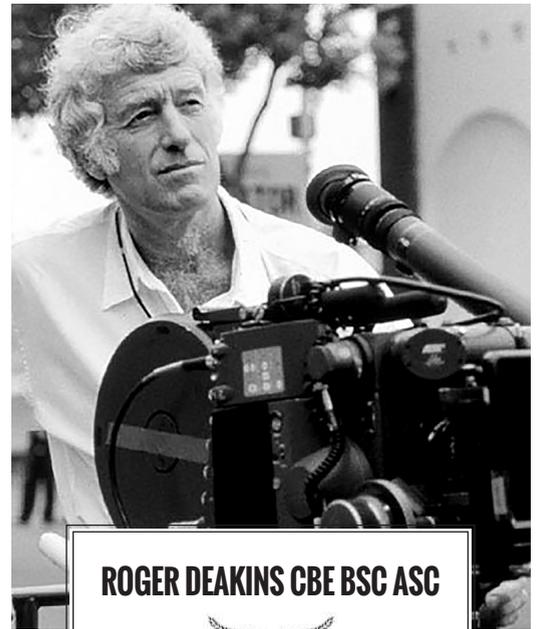


# BELONGING TO THE BSC

Leading cinematographers reveal what being a member of the BSC means to them, and how they'd like to see their art and craft unfold in the future.



**ROGER DEAKINS CBE BSC ASC**

*Fargo, O Brother Where Art Thou, Jarhead, Skyfall, Blade Runner 2049*

**Joined:** 1986... I was blown away when I was asked to join by Alex Thomson BSC, just after I shot 1984.

**Your BSC inspirations?**

Oswald Morris OBE BSC and Chris Menges BSC ASC were the two most inspiring BSC members as I began my life as a cinematographer. Ossie's body of work is unsurpassed. *The Spy Who Came In From The Cold* remains the greatest B/W photography out there. Chris, a gentleman and a true inspiration, brings quiet dignity to his images and hence to the subjects that he has trained his camera on. The subject comes first, not the cinematography.

**Your thoughts about cinematography today?**

I believe in storytelling, and telling stories that are relevant to our daily lives. I would hope audiences become interested again in being challenged when they see a film, rather than being spoon-fed entertainment.

**How about cinematography in the future?**

I have no fears for the future of cinematography, only for the future.

**Joined:** 1999... I can't recall how I managed to become a board member, nor eventually the BSC president (2014-17). Doesn't seem possible, but it was.

**Your BSC inspirations?**

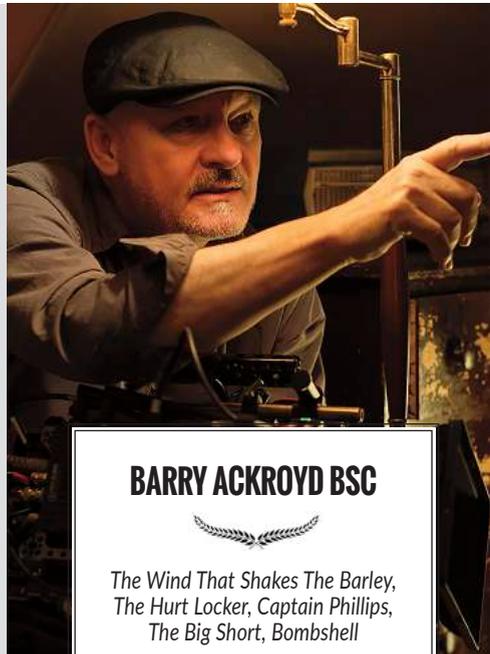
This one is easy... Chris Menges BSC ASC. I was always inspired by his documentaries and, of course, he shot the film *Kes*, which literally change my life. He also, in his own quiet way, led me on to my career as a cinematographer and introduced me to Ken Loach.

**Your thoughts about cinematography today?**

I'm certain that it's the art of cinematography that makes cinema so special. I see new talent coming along all the time. Technique and artistry advance endlessly. I believe cinematography can never die. Cinema is in people's hearts.

**How about cinematography in the future?**

Could the art of cinematography be lost in the virtual world of algorithms? My nightmare is that movies are being made without lighting, lenses, cameras or cinematographers.



**BARRY ACKROYD BSC**

*The Wind That Shakes The Barley, The Hurt Locker, Captain Phillips, The Big Short, Bombshell*

**Joined:** 1996... a great honour. My main aim as BSC president (2010-14) was to make our society more inclusive. With the help of the governors we created the BSC Club, allowing aspiring cinematographers to meet us in Q&As and discuss what we do and how. The BSC Expo has gone from strength-to-strength. I feel anybody with talent and passion can access the BSC, and feel truly included in our industry.

**Your thoughts about cinematography today?**

Due to digital, cinematography has become less technical and maybe less respected by the average producer. High-end producers understand, but there are fewer and fewer of them. We must never lose sight of what we do best, and must stick to our guns to keep preserving and evolving our vision from our perspective. Whilst having lots of fun, of course.

**How about cinematography in the future?**

It's up to us. The potential is amazing, as long as we uphold standards and don't allow CGI to take over.



**JOHN DE BORMAN BSC**

*The Full Monty, Serendipity, An Education, Quartet, Made In Dagenham*



→ 1986

David Watkin BSC wins Oscar, BAFTA and BSC Awards for *Out Of Africa* (1985).



1987

Chris Menges BSC ASC wins Oscar and BAFTA Awards for *The Mission* (1986).

The first BSC Summer Lunch is held at Shepperton Studios.



Les Ostinelli BSC (centre) with Freddie Young OBE BSC, Chic Anstiss AssocBSC, Peter Newbrook BSC and Ossie Morris OBE BSC

← 1987

First presentation of the John Alcott Memorial Award to Les Ostinelli in honour of legendary member John Alcott BSC, who died tragically at a young age. Sponsored by ARRI, it is given to the person who has contributed most towards perpetuating the original aims of the society.



**HARIS ZAMBARLOUKOS BSC GSC**

*Enduring Love, Sleuth, Thor, Locke, Artemis Fowl*

**Joined:** 2007

**Your BSC inspirations?**

The BSC has a mesmerising filmography, and my favourite DPs managed to capture the essence of a story that has always inspired me. *Great Expectations* and *Oliver Twist* shot by Guy Green OBE BSC, *Babylon* and *The Killing Fields* by Chris Menges BSC ASC, *The Third Man* by Robert Krasker BSC, *Shawshank Redemption* by Roger Deakins CBE BSC ASC, *Atonement* by Seamus McGarvey BSC ASC, *Captain Philips* by Barry Ackroyd BSC, *Lawrence Of Arabia* by Freddie Young OBE BSC, *A Matter Of Life And Death* by Jack Cardiff OBE BSC, Walter Lassaly BSC's *Zorba The Greek*, *Clockwork Orange* by Geoff Unsworth OBE BSC and... everything Peter Biziou BSC ever shot.

**What is so special about BSC members?**

BSC cinematographers have always had an incredible insight into the human condition. Maybe it is the British literary tradition that seems to infuse a great sense of narrative into the filmmaking art?

**What does membership mean to you?**

Although the society has grown from humble beginnings, there remains an intimacy and family atmosphere that I love very much. That essence of hospitality and inclusion seems to be the guiding force, and is what makes me so proud to be a member. When I was invited to join I felt it was an invitation of friendship. In all great friendships differences of opinion and diversity make the bonds stronger. We should be eternally grateful to the founders of the BSC for their gift of fraternity, and that spirit endures.



**GEORGE RICHMOND BSC**

*Kingsman: The Secret Service & The Golden Circle, Rocketman, Free Guy*

**Joined:** 2015... it's wonderful to have your work recognised and accepted by the society and, in turn, I think our employers understand how important this is.

**Your BSC inspirations?**

I was lucky to work and train under Alex Thomson BSC and Vernon Layton BSC, both generous and patient. Chris Menges BSC ASC, Roger Deakins CBE BSC ASC, Peter Biziou BSC and John Alcott BSC – all pioneers, all consistently showing how high the bar really is!

**Your thoughts about cinematography today?**

The integration of VFX into the world of cinematography is one of the most challenging issues. Sets are becoming cheaper to create digitally rather than build, sometimes with no continuity in design. The fact that our work is sometimes no longer under our control, means our creative choices can be changed afterwards. These are all issues we have to overcome as we go forward. However, it's really exciting to be shooting in a time when the advances made in digital cinematography allow for such a wide ranging palette, even allowing the use of old lenses that have been covered in dust for years. The DI grade can also be a challenge. The software is so powerful that all parts of the image can be manipulated. Whilst this is an amazing tool, which I keep in mind every step of the process, there can be many voices in a grading suite, which is not always beneficial.

**How about cinematography in the future?**

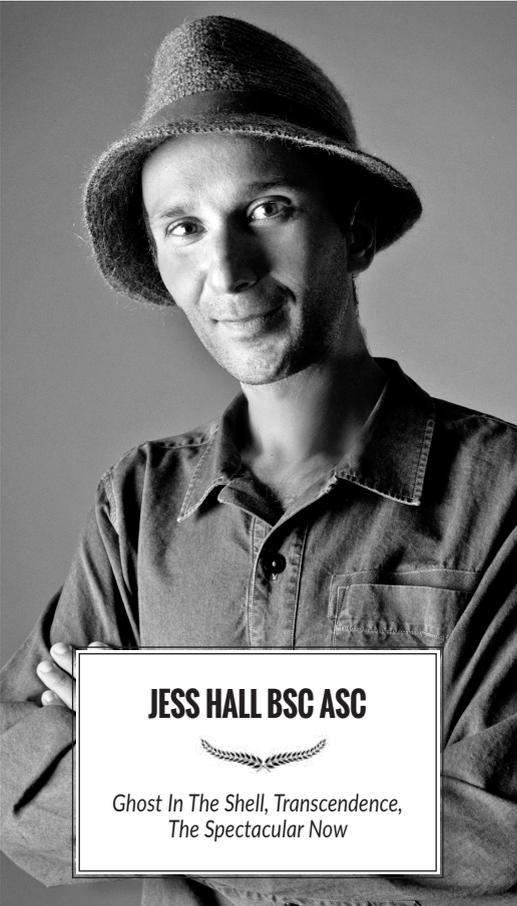
I want to see a continuation in the art we see today; some of the images we have seen so far are just breathtaking. We need to learn how to retain as much control of the images as possible by making the right decisions when we prep and shoot, and this can only be achieved by an open mind and collaboration.

**Joined:** 2009

**Your BSC inspirations?**  
I was 16, with a Canon A1 strung around my neck, when Michael Seresin BSC opened the gate to my future. Roger Deakins CBE BSC ASC demonstrates that versatility, excellence and humility are attributes to cultivate. Freddie Young OBE BSC ASC for *Lawrence*. Chris Menges BSC ASC for *Kes*. Jack Cardiff OBE BSC for confirming that a painter's eye is a valuable asset. Remi Adefarasin OBE BSC for illustrating the necessity for more cultural diversity.

**Your thoughts about cinematography today?**  
I hope we continue to push boundaries and take risks in the pursuit of more original, compelling and resonant images. Digital pathways enable a multiplicity of routes to diverge as instant possibilities from a single source. I hope we remain true to our roots and use our brushes to make bold and innovative strokes, from the heart. It is essential to preserve the theatrical viewing experience. In a culture that increasingly prioritises individualism, the ritual and experience of collective viewing touches a primal and essential aspect of the human experience.

**How about cinematography in the future?**  
I hope DPs will lead the technological and conceptual development of the medium in directions that enhance its creative capabilities. That equilibrium can be found between new technology and the wisdom and techniques of the past. That we embrace narratives outside of our own frame of reference.



**JESS HALL BSC ASC**

*Ghost In The Shell, Transcendence, The Spectacular Now*



**→ 1989**  
Peter Biziou BSC wins Oscar, BAFTA and BSC Awards for *Mississippi Burning* (1988). Jack Hildyard BSC honoured with BSC Lifetime Achievement Award.

**1990**  
Freddie Francis BSC wins Oscar and BSC Awards for *Glory* (1989). Under the auspices of Denis Carrigan, manager of Shepperton Studios, the BSC acquires an elegant clubroom in the Old House, containing a gallery of photographs of presidents and honour boards listing the achievements of past/present members.

**1991**  
The BSC returns to Pinewood, its spiritual home, under the auspices of Steve Jaggs, managing director of the studios. The honour boards now adorn the corridors of the main house.



**← 1992**  
The BSC votes-in its first female member, Sue Gibson BSC, publishes its first members' directory and becomes a founder member of IMAGO, the European Federation of National Cinematographers Associations.

**Joined:** 1988... I was extremely proud when invited to join, knowing that other DPs had recognised my work, and thought it good enough that I should become a member.

**Your thoughts about cinematography today?**

With the arrival of smartphones, etc., cinematography is now available to all. I hope this will mean all sorts of interesting stories can now be told by all sorts of interesting people. But my fear is that with so many TV channels, YouTube, Vlogs, and the like, that we will become saturated and eventually lose interest.

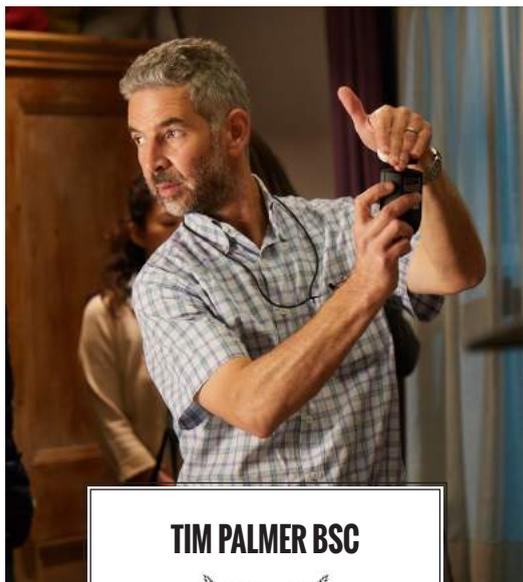
**How about cinematography in the future?**

I'd like to see the cinematographer recognised as one of the principal contributors to any film or TV show. Too often our contribution is overlooked and underrated. Cinematography is an art form and, as such, we as DPs need to be given more credit and more ownership of what we do.

**MICHAEL COULTER BSC**



*Sense And Sensibility,  
Four Weddings And A Funeral,  
Notting Hill, Love Actually*



**TIM PALMER BSC**



*Killing Eve, Stan Lee's Lucky Man,  
Critical, Strike Back*

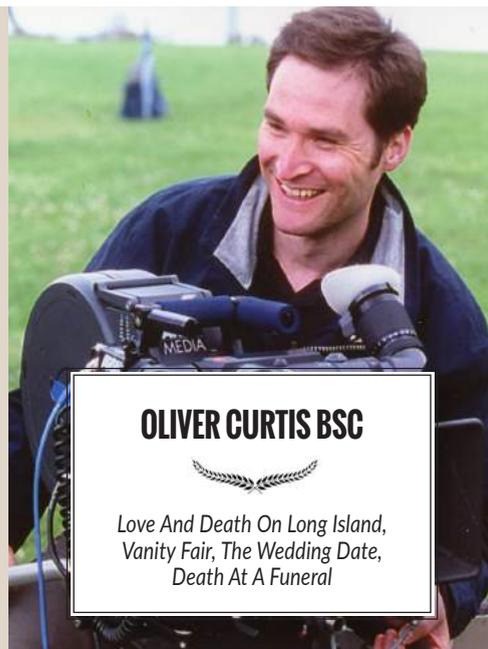
**Joined:** 1998... the proudest moment of my career. Nothing more nerve-wracking than having your peers view your work, yet nothing more rewarding than your cinematography being considered good enough for membership.

**Your thoughts about cinematography today?**

On the technological level, the diversity of expression afforded by new digital formats has brought a freshness and vitality to our industry. New voices, new visions – a really exciting time to be practising our craft. But working conditions have been noticeably eroded. We need to remain collectively vigilant to keep the industry safe and prosperous for every crew member.

**How about cinematography in the future?**

My hope is that our profession becomes more diverse throughout the departments of camera, lighting and grip. Cinematography requires a huge level of collaboration and cooperation. The more diverse our crews become, the more healthy and welcoming the workplace.



**OLIVER CURTIS BSC**



*Love And Death On Long Island,  
Vanity Fair, The Wedding Date,  
Death At A Funeral*

**Joined:** 2013... an honour above all else, a privilege to be recognised as an equal to the great artists whose work has inspired everything I have done.

**Your thoughts about cinematography today?**

We're in a golden era and it's a unique time to be a cinematographer. Television is as visually creative, if not more so, than feature production. There's an abundance of work opportunities with the studios, networks, streaming services and independents. There is enormous respect for the work of the DP, and inspired lighting and creative camerawork will generate new opportunities.

**How about cinematography in the future?**

It should continue to build upon the foundations laid over the last few years, but that depends on networks and studios having the budgets to commission as much original material as they have been doing. There have been radical technological advances, with full frame cameras coming on stream and LED lighting becoming more sophisticated. As long as content keeps being generated at its current rate, then the business and the need for creative input, will remain in rude health.



**CHLOË THOMSON BSC**



*Requiem, Top Boy, The Long Song,  
Adult Material*

**Joined:** 2019... I feel honoured to be acknowledged by such a talented group of cinematographers, many of whom inspired, supported and taught me personally.

**Your BSC inspirations?**

Seamus McGarvey BSC ASC, not only for his sublime use of colour and the beautiful way he lights a face, but also for his kindness and generosity, including nominating me for BSC membership.

**Your thoughts about cinematography today?**

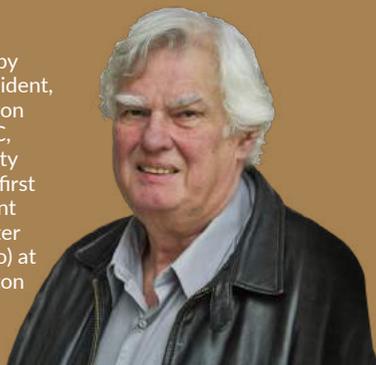
Cinematography is at a very exciting time, with new technologies and greater accessibility for all, allowing a more diverse set of filmmakers to tell challenging and exciting stories.

**How about cinematography in the future?**

I would love to see our profession grow into a more inclusive environment, and for the art to keep-on pushing boundaries.

→ 1993

Inspired by vice-president, Joe Dunton MBE BSC, the society holds its first Equipment Show (later BSC Expo) at Shepperton Studios.



1994

Jack Cardiff OBE BSC honoured with BSC Lifetime Achievement Award.

1995

The society begins shooting "portraits" of honorary members beginning with Freddie Young OBE BSC, Guy Green OBE BSC, Ossie Morris OBE BSC and Douglas Slocombe OBE BSC ASC.



← 1996

Douglas Slocombe OBE BSC ASC honoured with BSC Lifetime Achievement Award.



Dick Pope BSC wins Camerimage Golden Frog for *Secrets And Lies* (1996).

Michael Samuelson founds The British Cinematography Scholarship Trust for post-graduate courses at the Royal College of Art and the NFTS.

Cinema 100 plaques, marking the centenary of cinema, awarded to Freddie Young OBE BSC and Jack Cardiff OBE BSC. The first is unveiled at Odeon Leicester Sq, following a restored 70mm screening of *Lawrence Of Arabia*, the second, after a screening of *The Red Shoes*, and sited at Theatre 7, Pinewood.



## FELIX WIEDEMANN BSC



*The Go-Between (TV movie),  
City Of Tiny Lights, Electric Dreams,  
Witness For The Prosecution, Romans*

**Joined:** 2017... the work of so many BSC members has influenced me my whole life, and inspires me every day.

### Your thoughts about cinematography today?

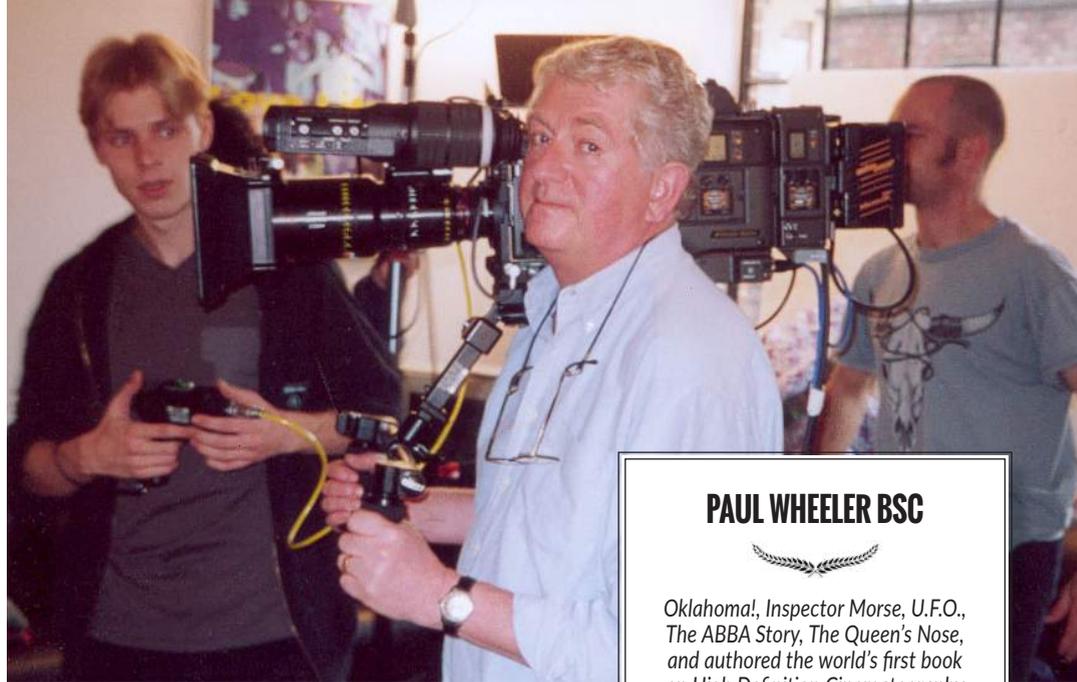
Cinematography always circles around the same core questions: what is the story and the atmosphere of the piece? How do we imagine and capture it visually? And, what are we trying to say?

In the current TV boom the cinematography of some projects feels generic, formulaic and watered down – often owed to the pressure of turning-over a lot of content quickly, starting shoots before the scripts are finished, too many voices in the process and the post production not being in the hands of the DP. I hope that more high-quality, authored TV, with a clear voice, will be produced in the future.

In cinema's current market, huge franchise blockbusters dominate, and sadly films in the medium budget range are becoming rare. These are traditionally the films where cinematographers get to work with top directors/actors on unique, personal stories and enough artistic freedom to display their ideas and vision. I hope more of these will get made in the future.

### How about cinematography in the future?

I'm excited to see established and up-and-coming DPs produce thrilling, thought-provoking and visually-evocative work. I hope filmmakers and the stories they tell will become much more diverse and more representative of our world. I also hope that, despite the popularity of TV/handheld devices, the shared, focussed big screen experience will remain available to audiences worldwide.



## PAUL WHEELER BSC



*Oklahoma!, Inspector Morse, U.F.O.,  
The ABBA Story, The Queen's Nose,  
and authored the world's first book  
on High Definition Cinematography*

**Joined:** 1991

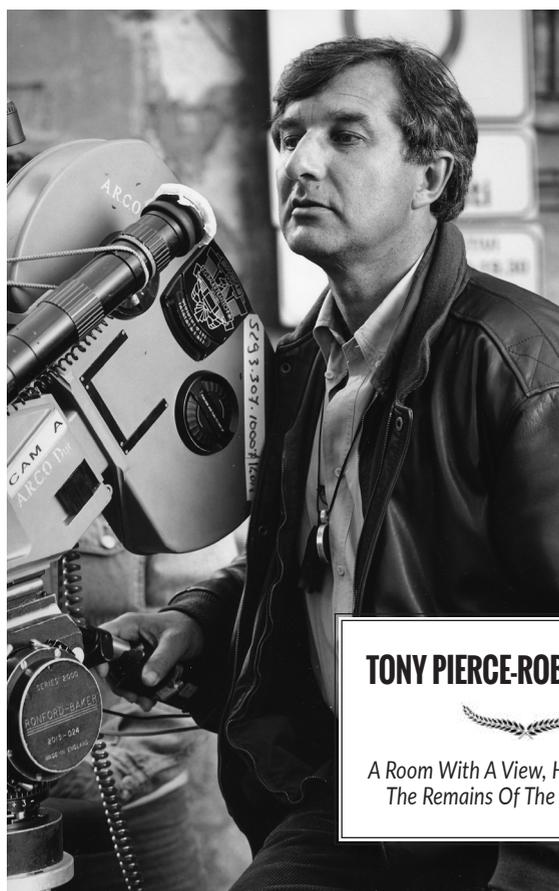
### Your thoughts about cinematography?

It's very exciting! My grandfather started making film cameras around the time the industry was born. My father worked for Kodak research laboratory during WWII, and went on to introduce Fuji Professional products. I was the first Wheeler to go "on the floor". I knew from a young age that I wanted to visualise images for the small screen, so I stuck to that.

One of my great delights is that later in my career I was able to train young DPs in many schools, including being the head of cinematography at NFTS (twice) and the Royal College Of Art. I trained or mentored a surprising number of BSC members.

### How about cinematography in the future?

I believe in young cinematographers, and am a passionate encourager of the art form. The science and discipline of the minutiae of the cinematographers job has become much easier as the programmes within the cameras are there to do what old fogies like me had to do with a spot meter, or even earlier, with perhaps an EEL meter. I would miss that control if I were still working, but have come to realise that releasing that stricture from today's cinematographers gives some of them the freedom to light sets in ways I simply could not have done – and all the better for it!



## TONY PIERCE-ROBERTS BSC



*A Room With A View, Howard's End,  
The Remains Of The Day, Doom*

**Joined:** 1986... after photographing *A Room With A View* (1985). Oddly Merchant/Ivory never allowed me to use BSC in my credit on the seven films I made with them. They claimed they never found it appropriate. I wasn't about to lose work over it, but I did proudly use it on all my subsequent films.

### Your thoughts about cinematography today?

The move to digital has removed a lot of the status of the DP, since what you see is by and large what you get (assuming a lack of interference later on in the chain). Directors have benefitted the most from this. Once upon a time if you had video assist at all it might have been a dreadful B&W monitor and the director would say somewhat sceptically, "It's not really going to look like this is it TPR?" Having reassured him, you'd see the rushes the next day, on a big screen hopefully, with a great print made by the night graders, and you would seem like some kind of magician. All of which has now gone.

### How about cinematography in the future?

I should like to see the industry making more story-based movies and fewer "slugfests" with assorted stuntmen. But I'm not holding my breath!



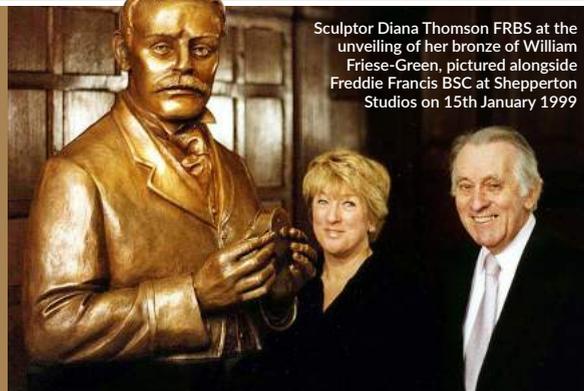
**1997**

Freddie Francis BSC honoured with BSC Lifetime Achievement Award. Assisted by Joe Dunton MBE BSC, the society flies the flag at Showbiz Expo in LA, and does so for the next five years.



**↓ 1999**

Remi Adefarasin OBE BSC wins the BAFTA and BSC Awards for *Elizabeth* (1998).



Sculptor Diana Thomson FRBS at the unveiling of her bronze of William Friese-Green, pictured alongside Freddie Francis BSC at Shepperton Studios on 15th January 1999

**← 1999**

50th Anniversary of the BSC, celebrated with a short film made from clips of 100 iconic films photographed by BSC members, and its first web site. The BSC commissions a sculpture of British pioneer and inventor of the cinematograph camera, William Friese-Green, by Diana Thomson FRBS. Four bronze casts are made and sited at Shepperton Studios, Panavision offices in London and Los Angeles, and one for Fuji, located at Pinewood Studios.

**2000**

Billy Williams OBE BSC honoured as Lifetime Laureate at Camerimage.



**NIC KNOWLAND BSC**

*Simon Magus, Institute Benjamenta, Berberian Sound Studio, The Duke Of Burgundy*

**Joined:** 1996. John De Borman BSC asked me to become a governor to help him make the BSC more accessible to younger cinematographers. Being part of this has been very rewarding.

**Your thoughts about cinematography today?**

In the days of the film camera we enjoyed a certain respect and authority, particularly on-set, which came from working with a non-immediate capture medium. Now, with the digital medium, we have instant results. This has to a varying degree undermined our authority, but the quality of work done on good digital cameras is no way inferior to that captured on film. Although a lot has changed, the essential role of the cinematographer remains very similar to what it has been for at least the last 70 years.

**How about cinematography in the future?**

I would like to see us reach gender equality, with more female DPs. Our input as authors of our images needs to be included in our contracts. I would also like to see us embrace the environmental aspects of our work in whatever way we can.



**BEN SMITHARD BSC**

*Cranford, My Week with Marilyn, The Second Best Exotic Marigold Hotel, Goodbye Christopher Robin, Downton Abbey*

**Joined:** 2011.

**Your thoughts about cinematography today?**

Like most in the BSC, I shot only film for a solid 15 years at the beginning of my career. I'm happy shooting digital, it's not particularly difficult to get a good image. My only fear is control of the image, whether it be in pre-production, the shoot or the grade, but that will probably never change.

**How about cinematography in the future?**

I have no idea what the future holds. I am sure there will be many more technological advances, some that move the profession forward hugely, some that just nudge it incrementally in a direction that has more to do with trend than solid cinematography. My real interest has, and will always be, to shoot films that can be watched 50 years later, that still excite and enthrall an audience.



**EBEN BOLTER BSC**

*Chicken, Mum's List, iBoy, Strangers, The Woman In White*

**Joined:** 2018... I've been incredibly humbled by the warm reception from other members, so many of whom are my heroes. I wear the responsibility of living-up to the letters with pride, determined to push my work forwards, so hopefully I can inspire future cinematographers too.

**Your BSC influences?**

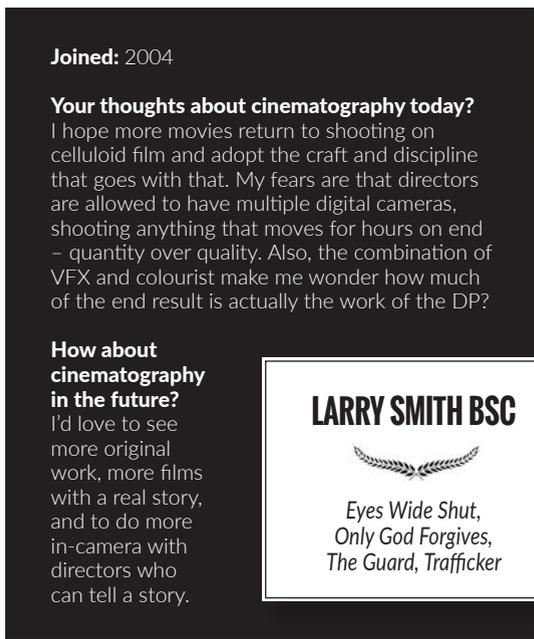
I'm always inspired by Seamus McGarvey BSC ASC. He moves seamlessly through genres and styles, always retaining sophistication and skill of implementation. Everything looks cosmetically beautiful, suits the film and visually tells the story.

**Your thoughts about cinematography today?**

I feel very positive. The digital revolution has democratised the industry. Quality work can help fresh new voices, regardless of age or background, to break through. Here's to a more diverse future, where cinematographers can take new ideas in exciting new directions.

**How about cinematography in the future?**

I hope the role of the cinematographer continues to be respected – at a time when digital breaks down boundaries and more can be done in post – and that the central role of the DP continues to have creative influence and provide an essential service for directors.



**LARRY SMITH BSC**

*Eyes Wide Shut, Only God Forgives, The Guard, Trafficker*

**Joined:** 2004

**Your thoughts about cinematography today?**

I hope more movies return to shooting on celluloid film and adopt the craft and discipline that goes with that. My fears are that directors are allowed to have multiple digital cameras, shooting anything that moves for hours on end – quantity over quality. Also, the combination of VFX and colourist make me wonder how much of the end result is actually the work of the DP?

**How about cinematography in the future?**

I'd love to see more original work, more films with a real story, and to do more in-camera with directors who can tell a story.

→ 2001



John Mathieson BSC wins the BAFTA Award for *Gladiator* (2000). Gilbert Taylor BSC honoured with BSC Lifetime Achievement Award. Roy Field BSC is the first recipient of the society's new Award For Visual Effects sponsored by Kevin Francis in memory of VFX supremo Charles Staffell.



→ 2002

Freddie Francis BSC honoured as Lifetime Laureate at Camerimage.



→ 2002

Roger Deakins CBE BSC ASC wins the BAFTA for *The Man Who Wasn't There* (2001). Alex Thomson BSC honoured with BSC Lifetime Achievement Award.

→ 2002

British Cinematographer Magazine launches, endorsed by the BSC, and in association with the GBCT.

→ 2003

Oswald Morris OBE BSC honoured with BSC Lifetime Achievement Award.





### FLORIAN HOFFMEISTER BSC



*House Of Saddam, Great Expectations (TV series), Johnny English Strikes Again, The Terror, Official Secrets*

**Joined:** 2014... British filmmaking was a deep source of inspiration having been born in Germany and studying film in Berlin. When I saw my name tag at Operators Night I got terribly shy, but Sue Gibson BSC took me aside, and said "Don't worry, you will grow into it. Look at me, I also was the only woman at the time."

#### Your thoughts about cinematography today?

The internet is hungry for moving images. Technological advances of the past 10 years have made it not only possible to produce images on a vast scale and in stunning technical quality, but also to broadcast them as such. But, I am not sure that relationship goes both ways. The word "content" stands for an overwhelming stream of pictures that seems arbitrary at times. We will have to protect the intimacy in the process of filmmaking, and lighting as an expression of drama.

#### How about cinematography in the future?

We work in a global industry. However, there seems to be great disparity in which global players decide to pay their key creatives. The motto seems to be: "Pay locally, gain globally". Even though people talk of the "Golden Age" of serial storytelling, the economic pressure on the individual is quite the opposite. We should make an effort to protect the integrity of our artistic expression, and establish more global economic standards. The BSC can be a crucial force in that.



### JAKE POLONSKY BSC



*Senna, Cucumber, Billions, Black Mirror: Bandersnatch, Pennyworth*

**Joined:** 2015... it's hard to meet other DPs on the job, so I love having the chance to meet and talk to other cinematographers!

#### Your BSC inspirations?

There are so many, but most of all Geoffrey Unsworth BSC with *2001: A Space Odyssey*, John Alcott with *Barry Lyndon*, Otto Heller's *Ipcress File*, and Jack Cardiff's *A Matter Of Life And Death*.

Of my contemporaries Rob Hardy BSC, Robbie Ryan BSC ISC, Lol Crawley BSC, Alwin Küchler BSC and Haris Zambouloukos BSC GSC have all inspired me in different ways. Their work is never boring, always seeking new solutions to old problems, and you only have to look at the directors they've worked with to know how good they all are!

#### Your thoughts about cinematography today?

I love the options we now have in terms of larger formats, different sensors, the massive inventory of classic and new lenses. And film is still there for those that want to use it. I'm less inspired by HDR. I've never met a DP who wanted to make bright things brighter, and the appalling set-up of most modern TV sets is a real bugbear of mine. It's soul destroying to see beautiful work look like a bad soap opera because it's being mauled by motion interpolation and sharpening.

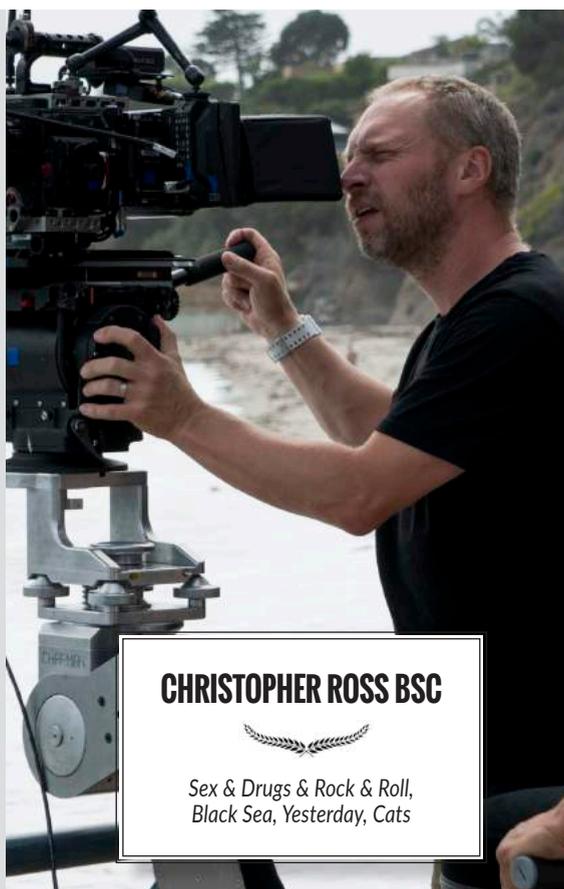
#### How about cinematography in the future?

The single most important development is the progression away from this being such a male-dominated industry. I hope to see more female BSC members and their work in the future.

**Joined:** 2012... an invitation to join is an honour bestowed on remarkably few, and it's incredible. The work of BSC members has always been at the forefront of global filmmaking and can be seen in cinemas and on TV screens worldwide every day. The gauntlet was laid long ago. It's down to current members to keep up the pace.

**Your thoughts about cinematography today?**  
Cinematography continues to evolve, as it has done since the invention of cinema. The transition from celluloid to photosites continues, as does the gradual evolution from Tungsten/HMI to LED. But technology has always been just a consequence of the filmmaking community's desire to tell stories in ever more diverse ways. The stories change and so must the way we tell them.

**How about cinematography in the future?**  
The days of the DP as "alchemist" have passed. We are in an era of great experimentation in techniques, where nothing is off limits, and it's a very creative place to be. I look forward to the potential digital technology has in taking us into a new realms of possibilities, where we are no longer confined to the parameters once set by celluloid, and our combined cinema technologies can produce supersaturated highlight colours to confound us and the densest of blacks to terrify us. I see this glorious future filled with DPs continuing to bring atmospheric, poetic storytelling to ever more VFX-laden filmmaking.



### CHRISTOPHER ROSS BSC

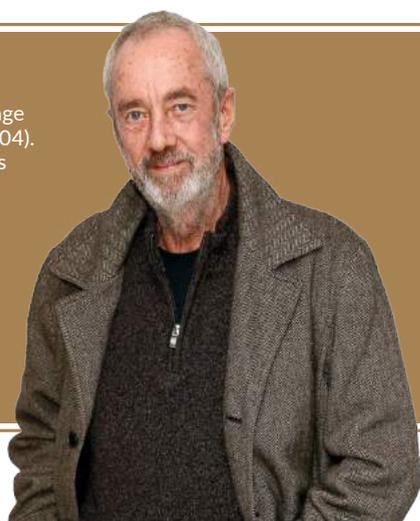


*Sex & Drugs & Rock & Roll, Black Sea, Yesterday, Cats*



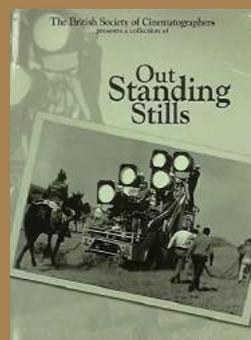
#### → 2004

Dick Pope BSC wins Camerimage Golden Frog for *Vera Drake* (2004). David Watkin BSC honoured as Camerimage Lifetime Laureate and bestowed BSC Lifetime Achievement Award. The BSC moves into its new clubhouse in North Lodge at Pinewood Studios. BSC members attend and showcase the society at Cine Gear Expo 2004, which continues today.



#### → 2005

Alex Thomson BSC produces *Outstanding Stills*, featuring on-set stills from British cinematographers past and present. The BSC employs SCS Exhibitions to give the BSC Show a more professional look.



#### 2006

Billy Williams OBE BSC honoured with BSC Lifetime Achievement Award.

#### 2007

BSC gives a Special Achievement Award to Marek Żydowicz & Kazimierz Suwała, the founders of Camerimage. Stephen Goldblatt BSC ASC honoured as Lifetime Laureate at Camerimage. Arthur Wooster BSC honoured with BSC Lifetime Achievement Award.



### DAVID KATZNELSON BSC DFF



Shoot *The Messenger*,  
*Downton Abbey* (TV series),  
*11.22.63*, *Ride Upon The Storm*

**Joined:** 2010... a moment of great pride and a feeling of pure joy.

#### Your BSC inspirations?

I recently watched *Lawrence Of Arabia* and loved it even more than I did already – such scale, use of camera movement and framing under hard conditions. More recently the soft, naturalistic lighting work of Roger Deakins CBE BSC ASC has won me over. I also love Rob Hardy BSC's work on *Boy A*, which is bold, stylish and emotional.

#### Your thoughts about cinematography today?

Being a cinematographer has changed a fair bit in the last 20 years. From doing a lot of one-off dramas and features, I now shoot long dramas with multiple episodes, luckily using high-quality cameras and lenses, after coming through a period of digital capture being crap quality. I hope cinematography will keep on being creative at the highest level, but with better working conditions and shorter days.

#### How about cinematography in the future?

I love the fact we are "going green", with high-quality LED lights and no chemicals for development of film. Give us time and take chances, and we will flourish even more.

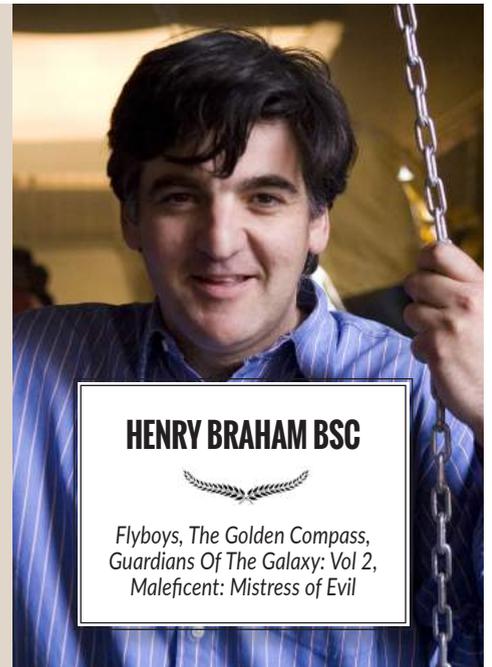
**Joined:** 1998... it's a great forum to share knowledge and give authority to cinematography and cinematographers, especially in the early stages of a career.

#### Your thoughts about cinematography today?

Cinematography is, among other things, a combination of aesthetic judgement, technical knowledge, managerial and, sometimes, psychiatric skills. It's also one part of the collaborative process of filmmaking, which is about translating the director's voice, vision and personality onto the screen through all the disciplines. Right now, the quality of work in our field is at an exceptional high point. This is partly because technology enables us to do more, but mostly because things we take for granted, like access to picture and film research (which used to be much more limited), help us develop ideas more thoroughly.

#### How about cinematography in the future?

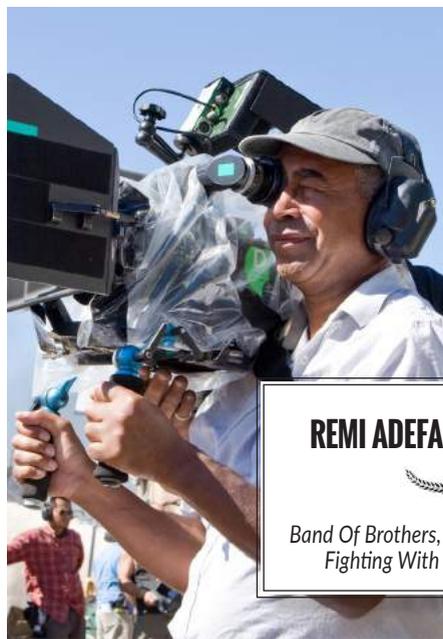
As long as we are doing great work, we will be needed, and our opinion will be respected. I'm excited about the future.



### HENRY BRAHAM BSC



*Flyboys*, *The Golden Compass*,  
*Guardians Of The Galaxy: Vol 2*,  
*Maleficent: Mistress of Evil*



### REMI ADEFARASIN OBC BSC



*Band Of Brothers*, *Elizabeth*, *Match Point*,  
*Fighting With My Family*, *Lyrebird*

**Joined:** 1992

#### Your BSC inspirations?

Ossie Morris OBE BSC – for his sheer variety of styles, constant excellence and encouragement to me. Chris Menges BSC ASC – for telling the story subtly, always with interesting images. Brian Tufano BSC – for allowing me to be his 1st AC, telling me to never compromise (and when to), and his fresh brilliance.

#### Your thoughts about cinematography today?

We have available the most wonderful technology, but we must not idly imitate others' work. Our images can so easily be corrupted and twisted by others.

#### How about cinematography in the future?

By not instantly using bells and whistles to come to our aid. Being honest and simple lives forever. We have the tools, we need to use the wisdom.

**Joined:** 2018... I've only been a member for a year, despite having spent nearly 30 behind the camera. My area – stop frame animation – is so highly specialised that I had given up hope of becoming a member. Obviously I was delighted... a career high!

#### Your thoughts about cinematography today?

The quality of cinematography today is astounding. There is so much beautifully photographed stuff out there, not just in cinemas, but on television too. It looks effortless and real. My only beef would be the uniformity of look. Producers seem to want things to look like other things. Films like *Blade Runner 2049* are so refreshing, the sheer joy of pushing the lighting envelope comes off the screen.

#### How about cinematography in the future?

We are in a good place, but unless we actively start recruiting people into the profession who don't all look like us, we will become stale. There are many different ways to light and photograph, not just the white male way.



### TRISTAN OLIVER BSC



*The Curse Of The Were-Rabbit*,  
*ParaNorman*, *Fantastic Mr Fox*,  
*Isle Of Dogs*, *Coppelia*



2008

Roger Deakins CBE BSC ASC wins BAFTA and BSC Awards for *No Country For Old Men* (2007). Gerry Fisher BSC honoured with BSC Lifetime Achievement Award.



→ 2009



Anthony Dod Mantle DFF BSC ASC wins the Oscar, plus Camerimage Golden Frog, BAFTA and ASC Awards for *Slumdog Millionaire* (2008). Spearheaded by president Sue Gibson BSC, and funded by Skillset, the BSC evaluates 18 different film/digital cameras, with results premiered at BFI Southbank, showcased in Bristol, Glasgow, and published on Blu-Ray DVD.



↓ 2010

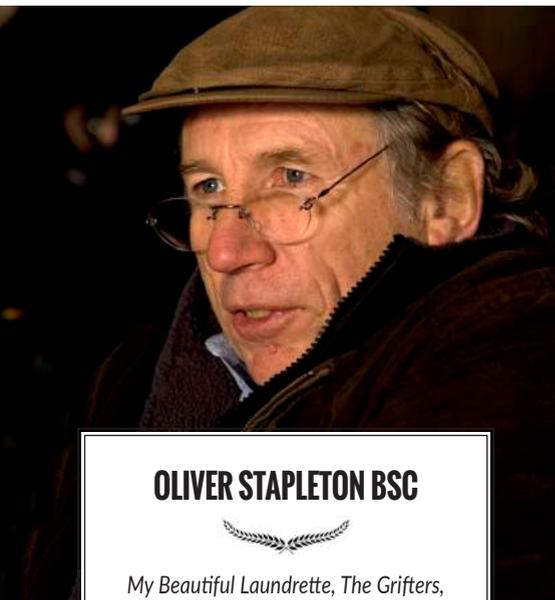
Barry Ackroyd BSC wins BAFTA and BSC Awards for *The Hurt Locker* (2008). BSC president John de Borman BSC launches a non-member category, the BSC Club, to embrace young cinematographers and other filmmakers, with monthly meet-ups and screenings in Soho.



2011

Roger Deakins CBE BSC ASC wins the BAFTA and BSC Awards for *True Grit* (2010), and collects the ASC Lifetime Achievement Award. Chris Menges BSC ASC honoured with BSC Lifetime Achievement Award. BSC inaugurates the Best Cinematography Of A Television Drama Award won by Rob Hardy for *Stolen*, and in association with the ACO and GBCT, Best Operating Of A Feature film, won by Michael Proudfoot Associate BSC for *Harry Potter And The Deathly Hallows: Part 2*.





## OLIVER STAPLETON BSC



*My Beautiful Laundrette, The Grifters, The Cider House Rules, Buffalo Soldiers, Moving Pictures*

**Joined:** 1977.

### Your BSC inspirations?

Jack Cardiff OBE BSC – his mastery of the Technicolor three-strip process informed much of my colour work in the 1980s. *Cabaret* (1972), shot by Geoffrey Unsworth OBE BSC, stood out as perfectly photographed, not the least of which was the work of Peter Macdonald, one of the UK's most brilliant operators.

Of our contemporary DPs, Rob Hardy BSC and Seamus McGarvey BSC ASC stand out – Rob for his compositional originality, Seamus for the enthusiasm of his character and the visual brilliance of his work. Ben Davis BSC and Robbie Ryan BSC ISC are two other current DPs whose work is consistently fascinating.

### Your thoughts about cinematography today?

As a graduate, and now co-head, of cinematography at the NFTS, I am aware of the responsibility of training future generations of DPs – 25% of BSC members are NFTS alumni. A key task is to undo bad habits of digital cinematography. It is tempting, but wrong, to think the image you get when turning the camera on, is the one you should use for your film. Because there is no apparent cost to running the camera, directors and DPs can become lazy about pre-defining what they are trying to shoot. The "fix-it-later" mentality can contribute to laziness in thinking about the image.

I fear producers/directors will continue to downgrade the role of the DP as the author of light, and turn the job into data provider without acknowledging the DP as co-storyteller. Having control (along with the director) in the final grade is a key part of the DP's job that is being gradually eroded as a cost-saving measure.

### How about cinematography in the future?

Technology is changing rapidly and keeping *au fait* is no small task. My plea to directors and producers is to give DPs time and space to construct and light their shots properly, otherwise the work will become less and less interesting, and the potential for bland images without nuance increases exponentially. The trust between these vital people at the helm of the production gives the image authority and power.



## JAMES FRIEND BSC ASC



*Silent Witness, Rillington Place, Patrick Melrose, The War Of The Worlds*

**Joined:** 2014... a childhood dream. Sue Gibson BSC was particularly welcoming – she left a great legacy of encouraging and supporting new and diverse talent.

### Your BSC inspirations?

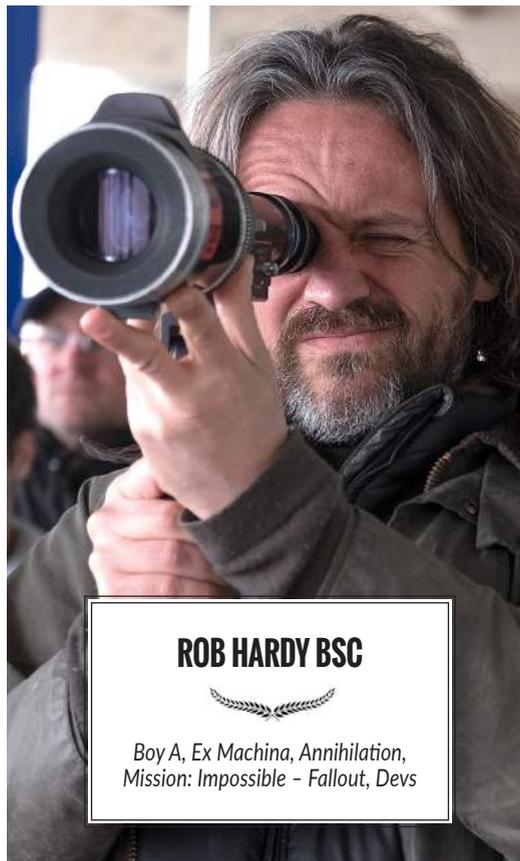
I was fortunate to have been under the mentorship of two brilliant individuals – Paul Wheeler BSC and Phil Méheux BSC – and lucky enough to operate and shoot second unit with Toni Imi BSC on his last film. He was a fantastic man, educator and a pivotal creative awakening for me.

### Your thoughts about cinematography today?

It's an exciting time to be a cinematographer! The principals and collaborations of our storytelling craft have not changed for over 100 years. Technology and deliverables may be offering us opportunities or giant curveballs – that's our job to decipher!

### How about cinematography in the future?

The ever-expanding landscape of cinematography continues to surprise me. Decades ago, the digital revolution in camera and lighting seemed insignificant, but it has fundamentally changed how we can tell stories. My last two projects were shot exclusively on large format cameras and lit almost exclusively with LED lighting – something I never thought possible for TV and streaming services. The future looks exciting, especially in the UK, and hopefully this busy period will continue long into the next decade.



## ROB HARDY BSC



*Boy A, Ex Machina, Annihilation, Mission: Impossible - Fallout, Devs*

**Joined:** 2012... a humbling experience when I think of members past and present. It keeps me on my toes. Each project I make, I want to be better than the last.

### Your BSC inspirations?

John Alcott BSC – for putting up with Kubrick and his inspirational work on *The Shining*. Douglas Slocombe OBE BSC ASC – because he made even *Raiders Of The Lost Ark* look elegant and timeless. Freddie Francis BSC – for his shimmering work on *The Innocents* and *The Elephant Man*.

### Your thoughts about cinematography today?

Hard question to answer succinctly, as it requires on-going conversations that ride the waves of change, which happen almost weekly. It feels that we have to fight that much harder to remain true to the original vision that brought us to the table in the first place. Economics and politics play a big part. Cinematography needs to be able to protect and adapt its role in contemporary filmmaking. I hope that we are able to continue to deliver visual storytelling to our best ability, whilst adapting to new situations that arise so often today.

### How about cinematography in the future?

I'd like to see more brave and bold work bringing fresh experiences to audiences, and fewer self-conscious forms of visual storytelling.

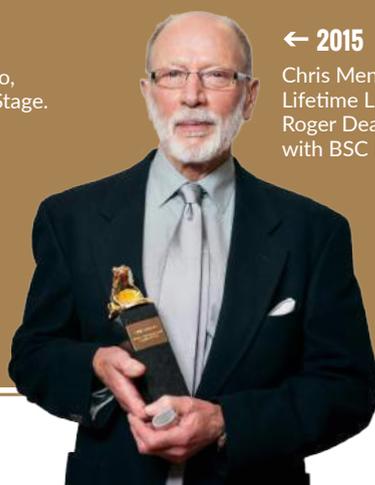


## 2012

BSC Equipment Show relabelled as BSC Expo, held at Elstree Studios in the George Lucas Stage.

## 2015

In association with ACO and GBCT, the society inaugurates the Best Operating For A Television Drama Award, with the winners being David Morgan, Sean Savage, Ben Wilson and David Worley for *Game Of Thrones*. The society forms an alliance with Regent Street Cinema for Q&A screenings.



## ← 2015

Chris Menges BSC ASC honoured as Lifetime Laureate at Camerimage. Roger Deakins CBE ASC BSC honoured with BSC Lifetime Achievement Award.

## 2016

BSC Special Achievement Award is given to Frances Russell for services to the BSC over three decades.



## ← 2016

After past stints at Shepperton, Grip House, Black Island, Elstree, Pinewood and Warner Bros. Leavesden studios, the BSC Expo relocates to Battersea Evolution, which proves a more suitable location, due to the erratic availability of studio stages, and where it remains today.

BSC Expo... Rob and Claire Saunders of SCS Exhibitions

**Joined:** 1966... I value the friendship, the sharing of experience and appreciate the individual vision of every member.

**Your BSC inspirations?**

Early inspiration for me was the work of Jack Cardiff OBE BSC and Guy Green OBE BSC, followed Ossie Morris OBE BSC and Geoff Unsworth OBE BSC. Their artistry told each story in memorable images. Of my contemporaries, I admired the work of Alex Thomson BSC and Chris Menges BSC ASC. The most influential films for me are *Black Narcissus*, *The Red Shoes*, *Oliver Twist*, *Great Expectations*, *Tess*, *Oliver!*, *Cabaret* and *The Mission*.

**Your thoughts about cinematography today?**

I would like to see the cinematographer continue to have a strong influence on-set, be able to ensure discipline and be essential to the grading of the end product. My preference is for less acrobatic camera movement, and I maintain that stillness and time is given to the close-up in order for the viewer to appreciate its impact.

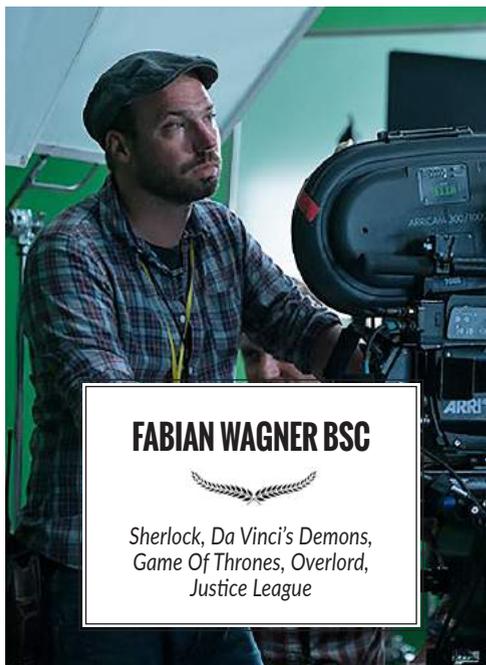
**How about cinematography in the future?**

My hope is that the cinema continues to fulfill its function, i.e. to give pleasure, be informative and to be a life-enhancing experience.

**BILLY WILLIAMS OBE BSC**



*The Magus, Sunday Bloody Sunday, Women In Love, On Golden Pond, Gandhi*



**FABIAN WAGNER BSC**



*Sherlock, Da Vinci's Demons, Game Of Thrones, Overlord, Justice League*

**Joined:** 2014.

**Your thoughts about cinematography today?**

It's very exciting. I hate people talking about the good old times and how it's all changed for the worse. We are here now, working, and very lucky to be doing so. We shouldn't forget that. I was fortunate enough to experience shooting on film. But we have entered a new era, in which the technological advances have been amazing and opened up so many new opportunities.

**How about cinematography in the future?**

I hope that the movement allowing anyone, of all genders and ethnicities, to an equal chance of a career in this industry will become stronger. In the next ten years the landscape will change hugely. Viewing platforms – Netflix and such like – have changed the game massively. With many more coming up, the competition to create something unique and visually interesting will be huge. A great time to be creative. So let's enjoy the art of filmmaking and cinematography for as long as possible before it might be done by a computer.



**MARK PATTEN BSC**



*Morgan, Taboo, McMafia, Hannah, Pennyworth*

**Joined:** 2008... it's like having a ticket to meet your heroes, to get support and the inspiration the will bring your work to the highest level you can. Whilst having large slices of humour and wit thrown in at every opportunity!

**Your BSC inspirations?**

The B&W maestros are to be revered! Ossie Morris OBE BSC's work on *The Hill* and Freddie Francis BSC's on *The Elephant Man* are inspiring. Nic Knowland BSC pushed B&W to new levels on *Institute Benjamenta*.

**Your thoughts about cinematography today?**

Cinematography is fast-changing and highly-evolved. But the foundations laid by all the phenomenal cinematographers over the last 70 years and more, means the fundamentals are the same essentially. No matter how complex you get in your particular approach to shooting, the basics still remain crucial. Thank god!

**How about cinematography in the future?**

The future is bright. About 2000nits if you have an HDR television!



**ROBBIE RYAN BSC ISC**



*Fish Tank, Wuthering Heights, American Honey, I, Daniel Blake, The Favourite*

**Joined:** 2018.

**Your thoughts about cinematography today?**

I consider myself lucky to be a product of the UK film industry. Having worked my way through the various grades of the camera department, I originally trained with an analogue aesthetic. My early notebooks are filled with lighting scenarios when DPs worked on film. The transition to digital had to be embraced and, as I moved into becoming a DP, many of those early-learned techniques and approaches to lighting, helped me define a look. As a DP one has to keep up with innovation, but at its core, cinematography must not let its past slide and fade. We must be the gatekeepers, so that stories are forever told.

**How about cinematography in the future?**

The future is seemingly robust. Larger productions are promoting #shotonfilm, utilising IMAX, 70mm and 35mm. These new products will last for generations, just as past masters committed stories to celluloid. It is the art of storytelling that must not wane, as directors explore a new toolbox of cameras, packaged form factors as small as a phone to large format digital chips. As I sit overlooking a reservation in New Mexico, I am blessed to have the opportunity to expose and capture landscapes and narratives that, as cinematographers, we must attempt to preserve.

**2017**

After 37 years as BSC company secretary, Frances Russell takes semi-retirement from the role, and day-to-day activities are taken over by Audra Marshall and Helen Maclean.



**→ 2018**

Roger Deakins CBE BSC ASC wins Oscar, BAFTA and ASC Awards for *Blade Runner 2049*.

**→ 2019**

Roger Pratt BSC honoured with a BAFTA Special Award for outstanding contribution to cinematography. The BSC premieres its first dedicated awards night, entitled 70th Anniversary Dinner And Awards, on at Grosvenor House. Peter Biziou BSC honoured with BSC Lifetime Achievement Award. A BSC Special Achievement Award is given to IMAGO for uniting cinematographers around the world.



**THE BSC TIMELINE**

Created by Les Ostinelli BSC, John Gainsborough, John Willis, Frances Russell and Phil Méheux BSC, and compiled by Ron Prince. Visit the BSC website for further details of other winners and nominees of the BSC's prestigious awards.

[www.bscine.com](http://www.bscine.com)