

Podcast “Filming in Portugal. See the big picture”

Transcription of the episode 3 with Maryllis Gonzalez

[00:00:14 Martin Dale]: I'd like to welcome everyone to this episode of the podcast “Filming in Portugal. See the big picture”, that's organized by the Portugal Film Commission. And today we're talking with Maryllis Gonzalez, often known as MG, a line producer based between London and Mallorca. She's been working as a long experience as a line producer and was increasingly incorporating green and sustainable production practices into her work. And given this experience, is working primarily between the UK and Spain.

So maybe, Maryllis, if we could begin by you giving the sort of picture of your own, focusing mainly on the more recent experience, how these green and sustainable practices have been incorporated into your work as a line producer.

[00:01:10 Maryllis Gonzalez]: Hi Martin, thank you very much for welcoming me to the podcast. I really appreciate that.

So, I come from a financial background. I was a financial controller and a production accountant for many years. And just as I was transferring to a different career, all of the sustainability protocols started coming into play. So as an accountant, I had a lot of conversations with sustainability managers and all of the information they required.

Some of the US studios that I've worked with in the past also had some requests, I would probably say, on how to count for mileage, how to count for fuel and so on and so forth. So, we always had in our department a very good understanding of what was required, but it wasn't until 2020, with all of this COVID and all of these other elements that just came into play, where sustainability came to the front line, in my eyes. It might have come earlier, but you know, in my experience.

So, what happened then is I realized there was a bunch of information that somebody was needing and production and accounts. And we didn't have a strong bridge of information. We didn't have a system or an online production or some sort of filing system. So, there was quite a lot of time we went into production and then halfway through we get a sustainability email saying:

“Oh, we need this information from you.”

I neither have the time nor the interest to supply this because my accounting or my production or my call sheet is more important than this invoice and fuel that you want me to provide.

So, it did take me a little while to understand the value and the importance of this. And it came in my career in 2020 when I was doing a job for Apple and they had sustainability protocols, a sustainability coordinator and a manager. So, when the whole thing was set in place and the co-producer I was working with had a very strong interest in making sure we comply, we made up to our best efforts to not just pass the information, but to also live a little bit more sustainable within our own space. Small things like, we had vegetarian and vegan days. So, everybody on set didn't eat meat on a particular day.

We had special type of cutlery, we had special type of cups and glasses. We were giving bottles of water. It's just the small. The love is in the detail. When you have a production company that has these protocols and a producer or a lamp producer that wants to follow these protocols, everything becomes better. Because we have a responsibility and a duty of care for our crew in terms of how much they should be getting paid, how much rest they should be getting, but also with what we leave behind after we turn the camera off. So that's when I noticed it, when it was very visible to me.

And then I started going to various events, production events, financing events. And the sustainability element was always there. There are some coordinators that I continually bump into. This is important, this matters, this matters. And through that, I actually joined a couple of people at Cannes as well. So, I started networking with this group. And to me, it became second nature. It's just a very important element of production, to have those protocols in place. The same way that I am very caring and keen to respect and look after my crew's mental health and making sure that they know what they should be getting paid and the rest of that. To me sustainability is just as equally important.

[00:05:29 Martin]: That's great. And when you said you were working as a financial controller, that was on film and TV productions, right?

[00:05:37 Maryllis]: That's correct. Yeah.

[00:05:39 Martin]: But so, you weren't so active in the line production, but you kind of migrated more into line production and sustainability is part of the tools you use.

[00:05:47 Maryllis]: Yeah. I mean, one of the things about production accounting is that you see everything that the sustainability team needs. It all goes through, it doesn't go through the production coordinator or the assistants, everything goes through accounts. And as a production accountant or financial controller, you see all of it. So, you are the one person who can make a channel and a bridge between the different departments and what does the sustainability coordinator or the managers or the consultants need.

So, it's like the small things I started noticing like the amount of money that we're paying. Like, oh my God, this is a lot of cars. And I worked on sort of big US studio projects and also some indies and stuff, and the scale... It was huge.

So, collecting that data required interest. You just have to be interested in collecting that data because otherwise it's just this humongous Excel sheets. They are really overwhelming. And you have to have decent Excel skills to be able to download and organize and shift across and send it over. You need to have a system in place, and I think you need to be technically aware. You need to work on your PDF, work on your boxes and on your online archive systems and have it all in place. So that takes a great deal of organization and care, I guess.

[00:07:19 Martin]: And for the productions that you've been working on, these have been mainly kind of studio productions or for the big streamers or independents? Are we talking about very big products but also very small ones? Or if you could talk a bit more about the scale.

[00:07:36 Maryllis]: Well, I actually have both of them. I have a big TV show that was for a big streamer, and then I have a very small independent Spanish movie. And they both had those protocols in place. Obviously, the scale was very different. But as an independent producer, one of the things that will struggle the most is the budget allocation for these costs, because you need a consultant, they need to charge you for an initial fee of this, just in order to send the

protocols. You probably need to have a PA or an assistant that will help all of this information to flow across. You also need very committed unit managers and location managers where you're going to be sort of checking how the rubbish is doing and do we have space for the different bins? Are they being placed in the right places with some sort of banners like

"This is plastic, this is this."

Have you had the conversation with the catering? Have you had the conversation with the heads of the department? They're like:

"Ah sorry guys there'll be some vegetarian days, we're doing this for the greater good of the planet."

And just selling those ideas, because at the end of the day that's what it is, trying to get everybody on board with the same thing.

We have spent a lot of time in the last two years trying to get an agreement through the unions and the production association for it to be a bit more fair, to look after the crew, to turn around and stuff like that. Well, the same thing happens with sustainability. There's no difference there. The same way that it's compulsory to send your time sheets, it's compulsory for you to be part of this new philosophy of living.

So, it's about making your team part of it and for them not to feel that it's just another imposition from the streamers or the studios or a producer three kilometers away from the unit base who's just telling you how to do things, when in reality it all works towards everyone's benefit.

[00:09:48 Martin]: And since there is this kind of logistical and cost factor, and you talked about some projects that are very big and a project that's very small, is it more difficult for the small projects to take it on board because of the cost factor or it's something that can, with proper planning, be incorporated at all different levels of budget?

[00:10:12 Maryllis]: Well, the planning is essential, regardless of how big your budget is. If you go in, the sooner you go in, the easier it will become. If you have those protocols in place on minus six or minus eight on a small indie film, you are winning. Because you know exactly what to do, your account department knows what they should be doing, your consultant is on the other end, you start those communications, you gain.

So, I think that the prep and the early stages of organization are vital, because it will cost you more money anyway if you don't do it that way. So, of course for bigger projects it's relatively easier because they can't afford certain things that are more sustainable because sadly we're still in this world where the ecological options, the eco-friendly, the sustainable options are still more expensive. You know, call it the rent of a full electric van. I mean, it's pointless to compare. You save in fuel a few months down the line, but at the time, it's a huge impact for a small budget.

That plus the logistics, because let's say for the sake of argument that I need my group department to have a four-by-four pickup. I would need to find a 4x4 pickup that is electrical, plus making sure that my key grip or my grip assistant actually has a charge point at home. So, it's all of those things that need to be put in place. And when you have your clear protocols, then you can reach out to your suppliers. It's just like:

"This is what I have, this is the money I get, how can we negotiate this? What can we do? What can you help me accommodate?"

And same thing with the conversations that you'll have with your locations department:

“Is there any way that we can do this slightly different in order to reduce hours, which are very important, which are cost related, and distance.”

So, it kind of works in both ways.

[00:12:20 Martin]: You talked about this spreadsheet dimension, given the proper planning at the end of the production, do you produce data on the kind of carbon footprint of the production or how does that work?

[00:12:35 Maryllis]: It goes in different stages. So, at the beginning, you have some areas that you need to account for. Fuel, mileage, vehicle rentals, what type of vehicles they are, rubbish and proper allocation of trash, basically. There are various elements throughout those protocols that you need to consider. Then you budget those, accordingly, depending on the money that you've got and what the requirements are and what you can navigate. And then after that, all that information is passed to your accounts department. So, as they start collecting expense, receipts, invoices and purchase orders and so on and so forth. The way they enter that information into the accounting package, that's the one that you're going to be using in order to release that data and send it to your consultant in the shape of an Excel sheet.

So, the various production accounting software out there, it will drop what we call the Bible of lines and lines and lines of data. And if your production accountant or your financial controller knows how to enter that data from before they enter it, it's very easy to split all that stuff, all that information in categories and match those categories with the ones initially set up in your protocols. And then that goes on to the consultant, they check that Excel sheet against actual invoices and they start doing analysis. And the one who create the report is actually the consultant, not production, nor the financial controller or the production accounting department.

[00:14:23 Martin]: But at the end there's a number, there's a potential carbon neutral or were we carbon positive by such and such an amount? But all this process comes up with a number at the end, is it?

[00:14:34 Maryllis]: Yes, it depends also on, if you use Albert or Green Film or any other different certificates. Each certificate will have a different way of accounting things. But at the end of the day, what is important is not necessarily the number. What is important is that you manage to reduce as much as you can from the very beginning. That's where the gain is at.

There are different ways that you can become as neutral as possible. I mean, I would probably have to ask a consultant because I would not know. But how neutral are film and TV? I don't know. I don't really know if that's actually feasible or doable. But reducing that number is the aim of the game, I would suspect.

[00:15:30 Martin]: And in terms of communication, if we were talking in the food and beverages industry, consumers will receive information. It's almost part of the marketing these days, or at least not necessarily marketing, but communication with consumers so that they'll want to know:

“Is this carbon neutral or carbon positive?”

I would suspect most viewers of film and tv projects are not that attentive, but perhaps in the credits, there's this reference to it. That there are productions that increasingly have this

reference at the end that it was a green production. If you could talk a bit of how important that is to consumers and for the streamers and the majors and the independents, how important is it for them that they get this kind of certification?

[00:16:21 Maryllis]: Well, I guess that from a consumer point of view, it will be very difficult because everybody has a different set of values of whether that's important to them or not. And in the entertainment industry, without looking at a specific report of whether people are only watching sustainable shows, I've never seen anything studied to that level of detail.

I think Governments, more than streamers to be honest, are the ones who are encouraging the different certificates and some of their legislation is actually supporting these kind of protocols. If you are, for example, in Spain from January, if you are receiving any government funding you have to have sustainable protocols, period.

So, you have to have your report, you have to have your prep, and you have to have a consultant that will say:

“Yes, I'm going to be looking after this production.”

And they are committing to follow this protocol. And they just sent a brief of how everything should be accounted for. And then there is a summary sent after the fact. So, at the end of the show and the end of the credits, you will have a little logo of the certificate that you have applied. In the UK, Albert is the most used. In Spain, we don't have one as such, but we use a green film certificate criteria.

But the main issue for us in terms of communication, I guess that for myself as a land producer, my consumer is my crew. They are the ones who I need to bring in into the conversation. So that's when you have fun. When you send those call sheets with those small messages, when you send your Friday thank you to your crew saying like:

“Guys, this is what we managed to achieve.

Let's say for the sake of argument, we had X amount of kilometers, we have this, we have that. We completed all our days. We're doing a great job. Thank you very much. Let's just carry on.”

So I think in my opinion, that's who I'm selling and pitching and marketing to, because at the end of the day, they are the ones who will be following the protocol and the ones who will be using those vehicles and hopefully being more conscientious of how they disregard for rubbish and the different construction. And there'll be a bit more like:

“Oh, do you know, maybe I can stretch a little bit and use this instead of that.”

And then, you know, and you can negotiate that with them if they feel engaged and welcomed.

[00:19:07 Martin]: With your experience between the UK and Spain, and you mentioned Spain, it's almost a requirement now for the people receiving the incentives. Do you think at the moment, comparing the two, there's even more awareness of these issues of sustainability in one or the other or it's more or less the same between the UK and Spain?

[00:19:28 Maryllis]: I would say there is a lot more in the UK. The Albers certificate has been applied for quite a few years now. And, also, there is more sustainable coordinators and consulting companies that can help you and support you in that regard. I think the crew is a lot more used to it and the accounting department and production also, it's like second nature to

them now. It's not so new. Here in Spain, it's still a little bit new, I would say. So, we're still a few years behind, I'll suspect.

[00:20:06 Martin]: You came over recently to Porto to talk in a round table about these issues. And we're doing this podcast for the Portugal Film Commission. Have you had any production that's involved Portugal in any way by curiosity?

[00:20:21 Maryllis]: Well, I was approached a while ago to do a job with Isabel Coixet, *Un Amor*, which literally I just watched a couple of days ago in an international film festival, which I believe was shot in Portugal, or they were looking to shoot in Portugal. But no, not since I did that very interesting panel in Porto for the film commission, I haven't had anybody sort of reaching out from a production perspective to go to Portugal. But what I thought, and I was very impressed, is how interested the [Portugal] Film Commission is to actually make this happen. And that interest, it really did blow my mind, I have to say, because I've never seen a Government and an organization attached to the Government so involved and so keen to make this happen. I thought it was very progressive. I like that.

[00:21:18 Martin]: That's great. And in terms of the there's a cost factor to ensuring the sustainability, but are there examples of incentives, not just as a requirement, but actually financial help? If you could talk about that.

[00:21:33 Maryllis]: Yeah, so depending on the film commission here in Spain that you're talking, they may have additional funding if you have sustainable catering or if you have sustainable vehicles. So, they can actually give you, in some cases, a few thousand, which on a small production are always welcome. So, anything you can give the production in terms of funding, it's always going to be an absolute blessing.

I believe the Mallorca Film Commission has got some of that when it comes to catering and use of electrical vehicles. It will be interesting to know if there are other regions, especially in the north of Spain, that also have that additional help.

But I guess it's something that maybe the Portugal Film Commission can copy, in order to support producers to follow these protocols in order to be able to afford it, especially as the film industry in Portugal is not being characterized for having huge budgets of 10 and tenth of millions of euros.

[00:22:38 Martin]: And in terms of the trying to ensure greater sustainability and less lowering the carbon impact. Proportionally, where are the main areas you need to focus? Like a few years ago, lighting probably was a big factor, but now with LED lighting and so on, presumably that's not a big issue. From what you've been saying, things like catering and transport are some of the key concerns. But if you could proportionally, where are the main areas where you can make a big difference?

[00:23:12 Maryllis]: Well, I think electrical vehicles is probably the second point. Obviously, LED lights and lighting is a massive one. But even though when you have LED lights, you still need your gennies, and those gennies need fuel. So that would, you know, together with electrical vehicles, that would be another technological concern that I will have.

“How can I light my show in the most sustainable more affordable way?”

There are a lot of incredible new technologies out there, but they're not affordable for a 1.5-million-euro film. So, you have to accommodate that through other ideas, like, do you compensate with better catering? You compensate with construction?

What sort of materials construction is using, how much do we need to use? Are we using natural resources? Are we going to national parks or something like that? That would be like "okay, let's just pay attention to those areas in order to make sure that we stay level or as level as small as possible, if you know what I mean.

When you expand the show that you have to travel people, then you have cars going on airplanes back and forth and helicopters and private jets. It's insane. So, to me the second area is definitely transport, gennies – gennies are a big thing -, and then, obviously, catering, hotel accommodation and flights. So, everything basically, Martin, everything.

[00:25:06 Martin]: How would hotel accommodation be made more sustainable for example?

[00:25:12 Maryllis]: Well, if you get the chance to explore the hotels in the area where you're shooting, they will have their own protocols as well because they have to follow certain legislation. The size of the room matters, the amount of time that the crew members stay in the hotel matters. So, trying to be very smart about how long you are housing somebody.

And "when is that person traveling to and from? Are they using a train? Are they using their personal vehicle? Is this hotel more convenient than this other one because the rooms are outside of the M25, let's say, for the sake of argument. And then are they able to commute into work in a more sustainable way, i.e. a train or something like that, rather than a helicopter like some of those actors do?

[00:26:09 Martin]: There has to be behavioral changes from cast and crew. And presumably, the bigger the production, the bigger the behavior changes. Like you were mentioning private jets, helicopters. Given the awareness of the importance of these issues, how much behavioral change are you seeing in the industry of kind of A-list actors or top crew who are willing to change their habits to save the planet as it were, using that argument?

[00:26:38 Maryllis]: Well, that's a tricky question, Martin, because I wouldn't want to speak on behalf of anybody else. I think we are conscious and aware of the problem that we have in terms of how much we destroy the planet. I think that nobody is clueless about that statement. I think that training, speaking to agents, but having the execs, the big guys there, being part of the whole system, I think it will make negotiations a little bit better.

I also think there is a relational element to it. There is a way that as a producer, or as a land producer in my case, that proximity to these cast members could help. Having the conversations is like:

"Look, this is not just about money."

And I think that that's important, because they all come with their own habits. So, these big A-list stars, they live in a different planet than ours. That's the B, you know. But I think that some of them don't, and some of them you should be able to have conversations with either through their agent, through the producers, the executive or even them as a personal. It's always good to get along with their drivers or their bodyguards or their team, their entourage, because they could be of great support and it could be, that information and that duty of care could be transferred from production to them and then they could have a very positive response. But I

think it comes from the execs and the producers when they cut that deal with the cast member, to be honest.

[00:28:26 Martin]: Great, that's great. And we don't need to get into specific examples, but in terms of your experience, I don't know if you want to talk about any specific productions, but above all, it's some of the ingenious solutions that have been made possible to make things more sustainable. Like you talked, obviously, for instance, the vegetarian days, which is one example.

Are there any particular examples come to mind that there was a breakthrough through either logistical planning, making things closer at hand or any example that comes to mind in terms of making the production more sustainable?

[00:29:09 Maryllis]: Yes, so there's two specific ones. The first one was to do with the local council. We were able to use and connect to the local council electricity mains. So, pardon me, no drama, no genny, and it was fantastic. That saved us a lot of time, a lot of money, and a lot of hassle. So, you know, the saving was all across plus. We get really good points in the sustainability element because we didn't have a genny. So, we didn't contaminate neither through the fuel nor the noise, because that's another element to be taken into consideration. That was a very good one.

[00:29:53 Martin]: Can you say which council, the location, are you able to say that?

[00:29:57 Maryllis]: Yeah, the Palma de Mallorca council, they were very keen for us to, they let us use all the mains pretty much in three different locations throughout the island. So that was pretty good. We do have a couple of suppliers, they have electrical gennies as well. So those sort of relatively carable batteries for the LED lights. So that was also very useful.

And then one of the things that we did was with our catering company. So, it was a relatively small unit. It was about 35, 40 to 45 people eating every day. Veery early on, we talked about sustainability. They are a very sustainable organization and they have what we call shares on cows, quite literally. So, they buy a part of a cow together with a bunch of other people. And when that cow gets slaughtered, that was the meat that we ate when we ate meat.

We had our vegetarian days and they were very committed and we encouraged them, although not too much because they already were doing that to stay at zero kilometers. So, 90% of the vegetables and fruit that was consuming, that production was all from the island. It was incredible. Seasonal.

[00:31:25 Martin]: And in terms of the vegetarian option, I am vegetarian myself, so I'm curious, but is there clear kind of statistical data on the carbon neutrality being superior for when you have the vegetarian option, or it's more a question of just diversifying habits?

[00:31:43 Maryllis]: No, there is definitely data that supports that. I don't have that to hand. That was provided to me via my eco consultant. Our eco manager said:

“This will make a huge difference on terms of your numbers.”

So, we had our two vegetarian days. And because we had a very good catering company, the sale to the crew was very easy. And I have to say, there's a lot of vegetarian people out there. So it wasn't that hard to get them into the spirits of not eating meat for a couple of days a week, you know.

But yeah, there are definitely reports and numbers that support this idea that I will invite anybody to go and search because it's pretty shocking.

[00:32:31 Martin]: You gave the example of Palma de Mallorca making it easier to link to the local electricity grid. Obviously when productions, especially maybe big productions, are thinking where to film, one of the factors is things like film incentives, tax incentives, but the ability to offer very green mechanisms such as that you mentioned to make it easier to be a sustainable production. Presumably that will be a factor that increasingly we're important of choosing where to film. That choosing to choose in one place or even within the UK being in one location rather than another, knowing that it's easier to achieve your targets.

[00:33:13 Maryllis]: Well, I truly hope so. And I also think it's a way to support regional and your local suppliers. So, we have a specific company that I will go for in terms of more green electrical solutions. And I know the guy who I'm gonna go to rent certain vans. And in the last six months, I think, I've seen substantially a lot more charging points for vehicles.

I think everything that we can get from the Government and allow local film commissions and our local film offices in order to help us shoot in a particular region or nearby a particular studio, the better, especially if we get some financial incentives on top of that. Not because we need to be paid back, but because it will make our life easier and especially in the current climate where we are so reliant on international productions coming from the US and production service coming from abroad. The industry has proven to be relatively weakened by this. So that way we can stay a little bit more local and have stronger structures and supplies and a better demand for the product, I guess.

[00:34:38 Martin]: I'm curious, your base is between London and Mallorca. You're producing a lot of productions on the island itself, or you're working all across the board in Spain?

[00:34:49 Maryllis]: At the moment is Mallorca because obviously working in the UK has slowed down a little bit. I'm hoping that for the new year I will continue to do one job here and one job there. That's always been kind of my objective. And you know, it keeps me updated with what's going on in both countries, even though the UK sadly is no longer part of the EU. Still a lot to relate to in terms of shows and cast and technology and all of that kind of stuff, it's always important to sort of do a little bit of both, if I can.

[00:35:28 Martin]: Since we're doing the podcast from Portugal, Spain itself has had a huge explosion of film and TV production over the last two decades, at least. Portugal, I think, also is attracting more productions through the Cash Rebate scheme. Did you feel that in Iberian Peninsula there's a dynamic going on that's attracting productions? I don't know how you feel about that.

[00:35:55 Maryllis]: Well, I do. I agree. And I hope so. You know, I think that the more we work together, the better the industry will be. I mean, any industry will be better by joining forces with another country that is or follows suit in certain ways. So, you know, I think that Portugal has always been seen from this end of the spectrum as a very progressive country. I think it helps a lot of new businesses, entrepreneurs, freelancers and people to progress in their own right and make it happen.

The more the Government and the local councils and the local film commissions can help, the stronger the industry will become. It's all about supporting the arts at the end of the day and making it as global as possible.

Now another element that it will be quite interesting for, in my opinion... You haven't quite asked me this, but I'm just going to say it as well because that's why we're here.

Exploring Latin America, because obviously there is so many things that we have in common. You know, myself, I'm obviously a Spanish speaker, but Portuguese, you have Brazil. So there is a lot of opportunities to explore from the Latin market in terms of stories and storytelling and writers of a Brazilian background or Portuguese background that can be shot in other country, for example, or things that are created and produced here they go to Portugal like Isabel Coixet's latest film, for example. So, there are ways that we can do things across the border, especially because Portugal is literally around the corner from us. So, there's a lot to be learned about working together, I think.

[00:37:50 Martin]: I totally agree. You mentioned how this interest in conservation and sustainability production is longer established in the UK and gaining recognition in Spain. Within your work, do you have any sense from Latin America, whether it's already coming on board? Have you had any discussions within this type of discussions you're having also with people in Latin American productions? I'm curious.

[00:38:21 Maryllis]: Well, not at the moment. I am developing a couple of Latin American stories here in Spain and I'm hoping to produce those in the next three or four years. So, I haven't explored the feasibility or the sustainability element, but obviously there's a long distance. Whenever you travel all of that crew down to South America, it has to be worthwhile.

There is an example, a movie called *The Settlers*. It's a Chilean movie and it was an international co-production, there were, I believe, eight countries that chipped in money for this project. And they were in the middle of nowhere in Chile. But the script allowed them to travel there, and it was the right thing to do for the sake of the script. So, I guess that so long you have a story that can justify it and have all of those conversations in place in terms of protocol, it should be something that is doable from a producer's perspective.

[00:39:27 Martin]: That's great. And just a final question, looking ahead, what are the main challenges for ensuring sustainable production? Are there any things on the horizon that will be game changers? You've talked about the electrical vehicles, the electrical generators, the imports to be able to connect to the local electricity grid. What do you feel, looking over the next five years, are there issues or any kind of game-changing things that you can see on the horizon?

[00:39:58 Maryllis]: Well, I guess one of the key issues is the certificates. Should we have five? Should we have one? Should we update the way we work throughout Europe and try to amalgamate all of these protocols in one, in order to facilitate shooting across countries, for example? Do we need to update the criteria?

Because some of the criteria may need revision and editing and it should make more sense to the way that technology is shifting and creativity is shifting. So, I think the certificates are a little bit of a point to improve or to join together somehow. That would be one of them.

The second is the way we collect data. From a technical perspective, having to type and retype and using Excel for this and Excel for that and cut this line, I think is absolutely ridiculous. There is so much time wasted. It's unbelievable. I think that having a software can reduce the amount of time that we invest in trying to collect all of this data is a huge challenge at the moment because everybody does it in different ways and every time you start a new job, you've got to start again and again and it's another memo:

“No, we're not going to do it this way, you have to do this way because we don't have a proper software for that.”

So, I think that will be the second challenge.

And the third challenge, at the moment, is our understanding of how the digital life is also incredibly not very green and ecological. So having all of these things in this cloud, the whole thing of working online, all of these elements, we need a little bit more education in terms of what is really sustainable, what is really ecological and what isn't. And I think not knowing how the digital world actually is affecting those numbers in terms of carbon footprint is something that we need to fix. And we need more information, we need more reports and we need to make, especially the technical crew, more aware of how all of these batteries and all of this data and all of this stuff is really warming up the planet just as bad as a bunch of cows.

[00:42:39 Martin]: I think we covered the key topics. I don't know if there's anything else that you feel that in terms of your activity, we could add to that.

[00:42:49 Maryllis]: Well, I wanted to thank you, Martin, and obviously the Portugal Film Commission for doing this. I think it's very important that people should communicate and start building links, and start making this an important subject for us to talk about, for us to be engaged. And yeah, I think it's an incredible initiative that they're doing, and I'm very glad to have been here. I think in terms of my ecological warrior hat... just being more conscientious, love is in the detail. It's just one little thing every day will help a great deal.

[00:43:25 Maryllis]: That's great. We were talking to Marilis Gonzalez, MG, who gave us a really great insightful view of what's going on in terms of sustainable production. And I thought your view towards the future was also really, really, interesting. Thanks ever so much and good luck with your further for your next projects.

So that's one of the episodes of the podcast and we'll have further guests on the coming episodes. Thanks very much.