



LAUNCH LAB | Cinematography & The Camera Department

Ever wondered what goes into capturing those stunning cinematic visuals? Join our immersive Launch Lab and demystify the world of cinematography and the camera department.

What You'll Discover:

- **The Anatomy of a Camera Team:** We'll break down the roles and responsibilities within a camera department, from the Camera Assistant to the Director of Photography (DOP).
- **Team Dynamics & Collaboration:** Learn how to foster a seamless and efficient working environment within a camera crew, ensuring smooth and successful shoots.
- **Gear Demystified:** From the type of camera to lights and lenses to dollies and gimbals, we'll navigate the complex world of camera equipment and how to choose the right gear.
- **The DOP-Director Relationship:** Discover the art of fostering a creative collaboration between the DOP and the Director.
- **Career Pathways:** Chart your course from DIT to DOP.
- **Practical Scene Breakdown:** We'll dissect scenes, analysing shot composition, lighting techniques, and camera movement.

This Launch Lab will be facilitated by founding member of Closer Productions and multi-skilled award-winning editor and cinematographer **Bryan Mason** and award-winning early-career Māori Cinematographer **Bonnie Paku**.

Most recently, Bryan was cinematographer and editor for the 4x BAFTA nominated film **Good Luck To You, Leo Grande** directed by Sophie Hyde and starring Emma Thompson.

In 2015, he shot, edited and produced the Sundance and Berlin award winning **52 Tuesdays** for which he won the Screen Editors of Australia award. He was cinematographer and editor on both Irish comedy **Animals** and Iranian/Australian drama **My Tehran for Sale**.

His feature documentary credits include Australian Documentary Prize winner **Life in Movement** (director/editor/cinematographer) and **Shut Up Little Man! An Audio Misadventure**, for which he won an Australian Academy Award for editing. He edited feature documentaries **Sam Klemke's Time Machine**, **Embrace**, **Mother With A Gun** and the acclaimed **In My Blood It Runs**. Recently he edited the short documentary **The Dreamlife of Georgie Stone**, which released worldwide on Netflix and was nominated for

a Peabody Award in 2023.

Bryan's television credits include the SBS 4x1 hour series **The Hunting** (editor), the ABC iView series **F*!#ing Adelaide** (cinematographer/editor/producer) and the AACTA nominated ABC comedy series **Aftertaste S1** (editor) and **Aftertaste S2** (cinematographer/editor).

Bryan will be joined by **Bonnie Paku**, an early-career Māori Cinematographer who was awarded the Emerging Cinematographer Award from the Australian Cinematography Society for her developing body of work. Bonnie has worked her way up through the Camera Department on films such as *The Stranger*, *I Am Mother*, *The Survival of Kindness* and *Bring Her Back*, as well as the ABC's *Eat The Invaders*. Bonnie's recent projects include a Screen Australia funded streaming series created by Nelya Valamanesh, *Rules to being a Fuckgurl*, Melanie Easton's *Dragon's Breath*, and Stephanie Jaclyn's *Mating Call*.

Whether you are a budding cinematographer, an emerging director or interested in a crew role in the camera department, this Launch Lab is not to be missed!

Date: Saturday 3 May 2025

Time: Doors 9.30am | Lab 10.00am – 4.00pm | Networking 4.00pm – 5.00pm

Venue: The Mercury

Cost: \$75 or **FREE FOR MERCURY SUBSCRIBERS**

Tickets strictly limited and bookings essential.

FULL PROGRAM:

0930	DOORS OPEN + COFFEE!	
1000 – 1130	Housekeeping – Scott Hollingworth (The Mercury) Intros – Bryan and Bonnie to intro each other and their work Discuss: Prepping a project Working with a director and other department heads Selecting Camera and Lenses	<u>Bryan Mason</u> <u>Bonnie Paku</u>
1130 - 1300	Scene Breakdown – a detailed look into scenes they've shot Q&A	<u>Bryan Mason</u> <u>Bonnie Paku</u>
1300 - 1400	LUNCH BREAK	
1400 - 1600	Anatomy of a Camera Team – a detailed look into camera teams on small projects through to big budgets, their duties and how they work together	<u>Bonnie Paku</u>
1600 - 1700	NETWORKING in Foyer	

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