

Podcast “Filming in Portugal. See the big picture”

Transcription of the episode 1 with Luís Chaby Vaz

[00:00:14 Martin Dale]: I'd like to welcome everyone to the first episode of the new podcast “Filming in Portugal. See the big picture”.

And our first guest to kick off the podcast is Luís Chaby Vaz, who is the president of the Portuguese Institute of Cinema and Audiovisual since 2017, and has also, over the last three years, been the president of EFAD, which is the entity combining the different film agencies across Europe.

Delighted to have Luís with us and perhaps we could begin just talking with Luís. This is a new initiative. Why did you feel it was important to launch this podcast “Filming in Portugal. See the big picture”?

[00:00:54 Luís Chaby Vaz]: Well, hi Martin, it's great to be here and thank you for your kind words and your presentation. So, answering your question, I think that the podcast and the format of the podcast will probably give us more time and the capacity to explore the advantages to shoot in Portugal, what were our main projects, what are we from the strategic point of view, aiming to achieve in the near future. So, and I think that this format, a podcast will be a wonderful tool to achieve that.

[00:01:31 Martin]: That's excellent. And I think over the last few years, Portugal has always been an important location for filming over recent decades, but obviously within the context of competition of different countries attracting productions for multiple reasons, partly to do with the costs of filming, partly to do with the choice of locations, partly to do with the weather, there's a question in terms of external locations, the numbers of sunshine days during the year, and obviously issues related to tax incentives.

Portugal has had a series of advantages and has reinforced those advantages through its Cash Rebate scheme. Portuguese production itself, I think, has achieved a certain dynamic, both in terms of cinema and audiovisual. If you could just give us a brief overview of some of the key elements at stake, and then we can focus on some of the key issues within that of how Portugal is positioned in terms of attracting productions and in terms of its own domestic productions and what have been some of the key elements of strengthening its offer.

[00:02:45 Luís]: Okay, well, that's a very, very broad question. But well, let me try just to focus a little bit on the landscape of the production here right now.

What we have achieved on the last couple of years, especially after not only the creation of the Cash Rebate system, which was crucial, and I will get back to that soon, but also by the implementation of the AVMS directive that will definitely change also the capacity that we have to produce new content, especially high-end content for TV or TV series, but also for cinema.

So, when we started this process about five, six years ago, we were kind of stuck in our growth capacity in terms of budget. And immediately, we thought that in order to increase our market and our capacity to develop our companies, our production companies and all our ecosystem, we should find new ways of also increase our revenues. That was actually based on the make it a quick transposition of the AVMS directive. So, we were one of the first countries that

implemented internally and after that, after 2020, we were able to increase very significantly our budget, but also by the creation of a cash-free wait system that would also allow us to be more competitive in attracting foreign productions, but also to keep our productions within our borders.

That was crucial for creating the proper environment for our companies, to have a much more sustainable kind of business models. So right now, we are able not only to assure that we have a pipeline of projects that are enabling our companies to keep their workers, to pay them more. And on top of that, I think we have right now the capacity also to deliver content, with much more quality in terms of production value and also the quantity of projects that are on our pipeline.

At the end, so if we look at the state we were like five, six years ago and right now, I would say that we are much better and the sector itself is much better. And that is reached not only for the capacity to export our content through two old, well, the major streamers, but also the reception that our content is having in some of our main festivals with several prizes won with Portuguese content. Well, I think overall we are happy with the results.

[00:05:52 Martin]: Great, well that's great. I wanted to kind of an overview introduction and that's great. And we can go into a few of those details in a bit. But we've got a series of topics I'd like to raise with you.

One is the question also of Portugal in terms of its co-production agreements, which obviously is linked not only to some projects that could benefit from the Cash Rebate, but the overall film financing structure in Portugal. Perhaps you could talk about those two things because obviously Cash Rebate is one scheme, but there is a series of incentive schemes and systems available in Portugal, also incentives and structures for broadcasters to be investing directly, and how that links in with the key co-production agreements. Again, it's quite a big question, but we could give a big picture on that and then go into some details.

[00:06:48 Luís]: Portugal is a medium-sized market in terms of European production company. It's not a small market because there are in Europe much more markets than ours. So, we are a middle-sized market, but we are not in Central Europe. We are in one edge of European countries. And it's not easy to find those natural co-productions that you can find, for instance, in Austria or Belgium or the Netherlands.

So, it's not that obvious that Portugal could easily build, or Portuguese producers build co-productions with their European partners. So, we have in place since the 80s, the 90s, a very strong policy of building co-production agreements. Obviously, we started by our natural partners, and I mean natural partners, those who speak Portuguese, Brazil, and the African countries, but also those where we have very strong ties. And for this reason, we are talking about France, for instance, or Italy or Spain. Those were the first markets that which whom we signed co-production agreements.

Right now, we are increasing the co-production market by trying to establish new co-production agreements with new partners. That is the case with Canada, that is the case with Argentina, that was the case with Uruguay. So, we are trying to look at new markets and new perspectives of building co-production projects. And I think this will be one crucial way to make our projects stronger and with more capacity to travel and be shown abroad. Obviously that we should analyze that side by side with the existence of the Cash Rebate system. Not only the Cash Rebate, but all the systems that we might create in order to attract foreign productions to Portugal. This

is a way also to reinforce the capacity of our local producers, but also to get our technical staff into contact with very high-hand projects and that will build much more capable companies and technical staff that will be able to also help our projects to be stronger, with the capacity of being show in international markets in a much easier way. So, I think we should analyze this strategic approach by both hands.

[00:09:38 Martin]: And since we're having people listening in from a more general audience, as well as specialized film professionals, in a very simplified way, if you want to do a co-production with another company based in another country, what are the main advantages of their existing at a national level co-production agreement? For instance, if a producer wanted to work with a country that doesn't have an agreement, what are the relative advantages of having an agreement compared to not having it?

[00:10:11 Luís]: Well, the main advantage is that your project will be treated as a national project. So, you will get access to national funds in a way that if you are filming here without being covered by a co-production agreement, will be very hard to take. So, this is the main advantage. And because Portugal is part of the EU, that will apply also to all the EU funds. And so it will be useful, I think, not only in practical terms, so it's easy to get your legal requirements to make a production, but also to access to public funds. I would say that this will be the big advantage of being covered by a co-production agreement.

[00:10:56 Martin]: Excellent. And in terms of the national funding, if a producer based in France or Spain is thinking:

“Well, I could do a co-production with a company based in Portugal.”

If you could just quickly summarize what kind of... there will be the Cash Rebate, which we're going to go into in more detail in a little bit. But what are the other national funding mechanisms that might be available?

[00:11:24 Luís]: Well, we have also a co-production fund, a minority co-production fund that you can apply. We had recently a bilateral co-production fund also with France. Right now, we have just one with Brazil. And we have very tiny funds with other partners, namely Uruguay and Luxembourg and Italy, just for development projects. So, it's that kind of funds that you could apply. The minority fund, it's been growing right now in terms of the total budget which is available and especially because it was reinforced after the ending of the fund with France. I would say that that's the main tool that you can apply for.

[00:12:19 Martin]: And again, I'm asking sort of general questions that a wider audience can clarify some doubts people might have. So again, if they were a producer in another country that there's a co-production agreement, they could be looking for a local partner in Portugal and potential funding, not just from the Institute of Cinema and Audiovisual, but also from the broadcasters. What kind of rules are in place for the investments of broadcasters in co-productions?

[00:12:52 Luís]: Well, broadcasters are also a big part of this landscape, especially the public broadcaster, RTP, which are also one of the biggest investors in the production of local content. And again, I will have to reinforce that once you have a co-production board, your project is being classified as local content. So, you have to consider as well the capacity of access funding by the public broadcaster and also private broadcasters that want to invest in your project and that will

be also be considered as an investment in national content with all the consequences and all the privileges that will come with that classification.

[00:13:35 Martin]: And I think, again, there are many examples. It's difficult to list all the examples, but there have been cases of TV series done with Spain, done with France. You feel that through this mixture of the co-production agreements, the funding schemes, I think it's fair to say the public broadcaster within its own remit have become very clarified what the investment, objectives and obligations are, that there has been a reinforced, both in terms of cinema and audiovisual production, a reinforced number of co-productions. I don't know if you agree.

[00:14:16 Luís]: Definitely, I agree with that. Especially after the transposition process of the AVMSD directive and with the creation of new obligations for investment and also the reinforcement of the levy. Definitely that kind of public effort is allowing new productions to be stronger, to be increasing their numbers. So, I would say that definitely there is an increase and it's very crucial and important to consider that kind of new investment as a way to boost our production capacity.

[00:14:54 Martin]: Very good. And I think another issue I wanted to talk about is the link between Portugal and Spain and also to Latin America, both in the context of these co-production agreements and initiatives like Ibermedia. This is something that's very much true for both Portugal and for Spain, for cultural and linguistic reasons, this link to Latin America creates a kind of axis of involvement that's both within Europe and linked to the South American continent. If you could talk a bit more about that, because I think that's also a potential leverage point for a country like Portugal.

[00:15:40 Luís]: I believe so. I have also responsibilities on the entity that runs the Ibermedia program. It's CASI, the organization that involves all the public film authorities from South America and Portugal, Spain and Italy. Italy is part of the program as well. So, I truly believe that part, that kind of relationship between countries from Europe and countries from South America, it's a huge benefit for the capacity of our content to be not only internalized and to be exported, but also to gain more attention from the international markets.

We are just starting and we are obviously, the South American continent is going through a lot of changes right now from political standpoint and then we have to consider that we are struggling right now to keep our program together and with financial capacity to answer to all the projects that are being submitted but I believe that we are going to overcome that difficulty because, well, as you know, Brazil was out of the loop for a couple of years, like four years. Now probably Argentina is going to enter a process like that. So, we are going to feel that it's a huge challenge, but I truly believe that we can benefit a lot from these projects that will be co-produced with South America.

I believe that those projects that are being in the international markets that benefit from our experience as well are gaining a lot of visibility and actually they are being supported for in terms of distribution and exhibition, which is great for them.

[00:17:30 Martin]: In that question of the visibility, as you mentioned at the beginning, Portugal is a medium-sized country in Europe, but has a more peripheral location compared to, say, Belgium or even Austria. But at the same time, this question of the Ibero-American culture, the link to Hispanic culture, there's a whole dynamic going on, not just between Latin America and the Iberian Peninsula, but also obviously in North America expression of not just Spanish, but

Portuguese language content. Although Portugal on a way is a peripheral country, there's a whole, the Portuguese is one of the sixth or seventh most widely spoken language in the world. There is both a historical, political, cultural dimension that Portugal can benefit from, is that, do you agree?

[00:18:27 Luís]: Yeah, I agree. But I also believe that the question of language is losing a little bit of importance right now. Our audiences are getting used to consume more content in diverse languages. And that is not such a problem anymore. And on top of that, we also have huge problems in to enter the Brazilian markets for several reasons.

First of all, because our accent is not as understood as the other way around. But also because Brazil is a very, very protected market and it's not easy to enter the Brazilian market. But sure, it's a huge Portuguese language market over there. So not only in Brazil, but also in Africa, it's growing a lot, market to expand the capacity of Portuguese content consumption. And I believe that we are going to increase that level of Portuguese consumption, especially through the streaming platforms and other distributors. I truly believe that's our natural market to grow.

[00:19:43 Martin]: And very specifically the Portuguese-Brazilian co-production agreement, if you could just talk about that in slightly more detail and what you think the main fruits of that specific agreement have been.

[00:19:54 Luís]: We have a bilateral fund with Brazil that was especially concentrated in movies and not in TV series, because the difference on the markets of TV series are huge. And we didn't have it on the first bilateral agreement, so we are making an effort to include as well the co-production for TV series. But right now, for co-production just of movies, has been very, very important for both Portuguese and Brazilian projects. I believe that especially in the independent movies that are aiming for the international audiences, so excluding a little bit what is being considered movies that are mainly produced for internal markets like comedies and stuff like that. So that's more or less aimed for the internal markets when we're talking about content and that is aiming to be consumed all over the world.

I believe that projects that are being co-produced by Portugal and Brazil has been with extremely good quality and with very good results. And after these four years that we didn't have anything going on because the Brazilian authorities didn't have the capacity during these years to keep their part on the bilateral agreement. Right now we are keeping up our projects and we are trying to recover all the time that was lost on the last four years. And so, the program is going to start this year with a new call for bilateral content. We are very happy with that.

[00:21:33 Martin]: And if we could, because with this link to the dimension of agreements, international agreements, if you could just very quickly talk about a couple of the other agreements in place, like the CPLP or the Visual Doc TV initiative, the Eurimages and Europa Creativa. Also, we have to do this quite in a summary basis, but if you could talk about some of those key elements.

[00:22:00 Luís]: Let me just start by DOCTV CPLP, which is something that is very important. Again, it was a project that was abandoned a couple of years ago because we didn't have alone the capacity of putting it together right now. We have very good news. Brazil is getting back on board and we also have Angola making a contribution for building the project. So, we are going to regain the capacity of rebuilding the project DOCTV CPLP. It's a project that I think we should take care of because it's like a pilot for what could be a future program for supporting production in Africa, Portuguese speaking Africa, and it's very important to treat it as a pilot. So, learn with

experience, try to improve it, but I think it's one of the most important programs that independent producers from that area could use. So, we are very happy to have it again in place this year.

Regarding the other funds you mentioned, and we can also add the New Dawn fund or the ESFUF, so the fund that was created to help Ukrainian film producers to end their project with Portuguese co-production partners. All of those funds are very important to create this diverse ecosystem of financing your projects. So, we are an active partner on that.

Also in the Eurimages series, so we are very, very keen to enter all the programs because those are ways to increase the capacity of our producers to enter new funds, to enlarge the scope of their projects, so we are very active members of all those programs and for us they are absolutely strategic.

[00:23:56 Martin]: In terms of that question of projects that can potentially have an international appeal, obviously each project is an individual case and there's no rule about what will work internationally. But if you could talk a little bit, there have been certain trends, for instance, obviously if there's a strong auteur linked to a cinema project that will be important, has opened up possibilities, certain fields of documentary, certain TV series.

Again, you don't need to give specific examples, but as I say, I think every case is a separate case, so there's no rule, but what sort of trends are you seeing in terms of things that are working, like Portuguese-Brazilian productions or even wider, that are achieving this kind of international circulation?

[00:24:46 Luís]: I don't think I know how to answer that. It's a very tricky question. No, it's very hard. And I believe that even on the biggest industries of the production of content, you don't have the skills to understand exactly what is going to work within international audiences or not. I truly don't know. What I believe is in the methods. And I believe that the method is the most important thing. And try to create content as diverse as you can.

that for us as a very medium-sized industry, it's important to have the support to produce diverse content. So that's why we have investment in animation and we have investment in shorts and we have investment in documentaries and as well as feature films, feature films for very specific audiences and feature films for a much broader audience.

And I think from that diversity and the capacity of the authors to create proper content, we'll get there. I don't know exactly how, but we have to believe the process. We should not focus ourselves on the end results, so if the movie is this way or that way, but we have to believe the process. And we have to believe in our partners in this business, which are the producers, independent producers. And we have to believe that they will be capable to find the best projects to be produced and we'll be here to help them on that journey.

[00:26:16 Martin]: That's great. I agree this to William Goldman said:

“Nobody knows anything.”

I think that's absolutely true that we never know what will work internationally.

And as for international producers, filmmakers, what's reinforced position of Portugal on the map of global filmmaking is the Cash Rebate scheme. What we're interested above all is looking about very quick overview and future perspectives as I understand the form potentially will continue as being discussed at the moment so you could perhaps just address that but we're not

don't need to go into big details but I think it's relevant to talk about a quick overview of what difference the Cash Rebate scheme made to productions based in Portugal.

[00:27:04 Luís]: The Cash Rebate scheme was crucial also to Portuguese producers and to Portuguese projects. So, when we created this scheme, it was clear from the first moment that it would be open also to Portuguese projects because we believe that the potential of cinema and their capacity to travel will be also a very valid business card, if you want to help the affirmation of Portugal as a fantastic site, not only to shoot, but also to live and to make tourism. We have to understand this is a fund that was created jointly with the tourism minister. So, it's important to have that scope when we are analyzing this scheme.

I think it's not enough. Actually, it was clear after the first three years of experience that it came short. So, we have to create something else. And right now, we are working together with other branches of the Government in order to create also a subsidiary system in order to cope and to accommodate probably more ambitious projects that did not require so much cash flows necessities. So probably something more like a tax incentive kind of scheme that will work together with the Cash Rebate system. And that is crucial also to give that quality of production that I believe will help our projects to be more capable of being exported. So, for us it's been quite an interesting experience, and we are thankful for all the other branches of the Government that are making this possible.

We believe this project from day one and I think from the economic point of view it also makes sense, so it's easy to sell.

[00:29:00 Martin]: That question, I mean, we don't need to go into big detail, but there is often a question of the multiplier effect that studies have been pursued that for every euro or dollar invested in a country, there's a multiplier impact. So, although there's a cost in terms of fiscal point of view, there's a significant benefit in terms of the multiplier effect on the economy, in terms of visibility, which can have multiple factors like tourism, investment, foreign investment. Have those kind of studies been made or what kind of overview is made in terms of that?

[00:29:36 Luís]: There was a study made after the first three years of the fund, and the results were quite satisfactory for everybody. And that's why the fund was renewed, and that's why we believe that the public administration is creating the proper tools in order to increase that effect and be as aggressive as we can in order to make our position in a very competitive environment, which is the international competition for grabbing the big productions. So, we have to be very competitive, be very flexible, be very open-minded in terms of the new tools that are there, and we have to grab them as we can and we have to make a huge effort of explaining and trying to sell our point of view with other branches of public administration because, well, as you may imagine, it's not easy but we have a strong case.

We have a strong case and after the first three years of this fund, the results were quite satisfactory and all the report that was made was made by an independent public agency and the results were quite good for us. So, we have an easier way to sell our point of view right now. We have to grab this opportunity.

[00:31:05 Martin]: And also for Variety I've written about tax, cash rebates and tax incentive schemes in other countries. Often there's a very marked influence on the skills of production crews that because there's more investment coming in, there's international productions coming in, it develops the talent and production base. Has that been, have you seen signs of that in Portugal?

[00:31:32 Luís]: Yes, and also the downside of that, which is obviously lack of technical stuff for some especially independent projects that don't have the financial capacity to be competitive in terms of fees. So that's something that, as you know, is affecting not only Portugal, but almost every single European country that has been increasing in terms of production.

The market is increasing a lot and we are dealing right now with some tension in terms of demand, offer and demand in terms of technical stuff and we have to follow that very closely and we have to make sure that with all this growth the independent projects that are also very important for our landscape are not forgotten in this process.

That's a side effect for this success. And we think it's temporary because fortunately enough, we have lots of universities that are training and given the necessary skills to a lot of young students. And we believe that this shortage of staff will end very soon.

[00:32:49 Martin]: And the Cash Rebates scheme is also in Portugal relevant for productions not just in terms of shooting, but also post-production, animation, visual effects. Again, if you could just quickly talk about that. I think that's been an area that the sector has benefited from and reinforced its capacities, is that true?

[00:33:11 Luís]: Yes, so the Cash Rebate system is open to not only feature films but also documentaries, animation, shorts. It requires a minimum level of investment, well, it's dependable in terms of if you're actually shooting or if you're just doing post-production or any kind of... well especially post-production but it's open so it's very competitive for that reason as well and other reasons that we are competitive is because we are fast, we are fast in giving the answers so right now we are struggling with some administrative process because we are ending the old fund and we are opening the new fund that is creating a little bit of problems in terms of fulfilling the calendar but we are getting there. So, we are hoping to sign the new contracts very soon and we are very happy with that.

[00:34:07 Martin]: In terms of infrastructure and this question of supporting productions, both domestic and productions coming in and co-productions, the whole film commission structures in Portugal, you're the film commissioner for the Portugal Film Commission. That's also a structure with, in particular the biggest cities at Lisbon, Porto have their own film commissions. There are regional film commissions. If you could talk a bit about how, obviously we don't need to go into full details, but how is the system of the film commission's been reinforced in Portugal, given this increase in production?

[00:34:43 Luís]: So, what we have right now, it's a film commission that has got national goals and international goals in affirming Portugal as a good place to shoot and to bring your projects to. All the film commissions that were in place, you mentioned Lisbon and Porto, but we had several others in the center of Portugal, in the south of Portugal, were functioning basically more like film offices than film commissions because they didn't have the means, the financial means to invest. And right now we have the capacity of invest in projects and to make a very strong presence and influence the way that we could be film friendly nationwide. So that's the capacity that we have as a branch of public administration to work with all our colleagues from public administration as well, in order to make it easier to film your projects here in Portugal. That is something that from a regional point of view it's very hard to take.

You can have the influence of attracting your projects to your region, your city, and you can also be very friendly in the way you receive those projects, but in order to influence how we receive film projects, the way we handle the entry of foreigners in our frontiers, the way we import our

technical equipment, the way we could affect, I don't know, flying authorizations for drones, or to enter public buildings or hospitals or prisons. That is something that for us will be much easier to handle, much easier to regulate and that's why we are existing. So, we are existing to help all the regional film agency, film offices in order to make their lives easier and better and more efficient. And we support also from the financial point of view if they want to promote themselves abroad. We are more than welcome to help them on that effort.

[00:36:49 Martin]: And there have been support also for scouting, is that right, for projects, not just the production stage, but also to come over and check locations and...

[00:36:57 Luís]: Yes, absolutely. Absolutely. We have several projects of scouting already in the past three years and we are still having some of them right now. And we are helping through all the process in terms of the repérage of places, casting process, whatever. So, we are very keen on that.

[00:37:14 Martin]: Great. Just got a couple more questions in terms of looking ahead, the strategy as the president of the Institute of Cinema and Audiovisual. What are some of the key priorities you can identify looking ahead?

[00:37:27 Luís]: Well, one of the main characteristics of our sector is that it's very volatile and it's changing all the time. And for that reason, it's a huge challenge to keep your our institution as flexible as we can in order to be able to give the best answers at any given time. It's not easy because we are public administration, and we tend to be very stiff and very bureaucratic and very hard to work with. I would say that this will be the biggest challenge. Keep our minds open in order to be as intelligent as we can in order to tackle all these new challenges that are in front of us.

We don't know exactly how the world is going to develop, especially in terms of how our sector is going to grow after the full implementation of the AVMESD directive, what kind of content we might create, how can we our companies be more stable and competitive.

But we have to do our best in order to create a proper ground in order to reinforce their power in terms of creating good content. So, also we have to keep ourselves open to the diversity that we have right now in our society and the demands we have right now for that diversity to be shown. That's a huge, huge challenge. I think that some of our colleagues from other European institutions are working very, very strongly on that area. We have a lot of challenges ahead in order to keep our diversity, not only in terms of the content we create, but also in terms of the stories that are being told. So how can we tackle that challenge right now? It's also a new, and also the environment issues, the environment angle, in order to create production that will be more sustainable. So, we have a lot of new changes ahead. And I think the key element to answer all of that is to keep ourselves as flexible as we can and to be able to keep an open mind to learn every single day, something new.

[00:39:46 Martin]: And that sort of follows on to the next question at the EFAD, the European Film Agencies Directors is an organization that you've been presiding over the last three year mandate. Those are essentially the key issues, some of the key issues that have come up. Are there any others in particular looking at the European level that from your time as president that we've had that have been some of the key issues that continue to be relevant and have to be thought looking ahead.

[00:40:22 Luís]: Well, one of the things that I learned with this experience and the EFAD is not just European Union countries. So, it's 37 countries. It's a lot, well, it's basically all European continent with all the challenges ahead. We are always facing huge challenges regarding distribution and information of the independent producers. This will always be a very crucial subject to follow. Also the impact, the severe impact that Brexit had on the production landscape and how it's being held. And we have several new challenges ahead all the time.

The streaming industry is just starting right now. We don't know exactly the impact they will have on audiences. It's also a challenge for the traditional players like traditional distributors, traditional movie theaters. So, we have lots of new angles that we have to look upon and try to find common solutions where we can learn from each other, try to use some of the best experiences, and also be effective as a lobby, especially on the European Union front, working as a lobby in order to create the proper environment to keep our independent production as healthy as we can.

[00:42:00 Martin]: And just a very final question. Looking almost from the outside of Portugal, if within the position of the EFAD, looking at Portugal, what do you think some of the key strengths, not really weaknesses, but areas that could potentially be stronger in Portugal? How do you see Portugal in that European context?

[00:42:23 Luís]: I think our main strength is, well, first of all, we have a very independent creative sector which is very appreciated abroad and that is something that we have to preserve as our crown jewel if you want, but also the diversity that we have in our partnerships.

Portugal has got a very strong position because it's part of the South American Association and it's part of the African, the CPLP. So that characteristic is not very common in many countries. We have to probably underline a little bit that kind of profile that we have as a medium size country, that we have a foot in South America, you have a foot in Africa, we have our heads and hearts probably in Europe and our pockets as well. And that I think it could be very interesting if we can explore it properly.

[00:43:22 Martin]: That's great. Okay. Well, thanks ever so much, Luis. So that was Luis Chaby Vaz. This was the first episode of the new podcast "Filming in Portugal. See the big picture". There are further episodes coming up. I think that was an excellent summary, not just the Portuguese position but giving us some of the key trends internationally. And thanks ever so much Luis for your time.

[00:43:43 Luís]: Thank you, Martin.