840
scott council: the motion crew. That's why there was so many people, because we had the still screw right. It was like 5 or 6 people, and then the motion crew was everybody else right, and all the styling group.

195
00:27:09.110 --> 00:27:14.730
scott council: But then, so i'm writing a treatment. But i'm doing that for even some stills jobs like. Now

196
00:27:15.090 --> 00:27:25.510
scott council: the motion world and the stills world is blending. So now our buyers are asking photographers to write treatments on how you would approach something, and how you interpret things, and

197
00:27:25.590 --> 00:27:31.130
scott council: you know it's like never. I've never done that before until the last year or 2.

198
00:27:31.310 --> 00:27:34.840
scott council: Yeah, do you think that's becoming a normal.

199
00:27:35.260 --> 00:27:40.850
Christopher Benoe: a normal part of the business? Because every still shoot is going to contain

200
00:27:41.190 --> 00:27:49.850
scott council: motion and bts, and and all of that different content. It's just a sign of the 2 worlds bleeding together. you know, like

201
00:27:50.160 --> 00:27:55.740
scott council: Brian probably could answer this more than me, because he's like he would be the guy to ask me to write the treatment

202
00:27:55.870 --> 00:28:00.080
scott council: right and like. But it depends. That's on the higher end.

203
00:28:00.150 --> 00:28:14.560
scott council: and that's like on the agency level. But those jobs are I did. I did 10 jobs for Gatorade last year. There were, and half of them were motion and still, and half of them were just still. Remember, I was telling you guys about that, and they're like

204
00:28:14.560 --> 00:28:24.880
scott council: small jobs like \$30,000 jobs where I roll in with the Dp. And a/C. And 2 photo assistance at digital Tech, and we shoot for a day and split

205
00:28:25.190 --> 00:28:27.000
scott council: right and like.

206
00:28:27.310 --> 00:28:38.910
scott council: There's no big. There's no big usage buy. You just get paid your 10 grand or 15 grand, or whatever it comes out to, and you walk away, and then all the other jobs are still. They're still like.

207
00:28:39.120 --> 00:28:46.580

scott council: There's people out there still paying usage, and you have your list of usage and the art buyers. You know what I mean. Those are the good jobs, right?

208

00:28:46.660 --> 00:28:58.510

scott council: But there's people out there still do that. But I see photography also, like people just not paying usage. They're just like Here's your day, right? Because when you're a director when I've done pieces right just directed. Only

209

00:28:59.020 --> 00:29:14.130

scott council: and it's kind of a weird experience, because when I do my own pieces I write a story, and there's all this stuff. When you get hired to direct you, you get hired the script, you give them a treatment. You go there and give them your interpretation of it, and you hand them off all the footage, and you walk away.

210

00:29:14.510 --> 00:29:30.090

scott council: and you're like it's kind of an empty feeling. Actually, I like much better. It'll have a camera in my hand or write a story. I'm much that's more. We're all Art Center grads are gearing towards doing right or taught to think that way. It's kind of hard to get that out of your head.

211

00:29:30.280 --> 00:29:37.390

scott council: but and then you just it's like people are doing that with Still, They're like You're just handing it off and walking away.

212

00:29:37.410 --> 00:29:40.150

scott council: You're not retouching it. You're not, you know.

213

00:29:43.590 --> 00:29:46.940

scott council: kind of, but I don't sign those contracts like I.

214

00:29:46.960 --> 00:29:58.320

scott council: People are just hiring me, and i'm like I have to work like, cause I had 2 really bad years right with Covid. So I just took every job, no matter what, last year, so i'm super busy. But

215

00:29:58.650 --> 00:30:06.310

scott council: i'm just saying, there's 2 spectrums is what i'm trying to say. There's there are these big jobs happening, but the students are going to need.

216
00:30:06.800 --> 00:30:11.830
scott council: I don't know if they're gonna get those jobs right as school from Mount Sack, maybe they will. I don't know.

217
00:30:11.860 --> 00:30:20.260
scott council: But you need some experience and you need some. You need. You're dealing with adults and a lot of money and stuff and producers and people so it's not like

218
00:30:20.400 --> 00:30:24.190
scott council: It's the smaller jobs or something. I could see them sliding into

219
00:30:24.240 --> 00:30:34.650
scott council: on a bigger scale to make that transition to to be to be getting those jobs. The students are going to have to know how to think more like an artist.

220
00:30:35.140 --> 00:30:40.790
scott council: Right? I think I put that in the notes on the questionnaire is that they're gonna have to understand

221
00:30:40.890 --> 00:30:46.390
scott council: visual language and communication, and they're gonna have to be able to communicate their ideas

222
00:30:46.710 --> 00:30:50.750
scott council: to the people that are hiring them to move to that next level.

223
00:30:51.400 --> 00:30:52.890
scott council: you know. And I spent

224
00:30:53.380 --> 00:31:06.990
scott council: 10 years of my career just shooting entertainment, not putting any art into my work. Just try to keep my head above water and make money, and then my career, just all of a sudden started to die because I wasn't thinking about the art.

225
00:31:07.360 --> 00:31:22.200

scott council: and I saw myself actually go down, and then I started making films and started putting started stopped worrying about all that other stuff, the technical stuff, and all the who cares if i'm shooting in an ipad, or if i'm shooting on a camera, I threw it all out the window

226

00:31:22.200 --> 00:31:34.260

scott council: and started over and started doing things that I really could put myself into. And then all of a sudden they started getting big jobs. So there's there's something I learned from that I've been doing this 17 years, and I learned that

227

00:31:34.480 --> 00:31:51.060

scott council: you honestly, really, to get the really good work today, you have to be an artist. It's almost like the art Training is more important in some ways than the technical training you kind of have to have both, especially with still making like. Stillman, could talk more to that than me.

228

00:31:51.210 --> 00:31:53.670

scott council: because i'm i'm coming into it from.

229

00:31:53.940 --> 00:32:13.670

Christopher Benoe: you know. I feel like i'm talking a lot. I think i'll be quiet. I want. There's too many people here that know a lot more than I do that I but I'm just giving you my experience. You know what's interesting is we've had these conversations. What we run into a lot with students is they hear the word content, Creator or social media, and I think they they.

230

00:32:13.760 --> 00:32:30.380

Christopher Benoe: They come at it like they're going to be like a I don't know, like a all everybody, all the students are into this guy, Peter Mckinnon. Right? So they're going to be like a social media celebrity. But what you're really talking about is your You're the one as a resource for these

231

00:32:30.660 --> 00:32:46.080

Christopher Benoe: for these celebrities or social media people you're you're a content, capture or creator like a like a Jake. Paul is gonna he's not making any of that content. He's not editing. He's not capturing. He's not writing stories. He's gonna hire a Scott Council to build that for him.

232

00:32:46.830 --> 00:32:54.850

Christopher Benoe: And so what are those skills right that our students are going to need? And how do we? How do we make them realize those opportunities? I know, Brandon.

Xq

233

00:32:55.050 --> 00:33:07.990

Christopher Benoe: I know you're You're mostly on the inspection side. But we've talked where you do. You. You're hiring drone operators to do the inspections, but also to create a lot of social media content as well.

234

00:33:08.050 --> 00:33:27.100

Brandon's iPad Pro: Yeah, yeah, absolutely. And for us now, we do a lot of video production to highlight what we do as a company to our clients. We don't necessarily share it outwardly in social media, because a lot of our clients. Don't want to see

235

00:33:27.270 --> 00:33:39.850x

Brandon's iPad Pro: anything in social media. They want to see things privately, to share internally, to boards of directors, to executive management. Things like that to show what the programs that are that we're working

236

00:33:39.930 --> 00:33:43.260

Brandon's iPad Pro: not hourly for our social media.

237

00:33:43.290 --> 00:33:46.980

Brandon's iPad Pro: We do have guys that are kind of

238

00:33:47.580 --> 00:33:51.670

Brandon's iPad Pro: dedicated mostly to our inspection work, but they do.

239

00:33:51.770 --> 00:33:54.850

Brandon's iPad Pro: They do have a lot of post-production work that they do for us.

240

00:33:54.900 --> 00:33:57.130

Brandon's iPad Pro: and they're utilizing

241

00:33:57.500 --> 00:34:05.260

Brandon's iPad Pro: all the stuff that, like everything that you have in your list, you know the medium format, cameras and the black magic

242

00:34:05.290 --> 00:34:08.929

Brandon's iPad Pro: cameras, and all the that kind of stuff they love it

243
00:34:10.340 --> 00:34:13.050
Brandon's iPad Pro: in one of the other advisory panels that i'm on.

244
00:34:13.199 --> 00:34:19.630
Brandon's iPad Pro: They did have a very specific discussion around social media

245
00:34:20.120 --> 00:34:26.300
Brandon's iPad Pro: related to Shorts and tik tok, and that kind of stuff, and that

246
00:34:28.050 --> 00:34:34.230
Brandon's iPad Pro: just for them to want to put together certificate program around

247
00:34:34.250 --> 00:34:38.010
Brandon's iPad Pro: that type of video production style.

248
00:34:38.300 --> 00:34:39.150
Brandon's iPad Pro: So

249
00:34:39.690 --> 00:34:51.260
Brandon's iPad Pro: you know, less than 3 min video content push for specific purposes with certain types of lighting and cinematic quality. And things like that. That highlight, the

250
00:34:51.840 --> 00:35:02.390
Brandon's iPad Pro: you know, basically make it so that you have a content Creator. That's really just a a figure hit, but it's the person that's doing the filming, doing the post production. That's the one that's really

251
00:35:02.440 --> 00:35:04.390
Brandon's iPad Pro: kind of there for that.

252
00:35:04.520 --> 00:35:10.050
Brandon's iPad Pro: So that's something that we're seeing more of, I think not just

253
00:35:10.540 --> 00:35:11.320
Brandon's iPad Pro: in.

254

00:35:11.430 --> 00:35:14.370

Brandon's iPad Pro: but that's becoming more popular.

255

00:35:16.460 --> 00:35:28.980

Terah Williams: And then you said, your inspection teams are the guys who are also doing your content. Creation: yeah. So they're Jack of all trades. They do drone and imaging, okay, yeah, we have right now about a half dozen guys that

256

00:35:29.220 --> 00:35:30.390

from

257

00:35:32.140 --> 00:35:40.390

Brandon's iPad Pro: from like Hollywood production level work that they've done. and they they work kind of day in, day out, 5 days a week, doing

258

00:35:40.450 --> 00:35:42.400

Brandon's iPad Pro: inspection work. But

259

00:35:42.630 --> 00:35:53.590

Brandon's iPad Pro: you know they have side businesses where they're also leasing out their equipment, or they're you know, running in production crews on the weekends and things like that outside of what we're doing and it's a

260

00:35:53.740 --> 00:35:55.730

Brandon's iPad Pro: you know it's a very much, a

261

00:35:57.470 --> 00:36:00.420

Brandon's iPad Pro: a still a growing industry

262

00:36:00.550 --> 00:36:04.700

Brandon's iPad Pro: and the educational needs of you know, being able to

263

00:36:05.550 --> 00:36:19.030

Brandon's iPad Pro: teach people how to one use the existing equipment that's out there. But also, you know, provide new equipment to students, and how you allocate your budgets for new equipment and teach them the new new things that are available out there is going to be.

264
00:36:19.190 --> 00:36:22.680
Brandon's iPad Pro: What can help set you guys apart from

265
00:36:22.800 --> 00:36:31.850
Brandon's iPad Pro: just the you know the other schools that are trying to teach media and production and video and the basics. The more advanced classes that you have are

266
00:36:32.360 --> 00:36:35.820
Brandon's iPad Pro: phenomena on their They there for a reason. So

267
00:36:36.030 --> 00:36:44.250
Brandon's iPad Pro: fuel the you know, the budgets to their funnel the budgets to those classes that are gonna really kind of drive the next step in the industry.

268
00:36:47.260 --> 00:36:56.540
Brian Paumier: But I ask a question of Brandon real fast.

269
00:36:57.420 --> 00:37:21.000
Brian Paumier: and that's the mapping and inspection class protocol structure, safety assessments and safety risk, analytics and things like that. If I, if what kind of student can I create for you like. And you said

270
00:37:21.820 --> 00:37:32.220
Brian Paumier: also, and I and I do agree with you. There is a lot of visualization of data right now, and there's a lot of money in visual visualization of data and using images and photography and

271
00:37:32.220 --> 00:37:51.160
Brian Paumier: and media to visualize that for huge corporate briefs, for even huge military. It's it's it's it's. I I mean it's at the level of of you know, 5,500 to a mill production for some of this stuff to visualize this data because I mean they're making 1 billiondollar decisions.

272
00:37:51.160 --> 00:37:56.130
Brian Paumier: So to my question to you, really fast, really, really fast is.

273
00:37:56.340 --> 00:38:01.790

Brian Paumier: if I needed to reverse engineer, a perfect candidate to work for you. What's 3 things that they need to know?

274

00:38:02.660 --> 00:38:06.720

Brandon's iPad Pro: Probably. First and foremost is

275

00:38:07.170 --> 00:38:08.170

Brandon's iPad Pro: framing.

276

00:38:08.180 --> 00:38:08.910

Brian Paumier: Okay.

277

00:38:08.950 --> 00:38:10.860

Brian Paumier: composition. Okay.

278

00:38:11.660 --> 00:38:26.720

Brandon's iPad Pro: being able to expose, you know, over, expose, or under expose something to a point where I can see the hairline crack that is going to cause a fire and burn down the forest. That's that, like

279

00:38:27.170 --> 00:38:31.150

Brandon's iPad Pro: those. Those 2 are the biggest. And then the third is the safety.

280

00:38:31.370 --> 00:38:38.650

Brian Paumier: Okay, so Safety, that's that's what we're pushing right now, and and assessing it and making matrix of it, and things like that.

281

00:38:38.670 --> 00:38:46.660

Brian Paumier: What if, what if, what if someone handed you an at like like a operation or a mission plan that they actually made themselves. They're like. This is what i'm gonna do for you.

282

00:38:47.540 --> 00:38:50.270

Brandon's iPad Pro: So depends on what

283

00:38:50.650 --> 00:38:52.330

Brandon's iPad Pro: what we're doing.

284

00:38:52.350 --> 00:39:10.700

Brandon's iPad Pro: If we're doing like lidar and mapping missions I usually have. You know, those safety plans or something that that specific flight team is going to develop after reviewing terrain, bird nesting criteria, whether all the kind of things that make up there, the site that they're going to be at

285

00:39:10.880 --> 00:39:25.290

Brandon's iPad Pro: for our larger group that does inspections for us on a daily basis. We have a daily Safety Tail Board that we read everybody into where our house it's physically dedicated to

286

00:39:25.340 --> 00:39:34.550

Brandon's iPad Pro: identifying all the work areas where the hospitals are going to be with the weather. Conditions are going to be site specific conditions that may cause hypothermia

287

00:39:35.070 --> 00:39:38.200

Brandon's iPad Pro: make out frostbite, or you know all the little things like

288

00:39:38.670 --> 00:39:43.220

Brandon's iPad Pro: you wouldn't normally think of that! Somebody could just get wrecked because of

289

00:39:43.280 --> 00:39:47.320

Brandon's iPad Pro: That's something that we do every single day. 6, 30 in the morning I got a 100

290

00:39:47.340 --> 00:39:50.010

Brian Paumier: 20 people on a phone call. Yeah.

291

00:39:50.450 --> 00:39:54.120

Brian Paumier: last question. Most important piece of software they should know.

292

00:39:55.390 --> 00:40:02.980

Brandon's iPad Pro: Hmm. For our inspectors. There is as long as they can use

293

00:40:03.180 --> 00:40:17.690

Terah Williams: an ipad effectively. And then

294

00:40:17.720 --> 00:40:30.900

Brandon's iPad Pro: recently we changed to all us made drones. One of the drones that we utilize. The Sd cards that come out of there are encrypted, and it can only be red with a

295

00:40:30.900 --> 00:40:38.990

Brandon's iPad Pro: non ipad device. So we have to put it into a windows laptop, first transfer over to an SSD. Then we can plug it into an ipad.

296

00:40:39.110 --> 00:40:47.540

Brandon's iPad Pro: So work workflow wise. That's kind of a in the ask software wise as far as mapping goes, that's probably the most important thing that I care about

297

00:40:49.390 --> 00:40:56.270

Brandon's iPad Pro: when you're working with large or the photo data sets where you're trying to get good photogram tree

298

00:40:58.480 --> 00:41:03.600

Brandon's iPad Pro: picks 4 D's good for small stuff. If you want to do large scale

299

00:41:03.750 --> 00:41:07.050

Brandon's iPad Pro: anything more than 2,500 images.

300

00:41:07.880 --> 00:41:11.540

Brandon's iPad Pro: then agesoft

301

00:41:11.590 --> 00:41:17.310

Brandon's iPad Pro: I've I've run data sets to 90,000 images in one data set

302

00:41:17.330 --> 00:41:23.810

Brandon's iPad Pro: and never had a problem with that. But I've I have choked Pix 40 at 2,000 pictures before. Okay.

303

00:41:23.840 --> 00:41:38.400

Jason Perez: Cool. Thank you. So so I have a question for that. Have you sorry if you don't mind capture reality, I mean, I've always had a ton of problems with that with capture reality. What about have you worked to use it at all?

304

00:41:38.800 --> 00:41:43.860

Brandon's iPad Pro: Yeah, I've I've had mixed results, you know. There's

305

00:41:45.050 --> 00:41:48.150

Brandon's iPad Pro: I think there's probably

306

00:41:49.120 --> 00:41:54.570

Brandon's iPad Pro: so takes 40 licenses. The engine that processes the images to

307

00:41:55.160 --> 00:41:56.420

Brandon's iPad Pro: pretty much everybody.

308

00:41:56.540 --> 00:42:03.340

Brandon's iPad Pro: And that's that's probably a lot of the downfall of the software that you'll deal with.

309

00:42:03.650 --> 00:42:05.430

Brandon's iPad Pro: So

310

00:42:05.830 --> 00:42:09.280

Brandon's iPad Pro: you know where you've got like Bentley context capture

311

00:42:09.320 --> 00:42:15.100

Brandon's iPad Pro: and terra deck, and all those they all use the pix 40 engine.

312

00:42:15.450 --> 00:42:25.020

Brandon's iPad Pro: So if you get, you know, into a situation where it can't process the volume of images, or if you're doing something with like a medium format camera where you've got

313

00:42:25.130 --> 00:42:29.580

Brandon's iPad Pro: anything larger than 50 megapixels.

314

00:42:29.590 --> 00:42:33.030

Brandon's iPad Pro: It'll it'll fail consistently

315

00:42:33.240 --> 00:42:42.300

Brandon's iPad Pro: when you're processing something as a soft doesn't have a microphone. So it the engine that they have. I don't know

316

00:42:42.770 --> 00:42:46.750

Brandon's iPad Pro: if they developed it themselves, or, you know, conjunction with somebody, but

317

00:42:47.120 --> 00:42:52.090

Brandon's iPad Pro: I have not had issues with that. It is a little bit more.

318

00:42:53.120 --> 00:42:58.850

Brandon's iPad Pro: You you have to be a lot more advanced as a user in order to get all the benefits out of address off.

319

00:42:59.090 --> 00:43:12.960

Brandon's iPad Pro: especially geo-referencing and all of those things that kinda matter to a good or a photo. But for just good basic learning, getting the basics down, picks 40 and give you what you want.

320

00:43:14.240 --> 00:43:21.130

Brandon's iPad Pro: But if you're gonna go into an advanced class, large scale mapping projects or helicopter born imagery or something like that.

321

00:43:22.500 --> 00:43:25.600

Brandon's iPad Pro: Get something a little bit beef here.

322

00:43:26.050 --> 00:43:26.760

Brian Paumier: Okay.

323

00:43:28.390 --> 00:43:34.060

Jason Perez: Okay. So when when you're you do a lot of I do a lot of historical preservation.

324

00:43:36.360 --> 00:43:37.010

Christopher Benoe: Oh.

325

00:43:37.370 --> 00:43:51.440

Christopher Benoe: and it's okay, because he kept interrupting me, anyway. So we have a 3. Chris is on here, and our vote was going to outweigh everybody. But slowly we're going to be outweighed by the J's. And

326

00:43:51.460 --> 00:44:07.610

Christopher Benoe: J. Choice tidbits is is joined us, and I know we started off talking about the social media. Space and day is an expert in the social media space, I believe, and and maybe, J. You can introduce yourself and talk about a little bit about

327

00:44:08.460 --> 00:44:13.050

Christopher Benoe: what you do and what you see the future of the industry moving towards.

328

00:44:13.190 --> 00:44:17.520

Jay Choyce Tibbitts: Yes, thank you. Sorry I was a bit late. I am

329

00:44:18.150 --> 00:44:34.450

Jay Choyce Tibbitts: not an urgent client issue that I had to deal with. But yes, I'm. Jay, I like to introduce myself to the social media guy. I do social media in a bunch of different capacities. So i'm on the agency side. I lead to the digital and social strategy team at Dorich, New York.

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00:44:34.450 --> 00:44:41.460

Jay Choyce Tibbitts: So I work across all the clients so primarily. Pnc. Bank. Dr. Prger that way, which is a sports betting app

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00:44:41.790 --> 00:45:00.320

Jay Choyce Tibbitts: gal derma, which is like a medical pretty much a lot of different verticals, and I'm, the guy who make sure that all of the creative teams strategy, media production, everything is working together to when we are building social, specific, and like digital specific

332

00:45:00.320 --> 00:45:03.590

Jay Choyce Tibbitts: assets, I say, within the strategy department.

333

00:45:03.860 --> 00:45:25.890

Jay Choyce Tibbitts: and but I kind of work cost functionally also, though on the side i'm a content Creator myself. So I do content within the fashion space so well. I'm working on clients across protocols in my day job and advertising. I also go to fashion week globally. I do do on Youtube videos. Tik tok things like that.

334

00:45:26.030 --> 00:45:31.350

Jay Choyce Tibbitts: and I work with brands to make Ugc content. And then I also

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00:45:31.500 --> 00:45:44.680

Jay Choyce Tibbitts: make you just see content for their channels as well as from my channels, like sponsors content. And then also, I do like Creator management. I work with a lot of creators, because I understand the business back end of this. So I work with a lot of like really large creators.

336

00:45:45.070 --> 00:46:03.900

Jay Choyce Tibbitts: I'm raging from like the 20 K. To like half a 1 million mark. I'm helping them with their contracts, negotiations, planning, content, storyboarding, etc. That's a little bit about me where the industry is going. I think I jumped on. Everyone is talking about this need to kind of

337

00:46:03.950 --> 00:46:16.370

Jay Choyce Tibbitts: do everything to be more of an artist and kind of sell your work that way. I think that's becoming more and more have a reality. I think that would be if I were talking directly to the students. I'd say that, like I, as a person who's looking.

338

00:46:16.840 --> 00:46:25.400

Jay Choyce Tibbitts: that bids of different like creative, that you want to work with a different but production people you want to work with. If someone is able to do multiple things for me.

339

00:46:25.400 --> 00:46:44.360

Jay Choyce Tibbitts: then they're automatically at the top of the list, because otherwise you have, because you need, if you have to do so many things out there, especially in advertising. I always joke. Sometimes I wish we were back in the madman days. So for the reason that you had a TV AD you had to print out that, was it. Now my whole job is because

340

00:46:44.360 --> 00:47:00.830

Jay Choyce Tibbitts: social media. You have to make 15, sometimes different assets for a single platform right? Which is different from your TV, but it has to be somewhat adjacent, but

it can't feel the same, because it won't be engaged with. All of these things have to be considered. And so someone from

341

00:47:01.160 --> 00:47:12.700

Jay Choyce Tibbitts: the production, or like the creative side that understands that in the beginning, save so much time, so much effort, and all the work is always better because they're thinking about this, that from every stage of the creative process.

342

00:47:14.210 --> 00:47:20.750

Christopher Benoc: What what was your pathway to becoming W. Where you where you are now?

343

00:47:22.710 --> 00:47:29.120

Jay Choyce Tibbitts: The little all over the place? It all started by like well in social media, started

344

00:47:29.150 --> 00:47:35.840

Jay Choyce Tibbitts: because I started the blog and the sweet spot of blogging back in about 2,014, 2,015

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00:47:36.390 --> 00:47:53.510

Jay Choyce Tibbitts: so, and that was like before. Instagram was kind of just starting. Funny. I stopped for a long time because I went to college, and I was like, oh, this like no money in this content. Creation thing i'm on the like study finance. Now I do contracts for creators who are getting \$60,000 for a post.

346

00:47:53.510 --> 00:48:06.120

Jay Choyce Tibbitts: and I was like maybe I should have stuck with it. But, hey, everyone's found in everyone's path, but that's kind of how I started into like the world of social media because I started a blog that course. When you have a blog you do content across all channels. So I was doing that.

347

00:48:06.320 --> 00:48:18.390

Jay Choyce Tibbitts: And then this need for people who understood social media and social media strategy became a thing. I was in college about college student. I have the skill set, so I started to freelance, so I freelance for a lot of people that brought me to

348

00:48:18.660 --> 00:48:29.770

Jay Choyce Tibbitts: freelancing for brands like Rev. One a lot of some of this fast and face, like David Jeremy. Even individuals like I worked for Alexis, so hein for a long time the co-founder of it to, and all his social media strategy.

349

00:48:30.060 --> 00:48:48.720

Jay Choyce Tibbitts: and that just kind of like lend me into the advertising space that I kind of continue to do my work within, like the fashion content Creator space. But in the last year I've kind of double it down on it, and I've taken it a bit more seriously. So that's why I kind of. If you look at any of my social channels you'll see it looks like i'm in Paris. If you get Paris fast, we' to end, and I was there for a while. But i'm here in Brooklyn

350

00:48:50.760 --> 00:48:59.300

Christopher Benoe: awesome. If you were hiring interns or or students just getting into into that space. What are, what are, what are the skills you're looking at

351

00:48:59.810 --> 00:49:05.420

Christopher Benoe: from those students from those people? Just just jumping into the industry. The business.

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00:49:05.620 --> 00:49:10.010

Jay Choyce Tibbitts: I think it's something I always ask people when I do interview

353

00:49:11.560 --> 00:49:12.470

Jay Choyce Tibbitts: is

354

00:49:12.990 --> 00:49:15.230

Jay Choyce Tibbitts: this is the role where

355

00:49:15.400 --> 00:49:17.480

Jay Choyce Tibbitts: this is the role where

356

00:49:17.640 --> 00:49:35.650

Jay Choyce Tibbitts: something could happen tomorrow, and everything I knew has to change. I'm constantly having to learn, and constantly having to see how people are doing things there's no best practice I have to. I've had to tell the whole agency to stop kind of using this term best practice, or on certain things, because there's so many different ways to skin a cat in the social media world.

357

00:49:35.650 --> 00:49:45.180

Jay Choyce Tibbitts: and it's the based on your objective. What are you trying to do? What are you trying to achieve Like what channels are you trying to be on? You Kind of do video trying to be photo? Are you trying to like get conversions or trying to get awareness.

358

00:49:45.330 --> 00:50:06.130

Jay Choyce Tibbitts: Those best practices are going to be different across everything. So just being a client call it being a conscious consumer, because what I say is that it's it's social media is like cooking. Everybody has a stove, but not everybody is a chef, so you have it takes it. It takes a real skill set to do this. And so that is

359

00:50:06.300 --> 00:50:08.950

Jay Choyce Tibbitts: something that I look for and like

360

00:50:09.030 --> 00:50:18.180

Jay Choyce Tibbitts: students, or anyone who's like joining our team is, Are you like constantly looking at what new innovative things are happening across verticals in the social media space, not just like

361

00:50:18.340 --> 00:50:26.740

Jay Choyce Tibbitts: using examples from like 10 years ago. It's like what happened like, what did you scroll up through us on Instagram yesterday? I can add, you know what that caught my attention like what the elements of that I could.

362

00:50:27.670 --> 00:50:28.660

Jay Choyce Tibbitts: Okay

363

00:50:29.520 --> 00:50:31.800

Terah Williams: for currency and adaptability.

364

00:50:31.810 --> 00:50:40.650

Jay Choyce Tibbitts: Yes, that is the whole. Those will be again if anyone knows that Instagram, everyone is talking about video right?

365

00:50:41.310 --> 00:50:53.690

Jay Choyce Tibbitts: Literally. The CEO did a. They did like a Instagram live or something. Talked about how they over over like index on video. And they were gonna go back to what everyone wanted and prioritize the platform, but into

366
00:50:53.770 --> 00:50:55.830
Jay Choyce Tibbitts: to

367
00:50:55.920 --> 00:51:11.670
Jay Choyce Tibbitts: stills, literally overnight People's engagement on a video content completely dropped. Full strategies have to change. You have to be able to move that quickly for the client Success I'm. Dealing with it right now. It's a total P. In the Us. But hey, it's just the name of the game.

368
00:51:11.700 --> 00:51:13.440
scott council: Jay, can I ask you a question?

369
00:51:13.540 --> 00:51:21.130
Jay Choyce Tibbitts: I was talking earlier about like writing treatments and story, and I've been putting all my energy into

370
00:51:21.160 --> 00:51:35.460
scott council: more like filmmaking than social media. But like social media to me, is like a big story, right? And from your perspective I don't. I don't put a lot of energy into social media. I put my energy up elsewhere. But

371
00:51:35.460 --> 00:51:47.590
scott council: but from your perspective I kind of see a connection between social media, and like what i'm doing and making stories. But I wanted to hear what you have to say about that, because I feel like, maybe

372
00:51:47.750 --> 00:51:59.880
scott council: the Content creation category when people go into it. You're also a storyteller, and I think it's there's some. There's a bigger picture there that I think is that I missed a long time ago.

373
00:52:00.120 --> 00:52:06.510
Jay Choyce Tibbitts: but I don't know i'd like to hear you speak to that like, if correct, me if i'm wrong if i'm here what you're saying, but

374
00:52:06.710 --> 00:52:12.990
Jay Choyce Tibbitts: to me it kind of seems like you're asking about this idea of

375

00:52:13.320 --> 00:52:24.630

Jay Choyce Tibbitts: kind of like storytelling yourself, so to speak, using social media. Am I correct in saying that

376

00:52:24.630 --> 00:52:34.520

scott council: the art part of social media like how learning to tell stories and learning to learning the vocabulary, the vernacular of art

377

00:52:34.790 --> 00:52:53.700

scott council: in storytelling matches with what's going on in social media, because when I look at social media it's me it's like noise, and I try to decode it. Sometimes I just like I don't put a lot of energy into it. I look at it all the time, and I post things here and there, but I went as a creator. I wanna I was wondering what you thought about that.

378

00:52:53.790 --> 00:52:57.040

Jay Choyce Tibbitts: I Well. personally, I

379

00:52:57.210 --> 00:53:23.160

Jay Choyce Tibbitts: it can't be a lot of noise first off can be the North, because it's just so much on it. Right? It's it's open source. Anybody has the opportunity takes away so many barriers that we're traditionally there, which is amazing, and as allows, had to have allow for so much creativity. So we different form of storytelling, so many opportunities for people. At the same time it creates for a lot of just waste, so definitely identifying what's the waste versus what is

380

00:53:23.570 --> 00:53:31.080

Jay Choyce Tibbitts: worth, kind of like what the meat is, and then, you know, spitting out the bones, as my grandma would say.

381

00:53:31.320 --> 00:53:33.400

Jay Choyce Tibbitts: But yeah, I was like.

382

00:53:34.330 --> 00:53:37.920

Jay Choyce Tibbitts: I think, that kind of let me answer that this way.

383

00:53:41.110 --> 00:53:48.240

Jay Choyce Tibbitts: A lot of, because it's so vast, and it's so so much room for creativity. It's where a lot of things start.

384
00:53:48.540 --> 00:53:51.160
Jay Choyce Tibbitts: The most. A lot of like culture now

385
00:53:51.320 --> 00:53:52.690
Jay Choyce Tibbitts: starts

386
00:53:52.860 --> 00:54:00.540
Jay Choyce Tibbitts: on the Internet and start specifically on social media. I think that would. I've heard someone speak about this idea once where you used to have

387
00:54:00.690 --> 00:54:15.740
Jay Choyce Tibbitts: like sub communities that would flock to the Internet back in the day when, like in the .com boom, right? You have these kind of sub communities that that were built off of broader culture. It's opposite. Now, the sub community that starts on the Internet is what you'll see in the street.

388
00:54:16.210 --> 00:54:22.220
Jay Choyce Tibbitts: So I think, like understanding like that part of social media. I think it's really interesting, and

389
00:54:22.720 --> 00:54:35.050
Jay Choyce Tibbitts: I think it's something that everyone should be tapped into, and then i'd encourage everyone, especially like who wants to get into like this digital and social media space to look at like kind of like micro and macro trends that you then see, permeate

390
00:54:35.490 --> 00:54:41.380
Jay Choyce Tibbitts: through broader culture. I look at it kind of that way in terms of storytelling.

391
00:54:43.190 --> 00:54:44.560
Jay Choyce Tibbitts: If I answered the question

392
00:54:44.570 --> 00:54:57.890
scott council: that totally answers, I, I. It's the idea that social media is a reflection of culture, and that's like i'm just thinking you're a student at Mount Sack, and you're going to get the content Creator

393
00:54:58.210 --> 00:55:00.920
scott council: to you know, degree right?

394
00:55:01.130 --> 00:55:04.150
scott council: And you're learning all this technical stuff. But

395
00:55:04.850 --> 00:55:06.690
Jay Choyce Tibbitts: yeah.

396
00:55:06.830 --> 00:55:17.180
Jay Choyce Tibbitts: you need something else you need. Yeah. And I think to that point, too. It's like, I think that also makes social media so great like you, till we can learn all the technical stuff. I don't have to wait for that first job to get

397
00:55:17.190 --> 00:55:26.600
Jay Choyce Tibbitts: the experience you have the You have a free source right there to begin to build a portfolio. I talked to one great photographer he's talked about how like

398
00:55:26.730 --> 00:55:35.280
Jay Choyce Tibbitts: his portfolio is an Instagram with whenever he gets new jobs, a huge job. So I work with him on the web on campaign, like he just gives people with Instagram to that is, that is his portfolio.

399
00:55:35.350 --> 00:55:53.500
Jay Choyce Tibbitts: and it's in in students have that opportunity right now, you know. So, and I actually I always give gold sars to people who like. Show me not you the silly, that personal Instagram, but like things that they've social channels they manage, or things that they worked out like through a social land, and just even a story of a campaign that they really liked

400
00:55:53.500 --> 00:56:03.000
Jay Choyce Tibbitts: That always says a lot to me about how you can put things into practice, cause some of the things that theory. A lot of things are theory, but like with, show me something tangible

401
00:56:04.180 --> 00:56:12.510
Terah Williams: when you're seeing them, Apply the things that they're seeing that's that's what is kind of capturing your attention, that someone who is okay.

402
00:56:12.700 --> 00:56:15.020
Terah Williams: reiterating what they're learning all right.

403
00:56:15.390 --> 00:56:26.180
Jay Choyce Tibbitts: and it and also like this idea of adaptability. I think there is. Ask someone who breaks the brief briefs in the person, and then is expecting work back, and then gives the feedback. I want

404
00:56:26.480 --> 00:56:32.920
Jay Choyce Tibbitts: that that collaborative nature I call it strategy creative and strategy.

405
00:56:33.240 --> 00:56:46.160
Jay Choyce Tibbitts: I like that. I think it's really important, like that listening component of being like, okay, maybe I do things this way. But this is the objective of this. Ask. This is the the intention of this client. How can I take

406
00:56:46.180 --> 00:56:49.550
Jay Choyce Tibbitts: both my my skill set, or maybe my

407
00:56:49.910 --> 00:56:51.570
Jay Choyce Tibbitts: my

408
00:56:51.870 --> 00:57:11.350
Jay Choyce Tibbitts: expertise? And I put it through the lens of this brand like we just did a just give an example. The P. And the big Lgbtq campaign coming up. We just did the award for the director, and she did a beautiful deck, which we put into the clients that should. That took our idea, because we already had created the idea of create the strategy, create the concept.

409
00:57:11.390 --> 00:57:23.130
Jay Choyce Tibbitts: and then showed the deck was presenting that concept through her lens, but still not detracting from what we were trying to achieve with the idea itself, like that's a type of

410
00:57:23.240 --> 00:57:34.930
Jay Choyce Tibbitts: like Content Creator or a type of creative producer that, like it, is amazing. They can they understand the realities of project, but also to kind of keep their technical on their

411
00:57:35.310 --> 00:57:39.220
Jay Choyce Tibbitts: a static within it. So the adaptability of part is.

412
00:57:41.990 --> 00:57:48.170
Jason Perez: wow, just a circle. I'm gonna kind of go.

413
00:57:48.180 --> 00:58:05.780
Jason Perez: Yep. Gotcha. Yeah, I'm just so totally interested. Jay: so on on the education side of things, do you see social media aspect of of really slow as the education goes. Do you see social media being its own?

414
00:58:05.860 --> 00:58:11.740
Jason Perez: The department program, or do you see it's just a mixture of all different types of programs

415
00:58:11.820 --> 00:58:13.060
or departments.

416
00:58:13.090 --> 00:58:19.880
Jason Perez: or you think it's in photograph, or it lives in so? Or does that live? If you had a school live

417
00:58:20.280 --> 00:58:24.080
Jay Choyce Tibbitts: I? That's a great question. I think that within.

418
00:58:24.120 --> 00:58:27.090
Jay Choyce Tibbitts: because I I think it's kind of 2 problem.

419
00:58:27.920 --> 00:58:30.780
Jay Choyce Tibbitts: I think that aspect of understanding

420
00:58:30.970 --> 00:58:40.470
Jay Choyce Tibbitts: social media is important in every department. I think that should be like a part of every force, because at because it doesn't right. When you go into the real world and execution that you're gonna have to do

421

00:58:40.550 --> 00:58:59.180

Jay Choyce Tibbitts: It's going to include social media. No doubt it's where the money is going. It's where people are putting their budgets. Nobody wants to put money into TV. It doesn't give you the results. You can't track it. People of social media that's data driven. They can track it. You can't tell. You could target it if it's great. If people love it, and they're like, Well, i'll put all the money there, and clients like putting on the money they were taking all the money up to me.

422

00:58:59.540 --> 00:59:08.290

Jay Choyce Tibbitts: So I think it's important for every department to understand how their particular discipline how that translates to social media executions. But at the same time

423

00:59:08.310 --> 00:59:23.740

Jay Choyce Tibbitts: I think that, of course, about professional social media, because this is like the job I have right now, and agency did not exist 10 years ago, and it's critical like I like critical like i'm in every leadership meeting.

424

00:59:24.440 --> 00:59:43.980

Jay Choyce Tibbitts: And so it's. It's because also I work at a legacy a to day. I work at like a boutique agency. George has been around for a long time. They've been doing work from like when it was TV and print. And so that learning isn't built into the culture. So I have to help build that into the culture there of how to think about things from the beginning.

425

00:59:43.980 --> 00:59:55.590

Jay Choyce Tibbitts: And so that understanding like a professional social media course, I think, would be an amazing, actually took what it was. Professional social media class in college, and it like, had

426

00:59:56.080 --> 00:59:59.300

Jay Choyce Tibbitts: it gave me a great perspective of the level of

427

01:00:00.220 --> 01:00:19.600

Jay Choyce Tibbitts: like strategic knowledge that is needed for the role kind of going back to this idea that everyone has it so, but not everyone to chef. They're the real kind of thinking and strategy that goes behind stuff. So I think that so to answer that 2 ways, I think it should definitely be a part of everything, because social media execution is a reality of what everyone's going to have to produce.

428

01:00:19.600 --> 01:00:24.460

Jay Choyce Tibbitts: But it's smart to, maybe have a parallel course path

429
01:00:24.590 --> 01:00:26.240
Jay Choyce Tibbitts: on professional social media.

430
01:00:27.460 --> 01:00:45.450
Terah Williams: So some of your most successful hires or or creators that that you bring in, that that you said, work Well, take what your vision your brief is, and then work with you. What are their backgrounds? Are they photographers? Are they videographers where they engineers? And they stumbled into it

431
01:00:46.560 --> 01:00:47.770
Jay Choyce Tibbitts: Honestly.

432
01:00:47.860 --> 01:00:54.730
Jay Choyce Tibbitts: I feel like we live in a culture of the mostly multi-hyphenant. Whenever I have a multi hyphen and creative

433
01:00:55.470 --> 01:01:09.470
Jay Choyce Tibbitts: it's, amazing because because they understand all aspects from the beginning, even the strategic part like they can't. They're not just about creating something incredibly beautiful. But I understand that this is

434
01:01:09.530 --> 01:01:22.400
Jay Choyce Tibbitts: for a business objective, and they can have that thinking in from the beginning. They can understand that. Okay, this and maybe I'm filming a a film. But I know this is going to have to be instills on like pinterest.

435
01:01:22.460 --> 01:01:30.320
Jay Choyce Tibbitts: I can think through that like. So I think, having that multidisciplinary approach to things is important. I think, being like

436
01:01:30.400 --> 01:01:40.280
Jay Choyce Tibbitts: a master, one area is great, but having a awareness of the rest, so you can hold a conversation with someone who's a master in that area is a prime

437
01:01:40.460 --> 01:01:43.310
Jay Choyce Tibbitts: person to work with in my my field

438

01:01:45.990 --> 01:02:00.120

Christopher Benoe: just to circle back. I want to. I want to kind of bridge the same conversation we're talking about social media, about drones advanced imaging. And we're constantly having these conversations at school with professionals, you know, as I was wondering ever are, how

439

01:02:00.220 --> 01:02:07.920

Christopher Benoe: How are these conversations? I guess we don't really talk to institutions. But how are these conversations happening

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01:02:07.960 --> 01:02:09.830

Christopher Benoe: with you folks up at Art Center?

441

01:02:10.620 --> 01:02:13.840

everard williams: We're beginning to have all those conversations now, so.

442

01:02:13.990 --> 01:02:25.910

everard williams: So everybody knows I I took on the role as chair back in the fall of of 2,022, so effectively been in this leadership position for a term and a half at this point.

443

01:02:26.280 --> 01:02:28.850

everard williams: and and currently we are, we are

444

01:02:29.450 --> 01:02:41.540

everard williams: doing a a rebrand of the department, and then simultaneously begin to rethink about what it is. That is a value when needed in the educational environment for image makers.

445

01:02:41.570 --> 01:02:43.330

everard williams: And what does what does that look like?

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01:02:43.910 --> 01:02:51.880

everard williams: One of the things that I I I recognize when I was preparing for my role was that

447

01:02:51.940 --> 01:02:58.600

everard williams: the perception of most of the chairs at the at the college is that photography as a service?

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01:02:59.020 --> 01:02:59.590

Christopher Benoc: Hmm.

449

01:02:59.620 --> 01:03:00.520

everard williams: So

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01:03:00.930 --> 01:03:06.700

everard williams: back to Scott's point of of of being an artist and being a

451

01:03:07.210 --> 01:03:08.950

everard williams: a creative contributor.

452

01:03:10.820 --> 01:03:22.490

everard williams: we we are not considered that. So we are considered the operators of the technology, and we press the button. We know how to light and and move things around. And so we are often left out of the creative process

453

01:03:22.550 --> 01:03:31.210

everard williams: which is evidenced by what happens when you receive a brief right, you get a brief and often the comp of the brief is exactly what you're supposed to replicate.

454

01:03:31.770 --> 01:03:42.520

everard williams: and and I contrast up to madman type when the brief that you got was was a marker sketch, right? And so, at the point of actually doing the work

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01:03:42.770 --> 01:03:51.150

everard williams: relationship with the photographer, and the arter was such that you had enough creative latitude that you can begin to actually make something that

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01:03:51.160 --> 01:03:56.330

everard williams: was a creative contribution, as opposed to just a document of something.

457

01:03:56.780 --> 01:04:02.280

everard williams: and so so trying to begin to address that. So i'm. I'm thinking about on my end.

458

01:04:02.540 --> 01:04:16.100

everard williams: creating a really compelling program back to the storytelling conversation I've reduced photography down to might and storytelling, and and while that won't be the name of the department.

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01:04:16.110 --> 01:04:18.780

everard williams: that will be the ethos by which we move forward.

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01:04:18.960 --> 01:04:21.800

everard williams: the storytelling is absolutely critical.

461

01:04:22.380 --> 01:04:29.300

everard williams: It is the sticky emotional piece that makes people actually like run an image, and where the image has value, and that's really important.

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01:04:31.900 --> 01:04:41.650

everard williams: So we're we're beginning to kind of rest with all all all these things, and and what are these new opportunities? The the image has never been more important than it is now.

463

01:04:41.660 --> 01:04:42.900

everard williams: We, we

464

01:04:42.980 --> 01:04:50.470

everard williams: just a little backstory. We were talking earlier about the 17 million, those 17 million images that were created

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01:04:50.560 --> 01:04:53.350

Christopher Benoc: by by Brandon's Company.

466

01:04:53.840 --> 01:04:59.760

everard williams: and when I was applying for the chair job. Here I was talking about

467

01:04:59.920 --> 01:05:11.470

everard williams: how the the proliferation of images, and essentially how the proliferation of images is kind of made it so ubiquitous that nobody sees what the value of imagery really is, even though we all know that is valuable.

468

01:05:11.890 --> 01:05:18.320

everard williams: And in my presentation I talked about no there 302. So this was

469

01:05:18.610 --> 01:05:20.120

everard williams: almost a year ago.

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01:05:20.500 --> 01:05:24.880

everard williams: The 302 billionimages are uploaded and socialized on the web every day.

471

01:05:25.500 --> 01:05:35.760

everard williams: and then we have no concept of what that number is for what it means, because it's not a physical piece. It's once a 0 stacked or or stored on on some server as somewhere. So

472

01:05:35.790 --> 01:05:39.350

everard williams: we don't understand what the relationship is with with that actual quantity.

473

01:05:39.420 --> 01:05:46.780

everard williams: The other other amazing statistic was that At that time there was 720,000 h of video uploaded to the web every day.

474

01:05:47.440 --> 01:05:53.810

everard williams: and even that number is staggering. But we can begin to kind of break that down so we can get

475

01:05:53.910 --> 01:06:00.140

everard williams: some reference points. So what I did for them was 720,000 h is equal to

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01:06:00.480 --> 01:06:14.140

everard williams: 30,000 days. Even that number is is super big, and we don't understand what that really might mean. But then you can reduce that down to years, and it's just under 82 years, so 82 under under 82 years of content is uploaded to the web every day.

477

01:06:14.960 --> 01:06:22.340

everard williams: and I'm just turned 60. So more than one lifetime of data just in video is upload to the web every day.

478

01:06:23.100 --> 01:06:39.030

everard williams: And so so and and i'm going to tie this to a comment that I heard from Michelle, which was the increase in the arts program and the increase. I wrote it down 39% increase in in photo.

479

01:06:39.370 --> 01:06:50.880

everard williams: Our center has seen a decrease in in in photo. right? And so we know we're we're. We're in rebuild mode because we understand the value of the image importance of photography.

480

01:06:51.180 --> 01:06:52.710

everard williams: And and so

481

01:06:53.290 --> 01:07:08.180

everard williams: so we're trying to tie all those things together. But at at the core we're looking at, starting with the basics of of light and storytelling. I can represent all the technology involved in order to make an image, and the storytelling piece represents all the emotional content that you want the image to possess.

482

01:07:09.100 --> 01:07:27.490

everard williams: And and then we're we're building it from there. Kind of stacking on top of the foundation stuff that we that we currently have and have access to. I don't I don't see those things going away, but also trying to find ways to in the limited amount of time that we have students that we can provide as much opportunity for them to get information as possible.

483

01:07:28.640 --> 01:07:32.930

everard williams: So we haven't figured to complete out yet this Wednesday we're going to be doing our

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01:07:33.240 --> 01:07:40.890

everard williams: our our faculty, our faculty, dinner, and and and having some of these conversations which we'll kind of update them on

485

01:07:41.170 --> 01:07:55.690

everard williams: the rebranding process, and where we are and and kind of a a loose vision of what the future of the program might look like. It's gonna it's gonna change it. It has to change right because we're in a in an area where, as Jay said.

486

01:07:56.120 --> 01:08:01.520

everard williams: and the tomorrow, maybe something completely new and different, and you have to be able to adapt to that. So

487

01:08:02.690 --> 01:08:10.360

everard williams: the thing that it was interesting about what Jase the Jays County was about the multi hyphen hyphenated, and I the first thing that came to my mind was.

488

01:08:11.550 --> 01:08:19.330

everard williams: How can you be multi- no you're going? When I think of multiplying it, I think of Jack of a of of it

489

01:08:19.479 --> 01:08:26.109

everard williams: right? And so how do we create masters but multi hyphenated masters now? And and

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01:08:26.210 --> 01:08:29.460

everard williams: what is the timeframe in order to come to to make, make.

491

01:08:29.609 --> 01:08:35.750

everard williams: to to develop people into that right. And we often talk about those the 10,000 h needed to mastery.

492

01:08:36.540 --> 01:08:49.000

everard williams: But you know I don't know that that's 10,000 h. I don't know that it's. You know. I don't know if it's a specialized way of of delivering the curriculum. I'm, there's a lot of things that are up in question that i'm completely open to.

493

01:08:49.260 --> 01:09:09.450

everard williams: and and really want to investigate, because I think that we're going to have to consider additional ways of delivering information to to students, besides just being in the in the classroom and and and what are compelling ways to consider what online content might be, and what does that look like, and what is the cost to make and produce that content? So it's.

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01:09:09.740 --> 01:09:16.890

everard williams: you know, commensurate with the value that we believe that place like our center holds. So you know it's it's a lot, man.

495

01:09:17.180 --> 01:09:19.510

Christopher Benoe: Your idea is really good.

496

01:09:20.080 --> 01:09:20.779

scott council: Sorry

497

01:09:21.850 --> 01:09:29.660

Christopher Benoe: we we're yeah, I have to say, I I just have to say, ever are that that's really as an alum that's really comforting everything you just said. I mean it just.

498

01:09:29.810 --> 01:09:41.120

everard williams: It makes a huge difference in in my thought process of Art Center and where it's going forward. So thank you.

499

01:09:41.350 --> 01:09:58.880

Brian Paumier: Everard. I just want to say now i'm now i'm proud again to be an art center alumni dude. That was said so. Well, I was like in oh, man, excellent! Thank you, and I'm. I'm sorry we lost you for a moment, and you know what i'm talking about.

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01:09:59.440 --> 01:10:19.210

Brian Paumier: I'm gonna tell i'm. I'm telling Tim this tomorrow. Are we all supposed to chime in with like I'm? Probably Art Center is that Well, we need need to zoom in so we can see the tier come down that our center had a dark time there for a minute. We're coming back.

501

01:10:19.380 --> 01:10:24.030

scott council: Another thing ever that you said, which makes a lot of sense to me is

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01:10:24.840 --> 01:10:40.350

scott council: the this idea of light and image and story, and this emotional connection we have so much out there, but yet, like i'm not. I'm personally not trying to be a creator of like a filmmaker photographer for everybody.

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01:10:40.620 --> 01:10:49.090

scott council: and that's kind of how I've survived, just picking off. I'm pick off the edges or whatever. But the technology fills the gap.

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01:10:49.160 --> 01:10:58.630

scott council: So, like I picked up a red camera because my I was working for Red, my an old creative director I shot a lot for became the creative director for red. So I've had this

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01:10:58.630 --> 01:11:12.240

scott council: red helium on loan for years, and I get cameras whenever I want, and I just started shooting and making stuff. I was like my works going away. I don't feel like i'm attached to photography jobs i'm getting. I just went out and started making stuff.

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01:11:12.360 --> 01:11:29.710

scott council: and the transition between photography and that red camera, and I got the cheese grader at home, and I'm. Sitting at home editing Ak footage and doing all this stuff, and I feel like i'm making art again. I feel like I just i'm in it, you know. So the for the program at Art Center

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01:11:30.010 --> 01:11:38.970

scott council: if if they can see it. I think it was the first time I ever heard this word was when Pomier came to a friend of ours house, Bill Hendricks

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01:11:39.130 --> 01:11:54.190

scott council: a girl that was there, said Lens, based artist, and this is like me living in the dark age, but I've never heard that term before, and I kind of laughed about it. I was like lens based artist. He and then I started thinking about it, and i'm like Well, that's kind of what it is. It's like

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01:11:54.860 --> 01:12:08.400

scott council: whether you're using a motion camera or still camera, or whatever. We're all there looking for the story. And this thing to connect to that fulfills us something that tracks us. And and if the program can somehow

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01:12:08.570 --> 01:12:17.350

scott council: just slice the line between the Motion Department and Stills Department, and be light and story, and all the things you're talking about, You're going to be giving us

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01:12:17.550 --> 01:12:22.250

scott council: students like a gift because they're going to get out with this whole. You know

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01:12:22.320 --> 01:12:29.540

scott council: this whole idea of these technologies, and that it's not really about the tech it's about this thing. They still have to have the tech. But

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01:12:29.640 --> 01:12:42.410

everard williams: does that make sense? It makes a lot of sense. I think there's an interesting gap for us, as many of you know we have a film department, and the current chair comes from the land of features

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01:12:42.690 --> 01:12:46.780

everard williams: and has pushed the the department more in that in that space

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01:12:47.110 --> 01:13:00.260

everard williams: which opens up a space for motion to be social. It can be more advertising, based, or short form, you know, and and things of that nature which is a space that I want to begin to to move into. But but

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01:13:00.270 --> 01:13:03.700

everard williams: again, everything that we move into and touch has to be

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01:13:04.150 --> 01:13:16.770

everard williams: emotionally sticky, otherwise it has very little value. Right? And and again back to Jay's point, you know, talking about social media and and and this the nature of students today.

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01:13:18.160 --> 01:13:20.170

everard williams: They can make anything at any time.

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01:13:21.180 --> 01:13:26.420

everard williams: They they can just do it on their phone. Right? Yeah. And and the quality can be amazing

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01:13:26.550 --> 01:13:32.110

everard williams: if they understand some of the basics of lighting and and composition, and all that kind of stuff.

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01:13:32.660 --> 01:13:37.770

everard williams: But so Time J and and

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01:13:37.930 --> 01:13:45.440

everard williams: and and Scott together, the fact, Scott, that you picked up and just just made work right? So how do you? How do you begin to

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01:13:45.520 --> 01:13:53.170

everard williams: encourage people not to to completely rely on on instruction, but to be experimental in in their on their own.

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01:13:53.700 --> 01:14:03.680

everard williams: so that they're making work right. So they're touching touching cameras and and making that content, and that and that, and in the way that I believe you do, that is, by

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01:14:03.760 --> 01:14:18.590

everard williams: elevating the curiosity of everybody right? Because if you're curious, then then you're willing to spend the time to engaged and learn the the content that the techniques involved. If you're curious, you're going to do an analysis of everybody else is making similar content to understand how you can make it better.

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01:14:18.700 --> 01:14:24.730

everard williams: And and and and ultimately your program and my program are hunting for those students that are deeply curious.

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01:14:25.800 --> 01:14:29.500

Jay Choyce Tibbitts: Yeah, I want to tuck double tap on one thing

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01:14:29.780 --> 01:14:32.340

Jay Choyce Tibbitts: that Scott said.

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01:14:32.750 --> 01:14:52.350

Jay Choyce Tibbitts: I think it's from like a educational component kind of going back to this idea of, like the multi hyphen in the anybody can do anything whenever like. What can you provide as a school? I think one of the best things that I think it takes like. Go getters to do the above and beyond, outside of the technical. But if you can figure out how to help develop

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01:14:52.400 --> 01:14:54.810

Jay Choyce Tibbitts: points of view within students.

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01:14:54.870 --> 01:14:59.460
Jay Choyce Tibbitts: I think that will be critical, because that is

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01:14:59.580 --> 01:15:16.590
Jay Choyce Tibbitts: because everybody can learn the things we live. But I know I call it you 2 B to you. You can learn anything at any time, right, but it takes a level of 10,000 h just to develop a point of view. It's just like a scale like anything else. So if there's elements of curriculum that can do that.

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01:15:16.700 --> 01:15:20.310
Jay Choyce Tibbitts: I think that would be really beneficial. And i'm even thinking from like a

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01:15:20.480 --> 01:15:25.010
Jay Choyce Tibbitts: on the other end. Perspective like that's what you look for. That's what you look for in

535
01:15:25.670 --> 01:15:43.680
Jay Choyce Tibbitts: a talent or a higher, because you can kind of teach the little things right. But someone who has like can go above just like the initial scope and think, think broadly, and put their kind of point of view on it. I'm not someone that as a level of creative diversity

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01:15:43.690 --> 01:15:45.590
Jay Choyce Tibbitts: to a team that you want

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01:15:45.740 --> 01:15:59.520
Terah Williams: really interesting perspective, because I, we say all the time is when we have students who they learn the technical. They learn the equipment, but it's when they start to develop their own style. That's when we know that they're really applying what they're learning in class. So

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01:15:59.840 --> 01:16:07.340
Terah Williams: I appreciate that you said that because that will help me at least reframe to make sure students are developing their perspective.

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01:16:07.510 --> 01:16:17.560
everard williams: I'm. I'm. Always sensitive to the word style. because I think that it implies that it has to have a very specific look. and it doesn't have to right it's.

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01:16:17.760 --> 01:16:20.590
I I think, that now we're in an era where

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01:16:20.660 --> 01:16:35.230
everard williams: the diversity of identity is allowable, and spaces that that's what we that's what we lock into, so that we can actually leverage everyone's uniqueness right? Because at the end of the day when people get hired.

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01:16:35.570 --> 01:16:48.500
everard williams: they're often ha are more often than not hired because of their unique perspective on problem in problem solving, which is tied to how what their back story is. And and so when we can begin to celebrate and lock in on, that.

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01:16:48.860 --> 01:17:10.490
everard williams: the student becomes more engaged, because now they're able to relate personal story, history, life, experience, all that kind of stuff into into into the work, and and that that's revealed. I think Sometimes they're reluctant to, because they often feel like that community of people that they might want to target work for. Make work about is too small.

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01:17:10.820 --> 01:17:21.250
everard williams: But we have to remember that the way that we exist now is on the global space, and that the community that you think is really small is much, much much larger than you could ever imagine.

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01:17:21.580 --> 01:17:30.240
everard williams: And then people or smart people see that work and see. I understand how that person thinks. I want to celebrate that. And I want to challenge that person

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01:17:30.370 --> 01:17:47.170
Brian Paumier: to apply his mode of thinking in this new space, and see what new thing can actually come of that. And that's really. That's where all the the magic really happens.

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01:17:47.170 --> 01:18:01.220
Brian Paumier: And i'm like these. This is what you're gonna get paid on. This is what you're gonna get hired on. Let's let's develop that, like, you know, Jay said. Also, it's like we can learn anything on on. I know I know a lot of people are gonna scoff at this, but you can learn anything on Youtube today, so it's like.

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01:18:01.220 --> 01:18:11.140

Let's get some integrity. Let's look at what's inside. Let's get that biographical, you know narrative going, and let's let's get hired for what gives you pleasure. And what makes you who you are.

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01:18:11.520 --> 01:18:18.250

Brian Paumier: and and you're right. Ever. And when I say that, like, especially in this portfolio class, they just kind of look at me like you mean

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01:18:18.260 --> 01:18:29.440

Jay Choyce Tibbitts: I I can do that. Give me 1 100 you can. I think that's that's a great point. And this is I thought this conversation like.

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01:18:29.440 --> 01:18:41.320

Jay Choyce Tibbitts: I wish I going back to my kind of how I got here. Story. I wish someone would have told me that. I wish someone would have told me like oh, like this thing. They like every single job I've gotten outside of my work

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01:18:41.700 --> 01:18:45.210

Jay Choyce Tibbitts: in content creation specifically in fashion, which is what I focus on.

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01:18:45.920 --> 01:19:02.230

Jay Choyce Tibbitts: It's actually come from that expertise because it's unique. It it is a unique point of view. I have all the technical skills, and I have, like the business strategic skills. I went to business school on top of that. But it was. It's always that it's so funny like I have like these super traditional things that I resume it's always

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01:19:02.230 --> 01:19:19.280

Jay Choyce Tibbitts: What's the luxury choice which is like my blog name, whether I've been pivoted into like a bunch of other stuff like let's talk about this. I'm like really like all this other. But like it's it's it's so true. So if you can, and I think to that point, if you can, in classes give students that permission.

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01:19:19.680 --> 01:19:28.260

Jay Choyce Tibbitts: It allows them more time to develop those 10,000 h at the same point. I'm like I always say, I look at myself and my friends, who are big, big, like full time creators.

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01:19:29.040 --> 01:19:49.030

Jay Choyce Tibbitts: and i'm like oh, damn like I wasted a few years because I like totally didn't think that was viable. So if I maybe would have had that like No, no, this is holy thing. You should kind of push through and kind of go with that kind of point of view, of course, through all the technical and stuff. But that gives you the competitive edge, and

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01:19:49.030 --> 01:19:50.550

Jay Choyce Tibbitts: in reality that the people want.

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01:19:50.920 --> 01:19:53.150

scott council: I think it's the long game.

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01:19:53.520 --> 01:20:05.090

scott council: It's the long game. I think people are looking at the short game, which is, they can always copy something or create a version of something. But to create your point of view is a long term thing.

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01:20:05.180 --> 01:20:19.360

Jay Choyce Tibbitts: and also it goes about. You really just want to light the fire in the student size. The more that you actually have that way of thinking that diminishes. I like point of view and expression, the more placeable you are.

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01:20:19.360 --> 01:20:28.490

Brian Paumier: It's like I can very easily replace someone who doesn't have any. It doesn't Bring any additional color to the table, and it's just doing exactly what's on the paper.

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01:20:28.570 --> 01:20:45.120

Jay Choyce Tibbitts: I can find some, but it when you have a clear point of view, it's like you. Don't want to lose that person. I can think of a handful of people on both end of the spectrum. I work with it. It's like oh, like I don't want to lose them every time I get them they come with something I could have never thought of the other people who kind of know that. Oh, I give them a brief exactly what I

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01:20:45.120 --> 01:20:56.950

Jay Choyce Tibbitts: the thought I give. They give me the thought startup when I was just a thought starter, you know. So yeah, encouraging that, I think is really important.

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01:20:56.980 --> 01:21:12.840

Jason Perez: Yup, I I know I know we're talking about future, so I always want to bring this up. What about capture and photogrammetry, you know, because just to. You know the reason

why I got involved with the drone stuff, because, you know, there's a there's a stark difference between

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01:21:12.840 --> 01:21:22.420

Jason Perez: some of the you know some of our panelists here. You know that you know I got involved because it was image making, but putting multiple images together to create a 3D image.

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01:21:22.570 --> 01:21:35.000

Jason Perez: And then that's how the drones came about. So is is that is any of that in the social media sector thinking about 3D, or even at Art Center using photogrammetry. And I I kind of know that it's in the Vfx

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01:21:35.100 --> 01:21:36.880

Jason Perez: side of it. So

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01:21:36.990 --> 01:21:44.880

Jason Perez: that's kind of why our some of our program is photogrammetry and mapping. So can anybody kind of does anybody have any

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01:21:44.960 --> 01:21:50.830

Jason Perez: first? Does anybody have any, You know a ideas or or comments on that, and second.

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01:21:50.840 --> 01:22:01.150

in terms of of drones and and that sort of threed capture. Do you think it doesn't belong within our program? Do you think it needs to be within photography or a separate program.

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01:22:01.810 --> 01:22:02.810

Jason Perez: 2 questions

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01:22:03.480 --> 01:22:12.290

everard williams: like the the photogrammetry thing. I I don't. We don't have it here at at our center, but not that it's not relevant. I think

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01:22:12.610 --> 01:22:21.510

everard williams: that what both Art Center and Mount Sack are trying to do is provide as many learning opportunities for people to find

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01:22:21.660 --> 01:22:25.960
everard williams: stable successful careers on the outside, whatever that is.

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01:22:26.700 --> 01:22:28.820
everard williams: And and so.

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01:22:29.230 --> 01:22:38.980
everard williams: knowing that that's a thing people are going to gravitate toward that, and you might even find that, as people may be drawn to drone Joan image making.

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01:22:39.040 --> 01:22:49.200
everard williams: they may be introduced to other aspects of photography, that they, their new existed right, and and and and gravitate towards something else, or whatever right.

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01:22:49.610 --> 01:22:56.540
everard williams: But I think we're we're we're in the business of of of educating young folks so that they have

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01:22:56.550 --> 01:23:02.580
everard williams: a place to land that that's sustainable, and that they're happy, and they can live the life that they that that they envision.

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01:23:03.120 --> 01:23:22.170
everard williams: So i'm. I'm completely open to it. But I right now we don't have. We don't, have we don't have it embedded in our program. There is kind of a visual effects arm that's coming out of the more the user experience in the the the building, which is kind of a graphic design adjacent.

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01:23:22.430 --> 01:23:28.080
everard williams: And so they're doing, you know, some threed stuff and and virtual stuff.

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01:23:28.090 --> 01:23:36.230
everard williams: but we're not doing any of that in in the photo department. But you know the students do have electives, and when we see and note that a student has

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01:23:38.460 --> 01:23:39.880

everard williams: has that as

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01:23:39.890 --> 01:23:54.310

everard williams: that they something that they want to investigate, we can certainly point them in the direction for for for those as classes. But, man, you know you guys are doing a tremendous service by by creating the the drone program. It's it's huge, and

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01:23:54.550 --> 01:23:56.280

everard williams: I I commend you guys for it.

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01:23:59.330 --> 01:24:00.840

scott council: Jay. Thank you.

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01:24:00.940 --> 01:24:14.410

scott council: You know that the thing you were showing me where you map to churches in our media right, and you map the outside so like I read an article a few months ago about Dps that are starting to scan the rooms

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01:24:14.410 --> 01:24:26.280

scott council: so like you're doing a big production film. You have a 200 milliondollar film or 100 milliondollar phone, and they're scanning all the locations going back, and they're designing all their lighting and the computer

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01:24:26.370 --> 01:24:37.020

scott council: and looking at the scenes and doing all their scene blocking and art direction and the computer beforehand. And I know that that's I know that's not probably what you were talking about. But from

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01:24:37.260 --> 01:24:47.960

scott council: from that perspective that technology has so many applications, and that's one. That was a I thought of you when I was reading the article. I was like. Oh, that's what Jay does, you know, and it's kinda

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01:24:48.170 --> 01:24:56.970

scott council: kind of an interesting creative application of that technology for. and that's kind of the future. you know. Dps will be doing that in the future. All

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01:24:57.220 --> 01:25:04.320

Jason Perez: well, and and you're exactly right on that, you know. So I I mean it is what exactly what what I've been doing.

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01:25:04.330 --> 01:25:18.150

Jason Perez: So you know it's funny. I we meet with other people internationally, and photography, historical preservation is a big deal, and even though it's working with architects, but it deals with photographers, and I think Hiroshi got done shooting a big project.

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01:25:18.440 --> 01:25:26.450

Jason Perez: And so there is that, or you know you 3D. A map, a a building, and then it becomes a part of this augmented world.

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01:25:26.610 --> 01:25:44.830

Jason Perez: So I was just wondering. And sometimes, I wonder, you know, do we does the Drone program, or you know, imaging on that side of it belongs separate, or does it stay within photography? I mean, I don't have the answer for that. Just was wondering what where you guys thought about it. If it's, still it is within that image making area.

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01:25:49.540 --> 01:25:56.130

Brandon's iPad Pro: I think it is. I think it's. You know it's. It's kind of that mixed media where you've got

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01:25:57.020 --> 01:26:03.480

Brandon's iPad Pro: your digital imagery, your lidar data, and combining both of those, gives you

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01:26:03.510 --> 01:26:05.130

Brandon's iPad Pro: options and opportunities

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01:26:05.180 --> 01:26:14.570

Brandon's iPad Pro: as a like an end user for a lot of those products. We we do a lot of forensic engineering

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01:26:14.580 --> 01:26:18.370

Brandon's iPad Pro: with. you know, using Pharaoh skaters and

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01:26:18.430 --> 01:26:25.670

Brandon's iPad Pro: a lot of our our work product that we create is friends engineering based.
So

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01:26:26.120 --> 01:26:31.680

Brandon's iPad Pro: yeah. I think that it still does belong in. You know the photography side.

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01:26:32.260 --> 01:26:38.250

Brandon's iPad Pro: whether you can develop a further extension, for you know

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01:26:38.370 --> 01:26:52.540

Brandon's iPad Pro: what you know. Police and fire needs are like. If you had a drone program specific to law enforcement, support as well as a reality, capture program specific to law enforcement support. And

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01:26:52.670 --> 01:26:53.580

Brandon's iPad Pro: oh.

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01:26:53.600 --> 01:26:55.740

Brandon's iPad Pro: the forensic side of it!

607
01:26:55.870 --> 01:26:56.800

Brandon's iPad Pro: Oh.

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01:26:56.820 --> 01:27:03.660

Brandon's iPad Pro: that is something that exists there's a large need for it, and we teach on that kind of stuff

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01:27:05.240 --> 01:27:11.360

Brandon's iPad Pro: any opportunity that we can, because it helps give our guys a better perspective on what they're trying to deliver.

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01:27:11.520 --> 01:27:13.330

Brandon's iPad Pro: whether it's.

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01:27:13.380 --> 01:27:18.540

Brandon's iPad Pro: you know drone images of a power pole. you know, light our data capturing for

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01:27:19.230 --> 01:27:22.750
Brandon's iPad Pro: accident, reconstruction and stuff like that, like

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01:27:23.010 --> 01:27:25.000
Brandon's iPad Pro: all of that is important. So

614
01:27:25.380 --> 01:27:27.110
Brandon's iPad Pro: keep it. Keep it in photography.

615
01:27:30.060 --> 01:27:32.130
Jason Perez: Great. Thank you. Thank you.

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01:27:32.500 --> 01:27:34.380
Jay P. Morgan: We we love that answer right?

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01:27:34.970 --> 01:27:41.960
Jason Perez: Yeah, I I do. I definitely do it's just it's always a question, because I always feel like, you know, Sometimes we're in the areas that are.

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01:27:42.250 --> 01:27:47.580
Jason Perez: you know it's it's it's on those those outskirts, right? Those outside lined areas.

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01:27:47.630 --> 01:27:55.440
Jason Perez: And so sometimes you just wonder, Does Does it belong in photography, or does it belong in? You know architecture? I mean, we really don't know right?

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01:27:55.640 --> 01:28:05.190
Jason Perez: So like Great Greg, some Morris here, and that's kind of the the also the question, like, you know, where does it all sit? Including like social media, too like, Where does it actually sit? Where does it fit?

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01:28:05.300 --> 01:28:07.760
Jason Perez: And I and I think that you know

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01:28:08.080 --> 01:28:16.930

Jason Perez: there is a new world coming forward, and I think sometimes in education. It's just we're still have these boundaries and barriers and islands.

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01:28:16.950 --> 01:28:25.910

Jason Perez: and so we're trying to figure it out. And I just love having that dialogue to find out where where industry feels it needs to be, and that including social media, right?

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01:28:28.540 --> 01:28:37.930

Christopher Benoe: I think it talk. It speaks to a lot of of what has been said today, too, I mean a big topic was having a point of view, having a perspective having a creative voice.

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01:28:38.990 --> 01:28:46.040

Christopher Benoe: and all too often, especially at a, at at the Junior college level. You're going to get a student who's going to come in and they're like, I'm going to be.

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01:28:46.200 --> 01:29:05.140

Christopher Benoe: I'm gonna be a jet gis student. I'm gonna be a photography student, and I love to show landscapes. They don't realize or they like to shoot skateboarding photos, and they don't realize like Well, you can also create portraits, and from there you can actually create these kind of fashion touch, and you start to expand their visual vocabulary, and or they come into the program.

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01:29:05.140 --> 01:29:15.030

Christopher Benoe: and they're like what you have a drone program like. I don't know what this is, and they kind of enter it through the photography side, and then they realize Well, there's this whole other world

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01:29:15.540 --> 01:29:27.820

Christopher Benoe: of inspection, and also a capture, but maybe more technical capture, and vice versa we've had, and we've had this happen. A lot of arrow students who are coming at it from the arrow side

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01:29:28.700 --> 01:29:43.640

Christopher Benoe: and start learning the capture side, and they, they, a few of them, have turned into content content Creators who are shooting video and they're shooting still imagery, and it's presenting the opportunities, whether it's the opportunities of new

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01:29:43.800 --> 01:29:49.130

Christopher Benoe: kind of vision ways to visualize a topic

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01:29:49.210 --> 01:29:52.250
Christopher Benoe: or opportunities of of new

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01:29:52.780 --> 01:29:54.550
Christopher Benoe: career career paths.

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01:29:55.290 --> 01:30:08.700
Terah Williams: I think that might come in as Sorry Terrace. One last thought on that like it's in there, you know. They come in, and maybe they're like I love to shoot architecture, and they don't realize there's this whole other side of historical preservation which then opens up into this

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01:30:08.890 --> 01:30:10.740
Christopher Benoe: still photography

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01:30:10.770 --> 01:30:17.760
Christopher Benoe: 3D, 3, d and photogrammetry, and then they they, you know, that leads into that whole side of it as well.

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01:30:18.130 --> 01:30:30.530
Terah Williams: And kinda I thinking back to what Jay said about the multi half hyphenated masters. It makes me think of a lot. I remember kind of seeing these jokes on social media that

637
01:30:30.890 --> 01:30:47.470
Terah Williams: these couples would go to Europe, and the wife would be like. Well, how do you know exactly where you're going? You've never been here before, and he goes Well, I I play the video game. I know all these streets. I'm walking through, and it's because they went through. You know the video game creators went through and made perfect scans

638
01:30:47.470 --> 01:30:52.940
Terah Williams: or or drone imaging, or whatever, and literally copied.

639
01:30:53.330 --> 01:31:12.380
Terah Williams: preserved the actual physical location for the video game. So these people are in just ingesting all this data, and it's imagery, and it's animation and gaming, and it's design, and it's it's. But then the environment is changing, so they're messing with lighting, and it's a little bit of everything.

640

01:31:12.380 --> 01:31:24.360

Terah Williams: and I think our students come in and you know maybe they want to be a video game designer, and then they see Well, how did they get that content? How did it become real? Is it? It was real life. How did they put it into video games? So they come in here, and

641

01:31:24.390 --> 01:31:36.030

Terah Williams: and then they get a little bit of everything. Which is kinda the nice thing about a junior college is that we get students who bounce around, and I think, end up accidentally becoming multi hyphenated, which is

642

01:31:36.510 --> 01:31:37.690

Terah Williams: a little pro.

643

01:31:38.220 --> 01:31:48.840

Brian Paumier: I think you know. J. I. I think the way that we're we're doing program right now, too, is, I think we're also teaching him another element of production. We're teaching him another element of organization. We're teaching them another

644

01:31:48.840 --> 01:32:10.300

Brian Paumier: another way to work on a team, and there's going to be those dynamics in the team. So if we give someone to Brandon, hey, they've already worked on a team brand, and they know team dynamics. They know how to do this. They know how to work with other people. They know, assess the equipment. They know how to do. BA BA blah blah blah! And if they know how to do that, and they're even going to go to a 4 year like they go to somewhere like Art Center, and they take that that work ethic and that professionalism with them.

645

01:32:10.300 --> 01:32:11.910

I mean, we got them doing like.

646

01:32:12.620 --> 01:32:26.770

Brian Paumier: you know. We got them doing like Sf. Conops right now. I'm saying like it's great, and they're learning they're learning how to do that at that production level, and they're going to carry that with them to wherever they go, even if they go become a creative.

647

01:32:26.780 --> 01:32:36.910

Brian Paumier: a content creator. You know they know how to work on a team. They know how to. They know how to do a brief when they come out of our cloud out of out of our program. And yeah. Oh, yeah, they're yeah, They know how to fly drones, too.

648

01:32:37.120 --> 01:32:41.130

Brian Paumier: You know what i'm saying. So you know that I don't know. I just think I

649

01:32:41.190 --> 01:32:47.270

Brian Paumier: it. It's just it's just a great. It's a great catalyst for production, too, if that makes sense

650

01:32:47.730 --> 01:32:54.380

Jay P. Morgan: well isn't it. Also it's fascinating. It's hard to find a creative who has done one thing for their entire career.

651

01:32:54.400 --> 01:33:05.350

Jay P. Morgan: Hasn't had to move into other areas and to themselves, and it's pretty hard to find. It's really to have those options and know those doors exist, and they have that background. It's pretty viable.

652

01:33:06.430 --> 01:33:14.620

scott council: Then. Everybody has a good idea. But you really have to know how to create the ideas to speaking to what Brian said.

653

01:33:14.760 --> 01:33:25.790

scott council: It's like. We all have a good idea, like I always say when you show photos to people. Anybody can find something wrong, something they like everyone's got an opinion. But to actually go out there and

654

01:33:26.000 --> 01:33:45.200

scott council: do it, you know, like you need that you need that background to You know it's. I think we were all there. You get really frustrated. I still get frustrated, but you get frustrated because you're grasping at something, and you you don't know how to get there.

655

01:33:45.360 --> 01:33:52.750

Brian Paumier: I don't need great ideas. I need a great plan execute. You know what i'm saying, and that's what we're kind of teaching them. And I think that's super important.

656

01:33:53.830 --> 01:34:03.280

scott council: Yeah, it creative part of that plan right? Like having an idea, knowing where you're going is kind of like. The story is the objective, right?

657

01:34:03.610 --> 01:34:07.400

scott council: So it's it's important. But if you don't know how to get there.

658

01:34:07.500 --> 01:34:10.500

Brian Paumier: Yeah. Yeah. yeah.

659

01:34:15.030 --> 01:34:18.660

Brian Paumier: so much stuff has been thrown out.

660

01:34:18.700 --> 01:34:21.040

Christopher Benoe: Is there anything?

661

01:34:21.140 --> 01:34:30.590

Christopher Benoe: That is, I mean, glaring obvious that we're missing, or is there some nuance type of stuff that we're we're missing.

662

01:34:30.620 --> 01:34:53.740

Terah Williams: I I wrote accounts, so you know what the best part is. When you were saying that Brian literally Brandon sign in is Brandon, Ipad Pro. And I was okay. If you guys teach a class with ipad, pro filmmaking or photography, I'm going to come. Take it.

663

01:34:53.900 --> 01:34:57.480

Brian Paumier: The ipad pro or the class

664

01:34:57.660 --> 01:35:06.860

scott council: i'm taking. You gotta take the class and then take the ipad pro.

665

01:35:07.900 --> 01:35:12.500

Terah Williams: You just can't in the back with J. You guys would frustrate the teacher so much

666

01:35:20.410 --> 01:35:21.370

Christopher Benoe: That's awesome.

667

01:35:22.990 --> 01:35:31.980

Terah Williams: Man. What piece of gear is most important?

668

01:35:33.980 --> 01:35:45.600

scott council: Doesn't that depend on what you're doing, like like every job is different, like what piece of gear is important today. It'll be different tomorrow. I mean

669

01:35:45.800 --> 01:35:48.520

scott council: it's there's no answer to that.

670

01:35:50.220 --> 01:36:00.450

Brian Paumier: But, like I said, it's a fire extinguisher, all right. But those that put those batteries, I mean. Come on.

671

01:36:03.730 --> 01:36:08.840

Christopher Benoe: you know it's it's so important to have these conversations, though, because a lot of times, for instance, Ipad pros

672

01:36:08.890 --> 01:36:17.600

Christopher Benoe: that's not something that we've been talking about. We did just recently purchase a gaggle handful of

673

01:36:17.730 --> 01:36:30.830

Christopher Benoe: I I about procure teams. but you know the ipad pros have not been on that in that conversation. So it's so important. This is yet a a way to highlight. The Advisory committee is.

674

01:36:30.950 --> 01:36:47.450

Christopher Benoe: that's not been on our radar. And now it is. And now we can move forward and and and make those purchases. Because Josh was not here right? He's he's gonna ask.

Well, is this been in your advisory? And there it is. As a matter of fact, we do have a drone van that was.

675

01:36:47.750 --> 01:36:59.180

Christopher Benoe: We were able to purchase, because in there, near the end of a conversation, one of the advisory committees throughout, like you guys, really need a plan for that whole that whole program. So

676
01:36:59.680 --> 01:37:03.460
Christopher Benoe: just to highlight little important things that pop up in this advisory committee.

677
01:37:03.480 --> 01:37:05.720
Brian Paumier: And I think you know.

678
01:37:05.820 --> 01:37:31.690
Jason Perez: i'm hoping one of you guys would advice to get a sailboat. Maybe we should get a sailboat for somebody. Somebody. Add that in in the questionnaire and i'll work on it. Yeah.

679
01:37:31.690 --> 01:37:42.140
Terah Williams: he gives me the skip driver and the boat driver.

680
01:37:46.590 --> 01:37:53.010
Christopher Benoe: So one of the things that we've we've had a lot of conversation about around campus is

681
01:37:53.180 --> 01:37:56.800
Christopher Benoe: student engagement student excitement.

682
01:37:56.840 --> 01:37:59.770
Christopher Benoe: W. What things we could be doing to get

683
01:38:00.020 --> 01:38:07.850
Christopher Benoe: students excited, to be in the classroom excited to be engaging online content that we're making.

684
01:38:08.080 --> 01:38:15.790
Christopher Benoe: but but still have the rigor as well in the classroom with the engagement.

685
01:38:16.790 --> 01:38:18.270
Christopher Benoe: What are your thoughts on that

686
01:38:18.870 --> 01:38:26.110

Brian Paumier: competitions exhibition program like yesterday? I think we all got an email about the student show.

687

01:38:26.190 --> 01:38:29.970

Brian Paumier: So in my portfolio class I made all my all my students

688

01:38:30.040 --> 01:38:39.240

Brian Paumier: basically submit an image or submit 5 images, and they're like, what are the dimensions? And i'm like put 30 by 40 or 60 by 40, like we've never printed that big.

689

01:38:39.300 --> 01:38:40.820

Brian Paumier: and i'm like Well, you'll learn.

690

01:38:41.060 --> 01:38:49.480

Brian Paumier: You know what I'm saying so have like this kind of like, Have this incentive, or or put kind of well, I would say industry

691

01:38:49.530 --> 01:39:05.950

Brian Paumier: standards on them where it's like. Yeah, you just do it, and then you figure it out. If you get it. You know what i'm saying things like that to kind of like, simulate, simulate industry, and then ha! And then let them be able to bench, test whatever chops they've learned already. And then, as as professors. We

692

01:39:05.950 --> 01:39:14.050

Brian Paumier: help them achieve those those those kinds of outcomes and Pre Covid we we used to every at the end of every year we would have

693

01:39:14.070 --> 01:39:33.940

Christopher Benoe: either a a student show or we would we kind of highlight one or 2 students. I I think we actually did that with the the students, our Art center. So I think we did a show for sale, and and Ashley at the time

694

01:39:33.940 --> 01:39:45.880

Christopher Benoe: we gotta represent. We have to do that in the program, and that would create just this community. I mean, we have a little party, and the students would go crazy for it. So

695

01:39:46.010 --> 01:39:49.350

Christopher Benoe: let's see how that on a bigger scale is is important.

696

01:39:50.060 --> 01:39:54.800

Brandon's iPad Pro: So something that I'm putting together for my teams

697

01:39:55.620 --> 01:40:07.910

Brandon's iPad Pro: is a skills rodeo. So basically a you know. a group of all of our pilots. We've got about a 100 and 124 people right now.

698

01:40:08.640 --> 01:40:10.760

Brandon's iPad Pro: We're we're gonna have

699

01:40:10.810 --> 01:40:17.740

Brandon's iPad Pro: a skills, rodeo Who can? Who can fly a pull. The fastest who can get the best image quality who can get

700

01:40:17.820 --> 01:40:20.980

Brandon's iPad Pro: all of these different criteria knocked out

701

01:40:22.340 --> 01:40:30.910

Brandon's iPad Pro: some basic awards barbecue. Get everybody involved in something like that. It's a very low cost. Ask me.

702

01:40:31.020 --> 01:40:35.500

Brandon's iPad Pro: Oh, you've got lots of infrastructure out there. You got lots of cool things that you could map.

703

01:40:36.960 --> 01:40:43.980

Brandon's iPad Pro: you know, do something potentially involving not just the students that you have in your core group.

704

01:40:44.100 --> 01:40:46.300

Brandon's iPad Pro: but put that out to.

705

01:40:46.310 --> 01:40:48.320

Brandon's iPad Pro: you know essentially.

706
01:40:49.240 --> 01:41:01.990
Brandon's iPad Pro: If you took took something like a skills rodeo slash programmatic job fair to show off what your individual programs and classes offer. Teach

707
01:41:02.340 --> 01:41:03.320
Brandon's iPad Pro: and

708
01:41:04.130 --> 01:41:07.540
Brandon's iPad Pro: get the interest driven towards those classes

709
01:41:07.790 --> 01:41:09.470
Brandon's iPad Pro: that's going to make a big difference.

710
01:41:09.610 --> 01:41:15.750
Brandon's iPad Pro: The scene, like seeing is believing right like we are storytellers, every one of us here.

711
01:41:16.070 --> 01:41:23.670
Brandon's iPad Pro: Everything that we do is the end product is that story, and how how you deliver that story is what drives the interest.

712
01:41:24.880 --> 01:41:27.430
Christopher Benoe: Yeah. that's awesome.

713
01:41:27.720 --> 01:41:29.340
scott council: You could sponsor the beef

714
01:41:29.960 --> 01:41:36.180
scott council: for the barbecue for Mount Sack. Somebody will have to give them the money.

715
01:41:36.900 --> 01:41:44.470
Brian Paumier: Don't, we have cattle. That was.

716
01:41:44.510 --> 01:41:47.590
Christopher Benoe: It is recorded so

717
01:41:48.150 --> 01:41:50.650
Brian Paumier: that it goes missing in Mount Sack Farm.

718
01:41:52.320 --> 01:41:55.880
Terah Williams: Suspicious fire near the photo program.

719
01:41:56.480 --> 01:42:00.740
scott council: Woman seen based in large pieces of me. By the

720
01:42:03.520 --> 01:42:16.220
Brian Paumier: I let me know I can make it happen.

721
01:42:16.500 --> 01:42:17.100
Hmm.

722
01:42:19.710 --> 01:42:30.790
Christopher Benoe: Oh, you know what correct one of the things I wanted to circle back. I kind of mentioned at the beginning. I wish Everard was still here, Jay, if you want to talk about

723
01:42:30.810 --> 01:42:36.800
Christopher Benoe: the project or our that you've put together for imagine Fest.

724
01:42:38.470 --> 01:42:43.830
Jason Perez: Yeah. So the the panel that I put together for imagine fest.

725
01:42:43.970 --> 01:43:01.330
Jason Perez: you know I I looked at. I went to a a thing called the Triple R, which was a diversity training for curriculum for classroom, and you know for small, smaller groups that under underrepresented in in the classroom, and that's kind of why the cohort started.

726
01:43:01.340 --> 01:43:08.230
Jason Perez: But the the panel that I'm putting together. is

727
01:43:09.020 --> 01:43:20.600
Jason Perez: It's it's about our students, though the especially our our Latino students. and it's it we were looking to get panelists that'll come on and talk about.

728

01:43:20.700 --> 01:43:30.240

Jason Perez: You know what their experiences were, how they were able to break into the industry, what kind of barriers to entry. There were internal and external barriers

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01:43:30.290 --> 01:43:41.700

Jason Perez: and and and how to move forward, because you know the reason why you know for myself and and you know, when I went to community college I had no idea that an art center existed.

730

01:43:41.940 --> 01:43:49.730

Jason Perez: Another school existed. So I I just. I thought I had to be do something that was one of the typical, you know, career paths.

731

01:43:49.940 --> 01:43:55.510

and it wasn't until you know, somebody said, hey, you know it got me a minority scholarship to go to Art Center.

732

01:43:55.640 --> 01:44:14.730

Jason Perez: and that you know. Why don't you go up there and check it out? It it was like for a one night like Art Center at night, and I was like. No, I don't want to go because I had this old like i'm stereotypical, you know person, you know, and Latino. I was like. No, No, I I can't go up there because my car is too expensive, and I don't. I'm worried about someone's gonna steal my car and this and that

733

01:44:14.750 --> 01:44:34.110

Jason Perez: because I had an old on Paul at the time, and and because I had no idea what that a school like that existed. I had no idea that that like what any like the whole world of of film and television or anything. And it was until I went up there did I realize that the world of image making was much larger, and I can actually have a career at it.

734

01:44:34.110 --> 01:44:42.860

Jason Perez: So I you know my thing is a lot of times. Our students come in into into our programs, and you know they're taught

735

01:44:42.890 --> 01:44:49.550

Jason Perez: by at home right within our our community that that you know there's nothing wrong with being a construction worker, but

736
01:44:49.800 --> 01:44:53.630
Jason Perez: that it doesn't apply to you that you don't have the opportunity that that

737
01:44:53.920 --> 01:45:09.250
Jason Perez: that so call it, quote, unquote, like the privilege do. And so sometimes there's barriers. So that's kind of like what the panel is about. It's about that it's about breaking the making awareness and breaking down barriers and and talking about it, and bringing on some

738
01:45:09.360 --> 01:45:16.230
Jason Perez: a group of individuals that that have that have led that path, and figure out how how they navigated that.

739
01:45:19.880 --> 01:45:20.790
Jason Perez: That's it.

740
01:45:21.190 --> 01:45:23.080
Terah Williams: But it is it is kind.

741
01:45:23.250 --> 01:45:31.630
Christopher Benoe: Yeah, you're all invited, and and it's. It's a little bit different, because it's not just photography. It's it's it's all. It's everybody right. It's it's

742
01:45:31.650 --> 01:45:35.950
it's film. It's it's graphic design. Anybody in commercial arts.

743
01:45:36.190 --> 01:45:46.460
Jason Perez: So it you know, and and one of the reasons why I decided to make it on. You know, Latino side of things is because our demographic of students is like 75%.

744
01:45:46.520 --> 01:45:55.800
Jason Perez: They're Latin, right? So, you know, and it and it's i'm looking at our our students that we have in our classroom and and and that's why I brought the cohort right, the deaf community.

745
01:45:56.090 --> 01:46:07.580

Jason Perez: and that's that's also one of the reasons, and I don't ever are left. But you know, at some point I would love to create some sort of pathway that helps students into these other programs.

746

01:46:08.580 --> 01:46:22.390

Jason Perez: you know. So, for instance, with the deaf community, I found out that they have them get a generalized as degree to get out. They go get a bachelor's degree, and whatever it is, but they end up working at Amazon in the warehouse

747

01:46:23.410 --> 01:46:29.750

Jason Perez: like. That's it. Like the education they get out. They go back. They just work in Amazon. There's no other place for them.

748

01:46:30.150 --> 01:46:40.260

and so and and it just felt like that was such a that's that's such a bad approach. Right so. But why why don't they get into visual arts? Why, aren't they in communal. You know commercial arts.

749

01:46:40.340 --> 01:46:49.360

Jason Perez: you know, and working at Disney, or working as an animator. You know they they will have that access, because that's kind of how those industries run.

750

01:46:49.380 --> 01:46:57.220

Jason Perez: So that's kind of my My, that was my thought process. So I decided to put a panel together. That was about that, and I felt like the first.

751

01:46:57.270 --> 01:47:06.830

Jason Perez: The first way was something that I was that I knew because I lived it, and that that's going on the going within the Latinos within our our community.

752

01:47:07.610 --> 01:47:08.830

Jason Perez: So you're all invited.

753

01:47:12.420 --> 01:47:30.920

Christopher Benoe: Yeah, super exciting. We're. We're also going to try and and record it as well. And what we learn is that it? We're going to be on the high school bus schedule. So it's going to limit some of that conversation, so we might try and pull it into another room and actually do a full podcast with that same panel to really

754
01:47:31.140 --> 01:47:35.480
Christopher Benoe: broaden that conversation really really expand that conversation. I think it's gonna be

755
01:47:35.590 --> 01:47:37.910
Christopher Benoe: an incredible experience.

756
01:47:38.410 --> 01:47:44.740
Terah Williams: We'll have the the Light High School version, and then we'll have the college level deep discussion later.

757
01:47:45.770 --> 01:47:52.060
Christopher Benoe: I cannot say thank you enough to everybody. I think this is probably been the best

758
01:47:52.760 --> 01:47:57.850
Christopher Benoe: advisory committee meeting we've had. It's been just filled with conversation

759
01:47:58.210 --> 01:48:13.500
Christopher Benoe: really, really amazing. If you have anything that pops into your mind like. Oh, I really needed to get that off. I really needed to get that out there, but just didn't get out there, please shoot any one of us an email the all of our emails were at the bottom.

760
01:48:13.540 --> 01:48:22.110
Christopher Benoe: Fill out those forms. If you don't, please don't forget those to capture that information in, as I mentioned

761
01:48:22.130 --> 01:48:23.700
Christopher Benoe: previously.

762
01:48:23.740 --> 01:48:28.790
Christopher Benoe: and i'll send out an email if if if we do. But you know, we may send out

763
01:48:28.860 --> 01:48:40.980

	<p>Christopher Benoe: materials 3 months, 6 months from now, just to get approvals and and your thoughts as well, and new gear. New curriculum changes as we move forward as we start to dissect all of this conversation.</p> <p>764 01:48:42.420 --> 01:48:44.750 What I'm gonna do is hit the</p> <p>765 01:48:45.990 --> 01:48:47.530 Christopher Benoe: and record</p>	
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Photography Advisory Committee Approvals

5 responses

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Name

5 responses

Scott Council

Brian Paumier

Brandon Del Priore

Chris Strasbaugh

Mark Anthony

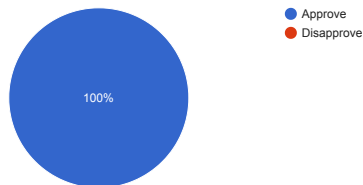
Curriculum Approvals

Proposed New Curriculum Changes

Proposed New Curriculum Changes

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5 responses

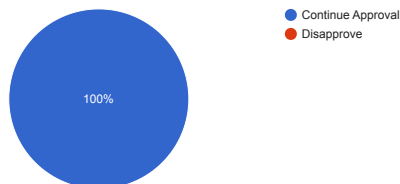


Previously Approved Curriculum Creation (New courses, certificates, or degrees)

Previously Approved New Curriculum Creation

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5 responses

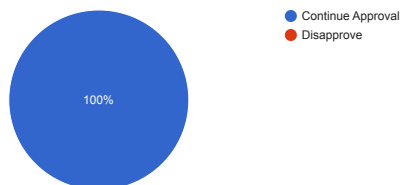


Previously Approved - Updates to specific Existing Photo Courses, Curriculum, and Degrees

Course Updates

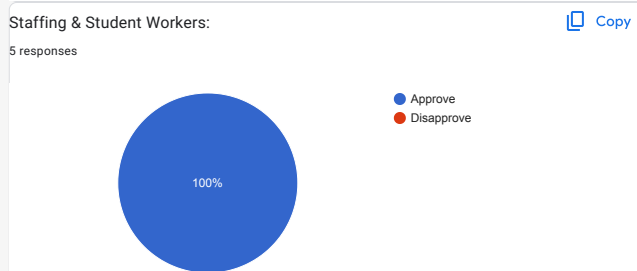
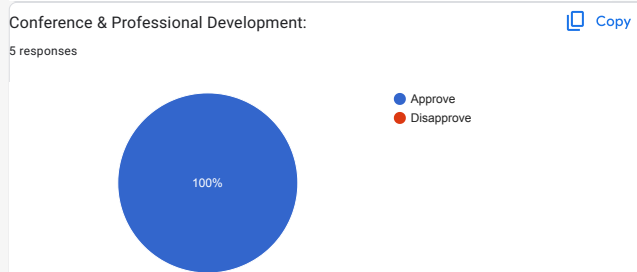
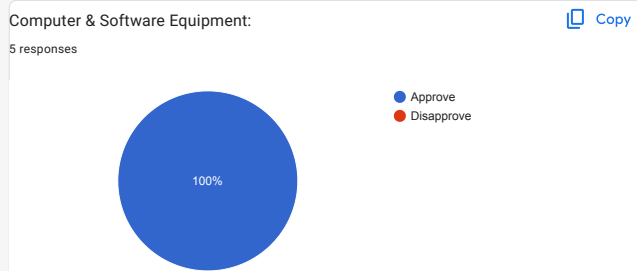
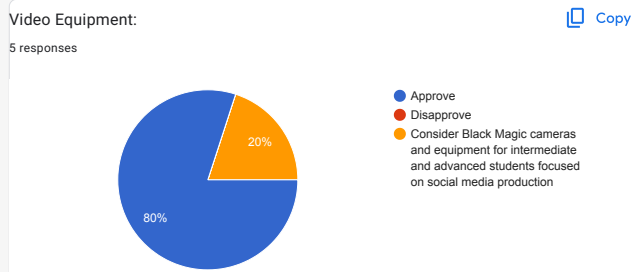
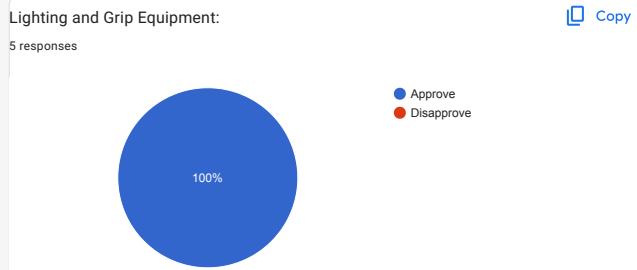
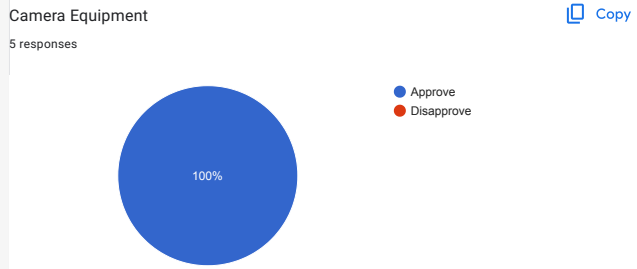
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5 responses



Photography Equipment Approvals

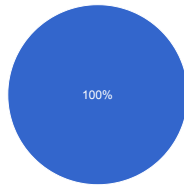




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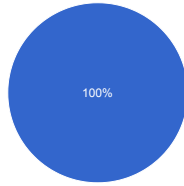


- Approve
- Disapprove

Facilities & Building Needs:

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5 responses



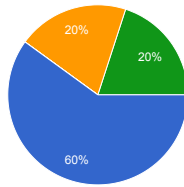
- Approve
- Disapprove

Drone Equipment Approvals

General Equipment:

 Copy

5 responses

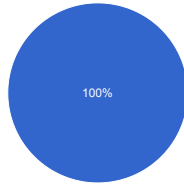


- Approve
- Disapprove
- 3D modeling software for 3D printing (SOLIDWORKS)
- Approved but highly recommend moving away from DJI as the majority of a fleet since the bans are increasing in the industry so having platforms like Freefly, Watts, or Skydio...

Lighting & Grip Equipment:

 Copy

5 responses

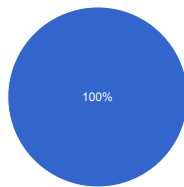


- Approve
- Disapprove

Computers & Software:

 Copy

5 responses

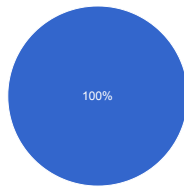


- Approve
- Disapprove

Conferences & Professional Development:

 Copy

5 responses



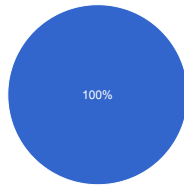
- Approve
- Disapprove



Staffing & Student Workers:

 Copy

5 responses

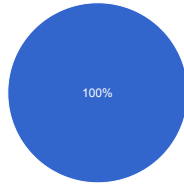


Approve
 Disapprove

Marketing & Promotion:

 Copy

5 responses

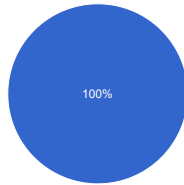


Approve
 Disapprove

Facilities Modification:

 Copy

5 responses



Approve
 Disapprove

Thank you!

Additional comments or suggestions?

2 responses

Having access to the gear is huge!!! I wish I went there before art center

iPad Pros are needed

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Google Forms



Photography Advisory Committee Questionnaire

5 responses

[Publish analytics](#)

Name

5 responses

Sir Scott Council prime minster if the world

Brian Paumier

Chris Strasbaugh

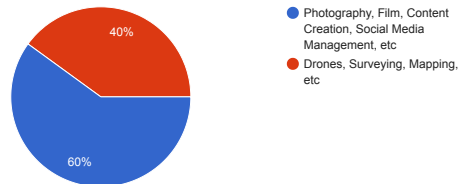
Brandon Del Priore

Ryan Beck

Which Industry do you work in or have the most experience in?

[Copy](#)

5 responses

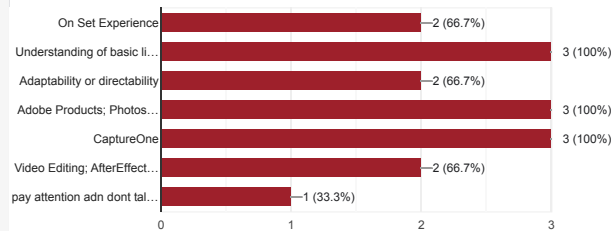


Photography Questionnaire

What skills do students need in order to get a job immediately in our industry?

[Copy](#)

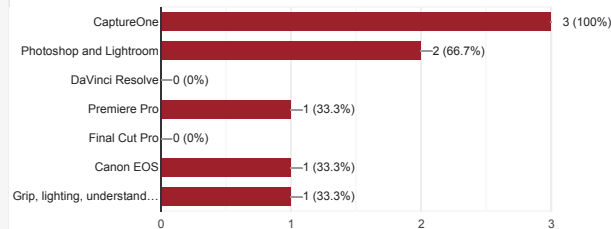
3 responses



Which software skills do you consider the most important for new hires?

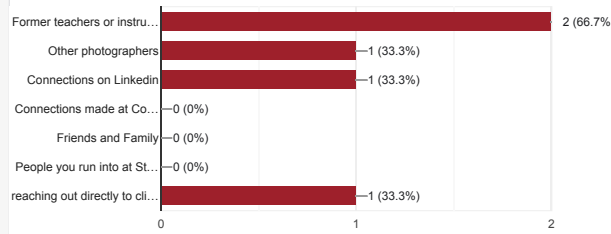
[Copy](#)

3 responses



What relationships have given you the most professional opportunities? [Copy](#)

3 responses



What are the biggest changes you have seen in the Photography industry in the past three years?

3 responses

- the kind of work people need
- The use of iPad Pros in the field and approving deliverables on site.
- Photography that is done in house that is "good enough."

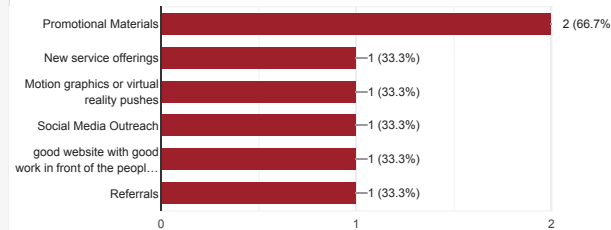
Have you made any adjustments to your business recently to keep up with competition?

3 responses

- yes, learning how to make films and be a DP
- Adobe Apps and Capture One Apps
- Shooting a lot more volume in a day.

What tools have been used to create the most success in your business or job? [Copy](#)

3 responses



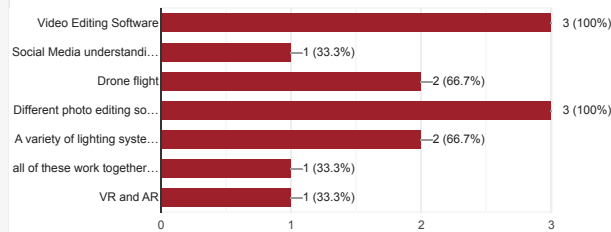
What further shift in the industry do you anticipate? What direction does it seem the industry is leaning toward?

3 responses

- more content creators less commercial advertising people
- The tactile, people want immersive experiences.
- More AI generated images and working on a global level.

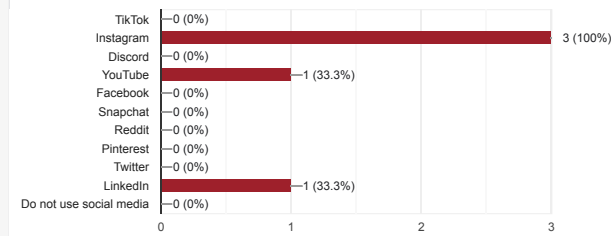
What technology do you find is the most important to know? [Copy](#)

3 responses



If you use social media in your position or your business, which platform do you have the most engagement on? [Copy](#)

3 responses



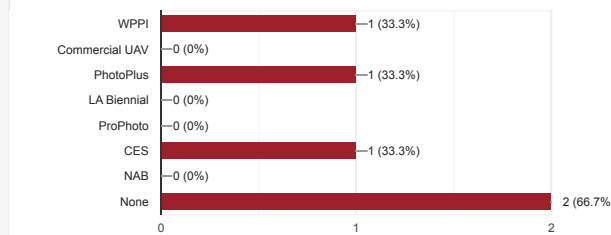
What piece of gear is most important to your business? (a certain camera body, lens, laptop, lighting setup, etc)

3 responses

- computer...
- iPad Pro's, Sony and drones
- Hasselblad H6D-100 and Lighting

What industry events or conferences do you find to be helpful or insightful for your business? [Copy](#)

3 responses



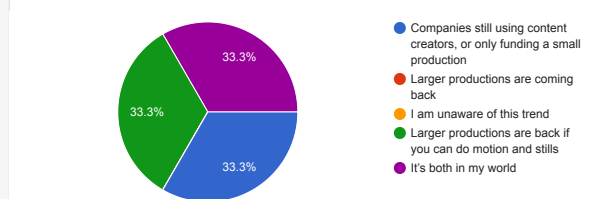
What are current wages for assistants or second shooters? What do you pay or what do you know is paid?

3 responses

- 1st 750-850 lighting director 1000-1200 2nd assitsnt 450-500 third 400 PA 350 producers 1000-1200 Digital tech 1200-1800 for tech with computer cart and monitors
- I can start out a content creator/media specialist at \$88,00
- \$300 Per Day (8 Hours)

Recently, companies were scaling back photo productions and hiring a single content creator for shoots and marketing materials. Is this still the case, or are you seeing larger productions again? [Copy](#)

3 responses



We try to push students to stay within the field even if they are not working as a full-time photographer. What are some photography related positions that you know of, are interesting, or surprised you?

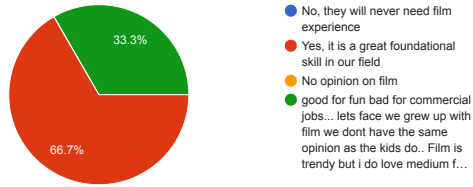
3 responses

- not sure I understand this question
- Photography/Video is an important tool in anyone's tool box now!
- Part time assisting is still a viable source of income.



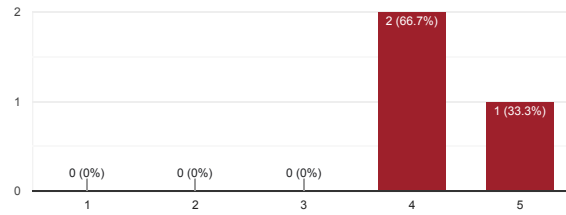
Film is still in its great resurgence. Do you see it a useful background for students to have coming into the industry? [Copy](#)

3 responses



How important is it for students to attend industry events such as Photo conferences, professional workshops, equipment how-to events, photo meetups, etc? [Copy](#)

3 responses



Any general advice or direction that you would like to give to us as a Program? [Copy](#)

3 responses

Make sure you are teaching them to think and undersand ideas. With AI and the lack of craft people have that are working compared to our days, thinking and undersanding conceping is even more important. Tech is only good if you undersand how to use it. I say at their level it should be 70% tech and 30% critical thinking skills related to that tech and art creation.

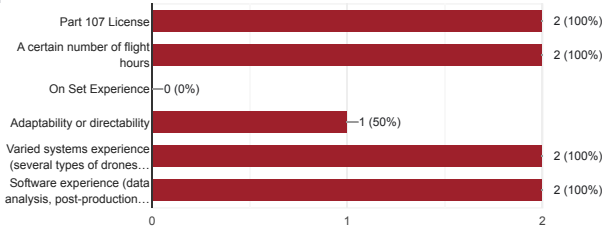
Things are getting smaller and faster and we need to get our young creators in that mindset.

Have your students visit working studios to get a better hands on feel.

Drone Questionnaire

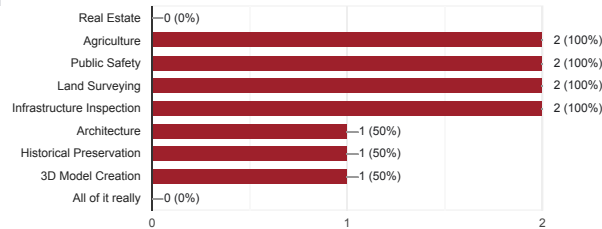
What skills do students need in order to get a job immediately in our industry? [Copy](#)

2 responses



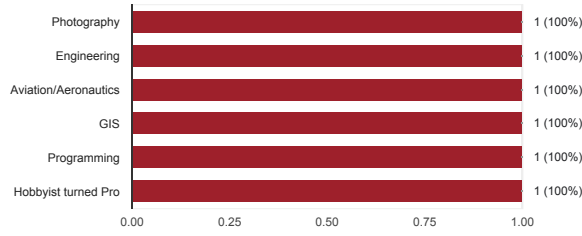
Which sector of drones do you find to have the most opportunities? Or where do you see the most business? [Copy](#)

2 responses



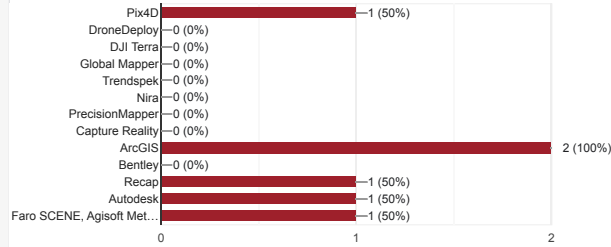
Drone professionals you are hiring or you know have what background? [Copy](#)

1 response



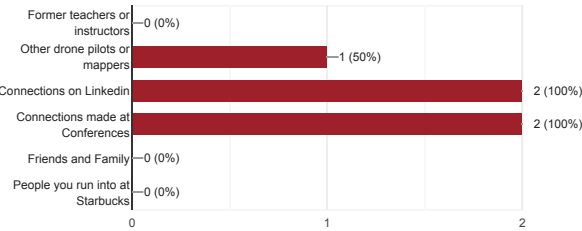
Which software skills do you consider the most important for new hires? [Copy](#)

2 responses



What relationships have given you the most professional opportunities? [Copy](#)

2 responses



Have you made any adjustments to your business recently to keep up with competition?

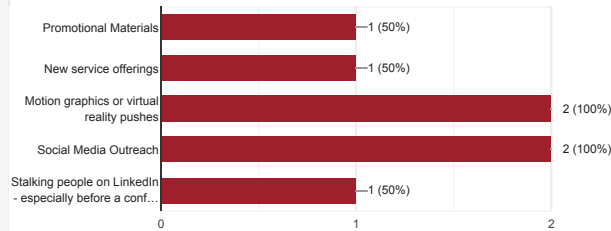
2 responses

Chinese drones. I am seeing so many contracts closing to companies that have DJI in their fleet.

Began development of our own drone platform for heavy lift payloads (USA assembled, NDAA compliant)

What tools have been used to create the most success in your business or job? [Copy](#)

2 responses



What further shift in the industry do you anticipate? What direction does it seem the industry is leaning toward?

2 responses

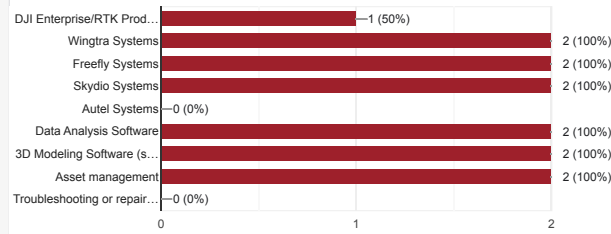
Moving from drone service providers to in house UAS teams.

Increase in desire for automation to reduce costs across long term programs.



What systems or technology do you find is the most important to know? [Copy](#)

2 responses



Are there any new drone or support companies we should look into? Any new tech that we should be training students on?

2 responses

Watts Innovations as an alternative to M600

You can look to me.... We have developed a skills center for training on utility infrastructure, off-road driving, FAA compliance, and have also begun development of our own heavy lift drone platform (60 min flight time with 5kg payload).

What piece of gear is most important to your business or job?

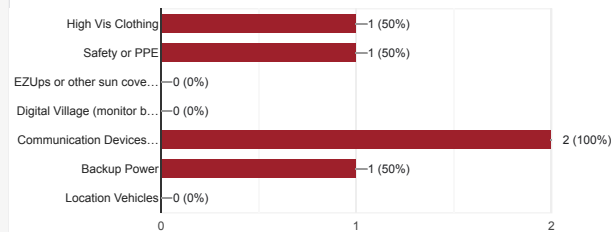
2 responses

Wingtra

High quality laptop with a touchscreen - graphics card quality matters to usability in the field.

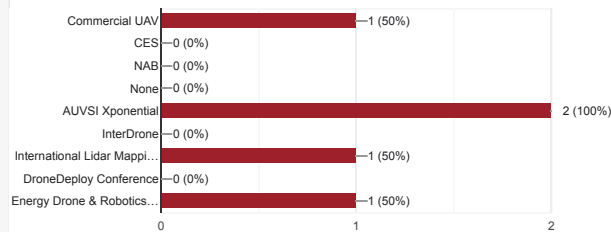
What support gear or equipment is underrated on the job site? [Copy](#)

2 responses



What industry events or conferences do you find to be helpful or insightful for your business or job? [Copy](#)

2 responses



What are current rate for VO's, pilots in training, or digital asset managers? What do you pay or what do you know is paid?

2 responses

\$15-20/hour (students for us)

VO starts at \$25 with a cap of \$40, pilot in training starts at \$35 - full pilot starts at \$40 with a cap of \$65, QA/QC and data management starts at \$20 with a cap at \$45

Any general advice or direction that you would like to give to us as a Program?

2 responses

industry partners will be key to get students hands-on practice in real world environments. Demo days are great and building these collaborations and bringing industry partners, students, and faculty together.

Let's get some students into the field to see full production work in multiple industries - it's one thing to learn in a static environment, another thing to see how everything unfolds and the pace that things must happen in the real world.

Thank you for your participation!

