

REFLECTIONS ON THE CINEMATOGRAPHER'S CRAFT IN THE FILM-TO-DIGITAL TRANSITION IN SPAIN'S FILM INDUSTRY (2001-2016)

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Abstract

This research delves into the role and authority of feature film cinematographers in Spain's film industry during the film-to-digital transition. From 2001 to 2016, 87 relevant films for the Spanish Academy that were successful in domestic theatrical distribution have been selected: 41 cinematographers have been identified.

To grasp the agency of the industry's cinematographers, the chosen methodology combines in-depth interviews with over 20 relevant cinematographers and filmmakers in different roles, such as directors, producers, production designers, colourists, and crew members¹; with the observation of participants in film sets, indus-

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1. The author is honored and thankful for the kindness of the following cinematographers: Javier Aguirresarobe ASC/AEC, José Luis Alcaine AEC, Valentín Álvarez AEC, Porfirio Enríquez AEC, Óscar Durán AEC, Juan Fernández AEC, Paco Femenía, Xavi Giménez AEC, Josu Incháustegui AEC, Jean Claude Larrieu AFC, Unax Mendía AEC, Juan Molina AEC, David Omedes AEC, José Luis Pecharroman AEC, Tomás Pladevall AEC, Santiago Racaj AEC, Kiko de la Rica AEC, Pablo Rosso AEC, Vittorio Storaro ASC/AIC. Filmmakers: Ángel Carrasco (Whyonset), Noemí Dulau (colorist), Bernat Elías (line producer), Pedro Fernández (Welab rental), Fernando Franco (director and editor), Paulino Ibáñez (colorist), Paloma Molina (ex. producer), Luis Ochoa (colorist), Goyo Sánchez (1st AC), Pedro Sánchez (gaffer), Patrick Salvador (production designer).

try gatherings, and congresses; and lastly, data mining from books, media, and video online interviews.

Results show that, among the chosen cinematographers, their authority in feature films as skilful managers and leaders of the visuals has remained the same, or even increased, over the years, rather than being curbed by the threats of new set workflows and image manipulation in postproduction by colourists and VFX artists.

Keywords

Cinematographers' craft, authority, authorship, digital cinema, Spain's film industry.

INTRODUCTION

This research aspires to analyse the evolution of the role of cinematographers in Spain's film industry in the 2001-2016 period.

Among the professions related to cinema, the cinematographer is the person who, from the very beginning, has been behind the camera, controlling the frame, the light, and its cinematic movement.

The interest of the audience has traditionally focused on directors and talent and, occasionally, on producers or writers. Other crafts have not received such attention. Moviemaking involves a collective creative effort by many individuals, each of whom contributes from their own field with creativity, craftsmanship and, sometimes, artistry.

Producers, screenwriters, editors, sound and production designers, or composers are the visible heads of an army of workers who push, starting from the development of the 'story' throughout the production stages, until a feature film is finally released in movie theatres.

Among them, cinematographers worldwide share a common language, the visual language of cinematography. They deal with the expressive and emotional qualities of the visuals: not only what can be seen, but also what can be felt by audiences. "The cinematographic expression articulates the

cinematographic discourse. [...] Cinematography can be understood as writing with images” (Van Kets, 2018, p. 67).

For over a hundred years, this sector of filmmakers has wielded its share of power. Especially on set, during principal photography, but also during the colour timing in postproduction. As the highest technical authority concerning visuals, it has influenced how scenes and individual shots should be filmed, lit, and choreographed. It plays a key role, choosing the cameras, lenses, film stocks, aspect ratio, lighting, and grip equipment.

Cinematographers are the leaders of the camera, electrical, and grip crews. As these below-the-line technical roles appeared on set, cameramen, directors of photography, and the associated technical professionals started to come together in unions (Keating, 2014, p. 11). In the United States, the *American Society of Cinematographers (ASC)* was founded in 1919 by a small and selected group of cameramen with these three words as their motto: loyalty, progress, artistry. Membership was only by invitation and upon proving excellence in the craft, paired with managerial skills and a reverence for the artistic legacy of visual artists and classic painters (Keating, 2017).

THE FILM-TO-DIGITAL TRANSITION

Technology has played an essential role in the development of the visual language (Salt, 1992) and, since the emergence of blockbusters (Rae-maker, 2014), Hollywood's visual trademark has been driven by what David Bordwell (2006) defines as “intensified continuity”.

Prominent cinematographers, together with cinema equipment manufacturers, have contributed to the development of new tools of the trade: cameras, lenses, cranes, visual effects, or lighting equipment.

Some have also pushed conventions in the laboratory, leading to signature looks. Arguably, Greenhalgh (2003) suggests that the difficulties in studying a particular cinematographer's style arise from the basic philosophical principle of making the camerawork and lighting invisible to the eye of the audience, so that they can focus on the narrative, the story, the atmos-

phere, and their characters. The line between technician and artist is too subtle, same as the above/below-the-line classification in the set hierarchy (Hines, 1997).

Anyhow, technological development has had an enormous influence on the evolution of film visual language. Christopher Beach raises the paradigm that cinematographers are “responsible for discovering, inventing, introducing and improving new visual technologies that the director can then apply in the creation of cinematic art” (Beach, 2015, p. 1).

Some key cinematographers have achieved a star status among the general public and cinephiles. Renowned cinematographers in film history include Gregg Toland, Vittorio Storaro, Sven Nykvist, Vilmos Zsigmond, Conrad Hall, Freddie Young, Néstor Almendros, Raoul Coutard, Gordon Willis, Janusz Kaminski, Robert Richardson, Christopher Doyle, Emmanuel Lubezki, and Roger Deakins.

In Spain's cinema over the last thirty years, Javier Aguirresarobe and José Luis Alcaine have been an inspiration for several generations of filmmakers, as key collaborators of directors such as Brian de Palma, Pedro Almodóvar, Alejandro Amenábar, and Woody Allen.

In *the industry*, becoming an accomplished cinematographer is an arduous task full of obstacles. Upon being technically and artistically proficient, achieving a successful career depends on the combination of “persistence, leadership, well matched collaborators, contacts and luck” (Greenhalgh, 2018, p. 205).

By the end of the 20th century, the irruption of digital visual effects and digital high-definition video activated the alarms of all cinematographer's associations around the globe. Not only could great portions of the frame be added with computer-generated images over the pictures captured from reality, but also key parameters as brightness, contrast, and colours could be easily modified in the postproduction colour timing.

In the film-to-digital transition, there was a theoretical threat caused by producers and the postproduction crew; and some level of job precariousness caused by globalization, cost reductions, and a faster shooting pace. A shadow of doubt about the convenience of the classic photochemical pro-

cess shook up the foundations of the sector. Television and the domestic video industry met the resistance of those who wanted to preserve image quality and the benefits of film stocks. The “guardians of the secret of the negative” lost ground but promptly prepared for the battle to reinforce the dominant role of cinematographers in showbusiness, shifting from authorship claims to managerial skills (Crudo, 2004).

The artistic responsibility of cinematographers and authorship recognition, both moral and economic, is a recurring debate among national cinematographer's associations. Imago and its authorship committee helps its members lobby with politicians and provides legal support when needed.² In Spain, Rogel (2006), Cortés Selva (2009), and McGowan (2016) have documented in detail the role of cinematographers as authors from an industrial and legal perspective. Since 2008, cinematographers are recognized as authors but with no royalties associated, since those are only granted to screenwriters, music composers, and directors.³ This research, however, focuses on the authority of cinematographers (Lucas, 2011) in the context of the Spanish contemporary film industry, rather than on their personal style, artistic contribution, or authorship historical claim.

It analyses whether there have been any changes in the authority of cinematographers in Spain during the film-to-digital transition. Specifically, within the feature film industry and with a focus on award-winning films or films with wide audiences in movie theatres – over one million spectators⁴ – in the period ranging from 2001 to 2016. It also analyses how technology has changed professional practice and workflows. It reflects on the improvements brought by digital technology and what has been eradicated along that period. It identifies the place of cinematographers in the national industry hierarchy. And finally, it points out the threats and opportunities concerning the rising trend of digital visual effects integration and colour correction in postproduction.

2. For more information about authorship status among IMAGO members, check: <https://imago.org/index.php/authorship.html>

3. Spanish Royal Decree 1084/2015, December 4th, Cinema law 55/200, December 28th. <https://www.boe.es/eli/es/rd/2015/12/04/1084/con>

4. In 2020, Spain's population was approximately 47 million.

METHODOLOGY AND GOALS

Based on Caldwell's (2008) cultural production studies, Hesmondhalgh and Baker's (2008) reflections on creative work and emotional labour, Curtin's (2009) concepts about culture creators and the globalization of the film industry, and Greenhalgh's (2010) sociological studies on camera crew and film practice, this research focuses on the role of cinematographers in Spain's film industry.

This paper aims to address the impact of the new digital technology in cinematographers' role as authors of the image and authorities in the film set, as well as in the overall visual conception of a specific media product: a feature film for theatrical release.

To select the time period, the triggering moment chosen was the successful release of the first movie shot in High-Definition Digital Video: *Sex and Lucia* (2001, Dir: Julio Medem, DoP: Kiko de la Rica), then the implementation of the Digital Intermediate, over traditional laboratory processes, and the slow shift from 35mm film capture to Digital Video and Digital Cinematography, with films like *[Rec]* (2007, Dir: Jaume Balagueró, DoP: Pablo Rosso) or *The Oxford Murders* (2008, Dir: Álex de la Iglesia, DoP: Kiko de la Rica). Changing the decade, features continued to follow the international trend of digital capture, thanks to the technological improvement of digital cameras manufactured by Arri, Sony, Red, or Panasonic.

By the end of 2012, the digital transition of film exhibition was completed, with full penetration of DCP technology in cinemas. The main laboratories, like Technicolor and Deluxe, shut down their branches in Spain, unable to survive without the business of 35mm copies and with dwindling revenues from film development and laboratory services. This was an abrupt cut for the industry filmmakers. Digital capture and DCP projection were pushed as the new standard processes.

Over the following four years, we find Arri Alexa cameras ruling the market with 75% of the market share among the selected films, just two films shot in 16mm film stock and only few of them shot in Sony or Red cameras. By 2016, the film-to-Digital Cinema transition is considered com-

pleted, as the latter was generally considered mature enough, with continuous implementation of higher resolutions – 4K/6K/8K – and bigger than Super35 sensor sizes – Full Frame and Alexa 65.

In order to identify prominent cinematographers in this fifteen-year period, 87 visually relevant feature films have been selected. The criteria have been box office success⁵, combined with prestige in the annual industry awards hosted by the *Academia de las Artes y las Ciencias Cinematográficas de España*: the Goya awards.⁶ Films awarded and nominated in these categories are included in the sample: best film, best director, best new director, and best cinematography.

In-depth interviews have been conducted with eleven relevant cinematographers among the 19 with two or more films in the batch.⁷ Five more interviews, with cinematographers with political and educational responsibilities, were conducted. Several interviews with other crew members are included, such as one director, one executive producer, one line producer, one production designer, three colourists, a gaffer, a first camera assistant, and three service providers managers (lighting, camera, and DIT rental companies).

An ethnographical and sociological approach when attending film sets, trade and professional events, and awards ceremonies, where media workers interact among each other as part of the “media rituals” (Couldry, 2003) is involved in these physical spaces. Informal conversations, as part of the observation of participants (Vallés, 1999) that are part of the industry stakeholders, have also provided insights that are useful for the research questions.

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5. Among an average of 178 Spanish features were released every year in this period. Less than six were able to reach more than one million spectators, which means over six million euros in the local box office. Animation films and co-productions where the producers, director, and cast are not Spanish have been excluded from the sample. The yearly average local market share in the box office in this period is around 16%.
 6. Spain's equivalent to the Oscars, Baftas, or Cesar awards.
 7. Within the 87 films, 53 directors were identified. Seventeen of them have two or more films in the sample; just three out of the 53 are female directors. There are 41 cinematographers, nineteen of whom also have two or more films in the sample. Unfortunately, there are no female cinematographers.

This field work, together with a textual analysis of the cinematographer's discourse in the media, both in national newspapers and trade magazines, especially the *Camera&Light Magazine*⁸, have provided a panoramic vision of the cinematographer's craft in Spain, both within the industry, and from the viewpoint of the para-industry (Caldwell, 2011) surrounding it.

Key questions in the interviews were:

- ◆ What was your training and how did you become a feature film cinematographer?
- ◆ Do you miss shooting in film? Have you experienced any creative constraints shooting with digital cinema cameras? Do you get all the technical means you propose?
- ◆ Do you select your crew members?
- ◆ How is your relationship with other heads of department (line producers, first assistant director, production designers, sound, FX and VFX, wardrobe, and make-up)?
- ◆ How has digital cinema changed workflows, shooting schedules, and etiquette on set?
- ◆ Do you think your authority has changed with the film-to-digital cinema transition? If yes, how?
- ◆ Who has the biggest influence in the colour correction suite in post-production?
- ◆ What is your perception of the Academia, the AEC (Spanish Cinematographers' Association), and the film industry in Spain?
- ◆ How is your creative relationship with the film's director?
- ◆ Do you consider yourself an author or co-author of the visual style of the film?
- ◆ Please place these words in order of importance, based on how they identify your role as a film professional: artisan, artist, filmmaker, and technician.

8. Previously known as *Cameraman* from 2006 to 2019.

RESULTS AND DISCUSSION

Spain can be considered among the nodes of talent of the creative industries (Curtin, 2009). Since the '60s, it has been a preferred location for key filmmakers around the world. From Leone to Spielberg or Ridley Scott, from the *James Bond* franchise to *Game of Thrones*, Spanish camera, production, art, or wardrobe crews are used to dealing with above-the-line talent and Hollywood/big-budget films set rituals and ways of cheating for the camera (Greenhalgh, 2010). Technicians in the camera and lighting departments are used to working with star cinematographers⁹, who also regularly land in Spain to shoot commercials.

After London, which is the main Hollywood location in Europe, Madrid is in clear competition with other regional nodes, such as Malta, Budapest, Sofia, or Morocco. The Spanish language, as one of the most spoken in the global entertainment industry, is crucial. Its cultural ties with Latin America allow talent to travel back and forth across the Atlantic Ocean. There are Mexican, Argentinian, Italian, and French cinematographers who work in the local industry, whereas Spanish cinematographers have shot Hollywood blockbusters (Aguirresarobe: *Thor Ragnarok* or Óscar Faura: *Jurassic World 2*) as well as Mexican, Colombian, and Argentinian films.

Out of the 41 cinematographers within the sample, six are not Spanish citizens¹⁰ and 33 are AEC members. The average age to work on their first feature film is 33 years old. 60% (20/34) completed a higher education or attended an Official Film School, even though there was a period of almost fifteen years with no official film schools in the country (1976 to 1991). 70% of the cinematographers (9/13) born after 1970 have attended the two Official Film Schools in Madrid (ECAM¹¹) and Barcelona (ESCAC¹²), both of which were created in the early '90s. They keep

9. Bruno Delbonnel AFC/ASC, Dariusz Khondji AFC/ASC, Emmanuel Lubezki ASC/AMC, or Hoyte Van Hoytema ASC/FSF/NSC, to name a few.

10. Guillermo Granillo AMC/AEC, Jean Claude Larrieu AFC, Félix Monti ADF, Guillermo Navarro ASC/AMC, Rodrigo Prieto ASC/AMC and Antonio Riestra ASC/AEC/AČK.

11. Escuela de Cine y Audiovisual Madrid.

12. Escola Superior Cinema y Audiovisuals Cayalunya.

using 16mm and 35mm film stocks for their final projects in 2020 (Albert, 2019).

Despite the film legacy, digital technology is considered an improvement, compared to the lack of control of multiple parameters during the traditional photochemical laboratory process, 35mm copies, and projection (Alcaine, 2018, Larrieu, 2021). Colour timing on set, new data workflows, and LED lighting technology have speeded up principal photography and made it more efficient. Sometimes the pace is too high to pay attention to detail (de la Rica, 2018). There is little nostalgia for shooting in film; only three cinematographers miss it, and only for a certain kind of *auteur* films. “Like a painter’s palette to use when needed” (Racaj, 2020).

The relationship and mutual respect with the film’s director, in order to visualize the film, is key. Communication should be fluid, and a personal connection helps to achieve excellence in the collaboration. Tensions may rise, but cinematographers are aware of their position in the hierarchy and need to carefully balance the negotiations with producers, production designers, and directors regarding aesthetical concerns (de la Rica, 2018; Giménez, 2020).

Some cinematographers acknowledge the local star system and their role to heighten talent’s beauty (Aguirresarobe, 2019; Alcaine, 2018; Rosso, 2018). A nonverbal complicity is established with the actors after key shots, being careful not to interfere in the way of directors-actors confidence (Racaj, 2017; Larrieu, 2021).

On set, the cinematographer is a highly respected figure, and their criteria are also followed by other departments. A fluid relationship with the following four colleagues is mentioned in most of the interviews: production designer, first assistant director, line producer, and VFX supervisor. Cinematographers appreciate technical good sense and creative input from gaffers (Sánchez, 2018), focus pullers (Sánchez, 2019), or DITs (Fernández, 2020).

Cinematographers include the grading in their contracts and regard colourists as collaborators, part of their team. During colour timing, colourists follow the cinematographer’s leadership, although allowing a creative input to enhance the original stylistic intention. Some cinematographers

use personal LUTs to protect their visual approach to the project in order to avoid drastic changes to it in the colour suite, especially if they cannot attend the grading, but this only happens on rare occasions. Generally, in this sample, most of their visual work is already done in camera, and with colour on set, following a visual roadmap and style guidelines. However, in some instances, there is tension between producers and cinematographers about hiring a specific company or a colourist chosen by the cinematographer.

The 2017 restructuring of the AEC is considered very positive, with more commitment with IMAGO and several events and activities, like the *Microsalón*, hosted in Madrid in 2017, 2018, and 2019, where the AFC, BSC, and PSC attended as guest associations. In 2020 they started publishing video interviews to key members in Vimeo¹³, dissecting relevant films in this century. The Academia is not that well regarded, some of the cinematographers are not members, even though they could be, and consider it too elitist, politicized, and not representative of the filmmakers' community.

Results show that, within this specific sample representing the industry's status quo, cinematographers in Spain keep their role as image makers, image consultants, and leaders on location. Today they maintain their agency and authority, probably stronger than in film times, considering their new role in the mainstream television drama series. During the period analysed, there has been a shift in the industry, 'middle-class' features¹⁴ are less and less popular, and the focus has shifted towards television series, especially since 2015, the year when VOD platforms consolidated in Spain and opened subsidiaries.¹⁵ Today, only a small number of 'higher-budget' features concentrate media attention, marketing promotion, and wide theatrical distribution. Most of the cinematographers in this research embrace TV drama series, as opposed to their attitude

13. <https://vimeo.com/cineaec>

14. Films with budgets ranging from two to four million euros.

15. VOD platforms Netflix, HBO, Movistar + (telco carrier), and Amazon Prime produced 20 dramatic episode series in 2019 for Spain and Latin American markets. <https://www.audiovisual451.com/wp-content/uploads/2013/01/La-produccion-CC%81n-de-series-en-Espana-CC%83a-2019.pdf>

towards television in the first decade of the 21st century, considered as a medium of lower quality. On the other hand, directors have lost ground against screenwriters and showrunners (Alcaine, 2018; Duran, 2019), although some directors now lead TV series.

It may be argued that cinematographers as artists are being “neglected” (Cowan, 2012) but their authority in digital cinema in Spain, as guardians of the image, has increased over the years, at least among those who are well established within the industry and the AEC. Instead of being restricted by the theoretical threats of new workflows on set, image manipulation by colourists, image integration by VFX artists, and despite the “transparency of their work” claimed by most of them, their role remains strong. “Our vision is highly respected” (Aguirresarobe, 2018).

This research lacks inputs from cinematographers working in low-budget features, soap operas, commercials, or documentaries. The number of women cinematographers invited to join the AEC has increased over 500% since 2010, but most of their work lies within these smaller budget projects. There is an opportunity to study the cinematographers’ creative agency in the recent global media paradigm and the new opportunities that may arise for their role.

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CV

In love with movies and photography since childhood, Federico became a short film cinematographer in 2002, after intensive filmmaking training in the New York Film Academy in Los Angeles. Back in Spain, he was lucky enough to shoot some 16/35mm projects, just before the shift to Digital Cinema. After more than a decade away from the movie sets, working in the telecom business, he is now a cinematography researcher and a PhD candidate in the Media and Communication department in the Universidad Carlos III of Madrid. He plans to defend his dissertation by the end of 2021.

16. <https://youtu.be/bOIJGUyiGp4>

ANNEX 1: LIST OF SELECTED FILMS:

Visually relevant films in Spain from 2001 to 2016. Title, director and cinematographer. Goya awards and nominations (Nom) for Best Picture, Best Director or New Director, and Best Photography. Box Office below or above 6 Million Euros also indicated.

Year	Title	Director	Cinematographer	Goya Award Best Film	Goya Award Best Director/New Director	Goya Award Best Photo	Box Office
2001	Los Otros	Alejandro Aménabar	Javier Aguirresarobe	Nom	Yes	Yes	> 6 M€
2001	Intacto	Juan Carlos Fresnadillo	Xavi Giménez	Nom	Yes	Nom	< 6 M€
2001	Lucía y el sexo	Julio Medem	Kiko de la Rica	Nom		Nom	< 6 M€
2001	Juana la loca	Vicente Aranda	Francisco Femenía	Nom		Nom	< 6 M€
2001	Torrente 2	Santiago Segura	Guillermo Granillo				> 6 M€
2002	El otro lado de la cama	Emilio Martínez Lázaro	Juan Molina	Nom			> 6 M€
2002	Los lunes al sol	Fernando León de Aranoa	Alfredo Mayo	Yes	Yes		> 6 M€
2002	Hable con ella	Pedro Almodóvar	Javier Aguirresarobe	Nom	Nom		< 6 M€
2002	El caballero Don Quijote	Manuel Gutiérrez Aragón	José Luis Alcaine			Yes	< 6 M€
2003	Días de Fútbol	David Serrano	Kiko de la Rica				> 6 M€
2003	La gran aventura de Mortadelo y Filemón	Javier Fesser	Xavi Giménez				> 6 M€
2003	Te doy mis ojos	Iciar Bollain	Carles Gusi		Yes		> 6 M€
2003	Mi vida sin mí	Isabel Coixet	Jean Claude Larrieu	Yes			< 6 M€
2003	Soldados de Salamina	David Trueba	Javier Aguirresarobe			Yes	< 6 M€
2004	Mar Adentro	Alejandro Aménabar	Javier Aguirresarobe	Yes	Yes	Yes	> 6 M€
2004	La mala educación	Pedro Almodóvar	José Luis Alcaine	Nom	Nom		> 6 M€
2004	Isi/Disi	Chema de la Peña	Unax Mendía				> 6 M€
2004	El Lobo	Miguel Courtois	Néstor Calvo				> 6 M€
2005	Torrente 3	Santiago Segura	Unax Mendía				> 6 M€
2005	Princesas	Fernando León de Aranoa	Ramiro Cívita				> 6 M€
2005	Los dos lados de la cama	Emilio Martínez Lázaro	Juan Molina				> 6 M€
2005	Obaba	Montxo Armendáriz	Javier Aguirresarobe	Nom	Nom	Nom	< 6 M€
2005	La vida secreta de las palabras	Isabel Coixet	Jean Claude Larrieu				< 6 M€
2005	Iberia	Carlos Saura	José Luis López Linares			Yes	< 6 M€
2006	Los Borgia	Antonio Hernández	Javier Salmones				> 6 M€
2006	Alatriste	Agustín Díaz Yanes	Francisco Femenía			Nom	> 6 M€
2006	El laberinto del fauno	Guillermo del Toro	Guillermo Navarro	Nom	Nom	Yes	> 6 M€
2006	Volver	Pedro Almodóvar	José Luis Alcaine	Nom	Nom	Nom	> 6 M€
2006	Salvador (Puig Antic)	Manuel Huerga	David Omedes	Nom	Nom	Nom	< 6 M€
2007	[Rec]	Jaume Balagueró/Paco Plaza	Pablo Rosso				> 6 M€
2007	El orfanato	Juan Antonio Bayona	Oscar Faura				> 6 M€
2007	Las Trece Rosas	Emilio Martínez Lázaro	José Luis Alcaine	Yes	Yes	Yes	< 6 M€
2007	La soledad	Jaime Rosales	Oscar Durán	Yes	Yes		< 6 M€
2008	Mortadelo y Filemón: salvar la tierra	Miguel Bardem	Unax Mendía				> 6 M€
2008	Los crímenes de Oxford	Álex de la Iglesia	Kiko de la Rica	Nom	Nom		> 6 M€
2008	Vicky Cristina Barcelona	Woody Allen	Javier Aguirresarobe				> 6 M€
2008	Camino	Javier Fesser	Álex Catalán	Yes	Yes		< 6 M€
2008	Los girasoles ciegos	José Luis Cuenda	Hanns Borman	Nom	Nom	Nom	< 6 M€
2008	Solo quiero caminar	Agustín Díaz Yanes	Francisco Femenía	Nom	Nom	Yes	< 6 M€
2009	Spanish movie	Javier Ruiz Caldera	Oscar Faura				> 6 M€
2009	Agora	Alejandro Aménabar	Xavi Giménez	Nom	Nom	Yes	> 6 M€
2009	Los abrazos rotos	Pedro Almodóvar	Rodrigo Prieto				> 6 M€
2009	[Rec]2	Jaume Balagueró/Paco Plaza	Pablo Rosso				> 6 M€
2009	El secreto de sus ojos	Juan José Campanella	Félix Monti				> 6 M€
2009	Fuga de cerebros	Fernando González Molina	Sergio Delgado				> 6 M€

Chart 1: List of selected feature films (2001 to 2009).

[Source: ICAA, IMDB, Boxoffice Mojo]

REFLECTIONS ON THE CINEMATOGRAPHER'S CRAFT – FEDERICO DUPLÁ

Year	Title	Director	Cinematographer	Goya Award Best			
				Best Film	Director/New Director	Best Photo	Box Office
2010	Tres metros sobre el cielo	Fernando González Molina	Daniel Aranyó				> 6 ME
2010	Celda 211	Daniel Monzón	Carles Gusi	Yes	Yes	Yes	> 6 ME
2010	Que se mueran los feos	Nacho García Velilla	David Omedes				> 6 ME
2010	Los ojos de Julia	Guillem Morales	Óscar Faura				> 6 ME
2010	Buried	Rodrigo Cortés	Eduardo Grau				< 6 ME
2010	También la lluvia	Iciar Bollain	Álex Catalán	Nom	Nom		< 6 ME
2010	Pa negre	Agustí Villaronga	Antonio Riestra	Yes	Yes	Yes	< 6 ME
2010	Balada triste de trompeta	Álex de la Iglesia	Kiko de la Rica				< 6 ME
2011	Torrente 4	Santiago Segura	Teo Delgado				> 6 ME
2011	No habrá paz para los malvados	Enrique Urbizu	Unax Mendia	Yes	Yes	Nom	> 6 ME
2011	Fuga de cerebros 2	Carlos Therón	Antonio J. García				> 6 ME
2011	La piel que habito	Pedro Almodóvar	José Luis Alcaine	Nom	Nom	Nom	< 6 ME
2011	Blackthorn. Sin destino	Mateo Gil	Juan Ruiz Anchía	Nom	Nom	Yes	< 6 ME
2011	Eva	Quique Maillo	Arnau Valls Colomer		Si	Nom	< 6 ME
2012	Grupo 7	Alberto Rodríguez	Álex Catalán	Nom	Nom	Nom	> 6 ME
2012	Tengo ganas de ti	Fernando González Molina	Xavi Giménez				> 6 ME
2012	Lo imposible	Juan Antonio Bayona	Óscar Faura	Nom	Si	Nom	> 6 ME
2012	Blancanieves	Pablo Berger	Kiko de la Rica	Yes	Nom	Yes	< 6 ME
2013	Zipi, Zape y el club de la canica	Óscar Santos	José Inchaustegui				> 6 ME
2013	Vivir es fácil con los ojos cerrados	David Trueba	Daniel Vilar	Nom	Nom		< 6 ME
2013	La herida	Fernando Franco	Santiago Racaj	Nom	Si		< 6 ME
2013	Canibal	Manuel Martín Cuenca	Pau Esteve Birba	Nom	Nom	Yes	< 6 ME
2013	Las brujas de Zugarramurdi	Álex de la Iglesia	Kiko de la Rica			Nom	< 6 ME
2014	Torrente 5	Santiago Segura	Teo Delgado				> 6 ME
2014	El niño	Daniel Monzón	Carles Gusi			Nom	> 6 ME
2014	La isla mínima	Alberto Rodríguez	Álex Catalán	Yes	Yes	Yes	> 6 ME
2014	Ocho apellidos Vascos	Emilio Martínez Lázaro	Kalo Berridi			Nom	> 6 ME
2014	Magical girl	Carlos Vermut	Santiago Racaj	Nom	Nom		< 6 ME
2015	Regresión	Alejandro Amenábar	Daniel Aranyó				> 6 ME
2015	Perdiendo el norte	Nacho García Velilla	Isaac Vila				> 6 ME
2015	Palmeras en la nieve	Fernando González Molina	Xavi Giménez				> 6 ME
2015	Ocho apellidos Catalanes	Emilio Martínez Lázaro	Juan Molina				> 6 ME
2015	La novia	Paula Ortiz	Miguel Amoedo	Nom	Nom	Yes	< 6 ME
2015	Un día perfecto	Fernando León de Aranoa	Álex Catalán	Nom	Nom	Nom	< 6 ME
2015	Truman	Cesc Gay	Andreu Rebés	Yes	Yes		< 6 ME
2016	Villaviecosa de al lado	Nacho García Velilla	Isaac Vila				> 6 ME
2016	Un monstruo viene a verme	Juan Antonio Bayona	Óscar Faura	Nom	Yes	Yes	> 6 ME
2016	Kiki, el amor se hace	Paco León	Kiko de la Rica				> 6 ME
2016	Cuerpo de élite	Joaquín Mazón	Ángel Iguácel				> 6 ME
2016	Cien años de perdón	Daniel Calpalsoro	José Inchaustegui				> 6 ME
2016	Julietta	Pedro Almodóvar	Jean Claude Larrieu	Nom	Nom		< 6 ME
2016	Tarde para la ira	Raúl Arevalo	Arnau Valls Colomer	Yes	Yes	Nom	< 6 ME

Chart 2: List of selected feature films (2010 to 2016).

[Source: ICAA, IMDB, Boxoffice Mojo]