

Podcast “Filming in Portugal. See the big picture”

Transcription of the episode 5 with Filipa Cardoso

[00:00:14 Martin Dale]: I'd like to welcome everyone to this episode of the podcast “Filming in Portugal. See the big picture”, an initiative of the Portugal Film Commission. My name is Martin Dale, I'm a contributing journalist to the magazine *Variety*, and today we're gonna be speaking to Filipa Cardoso, director for the communication and digital marketing at Turismo de Portugal, which is the equivalent of the Portuguese Tourism Board.

So welcome, Filipa. Perhaps we could begin by talking about the fact that there's been multiple levels between the Ministry of Culture, on the one hand, and the Ministry of the Economy and the Sea, on the other, initiatives together. And one example is that the institutional level between Turismo de Portugal, where you work, the Institute for the Cinema and Audiovisual and the Portugal Film Commission, on the other hand, related to the creation of the Tourism and Film Support Fund and the Cash Rebate scheme.

We don't need to go into detail on the scheme itself, but perhaps you could talk about what are the benefits of these joint projects involving culture, on the one hand, and tourism and the economy, on the other?

[00:01:24 Filipa Cardoso]: Hi Martin, thank you for the invitation. We're very happy to be here. Basically, Visit Portugal sees everything that aggregates value to our brand as a good thing. So, when you are promoting a country, culture is an identity, and the landscapes are crucial to that promotion. So having people come here and film the destination is very good for our promotion, generically speaking.

Culture aggregates value to us. So, working with the culture area is very important for us. Creating this team that works together with the Portugal Film Commission and with us, Visit Portugal, helps to mainstream the support we can give to people coming here and filming here. And then we can actually aggregate additional value with PR, promotion, et cetera. So, we work together very closely with each film that is being made here and each TV show, to get the best value out of the productions for us as a country.

[00:02:31 Martin Dale]: Given that we're talking about film and TV and Visit Portugal itself, it obviously has a communicational dimension that you're responsible for, where film and TV is part of the mix - not just these type of projects that are benefiting from support, but your tourism videos, the use of social media and so on. You feel that communication in today's world obviously is not just a question of written texts: the image, still images, film, video, is crucial to that. And if you could talk a bit about how you see that, because obviously this kind of collaboration project is part of a bigger picture of how film and TV is a key part of today's world.

[00:03:15 Filipa Cardoso]: More and more people see the world through lenses. Unfortunately, sometimes we don't get to experience the world we see through our lenses. But that makes filming, and filming in a broad sense, so TV, movies, even your smartphone, you get access to so many things through that little digital screen. So, if you can be present as a destination throughout all of those journeys, it's crucial for us to have the right moments, the right times.

The right inspiration as well. So not only is our position in terms of this industry very relevant for us and for the promotion, but also being together with the industry, which we believe in a broader aspect of working in terms of the creative part. So being able to give back and to work with great people – and we have a lot of talent in Portugal in terms of movies and filming, et cetera. So that actually makes the campaigns and the messages we have even more interesting for the system.

We do work mostly digital. Since 2012, we shifted to digital communications, but now we can actually buy TV ads and outdoors through digital. So, we are targeting more and more offline channels, but with digital means. That means we can mass produce videos and with different ideas and experiences and then mass release them wherever in the world we want to.

So, although we get people very distracted because they have too much, too many things going on, so we need to be top in terms of the production and the content, but then you can actually gain access more quickly and faster and make better decisions in terms of optimizing the campaigns and getting learnings, because people react to it directly. So, you can optimize the content and we cut the videos differently, we try different targeting. So, it's a very deep understanding between us and the professionals. And we actually have specific people working, for example, we have a videographer that's going to be sitting with us and working together with us so we can get the best content that we can for our destination.

[00:05:32 Martin Dale]: And I'd like to ask you, there is this link between tourism and film, goes back many decades, it's pre-digital, like the main film festivals in Europe, places like Cannes and Venice, were also launched in part because they were important tourism destinations. At the same time, obviously, there's a distinction between a film, a video campaign that specifically got tourism in mind, such as you will be organizing, and the broader film and TV industry, which has its own independence and authorial vision.

So, sometimes when there's these combined synergies, at the same time, there can be concerns that the autonomous vision of each author that could potentially be critical of a country or doesn't necessarily mean that the film and TV productions are seen in the same way as a tourism campaign, but there's a synergy and there's a benefit. I don't know if you could talk about that.

[00:06:31 Filipa Cardoso]: Yes, we don't like to talk about ourselves in the advertising, so we don't say:

“Oh, we're a great country.”

We don't want to say that. We want to express our purpose, our values, because that's what will attract people here. I usually say instead of aiming for their wallets, we aim for their hearts. So that's the main idea with the campaign.

So, for example, when we had COVID, we were the first ones to do a specific campaign to say to people:

“Just stay home, don't visit.”

Then we did:

“Read about our country, get inspired while you're at home. So maybe one day you can come when this is over.”

So, you can actually do different campaigns and target different emotions and different ideas. And I believe that our success is mainly driven by the fact that we are not targeting just the beautiful. Of course, the country is beautiful, but there's a ton of countries that are beautiful. We have great beaches. Other countries also have great beaches. That's not a problem. We don't like to see ourselves compared to other countries. We are worth for ourselves and for our ideas and the way we receive people. We are very warm and welcoming. It's very easy to navigate life in Portugal. And that's the things we sell, we sell emotions, we sell experiences, not just a beautiful country.

Having directors come here and maybe film a terror movie or film a police action movie, that's not bad. That's their view of the country. I think nobody's perfect. I think it's good to have multiple visions of the same thing.

We do want to welcome everybody. We don't feel bad if people have different views from ours. And for example, we did a campaign, it was kind of crazy. We did a campaign with four Portuguese directors, and they had hundred percent liberty to do what they wanted. And there was one specific video, I'm not going to name the director, so you don't go see it. The campaign was crazy. It was about the Center of Portugal because we had wildfires and we wanted to bring more tourism to that destination so we could have more of the economy working so they could recover more quickly. The inspiration was just to do something about this region and they were fully 100% their creations, their storyboards, their ideas. And it was basically a music video about the Center of Portugal and was so far off from what we do, but it actually really worked with the people. It resonated. So, it worked perfectly fine.

The only thing we usually do in terms of creators, because we work a lot with writers, sketchers, videographers. The only things we don't do are the basic things, like nudity and very extreme stuff. The rest is more or less... We don't want like to cut your creativity because that's part of who we are. If you receive people well, you have to receive their ideas as well. Even if they're not the same as yours.

[00:09:41 Martin Dale]: If you could also explain a bit at Turismo de Portugal, how the divisions of responsibilities, so you as director for communication and digital marketing, you're not directly involved, as I understand, in the sort of the management side of the Tourism and Film Support Fund. If you could explain that's a separate structure, is that right?

[00:10:04 Filipa Cardoso]: Yes, they actually work with us. So basically, Turismo de Portugal, the tourism board is very big. We have over 600 people, we have schools, for example, not everybody knows that we have 14 schools around the country to train professionals. We have the game part of the team, so we have people specifically controlling online gaming and offline gaming, casinos, etc. That's where our budget comes from. Taxes on casinos, that's a very different thing from other tourism boards. And then the main tourism board teams are divided between business, support, and product. So, my team is under the business area. It's called the direction of sales support, which is the rough translation of what it is. Because the idea is the teams that are below this area, although we don't sell, because we don't have sales, we can't have sales, we need to support our businesses selling the destination. So that's why it has that name. So, we can all remember that.

We have basically the territorial marketing department that works with companies and with the regions. You have the trade marketing that works with two operators and airline companies. You have our department that works with the communications. So, we have the PR, the production, the advertising, the platforms, we have everything. And then you have a specific team that works

with businesses, meetings and incentives, weddings, for example. It's a big product they are working on, but also the [Portugal] Film Commission. So basically, it's not the same team, but we also work together because we're all a bigger, part of a bigger team. So that's all coordinated under the same person.

[00:11:48 Martin Dale]: But overall, the projects, just for the audience, the people who are not familiar with the scheme, we don't need to explain in detail the Cash Rebate scheme because also that's not your direct responsibility, but simplifying it's basically an incentive for productions both domestically in Portugal and productions coming in from abroad. That if they qualify in terms of eligible expenditure and so on, they can get a break or a benefit of up to 30 percent. But that the decisions on what projects are supported is by a separate structure and it's above all whether they meet any criteria. There's no kind of judgment of whether it's a good or a bad project. If you could explain it just quickly.

[00:12:32 Filipa Cardoso]: Yes, it's not content-based. So, we don't say:

“Oh, I want Ahsoka. I don't want the other guys. I want Star Wars.”

It doesn't work like that. It's first come, first served base. So, if you put it before the others and there's money, you will get it before. There are regulations online, so you can actually get the information and see what you need to be, like the boxes you need to be ticking.

There does need to be investment in the country. So, you have to usually contract a team here to help you. Even some teams actually work with you and if you're international production and they actually take care of that part of submitting, the candidacy, et cetera, because there's a specific platform you have to do that on. But then it's based on a cultural test basically that's been done together by the Turismo de Portugal, Tourism Board, and the Portugal Film Commission.

And then if you pass that test and you pass the other qualifying matters, for example, you have to have distribution at least in two or three countries besides Portugal. You have to have not focused on tourism, for example. There's a couple of rules. There's the cultural test and then first come first served base, basically. So, it's very simple.

[00:13:42 Martin Dale]: And if we could, again, the rationale, obviously, this is an initiative in the present. We were speaking with the president of the Portuguese Institute of Cinema and Audiovisual, Luís Chaby Vaz, and he was explaining that the current scheme is now being re-evaluated and that involves various Government departments.

We don't need to give an overview, but from the point of view of tourism, since this is a kind of new initiative that also involved the Ministry of the Economy and the Sea and Turismo do Portugal. What do you see, what's beneficial about attracting more productions to Portugal? Because obviously other countries also have this kind of schemes, so from your perspective and at a general view, why is it beneficial to have such a scheme in Portugal?

[00:14:36 Filipa Cardoso]: Basically, in our Ministry, we are Economy. So, Turismo, and for me, tourism is basically the motor of the Economy. And I think it's very obvious in Portugal because of the percentage we have of the internal product. It's huge and it's growing. We have again this year, the best year ever, even before COVID. So, we are growing not only in numbers, but most importantly in volume.

We want to qualify people who come here. We want people to spend more time to go to the interior of the country, to stay longer, to have more experiences, to spend more so that it's going to be sustainable for us. We usually say we have to worry not only about the tourists, when we communicate, but also about the professionals and the residents.

So, I think production helps us with that because they usually stay longer. They're a big team, so they bring a lot of money to the local economies. They usually will not want to film in the center. Some of them will, but most of them will go more towards the islands or the center of the country. So, it will help us with the cohesion in terms of the economy, to spread the money around. We have very good examples. *Ahsoka* just finished filming in Madeira, *Game of Thrones* guy filmed in the interior of the country.

It's very good for us in terms of bringing a big share of money towards areas that actually need it. And also, because we have a very good, in terms of diversity, it's very concentrated. So for production, it's very easy to go from a place to another and have completely different sets. The country is very old. In terms of cultural and the heritage, you have a lot of stuff that's already here. Like *Game of Thrones*, most of the things were not set, they were there. Basically in terms of production value, it's very good for them. So I think there's mutual benefits in us receiving them for the economy and for our objectives as the Ministry of Economy, but also for the productions that actually come here, I think it's mutual. So having this, the Cash Rebate, et cetera, I think helps them to put Portugal in their list because we probably weren't in their list yet.

I know having the country in terms of branding, having the country very high and having advertising, et cetera, also helps to get the country in their mindset. But I think both of these are important for us to get on the short list of destinations. And if they come and do the technical tours, I know they will probably end up choosing us. So our focus is having them come here and having us as in the shortlist for filming, I think that's the most important thing.

[00:17:24 Martin Dale]: You spoke about the kind of the multiplier effect of the investment in Portugal when an international production comes in. But obviously with productions like *Game of Thrones* and so on, there's a visibility dimension that the country achieves that's actually quite difficult to evaluate. Sometimes it's a qualitative sort of sense, sometimes can be more quantitative. What's your assessment of the kind of increase in visibility that these projects have brought to Portugal?

[00:18:01 Filipa Cardoso]: I think it's actually very measurable. For *Game of Thrones* we were able to measure the impact. It was huge. Usually when it's concentrated in time, we can actually get a more clear aspect of what's going on, because we also have the media evaluation. We work with a company. We have a dashboard, so we can actually see in real time what's happening in terms of news all over the world.

Just to give you a reason, there was recently a Korean band filming in Lisbon. They came here all by themselves, they did everything alone. They actually used a Portuguese company, which is really good to do the production. And because they're a big band on TikTok, that small video clip in like a month got over a hundred million views. And it's a tour of Lisbon and we actually increased the value because we actually did PR over that. We actually got news for the States, Canada, etc. So, the impact is almost immeasurable because depending if it's a big band or a big actor or even the countries, a Korean actor if he comes here, it's going to be crazy.

If you're filming *Ahsoka* here, it's going to be crazy. It depends on actually the fan base and if the show is on big channels like Netflix or Amazon. We do the evaluation. We don't have an evaluation of the total because it's difficult, but we do believe it's a very good thing for us in terms of PR impact, indirect impact.

[00:19:38 Martin Dale]: That's great. You've talked a bit already of how the Tourism Board has emphasized the brand of Portugal and the type of tourism, in many ways, it's being encouraged. In addition to this question of the multiplier effect and the visibility, do you think this, in any way, brought new strands to the Portuguese brand, as it were?

And since that's your area as director for communication, digital marketing, this question of seeing the country as a brand and how we emphasize it, perhaps you could just extend a bit more about that and also how entities within Portugal, whether companies or institutions, can also leverage that question of brands?

Now, obviously, we're here also talking of film and TV and it's important to emphasize film and TV is not just about marketing and brand, but since that's your area of expertise, I think it's interesting to hear from your point of view, how film and TV actually provides an input to the Portugal brand as it were.

[00:20:43 Filipa Cardoso]: Yes, basically we think about our brand as a universe. That's what I tell my team, it's a universe. You have to think that we are doing story on that universe, each one of us, even personally, the way we respond to emails, they maybe write the post on Facebook. Every single way the country is portrayed is part of the universe, whether you like it or not. So, you have to roll with that wave.

But that also means that there is a multitude of opportunities for us to be able to increase the visibility and the value of the brand. So, each time we have something, even if it's not directly related to tourism, that we can actually grab and hold on to and use it as a promotion. For example, a couple of years ago, we did something in China, because they released, in Japan and China, the Pokemon game and the basis of the food for the Pokemons was actually from Portugal, because we migrated to Hawaii, so some Hawaiian food is also inspired in Portuguese food. So, we used that as a means of promotion.

If you have a big film filming here, it's going to be very relevant for us, and we're going to scale up on that, especially if it's the specifics. For example, we have TV shows from France filming here, supported by us. And we are going in the market actually to use that as a promotional tool to leverage the country as well.

[00:22:15 Martin Dale]: And in terms of this kind of international image, this can also be - again, we're talking more marketing here, we're not talking sort of filmmaking in the pure sense of the term - but that's what I'd like to focus on you in the podcast. So, in terms of the beneficial effect for Portuguese companies, for instance, are there any examples you could give of how this positioning of Portugal as a brand is also beneficial and is used by Portuguese companies and vice versa? Because what Portuguese entities are doing is also part of the universe as you talked about it.

[00:22:55 Filipa Cardoso]: Yes, we actually work together with the regions. We have seven regions. We work together with them in terms of the overall promotion of the country. But then we actually trickle that down to the businesses. The mom-and-pops, bed and breakfast, also needs us to be doing our jobs. When you promote something, for example, Óbidos, they will

very quickly understand if we're promoting. We did a specific action, for example, with the Schist villages couple of years ago, we just did a small campaign in Spain. And they were like:

“What are you doing?”

They called us:

“What are you doing? Are you crazy? We're fully booked until the end of the year.”

So, we are trying to get more visibility on the direct aspect. The tourism industry is very fragmented. It's very difficult for us to see the direct impact. But we do know when we actually target a specific country. For example, we had very big things done in the States last year. The companies were... It was booming. For example TAP and other companies were reporting a great increase in numbers for that market.

And we've done specific things in terms of products, for example, literature, as we launched the literature tourism plan in 2019. And since then, we've seen a ton of literary hotels happening. There are new attractions around the country, author's house being remade with digital aspects. There's a lot of things going on in the country. So, the industry moves with us because they see value in the promotion we do. And we actually see the tourists coming in from that promotion because it's very, very targeted. So we go specifically to the people that are interested in this specific idea or product first, so that we can easily convert them.

[00:24:55 Martin Dale]: Taking that specific example of literary tourism that's gaining or establishing greater visibility for Portuguese literature works domestically, but above all internationally, it probably creates a greater awareness of stories, of authors. Do you see that's likely to have a knock-on effect in terms of film as well that perhaps will inspire both international creators to perhaps take on Portuguese novels? Will create greater visibility for Portuguese filmmakers who work with literary novels and so on to have a greater visibility for the projects later on? Is there a synergy, you think, between literature and film in these types of initiatives?

[00:25:45 Filipa Cardoso]: I hope so. We have great authors, and we have a lot of them translated in multiple languages. My personal favorite is Fernando Pessoa. He's very translated everywhere, so it's widely accessible. And there are very beautiful things written in various forms and various ideas. We have a Nobel Prize.

So, I think working and bringing to light different stories... We have projects around Saramago. We will launch hopefully soon a project that talks about Fernando Pessoa and Florbela Espanca. Florbela is not such a well-known author, but she's very important for us as a country and the way she writes is very beautiful. We want to show more of us and hopefully we will get to the right people and that will trickle down. It probably will take some time, but I do believe that this has a trickle down effect and then hopefully soon you'll get more and more people interested in our stories and our culture, because that is part of us promoting the destination as a whole.

[00:26:52 Martin Dale]: When we're talking about the brand of Portugal, it's easy. Certain things are more evident to focus on, like the buildings, the monuments, the history, things that you mentioned, also the cuisine, the food, the wines. But when it comes down to things like literature, they're absolutely essential, but they're, perhaps, more difficult and less immediately recognizable for people coming from outside and perhaps less well known.

Obviously, each literary author is a world in their own right, so Fernando Pessoa will be one example, he's a very different writer from other writers, Camilo Castelo Branco or whatever.

But are there certain things that you think stand out in this regard and represent an attraction for Portugal in terms of its cultural creation? Not just in terms of buildings and monuments, but in terms of its literature and we could follow to other things, but focusing on literature, what makes it stand out?

[00:28:05 Filipa Cardoso]: I think the tourism product is intangible, not tangible, so it doesn't exist per se. So, culture is the biggest thing you have, but it's not very physical, except for monuments and heritage, even the language. It's difficult to pass that on to other people.

We are doing two things. On one hand, we are using Portuguese, actual Portuguese, in some campaigns. When you see a literature campaign, you will see words and you will hear the Portuguese being spoken. As a level of languages, it's very important for us to hear the musicality. And I think that's part of the attraction of getting to know another language and other people to hear the music of the language. I think people that actually are open to that, although they will understand, because there's always subtitles - so we're very inclusive - but you will get the music specific for that country. I think that's very important.

And on the other hand, I think Portuguese authors - and it's probably true for other countries as well - but I think there's a lot of very good and very, very different authors. I think there's something for everyone. We won't help promote more and more authors because they're so different from one another. You may be like one, not the other, but the creativity as a country, I think the Portuguese are very, very creative and the way they find solutions to problems and they approach things. And that's why I think this industry has a lot of talent here as well, because we're very pragmatic and we're very good at problem solving. So if you have never read anything of a Portuguese writer, you will be surprised at the creativeness and the quality you will get.

[00:30:03 Martin Dale]: And in terms of literary tourism, they say that obviously reading a book helps you, through your imagination, travel to a location, travel to a destination. And film, I think, also achieves that, can transport us. So, something like literary tourism or even film-based tourism, it's not just about the locations where authors lived, it's above all this visual universe that we can be transported to. Could you explain a bit more how that works?

[00:30:35 Filipa Cardoso]: Basically when we talk about literary tourism, we talk about obviously where the authors lived. And for example, Fernando Pessoa lived in Lisbon, but in many, many places. You can go in like 10 places because he lived around the same areas, but he moved a lot.

We're talking about, we call them places of books, libraries and we have very beautiful libraries, but you also have really cool new libraries. For example, in Óbidos you can go to a market, a farmers market, and there's a library within the farmers market. So that's very different. Even in Lisbon, you can go to the old industrial site, LX Factory, and you have one of the most beautiful libraries there, which is "Ler Devagar" (Read Slowly). You could go there just to visit. It's very beautiful.

And Lello, in Porto, it's one of the oldest bookstores in the world and very beautiful. So, these are the places of books and there's a ton of them everywhere. And then you actually have the literary part. The stories use places. Sometimes it could be the place where you wrote the story. For example, Florbela Espanca wrote most of her stuff in Porto. Although she doesn't write about Porto, she was inspired by Porto. In some cases, you actually have tours. Saramago did a journey to Portugal. He went around the country and did a specific tour based on what he thought was relevant. And now we redid this tour with José Luis Peixoto, which is a contemporary writer we work with. And you have actual notes from the writer. So the new writer is touring the same

places that Saramago was in, just saying the cool spot, which you should eat. It's bringing the book to a more *travelly* place and using the book as inspiration to go around the country. So you can do a lot of stuff.

We did, for example, a project that is one of my favorite projects up to this day, which is Sketch to Reload, where we put together Portuguese authors and sketchers from the world and from Portugal together on tours around the country. And we have a beautiful book, and you can actually experience not only what the authors wrote - some of them wrote childhood memories of going to the beach, for example. And that's their personal experience and that's relevant to them when they went to the places that they visited when they were young and we can all relate to that, those memories we have when we were kids. Some writers, wrote about love and loss. And then you can get the sketches which are almost imprints of the places but through different eyes. And then we actually recorded the sounds. So, you can actually read through and hear the sound.

Literary tourism can be everything because it's about who we are in the end. I think stories are that. It's about who we are, who we want to be or we dream. So that's why books will always be relevant and that's why movies will always be important for us as people, because they humanize our life and every day and they give us our dreams. I think that's a very important thing for us to keep talking about and using in the promotion because everybody can relate to that. It's a human thing. It's not a me thing.

[00:33:58 Martin Dale]: That's great. Perhaps we could give one example of that, which will be interesting for an international audience. You mentioned the Lello bookshop in Porto. Already for several years now, that's been benefiting from a link with the Harry Potter, although J.K. Rowling has said she wasn't actually directly inspired. But nonetheless, it's sort of an environment. I think that's been an interesting example of how there's even been charging admissions to go into the bookstore because of the sheer volume of people. But tell me a bit about how that has happened.

[00:34:33 Filipa Cardoso]: I think they are very smart. So basically the bookshop was getting too full. So, they started wanting admissions so that you can actually have a good experience, because imagine not being able to tour the shop because it was too full. The admission ticket is very small. It's just a way to get people to not just go there and have like your basic Instagram photo and then leave. That makes you have a commitment to the store. You're going to be there a little bit, maybe buy a book.

And I think they actually traveled really well with this Harry Potter story, because the author confirmed it's not the place. But it's such a beautiful place and it actually reminds us so much of the story that now it's basically connected and you cannot separate the two.

And I think Lello has been doing a lot of stuff that's probably not visible for the normal eyes. They're doing special editions. They actually do specific promotional actions on this to keep the story going. And if you're interested in it, you're going to catch them. They actually are doing a really good job in maintaining the bookstore as it was. So, it's very important to maintain it as beautiful as it is.

[00:35:49 Martin Dale]: And in terms of looking forward of this, looking ahead, given that you have this very subtle, I would say, and proactive approach to how what's going on in the cultural field can be beneficial... And also thinking about what can be done in terms of tourism to make sure there's even more creative endeavors in place. Looking ahead, what do you see as some of

the areas where can be perhaps building on existing successes, what new projects can be conceived in this regard of this link between culture and tourism?

[00:36:27 Filipa Cardoso]: We are at the brink of the development of AI, which is both good and worrying, I think, for the industry. We have had ethics debate internally. For example, there are people producing campaigns with AI. That's not a comfortable subject, but it's an important one. So, I think for us, we need to figure out what we're going to do with it basically, because it's here. It will impact the way we work, as it should, because it's a tool. But we don't want to remove ourselves as people from the campaigns and from the concepts and from the way we do.

Filming and producing creative content are very organic. It needs a team, usually a big one, because you need to exchange opinions and bounce back ideas. So, I think that's something we are going to work on for the future in terms of projects. Everything related to AI and digitalization and how can we integrate that into the way we work without losing the humanity of the work. We're also almost with our new creative agency, so we will start producing more very soon, hopefully, again. And we will tackle...

[00:37:40 Martin Dale]: Could you explain that a bit more? What do you mean by that? The new creative agency?

[00:37:46 Filipa Cardoso]: Our team is a very special team, not because I'm there, but because the team itself is very different. We have people of all ages, and we actually have internal teams and external teams. So basically, everybody sits together. We actually have the creative team from the agency sit with us. So, we will have six people sitting with us directly. You can actually have the tourism person working with the content guy from the creative agency and we can exchange ideas. And that's a great way for us to upscale our team, but also for the creative team to get different insights, because they will get the information directly and very quickly without having to read paper. We are a very agile team, so we work around the table. We have a problem, we meet, we discuss, and we decide. It's very, very streamlined. And I think we do work almost like, I imagine, the craziness of a production company. That's us every day.

[00:38:47 Martin Dale]: And how big is the team?

[00:38:49 Filipa Cardoso]: It varies, it fluctuates with the tenders. I think we will end the year with about 40 people, accounting outsiders and insiders, so about half and half. It's a huge team.

[00:39:05 Martin Dale]: And riding on this greater visibility of Portugal, obviously this podcast will be listened to people in all different countries around the world. But I myself, I live here in Portugal, but I'm English originally. And I've seen how in England, for instance, Portuguese wines, even things like the Nata, the Pastel de Nata, has great visibility.

Portugal has been riding a good wave of visibility, not just in terms of people going and coming back to their home countries, having visited Portugal and wanting to share culture. But Portugal as a brand has been establishing a good level of visibility, it seems to me, but that's just as an outsider, you're more responsible for the communication itself. But how do you view that in terms of how Made in Portugal has been beneficial to creating a bigger impact outside Portugal?

[00:40:02 Filipa Cardoso]: I think the tourism brand actually is leading a lot of the way. I know with the UK we have a very great and old relationship. So, it's easier, I think, because we have a connection. We know each other. But even in countries like the States, which is much more difficult to get a footprint because it's a huge country, very different people... We do have some

Portuguese communities, but there's not a tradition of Portugal as in the UK, [where] you have a cultural link as that.

I think having a bigger advertising and better advertising and great content and visibility in multiple channels, movies, etc. helps a lot when they go to a shop and they actually see:

“Oh, I saw that the other day, I think that's Portuguese.”

And they start connecting the dots. And that's why we talk about the universe. And we talk about having multiple little dots around yourselves. And then suddenly it all starts making sense. And suddenly it appears a thought in your head. You'll do a Google search, you look at a video, you get a campaign, and then suddenly you're booking. That's actually how it works. It's a very well thought, very segmented, very complicated. For example, today, we might be running 200 campaigns at the same time in multiple markets, 200 per market, in multiple languages.

You will get a very different experience from the guy next to you because maybe you like to walk. So, you will get a walking campaign, but maybe the other guy likes surfing. So, he'll get a video that we did with a partner. For example, we do projects with Nic Von Rupp, the big wave surfer. We've just launched today's episode, just a couple of hours ago. So, you will get not only our content, but actually other brands' content related to Portugal. And then on top of that, you will get Portuguese restaurants, movies that are on Portugal, filmed in Portugal. You will have Portuguese actors maybe getting big outside. And then suddenly Jessica Alba is getting married and that's a thing for us and that's really cool because that's actually almost like free promotion- So you just keep topping up in terms of layers and I think Portuguese products is a very good layer because they're very good as well.

[00:42:29 Martin Dale]: That's great. Okay, well, thanks ever so much. I thought you gave an excellent overview of this universe that you're working with. And I think which undeniably is creating greater visibility. And I think film has been a key part of that, and will continue to be a key part of that mix. So, I'd really like to thank Filipa for being with us for this podcast, and to invite everyone to the next episode as well. But thanks again, Filipa.

[00:42:56 Filipa Cardoso]: Thank you.