



IMACC NEWS #23



This month, on the Imago website, explore the story of [Rachel Clark, BSC](#), a British cinematographer whose path from a homemade darkroom in Gateshead to some of the most intimate British drama of recent years shows a rare blend of craft and care.

Given everything she needed to build a darkroom in a garden shed and taught to develop her own pictures, Rachel fell for photography as a shy teenager.

RACHEL CLARK BSC

Then an art college film club opened the door to cinema.

With no film school behind her, she climbed every rung of the camera department, from making tea on a short film to operating on major studio productions.

She learned her values on the set of Andrea Arnold's *Fish Tank* and her technical inventiveness on the biggest blockbusters.

Her collaboration with Dominic Savage on *I Am Ruth* earned her a BAFTA nomination, and Lucy Cohen's *Edge of Summer* took her to the Cinematographers' Debuts Competition at Camerimage.

Rachel's way of working comes from a deep respect for the people on set, a love of operating the camera herself and a belief that good prep exists so you can let it go when the moment asks for something else.

Whether she is fighting for one real hard source to play the sun or championing a crew where every idea counts, she brings warmth and intention to each frame. Discover more about her story and inspirations by reading the full article at imago.org.



NICE MEET ING YOU



[Rachel Clark, BSC](#) is a British cinematographer from Gateshead in the north east of England.

After twenty years as an assistant and operator on films including *Fish Tank*, *Dune* and *The Batman*, she now shoots features and television in her own right.

She is known for intimate, handheld, improvised work, close collaboration with directors and a crew culture without hierarchy.

Her credits include *I Am Ruth*, *I Am Maria*, *Edge of Summer*, *Queenie* and *Pirates*.

For Rachel, the job always comes back to people: "[Camera operating is the best seat in the house, because you get to be right](#)

THIS WEEK I'M HERE



Rachel Clark is in the grading suite this week, finishing a charity short she shot on 35mm for Andrea Arnold and a commercial for two directors she works with often.

She is also reading scripts and hoping for a year full of features, and she is preparing a new chapter in the *I Am* series with Dominic Savage.

Off set she is an active member of Illuminatrix and Women in Cinematography, communities she sees as central to her working life.

Her outlook rests on a lesson she learned late and now passes on gladly: stop trying to blend in, trust your own voice, and let yourself be seen.

MY FA VORI TES



Rachel's favorite films trace the different parts of her life. [Steven Spielberg's *E.T.*](#) is the one she has watched more times than she can count and never tires of, a film made for adults and children alike.

[Wong Kar Wai's *In the Mood for Love*](#) and [Chungking Express](#), which she discovered at an art college film club, opened the world to her before the internet did. "It was like traveling around the world," she remembers.

[Andrea Arnold's *Fish Tank*](#), which she worked on as a clapper loader, is the most personal choice: it taught her about directing, about collaboration and about a way of working that still shapes her own sets today.

WHAT'S GOING ON



IMAGO Mentorship Program: Second Edition Opens October 13

The first year was a real success: we paired 24 mentees with 24 mentors.

As with any new initiative, a handful of pairings did not work out as hoped, typically when one side stopped responding to the other, but the great majority of participants told us they valued the exchange enormously.

Building on that experience, we are increasing the maximum number of candidates each Member Society can submit from two to three mentors and three mentees. Two conditions remain in place:

- The number of mentors and mentees submitted must be equal.
- At least one mentee candidate must be a woman.

Nominations for the second edition will open on [October 13, 2026](#) and close on [February 12, 2027](#).

The mentor and mentee pairs will be announced during the [IAGA 2027](#) in Barcelona.

Member Societies will receive further information and the link for nominations in the coming days. As with the first edition, IMAGO Member Societies will select and submit their candidates.

[We encourage any cinematographer interested in mentoring to volunteer proactively through their own society, rather than waiting to be approached.](#)



The Last Two ART & TECH Sessions

The [IMAGO Master Class Committee](#) invites you to watch the last two [ART & TECH](#) sessions, organised in collaboration with our partners [SONY](#) and [NANLUX](#).

Each session brings together 3 cinematographers and a technical specialist from our partner company for an open conversation about cinematography, technology and the practical choices behind the image.

4th ART & TECH SONY [CLICK HERE](#)

5th ART & TECH NANLUX [CLICK HERE](#)

[We hope you enjoy the conversations!](#)

The **47th Manaki Brothers International Cinematographers' Film Festival** brought cinematographers from diverse horizons to Bitola, North Macedonia, for a programme celebrating the art and craft of cinematography.

Bitola's pedestrian main street gives the town a lively, welcoming character, with its many coffee shops and restaurants lining the route and creating a natural gathering place for visitors and residents alike.

Representing IMAGO alongside **Co-vice-president Bojana Andric, SAS; John Aduloju, CSN; and Ella van den Hove, SBC**, I moderated a discussion on the future of cinematography. The panel featured **Rachel Clark, BSC; Djordje Arambasic, SAS; Hichame Alaouie, SBC; Adriana Berroterán, Aperture; Anna Ter-Gabrielyan, ACG;** and special guest **Nic Sadler**, who addressed AI.



Photo: Maja Argakijeva

Across its feature, documentary, short-film, and student sections, the competition presented 51 films, demonstrating the breadth of contemporary cinematography.

The honorary distinctions recognised two leading cinematographers. **Dan Laustsen** received the **Golden Camera 300 for Lifetime Achievement**, while **Jeff Cronenweth** received the **Special Golden Camera 300 for Outstanding Contribution to Film Art**.

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Beyond the screenings, cinematographers shared their knowledge and experience through masterclasses and panels, while workshops and mentoring gave students opportunities to engage with established professionals. Formal and informal gatherings further encouraged new professional connections and friendships. It was also a pleasure to reconnect with [Jean-Marie Dreujou, AFC, ASC](#), [Suki Medencevic, ASC](#), and [Dejan Georgevich, ASC](#), amongst others.

The festival also paid tribute to [Nigel Walters, BSC](#), our friend and former IMAGO president. Remembering him renewed our responsibility to carry forward his commitment to international collaboration, a legacy reflected in his long-time support for the festival and for the Balkan conference, where IMAGO board members were invited as observers.

Manaki remains a vital forum for these exchanges a place where the profession can celebrate achievement, confront emerging questions, and shape its future together. Above all, Manaki feels like family.

IMAGO extends its thanks to the festival director [Dimitrija Doksevski](#) and all collaborators for their hospitality and organisation.

[Mustapha Barat, ABC & President of IMAGO](#)

BALKAN CONFERENCE 2026

The traditional [IMAGO BALKAN Conference](#) took place for the 15th time during the [MANAKI BROTHERS International Film Festival](#) on September 24 in Bitola, North Macedonia.

It was established by the late Nigel Walters BSC, former IMAGO President, to foster connection, reconciliation and exchange among Balkan cinematographers.



This year's conference brought together [25 participants](#), including delegates living and working in eight different Balkan countries, as well as guests from the ASC, the IMAGO Board and the IMAGO President.

The main topic of the conference was [“AI Knocking on the Balkan Door.”](#)

The aim was to explore the growing influence of AI on the film industry in the Balkan region, examining its current impact on filmmaking, its potential development and its implications for the future.

Delegates were invited to share experiences and perspectives from their respective countries, addressing the current and emerging use of AI at all stages of production.

Discussions focused [on the specific impact of AI on the art and craft of cinematography, including how it may transform existing workflows, creative decision-making and the role of cinematographer, particularly within the context of typical production scales in the Balkans.](#)

Particular attention was given to the practical use of currently available AI tools and the ongoing need for education.

Delegates were also invited to research and present the legal frameworks governing AI use in their countries, including existing legislation, regulations and guidelines, as well as measures currently being proposed or planned.

[The conference also addressed the ethical and ecological dimensions of AI in filmmaking, raising important questions about responsible use, creative integrity and when and why we should choose not to use AI.](#)

[Bojana Andric, SAS & IMAGO Co-vice-president](#)



IMAGO AWARDS 2027

The IMAGO Awards are back! Following the relaunch of the international awards program, submissions for the IMAGO Awards 2027 are now open and will remain open until October 31, 2026.

For the 2027 edition, awards will be presented in two categories:

IMAGO YSO Award

Recognizing an emerging cinematographer whose first or second feature film demonstrates a distinctive visual voice and a notable contribution to cinematography.

Best Cinematography Award

Recognizing outstanding cinematographic achievement in a feature film representing the submitting society.

The entire Awards process, from submissions to voting, will be managed through the AwardCore platform.

How to Submit

Full Member Societies in good standing may submit one film per category. To submit, register on the AwardCore platform, select **"SUBMIT A FILM"** and then **"CREATE NEW ENTRY."** Complete the submission form and upload all required materials.

Among the main eligibility requirements, submitted films must be fiction feature films that were first officially released between November 1, 2024, and October 31, 2026. Films must be submitted in their original language, with English subtitles required for non-English films.

For the **IMAGO YSO Award**, the film must be the cinematographer's first or second feature film. The cinematographer must be active in the submitting society's national film industry, but does not need to be a member of the society.

For the **Best Cinematography Award**, the submitting society should nominate the feature film that best represents its society.

The winners will be announced at the IMAGO Awards ceremony during IAGA 2027 in Barcelona, in April 2027, at Pompeu Fabra University.

For full eligibility requirements, submission details, required materials and terms,

[CLICK HERE](#)

For questions about the Awards, please contact award@imago.org.

SOCIETIES NEWS



The Italian Society of Cinematographers, AIC is particularly pleased to highlight the Association's presence as a partner of the International Award for Cinematography "Gianni Di Venanzo" 2026.

The main awards were presented to:

Marco Graziaplena, AFC – Golden Light Meter for the Cinematography of an Italian Film for Duse (2025);

Dariusz Wolski, ASC – Golden Light Meter for the Cinematography of a Foreign Film for Nuremberg (2025);

Dan Laustsen, ASC – Golden Light Meter for Lifetime Achievement;

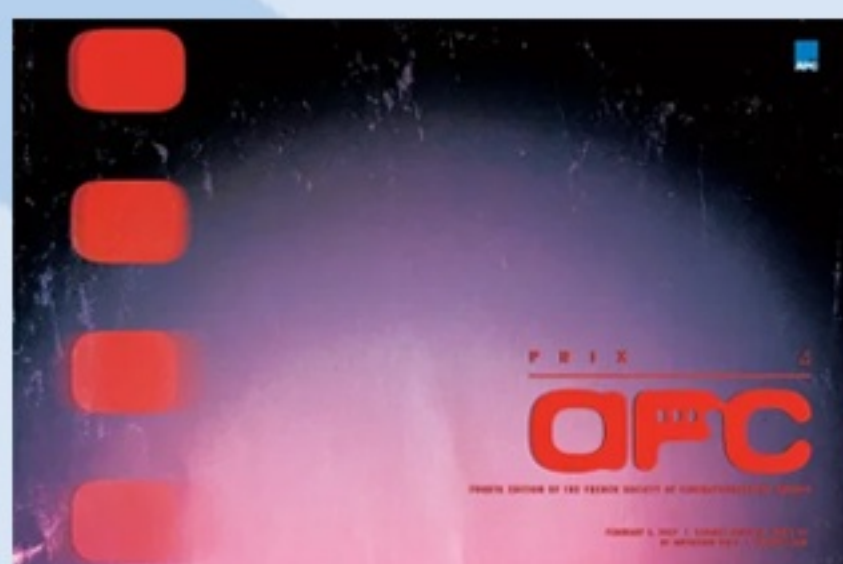


Witold and **Piotr Sobociński** – Golden Light Meter in Memory, collected by **Michal Sobociński, PSC, AIC**.

Among the AIC award recipients, we would also like to mention **Antonello Emidi, AIC**, for his cinematography work in television fiction, and **Nino Celeste, AIC**, who received the Marco Onorato Plaque.

Of particular significance is the meeting with the two award recipients, Dariusz Wolski and Dan Laustsen, scheduled for **October 9** in the prestigious setting of the historic "**Melchiorre Delfico**" Library, with the participation of AIC President Daniele Massaccesi.

The awards ceremony is scheduled for October 10 in Teramo.



AFC Award: Deadline Extended

Submissions for the **4th edition of the Prix AFC** (AFC Awards) opened on 21 June 2026, and the deadline has now been extended to **11 October** at midnight (GMT +2).

The awards celebrate excellence in cinematography across six categories, including the Spotlight Award for a female cinematographer and the newest category, Music Videos.

[CLICK HERE FOR MORE INFORMATION](#)



Greek Society of
Cinematographers

Investing in the Future of Cinema: The Hands-on Workshops of the Greek Society of Cinematographers

The **Greek Society of Cinematographers (GSC)** is taking a decisive step toward strengthening the domestic audiovisual industry by announcing and implementing a pioneering series of professional, hands-on workshops.

These high-level technical and educational seminars were designed to bridge the gap between theoretical knowledge and the demanding needs of modern international productions.

Targeting the Assistant Camera (AC) Specialization, the educational program focused exclusively on training prospective assistant film camera operators. This is a key specialization on any film set, requiring absolute precision, composure, and a deep knowledge of the equipment.



The philosophy behind the design of the Society's workshops was based on four central pillars:

- **Immediate and Lasting Results:** The goal was to deliver the maximum possible immediate results for the participants, providing them with skills that will have depth and continuity throughout their professional careers.
- **The Return to Film (35mm and 16mm):** Despite the dominance of digital media, film remains the epitome of cinematic art. The workshops provided specialized training in both professional formats used worldwide, 35mm and 16mm.
- **Comprehensive Training for 1st and 2nd Assistants:** The program holistically covered the needs of both tiers of the specialization, properly preparing both 1st and 2nd camera assistants.
- **Connecting with the Real Market:** The training was conducted using the technical equipment actually available in our country, which simultaneously fully complies with international standards.



A Year of Intensive Training in Numbers

The response from the community was impressive. The workshops lasted approximately 1 year, giving participants the necessary time to absorb the material and practice in a real-world environment. In total, **87 trainees successfully completed the courses**, now forming the new generation of professionals who will staff future productions in Greece and abroad.

Strategic Alliances and Sponsorships

An undertaking of this caliber requires strong partnerships. The second cycle of the workshops was carried out with the institutional partnership of **EKKOMEΔ (National Centre of Audiovisual Media and Communication)**, which, as an Institutional Partner, highlighted the importance of this initiative for the national audiovisual industry.

At the same time, the large and tangible contribution of GSC's sponsors was crucial to the success and excellence of the program, supporting the Society's vision for the continuous upgrade of cinematic education in Greece.

With the completion of this cycle, the Greek Society of Cinematographers proves that investing in human resources and specialized knowledge are the unique foundations for an extroverted and competitive Greek cinema.



The AEC is pleased to share...

AEC at MANAKI BROTHERS FILM FESTIVAL

Dani Salo AEC, Vice-President of the Spanish Society of Cinematographers, served as a **jury member** for the **Documentary Competition section**, alongside **Ivana Hadjievska** and **Luca Coassin**.



In addition, eight **Spanish students** from four film schools from Barcelona and Madrid, **ESCAC, ECAM, ECIB** and **The Core**, were invited to attend the festival as part of a new collaborative initiative between the Manaki Brothers Film Festival and the AEC.

The initiative aims to support students who have just completed their studies in making the transition from the academic world to the professional field with the support of the AEC.

The students were delighted to have the opportunity to learn from all the professionals they met in Bitola.

MICROSALON AEC 2026 is COMING UP!

The ninth edition of the International Cinematography Forum, **MICROSALON AEC**, will take place on **11 and 12 December 2026** at **La Nave Madrid**.

The event will bring together cinematographers, imaging technicians, rental companies, manufacturers, and other industry professionals.

Attendees will have the opportunity to discover the latest technical and technological innovations, as well as the services offered by some of the most relevant companies in the Spanish and international audiovisual industry.

In addition, a programme of talks, presentations and roundtable discussions will provide a space for reflection, exchange and creativity.

For more information, please contact us at: gerencia@cineaec.com



IAGA 2027 BARCELONA

Stay Updated

As we get closer to IAGA 2027 in Barcelona, we kindly remind all members to keep an eye on their inboxes for emails from the IAGA production team prod.iaga@imago.org.

Important information and updates regarding accommodation, transportation, events, schedules and other practical details will be shared directly by email.

Please make sure you don't miss any of these communications as we prepare for the General Assembly.

THANK YOU!