

## Podcast “Filming in Portugal. See the big picture”

### Transcription of the episode 4 with Carlota Guerrero and Adrian Andrew Mitchell

**[00:00:14 Martin Dale]:** I'd like to welcome everyone to this episode of the podcast “Filming in Portugal. See the big picture”. I'm the host, Martin Dale. I'm a contributing journalist to *Variety*. And today I'm delighted that we've got two guests who are co-presidents of the European Film Commission Network, who are gonna talk and explain how the network operates.

We have Adrian Mitchell, who's the head of the Oslo Film Commission, and Carlota Guerrero, who's the manager at the Catalonia Film Commission. So, Adrian based in the far north of Europe and Carlota more in the Mediterranean, more Southern Europe.

So, the European Film Commission Network, as I understand, has 99 European film commissions from 31 different countries and was officially created in 2007. Perhaps with the two guests, we'll take it in turn to answer different questions. But if you could just, Adrian and Carlota, talk a little bit about the European Film Commission Network, what its key objectives are, its mission and different activities. So if you could talk a bit about how it operates. So perhaps we could begin with Carlota.

**[00:01:29 Carlota Guerrero]:** Hi Martin, thank you for having us. It's a pleasure to share with everyone what we're doing up at the EUFCN. I must say that Adrian and myself have been on the job as co-presidents for a little bit less than a year, so we are still working on our strategy.

The EUFCN, as you said, started operating back in 2007. So, it's been up and running for 16 years so far. It's been raising its numbers up until now where we're about to reach our 100th member. We have some people knocking at the door already. But yeah, as I was saying, Adrian and myself have been at the job a little less than a year. And in the meantime, all this year, mostly our job has been to reorganize the association, we've had a change in the managing team that led to a change in bylaws. And we hope we are now ready, with a stronger administrative buildup that will help us realize three main lines of strategy, three main areas of work.

One would be consolidating the role of the EUFCN and in general film commissions and film offices as players in the European audiovisual landscape. So, we are one of the agents that is key to promoting, helping, and strengthening the film and TV sector in Europe.

Another line of work, and very close to what I said before, would be strengthening the ongoing relationship with producers all across the continent, working with the associations, making sure that we make stronger and wider bonds with everyone working in Europe. And finally, to create more training and networking opportunities for our members. We believe it is key to share knowledge and experience. Sometimes the job of a film commission or film office can get a bit lonely, depending on where you're working, what your environment is. And to be able to reach out to colleagues and find out that you share common circumstances, common problems, and sometimes common solutions, that is always amazing. I mean, this has been my experience as a user, as a member of the EUFCN, where I've grown a lot. And we believe we need to give more opportunities for our members to share.

**[00:04:46 Martin]:** That's great. I don't know if, Adrian, you'd like to complement and perhaps talk a bit about the members. So, you've got 99 film commissions as members, a bit of the

distribution, if that's exclusively European Union members, or you also have some wider members? If you explain a bit about the members and perhaps complement what Carlota was saying.

**[00:05:08 Adrian Andrew Mitchell]:** Thank you. I have to complement on the Mrs. President. Since we're a Mr. and Mrs. President. This is the second couple, actually. We've managed to have a presidency, so it's a shared position. This is the second period. And as Carlota said, it's a broad scale of members on the European level and that is within the geography of Europe. It doesn't mean it's only the EU. We have Nordic members. We have southern European members. If I'm not mistaken, Ukraine is a member of the EUFC. They were an honorable member a couple of years ago.

So, it's a community of European film commissioners, both national and regional. And as Carlota was saying, it's all about kind of sharing because we work in a quite a broad field of both public policy, and it's about attraction, it's about marketing your region or your country. It's about facilitating for production. So, it's a lot of operational value in your work. Building relationships and network. It's about combining this kind of things within the organizations of local communities and national communities. It's kind of bringing out the potential of how film production can benefit the local community, if it's national or if it's regional.

**[00:07:00 Martin]:** When you mentioned the regional level, that can also be the city film commissions. That's right, yes?

**[00:07:08 Adrian]:** Yeah, it could be city and sometimes outside. In Norway, for example, we have six different film commissions. We have a national one and we have five regional ones. The regional ones, they know their region so well, and it's easier to use that kind of regional film commission. They're all members of the EUFCN as well, because we share maybe the same kind of challenges that other European film commissions have. And we also share solutions.

So, our solutions are kind of a combination of mix and both. So you can have your community solutions where you mix and then you find your own solutions. But sharing this... Most film commissions are public domains. So, it's public officials, which is basically the same rules we play about in Europe.

**[00:08:10 Martin]:** Okay, and you mentioned the question of the marketing and attraction of productions. If we look at within each country, if there is more than one film commission, for certain productions, each of them will be trying to attract in some cases the same productions and between different countries, especially when we're looking at the larger productions. Perhaps obviously the film commissions are catering to productions coming from outside Europe, maybe American, Chinese or whatever, Indian.

From what I understand, the network is very much looking at synergies and things you have in common. There's some kind of implicit competition, but I presume that's not a big issue for your operation. But I'm curious to ask that question.

**[00:08:55 Adrian]:** Yeah, it's a good question. How can you collaborate with your contenders? But that actually makes the whole network really the strongest, because it's all about collaboration. And these productions are, you know, it's fast going there, they use long time planning and it's a lot of value for local community and the industry as such.

But in combining this way of collaborating instead of competing, I mean you compete but it's kind of more putting the level up. You level up, everyone levels up, but you share your knowledge, you share your experience. And this way everybody benefits.

I've been in competition with large Hollywood productions between countries, and then sometimes you can't provide everything they need, but you can still give something. So, you will share with whoever can be that location or facilitator for the next level of that production. And that kind of... still gives you a name on it. So, you mark a mark within the productions and it's all about trust, it's about convenience, accessibilities, how you can work the facilitation for the productions.

**[00:10:20 Martin]:** That's great. Carlota, maybe you could add to that.

**[00:10:23 Carlota]:** I was thinking that it's very often the case that... You mentioned, one production, but it's usually the same people that come to you over and over again for one production and the next and the one after that. So, the fact that you work in a well-communicated community where you can point people in the right direction and say:

“Well, look, I don't have what you need now, go to my neighbor, go to my colleague.”

That I find is greatly appreciated. And then the same producers will come to you again for their next production to see if you have what they need or if you can help them out. I mean, you are creating bonds and relationships amongst the film industry. So, the more you can help out, the more you know your neighbors and your supposed competitors, the more you are collaborating with everyone. So, it is competition maybe, but I would say there's much more cooperation and collaboration because it's a long trip where we're all traveling together.

**[00:11:33 Adrian]:** Definitely and it's kind of, everybody's goal is to help make the best out of the project that's coming in, say towards Europe. And every aid that's coming in helps the picture or the project getting better, which also reflects on the circulation or the consequence of the project itself.

**[00:11:57 Martin]:** And as a representative organization, the network itself, you're both communicating with the 99 film commission members, but you're also communicating externally with certain bodies. Since you are operating at the European level, if you could talk a bit of who the interlocutors, who the entities are that you will be talking with, perhaps at the level of the commission, producer organizations at European level.

When we're talking about productions coming in from Hollywood or coming in from other parts of the world, whether you have interactions at an institutional level of bigger entities, because obviously as an umbrella organization, you can achieve a level of communication and even lobbying that's different from what an individual, national, regional, or city film commission could achieve. So, could you talk a bit about that dialogue with external bodies, what sort of levels and how that works? Maybe I start with Carlota and then go to Adrian.

**[00:13:07 Carlota]:** Yeah, so far in the years of the association, we've created relationships with producers' associations in Europe, such as the European Producers Club or EAVE or AES, on an international or outside of Europe. We are in conversations with LMGI, the International Association of Location Managers, and of course with the main markets, EFM and Marché du Film, but we want to grow in these relationships and deepen them and create stronger bonds. We would like to work with the media strand of Creative Europe, see where and how we can

connect with them and also with other associations working in Europe as Cine Regio or the association of the European funds.

**[00:14:10 Martin]:** Great. And Adrian, and if you'd like to complement.

**[00:14:12 Adrian]:** Well, yeah, I mean, this really turns in because from what we see now, the importance of the film commissions is growing. Because there's difficulties in both the financing and production. I mean, we've had a huge wave of production and then we had Covid and then we had a strike and then there's a kind of a correction in the market. But I think that, for a European level, between European productions, producers, which we normally co-produce, which is a unique way of producing film, which is kind of the European way.

Since the commission is both a go-to place for your local crew members, your local locations, what you have and what you can offer the productions. So, it's a connector between the industry and the cultural expression. And in Europe, traditionally, we've valued the cultural expression very much high. It's not just an entertainment entity, it's culture. It has the content, it has the language, et cetera. And then I think that the film commission is going to be more important to connect these dots between the industry and the culture, which makes actually European film production stronger, balancing both the commercial and the cultural value of film and the film industry.

And to do that, you need to nurture not just the content of stories that's going to be told, but it's also making sure that the industry has the framework to invest, to innovate, to create new areas, and that benefits a larger community as well. So, I think the film commission, in terms of connecting, it's more of an important role, to connect, because like the film institutes, they nurture the talent, storytellers, directors, producers. But we help the producers to make that vision come alive.

**[00:16:28 Martin]:** One of the key changes that we've seen over at least the last 10 years, I think it already began even a bit earlier than that, but it suddenly ramped up over the last 10 years is the question of tax incentives, different schemes. In Portugal there's a Cash Rebate scheme. And again, talking about competition, sometimes countries seem to be competing with each other, both looking for, perhaps, a smaller country next to a bigger neighbor who will introduce more attractive incentives to try to bring productions to them.

And then the bigger neighbor maybe will respond by then changing their scheme. There's a whole variety of schemes. There's some at a regional level. There's also regional incentives that are particularly important in some countries. That phenomenon has also increased the role of the film commissions, because often their facilitators will provide information, in particular for attracting foreign productions, they may be the first port of call. So the film institutes are often managing these schemes, but I think this phenomenon has increased the role of the film commissions. If you could talk about what you're seeing, because that's something that's still ongoing. Portugal, relatively recently, introduced its own Cash Rebate scheme. For instance, if you could talk about how that's leveraged the role of the film commissions.

**[00:17:57 Adrian]:** Well, the incentives definitely create attention. So, it creates your attention, and it gives you a place around the table, if you like. But it's more of a, you know, defining the word incentive, because you give something to get something back, which is kind of the essence of an incentive.

There's a wide variety of different incentives. There are tax incentives, there's a Cash Rebate incentive, all combined to create activity, which is the main objective of the incentive. The rules and the setup for the incentives are different, they vary. The size of the incentives varies. That depends on the local community's needs and definition of what they want. But it's also not an automatic case of production activity. Because mainly it's a creative choice. It's both a creative and an economic choice. So, what you do is you see what your local region needs. And what, in that kind of a need, how do you build up your incentive to create that activity.

**[00:19:15 Martin]:** Okay, and Carlota, if you want to add on that.

**[00:19:17 Carlota]:** I was thinking that, of course, incentives, as Adrian was saying, give you a seat at the table, but incentives are nothing if there isn't behind the incentive the ability to actually host that production. So, I would stress that all film commissions and film offices have a role to play in this attractiveness for foreign or even for local film commissions.

If you have an incentive in place, but your local film office is not ready to host that production logistically, then something isn't working that much. And I believe that's where the very important role of film offices and film commissions shines, where you have an administration that has decided to offer this service to film and TV production, you can for sure know that there's someone who's gonna speak your film language. They will understand what your needs are. They will translate them into administration language. And that is a very important role of film offices and film commissions. So, yes, incentives give us a seat at the table. But I would say that organization, knowledge of our territories, that's what gives us the good cards.

**[00:20:45 Martin]:** You point to two issues which I'd like to ask separate questions about. So, there are the incentives and the question of the organization. So, talking about incentives, you're seeing things at a European level through your operation as co-presidents. We've certainly seen an increase in the number of incentives available and the percentage rates going up in several countries as well. Looking at some of the things going on and trends happening at the European level, what's your perspective on this? Certainly, my perception is that there's been an increased level of incentives and sometimes it's almost a competitive dimension. What do you think are some of the key changes we are seeing, and perhaps will see, in terms of incentives? And then I'd like to ask a question about the organization.

**[00:21:42 Adrian]:** I think it's important to also stress that the film commission's role is not just to be a representative for the local community or the local industry and the facilitation that you can provide, but it's also being a mediator from the client or the production that is coming in. How they work, how can you facilitate the best way? And that combination, I think has built up recent changes to different kind of incentive programs as well. Example: Iceland has grown from 12% in the beginning and then lately from 25 to 35. And that creates the attention of... If you go for 35 you're thinking:

“Oh wow, I can have 35% for anything.”

But you can't. There are rules to go from 25 to 35 incentives. So, I think the change has been a calculation of need and accessibility, and of course, ability to handle productions. Because it's all about also recruiting crew members or team into film production. And this has a big value because it creates local jobs, etc. But it also raises the bar of local production. Because the competence and the resources, they stay in the local community. And they can then lift your other local productions, which is probably... Sometimes they're incentivized, sometimes not. It depends on the system of the state or the funding.

**[00:23:28 Martin]:** Okay, and Carlota?

**[00:23:29 Carlota]:** I would also say that incentives, in line with what Adrian was saying, are also a way to make policy. Countries like Ireland, for example, they will increase their incentive if you're filming in more remote parts of the country, or you will get an extra incentive in some other regions if you incorporate sustainability measures in your productions. So, undoubtedly, this kind of economic help is put there to make policy and to bring certain ideas to reality. That is one thing that I believe is valuable from incentives. It's not only attracting, but it's also shaping the type of productions Europe is catering for.

And then I would also speak of Creative Media and Eurimages, the way they are shaping the industry as well in terms of co-production. For example, Adrian was talking a lot about European productions and that is very true as well. There is this impulse of European co-productions, this protection of the European independent producer to make European producers stronger and able to compete in a global market. And these are grants, they're not direct incentives, but on a European level and I think that's very, very important, very valuable as well.

**[00:25:05 Martin]:** And in a previous question Carlota, you'd been talking about this question of organization as well. Now, obviously one of the roles of each film commission is to facilitate, as we've been talking about, and to speed up production, perhaps resolve some bureaucratic issues of getting film permits.

Sometimes I know, having talked in the past with certain film offices, you have to have multiple film permit, a permit from the police, from the local council, and the film commissions can make this happen more quickly. Do you share within the network kind of best practices or structures or ways of making this operate more effectively in terms of organization and helping the end user, the producer?

If you could talk about that sort of sharing of information and some examples of best practices that you're seeing within the network that perhaps other members can learn from.

**[00:26:12 Adrian]:** We did an initiative a couple of years ago in Thessaloniki Film Festival. We had a day with film offices in Greece, all around Greece. And many of the film offices used to be tourist offices. Now, in sort of a wave of reduction of tourists, they were thinking that, you know: "Let's have another leg to stand on."

And then they created film offices. And we had a day session with the then Hellenic film commissioner that arranged this and coordinated everything. And we had a session on how to register and how to deal with the permits, etc., what kind of statistics are important, and also how you work with clients. We call them clients. You can call them international producers, but it's a kind of a client relationship.

And then, also, how to deal with public policy, politicians, how to handle big A-list stars, et cetera. So that was a kind of a one-time off sharing, but we sort of try now to get this new organization of the EUFCN working in a way that we can do this more often.

We're planning on a strategy now, which takes this to a bit more of a structured pace. So, we're thinking of connecting best practices in Europe and elsewhere and see how they can work in a different way and include that in your local film commission.

**[00:28:00 Martin]:** Great, and Carlota?

**[00:28:02 Carlota]:** I was thinking we've also had some online case studies to share with the members best practices on given international productions. I am terrible with names, so I can't give you the title of the production, but it was a co-production between Croatia and Slovakia that we looked at, it was an international production for a streamer and their strategies together with the producer and location manager.

So, we want to do more of these because we believe it is terribly useful for all of our members. Even the informal situations when you share knowledge are so valuable when you learn that producers will come to you and say:

“Oh, this is done in five days.”

And then you talk to the representative of X and they say:

“No, it actually takes 15 days.”

So, these small things of knowing that we're not alone, that we share the same circumstances. And I mean, any networking opportunity is good for that, even if it's not super structured.

And the EUFCN over the years has been providing these networking opportunities to share informally all this knowledge and experience.

**[00:29:34 Martin]:** The network itself representing all parts of Europe, Northern Europe, Southern Europe, Eastern Europe, Western Europe, often we think on a clichéd level, well, Southern Europe will be more bureaucratic, Northern Europe will have different structures. But to be honest, I think these clichés are often not the case. There are very different examples and different practices. Now, without talking about clichés, are there any patterns we see or is just each case is a different case? Is there a different way of doing things in Northern Europe compared to Southern Europe, for example?

**[00:30:16 Adrian]:** No, I don't have that impression at all. The only thing I find which I can compare with is, actually since I'm in a municipality and it's a large city in Northern Europe, maybe not like Central Europe, but one can relate to cities and one can relate to regions. And in regions, it's often more easy-going. It's quicker, the lines are shorter. The hierarchy of the tree is smaller, but it's easier. But then again, the role of the film commission is actually to keep ahead, and have a network within this field, so it shouldn't be that difficult. So, one of the main jobs that we have is to keep on top of this.

**[00:31:10 Martin]:** Carlota, if you want to add anything.

**[00:31:12 Carlota]:** I totally agree with Adrian. I'd say the differences come more from the size of the film commission. So as Adrian was saying, a city will relate better to a city and a region to a region, than geographical. We are much more similar than we would have thought, I would say.

**[00:31:33 Martin]:** That's my impression too. I just wanted to throw out the question to get your response. Looking at the network's mission. We've been talking about some of the different things like development, the exchange of information between members, improving the researching of locations and possibilities of shooting. Now, another item on the mission is the question of carrying out professional and educational training of members. At the level of the network, what kind of things are going on? What's important in terms of training? If you could talk about that.

**[00:32:12 Adrian]:** Well, we just got on board a new manager of the EUFCN, Venia Vergou. She used to be the Hellenic film commissioner. She built up the Film Commission in Greece. And she's also been a part of Crew United, which is a crew base doing training and facilitating for crew work across Europe. So together with her now, we're sort of getting into this kind of training.

We've done some collaborations with an American network, or a more global network, called the AFCI. But we're trying to sort of root these educational beds into film commissions. And if the EUFCN is going to work with the industry in such training personnel, crew, film crew, that's one definition. I mean, it's quite a large area and a responsibility. And it's also educational, educating and doing courses for film commissions. And I think the film commissions of Europe maybe have a little bit of a different angle to it than other continents. But while saying that, it's again back to collaboration.

So, connecting already established networks within the film crews, I mean, film workers unions, especially, producers associations, what kind of joint venture can one connect, and can one do on a European level and how can this work? This is what we're sort of getting into more now.

**[00:33:50 Martin]:** There's this very ambitious part of the mission. It says, acquire and implement projects funded by the European Union in order to analyze the needs of film and TV producers with new solutions for the film industry. That's what it says in the mission. Now, that's obviously a very broad objective. And we've talked a little bit about the interaction you have at the level of the European Union, the Creative Media, Eurimages and so on. I don't know, at this level of projects funded by the European Union, if there are extra things we can say since it's down on your mission? I have to ask the question. But if there are things specifically... Maybe we start with Carlota on this one.

**[00:34:33 Carlota]:** As you know, sustainability is one of the challenges on a European and global level. I believe film commissions and film offices can be good drivers of sustainability objectives to crews and productions across the territory. So, this is definitely one of the paths we would love to explore. See if we can somehow get EU funding to implement or facilitate some sustainability training. There is a lack of sustainability consultants across Europe. There's a diversity of initiatives, programs, certifications that need to be looked at. What we need is to train people that can work with all these systems and certifications. And this is something we will definitely look into, hoping that we can be an asset for the EU, and help the sector across Europe to gain access to more trained sustainability managers.

**[00:35:50 Martin]:** Okay, and Adrian?

**[00:35:52 Adrian]:** Yeah, in the Nordics we have a community of film commissions. I am dealing with the Nordic rules and regulations and production. And last week, we signed a pledge on sustainability and that we all get trained. All the commissions get trained in how to facilitate and how to provide assistance to productions, both local productions and international productions coming in on the sustainable sustainability level.

And the Nordics have also started a course of training consultants. We have two commissions in this course now. And we hope to get these finished by Summer, I think, by the summer end of year 2024. And we can use that knowledge and the courses to spread and share with the European film commissions.

**[00:36:52 Martin]:** And in terms of sustainable film production, green production, the different names given to it, what are some of the priority areas of ensuring that the carbon footprint is



lower? We've talked, in the past in this podcast, with certain location managers, about this issue. For instance, flights, that can be one question, especially for the A-list talent coming in, sometimes... The transport in general, the use of electric vehicles, the question of lighting. I'm just giving you some examples that we've talked about in the past, but in terms of best practices and ways of making production more sustainable, what has come up within the discussions you've been having?

**[00:37:40 Carlota]:** Well, it's what you're saying. These are the biggest areas where you can reduce your carbon footprint. I would say the challenge now is to identify in each territory, who are the suppliers, the vendors that can provide the actual services and products that can help you reduce this footprint. So, can you source electric vehicles? Can you source battery generators? All these kinds of things. It is a market that needs to grow. The more you promote sustainable production, the more the suppliers will understand they need to bring in these products. So, I would say sending, definitely, this message to the industry that sustainability is here to stay. So more products will have to come into the market.

And as I was saying before, another challenge is training people to take part in the productions, not merely as just the green runner on set who sometimes has a hard life talking to the rest of the crew, but bringing in sustainability into production at the very beginning, on a high level, with a green consultant talking to the producers and the heads of department and making sure that sustainability goes from top to bottom. And that is part of the DNA of that production, in a way. So, these I would say are the biggest challenges.

And then moving on from the carbon calculation to the actual implementation of sustainability strategies on set. I mean, there's been a lot of carbon calculation that doesn't really generate any change necessarily, although it's of course good to know where you stand, but... Encourage productions to take the next step and then help film offices and film commissions to provide the tools to productions that go into the territories to be able to do that.

**[00:39:51 Martin]:** Great. And that was very comprehensive. I don't know if Adrian has anything to add on that?

**[00:39:55 Adrian]:** No, I mean, it's a natural state of mind, isn't it? Everything is "open-minding". You just sorting out your waste. It's also reusing sets, which is a totally new change. You reuse your sets in a different way. In the UK there's initiatives on huge storage spaces where they reuse sets within a completely organized manner. Most of the big studios and production houses have their own guidelines to follow as well. So, it's kind of just opening the door and then providing assistance on how you actually go about reducing your CO2. Everything from the set designer, art department, photographers, whatever. Giving them some concrete examples and ways to do it in a better way.

**[00:40:55 Martin]:** That's great. Through your website and through your activities, you're also disseminating the activities of the members of locations. You do different spotlights. So, we're doing this podcast from Portugal, and I think there was a spotlight on the Portugal Film Commission in November. You also have this EUFCN Location Award. I'm not here to lobby on Portugal, but I've seen they're in the short list of the five candidates.

**[00:41:26 Adrian]:** It's a very good candidate!

**[00:41:29 Martin]:** That was for the film *Bad Living* by João Canijo. You could talk perhaps about this location award, which I think the winner will be announced on February the 18th at the

European Film Market in Berlin. Talk a bit about this award and other activities that you do to bring spotlight on different locations in Europe.

**[00:41:52 Carlota]:** I believe the location award is an amazing opportunity, not only to give light to our locations amongst the film industry, but, and I believe this is very important, the voting for the location award is open to the general public. This helps raise the awareness amongst European citizens - or people from all over the world, because voting is not closed to them – of the importance of a location in a film production.

I've had this told to me before, when you start a project, there are two main things in your production: cast and location. So, by means of this award, we are giving locations the importance, the relevance that they deserve, that they have. But we're sending this message to the general public. We are helping also the public realize and understand how key it is for a territory, for a city, for a given place to offer what they have, the wealth of locations, but what is also behind. If you read the candidacies, you will understand the effort that was put from that territory in making that shoot possible. And that is very important.

So, it's a combination of visibility and awareness of the role of the film commission, of the facilitating of that process that is also very important.

**[00:43:30 Adrian]:** Yeah and giving the local community credit for what they've done.

**[00:43:36 Martin]:** Okay, great. Well, I just have one last question, which is looking ahead over the next 12, 24 months, from the perspective of the film commissions and the network as an umbrella organization. What are some of the key challenges and key issues that you think are important to consider over the very immediate near future?

**[00:43:57 Adrian]:** I think collaboration is key here. It's both a need and it's a possibility. Because it's collaboration across borders, because we need to collaborate more across the regions and across the borders of Europe. We need to foster the potential that we can actually facilitate for, which is out there in the market. And I think key is understanding this as a potential good industry for the local community and an effort. And in this way, help organizations and producers create European content, really.

**[00:44:37 Martin]:** That's great, thank you. And Carlota, as a final comment?

**[00:44:42 Carlota]:** Totally agree with Mr. President.

**[00:44:47 Martin]:** So, cooperation is very strong on this one.

**[00:44:48 Adrian]:** Yeah cooperation is completely key.

**[00:44:50 Carlota]:** It is indeed.

**[00:44:52 Adrian]:** We're not excluding the other continents that want to come and produce in Europe, not at all. It's more of how we actually collaborate to make the best out of what we have. And I think it's not necessarily as we started the conversation, about competition.

It is a competition, but it's a competition in joint effort you know? We're on the same route. So, the faster we run or the better we run, the better it is, not necessarily faster, but better, really. Raising the bar together.

**[00:45:30 Carlota]:** I would only like to stress that this collaboration is not only good for film commissions or film offices, but for the whole of the film industry. The better the film offices and

film commissions can handle productions, the better European international film and TV industry will operate. So, it's not looking at our community, it's looking at the whole of the film and TV industry. That is at the core of what we do. Really.

**[00:46:10 Martin]:** That's wonderful. Well, thanks ever so much Adrian and Carlota for this fascinating conversation. Obviously, this podcast itself, which is produced by the Portugal Film Commission, a member of the network very much aware of these issues. I'm here as the host. But I think that you focused on some of the key issues affecting film commissions. And film commissions, I would say, are increasingly a key player in the overall mix. So, it was really fascinating to hear all your comments. Thank you ever so much. Thank you, Adrian and Carlota.

**[00:46:43 Adrian]:** Thank you Martin, thanks for having us.

**[00:46:45 Carlota]:** It was a pleasure.