



CANADIAN SOCIETY OF CINEMATOGRAPHERS

2026-2027

BOARD OF DIRECTORS
ELECTION

STIRLING BANCROFT CSC

Stirling Bancroft csc is an award-winning Cinematographer who works internationally on feature films. A graduate of the film program at the University of British Columbia, Bancroft photographed the Second unit of Final Destination 6 and a follow up to Freaks (2018) with duo Adam Stein and Zach Lipovsky.

He enjoys working on gritty independent projects like She Who Must Burn (2015) with Larry Kent, one of the “original English-Canadian auteurs,”¹ and Cadence (2016) for which director, Alex Lasheras, won an audience award at the Vancouver International Film festival. Public Schooled (2017), directed by Kyle Rideout, led a charge of films lensed by Bancroft that screened at TIFF; including Freaks, and Monkey Beach in 2019, directed by Loretta Todd and adapted from the critically studied novel by Eden Robinson.

He believes that the Canadian Society of Cinematographers should celebrate bold image making from diverse perspectives and provide strength, peer collaboration and scholarship.

JEREMY BENNING CSC ASC

As a working DP, I have served on the CSC Board of Directors since 2020; but have been involved with the society for many years before that. During the COVID lockdown, I was part of the team that built our new website and spearheaded the revamp of our online content. If elected, I hope to continue the work with my fellow board members and peers towards the evolutionary growth work we have accomplished during our tenure.

I strongly believe that the CSC's future lays in strengthening its reach across Canada to build a truly national cinematography community - and that is the work that we must continue to do.

ARTHUR COOPER CSC

I've been a full member of the CSC for over 26 years and have served as Co-chair of the Membership Committee since 2016 and Awards Chair since 2019. This year, I completely revamped our awards submission and judging platform, streamlining the process to create more capacity for member outreach.

After listening closely to what members wanted, I helped implement our new full member nomination and interview process, which has been widely praised for fostering stronger connections between existing and incoming members while respecting the Society's principles of advancing equity, diversity, and inclusion.

With these milestones achieved, I'm ready to take on broader initiatives. My focus areas—community and profile—go hand in hand with membership growth. As part of the Executive Board, I'll work to expand opportunities for member interaction through panels, screenings, events, and workshops. I'm also committed to relaunching our magazine to better educate and support our community.

I hope I can count on your vote.

ZOE DIRSE CSC

Je m'appelle Zoe Dirse csc et j'habite à Toronto, en Ontario. Je suis membre à part entière du CSC depuis 1997 et j'ai été la troisième femme à y adhérer. En 1979, j'ai été la deuxième femme au Canada à devenir membre de l'IATSE 667 et j'ai également été membre du syndicat québécois AQTIS. J'ai été assistante à la caméra, puis directrice de la photographie à l'Office National du Film du Canada à Montréal, au Québec. Depuis, je travaille en tant que directeur de la photographie indépendant. Je fais partie des jurys des prix annuels depuis plusieurs années et j'ai participé bénévolement à diverses activités et initiatives du CSC. Actuellement, je suis membre du conseil d'administration, et ce depuis 2018, et je suis coprésidente du comité des membres. Les questions qui me tiennent à cœur au CSC comprennent la nécessité d'aider à atteindre la parité hommes-femmes et une plus grande diversité et de soutenir l'objectif continu d'excellence au sein du métier de la cinématographie. Mon expérience dans le domaine de la fiction et du documentaire m'a permis d'acquérir une perspective diversifiée de l'industrie. J'ai également travaillé en tant qu'éducateur dans plusieurs collèges et universités et je me sens privilégié d'avoir été le mentor de plusieurs jeunes directeurs de la photographie en pleine évolution. Je veux contribuer au processus de changement à l'intérieur et à l'extérieur du CSC et aider à bâtir un avenir prospère pour le CSC.

My name is Zoe Dirse csc and I live in Toronto, Ontario. I have been a full CSC member since 1997 and was the third woman to join. In 1979, I was the second woman in Canada to become a member of IATSE 667 and have also been a member of the Quebec union AQTIS. I was a camera assistant and later a cinematographer at the National Film Board of Canada in Montreal, Quebec. Since then I have worked as a freelance DOP. I have been on the annual awards juries for several years and have volunteered for various CSC activities and initiatives. Currently, I am a board member and have been since 2018 and I am co-chair of the membership committee. Issues I am committed to at CSC include the need to help achieve gender parity and greater diversity and to bolster the continued goal of excellence within the craft of cinematography. My experience in both drama and documentary film have given me a diverse perspective of the industry. I have also worked as an educator at several colleges and universities and feel privileged to have mentored several evolving young cinematographers. I want to be a contributor to the process of change inside and outside of the CSC and help build a prosperous future for the CSC.

GUY GODFREE CSC

Many of you already know me, and one of the best parts of being involved with the CSC is getting to meet those I haven't yet had the chance to connect with. I'm a Director of Photography originally from Nova Scotia, and I've had the honour of serving on the CSC Board of Directors for several terms. The past five years have brought a lot of change to the CSC, and I'm committed to seeing these changes through to a positive outcome.

CHRISTINA IENNA

Christina Ienna has been a creative spark and driving force within the Canadian Society of Cinematographers. As a dedicated Board Member and Education Co-Chair, she has been pivotal in the growth of workshops, mentorships and networking initiatives that support emerging cinematographers and champion the talents of Full and Associate Members.

She is an accomplished cinematographer and filmmaker with extensive experience in documentary, narrative and commercial production. Known for her collaborative energy on and off set, Christina has built lasting partnerships with sponsors and industry leaders that directly benefit CSC members with valuable resources and educational experiences.

During uncertain times for the industry, she turned challenges into connection from *CSC Live Sessions* to founding *Coffee House Hours*, a film mentoring meet-up she runs monthly. Her years of volunteering for the CSC is rooted in action towards a forward thinking and inclusive vision that continues to evolve the craft and community of Canadian cinematography.

SAMY INAYEH CSC

Samy Inayeh CSC is an award winning and internationally recognized cinematographer.

His impressive credits include the feature film DEANER '89, directed by Sam McGlynn for Eagle Vision / Mongrel Media; Season 2 of SULLIVAN'S CROSSING for CTV / Crave / CW; the Amazon / Plan B Entertainment series HIGH SCHOOL (2023 Canadian Society of Cinematographer Award Nomination for Best half-hour Scripted Series Cinematography); the HBO Max feature film 8-BIT CHRISTMAS, with Director Michael Dowse (2022 Canadian Society of Cinematographers Award Nomination for Best Non-Theatrical Cinematography); Seasons 1 through 4 of the CBC / CW series CORONER (2022 and 2023 Canadian Screen Award Nomination for Best Photography in a Drama Television Series); Season 1 of UTOPIA FALLS for Hulu / CBC; the TV pilot WYNTER (2019 Canadian Society of Cinematographers Award Nomination for Best Cinematography in a TV Drama); the TV movie I AM SOMEBODY'S CHILD: THE REGINA LOUISE STORY with Director Janice Cooke for Lifetime (2020 Canadian Society of Cinematographers Award Nomination for Best Non-Theatrical Feature); Seasons 1 & 2 of the Netflix original series DIRK GENTLY'S HOLISTIC DETECTIVE AGENCY and Seasons 2 & 3 of FX's MAN SEEKING WOMAN (Winner of the 2018 Canadian Society of Cinematographers Award for Best Comedy Cinematography).

DOUGLAS KOCH CSC

Douglas Koch is an accomplished Director of Photography whose distinctive visual style has elevated an extensive range of feature films, series, and commercials.

His impressive credits include David Cronenberg's feature film THE SHROUDS (2024 Cannes Film Festival premiere and Official Selection at the 2024 Toronto International Film Festival); Caitlin Cronenberg's feature directorial debut HUMANE for Victory Man Productions; CRIMES OF THE FUTURE, also directed by David Cronenberg (Winner - 2023 Canadian Society of Cinematographers Award for Best Theatrical Cinematography and 2022 Cannes Film Festival premiere); Season 1 of CHILDREN RUIN EVERYTHING for CTV/ New Metric Media; the feature film FUNNY BOY with Director Deepa Mehta for Netflix / Array; the feature film THROUGH BLACK SPRUCE directed by Don McKellar (2020 Canadian Society of Cinematographers Awards Nominee for Best Theatrical Cinematography); Season 1 & 2 of the TV series MICHAEL: EVERY DAY; and the Kim Cattrall-led series SENSITIVE SKIN (Winner - Canadian Screen Award for Best Photography in a Comedy Program/ Series for both Seasons).

Douglas has partnered with these iconic directors multiple times, resulting in projects which include Don McKellar's THE GRAND SEDUCTION and LAST NIGHT; Deepa Mehta's REPUBLIC OF LOVE and BOLLYWOOD HOLLYWOOD; and Patricia Rozema's WHEN NIGHT IS FALLING and I'VE HEARD THE MERMAIDS SINGING.

MARC LALIBERTÉ CSC

Hello,

My name is Marc Laliberte, and I am a bilingual cinematographer based in Toronto.

I have been a member of the Canadian Society of Cinematographers (CSC) for over two decades. I recently became more active in the society, in large part due to the encouragement by the board to the membership to participate and contribute to its growth. I have been particularly impressed by the CSC's renewed commitment to inclusivity, training, and mentorship.

In the past, I have enjoyed serving on numerous membership juries, participating in the mentorship program, and actively voting on many of the award categories over the past few years.

It is an honour to have been nominated for a board position, and I would be delighted to continue and contribute to the hard work and dedication demonstrated by our previous volunteer board members.

Sincerely,

Marc Laliberté, CSC

PHILIP LANYON CSC

With over 30 years in the film industry, I've spent the last 20 years as a professional cinematographer, working on some of the largest shows in Canada. I've been actively involved with the Canadian Society of Cinematographers, playing a key role in opening the CSC space in Vancouver and organizing multiple workshops, including two virtual production workshops. I also had the honor of winning the President's Award from the CSC in 2024.

I'm running for the board to foster a more connected and inclusive national organization. Being a current VP of the CSC I've been in attendance of most of the board meetings over the past few years and have a solid understanding of the organization and ideas for where it could be even greater. I'm excited to bring members together, encourage open dialogue, and to continue to grow and support the western region members and all members. Together, we can advance the art of cinematography across Canada and beyond.

Yours truly,

Philip Lanyon

KEENAN LYNCH

Keenan Lynch is a cinematographer known for his visually compelling storytelling and natural approach. With a background rooted in both narrative and commercial filmmaking, Keenan brings a strong visual identity to every project, his work has been described as naturally saturated. Keenan's images are driven by story, mood, and character.

Keenan is Jamaican and Polish and was raised in the Greater Toronto Area, where his multicultural upbringing helped shape his diverse visual perspective and storytelling sensibility.

Expression of Interest:

I hope to be a CSC board member to help shape the future of cinematography in Canada through mentorship, training, and inclusivity. My perspective as a Black cinematographer helps to expand representation, inspire emerging talent, and foster meaningful change within the industry. Through this role, I hope to support the current and next generation of Canadian cinematographers.

Thank you,

Keenan Lynch

NATHALIE MOLIAVKO- VISOTZKY CSC

In my teen age years my father and I went to see Godard and Cassavetes films together.

Years later I went alone to see The Killing of a Chinese Bookie, I was struck by the images of this film, it's light, frame, feeling their influence on my perception, in other words the cinematographic language... it was a lightning strike for me.

So I started working in the cinema milieu and at the end of my first year I was a camera trainee, Glen MacPherson was the 2nd AC!

Then as a 2nd and 1st AC, I worked with our best cinematographers of the late 70s and 80s in Québec, Guy Dufaux, Michel Brault, Alain Dostie, François Protat, Georges Dufaux.

I learned a lot and it gave me the chance to work on films by Denys Arcand, Jean-Claude Lauzon, Robert Altman...

When I became camera operator, I also started to do 2nd unit DP on American films directed by David Mamet, Roger Spottiswood, Richard Donner, Stephan Elliott, on French coproductions with Claude Miller...

The first film on which I was DOP Les fantômes des 3 Madeleine, by Guylaine Dionne, was selected at the Quinzaine des réalisateurs at the Cannes Festival in 2000.

Since then I worked as a DOP on TV Series, Documentaries, short and long feature films, with a few nominations and awards.

After a little more than 40 years in this milieu, I would like to participate more actively in the CSC, to bring in more young DOPs from Québec, that could be a little isolated because of the distances, of their indigenous culture, and Montréal being the center of most of the productions in Québec, it would be great to have a better communication and exchange of experiences between us all, here and in all the other provinces, to have workshops, to update us on all the new gear, technologies, to discuss Cinema.

J'ai eu un coup de foudre en voyant The Killing of a Chinese Bookie de John Cassavetes. La lumière, le cadre, le langage cinématographique, leur influence sur ma perception m'ont conquise.

J'ai donc voulu et pu entrer dans le milieu du cinéma, et au bout de la première année j'étais stagiaire à la caméra.

Comme 2ème puis 1ère assistante à la caméra j'ai eu la chance de travailler avec nos meilleurs directeurs photo de la fin des années 70 et des années 80, tels que Guy Dufaux, Michel Brault, François Protat, Georges Dufaux, Alain Dostie.

Et donc j'ai travaillé sur les films de Denys Arcand et Jean-Claude Lauzon entre autres.

Puis en devenant cadreure j'ai fait de la direction photo de 2ème équipe sur des films américains et français réalisés par David Mamet, Roger Spottiswood, Richard Donner, Stephan Elliott, Claude Miller...

Mon premier film à la direction photo Les fantômes des 3 Madeleine de Guylaine Dionne fut sélectionné à la Quinzaine des réalisateurs à Cannes en 2000.

Depuis j'ai pu créer les images de nombreux films, courts et longs, de séries télévisées et de documentaires, accompagnés de nominations et prix.

Après 40 ans dans ce milieu j'aimerais participer plus activement au CSC, y amener des jeunes DOP du Québec qu'ils ou elles soient de Montréal ou de régions plus éloignées ou de culture autochtone, afin de communiquer, partager nos expériences, avec les DOP de toutes les provinces, de créer des ateliers pour connaître toutes les dernières technologies, les nouvelles caméras, pouvoir en discuter ...

Parler de cinéma.

LUC MONTPELLIER CSC ASC

As a proud member of the CSC for over 25 years, I've had the privilege of witnessing our Society evolve from a small circle of dedicated cinematographers into a world-class organization representing some of the most talented Directors of Photography anywhere in the world.

Over the past two years as a member of the CSC Board, I've had the opportunity to help shape the direction of our Society. My contributions have included participating in the hiring of our new Executive Directors, helping to modernize our Membership process, and guiding the CSC into the digital age. I also founded the Membership Engagement Committee, designed to strengthen connections across all levels of CSC membership and enhance the overall value of being part of our community.

But the work of building the modern CSC is just beginning. With your support, we can continue to grow in ways that reflect the talent, diversity, and creativity of Canadian cinematographers. I am deeply proud to be part of this community and would be honoured to earn your vote to continue serving on the Board.

Together, we can further our mission to foster and promote Canadian cinematography on the world stage. It is truly an honour to be a Full Member of the CSC, and I look forward to continuing to serve every member of this remarkable Society.

Sincerely,

Luc Montpellier CSC, ASC

BRUNO PHILIP CSC

Bruno Philip csc a été membre du conseil d'administration, puis Vice-Président Québec depuis plus de dix ans. Il s'est investi dans la CSC afin de faire croître son rayonnement auprès des institutions, fournisseurs d'équipement, studios de production et de post-production. Il espère que nos directrices et directeurs photo soient représentés au Canada et à l'international, grâce entre autres, à notre adhésion à Imago. Il souhaite également pouvoir offrir davantage autres classes de maître, ateliers, formations et autres activités comme il a fait dans le passé. De plus, il incite une plus grande participation active de tous nos membres du Québec à s'impliquer au sein de la CSC.

Bruno Philip csc has been a member of the board of directors, then Vice-President Quebec for more than ten years. He became involved in the CSC to increase its influence among institutions, equipment suppliers, production, and post-production studios. He hopes that our directors of photography will be represented in Canada and internationally, thanks in part to our membership with Imago. He also hopes to be able to offer more masterclasses, workshops, training, and other activities as he has done in the past. Furthermore, he encourages greater active participation of all our Québec members to get involved in the CSC.

ANDRÉ PIENAAR CSC SASC

Hello CSC Members!

I am a nominee for the CSC Board of Directors.

For those of you who don't know me or my work, I have a long history beginning in South Africa, emigrating to Canada in the late 1980s. My roots are in Documentary, then Television, Music Videos, Features, Streaming and a load of international commercials for almost every brand out there. You can find my commercial work [here](#), and my IMDB [here](#).

My work has shown at festivals including TIFF, Edinburgh, Sundance, and Tribeca, and been recognized at numerous awards shows, including the CSC, Geminis and Cannes Lions.

I firmly believe the CSC's strength lies in its members' engagement. If elected to the Board, I want to ensure every member across all categories feels represented and valued, and most importantly, has a voice.

Through the work of the CSC committees, my goal is to foster a community of established and emerging artists and technicians, across all categories that reflects the aspirations and diversity of our membership and our industry.

PLEASE VOTE... not necessarily for me... just use your voice, be heard and make the CSC what you want it to be!

André Pienaar csc sasc

JÉRÔME SABOURIN CSC

Jérôme Sabourin is a multidisciplinary artist who studied fine arts and cinema at Concordia University. He is recognized as one of the leading directors of photography in Quebec's film and television industry, having worked in the field for over 25 years. His visual signature can be seen in major works such as *Minuit le soir*, *Les Lavigueur*, *Les pays d'en haut*, *King Dave*, *Sam*, *C'est le cœur qui meurt en dernier*, *Fanny*, and many more. His unconventional career path and unique vision are reflected in his narrative and oneiric approach. In parallel, he directed his first feature documentary film last year, *Au bout du rien partout*.

Jérôme Sabourin est un artiste multidisciplinaire formé en beaux-arts et en cinéma à l'Université Concordia. Figure marquante de la direction de la photographie au Québec, il évolue depuis plus de vingt-cinq ans au cœur de l'industrie du cinéma et de la télévision. On reconnaît sa signature visuelle dans des œuvres emblématiques telles que *Minuit le soir*, *Les Lavigueur*, *Les pays d'en haut*, *King Dave*, *Sam*, *C'est le cœur qui meurt en dernier*, *Fanny* et bien d'autres.

Son parcours atypique et sa vision singulière s'expriment à travers une approche narrative et onirique, où la lumière devient langage et émotion. En parallèle, il a signé l'an dernier la réalisation de son premier long métrage documentaire, *Au bout du rien partout*.

As cinematographers, our work is more than a technical formula—it's the art of shaping light, emotion, and story. In this world of endless media platforms, the future of film and television is uncertain, but our DOP's vision and creative judgment must remain irreplaceable.

On the CSC board, I will promote this artistic side of our craft, ensuring that cinematography is recognized as a deeply expressive, and essential to our industry.

En tant que directeurs de la photographie, notre métier ne se limite pas à la technique : il s'agit de l'art de sculpter la lumière, de soutenir l'émotion et de servir le récit. Dans un monde saturé de plateformes médiatiques, l'avenir du cinéma et de la télévision peut sembler incertain, mais notre vision et notre jugement créatif doivent rester irremplaçables.

Au CSC, mon objectif est de mettre en valeur cette dimension artistique, afin que notre rôle soit reconnu comme essentiel au cœur de notre industrie.

RON STANNETT CSC

Dear Members of the Nominating Committee,

I am truly honoured to accept my nomination for a position on the Board of Directors for the Canadian Society of Cinematographers for the upcoming 2025 election.

Having joined the Society in the early seventies, I have witnessed its growth and evolution, which has been a rewarding journey. My involvement includes serving as Co-Vice President during my early years in Toronto, marking significant contributions to the Society's development.

Originally arriving in Canada from Sydney in August 1969 with the intent of staying for just a year, I have found my home here, living and working in major cities such as Toronto, Montreal, Calgary, and currently, Vancouver.

I have always admired the structure of the Australian Cinematographers Society, which operates with a head office in Sydney and chapters across major cities, fostering a sense of belonging among its members. The late Ron Johanson ACS, who served as National President for many years, was an inspiring figure in this regard.

I am pleased to see a similar model emerge within our Society, with Chapters now established on both the East and West Coasts, driven largely by the volunteer efforts of our local members who have long desired this connection.

Special acknowledgment is due to our distinguished member, Philip Lanyon CSC, whose initiative was pivotal in making this vision a reality, along with the generous provision of a clubhouse space by Sim Digital (now Keslow) and Steve Demeter. This venue has become a hub for our community, hosting monthly events.

Three years ago, I initiated the "Winners Screenings," which showcase the work of the Director of Photography category winners from the Annual CSC Awards. These events allow for direct engagement with the awardees, fostering dialogue about their craft, whether in person or via Zoom. Organizing these screenings has been a sizeable endeavour, yet it has significantly enriched our community's experience.

Looking ahead, we are currently discussing plans to kick off the 2025 Winners Screenings in December, continuing our monthly meetings every last Wednesday in Vancouver.

These gatherings have proven to be therapeutic, bridging generational gaps and welcoming the younger generation into our community. It is heartening to see them take up the mantle of leadership. I envision expanding this model further, and I believe my representation on the Board will facilitate this growth.

Thank you for considering my candidacy. I look forward to contributing to the ongoing success of the Canadian Society of Cinematographers.

MARTIN WOJTUNIK

Dear friends/colleagues of the CSC, I am both humbled and honored to have been nominated to run for the CSC Board of Directors again!

A bit about myself; I am a Toronto based Cinematographer and currently sit as Co-Chair on the CSC Education Committee and a Board Member.

I have had the privilege of working as an instructor at Toronto Film School, lecturing at Humber and leading workshops at Sheridan College.

The CSC is an important vehicle for our Country and Community. This next term I hope to take all of our success and translate that into more workshops, more events and more diverse programming. Having participated in the mentorship program since it's inception, I feel I have a better understanding as to how we can propel into our 2026-27 years!

I believe that our legacy and art is important. I see this Society as being an advocate and leader in our cities and our Country. I see our society doing more outreach and emboldening young filmmakers to create and strive for their very best.

Over the years I've had the unique opportunity to meet a lot of cinematographers and filmmakers across the world. With that, my day to day is to deal with vendors and brands of all sorts which gives me a unique perspective on how to further cultivate these relationships to grow the CSC.

If elected I hope to push the CSC into 2026 with a focus on celebrating our amazing talent!

BRYCE ZIMMERMAN

Bryce Zimmerman is a Canadian cinematographer and filmmaker working out of Toronto. Originally hailing from Edmonton, Alberta, he started taking photos on film at the age of 12. This led to a fascination with tableau photography and eventually narrative cinematography. After moving to Vancouver in 2015, Bryce worked briefly as a camera assistant which gave him the push to pursue cinematography full time. In 2019 Bryce won a CSC award for Ha Ling Peak and was introduced to the people behind the organization through this. Pursuing more opportunities, Bryce moved to Toronto in 2021 and continues to work across the country and around the world. Bryce learned this craft over the last decades as the film production landscape has drastically changed, meaning a fluency in film, digital, and other production methods, while learning how to adapt to technological changes on the fly. Bryce works across scripted, non-fiction, and commercial work, focusing on opportunities to tell great stories visually.

Over the past decade, I have become more aware and involved with the activities of the CSC and come to see it as a vital part of the Canadian film landscape. The production landscape in Canada and the world has changed drastically, and I see the CSC doing their utmost to keep pace, adapt, and change to meet the times. As my career has progressed, so has the CSC and I continue to find new value in being a part of the organization. I have greatly enjoyed meeting other cinematographers at events and having opportunities to learn about new technology and equipment, while also finding tremendous benefit in being a mentor through the Field of View program. My connection with this community and care for this organization has only grown over the years and now I want to give back and help shape the future of the CSC.