



## DIGITAL PRODUCTION CHALLENGE II

### DPC II 2016 – CASE STUDIES

#### **Cartas da guerra (Letters from War)** by Ivo M. Ferreira (Portugal)

presented by production manager Joaquim Carvalho and colorist/post-production adviser Paulo America da Silva



#### **Logline**

Based on António Lobo Antunes' novel, a young soldier (also doctor and aspiring writer) pens a series of letters to his wife while serving in Angola during the Portuguese Colonial War between 1971 and 1973.

#### **Case study**

According to DPC II's Philippe Ros, cinematographer (AFC), the 105-minute Portuguese/German co-pro represents "great cinematography in black and white". The film was shot with a simple Sony Alpha 7S II, with a clever workflow designed by Sandro Aguilar (producer/ editor), improved by the colorist Paulo America.

"The workflow was created by the editor who was also the producer, which was interesting to see. Also, João Ribeiro (AIP) the cinematographer was not, as he defined himself, a "tech guy" - he was more like an artist - who teamed up with a colourist who was very skilled," comments Ros. "I think that their collaboration led to very successful and interesting results both in terms of aesthetic and how to deal with their lack of means while shooting in Angola. As cinematographer, even if you are not technical guy, if you team up with somebody interested in finding workflow solutions then you can find your way, as long as you are clear about your



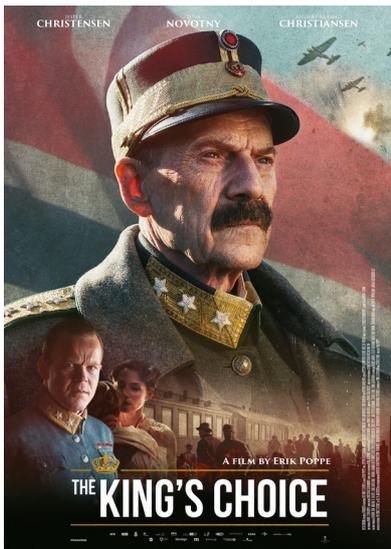
DIGITAL PRODUCTION  
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artistic decisions. The cinematographer and the colorist had a powerful spirit in terms of creation, and it produced an amazing movie.”

Selected for a plethora of international festivals and winner of numerous awards, *Cartas da Guerra* is this year’s official Portuguese submission for the Foreign-language Academy Award. It was picked up for international sales by Match Factory.

### **The King’s Choice** by Erik Poppe (Norway)

presented by Cinematographer John-Christian Rosenlund (FNF)



### **Log-line**

THE KING'S CHOICE is based on the true the story of three dramatic days in April 1940, when the King of Norway is presented with a monstrous ultimatum from the Germans: surrender or die.

### **Case study**

The 130-minute Norwegian/German 2WW film was budgeted at €8.1 million, of which €1.58 million was earmarked for post-production and €700,000 for VFX.

Comments Philippe Ros: “It was a super production for Norway, but a super production in Norway is very different from a super production in UK or the US. They didn't have a lot of money, and they found a way for

The logo for Digital Production Challenge II features a stylized blue circular graphic composed of concentric, slightly offset lines, resembling a target or a signal. To its right, the text "DIGITAL PRODUCTION" is in a smaller, grey, sans-serif font, and "CHALLENGE II" is in a larger, bold, black, sans-serif font.

## DIGITAL PRODUCTION CHALLENGE II

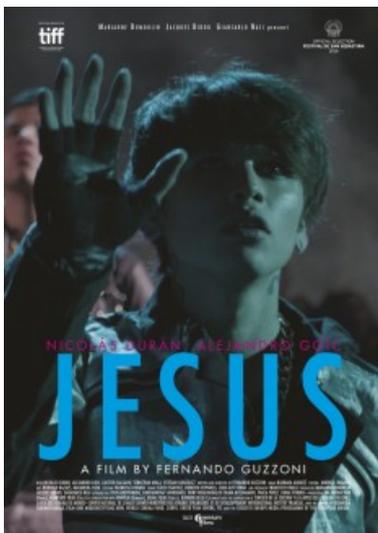
the workflow which was based on an exchange of pre-visualisation which was done really well in terms of providing the same quality and reliability of image everywhere in the post-production chain.”

As the film was a co-production, the post was done in three different countries.

“It was a very interesting workflow designed by the cinematographer through his company Drylab, which gives power back to the filmmakers and the cinematographers. We saw a very skilled hand-held parti-pris in terms of cinematography to deal with the economic constraints. It was essential to have the perfect pre-visualisation all along the work flow and John-Christian was the perfect guy to do that. It was very clever.”

The film was the biggest hit in Norway in 2016 with 400,000+ admissions, making over \$6million after its first three weekends.

**Jesus** by Fernando Guzzoni (Chile)  
presented by Konstantina Stavrianou



### Logline

The volatile relationship between a wayward teen and his disapproving father comes to a head when the boy seeks shelter from the police.



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### **Case Study**

The Germany/Greece/Colombia 86-minute co-production was budgeted at €624,000.

“*Jesus* was made with the creation of a lot of deliveries, the number of which was just crazy in a movie like this,” comments Philippe Ros. “But the way that Konstantina found a way to manage with this was very impressive, as she classified everything and gave us a very good overview of how to deal with the tremendous demands of all the images, and it led to great number of specificities regarding aspect ratios, sound, subtitles, which meant that the deliveries were a huge nightmare. But she explained how your brain adapts and becomes accustomed to such requests – really I would not like to be in her position!”

The film was selected for a slew of international festivals in 2016 including TIFF, San Sebastian, FilmFest hamburg, Thessaloniki and Torino.