

UT Austin | Portugal INTERNATIONAL COLLABORATORY FOR EMERGING TECHNOLOGIES, CoLAB

ZON Prize Winners 2010 announced in Lisbon

Winners are already preparing with CoLab their way to Austin

The worlds of filmmaking, multimedia design, and game development came together when the winners of the 2010 of the third edition of the ZON Creativity in Multimedia Award were announced January 31 in Lisbon. Porto-based Seed Studio was the big winner for its game Under Siege, which it developed for the Playstation 3 platform. With a total value of 200.000 euros, the ZON Prize is the largest purse awarded in Portugal for a multidisciplinary contest.

The award ceremony was held in January at the Oriente Museum in Lisbon and was attended by Paulo Campos, Secretary of State for Public Works and Communications and Manuel Heitor, Secretary of State for Science, Technology and Higher Education, as well by dozens of hopeful competitors.

The Winners

Under Siege is the first Portuguese videogame in the PlayStation market and the first real-time strategy game developed for the platform worldwide. It was the first-prize winner in the category of Multimedia Content and Applications and the winner of the ZON Grand Prize, worth 80.000 euros.

In this category, the second place went to Beam Browser, the first multi-touch device designed for use by Portuguese

television viewers. "Beam Browser" received a prize of 12.500 euros. Finally, third place went to the game Billabong Surf Trip, which received 7.500 euros. This game was born from a partnership with the Australian label Billabong, and it is being sold in 90 Apple Stores around the world.



1- Mariana Cardoso, Gamelvest General Manager, winner of the Digital Animation Category with Daydream Chronicles. 2 - Pedro Miguel Resende, winner of the Short Films Category with Maybe.

In the Digital Animation category, Daydream Chronicles won first prize, It is an entertainment series for children's produced by the Portuguese company Gameinvest, which received 30.000 euros. Second and third places distinguished the works "Foxy & Meg" and "Dream Factory", who earned, respectively, 12.500 euros and 7.500 euros.

In the Short Film awards, rookie Pedro Resende was took the first place worth 30.000 euros with the short film "Maybe." Resende shot the picture in Austin, Texas and based it on a true story. "Quando os Monstros se vão embora" by Bernardo Gramaxo from Lusófona University and "Tejo" by two young amateurs received, respectively, the second (12.500 euros) and third (7.500 euros) places.

Some of the finalists will also be submitted to the government "Institute of Support to Small and Medium Enterprises and Innovation" (IAPMEI) for evaluation and possible funding. The winners of each category are also awarded with a Foundation for Science and Technology scholarship to study at the University of Texas at Austin, an international center for the multimedia and audiovisual industries.



Mário Alcântara, António Gonçalves, Filipe Pina and Bruno Ribeiro, Seed Studios, Under Siege, First Place in the category of Multimedia Content and Applications

The jury of the ZON Prize includes representatives of the ZON company and noted experts in the fields of creativity and innovation. The CEO of ZON, Rodrigo Costa, chairs the jury, and its other members are below:

Multimedia Content and Applications Category: José Alberto Carvalho (RTP, Portuguese Public National Television), Artur Pimenta Alves (University of Porto/ CoLab), Lourenço Medeiros (SIC, Portuguese Private National Television) João Sentieiro (Foundation for Science and Technology) and Manuel Sequeira (ZON);

Digital Animation Category: Isabel Mimoso (Dreamia), Nelson Zagalo (University of Minho), Fernando Galrito (Monstra Festival) and Nuno Cintra Torres (ZON);

Short Films Category: Leonor Silveira (ICA, The Instituto do Cinema e do Audiovisual), Mário Augusto (RTP), Nuno Sena (Indie Lisboa Festival), and Antunes João (ZON Lusomundo);

The ZON Award

Launched in April of 2008, the ZON Creativity in Multimedia Award received nearly 200 applications for the 2010 round of prizes. Its aim is to promote innovation and reward excellence in multimedia production. The goal of the competition is to catalyze the development of multimedia and audiovisual industries in Portugal. ZON also aims to distinguish works that reflect the values of the company, namely agility, innovation, expertise, proximity, and diversity.

In 2009, the Lusófona University was the big winner with six slots in the list of finalists and reached the Grand Prize with the short film "Romeo and Juliet - The Musical ". All finalists in the short films category can be viewed on ZON VideoClub which is available for most of the 1,573 million company's clients.



1- Chairman of the Jury ZON CEO, Rodrigo Costa. 2 - Paulo Camacho, ZON Awards Ceremony host.



1 - Manuel Heitor, Secretary of State for Science, Technology and Higher Education. 2 - Paulo Campos, Secretary of State for Public Works and Communications

ZON Awards on Portuguese Media



The previous editions of the ZON Award provided a powerful stimulus for the production of high-quality multimedia content which made a unique contribution in the discovery and dissemination of new talents.

The CoLab team went to speak with some of the main participants from this year's event, the jury and the winners, on their opinion about the ZON Award and what are their expectations about their future at the University of Texas at Austin.

Leonor Silveira, Subdirector of ICA, I.P.-Instituto do Cinema e Audiovisual, Member of the Jury in the Short Films Category



- How important do you think the ZON awards are to improving film industry in Portugal?

ZON Awards recognize film-directing talents and gives them the opportunity to evolve and develop those natural talents. I am pretty sure many young movie directors have fabulous ideas and they know what they want, but, somehow, they don't know how to get

"there". This award gives them the means and shows them the way to work better and to achieve their film-directing goals in a more effective way.

- How do you see the evolution of this area in Portugal?

There is, I am sure, an evolution. Despite all the known difficulties, Portuguese film directors manage to strive and re-invent themselves and their own cinematic language. Of course, this evolution not only has to do with talent, but also with the techniques and knowledge which allows them to reach their goals.

- What is your opinion about the candidates of this year? It was difficult to choose the winners?

Well, it is always difficult to choose the winners. Fortunately, the level of the candidates has always been so high that it is difficult to truly say if this year's candidates are better or worse than last year's.

Nuno Cintra Torres, ZON, Jury from the Digital Animation Category

- How important do you think the ZON Prize Creativity in Multimedia is to improve multimedia industry in Portugal?

The ZON Prize is Portugal's largest monetary prize. The incentive is enormous. The first-place winners in the three categories receive a prize of 30 thousand euros each. Moreover, a grand prize of 50 thousand euros goes to one of the first placed in one of the categories. The categories are Applications and Multimedia Contents, Short Film and Digital Animation. After three years the Prize became the focus of many creative endeavors. Several universities have established entering the Prize as the academic objective for their students, particularly in short film. In the first two years the Prize was mostly directed to the academia. In this past year, the Prize was able to attract several established companies in multimedia production, mostly games, and in the new category digital animation production. The Grand Prix went to Under Siege, by Seed Studios of Porto, a strategy game for the Playstation. Digital Animation was created with the aim of encouraging the development of what is now an emerging pursuit, one that the Prize promoters believe holds great potential. All in all, the ZON Prize is today an established and respected institution, providing an objective framework and a major goal for multimedia creators in Portugal. The Prize money has been used by several of the past winners as seed money for new initiatives. Winning the ZON Prize opens doors.



- How do you see the evolution of this area in Portugal?

Portugal must urgently establish and develop a strong cluster of companies in the so-called digital economy. The areas covered by the Prize encompass some of the digital activities that must be encouraged. We have talented creators, technologists and artists, but many of them are going abroad to work for major international producers. There must be a way to develop in Portugal the appropriate business context and the networks within which these people can live and work without having to move. Of course human interaction is necessary, but not all of the time. Most of the process occurs online and can be executed virtually anywhere. The ZON Prize aims to be the catalyst of this idea.

- What is your opinion about the candidates of this year? It was difficult to choose the winners?

Every year the quantity and the quality of the entries have been higher than in the previous year, a very positive development. Sometimes it may be difficult to pick up a winner, when the average quality of the entries is similar. In those instances the task of the jury is harder and requires more discussion. But in general there is a least one work that stands out to the jury for the grand prize. This year was not different.

Pedro Miguel Resende, Writer, Director & Producer, winner of the Short Films Category with "Maybe"

- How important do you think the ZON awards are to young producers?

The ZON award is an important step for the Portuguese film community. It enhances the community by showcasing new talents in film production and animation. As a private institution, the investment that [ZON] is doing for the younger generation is overwhelming. The state funds some projects each year, but there is no space for young, up-and-coming directors to actually get those funds so I think that this is the best way to strive in the industry right now. It is a very comprehensive award. It funds you for new projects, enhances your knowledge through a scholarship and shows your work in the big screen. Also the industry is always looking forward to meet the professionals that get to the finals. I think that over the course of the years, it will increase the structure of the Portuguese film community. We need more directors in Portugal; I never see it as competition because people and styles are always different. I see it as a step up in quality and technique. Since I won the ZON award, I started to get noticed in the industry and had more invitations for projects.

PESSOA FILMES
PRESENTS



MAYBE...

A SHORT FILM BY
PEDRO RESENDE



LUKE RUNKEL

RACHEL MYHILL

- How do you see the film industry in Portugal?

The film industry in Portugal is growing fast: now we have a more democratic knowledge of the process of film making. Now everybody can go and shoot their own project. There are still costs but in no way comparable to before. With an easy access to new media, the students and new professionals are having more and more of the technical skills to deliver a good product. The biggest problem I find is story, and since it is the core of every movie, we need to change that quickly to be more competitive in the market that surrounds us. Not being able to export our movies also works against us: our movies are too personal for someone in another continent to relate to. We don't need to lose our identity; we need to show and tell our identity in another way. Although being one of the only countries in Europe that helps movies being made, the State often funds movies that have no real return on investment, something that increases the lack of awareness about the Portuguese film industry, even inside the country.

- What is the story of the short film "Maybe"?

What happens when a single cup of coffee is not enough? "Maybe..." is a short romantic comedy where creativity and love come together. The story I wanted to tell happens every day to every single one of us; we often find ways of telling what we want being creative to achieve our goals. If creativity comes a long way, love does also. I think that these two concepts are connected, once this is partially based on a true story that happened to me.



- How was filming it? Is there any curiosity about the work process?

The whole process went very smoothly once I had the best crew in the world, and so I owe this movie to their technical skills, knowledge, and support. What I did was essentially to manage a very talented team in order to have my story told. I wrote, produced and directed it because I wanted to prove myself that I could do it. I had been auditing classes last year at UT and participating in various shorts, doing several positions from Production Assistant to Stunt Coordinator.

Writing was a challenge once I was adapting something real to the screen, but after several drafts and the script consulting of David Yeppez Conley, a former UT student, we knew that it could work out and the whole script structure made sense. The production was done in several weekends, scouting locations from eight to twelve and casting from one to eight. Casting was great: many talented actors showed up but I knew who I wanted on screen. After casting was done equipment was secured from a local rental house. The team was being built over the course of some days and we were securing locations and doing pre-light with DP Drew Daniels sometimes all in the same day. During a week, for 4 hours a day, after work hours, the actors would show up at my place and rehearse the whole thing on camera. The places chosen are all in Austin, and people were incredibly helpful and cooperative. Also, UT assisted me with all of the necessary paperwork.

A curious fact is that the man in the bookshop is the real owner of the bookshop and the clerk at the chocolate shop works there. Since these places didn't close for the shoots, sometimes someone would knock on the door of the library or the clerk was shooting the first part of a scene at the window and wouldn't come again for the second part because he had to stay inside the store, helping with costumers that came inside at that precise moment.

Of course, that for me to shoot this short in three days I had to do my homework: I prepared myself and the whole production extensively in a way that everything was in order and I would only have to deal with the problems that would appear during the course of production. By trusting my crew and giving them creative input in their areas not only they felt a boost in their confidence but I was also able to do a lot of other stuff. Directing it was the easy part: I knew what I wanted from the start because I went to the places several times before to know what shots I wanted. I made the storyboards and in the end I would close my eyes and see the whole thing in my head. If I felt it worked, I would stick with it. But still having done all this, I always listened to what my crew had to say, what ideas did they had in several occasions because it is a matter of managing everything in a very tight way.

For post-production, I also edited, and Drew color corrected it. The original score was done by Hanan Townshend while he was in New Zealand for two weeks. I chose not to have a sound engineer on the shoot to keep things running quickly. All sound was done at Studio 42 by Steven DeGennaro. My biggest problems were related to exporting the files: I have no technical knowledge on that so I had to make it through trial and error. But since the movie was edited at UT, I had a lot of help from Susanne Kraft and Jeremy Gruy.

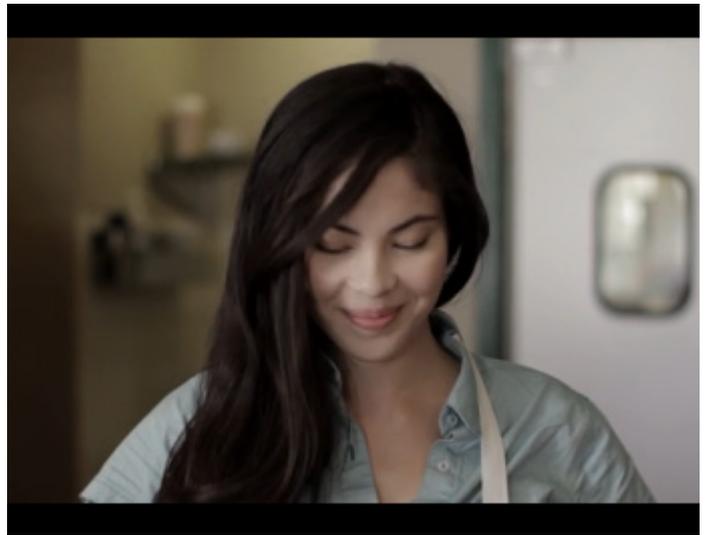
After all was done I felt that I had a good movie and that I accomplished my goal of making my first short-film with a low-budget and time constraints. I had an amazing time doing it and that is what makes me want to do more next year, back in Austin.

- Tell us how was your experience working and studying in Austin?

Both enhanced my skills on a professional level, giving me the knowledge and know-how to achieve my goal. I had it clear in my mind that I wanted to go to Austin, Texas because it would be a great opportunity to learn the craft and I was very happy to be there because I know that I can make things happen being surrounded with talent and crew. Austin is a very creative and vibrant city, full of good, warm-welcoming people and film students that want to make movies. Also, there are three major Directors living there and there are several productions going on. I was thrilled to go to Texas because it is a fascinating place to be in the US: normally people go to all the "pop" places but I knew I wanted to be in Austin because I had investigated it and it seemed to be a place where I could do something and learn in the process. And I was right.

- What are your future projects?

With this award, I want to gather the same crew and make a low budget feature to hit festivals across the US, explore the massive influence of viral videos as a showcase of your work, and help others to produce their own projects.



Project Name: "Maybe" ("Talvez...")

Location: Austin, Texas, United States of America

Length: 9 minutes

Synopsis: A guy has to demonstrate that he is creative enough to meet the girl of his dreams. This project was developed in October 2010 in Austin, Texas by a team of students and professionals who are trying get known in the local movie industry.

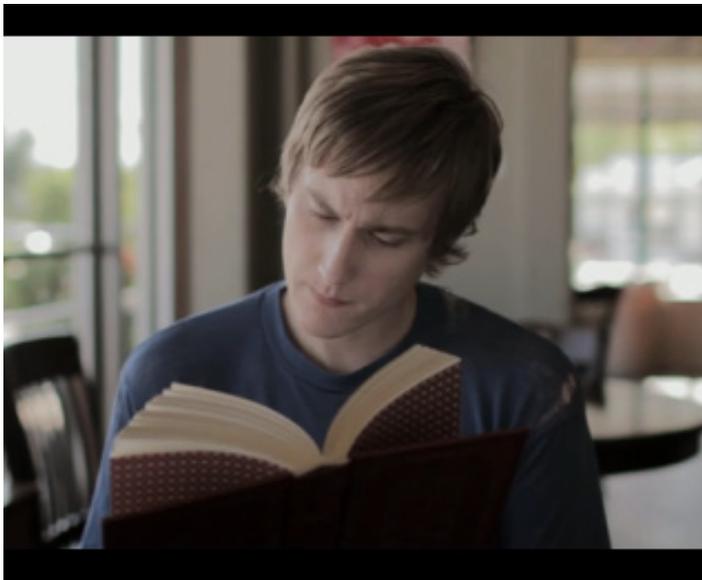
Pedro Resende had partial support from his workplace, the Austin School of Film and the University of Austin but only for the post production. The equipment - the most expensive part of the project - was all privately leased and financed by Pedro since he did not have access to many resources of the University because he was not enrolled as a student.

This was his first short film which he wrote, directed, produced and edited. His team was chosen in accordance with professional skills, artistic and visual references.

The whole project took about 45 days to complete, since the first draft until the final cut. The production took three days and was quite intense with several locations. Pedro had no assistant director. The gear was all rented at local specialty stores. Pedro did an intensive casting session. The funding was came entirely him and his team was all paid since Pedro believes that all the effort and commitment deserved a reward.

The idea for this story is original and based on real facts adapted for the screen for him.

This project was fully developed for entry in the ZON Award competition.



Mariana Cardoso, GamelInvest General Manager, winner of the Digital Animation Category with "Daydream Chronicles"

- How important do you think the ZON awards are to the digital animation industry?

The interactive entertainment industry, including digital animation, in Portugal is still an embryo of an industry therefore its players and the audience have a lot to thank ZON for this initiative.

The ZON awards represent a very important venue for content producers to promote their work as well as a significant cornerstone for the launch of young creative talent's careers.

- How do you see the digital animation industry in Portugal?

I see it as an industry taking its first steps to be acknowledged as an industry.

There aren't many companies in the country focusing completely on digital animation as our market unfortunately is not large enough to allow companies to become profitable.

Digital animation involves significant investment on content producers' side and unfortunately the community of investors in the country is not mature yet when it comes to investing in digital and interactive products. I believe we all face the same challenges, but initiatives like the ZON awards will most certainly help us grow as an industry.





- What is the story of "Daydream Chronicles"?

Daydream Chronicles revolves around the adventures of two siblings Tim and Bea while they go through their normal lives and are faced with frightening situations like going to bed when they know for sure there are monsters under their bed, everyday little disgusts like spinach, or silly obligations imposed by grow-ups like doing homework.

Each time Tim and Bea are faced with one of these situations they become overwhelmed by their most primary and childish apprehensions. These fears will change their perception of the world around them and their imagination will run free, taking them on these fantastical adventures inspired by popular stories, fairy tales, films or even historical episodes.

- Tell us about your experience as a general manager of a company of media content and videogame production?

Summing it up in two words I would say that it has been extremely challenging, mainly because our country does not have a strong background in technology. It's a big challenge to gather investment, a big challenge to hire qualified and experienced human resources, and a big challenge to compete with well-established international developers and content producers.

On the positive side, it is for me very exciting and a true honor to be able to be part of such a vibrant and talented community of people taking the initial steps in their careers in interactive entertainment.

I am very proud to say that we currently have an extremely talented and cohesive team of 25 people that is completely focused on growing and developing their skills while they go the extra mile to make our company successful.



- What are GamelInvest's primary projects going forward?

At GamelInvest, we are currently working on three games simultaneously and foresee that the publisher we are currently working with will order sequels after these games are released. Adding to that, we are planning to move forward with exploring other gaming platforms from 2011 on.

Regarding digital animation, we are showcasing this initial episode of Daydream Chronicles to networks and distributors and we hope that a co-production or significant investment may arise in a near future and allow us to move forward with developing this high-quality series.

- What are your expectations about this work you are going to do in Austin? What are your main goals?

The University of Texas at Austin is a very important think-tank for areas that are extremely useful to our team, such as animation and film, videogame development, and game design. Being a company that is poised to contribute to our country's development in technological and creative know-how and performance, we have

been taking in a lot of interns that we have been training ourselves in our areas of activity. We will offer the opportunity to four of our stellar employees, in the art and animation department and in the game design and let them propose to us their plan of studies while in Austin.

With animation and game design being the skills that we find harder to develop in Portugal, our main goal is to allow one member of our team to embrace this opportunity to travel abroad and work under the mentoring wing of a faculty member at UT and further develop a set of skills that he or she can use in the growth of his or her career at GamelInvest. We also see it as an opportunity for us as a company to reward this person for his or her good work so far, to show him or her that we believe in them and in their capabilities.

Daydream Chronicles is a 3D animated TV series comprising 52 episodes. Each episode is two minutes length.

TARGET AUDIENCE

This series is intended for families with children ranging in age from 6-10 years old. The core target audience for this series is children ages 6-8 years old.

SYNOPSIS

Two siblings named Bea and Tim live with their grandfather in a house near the woods, on the outskirts of a small town.

Grandpa is an experienced watchmaker who built the house with his very own hands. Showcasing his craftsmanship, there is a large clock in the foyer. Upstairs in the children's room, which is also the attic; the children can see the inner mechanism of the clock and enjoy the sounds of the clock's rhythmic ticking.

The grandfather watches over the children whenever their parents travel for expeditions to the Amazon jungle and other exotic locations. On occasion, the parents take Bea and Tim on short expeditions that fuel the children's imaginations with images from different landscapes, myths and exotic creatures.

Grandpa gives the children many books to read and allows them to play outside and build imaginary worlds with objects they discover in the yard. The grandfather is clearly a daydreamer and when he's working on his clocks he withdraws from the world and doesn't see or hear anything happening around him.

Bea is five years old, and she's a bit of a daydreamer like Grandpa. Tim is the older sibling at seven years old, and he has the spirit of an adventurer. Sometimes the children argue, as siblings often do, but they're the best companions. Together they create all types of imaginative worlds where they build time travel machines, face monsters, solve mysteries, and even turn themselves into animals. They enjoy scary stories and adventures, but they never grow too fearful because they are always together and they protect each other.

In the story, grownups often tell the children that they have hyperactive imaginations. They can't go to the natural history museum without believing dinosaurs will come alive, and whenever they hear the story about Snow White they fall asleep the next time they eat an apple.

Although grownups don't believe it, the children know that sometimes objects come to life and that these objects can transform into whatever they imagine. The children believe that mythical creatures exist (and generally hide in closets), only others can't see them. For facing and defeating the monsters, the children think they deserve medals and treats for their heroic gestures!

Grandpa suspects that the world is not as flat and simple as people think it is, and so he doesn't get mad when the children's adventures turn into disasters like flooded bathrooms or drawings on the wall.

Filipe Pina, Under Siege™ Producer, Seed Studios. First Place in the category of Multimedia Content and Applications and winner of the ZON Grand Prize

- How important do you think the ZON awards are to videogames and multimedia industry?

The ZON Awards are extremely important because they place videogames alongside with movies, and other multimedia applications.

It's good to know that videogames are now relevant not only as a form of art, but also as a form of business, especially when we can distribute our games digitally to every household anywhere in the world.

the PC, not on a console, so we needed to start from scratch. We wanted to do something different, so Under Siege was born, created specifically for Sony's platform. We also included support for the Move controller, which was fun to implement and raised the bar. We are happy, and, according to the first reviews from the specialized press, we've reached our goal: a great graphical experience with a cutting edge interface exploring the full power of PS3 controllers.



Filipe Pina, Under Siege Producer, Seed Studios



Filipe Roquette, Mário Alcantara, Artur Aguirre Mendes, António Gonçalves, Bruno Ribeiro e Filipe Pina, Seed Studios winner of the ZON Grand Prize

- How do you see the videogame industry in Portugal?

The videogame industry in Portugal is currently in its infancy. The number of companies focused solely on making videogames is very small, and the [educational] courses available are very few and inadequate.

Most of Portugal new talent goes abroad to look for work. To make sure we grow, we need to keep the new talent here and recruit foreign professionals, from whom we can learn.

- What is the story of "Under Siege"?

Under Siege™ is an action and strategy game in real time, it follows the story of Eirik, Kari and Asgeir who must fight against a huge invading army. The game is set in a medieval fantasy world and allows single or multiplayer modes with up to four people simultaneously. Under Siege™ was created with the idea of being a strategy game for Playstation 3 completely based on the console controllers. One of the biggest challenges for this type of game is that players are used to it on



ZON Awards on National Private Television, SIC



Seed Studios responsible talking to National Public Television, RTP

- What are Seed Studios primary projects going forward?

Right now Seed Studios is fully focused in managing Under Siege™. Since the game comes with a built-in editor we want to make sure we look out for the community creating all the new content.

- What are your expectations about this work you are going to do in Austin? What are your main goals?

Austin has developed a strong videogame eco-system, together with development houses and other companies that support this industry. Our expectations are, of course, very high.

We hope to develop our network, creating great relationships and partners that can enable our next productions to become even more creative, market oriented, competitive and faster to deploy.

We also expect to check for new ideas on the tech-hub of Austin – it's always good to know what's coming next, and Austin is the place.

UNDER SIEGE™

Title – Under Siege™ Category – Multimedia Content and Applications

Under Siege™ was developed by Seed Studios, a Portuguese company with offices in Porto that was established in 2006 to develop games for several platforms. Previous projects include three games for the Nintendo DS. Seed Studios is the first national company to develop a game for the PlayStation® 3.

Under Siege™ is the first video game to join the national portfolio of PlayStation® and it was developed on PlayStation® Network. It is also one of the first videogames worldwide to support the Sony Move controller.

It is a real time strategy videogame where the tactics have a key importance. The story develops in a fantasy world where four races, humans, frogs, witches and gorillas, unite to fight a common enemy. The player is thus able to form armies made up of different types of allies and thereby explore the various scenarios and game mechanics.

There are three game modes - single player, multiplayer and editor. The single player mode consists in a campaign with 21 levels across five main themes - mountain, swamp, forest, desert and one last theme that Seed Studios has kept secret.

The multiplayer mode has the option to be local or online. In local mode two players can play in split screen with maps and compete or cooperate. The online mode increases the number of players up to four. Various types of maps and missions are available for multiplayer mode. Perhaps the most important and significant mode of Under Siege™ is the editor. This editor allows each user to create, from scratch, their own levels, in terms of history to follow and in visual terms. With the available tools such as artifacts, themes, and plot size, the players can create new maps for single or multiplayer modes, being at their disposal all the tools that were used by the Seed Studios team when the game was created. The players can share with the international community their creations with creativity as the only limit.

Under Siege™ is sold on the PlayStation® Store which allows customers to download the game at a more attractive price and improves its internationalization and global access. This production was launched worldwide in November 2010, with particular attention paid to markets in the United Kingdom, United States, Germany, France, Canada and Spain. It is also the first videogame to be supported by the National Strategic Reference Framework or NSRF.

This game is a good example of the enormous potential that Portugal can have in a market segment which is presently worth more than the record and film industry combined.



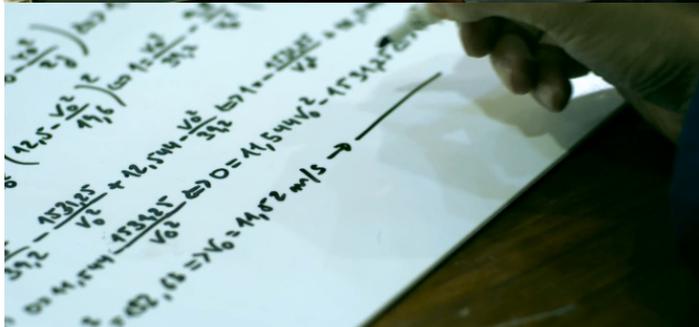
One last interview... Nuno Rocha



The short film "3x3" from Nuno Rocha won the Grand Prize in 2008, and gave the author the chance to launch his career. His short film was also shown in Portuguese theaters with the Oscar-winning "Slumdog Millionaire". Over 150.000 viewers have seen this picture.

- How important to young producers do you think the ZON awards are?

In the case of audiovisual production, ZON has allowed for the emergence of new directors, screenwriters, and producers with a more commercial sense. This is, at the bottom line, the only way that the Portuguese cinema can ever become economically viable.



- How do you see the film industry in Portugal?

There is no film industry in Portugal. It can be however, in the short-to-medium term, a production environment able to make entertainment movies. There are some private initiatives (like ZON), but there is no will on the part of the government to support this. There are also some people in Portugal who already have a different attitude toward the Portuguese cinema, and this could be essential to boost, once and for all, a film industry.

- Tell us about the projects you have been involved since 2008 when you received the big prize on ZON competition.

I've made two more short films in the meantime. "Vicky and Sam" was shot in Austin and "Moments" ("Momentos") is a film [I made] for LG.

- "3X3" already received several awards. What is the "secret" of this project? The film has a strong entertainment component combined with an interesting visual aesthetic. The characters and the story surround the spectator. If these things are combined well, then success is guaranteed.

- How was the experiencing of working and studying in Austin? What is nowadays your connection with the American industry?

The experience was great! I had the opportunity to experience a different environment where there is more experience in this area. Making a movie in the U.S. it's easier but not very different. It takes an idea; assemble the right team and money to produce them. It is as simple as that. I am currently being represented by the Los Angeles production company The Institute, owned by Michael Bay and Scott Gardenhour.



- What are your main projects at the moment?

I am preparing my first feature film. For now, that is all I can say.

- Where do you see you in ten years from now? Would you like to work in Portugal?

As a filmmaker, I can be in Portugal, U.S., or any other country. I wish I could be in Portugal, but I want to keep on making films in the places that give me the conditions to do it.

Useful links

www.utastinportugal.org
www.ati.utexas.edu

www.fct.mctes.pt
www.austin-chamber.org

www.utexas.edu
<http://colab.ic2.utexas.edu/dm/>

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