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with Brendan Uegama csc

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LONG DISTANCE

ROMANCE

Not even planetary distances can stand in the way of students Walt and Sophie in *Moonshot* as they travel to Mars to be with the objects of their affection and in the process learn something about themselves. The HBO Max sci-fi romantic comedy directed by Christopher Winterbauer (*Wyrm*) was lensed by Brendan Uegama csc (*Child's Play*) and stars Lana Condor, Cole Sprouse, Mason Gooding, Emily Rudd, Michelle Buteau and Zach Braff as the leader of the Mars program, Leon Kovi. The film takes place in a future where Mars is terraformed, and the best and the brightest on Earth are sent to colonize it. Condor and Sprouse play two college students turned stowaways on a ship to the Red Planet.

BY TREVOR HOGG,
SPECIAL TO CANADIAN CINEMATOGRAPHER



"Generally speaking, different genres each have a standardized look and feel. And part of my job as a cinematographer is to translate the script I'm working on and uniquely convey the intentions we're trying to get across in the imagery for that particular film," Uegama notes. "On *Moonshot*, I didn't want to do high key lighting, which could be considered more stereotypical for comedies and romcoms. I wanted to do something that had more contrast, full of colour and more emotion with science fiction elements."

Considering the heavy reliance on sets, a small cast, and romantic comedy situations, *Moonshot* could have easily felt like a television sitcom rather than a movie. "We storyboarded most of the film and didn't rely on

overcovering scenes," according to Uegama, who used a combination of dollies, cranes and Steadicam. "Chris understands filmmaking, photography and story really well. During one of our first meetings together, we talked about his ideas and what he wanted for the film. As well, we discussed the theory of *Moonshot* for us, what could work and what shouldn't. Something I always try to be open to is that the best idea must always win. Every day in prep we would sit down and hash out a lot of ideas. It was an open dialogue, and that's a great way to work."

A primary cinematic reference was *Her* by Spike Jonze. "*Her* doesn't look and feel like a traditional romance or comedy. It has a unique style, feels real,



and is a beautiful film. That was a place to start. *Ad Astra* was something that we looked at for how they treated some science fiction elements and zero gravity. It was an open book as far as what we were being inspired by, but above all, it was always the script."

Preproduction was five weeks while principal photography lasted 35 days in Atlanta. "We shot on ARRI ALEXA Minis in 2.40 with spherical lenses," Uegama states. "For the majority of the film, we shot with A camera only. Mostly, the B cam helped with leapfrogging the cameras, inserts and a few longer dialogue scenes." The Los Angeles-based cinematographer tends to favour medium range lenses like 40 mm for close-ups. "Act One was on

Earth. We used the Zeiss Superspeeds [18 mm to 100 mm] and often landed in the 35 mm to 50 mm range. Earth had no atmosphere, and I wanted the classic soft look that those lenses gave me. When we were doing all of the work on the spaceship, which is the second act, I used the Vantage MiniHawk Hybrids, which are beautiful lenses. They are spherical but with an oval-shaped iris, so it gives the bokeh a different feel. Since they are spherical and not anamorphic, they have very little distortion so actors look great from edge to edge, and they're fast, compact and have very close focus. Then for all the work on Mars, we used Leitz Summilux-C lenses, which are sharp, have a beautiful falloff, and I knew would work well in our sets with more atmosphere. I know and trust these lenses as I've used them



on a number of shows. It was a great way to visually break each act and give them their own look and feel.”

Various lighting schemes were devised for the different sections of the space shuttle. “There are these long lighting panels on each side of the ship’s hallway walls that each had five rows of LED ribbon behind a milk plexi cover,” Uegama remarks. “Throughout *Moonshot* we used 10,000 feet of LED ribbons. We were able to control them in a way that helped aid certain elements for the story. For example, we discussed how if humans are in space for an extended amount of time, a ship like this could help them feel evening light and morning light to keep them a little more grounded. So we were able to use the panels for a cleaner, warmer light during the day, then shift to a bluer, cooler light for evenings and show the transition. When we went down to the lower levels where they go to the control room and meet Earl, we go to a greener look, so it feels more industrial and a bit different. Additionally, in the scenes where there is an emergency on the ship, the lighting panels would direct the characters which way to go, by creating specific colour schemes and light chases.” The work on Mars was majority LED lights as well. “For day scenes in Leon Kovi’s office, we used big tungsten units pushing in through the windows. But otherwise, it was all LED,” Uegama says. “In fact, this was the heaviest LED show that I’ve ever done. We had Litemats, LED strips, Astera Tubes, all sizes of SkyPanels, Creamsource lights and more. Each had their place. The set design allowed me to build in a lot of ribbon and tube lights that we could look at in camera.”

From the beginning, it was decided that the aspect ratio would be 2.40:1. “The major discussion was whether we were going to shoot anamorphic or spherical,” Uegama recalls. “We chose to shoot spherical because it allowed us more flexibility with the visual effects that we were doing. As well, spherical allowed me to work with more sets of lenses to create the varied looks that we were after. And knowing we were going to be in tight sets often, having the closer focus of spherical lenses was essential.



On *Moonshot*, I didn’t want to do high key lighting, which could be considered more stereotypical for comedies and romcoms. I wanted to do something that had more contrast, full of colour and more emotion with science fiction elements.

- Brendan Uegama csc



We shot open gate 3.4K ARRIRAW. We created only one LUT for the film. I wanted the film to be colourful at times and not shy away from primaries. So on the ship you see a lot of reds, blues and greens mixed in. On Mars, we introduced a heavy amount of burnt orange for our Mars light. I worked with my DIT Justin Warren on set to get the colour and contrast as close as possible to what I wanted the final to be. Fotokem did our dailies colouring and did a great job for us. Our final colour grade was done by Peter Doyle at PostWorks in NYC. Peter is a great colourist, and we worked hard to keep the look we originally created and enhance where needed and balance everything out." Certain colours were specific to certain settings, Uegama adds. "Mars was going to be more orangey yellow, so we wanted to avoid those colours when on Earth and in the spaceship. The spaceship needed to feel cooler, so we used a lot more blues and greens except for the extreme emergency situations. Then everything on Earth was treated as being more neutral with little pockets of colour."

With the exception of an exterior shot of rocky Martian terrain, *Moonshot*

was primarily a set-driven production. "Our spaceship was made up of a long hallway with a room for Sophie and a common area where everybody hung out, which was repurposed as the office of Leon Kovi later on," Uegama reveals. "The story helped us sell that because this was one of Kovi's previous ships that he kept on Mars as his private residence. It was a combination of how we photographed it with set decoration to turn it into something new and different." Virtual production was not a consideration. "Mostly because of our short turnaround from when *Moonshot* got greenlit to when starting principal photography, we had to do greenscreen, bluescreen or just black material. Visual effects were in hundreds of shots but certain sequences were big, such as our spacewalk where Sophie and Walt are floating outside the ship and see Mars from a distance. We did a combination of wirework, cranes, Steadicam or dolly against a black screen. In the scene the actors are in space suits with helmets on, but for the visors, we didn't want to have to deal with reflections, so the helmets were built without them. Visual effects added the visors and reflections back in later in postproduction.



"The spacewalk was a scene that was in constant discussion around the office in prep," Uegama states. "We did previs, storyboards, and a week before shooting, we brought out the stunt team, rigged up the actors and did a lot of tests to see what worked and finetuned it. For the most part, it went smoothly on the day because of all of the prep that we did. It's great when a big scene goes smoothly, but sometimes what seems like a simpler scene proves to be much more difficult and challenging. One of the most challenging was in the first act in the café when Walt and Sophie are sitting down at a table talking with each other. The day of filming there was a lightning storm close, and we had to shut our generators down for nearly two hours. We were watching the daylight slip away from us and the location had massive windows everywhere that saw out to a large field and building. Chris and I were thinking, 'How do we simplify this once we get our generators back up to be able to make it before all the daylight is gone?' We tweaked how we were going to see our backgrounds, and I brought in every big light and all the bounce I could from the trucks to finish the scene night for day."

A tricky component was the big backdrop placed outside of Kovi's room. "We got high-resolution photographs of different mountains that looked and felt like Mars and composited them together to create our Mars backdrop. We had it printed on a big canvas and tested it with multiple colour renditions, as well as the amount of defocus," Uegama reveals. "Once the colour and focus were figured out, I could add additional colour from lighting to help make a blend between our lights coming through the windows and the light being reflected off of the canvas in the background. When you used multiple different lights such as tungstens, different gels and LEDs from different manufacturers and see the backdrop in one frame, it can be difficult to get them to all match up perfectly. We printed multiple colours and kept testing until we felt that it would work. In postproduction, there was some finetuning on certain shots to help blend it even more."

For the arrival on Mars, an actual glass walkway between two hotels was shot in Atlanta. "We added lights along the side of the windows and shot it

in the middle of the night, so everything outside was really dark," Uegama states. "The initial concept of the walkway was that the passengers were walking through a tunnel where you couldn't see out, except for this one smaller window to the side. In the shot, as Sophie and the other travellers walk towards camera, we pan with her as she exits the frame in profile and then we push in on the window showing the view outside of the Mars colony. So on the day we put a green square up on the glass and pushed in to fill the frame with it. In postproduction, the idea was expanded to make the entire walkway transparent glass and to include the ship behind them. Visual effects ended up rotoscoping every single actor walking through, used the glass, and built the world behind it making it much bigger and more awe-inspiring."

In order to make sure that visual aesthetic carried over into postproduction, Uegama was in contact with visual effects company DNEG. "DNEG kept me updated with some of the work in progress, and I would talk to our visual effects supervisor Jay Randall and visual effects producer Amber Kirsch about the ideas we were doing on the day, why the light should come from this direction and be this colour. That helped to make it more seamless," Uegama says.

"Like many films, our biggest challenge was the limited time that we had in prep and in principal to get the movie told the right way. But luckily we had a great team," the DP notes. "Although the spacewalk was a lot of fun because it was very sci-fi and floating around in zero gravity, there are often other scenes that really become memorable. There is a scene where Sophie and Walt are eating ice cream sitting by a window looking out into space. This scene was supposed to take place in another set, but we had a delay with construction and had to think of something else the night before. I pitched the idea of using our airlock set and adding a window instead of the wall so they could see the stars as they spoke. It's one of the first times they speak heart to heart and actually connect. By sitting by the stars in a tight and intimate set, this helped give the scene a magical setting. Sometimes it's the unexpected that give memorable surprises for you." ❖

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Making History

Last year, associate member Jordan Oram got the opportunity to shoot the CBC/BET+ period drama *The Porter*. Set in the 1920s, *The Porter* tells the true story of railway workers in Canada and the United States coming together to create the first Black labour union. Oram shares his first-hand account of the experience shooting the ground-breaking series, directed and executive produced by Charles Officer (*Akilla's Escape*, *Coroner*) and R.T. Thorne (*Blindspot*, *Utopia Falls*).

BY JORDAN ORAM



The People

The year is 1920, and the sweet soul of jazz music soothes the minds of men as a long shift on the railroads awaits. The only thing roaring is the sound of sizzling oil underneath the belly of the locomotive of cabin #202. The economy is scarce but there is the gossip among the streets of Saint-Antoine that change is just beyond the edge of the horizon. Loose newspaper stories from the *Montreal Observer* dance between alleys and streets as the Porter men kiss their wives and kids before heading off to work. *The Porter* first starts where history stops. One hundred years later, we are re-connected through ancestral compatibility to tell the story of the many men and women who came before us in Canada.

The time is 16:42 EST, and I have just returned to Toronto after planting seeds in softer soil just south of the border. My phone chimes triplets and upon answering I hear directors Charles Officer and Randall "R.T." Thorne greeting me. I excitedly answered as I've anticipated news on their decision for weeks; good or bad, I wanted it now. "We just wanted to thank you for sharing your document. Your vision was clear, and your images were beautiful..." At this time, I was sure I was not going to be the partner to create this vision for these leaders, but with patience comes results. "We just wanted to call to let you know that we want to make this project with you!" My heart skipped a beat when R.T. told me that. I thought I was being denied this opportunity that I'd been waiting, praying, and working towards for so many years. To DP my first TV series in Canada with leaders within my community was a dream come true for me. Now a reality and a story that I am so excited to share.

The Look

Most TV series often opt to go for dual-DP so that they can prep multiple episodes with various directors, scout locations when one block is shooting and overall handle the scale that series require to be efficient. This was the opposite of what I wanted to do. I wanted to create a vision with the directors and showrunners from the ground up. Every thought, palette, intentional decision the camera was responsible for. I wanted to influence thought, research and intention. After reading the scripts and talking to the directors, I knew that this series was going to be something special. With so many period series looking a certain way, I found it necessary to take this opportunity to break the rules of television and embrace a bold, cinematic approach to our characters and story. Darker skin tones served with certainty and poetic virtue with an authentic and truthful visual validity. I knew that to craft these frames would require us to visualize the world the way we see it today. A modern world with a period touch. With this and the invitation to take these visual ideas a step further, we set out to tell our Porters' stories and create an exceptionally beautiful and memorable experience for all who bear witness.

To start, I pulled only visual references from movies that could influence our choices of how to light and frame darker skin tones. Director Steve McQueen's *Small Axe: Lovers Rock* served as a great initiation to crafting our visual language. The way the camera would seamlessly float from character to character or the way the musical influence in a scene at night while Caribbean culture fills the air changed how we would approach the shot list. The directors and I spoke from emotional integrity rather than





My contribution to the culture is this offering of cinematic luxury. A timeless resolution of effortless beauty, depicted and written with pride at the core. This will re-write the trajectory for people who look, sound and feel like me for years to come.

- Jordan Oram



conventional comfort. The purity of a long shot without interruption was how most of our conversations would start. We spent hours just looking and talking about why or why not to include colours in spatial awareness.

Winnipeg, Manitoba, served as the backdrop for Season One of *The Porter* as it offered the truest landscape of Montreal in the 1920s. For 76 days we juggled directors and episodes shooting a very unconventional schedule that our AD Doug Mitchell masterfully orchestrated with his team. Some days Charles would start and R.T. would finish; other days R.T. would finish and Charles would be scouting for his next shoot day. Not to mention Charles bringing baby Selah into the world just days before our first day of principal photography. We knew this series would be incredibly difficult but would be extremely rewarding when we gained control over our process.

The Process

Lensing *The Porter* was no easy task. I didn't want to add much filtration as I would for most music videos. It was also mandatory that I had lenses that were inherently warm and delicate on skin tones coupled with the Arri Alexa LF sensor. My initial thought pre-testing was to shoot on Gecko's Genesis G35 Vintage 66' lenses based on images and conversations I had with DP Felix Cramer from seeing his 1900s series *Oktoberfest* filmed in Germany.

After testing, my 1st AC Jeff Hammerback and I really didn't like the way the flares distracted me from the natural beauty. They drew too much attention to the frame, and I didn't like that. Instead, I wanted something that flared the lens more gracefully. We opted to go with a few hand-picked Masterbuilt Soft Flare lenses, which gave us the ability to capture the shallow depth and flare on command when appropriate. I was looking to add something special for flashbacks through processing in post, but Jim Teevan at Sim Camera knows me so well and felt comfortable suggesting that I test out his rehoused Petzval 58 mm art lens with bokeh control and fell in love with it immediately because it had a very distinct look. It was a secret weapon that the directors and I would only call for in precisely psychological moments.

Lighting *The Porter* was a dream come true. From the earliest stages of prep, I planned to have a single point for the motivation of light that would cast long shadows. For our overall look, we wanted a high-contrast look to complement our palette with sharp gradations between light and shadow. The soft light was also brought into spaces to enhance our practical light. After weeks of testing, I based all of our lighting setups around the Dedolight Lightstream system as a way to have no movie lights on set. I wanted to emphasize the use of practical lights on set to motivate our soft light, wrapping the light around to complete our lighting ratios.







To DP my first TV series
in Canada with leaders
within my community was
a dream come true for me.

- Jordan Oram



We now live in a time that black and white live in duality. I wanted to bring attention to our shadows by covering them with the striking image of a black person's silhouette. We used this as a tool to represent our bold language as we see them present in our locations. These moments were highly visible in places of interracial tension or authoritative quarrels. With a new sense of identity and purpose, our Porters take pride in their position, they find their light. This new reality of duality, ego and knowledge created a playground for the supposed separation between good and bad, between light and darkness, and most importantly, the disappearance of harsh blown-out clipped highlights. We embraced darker than the normal fill light ratios as an extension of our conceptual visual language. Where one would add fill, I added a negative fill to shape our natural light and bring a more cinematic look to our world.

The camera movement was a forever in-depth conversation. With two cameras running mostly for coverage and time management, we were able to get away with a lot. One day it was crane, dolly, crane; other days it was "free flow jazz odyssey," a phrase our A camera operator Len Peterson coined for when characters would have conversations on the go or when we wanted to be nimble but still have a bit of life in it. Without the use of a Steadicam, we had to convert a Ronin R2 into a handheld/dynamic tool. Some of these limitations forced us to discover a more fitting way to capture the scene. This mode allowed our operators the ease of solving everything with intention and added to our unique visual style.

Because of our 1.78 aspect ratio for sophisticated tall compositions for a full viewing experience, we were able to frame a lot more to be seen on screen. I genuinely wanted our locations to feel populated and frayed, while showcasing our unique period. I had the pleasure of working closely with our production designer Réjean Labrie, set decorator Sara McCudden and our art director John Van Winkle to tactfully design sets that were able to be shot from every angle.

Every wall, table, lamp, lantern, carpet, ceiling and floor texture was considered for the overall look and feel of the series. This was collaboration at its finest and I couldn't be more proud of what we all accomplished together.

After spending months sharing stories and creating new habits and memories with like-minded filmmakers, it feels great when the end result is as beautiful as Season One of *The Porter*. To have a TV series be internationally distributed displaying Canadian history is history in itself. For years I've uncomfortably entertained Black stories not being authentically told, the stories of our ancestors told over Christmas dinners, birthday parties and reunions passed down through scripture. It is about time we tell the story through our lens.

My contribution to the culture is this offering of cinematic luxury. A timeless resolution of effortless beauty, depicted and written with pride at the core. This will re-write the trajectory for people who look, sound and feel like me for years to come. The first all Black Canadian TV series was made for us by us. History is different when it is in the making. 🍷





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In Conversation:

with Fraser Brown CSC, David Greene CSC, ASC,
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TITANS OF MENTORSHIP

Fraser Brown, David Greene, Jon Joffin and Boris Mojsovski may not often be in the same time zone, but they talk almost every day. That's because over the years they have cultivated a strong friendship, forged over their shared cinematic tastes, eventually forming a loyal cadre of mutual support and mentorship.

It began some 20 years ago when Greene and Mojsovski became friends through a Kodak program, with Greene subsequently becoming a mentor for Mojsovski. Years later, Mojsovski became a friend and mentor to Brown, getting Brown on several big projects as a second unit DP and then as an alternating DP. When Mojsovski, who has been working as a director and cinematographer for several years, directed an episode of *Titans*, Brown was his DP. (Greene was also a DP on the show). Mojsovski then invited Joffin, another of his mentors, to join the series, directing two episodes of *Titans* that Joffin shot. Brown and Mojsovski then went on to DP *The Lost Symbol*, and when Mojsovski got the opportunity to direct an episode of the series, he asked Greene to shoot it.





Still from *The Lost Symbol*, Season 1, shot by David Greene csc, asc and directed by Boris Mojsovski csc, asc.



Clockwise from top left: Still from *Titans*, Season 3, shot by Boris Mojsovski csc, asc. Still from *Titans*, Season 3, shot by Boris Mojsovski csc, asc. Still from *Titans*, Season 3, shot by Jon Joffin asc. Still from *Titans*, Season 3, shot by Boris Mojsovski csc, asc. Still from *Titans*, Season 2, shot by Fraser Brown csc.

This rare alliance has not only been fulfilling personally, but it has evidently played a role in their creative successes. Mojsovski and Greene were both nominated for an ASC Award in 2018 for their work on the post-apocalyptic series *12 Monkeys* for which Mojsovski won for Outstanding Achievement in Cinematography in an Episode of a Series for Commercial Television. This year, Mojsovski and Joffin were both nominated for an ASC Award in the same category for their work in *Titans* (Joffin took home the prize). The four DPs recently got together to discuss the foundation of their friendship, how they have mentored each other through their careers, and why they feel it's important for others in the industry to do the same.

Bonding Over Soft Light

Boris Mojsovski: There were a lot of things that we connected over. But mainly single-source side light, soft light, all those things that to this day, all four of us cherish, and I think that's what's important – that sensibility and the love for similar things in cinema and cinematography. It's why the

four of us work well together or why we're friends and colleagues who seek each other's advice.

Jon Joffin: I was working with a director, and he showed me a trailer that David had shot, and I was blown away. And I said, "I want to meet him, I want to talk to him." And then David saw the work that I was doing with the same director, and he liked it very much too, so we became friends and communicated a lot. We developed this friendship, and we would talk frankly; I think I've told David things that I've never told anyone else and likewise with him. I mean, Boris, David and I talk at least three times a week. When the opportunity came up to go and work with Boris on *Titans*, I jumped at it. It's like this love of single-source simple, elegant, soft lighting, but it's contrast-y soft lighting, it's not just flat soft lighting. But I would say the through line when I look at all four of us is that we would fight to the death to make sure that every shot we do is perfect, and we've done everything we can to make it the best it can be. We send each other stills almost every day and it's super inspiring.



Top: Still from *Titans*, Season 2, shot by Fraser Brown csc. bottom: Still from *Titans*, Season 2, shot by Boris Mojsovski csc, asc.

Fraser Brown: I was a tech for a long time and I teched for Boris on some projects he did. I always loved his cinematography, and he made an impression on me, and I worked on some movies he did. And when I started getting bigger shows, I'd reach out to ask for advice. And there's a lot of things I didn't know like trans lights and larger lighting; Boris really helped me grasp an understanding of that, and then through those talks, we learned that we had the same tastes in cinema and the same ideas for

lighting, and it took me a bit to get better, more competent and get better shows, and eventually I ended up doing a lot of second unit for Boris and for David as well.

Seeing the Future Come Alive

Mojsovski: This is all about mentorship. Dave was my mentor, and I



Top: Still from *The Lost Symbol*, Season 1, shot by Fraser Brown csc. Bottom: Still from *The Lost Symbol*, Season 1, shot by David Greene csc, asc and directed by Boris Mojsovski csc, asc.

went to him for everything and followed what he was doing and trying to understand how I apply that to my cinematography and filmmaking. Jon was this mythical figure of a person who does these crazy, amazing images and achieved certain things that I look at and I didn't know how. Then when he came to *Titans*, I was like, "Oh my God, what is he going to think that I'm doing?" But in the first five minutes of starting work with Jon, it disappeared because he just made me feel like everything I was doing was great.

David Greene: Well, I think having collaboration as professionals is amazing. And it's something that I love. But to speak to the broader term of mentorship, it's important for all of us, and I take it very seriously, to take on mentees. It's important to give back what you've received. It's important for me to do that, it's important for the industry, it's important for us to give forward what we've learned to younger people because it just keeps the industry growing and alive.



Clockwise from top left: Still from *The Lost Symbol*, shot by Fraser Brown csc. Still from *Titans*, Season 2, shot by Boris Mojsovski csc, asc. Still from *The Lost Symbol*, Season 1, shot by Boris Mojsovski csc, asc. Still from *Titans*, Season 3, shot by Fraser Brown csc. Still from *Titans*, Season 3, shot by Jon Joffin asc. Still from *The Lost Symbol*, Season 1, shot by Boris Mojsovski csc, asc.

Joffin: When people are on set and they ask a genuine question and they want to know about something we are doing, a lot of times our work is done from the heart. We're just doing it; it's not that technical, but when you answer the question about how you're doing it, you put it into words and you're explaining to yourself what you're actually doing. So you're getting something back from the mentorship too because you're learning by vocalizing what you're actually doing, which I find interesting and very rewarding.

Greene: It's therapeutic as well. It really is, and you get as much out of it as the mentees get. There's nothing cooler than bringing a young filmmaker on a set like *12 Monkeys* or *Titans* or whatever the show might be, and just seeing their eyes light up and you can see how the future's coming alive because you can see it in their eyes, you can see they're taking it all in and they're learning so much in such a short period of time. And that's super exciting.

Creating a More Inclusive World

Mojsovski: Last year on *Titans* when we were setting up the set, we started asking each other, "I'm thinking about this. What do you think? Is that crazy? Is that good?" And that is the most valuable thing. And that's what I'd like other young cinematographers to somehow get to witness, and I think the mentorship program through the CSC has the potential to actually tap into that and I'm hoping that we continue to have clusters of good cinematographers working together. And that's the history of humankind. That's been the most important thing for human development from the Greek philosophers who had their students, they mentored people in order to continue a thought that they started, things that changed the world for the better. And obviously with cinematography and filmmaking, we are trying to make a better world by being more inclusive, our mentees being more diverse and all these things. We're trying to make the world a better place in that sense, but that's actually key for our industry, to be more diverse to help young people from all kinds of backgrounds with whatever



Still from *12 Monkeys*, Season 3, shot by Boris Mojsovski csc, asc. Opposite page Top: Still from *Titans*, Season 2, shot by Boris Mojsovski csc, asc. Middle: Still from *The Lost Symbol*, Season 1, shot by Boris Mojsovski csc, asc. Bottom left: Still from *The Lost Symbol*, shot by Fraser Brown csc. Bottom right: Still from *Titans*, Season 3, shot by Jon Joffin asc.

they need, and I think all of us are doing that.

Brown: Doing second unit is probably the most stressful photography you'll ever do because you have to shoot your mentor or somebody you look up to so much, but you also have less gear, less time, and probably the least experienced people. I think one of the best parts about having a mentor or being with the other four DPs is the set is so much fun, but it's also navigating the studios, the directors and prep. I find that to be the best.

Greene: My own experience directing is it's hard to give up what it is that you've been doing because it's what you know the best, at least in my case, because I don't have an entire two decades of directing. So when you're doing it, you lean into what you know the most, and so I know it must be frustrating sometimes because you don't give up the things that you're supposed to give up. So that's challenging for me as a director to sort of train myself not to do that. I don't know that I ever succeeded.

Mojsovski: It's interesting to see how that approach is different on set, even though we're striving for the same thing. There's a lot of times as a director when I have five minutes to think about something, which is rare, and I go, "Oh, I would never actually choose this side to light from," or "I would never actually put the light to that window." And that was obvious with all three of you. I would think, "I wouldn't do that." And that doesn't mean it's right or wrong. It's just a choice within the look. But they probably all hated me at one point a little bit.

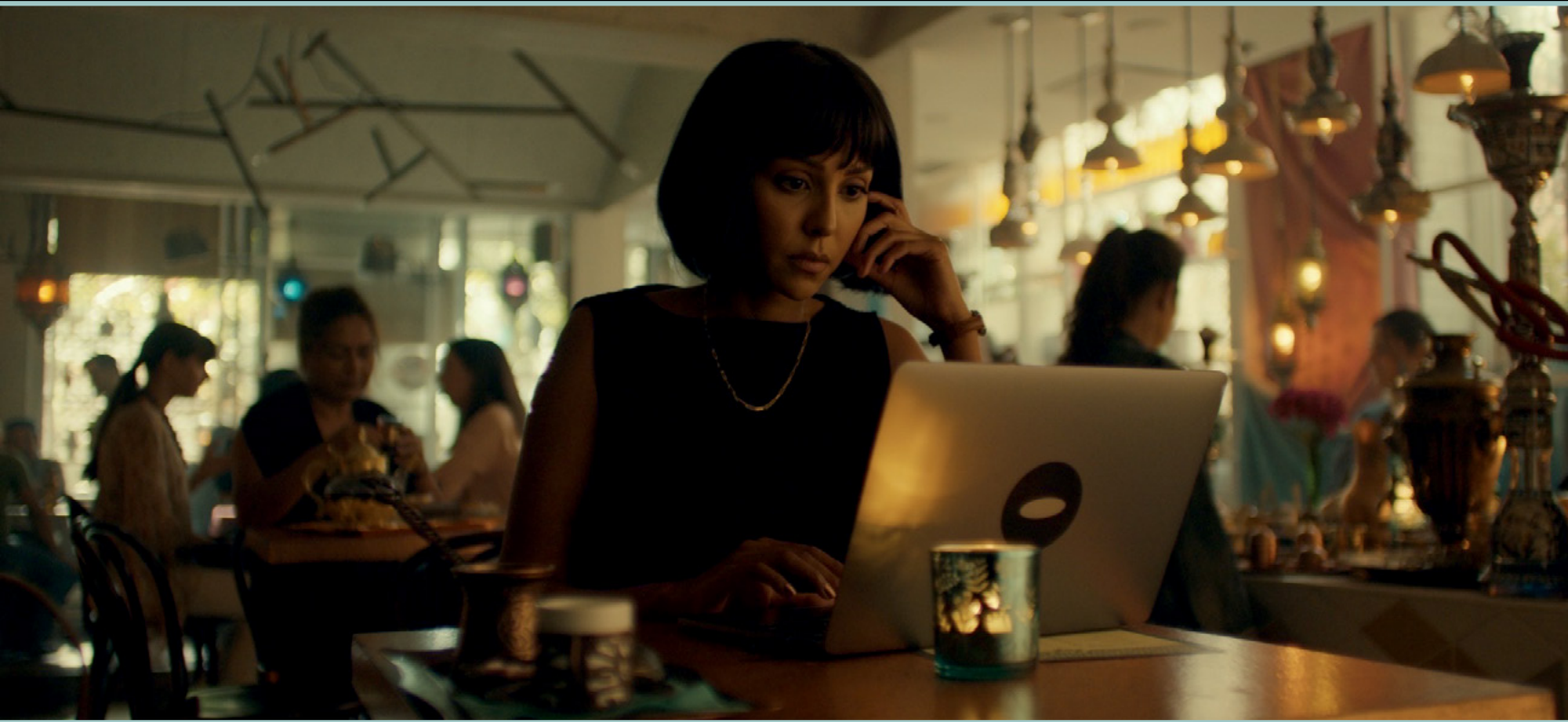
Brown: It was a great experience. I looked at it more as a learning opportunity than like my episode of *Titans*. You're never on set with another DP, so it

was a lot of fun and he let me do what I wanted to do. And he offered me suggestions. I'd tell him, "The light's not coming in properly," and he'd say, "Go fix it. Go and take your moment and change the head out or re-aim it," or whatever it was, and he'd offer a solution. And I learned so much on that episode. It was great, a lot of fun.

Sharing Knowledge, Staying Connected

Mojsovski: I don't ever feel competition from these guys. Even if we go for the same job if Jon gets it, or David gets it, or Fraser gets it, I'm really okay with that. Because it's one of my people who got it. Just like mentorship, I think it's good to share tips and points about how to face certain situations and why we do things a certain way and to post stills. Stills can provide answers before you get asked the question, because a lot of people who look at stills don't get a chance to ask us directly. Kids from Afghanistan or Bosnia or whatever, they don't get to ask directly. So just kind of saying what you did in and kind of giving that knowledge away is very important because that's how we all learn and that's why we read the magazine. But also I think progressing that to inviting people to ask more questions, inviting people in the collective, like the CSC, to ask questions and setting that time aside is very important. And also seeing other people's work and publicly acknowledging how good that is.

Joffin: It's the way I met David and I've met countless other DPs. If I see work that I really like I find their email address, and I send them an email, and I say, "Look, I'm sorry to just email you out of the blue, but I got to tell you, I watched the show last night and it just blew me away and I found it really inspiring." I've made friendships that way. I think people who are up





Top: Still from *The Lost Symbol*, shot by Fraser Brown csc. Bottom: Still from *Titans*, Season 3, directed by Boris Mojsovski csc, asc and shot by Jon Joffin asc, who won the ASC Award this year for the episode.

and coming, like on Instagram, send someone a message, say, "I saw this still, how did you achieve that?" And that may turn into, "Let's talk." And I've had that happen where you meet someone, and you end up talking and I think that's a great thing, to praise people. When you see good work, tell them. People love to hear that other people are appreciating their work.

Greene: It's about passion. It's about staying connected with certain groups like the CSC and shooting as much as you can and staying passionate and loving what you do. And also just reaching out. A number of the mentees that I have reached out to me on Instagram, one in India, another in Ethiopia, a few others in the States, and I'm still in touch with them. You can do that kind of thing and people do respond. And just shoot

as much as you can and learn, and it'll develop because your passion takes you there.

Brown: I always tell people who are moving up in their careers or trying to change careers, like if you're a commercial DP who wants to become a TV DP or a features DP, you really have to go take a chance and you've got to ruin a lot of movies to get better. Without going through that process, you don't want to come out to a show like *Titans* or *Lost Symbol* or *12 Monkeys* and to have that chance and for it to go badly. You really need to have that experience of failure or success in different ways in order to come onto a larger format show. I'm a little bit new to being a mentor in that field, but that's usually where I go with that. 🍷

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**PARTNERS IN
PRODUCTION**



Heart OF Africa

BY MARTIN BUZORA

Last summer, associate member Martin Buzora was hired by the environmental organization The Nature Conservancy to create a fundraising video about a new rhino sanctuary being built in Loisaba Conservancy in the Laikipia region of Northern Kenya. The film celebrates the beauty and culture of the region and is an offshoot of Buzora's film series on disappearing cultures from around the world. The photographer and filmmaker has lived and filmed in Kenya for years and has always wanted to create something beautiful for the Samburu people of north-central Kenya and their relationship to the wildlife. The words in the film were written during long game drives with his Samburu friend Moses Lekumoisa, who also narrates the film. Buzora reflects on falling in love with Kenya, his affinity for the people of the continent, and the importance of preserving disappearing cultures.

Home on the Continent

As a Hungarian immigrant in Canada, I'm intimately familiar with the feeling of never quite fitting in. Through no fault of this great and beautiful country, this feeling has stayed with me to the present day. Over the years I've learned to accept and even embrace my differences within Canadian culture. However, the first time I set foot on African soil in Namibia in 2008, those feelings of alienation released their grip and disappeared completely. I felt like a fish experiencing water for the first time, and suddenly everything around made sense on the deepest and simplest psychological level. My anxiety of having to read between the lines in social interactions evaporated, and I no longer caught myself wondering if people were sharing their true emotions with me. There is a true-ness about the African continent that I have yet to experience elsewhere in the world. An infectious honesty permeates through everything – the wildlife, the landscapes and its people. This is apparent in the unpretentious local foods like roasted goat and *ugali*; the behaviour of wild animals who do not have the capacity for lies; and the stoic quality of the people I've encountered who are in touch with the realities of the human experience in a way we don't seem to be in the West these days. A charging buffalo is always telling you the truth, and so are the cherubic little faces running up to you asking for sweets. A leopard too is truthful when he looks at you with a killer gaze, and an elephant never lies when it lets you know you've come too close. There is a great sense of comfort in these things for me because they help me orient myself in the world.

The Kenya Years

The first time I visited East Africa was in 2014 when I was hired to film the documentary series *Kenya Wildlife Diaries*. I moved to Kenya to direct five one-hour episodes there, and I gave up my apartment in Toronto's East Chinatown to live in a tent on Lewa Wildlife Conservancy. I spent about two years of my life like this with intermittent visits back to Toronto, often having to sleep in my car overnight between editing sessions and using public washrooms on Bloor Street early in the morning with other homeless people, but I still think of this era as one of the most beautiful chapters of my life, because I got to tell stories from the continent I love the most. Today I'm proud to be one of Lewa's two official ambassadors, along with two-time Olympic legend Eliud Kipchoge. I feel like the luckiest person alive to get a chance to document the kind of wildlife conservation work that happens in Kenya, and I feel grateful to be able to inspire people through my storytelling to help protect these unique animals and places. The extinction of animals, places and human cultures is final, and if I can play a role in delaying such things from happening, I've done my purpose.

Loisaba Conservancy

Before The Nature Conservancy hired me, I had promised myself, "No cameras this time, Marty. Just spend time with your lovely fiancée and be in the moment without a camera constantly in your hand." This is a dilemma I'm sure many people reading this will sympathize with. But in the end, it really is pointless to try and stop people like us from filming in a place like Kenya. What am I supposed to do when four lion brothers wander out

of a swamp, looking for their next buffalo victim? Enjoy the moment? This is nonsense. Our beautiful world doesn't record itself, so if we don't do it, who will? Film and photography are my only skills in life, so me not filming when lions are stalking is like a firefighter standing around with a limp hose during an inferno. Loisaba Conservancy was love at first sight. This jewel of a place is its own little universe within Kenya. Our most memorable event in Loisaba was by far capturing one of the rarest cats in Africa that frequents this area: a melanistic black leopard, which has only ever been recorded a handful of times before. These cats have a rare genetic mutation which turns their fur black, making an already impossibly shy animal even harder to see.

The Samburu and Their Wildlife

The Samburu people are pastoralists. Their entire identity rests on their cattle, and with an ever-growing human population, there is bound to be conflict over finite land. All cultures have a dark side to them because the human soul has a dark side, but in documentary storytelling I like to focus on the light so we can outshine our darkness. Many local Samburu people who live near Loisaba Conservancy also get jobs in the tourism industry, or, like our friend Boniface Ekiru, on Loisaba's anti-poaching team, a job protecting wildlife directly. People like Boni and our dear friend Moses Lekumoisa have dedicated their lives to the preservation of nature and wildlife, which is what I wanted to honour and nurture with my film for Loisaba. In addition to capturing Kenya's glorious wildlife, I wanted to create a self-fulfilling poem about the Samburu people I knew and loved in order to inspire them to continue protecting their natural heritage, not just for monetary gains, but because this heritage is a part of their history and identity. Like with all of my films, whether in Mongolia, Maldives, Tibet or Kenya, I wanted to give a gift to their indigenous people to remind them how beautiful and precious they are. A culture that is not loved cannot be preserved, and a culture can't be loved without inspiring stories.

Preserving the World's Cultures

Humans are like leaves on a tree, each branch doing its part to keep the greater thing functioning. We can spend our lives learning from other branches, if we could just figure out how to listen and sway together in the wind. I can't think of anything more worthwhile and meaningful than these human connections we make during the filmmaking process. This is what filmmaking has always been about for me: the positive stories we leave behind and the human connections we make along the way. Everything else should only exist in support of this. Drones, ARRI's, gimbals, D-log, 4444, window light, eye light, D-tap, ZACUTO handles, built-in NDs, Mirages and 1.4 lenses – these things can only have real meaning when they're serving a worthwhile story. I don't want to imagine a world without the magical click language of the San, the stunning fabrics of Ghana, the dark humour of Icelandic people, the mesmerizing Thaana script of the Maldives, the courage of Hong Kong people, the perseverance of Hungarians, the courtesy of Canadians, the ingenuity of Kazakh Eagle Hunters or the spectacular masculinity of Samburu warriors. We all have something to offer the world that no one else can, and to lose any of it would mean losing a part of ourselves. ❖

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and its people.

- *Martin Buzora*



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MAYA BANKOVIC csc

What films or other works of art have made the biggest impression on you?

Ulrich Seidl's *Paradise* trilogy; *The Secret Garden* (1993); *Kids* (1995) and Larry Clark's photography; *Eyes Wide Shut* (1999); *Wandafuru Raifu* (1998); *Amores Perros* (2000); and a Janet Cardiff installation I saw as a teenager at the National Gallery in Ottawa planted the seed that you can make big, technical thoughtful artwork when you grow up.

How did you get started in the business?

I wanted to continue practicing cinematography when I graduated from film school, but I had zero connections beyond the friends I had from school, who also didn't have connections. So we all continued to make films together and submit them to film festivals. They were kind of strange and hard to place but that's actually what got my name around in Toronto. I was just as eager to shoot an interesting documentary as I was to shoot a fiction film or video art piece or music video. As long as there

was something new to learn and the concept was strong and the people seemed serious about it, I followed those invites along on a path that led to larger and more complex projects.

Who have been your mentors or teachers?

Antonin Lhotsky csc was my professor at York University and he encouraged me to strive for a high standard technically and professionally. He was the first to suggest I join the CSC as a student member over 15 years ago, which I immediately did! I also did a student internship at Panavision in Toronto and Jerry Papernick continues to be a major source of knowledge and support for me. In my 20s, I was hugely encouraged by Lea Marin, a brilliant producer who was at the NFB at the time. Her expectations of me taught me to think of myself as a serious cinematographer and an artist with something unique to offer because while I was still quite young she brought me on to shoot films with high conceptual stakes and that the NFB had spent a lot of time developing.

What cinematographers inspire you?

Sir Roger Deakins ASC, BSC, CBE; Bradford Young ASC, Claire Mathon, Darius Khondji ASC, AFC; Edward Lachman ASC; Robert Elswit ASC; Hoyte van Hoytema ASC, FSF, NSC; Robbie Ryan BSC, ISC...the list is long, but they're all cinematographers who are so well-versed technically while confident enough to allow their own human touch to reveal itself.

Name some of your professional highlights.

Being accepted as a full member to the CSC in 2018. Screening *My Prairie Home* at Sundance with the dear friends I made it with. The luck of shooting *Workin' Moms* with very smart people as my first foray into television, which also lead to membership with IATSE. Being recognized at the Canadian Screen Awards for a few very meaningful projects. Overhearing Martin Scorsese tell someone he liked my shot over a walkie! But truthfully, every day that I am invited to shoot is a highlight.

What is one of your most memorable moments on set?

I used to do more documentary travelling, and during our first major lockdown in 2020 I was reminiscing about those days much more than I ever longed to be back on a sound stage or set. Moments in the mountains of Ecuador, or in the Amazon, or in an impossibly inaccessible anarchist colony in Greece, or lost on some switchbacks in small-town Kentucky, and remembering the unpredictable richness that work brought into my life. I have shot people surviving extremely difficult conditions and I really value the perspective these moments gave me. With fiction shooting, my favourite memories are of complicated takes that came together perfectly – performance, timing, camera movement, FX and sometimes stunts – those times when it's clear we don't need to do another, and everyone knows we just nailed it.

What do you like best about what you do?

Many things! The feeling of open-hearted collaboration and problem solving is the best. I really love close-ups and lighting faces. I also love moving shots with lots of moving parts that need to be worked out collectively. And I still get very excited by seeing a perfect lens choice up on the monitor.

What do you like least about what you do?

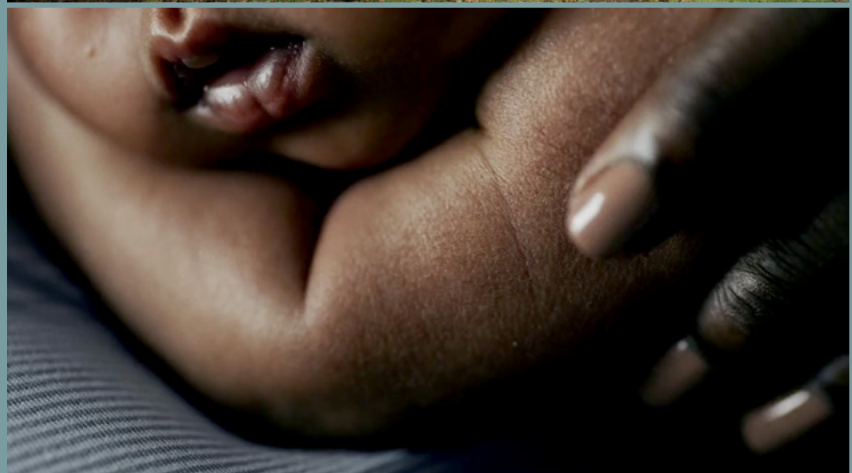
I hate being away from my little child for such long hours! That's first. I also find the waste, and the carbon footprint dreadful.

What do you think has been the greatest invention (related to your craft)?

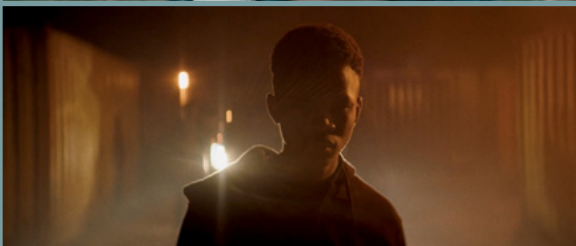
24p video changed my life path in the early 2000s, just as I was becoming afraid that I'd never afford rolling film again. These days I would say LED lighting and DMX control has dramatically changed the way we are able to move through the day and make choices.

How can others follow your work?

mayabankovic.com and @mayabankovic on Instagram.



This page top to bottom:
Equator 3&0
Huggies commercial
Easy Land
Opposite page clockwise from top:
Workin' Moms
"The Hum" music video
Angels' Atlas
Mayor of Kingstown
Akilla's Escape
The Rainbow Kid





Paul Sarossy csc. asc. bsc on the set of *Irena's Vow* in Lublin, Poland.
Credit: Marcin Makowski
📷 Marcin Makowski



DP Christian Bielz (associate member) with 1st AC (on left edge) Khalidun Blair and subject Barbara Brown on the set of the Amazon original series *The Unsolved Murder of Beverly Lynn Smith*.
📷 Darren Goldstein



James Crowe (associate member) filming Blanding's turtle identification for an upcoming documentary *Voice of the Turtle*.
📷 Sarah Richer



Raymond Tuquero (associate member) as operating DP on the short film project *Propriety* in Hamilton, Ontario.
📷 Courtesy of Raymond Tuquero



Adam Madrzyk (associate member) on the set of a recent project titled "Rising" for the Juno Awards with director Avery Stedman.
 📷 Mike Adhinetty



Cinematographer Vincent De Paula csc with 1st AC Rodrigo Carcano, 2nd AC Tavish Kelpin and grip Peter Skadsheim on the set of Netflix's *Firefly Lane*, Season 2.
 📷 Tobias Sarin

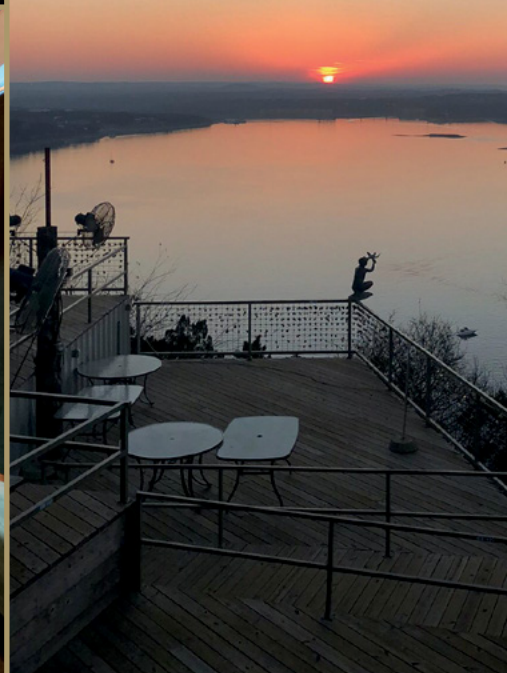
Rohit Srinath (student member) on a recent shoot in Austin, Texas.
 📷 Rohit Srinath

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(Left to right) Key grip Simon Smith, A op Nick Lowin, A dolly Glen Forrieter, B op John Radzik, dolly grip Anthony DeWeerd, dolly grip Scott Baker, VFX supervisor Jason Marlow, C op Brad Hodson and script supervisor Paula Bonucci on the set of *The Flash*, Season 8.
 📷 Mikah Sharkey






The Field of View

Le champ de vision

By the CSC Mentorship Committee

The Canadian Society of Cinematographers is committed to improving access to opportunity in the film and television industry. In addition to our internship program and education series, the CSC Field of View Mentorship Program is an ongoing program that focuses on fostering greater diversity behind the camera.

The Field of View Mentorship came to fruition as a result of the pandemic. As we all know too well, in the spring of 2020, the world came to a screeching halt. That summer, several CSC members, restless with so much time on their hands and eager to create a lasting change within the film industry, came together and dreamed up the Field of View Mentorship Committee. At its core, this mentorship program was created to foster the art and craft of cinematography, furthering the Canadian Society of Cinematographers' mandates in training, mentoring, educating and disseminating the latest in technical and product information from mentors to mentees.

Countless hours were spent identifying and discussing the benefits and challenges the program would face. We recognized both the challenges and the benefits of such an endeavour, that it wouldn't be perfect given the diversity of skill levels and the fact that it was to launch during the pandemic, but that hopefully the successes and invaluable constructive feedback received from the first round would inform how it could be shaped and improved in subsequent years.

We wanted to structure the program in a way that addressed some of the barriers we had all faced in our own lived experiences with a focus on equity and inclusion. Factors such as background, career paths and struggles were commonalities we looked for to pair applicants. We hoped with our pooled knowledge and resources that we could pair as many people as possible with the number of mentors that had signed up. Our inaugural session, in 2021, was a success with approximately 80 pairings. Mentors and mentees met, at minimum, for 10 sessions (or 10 non-consecutive hours) during a six-month period.

Par le Comité du mentorat de la CSC

La Canadian Society of Cinematographers s'est engagée à améliorer l'accès aux débouchés dans le domaine du cinéma et de la télévision. En plus du programme de stages et de la série éducative de la CSC, le programme de mentorat Champ de vision est un programme continu qui vise à favoriser une plus grande diversité derrière la caméra.

Le mentorat Champ de vision est né de la pandémie. Comme nous le savons tous très bien, l'été 2020, le monde s'est soudainement arrêté. Plusieurs membres de la CSC, impatients d'avoir autant de temps libre et soucieux de créer un changement durable dans l'industrie du cinéma, se sont réunis et ont eu l'idée du Comité du mentorat Champ de vision. Essentiellement, ce programme de mentorat a été créé pour favoriser l'art de la cinématographie, poursuivant les mandats de la Canadian Society of Cinematographers relatifs à la formation, au mentorat, à l'éducation et à la diffusion de l'information technique et sur les produits la plus récente entre les mentors et les apprentis.

De nombreuses heures ont été consacrées à l'identification des avantages du programme et des défis auxquels il ferait face et à des discussions à leur sujet. Nous avons reconnu les défis et les avantages d'une telle entreprise, qu'elle ne serait pas parfaite étant donné la diversité des niveaux de compétence et le fait qu'elle serait lancée en pleine pandémie, mais nous espérons que les succès et les commentaires constructifs précieux que nous allions recevoir lors de la première ronde nous indiqueraient comment la façonner et l'améliorer au cours des années suivantes.

Nous voulions structurer le programme d'une manière qui traiterait de certains des obstacles auxquels nous avons tous fait face dans les expériences que nous avons vécues, en mettant l'accent sur l'égalité et l'inclusion. Pour jumeler les participants, nous avons tenu compte de points communs comme les antécédents, le parcours professionnel et les difficultés. Nous espérons que, grâce à nos connaissances et nos ressources combinées, nous pourrions jumeler autant de personnes que possible avec les mentors qui s'étaient inscrits au programme. Notre première tentative, en 2021, a été un succès : nous avons pu effectuer environ 80 jumelages. Les mentors et les apprentis se sont rencontrés pour

Opposite page: Mentee Lester Millado and mentor Jeremy Benning csc. Mentor Mat Barkley (associate member) and mentee Vivian Xavier. Bottom: Mentee Susan Liu on set with mentor Mat Barkley. Courtesy of the CSC Mentorship Committee



The View from the 2021 Participants The Mentees:

"This mentoring program was an excellent experience. My conversations with Craig have provided me with the confidence and inspiration to continue pursuing becoming a narrative filmmaker. Being able to pick his thoughts about his process and preparing for battle was the greatest thing ever. I couldn't have asked for more. Despite the COVID-19 restrictions, Craig took time out of his schedule to meet with me on multiple occasions. It was a dream come true. He made me feel like a colleague and a friend."

Derrick Fagan

Mentor: **Craig Wroblewski csc**

"Maya has been an amazing mentor and even though we don't work in the same city, we were able to regularly chat and have meaningful conversations about our approach, goals, and even personal life off set. We've been able to meet up while I was on a job in Toronto and now Maya will be shooting in Winnipeg for a little bit, so this program truly has no limit!"

Quan Luong

Mentor: **Maya Bankovic csc**

"The program was an incredible way to demystify the path to becoming a cinematographer, and also gave me the opportunity to believe that I can do this. Learning the minute details about the process of lighting various situations, lens choices, the collaboration process, and so much more, was important to put in my toolbox as I continue to grow in the field of cinematography. I now have someone I can reach out to for help, and to just connect with as we both progress our careers on different levels. For that, I'm truly grateful and hope it translates in the work that I produce in my career ahead."

Mahmoud Sarouji

Mentor: **Karim Hussain csc**

"The CSC Field of View mentorship

dix séances au minimum (ou 10 heures non consécutives) au cours d'une période de six mois.

Perspective des participants de 2021 Apprentis

« Le programme de mentorat a été une excellente expérience. Mes conversations avec Craig m'ont donné la confiance et l'inspiration de continuer de poursuivre mon but de devenir réalisateur de films narratifs. Ça été extraordinaire de pouvoir l'interroger sur le processus et de me préparer pour cette lutte. Je n'aurais pas pu demander mieux. Malgré les restrictions attribuables à la COVID-19, Craig a pris le temps de me rencontrer plusieurs fois. C'était un rêve qui se réalisait. Il m'a donné le sentiment d'être un collègue et un ami. »

Derrick Fagan

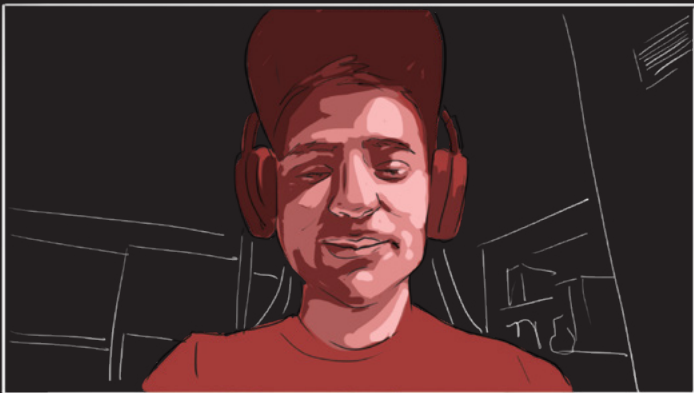
Mentor : **Craig Wroblewski csc**

« Maya a été une mentore extraordinaire, et même si nous ne travaillons pas dans la même ville, nous avons pu discuter régulièrement et nous avons tenu des conversations significatives sur notre démarche, nos buts, et même notre vie personnelle hors du plateau. Nous avons pu nous rencontrer lorsque je suis venue travailler à un projet à Toronto, et maintenant Maya va tourner à Winnipeg pendant un certain temps, donc ce programme n'a vraiment pas de limites! »

Quan Luong

Mentor : **Maya Bankovic csc**

« Le programme a été une façon incroyable de démystifier le parcours d'un directeur de la photographie, et il m'a aussi donné la chance de croire que c'est quelque chose que je peux faire. Il a été important de découvrir les petits détails du processus d'éclairage dans diverses situations, le choix des objectifs, le processus de collaboration, et tellement d'autres choses, pour les mettre dans mon bagage alors que je continue d'évoluer dans le domaine de la cinématographie. Maintenant, j'ai



provided me with the opportunity to grow in my craft. However, most importantly it showed me that grace and giving are alive; and that cinematography is not just a universal language of images but also a language of generosity and warmth."

Vivian Xavier

Mentor: **Mathew Barkley (associate member) and Maya Bankovic csc**

The Mentors

"Being a mentor is important to me because I have benefited from having great mentors over the course of my career. The CSC's FOV program has been rewarding for me because it allowed me to learn about the great work of Lester Millado and to be able to share my experiences with him."

Jeremy Benning csc

Mentee: **Lester Millado**

"I think the best way to learn is to teach. The mentorship program was a very valuable experience. It's a way to give back and you get a lot out of it. To be asked questions about your process makes you consider your approach from a new perspective."

Philip Lanyon csc

Mentee: **Rodrigo Novelo**

I enjoyed my conversations with Derrick, and I feel very enriched by the process. I look forward to seeing where Derrick's career takes him.

Craig Wroblewski csc

Mentee: **Derrick Fagan**

quelqu'un à qui je peux demander de l'aide et avec qui je peux discuter alors que nous poursuivons nos carrières à des niveaux différents. J'ai énormément de reconnaissance pour ça et j'espère que ça se traduira par le travail que j'espère produire dans ma carrière. »

Mahmoud Sarouji

Mentor : **Karim Hussain csc**

« Le programme de mentorat Champ de vision de la CSC m'a permis de faire évoluer mon art. Mais, chose la plus importante, il m'a montré que la grâce et le don de soi existent bel et bien, et que la cinématographie n'est pas seulement le langage universel des images, mais également le langage de la générosité et de la chaleur humaine. »

Vivian Xavier

Mentors : **Mathew Barkley (membre associé) et Maya Bankovic csc**

Mentors

« C'est important pour moi d'être mentor parce que j'ai eu des mentors fantastiques au cours de ma carrière. Le programme Champ de vision de la CSC a été gratifiant pour moi parce qu'il m'a permis de découvrir le travail magnifique de Lester Millado et de partager mes expériences avec lui. »

Jeremy Benning csc

Apprenti : **Lester Millado**

« À mon avis, la meilleure façon d'apprendre est d'enseigner. Le programme de mentorat a été une expérience très précieuse. C'est une façon de redonner, et on en tire beaucoup de choses. La meilleure façon d'apprendre est vraiment d'enseigner. Quand on nous pose des questions sur notre processus, on envisage sa démarche sous un nouvel angle. »

Philip Lanyon csc

Apprenti : **Rodrigo Novelo**

« J'ai apprécié mes conversations avec Derrick et je pense que le processus m'a beaucoup enrichi. Je suis impatient de voir où la carrière de Derrick le mènera. »

Craig Wroblewski csc

Apprenti : **Derrick Fagan**

Élargir le champ

Les demandes pour le programme de 2022 seront acceptées à partir de ce mois-ci, et la priorité sera accordée aux personnes appartenant à des groupes marginalisés. Cependant, nous encourageons fortement les candidats de tous les horizons à présenter une demande. À l'heure actuelle, les apprentis doivent être membres de la CSC (associé, étudiant, affilié ou compagnon) pour être admissibles. Les demandeurs peuvent présenter une demande au programme sans être membres, mais ils seront mis en contact avec le Comité de l'adhésion si leur demande est acceptée. Nous encourageons les étudiants à présenter une demande. Il n'est pas nécessaire que les demandeurs possèdent un diplôme collégial ou aient fait des études supérieures.

Le programme de mentorat Champ de vision vise à permettre une expérience plus équilibrée que celle des programmes de mentorat



Opposite page: Mentor Ian Macmillan (associate member) and mentee Ali Hamidia. Mentor Ian Macmillan (associate member) and mentee Ali Hamidia during the shoot of a TD-Blue Jays Commercial. © Justin Lovell

Expanding the Field

Applications for the 2022 program opens this month and priority will be given to individuals who come from traditionally marginalised groups, though candidates from all backgrounds are highly encouraged to apply. At this time, mentees must be CSC members (associate, student, affiliate or companion) to be eligible. Applicants may apply to the program without membership but will be directed to the Membership Committee if their application is successful. Students are welcome to apply. It is not required that applicants possess a college degree or have earned higher education.

The Field of View Mentorship Program aims to encourage a more balanced experience for both mentee and mentor than traditional mentorship programs. The program pairs full CSC members and associate members with 10 years or more experience with associate level members with less than ten years' experience and affiliate and companion members at similar experience levels. Associate members with less than ten years' experience are paired with student, affiliate, and companion members at similar experience levels.

Benefits of the Program:

- Cultivate and help develop a more diverse industry
- Grow your knowledge of the craft
- Give to and receive from your community
- Improve your leadership and management skills
- Grow your network
- Develop your communication skills
- Engage with the CSC and its community in a positive way
- See things from another's perspective
- Publicity about your involvement in the program on the CSC's social media and magazine

For more information, visit csc.ca/mentorship-program

traditionnels pour le mentor et l'apprenti. Le programme jumelle des membres à part entière et des membres associés de la CSC qui comptent au moins dix ans d'expérience et des membres associés comptant moins de dix ans d'expérience et des membres affiliés ou compagnons ayant des niveaux d'expérience semblables. Les membres associés ayant moins de dix ans d'expérience sont jumelés avec des membres étudiants, affiliés ou compagnons ayant des niveaux d'expérience semblables.

Avantages du programme :

- Promotion et aide au développement d'une industrie plus diverse
- Approfondissement de ses connaissances sur l'art
- Possibilité de donner et de recevoir de sa communauté
- Amélioration de ses compétences en leadership et en gestion
- Élargissement de son réseau
- Amélioration de ses compétences en communication
- Échanges positifs avec la CSC et sa communauté
- Capacité de voir les choses selon la perspective d'une autre personne
- Publicité sur votre participation au programme sur les réseaux sociaux et dans le magazine de la CSC

Vous trouverez plus de renseignements sur csc.ca/mentorship-program

IN
Words
AND
Images

The 2022 CSC
Award·Winners

2022 CSC Awards video available
at the CSC YouTube channel



The winners of this year's CSC Awards share their favourite scenes and images from their winning projects and reflect on their inspirations, challenges, rewards and what winning the CSC Award means to them.



THEATRICAL FEATURE CINEMATOGRAPHY

Sponsored by Vanguard Artists Management

Sara Mishara

Drunken Birds (Les oiseaux ivres)

Days of Heaven has always been a reference for shooting true magic hour. Also, all things involving Panavision anamorphic and 35 mm from the '70s. I love how this format brings a painted quality to the wide shots. I especially love the face-off in the rain. We shot it over three nights and used mostly smaller sources from the ground. The rain added a drama to the scene that I didn't expect. It was very inspiring. We shot most exterior scenes on the farm at magic hour so we would rehearse for hours and set

up multiple dolly tracks. Then we would have about 30 to 40 minutes to shoot. The last takes my light meter would stop reading and I would have to trust the film stock. It always came through.

It's wonderful to be recognized. A lot of talented technicians were involved in helping make these images with whom I would like to share it.

NON-THEATRICAL FEATURE CINEMATOGRAPHY

*Sponsored by
Keslow Camera
Adam Madrzyk
The Family*



This CSC Award truly means the world to me. Having received the student award for my thesis film in 2018 and now being recognized in the non-theatrical feature category for my first feature film feels surreal. It was not an easy film, technically speaking, and it required a specific approach based on the subject matter. I think my favourite scene from the film is the ending. Without revealing too many spoilers, the film ends with a scene revolving a large fire, which also meant burning

down our entire set!

My next goal would be to keep exploring the long-format world and hopefully get the opportunity to shoot my first episodic series in the coming years. Until then, I hope to get the opportunity to shoot another film and continue pushing myself and experimenting in the short form, commercial and music video world.

MUSIC VIDEO CINEMATOGRAPHY

*Sponsored by Astera,
distributed by Lumenayre
Keenan Lynch
Clean Up - performed
by "Joël"*



My inspiration started with Gordon Parks photographs of Malcolm X. Gordon was one of the only photo-graphers that was close with Malcom. So he had a unique and personal perspective of Malcom's life. I thought his photos were a great starting point to get an idea of Malcolm's life. My favourite scene is when Malcolm visits an incarcerated man. The shot starts as a medium closeup before it is revealed that it's

from Malcolm's POV. You see the pain in the man's eyes, and Malcolm consoles him and grabs his hands.

This CSC win makes me feel like I deserve a seat at the table. When coming up, I didn't see many other DPs that looked like me. I questioned if I should be here and if I was good enough to be here. It's so important to have representation in this industry for that reason.



DRAMATIC SHORT CINEMATOGRAPHY

Sponsored by ARRI

Mitchell Baxter

Wildflower

We pulled a lot of inspiration from the films of Sofia Coppola and Sean Durkin. More specifically we found a lot of visual parallels in *The Virgin Suicides* and *Martha Marcy May Marlene*. Most of the film takes place in a truly unique heritage home that provided a large source of visual inspiration. It was designed by legendary Canadian architect Arthur Erickson in the '60s and heavily inspired our compositions. One of my favourite scenes would have to be the nightmare sequence in

which Essen is trying to find Zinnia. We shot it quite simply with a slow dolly back that cut into a boom-up/push-in on a broken plate on the floor. I think we were really able to find a beautiful balance in both the speed of the camera and the lensing in order not to reveal too much until the very last second. Seeing how it came together in the edit had me really stoked and I think composer Sean William's incredible score really elevated the mystery of it.



FRITZ SPIESS AWARD FOR COMMERCIAL CINEMATOGRAPHY

*Sponsored by
William F White*

Mark Zibert &

Eric Kaskens

SickKids Foundation

- **"Be A Light"**

As with all the SickKids projects, we're inspired by the kids. Our cast is largely made up of patients, ex-patients, the families of patients and the staff of SickKids. Visually we were definitely inspired by *Stranger Things* and the kids' adventure movies of Spielberg and JJ Abrams.

One of our favourite shots was the *Star Wars*-inspired shot of a child with a toy light saber which helps kick off the scenes of the kids beating back darkness with light. We shot it in an old house

in the west end that we like as it's never seen a reno and doesn't have a single white wall in it.

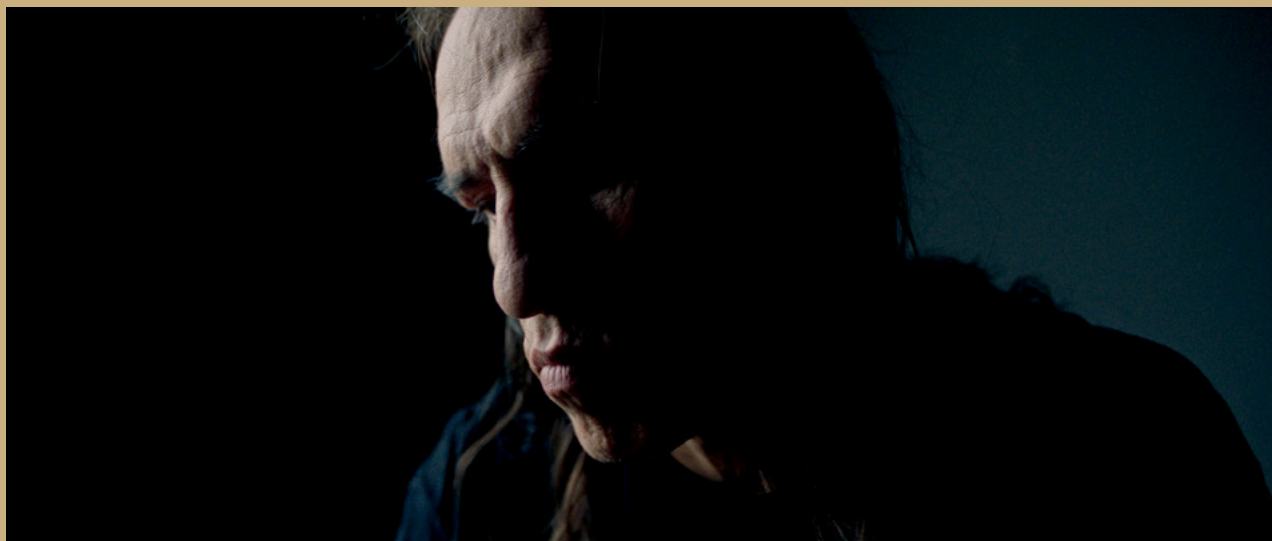
Another scene we liked was the child on the roof by the city skyline that opens and closes the commercial. We've used this rooftop on a previous SickKids project as it's the perfect distance from the Toronto skyline and oriented for great end of day light.

**DOCUMENTARY
SHORT FORMAT
CINEMATOGRAPHY**

Sponsored by Aputure

Liam Mitchell

Joe Buffalo



This was probably the most meaningful project I've ever been part of for so many reasons. I'm so glad Amar [Chebib] asked me to shoot this. I owe so much of my success in life to skateboarding. It's the reason I picked up a camera and started making films, it's the reason I know Joe [Buffalo], and it's ultimately the reason why I was brought on to this project. To be able to bring what I've learned as a cinematographer back to the skateboard world and help a friend tell his story of surviving residential school and the intergenerational trauma he's had to overcome is incredibly

meaningful to me. Knowing how far-reaching the impact Joe's story has had on the world is the most rewarding thing we could have asked for. Being able to take part in films like Joe's is one of the greatest things about being a cinematographer. There is a huge responsibility to do justice to stories like this one, so I really put everything I have into them. Receiving this award means that hard work was recognized by a community of cinematographers I have a great deal of respect and admiration for.

**HALF-HOUR
SCRIPTED SERIES**

Sponsored by Sesler

Paul Sarossy CSC, ASC, BSC

**Guilty Party "Crazy
Bitches Who Kill"**



Winning the CSC Award for *Guilty Party* is huge for me, as it helps confirm that I have been adapting to the changes in cinematography that have swept over our industry in the past 10 years – digital cameras, LED light technology, gimbals – so many new ways to shoot. *Guilty Party* is a situation comedy, yet I was hoping not to fall into the trap of over-lighting and keeping things completely bright and visible. Why can't a more

dramatic approach still work in a comedic story? Director, writer and showrunner Rebecca Addelman completely supported this approach and I believe the look of the show supports the story. The project had high ambitions, a healthy mix of locations and studio sets and all had to function within the restrictions of COVID. Our amazing crew made it possible, and we barely felt the limits upon us.



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**DRAMATIC SERIES
CINEMATOGRAPHY
NON-COMMERCIAL**

*Sponsored by
Picture Shop
Tico Poulakakis csc
Foundation "Upon
Awakening"*



We looked a lot at what we called "naturalistic" sci-fi, like the work of Bradford Young ASC on *Solo* and Greig Fraser, ACS, ASC on *Rogue One*, with photography more grounded in reality than an imagined stylized future. Because of the pandemic, many episodes were shot over two years but also spread over five countries – some actors that opened a door in Iceland in 2019 ended up walking out the door in the Canary Islands in 2021, while others were strolling down the lane in Germany and then turning the corner in Malta to go through another

door in Ireland.

Being recognized by your peers is quite a nice feeling. As cinematographers I think we often meet people who don't really know what we do. They may have a vague idea, but I think the exact details of the job still remain a mystery to most. I'm pretty sure my mom still isn't completely sure about exactly what I do for a living. So when people who understand it intimately appreciate what you've done, I suppose it's that much more meaningful.



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**ROBERT BROOKS
AWARD FOR
DOCUMENTARY
LONG FORMAT
CINEMATOGRAPHY**

Sponsored by Company 3

Matt Irwin

Chasing Whiskey

The craft of whiskey making is an inherently slow and analogue process, and I think that notion also influenced our choices of camera, lenses and colour. One of the core narrative goals of the film was to show how every drop of Jack Daniel's consumed worldwide came from a small town in rural Tennessee – a thread that would serve as the underlying backbone of the story, which the film would consistently revisit. We decided to physically follow two marked cases of

whiskey across the world from the distillery in Tennessee to a remote pub in the Australian outback and shoot every step of the transport process in real time. It may sound like a simple journey to some, but the logistical and technical coordination that journey required was like nothing I've experienced. In that regard, this award means a whole lot to me, and I'm humbled and honoured to be in the company of the previous winners and my fellow nominees.



**STUDENT
CINEMATOGRAPHY**

Sponsored by Panavision

Gurmeet Singh

Flowers Wilting,

George Brown College

The biggest challenge we had was that our initial location dropped out a week before production after being booked months in advance. We had to rethink blocking and make changes to the shot list, but it ultimately turned out to be a blessing in disguise; our guardian angel was looking out for us! I was also the producer on this film; spending half a year

planning and navigating through the pandemic in its early days with none of us getting ill after the shoot felt very rewarding. Winning this CSC Award was the final cherry on the cake. For the longest time I never really understood what they meant by "trusting the process" and "enjoy the journey." It was only after winning the award that finally the meaning became clear to me.

DRAMATIC SERIES CINEMATOGRAPHY – COMMERCIAL

Sponsored by Sim

Brendan Steacy CSC

Clarice "Silence Is Purgatory"



There's a scene where one of the characters discovers his informant dead in a car. (See cover image). It's one of those 1/8 of a page descriptions in a script that you can almost miss if you read too quickly, and because there's no dialogue, it's the sort of thing that can easily become a low priority on TV. Our director, Deborah [Kampmeier] and I, however, really wanted to preserve this moment as a piece of purely visual storytelling, and although the more elaborate long shot we did didn't quite make it, the scene survived as a nice little piece of dialogue-free tonal development.

Winning is a nice nod from my peers, but I think just the nomination is possibly even more rewarding in a way. The real honour is being part of a group that's full of work you respect. Nicolas, Marc, Claudine and Jackson are all amazing, and I'm just happy to be recognized alongside them.

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