



Transcript: Episode 3

Navigating the Art and Business of Inclusion

A Conversation with Sarah Kambara

Dr. Elcin Haskollar: Welcome to Rising Together! A podcast on the Art and Design of Inclusion. I'm Dr. Elcin Haskollar.

Curtis Anderson: And I'm Curtis Anderson.

Dr. Elcin Haskollar: Each month we'll have a special guest and we'll learn from their personal stories and experiences about how to create change. From thought provoking discussions to real life strategies, we'll explore the transformative power of inclusion and discuss how to create a world where every single voice matters.

Curtis Anderson: We hope you can join us as we dive into the art of creating inclusive communities. Let's embark on this journey of transformation one story at a time. Stay connected, stay engaged, and more importantly, keep rising with us.

Sarah Kambara: Creativity ends up being how you manage projects and how you manage others and how you're able to support a team to take care of the vision.

Curtis Anderson: You can catch the latest episodes of Rising Together on the first of every month on Spotify, YouTube, or your preferred streaming platform.

Dr. Elcin Haskollar: Welcome to another episode of rising together. We're so honored to have Sara Kambara with us today. Sara is a Ringling college graduate with a rich background and experiences. From working at Walt Disney animation to currently serving as a producer at Chromosphere. Sarah brings a unique perspective to our discussion. Welcome to the show, Sarah.

Sarah Kambara: Thank you. Thanks for having me.

Curtis Anderson: It means so much to me that you're here. I knew when we were trying to pitch ideas for this episode, I was like, I have one person in mind. They're perfect. Don't even ask anyone else to hear. It is.

Sarah Kambara: Yeah.

Dr. Elcin Haskollar: You were so excited.

Curtis Anderson: I was. I was like, oh, I got this. I got this. Yes, yes. Cause we go way back, you know, you and I, so that's really fun. But for those who don't know you, the community, people at large.

Sarah Kambara: Yeah.

Contact Dr. Haskollar at diversity@ringling.edu with any questions.

Curtis Anderson: Who is Sarah?

Sarah Kambara: Okay, so I like to give a little of my background whenever I say who I am. I am half Japanese. My dad is from Japan, and then I'm half French Canadian, Quebec. So for the most part, I would say now, as, like, an Asian American, I've kind of found my place over time. When I was younger, I was like, who am I? Like, am I, like, American? Am I Japanese? Like, what is it? But now I just find that I have backgrounds from different places, and I take that with me in everything I do. And I'm also non-binary. Yeah.

Dr. Elcin Haskollar: So you studied business of art and design when you were in Ringling College. You graduated about ten years ago. And so what made you interested in studying business of art and design?

Sarah Kambara: Yeah, well, I always wanted to support artists. Cause my dad, my father was an artist, so I wanted to make sure that I could be there in a way where I would manage and support artists vision. But I didn't necessarily want to be an artist. Like, I always knew I wasn't an artist. And, like, to this day, I feel that way. I feel like I'm a creative person, but I just needed to be around creativity all the time.

Dr. Elcin Haskollar: And then, I know you mentioned yesterday that you weren't initially interested in computer animation, but then you had a lot of friends who were studying computer animation. So can you explain a little bit your interest in CA?

Sarah Kambara: Yeah, so all of my friends were in computer animation, and that's why I gravitated to animation in general. I also, the person I was dating when I was at Ringling was a computer animation major. So that person taught me a lot about just animation in general, the history of it. And I think that's when it clicked that, like, it was an industry that I would feel comfortable in and also just a place where I could continue working with my friends.

Curtis Anderson: We have a business program here at Ringling, and, you know, you said that you were creative, but you weren't an artist. Like, can you talk up a little bit about how that discovery felt? Because I feel like so much of the being a creative and being an artist is so intertwined with one another and that maybe some students are probably better suited to go down the business route. Not to say that they're not an artist or creative, but, like, being able to separate the two might actually help you realize, like, you could thrive in a program like our business program.

Sarah Kambara: Yeah, definitely.

Curtis Anderson: And still be around, like, you were around animators. And so can you walk, talk a little bit about that difference between the two?

Sarah Kambara: Yes, I think, like, with the business of art and design program specifically, people don't have to box themselves into, like, a corporate professional position. I think, like, creativity ends up being how you manage projects and how you manage others and how you're

able to support a team to take care of the vision. And so that's, like, my creative aspect because I think a lot of the people that I meet are like, oh, you're like a different type of producer. Like, I'm so used to producers just showing up, doing the job, moving the schedules along, and going home. But you're open to, like, pivoting, you're open to, like, finding new opportunities. You're open to figuring out things with our team that's different from just the standard professional way that a producer would work.

Dr. Elcin Haskollar: So you started off as a production assistant at Walt Disney animation. How did you land on that position?

Sarah Kambara: Yeah. It took a while for me to build it up, from sophomore year at Ringling, where I met with a recruiter from Disney. And then by my senior year, I was offered the role after having an interview in December of my senior year. But I couldn't take the job after they tried to give it to me. So luckily, after I turned it down, two weeks before graduation, I was offered the production assistant role at Disney Animation. And then, yeah, that was it. I just started entry level on big hero six.

Dr. Elcin Haskollar: That's amazing.

Curtis Anderson: I love that movie.

Sarah Kambara: Yes. Good one.

Curtis Anderson: Thank you. Thank you.

Dr. Elcin Haskollar: So yesterday, Sarah was giving a presentation as a part of the career services thing, and then they were mentioning, how many Emmys do you have right now?

Sarah Kambara: Two. Two? Okay.

Dr. Elcin Haskollar: And then you should have seen, like, our students faces. They were in awe. So what is it? What does it feel like to win an Emmy?

Sarah Kambara: It feels good. I think, like, you know, you change and you grow as a person when you're working professionally. There used to be, like, more of an ego part of me that was like, oh, if I get an Emmy, that's it. That's all I have to do. And I was lucky enough to literally get an Emmy at 27. That was the first one that I got. And then by 29 is when I got the next one.

Dr. Elcin Haskollar: Oh, wow.

Sarah Kambara: And by that point, I was pretty much like, I don't need an ego anymore. Just drop it. I'm not even 30, and things have worked out really well. I'm very lucky to be in this position. And, yeah, that's kind of it. I was just grateful, I think, after I received it, which helped me reduce ego, which is a gift to me.

Curtis Anderson: Being a student here with you and seeing how you flourished and became your own. I don't wanna say archetype, but when you think business at that time, there was a handful of students who you can think of, and they had their path. They were going down. But you decided to go down a different path. Right. As a business student. And so for your capstone project, you were, like, the first BOAD, for those who don't know, a BOAD business of art and design students to kind of collaborate with another program as part along with their senior capstone project. Can you talk about. I mean, I've always wondered this, too, as a friend, as someone who's. How did you make that work?

Sarah Kambara: Okay. Well, to be honest, it was a little bit of a struggle at first. The computer animation department is, like, the most prestigious department at that time. I don't know, now I don't know enough to say that about other departments.

Curtis Anderson: We are. It's okay.

Sarah Kambara: You can say, but I'm just saying, like, back then, 14 years ago, it was the one that just did their thing, and they're really good at it. I was like, well, I need to know how that all works so I can manage it one day. So by sophomore year, I made a game plan to figure out how to start talking to them. At first, I talked to Jim, the department head, and he had some hesitations because he felt like they were, in a way, like the producer role for their students as the ones kind of, like, managing everything. But I was like, it's not really about that. It's about me getting the ability to see what's happening and to support what they're doing during their process. So we had to figure out, oh, my title isn't a producer, but it's something else. And then once we got there to an agreement, just another negotiation situation, basically. Then my department had also, Jim at the time, stepped in and then met with him. They met one on one, talked about it, and then I was good to go.

Curtis Anderson: That's awesome. Do you see potentials for the business program to have that type of collaboration with other programs that we offer?

Sarah Kambara: Yeah, I think they can do it with any program. I think it doesn't even have to be someone's thesis. If there's a certain project within a year, that makes sense for somebody to step in and help support creatively and management wise. Yeah, go for it. That's what I mean by being creative about managing. But you need to see it and be able to figure it out because you want to do it. I saw that through my friends that there was an opportunity when they became juniors and seniors creating a thesis. So once you get on campus as a Boaz student, there's so many opportunities. So I'm like, just figure it out what you like.

Dr. Elcin Haskollar: That's amazing.

Sarah Kambara: That's true.

Dr. Elcin Haskollar: So you're highly successful, and then you said that you're glad that you won two Emmys because now you don't have an ego. So being a highly successful and driven individual, and right now we're trying to talk to our students about, like, overcoming failure. In fact, our students are put together at, you know, TEDx event to talk about that particular theme.

And I see a lot of them suffering from imposter syndrome because, I mean, look at our campus. Like, everyone is so highly, you know, talented. So when you're surrounded by, you know, so much talent, then you could start doubting yourself. So I was wondering if you can share a story of, like, failure, overcoming a failure from your personal perspective, just to give a little perspective to our students that, you know, you could fail, but it's not about failing, but rather, like, how to get back up.

Sarah Kambara: Yeah. Two stories come to mind. One is shorter than the other. I'll start with that one. The first one is when I was in an entry level position at Disney, and I was trying to help figure out a way for the other production assistants to come together. Actually, all the production management I was trying to organize that people could come together and figure out, like, just a program where we could work through one of the tech things that we use to show all of the stuff on the screens for the directors. Like, we would use this certain tech program to show everything to the directors, and I wanted to figure out how we could work together to make it better. And honestly, some of the higher ups within the room were very rude to me about trying to get people together to do this. And I think that just came down to they didn't like that somebody younger was trying to organize a community type situation because the management system was so cutthroat. And if you aren't just taking care of yourself and moving up, then that's out of what they're used to. And so they came in with a huge attitude and all this stuff, and then multiple people had to come and apologize to me afterwards and all this stuff, and I ended up leaving the studio because it wasn't the right fit for me. But that was one situation, and then the other situation was when the SEC. Okay, so this was the Annie awards, and I'm going to say this in a way where it doesn't say anything too specific, but it was the Annie awards, and one of the main owners of the company, of the show that we were nominated for had decided to not attend. And usually, if you own the company, you're going to show up and give this speech. And then that owner didn't come to me as the producer and say, hey, can you come give this speech? Netflix had already reached out to me and set up everything for me to come. And so I was like, how come we haven't had this conversation? You're not even going to be there? And so I just went for it. I was like, I'm going to go and give the speech. Apparently, they decided that another director would take the owner's place, but nobody talked to me. So I was like, well, I've been invited at the same level as you, and I'm going to show up and make this happen. And then I just went and I gave the speech, and it went really, really well. We won the award. And then even after that, once we did a team meeting with champagne and all that stuff, the other owner of the company went up and talked about it as if he was there and he wasn't even there. And I was just like, sometimes you feel like, as a person of color, like, you aren't seen, even though you're there for so much. You literally showed up. You did the work to support the team with your voice, and then they don't even acknowledge. And to me, it was like, at least I did what I thought I needed to do.

Dr. Elcin Haskollar: Thank you for sharing that.

Curtis Anderson: Wow. So let's stay in, like, the, you know, this diversity realm. Like you mentioned, you know, person of color, like, as an Asian American creative, like, how does your cultural, like, you know, your background influence your, your process as a creative?

Sarah Kambara: Yeah, I think about this a lot, actually, because I was trying to figure out, like, how do I have such, like, organizational skills? And I think it does come from, like, Japanese

background. There's a lot just within Japanese culture where there's respect within how you handle things, how you understand energy around you and things like that. And so I feel like just ancestrally, it's in me somehow. And I wouldn't say my dad necessarily taught me to do that, but I have noticed, especially when I went to Japan for the first time. Oh, okay. That's, like, why I treat people with respect. I make sure if they want to get a thought out, I allow them to do it. And, yeah, I think a lot of my organization and discipline comes probably in some way, ancestrally, being Japanese. Yeah.

Dr. Elcin Haskollar: And then how do you choose to perhaps use your cultural background for storytelling in your own professional work?

Sarah Kambara: Yeah, I mean, honestly, it comes down to the directors to decide what they're going to be doing, if it is a diverse or cultural voice within something. But usually, luckily, as the producer, along the way, I can just check in and be like, okay, are we sure that this is still holding up to what your vision wanted for making sure this culture is properly represented and things like that? So I'm kind of like that background checker to make sure we're getting it right. But usually the creative already knows what needs to be shown and said and understood within their storytelling.

Dr. Elcin Haskollar: And do you feel like the entertainment industry is doing enough to tell the stories of underrepresented populations?

Sarah Kambara: Yeah, I think it's interesting because sometimes I feel like the entertainment industry either focuses too much on, I guess, trauma in a way, where it's really intense, how they want somebody to understand a culture, and there's nothing wrong with that. But for a while, it can be like, well, it's not necessarily content that people can go back to over and over again because it's really heavy. And then sometimes, like, recently, there's movies where it's great that they're culturally showing stuff, but it kind of is done with jokes and that's okay, too. But sometimes I'm like, we're not always joking about I'm this and that because I'm this culture over and over again. So I feel like nowadays, like, in the last couple years, there has been more moderate levels of storytelling where it's more slice of life, and that's been better to explain cultures.

Dr. Elcin Haskollar: Thank you.

Curtis Anderson: Do you feel like the entertainment industry, their perception of diversity and inclusion has evolved over time?

Sarah Kambara: Yes, I think it's evolved over time, obviously, because we as people have evolved in how we manage seeing each other and caring for each other, and we're working on it, but we're not there. And so, like, yeah, us being more honest about it these days is good, but some of us are fumbling still, if that makes sense. Yeah.

Curtis Anderson: What changes would you like to see to promote? Like, a more for it to continue to move forward? Like, if they're taking baby steps, what would you like to see them take? Giant steps. Yeah, if you can control everything.

Sarah Kambara: Yeah. I kind of relate it to how things are going with understanding and respecting gender, the same way you wouldn't necessarily ask someone about their gender if they share, and you're like, oh, I want to know more because that could literally elicit a trauma related thing. It's the same with cultures. You can allow somebody to share who they are, but you don't need to get to know more just so you can know more, I guess, if that makes sense.

Dr. Elcin Haskollar: I want to shift gears a little bit now. So you're currently working as a producer for chromosphere. Do you want to tell us a little bit about the sort of projects that you're working on your day to day life so that our students can know more?

Sarah Kambara: Yeah, sure. Yeah. So as a producer, the main thing is a client will come to us specifically at chromosphere because we're client based, service based, and we'll figure out exactly what it is that they want. So we'll have to do a creative pitch. Like, we don't get it right away. Sometimes they say, oh, I have you all in mind, and I just want to give you x amount of money and get it done. But usually we have to win a pitch and there's multiple people trying to go for the pitch. So our creative director will put together a couple style frames and, like, just kind of ideation concept sketches together, pitch it to the client, and then the client will say yes or no, and then we'll negotiate rates based off of our entire team. Once we get the bid, then we start the process and all of the rates and everything that we figured out is applied to a schedule already. So we just go department by department and get it done.

Curtis Anderson: Wow.

Sarah Kambara: Yeah.

Curtis Anderson: Wow. Sounds so together.

Sarah Kambara: Yeah. Yeah.

Curtis Anderson: That is a structured yet color of all stars.

Sarah Kambara: That's amazing.

Dr. Elcin Haskollar: So you worked on so many different projects, some for Netflix, you mentioned. Can you, like, pick one that's your favorite? Is that possible?

Sarah Kambara: Yeah, it's possible. Definitely. The one that I like the most is city of ghost. It's a show on Netflix. The director is Elizabeth Ito, and I really like it because it covers a lot of cultures within Los Angeles, and it does it in a way that it's kind of fake docu style. So all of the people that are within it are people that are from Los Angeles and within the certain neighborhoods. One focuses on a Japanese restaurant and how the grandma had owned the restaurant. And then, yeah, it just, it goes to different places. It talks about the Tongan culture within LA, the original ancestral people who had been there. And, yeah, I just really like this project because kind of, like I said, like more of a moderate tone where it's just people being who they are and it's still being like a really good platform for animation. Been my favorite so far.

Curtis Anderson: So, I mean, you're killing it. You're a boss, you know?

Dr. Elcin Haskollar: Yeah, I mean, she's got two Emmys.

Curtis Anderson: It's two more than I have.

Sarah Kambara: Yeah.

Curtis Anderson: So looking forward, like, like, what are some of your, like, your own aspirations and goals that you want to do both personally and professionally?

Sarah Kambara: Yeah, I guess I'll start with professionally, but I have always wanted to do more humanitarian type stuff where it's not like I'm working on something and it goes out to the public, but I'm not like, around the people, you know, because we make stuff. It's on streamers, it's in theaters, whatever. But I'll hear sometimes from parents, like, oh, I really love story bots. I love this for my kid, and that's great, but I want more of a in person experience with people being able to use the animation or whatever the content is. So right now, luckily, we've been working with a government grant with the department of education on a product that is, like, STEAM based curriculum. And so it's for grades fifth through or, sorry, second through. It's for grades second through fifth. And they're able to. The students are able to go through the book. One topic is, how do we get water? And so they're learning the factual, like, science facts while they're going, but then they're also learning how to break down what they come across. So maybe they come across, like, a caterpillar. And so we're teaching them step by step how to draw it. And then we created an app that scans in each section that they drew, and then it animates their drawings for them, so they see their own drawings animated also within the app. And then the app also continues to tell you scientific facts. Yeah, so I'm really excited. Yes, yes. I'm really excited about that. Because finally, like, we're able to do a product that, like, we can go around the world and, like, teach people that age where it's so integral at that age, because there's statistics that by age six, for example, girls may question their brilliance. They may question, like, oh, I'm not smart enough. Like, in science, I'm not this and that. So we wanted to focus on, like, creating a product that's, like, steam based, but also art based, because some people also question, am I an artist? Like, I'm not good at that either. So we're like, let's do it both. Like, we're really passionate about both.

Curtis Anderson: That's amazing.

Sarah Kambara: Yeah. So now, yeah, I'm excited. Like, I didn't know what it was. I was just like, I want to do something more, like, human focused.

Dr. Elcin Haskollar: That's amazing. I got two girls, so definitely. Definitely getting the app. So when is it going to be available?

Sarah Kambara: Okay. I mean, we got the phase one grant, and we just finished the eight months. We did our research study and a couple after school programs, and we're hoping to get the phase two grant, which is two years and a lot more money. But, yeah, it takes a bit of time. Cause we've never done, like, products. We've only done service based. So we're developing, like, all these different things for, like, commercialization and all that.

Dr. Elcin Haskollar: Wow.

Sarah Kambara: But maybe in, like, three years. Okay.

Dr. Elcin Haskollar: Yeah, she'll be old enough, so. Yeah, definitely.

Curtis Anderson: I feel like I just. You just told me something I shouldn't know. Like, this is amazing. I'm doing it.

Sarah Kambara: No, I'm just kidding.

Dr. Elcin Haskollar: That's awesome. But you just mentioned something that really triggered my interest. So when did you. Was there a point in your career, in your life where you felt like, I am good enough, like, I am good enough, I am a good artist, and I sort of discovered your value. It sort of goes back to the stuff that we've been talking about with imposter syndrome and failures and all that stuff. So what was that turning point for you?

Sarah Kambara: Yeah. Hmm. I mean, I think after getting the Emmys, it was, like the first spark where I actually wasn't even sure if I would stay in animation because it felt like almost like a formula in a sense of, like, a project is like this. We do this, and I just needed to make sure I was having something that fed me. So luckily, at chromosphere, we do projects that does that for me. So that was a turning point in a way. And then this is, like, kind of a funny way to think about it, but by 30, your brain fully develops. And I feel like that's the age that I started to take care of a lot of self-care things. Cause I have a number of mental health disorders that I've been working through over the last three years. Cause I'll almost be 33. And that has been a big turning point for me, just as a human, to be like, okay, now I understand how I can focus on things and figure things out for myself.

Curtis Anderson: Let's go back. You said, like, 14 years. Oh, my gosh. Has it really been that long? So for you, it's been ten?

Sarah Kambara: Well, I guess from when I first came, it was, like, as a freshman.

Curtis Anderson: Right.

Sarah Kambara: And then. Cause I graduated in 2014.

Dr. Elcin Haskollar: When did you graduate?

Curtis Anderson: Just on camera.

Sarah Kambara: 2013.

Curtis Anderson: 2012.

Sarah Kambara: Oh, 2012.

Curtis Anderson: 2012.

Sarah Kambara: Yeah. I can't remember.

Curtis Anderson: So you've been out for ten years, and so, like, looking back the last ten years from where you're sitting at now to, you know, kicking back and knowing you just turned in your thesis project, like, what are some of the. What are some of your fondest memories.

Sarah Kambara: You know, of Ringling or just in.

Curtis Anderson: The last ten years that's kind of pushed you to where you are now? That's kind of helped shape the goals that you wanted to set for yourself.

Sarah Kambara: It did kind of start from my community in computer animation at Wrigley. Like, I literally live in a house in LA, across the street from friends that I had wanted to be around at this point in my life, and I am. So, like, that's the most important to me. Like, the community of people that I want to be with just period. Yeah.

Curtis Anderson: Yeah. In school, you're kind of forced to being around people, and now as an adult, you can kind of choose the people who influence you.

Sarah Kambara: Right.

Curtis Anderson: And if you see those people, your community, doing things that chasing dream, doing more humanitarian things, that's, like, only gonna help propel you to want to do more of those things. Where did you start to feel like I can pick and choose projects that I really wanna do?

Sarah Kambara: Good question. Yes, I think I started to feel it in my first job when I was at Disney because they're very bottlenecked on how you can move up. And that just made me feel like, well, if you're gonna keep me in this role longer than I need to be, I need to find other projects that I wanna be doing. And so moving around really helped me because I learned more, like, the right fit of people that I would be working with day to day.

Curtis Anderson: Can you clarify what moving around entails? Like, you're still in the same job, but you're just taking on different projects.

Sarah Kambara: Like, so it started like Disney. I was a production assistant, and then I wanted to be a production coordinator, but they couldn't get me there quick enough. So I went to Pixar, became a production coordinator, and then I heard that jib jab was hiring for production coordinator, but I wanted to be a producer. So I called them and said, I can be a production coordinator, but I really want to be a producer. And then within three months, I was a producer because I proved it to them. Wow, that's amazing. And then from there, I did the two seasons of the show for Netflix, and then it became that formula thing where I was like, I just feel like I'm doing the same thing over and over again now. And as a producer at this point. And I need to find

a place where I feel more creative, I guess. And so chromosphere, because they're client based, and it'll be like, different places, like Airbnb or Google will call us up and, like, ask us for different things, versus, like, I'm just working on a show that just one creator wants to do. I'm allowed to do a lot of different projects.

Curtis Anderson: I have a question for you regarding the use of AI. Everyone's talking about it. What are your thoughts? Like, how are you seeing it being used in the industry? Your projections?

Sarah Kambara: Yeah.

Curtis Anderson: Give us a thesis on it right now.

Dr. Elcin Haskollar: Students are very afraid of it.

Sarah Kambara: Okay, well, I don't think there's anything to be afraid of. I think it's just another tool that we are introducing into our toolkit, I guess. And the reason for that is there are very brilliant creatives that I know myself that have tried to do trial runs with AI, seeing if AI was going to generate something better than them as a designer, like, renowned designer, and it did not. And I guess that's just to say that AI is helpful as a tool to pull together something that you can reference. It's helpful for people who don't necessarily do art themselves to pull packets together, things like that. But it can't necessarily, at the level of brilliance of a human that has creative background, actually generate the same thing that they can create.

Curtis Anderson: Yeah.

Sarah Kambara: Yeah. So that's how I feel about it right now. It's a tool, but it's not necessarily us.

Curtis Anderson: Yeah, that's good to hear. I mean, so, like, were the people who are introducing it in your toolkit, like, were they afraid to introduce it, or was it something like, no, they were just, they were like, let's just do it.

Sarah Kambara: Yeah. They were like, you know what? This weekend, I'm gonna give it a go and I'm gonna see if it can actually generate something that I would create and it couldn't.

Curtis Anderson: That's cool. You don't approach it with fear. It's more of a curiosity and let that shape your judgment.

Sarah Kambara: At that point in your career, you've generated such a catalog of what people are able to work off of because your art style is so different from others that you do have that uniqueness. So you're not like, oh, this computer is gonna, like, be better than me.

Curtis Anderson: Do you see it shaping jobs? Maybe not, like in the, like a designer trying to see if it replicates their design skills, but any other, you know, facets of the pipeline, either pre production, production or post production, where AI could, you know, I don't wanna say I'm not afraid of it, but, you know, where some people could be like, I don't wanna use it. I'm afraid to use.

I don't wanna be curious about it. Do you see, like, any, like, I can see why you're worried about that.

Sarah Kambara: To an extent, but I also feel like even you could say, oh, I'm going to have AI replace my production assistant so AI can run the reviews instead of my production assistant. Is that AI gonna know when somebody's missing from the room? No, not necessarily. Are they gonna be able to pick up the phone and run the review at the same time and call the people and make sure things are happening? No. So, like, there's always things that the AI can't accomplish because it can't multitask as more than one thing that's focusing on what it's asked to do.

Dr. Elcin Haskollar: Yeah. It also doesn't have any critical thinking.

Sarah Kambara: Yeah.

Dr. Elcin Haskollar: And it's like, when it comes to art, you know, it has to pull what it's been. It has to pull from what it's been, like, put in. So because we don't have a great diversity of, like, artworks, all of the stuff that it's pulling is just very.

Sarah Kambara: Yes.

Dr. Elcin Haskollar: Yeah.

Sarah Kambara: There's. I mean, I guess just also with that designer that I was talking to about the trial run, a lot of copyright issues, the things that are pulled in, you couldn't put that out as a final piece. There's no way you get sued left and right. So it's not there for creatives quite yet. Maybe there's some roles that they're like, it's good enough to cover it, but I feel like that's an unfortunate move, too.

Dr. Elcin Haskollar: Do you have any advice for our students? Like, if you were to give one piece of advice, then what would that be?

Sarah Kambara: Advice that I did not do when I was a student was self-care. I did not sleep. I was working four jobs. I was, like, hustling.

Dr. Elcin Haskollar: They forget to eat.

Sarah Kambara: Yeah. That blows my mind, all of that. And I'm like, it honestly needs to happen sooner, and it needs to happen like, it needs to be taught in elementary school. So that's my biggest advice. Like, self-care is healthcare.

Dr. Elcin Haskollar: Yeah. Sleep, eat, take some time to do yourself.

Curtis Anderson: Just go sit in the sun.

Dr. Elcin Haskollar: Connect with somebody like that is so healing for me. That is so healing.

Sarah Kambara: Yeah.

Curtis Anderson: Any final thoughts?

Sarah Kambara: I don't know.

Curtis Anderson: I don't think so. I just so happy to see you. You know, I think we talked yesterday. There are a handful of people who you choose to be around and you choose to keep in touch with. Right. Cause I don't live in California, but every time I think you were here a couple years ago, we walk through campus, like, here's what you're missing. What's going on in your life, that's life giving. And those are the things that keep us moving forward as creatives and stuff like that. So I'm really happy to see where you've come in the last.

Sarah Kambara: Yeah. Thanks for inviting me.

Curtis Anderson: Oh, yeah, this is good.

Dr. Elcin Haskollar: Thank you so much for coming for.

Sarah Kambara: Me to connect to everybody here.

Dr. Elcin Haskollar: Yeah, you know, thank you so much.

Sarah Kambara: Thank you.

Curtis Anderson: And that concludes today's conversation. Thank you for tuning in and joining us on this journey of design and inclusion. You can find all of our episodes, transcripts and other wonderful resources on our website: ringling.edu/risingtogether. Join us next time for more insightful conversations. And remember to stay connected, stay engaged and keep rising together with us.

Rising Together is produced at the Soundstage in partnership with Studio Labs, and Art Network at Ringling College of Art and Design. The show is produced by **Dr. Elcin Haskollar**, Curtis Anderson, Keith Elliott, Nick Palladino, Troy Logan and Marquee Doyle.