

## Podcast “Filming in Portugal. See the big picture” | Season 2

### Transcription of the episode 1 with Dörte Schneider Garcia and Andreia Nunes

**[00:00:15 Martin Dale]:** So, hello, I'd like to welcome everyone to this episode of the second series of “Filming in Portugal: See the big picture”, a production of the Portugal Film Commission. I'm Martin Dale, a contributing journalist to the journal *Variety*. And today we're delighted to have two guests who are going to be talking about sustainability and green practices in film production in Portugal. So we're going to speak to Dörte Schneider Garcia, green consultant and president of the Association of Green Consultants Portugal - Repensar, and Andreia Nunes, also green consultant and a producer of Wonder Maria Filmes. So welcome to you both.

**[00:00:55 Dörte and Andreia]:** Thank you!

**[00:00:59 Martin]:** Obviously, as green consultants, you're advising to Portuguese producers. - and in the case of Andreia, as a producer - on what are the best practices to ensure, improvement in terms of the sustainability of the productions. And perhaps giving the context, Portugal Film Commission, by the Cash Rebate and the Cash Refund schemes, have included points in the evaluation of projects, and there are several other new developments.

The actual creation of the Association of Green Consultants. Perhaps we could begin with Dörte talking about the association in that new context of the Portugal Film Commission. And then I'll pass to Andreia to talk about specific examples.

In both cases, it would be very nice if you could talk about, in practice, how these new developments are being implemented in the field. But, Dörte, if we could begin with that, the association: what the association does, what the green film certification is, and give us a bit of the context.

**[00:02:06 Dörte Schneider Garcia]:** First of all, I think it's a great signal from Portugal Film Commission to start the second series with something about sustainability. I'm super happy then, and it's an honour to be and be talking about my favourite subject.

To get into a bit more detail regarding the association, it is a group of former students of the Green Consultant course at Lusófona University, which I have the pleasure to coordinate, and Andreia was one of the, as we say, the first series. So, she was a bit of a guinea pig like everybody else in that turn. Now we are already on the third round and things are getting a bit smoother.

When the first round of people finished their education, there was a desire of continuing to work together and do something together and use this collaborative force, which we discovered. And at some point, we thought that creating an association would probably be the best way of doing it, because it gives us a voice and it gives us a judicial body, if that's the right term. So we are an entity which can have dialogues with people and other entities. And we believe that this is a better starting point for some kind of lobbying work or dialogues, official dialogues.

And the course itself was fruit of a partnership with or of a challenge launched by Portugal Film Commission to Lusófona University. So it was very logical to continue this kind of partnership with the actual outcome of the course. And we were very happy about this continued communication and this new system and these new points, 1 or 2 points that productions can

get when submitting a sustainability plan created by one of our green consultants, certified consultants. It is really another signal that comes saying sustainability is important.

And we've had quite a good uptake from production companies. Quite a few projects came to us individually or through the association. And we always give this up to one of our members, because we're not a service provider. We're just a sort of platform, and then, individuals take it up. And it has been quite a learning for us and for, I believe, the production companies as well, because we believe this is really to be taken seriously and not just be considered as a checkbox exercise.

**[00:04:54 Martin]:** And just before I pass on to Andreia, Dörte, if you could give us a bit of your background. Your name is not typically Portuguese. So you've been here, though, many years. If you could give a bit of your background. And also, I think you were one of the first, if not the first, officially certified green consultant in Portugal. Tell me a bit about yourself and then we'll switch to Andreia.

**[00:05:20 Dörte]:** And I think you can hear by the accent I wasn't exactly born in Portugal, but I feel more at home here than I ever have in my in the country where I was born, which was the German Democratic Republic. So I have this big, fat German roots I cannot get rid of. And the accent... Well, why would I? And I have moved here for good in 2000. Before that I studied film editing at Potsdam Film School in the in the late 90s - this sounds like a very long time ago now. Then I had the lucky event of doing a practical internship at the film school in Lisbon. That was 97. It was love at first sight. And I moved here after some back and forth, back and forth, which didn't really work out. So it was an easy choice, like, okay, it is Portugal. And then I started working as an assistant director, and I worked as such for 20 years.

And then, at some point, I was quite questioning what I was doing. I also had a forced break of about four months when I could really think about what I wanted to do. And then I stumbled literally across this training in Germany for green consultants. And I took the first available course, which is now gone into its ninth edition. So I was a guinea pig myself once. That was in 2020. And then I came back here with that course and started chasing people, saying "this is important". And one of the first victims, so to speak, was exactly Portugal Film Commission, who I contacted via the online platform, when Focus, that festival in London, was online because of Covid. And that's when it all started, when we started talking. So I was the first and it was a bit lonely for a while. So now I'm really happy that there's many more of us.

**[00:07:30 Martin]:** That's great. I want to come back to you on some of those things, but let's switch to Andreia, to bring her into the conversation. So, Andreia, you've also got several years or many years of experience, mainly in production. But through the course at the Lusófona have also become a green consultant and, as I understand, increasingly applying these principles into your own productions. But give us a bit of your background and why this green sustainability practices are important?

**[00:08:06 Andreia Nunes]:** Thank you also for this opportunity to speak a little bit about this. In my case, I work as assistant producer, line producer - all kinds of things to do in production - for too many years now. And what moved me to make this course in 2022, the first edition, it was... To be sustainable is not something of the of the film industry, it is something about all of us. And what I thought was "I need to learn how to bring some tools, some ideas, to my work." And because everything I did before with the team and the crew that I used to work, we tried our best, but we didn't have the full information and the data, and how to understand what impacts or does not impact in our own industry.

So that was the reason to do the course in 2022. It was to learn and to have the right tools to understand what actually impacts and does not impact. The idea, in my case at least, was also not to become a green consultant, but to bring all the expertise and the knowledge to the productions that I'm doing. With that, I could test, in one of the productions that I was doing while doing the course... Back then, I was in preparation of that project, and we start implementing some of the guidelines, especially of Green Film. And also, back then, we were trying to collect some data in a calculator to know the impact in numbers. So we started doing that back then and...

**[00:10:21 Martin]:** The production was the film with João Nuno Pinto as director, *The Last Summer*, is that right?

**[00:10:29 Andreia]:** Exactly. It's exactly that project. Actually, it has a new title now. It is *18 holes to Paradise*. But yes, it was that one.

**[00:10:42 Martin]:** And just quickly, you studied cinema and media arts initially at Lusófona, I think. And you've worked also with Filmes Fundo and Take it Easy Films, is that right?

**[00:10:55 Andreia]:** Exactly, yes.

**[00:10:56 Martin]:** And explain, with Wonder Maria Filmes, which I think you set up with colleagues, just very quickly giving the context. Who are the people behind it and when did you set it up?

**[00:11:07 Andreia]:** Wonder Maria Filmes, we set it up in 2020, in the pandemic year. And we are friends, the four of us. It's me, João Nuno Pinto, director, Fernanda Polacow, she's also director and screenwriter. And also Bruno Moraes Cabral, producer and also director. I'm the only one who is only producer, in the company. But before being business partners, we are friends for many years. And that was what moved us to begin a new company.

**[00:11:44 Martin]:** And following up with you - and then I want to switch back to Dörte - so having studied this course with Dörte and implementing these principles in the production directed by João Nuno Pinto, what things surprised you? There are different issues at stake. Like transportation, energy, catering... Obviously there's a big area of subjects, but trying to be concise, what are the key issues? And above all, what surprised you about how it could change production compared to your experience beforehand?

**[00:12:26 Andreia]:** To be completely honest, I was not surprised when I understood that transportation and accommodation is probably what is the heaviest in a production. But the thing is, now I know a little bit more how can we do better, not thinking only on using electric vehicles. Because, for instance, in Portugal, we still don't have that many available, to rent for the productions.

But, we can, for example, to optimize the transportation, having more people in less cars. It's very simple. But the thing is, we really need to make something on these specific subjects, and now we know better. And also, of course, using, less older vehicles. If they are newer, everything will be better. So there are some things, even in this subject, that we can improve. And of course, use as much as possible public transportation, or electric vehicles, if not cars, for instance, motos, bikes, etc.. So there are another kind of vehicles that we can use, and we can ask people and try to have them thinking, "how can I go to a set without having just my own vehicle that I use in a daily basis, just for myself?" So just to ask people to think about how they can improve that, the transportation to the set and to the accommodation. That's something that is already important.

**[00:14:28 Martin]:** But so another question for Dörte, just to give us the context, things like green consultants, green film certification... These are related to organizations that exist at a European level in different countries. If you could clarify sort of ,where the basis of these certifications is and whether, as I understand, there are other ones in other countries. So, there's not a single structure, as it were. There are multiple structures.

**[00:15:03 Dörte]:** Green consultants with that name... And that's one topic, we don't know how to call ourselves. Here we call ourselves this. In France they have a different name. In the UK they might have a different name and so on. So, there's an effort being made of a uniformizing the terminology. This Portuguese course, for example, was based on the German course. It's the exact copy, translated into Portuguese and adapted to Portuguese reality.

And that's why we took the name with us. Most of the Portuguese members of the association are not really happy with the name because it seems to focus mainly on the environmental part, and we're very worried about the social part as well. But that's a formal thing.

People with this depth of education only exist in Germany, in Portugal and in Austria. Switzerland has had the first edition of their course. So there's still a step after the guinea pig phase. And there are a lot of things going on and have been for the longest.

Within Europe I'd say it was the UK. With Albert, this BAFTA backed initiative, initially only dedicated to TV productions and then also looking into high end TV and cinema as well. France is incredibly advanced and has accelerated its status within the last 3 or 4 years, ever since Ecoprod as an association has become a player. And they're doing incredibly much. So those two countries, I'd say, are the ones where most things are happening.

The Nordics are speeding up, and they have had this exact green consultant course from one of those two German ones. They have had an adaptation of that for the Nordic countries. So there are people now in all five Nordic countries who are skilled and who are spreading the word, multiplier effect. And then Italy has always been a player. And they have expanded their network through this green film certification system, which now has been adopted in Iceland, in Denmark and Belgium. There are some regions in Spain, of course in Italy itself. And they are trying to look at the pan-European level.

The Coprod itself has come up with their own certified rating system, which is called Coprod label, which is quite interesting. And then from Albert themselves, they have another system which is called Carbon Action Plan, which can also be applied. But I'm happy, actually, that Portugal hasn't chosen a specific one because I think each project has its own specificities and some are more suited for this or that scheme.

**[00:18:16 Martin]:** But overall, obviously Portugal, we have the domestic productions, 100% financed in Portugal, co-productions, and then projects benefiting from Cash Rebate and Cash Refund, which have varying budgets, and we go up to very high budget productions, rarer, but those are also taking place. There's still a long way to go before it can be fully green and sustainable. For instance, these bigger productions, which have a bigger carbon footprint because they've a bigger budget... Are those actually better or worse in terms of their green practices? What's the state of play?

**[00:19:04 Dörte]:** I think, to clarify terminology, there will never be a 100% green or a 100% sustainable film, because it's just not a sustainable activity, period. And we have to come to peace with that. I also think if we keep on producing more and more and more, even if all those

productions are green or greener, the total will still be bigger. And I think that's something we have to get away from. So, at some point we have to have some uncomfortable conversations. I consider we should look more into quality and less into quantity. That's a very personal point of view.

The state of play in Portugal, I feel we still have a long way to go. I still feel that there's some sort of fear of change, which is common amongst all human beings. We don't really like change. And there is a bit of prejudice as well towards sustainability, because people in general tend to think it costs more, which it doesn't necessarily. And especially with low budget productions, which is what we usually have to do here. We already take so many decisions which are sustainable. So, there's a few myths that could be undone to get things move faster, which we need them to move. I feel that in general, we have to bet more on training and educating the crews so they're not fearful anymore, because the moment they know, they really are aboard. But, yeah, we have to get rid of prejudice, I suppose.

**[00:20:47 Martin]:** And just the last question before going back to Andreia, obviously the carbon footprint of a film or even of a commercial can be quite significant. But at the same time, we're not talking about heavy industries, we're not talking about a massively polluting industry within the overall context. But it's important to maintain sustainability in all areas of production. But give us a bit of the context in that sense, that film production is intensive on certain things like transport and energy... I mean, there are other industries that are even more polluting, obviously. Give us a bit of the context.

**[00:21:30 Dörte]:** Yes. There's always somebody who's worse than us, but I think we should always look at the ones who are better than us and try to be like them. Because in this context, emission wise, every fraction of a ton counts. And we really have to drastically reduce. So that's, I think, what we have to focus on. I have worked on commercials where for one minute on screen or even 35 seconds on screen, the footprint was as high as 45 tons of CO2 equivalent, which is insane.

Given that, for example, a person living in Portugal over a year emits below six tons. It's like comparing pears and apples, but just to give context. For example, there can be feature films like the really, really big ones and we've had productions of that kind coming to shoot in Portugal, where the footprint goes into the thousands, between two and a half, 3000 tons easily, for an hour and a half, maybe two hours on screen. It's not heavily polluting industry. Of course, there are worse players. But if the idea is that we have to bring down emissions in order to continue to have a planet which you can entertain with the films that we make, then we definitely have to look at that.

**[00:22:53 Martin]:** You don't need to give names of films, but have you personally advised on some of these bigger budget films as well?

**[00:23:00 Dörte]:** I am still involved in a series production for a streamer, but I have not been involved in any of these big international productions that come to shoot here. They usually hire sustainability crew abroad, and then they just have a coordinator here on set. So I haven't been involved.

**[00:23:20 Martin]:** But even on the experience you've had and what you've heard of these other ones. For instance, sometimes the bigger name talent teams, using public transport or would be more difficult to convince them to do? Sometimes there are inherent challenges to the bigger budget productions that they want to have very heavy lighting, to get it all correct. Can it be a

particularly big challenge on these bigger productions, or are the smaller ones sometimes with silly things and particularly consuming of resources without realizing that they're doing. And then I want to ask Andreia the same question, but just given that you've had this perception of these very big productions and also very small productions, what kind of are the key challenges and mentalities you have to overcome?

**[00:24:12 Dörte]:** I really think that there's clearly a relationship between budget and footprint, of course. And I also think that you cannot put, say, Angelina Jolie on a bus. No insurance would take that. So, we have to be realistic about what we ask here. But if there are some things that we cannot change, there are so many other things that we can change. For example, instead of flying in a lot of crew, we have really good skilled crew in Portugal who can be hired and is available. And that comes with a win-win for a lot. And then I also think with the big ones... In any case it is always about planning, about smart planning, and what we need for whatever size of budget is allowed enough time to do proper planning and then it should be a bit easier.

**[00:25:10 Martin]:** Okay, great. And so, a similar question for Andreia. Doing my research, correct me if I'm wrong, recently you got a prize at Tribeca to produce *Honeyjoon*, which will film in the Azores. And that sounds like, it's not super big budget, but it's got a certain level of ambition and scale and producing something in Portuguese territory. But in the Azores will involve a certain amount of travel and so on. If you could give a bit of examples of what are the challenges on more ambitious projects?

**[00:25:48 Andreia]:** Yes. Is important to say that I never did a big production. More than 1.5 million, I never did. So, I don't know what happens in those productions, but I can tell you that and having *Honeyjoon* in mind, that we just finished the shooting...

**[00:26:09 Martin]:** If you could just give the context of that, the *Honeyjoon* and the prize, if you talk about it very quickly.

**[00:26:15 Andreia]:** Okay. So *Honeyjoon* it's a debut feature film by Lilian T. Mehrel, she's an American director. She wrote a story about a mother and daughter that go to visit the Azores, São Miguel, that island in specific. And she come to me and ask me to be the producer of that film because she wanted to shoot everything here. And, after that initial invitation, we got the opportunity to submit the project to Untold Stories by AT&T in the Tribeca Film Festival. And we got selected and we were there. We pitched the project and we won the 1 Million award to produce the film.

So, we need to deliver the film in one year. We are going to premiere in the next Tribeca in June 2025. And that's production, I think... To answer your question, I think it's about balance and this production it was very international, because the main cast is not Portuguese. The director is not Portuguese, the DOP is not Portuguese also. But the thing is, to balance the production in order to... if we are going to not have these Portuguese people working in the project, because it's not possible, it's born with the project to not be Portuguese. And it is okay, of course. At least we try to compensate with everything else that we can, to work as local as possible. When I mean local, I mean the Azorean, specific in São Miguel, and to have as much facilities as possible from the local community. And we did it. So now I can tell it because we just drop, wrap the shooting.

And of course the main crew and the people with more detailed and more specific crew members, they come the continent, from Lisbon, the majority of the people. But then, for instance, to give you some examples, all the catering and everything about the craft food, everything, not only the products, but the people that work in the catering were local. All the

extras were local, some small roles for local people, also some equipment. We used local equipment. Not the camera, the lights. But, to give you an example, the low loader for our car - we have car scenes - it was a local low loader. That's super specific, but we have there. So, we use the one that was there. It was not the ideal one, but it makes sense to work with the one that we got in our hands and not to sense some super heavy and big equipment just because the other one was not the dreamy one. So that kind of the compromise, we did it, to try to balance with the things that was not possible at all to have.

**[00:29:50 Martin]:** But Dörte was talking of, sometimes producers can imagine that doing green practices will be more expensive, but sourcing locally, presumably often it can actually be less expensive. Well, what's your experience on that?

**[00:30:08 Andreia]:** I agree, it's less expensive for sure, because we don't need to transport that people and it's also good for the project in a way that working with local people, when we need something that we don't have - and we deal with a lot of contingencies during the film - if we need something and work with local people, that people will help us to find what we need. Or if something brakes... You can imagine the things that can happen in a shooting.

And working with local people means that we are going to have also those things that we didn't plan from the local community, because we have someone local that can help us. And that help us also on the costs, because otherwise we would need to call to Lisbon and send in a plane. You know, everything increases. So even the things that we are not expecting normally, are the ones that are for that reason... It has a positive impact, but of course it has the positive impact in the budget because we are working... We don't need to transport people. So of course, it's better for that reason.

**[00:31:22 Martin]:** And some of the initiatives, also again with Andreia, of the Portugal Film Commission, like these point systems for Cash Rebate and Cash Refund and the Manual of Good Practices. How much of that has that affected you so far directly? For instance, have you had any projects you've submitted to Cash Rebate or Cash Refund? Or are you planning to do so? How are some of these measures affecting you?

**[00:31:39 Andreia]:** I applied to Cash Rebate, and I never applied to Cash Refund. I applied just one project with these new guidelines. For me, the impact will be... I'm not scared about it because I did the other project with the Green Film guidelines. So for me, in this moment, I think, it's more about... Because I did the course as a green consultant. So I'm in a privileged position, in that case as a producer, but trying to think as a producer that doesn't have that experience as a green consultant, I would say to talk with a green consultant to understand.

Because I think the impact is not that bigger because of budget, especially, we are used to think twice before having something for a project, for a film. So in this case, it's to think a little bit more how to be sustainable. And if there are doubts, now we have different green consultants in Portugal to go into, to try to ask everything that can be scary.

But in the end, I can tell, it's not that complicated. It's super doable. To me, the most challenging is not the guidelines itself. It's to bring people to this cause and to tell them and to ask them to be part of this and to make them feel that it's also doable for them. So it's not something that we are imposing.

**[00:33:46 Martin]:** Great. Following on that with, Dörte, you've obviously also been advising Portugal Film Commission and being involved in several of these initiatives. So again, giving us

the state of play, if you could quickly - following on from what Andrea said - summarize what the developments are? And above all, what needs to be done to reinforce green film production in Portugal?

**[00:34:13 Dörte]:** I think it's amazing, looking back at the last 3 or 4 years, how far this whole thing has come in Portugal. There was nothing in 2020. Then in 2021 there was the guide, then there were workshops, then 2022 the course started second and third edition. Now there's an upgraded version of the guide. Now there's this point system. So, I think it's amazing. And we can celebrate a little bit of what has been done.

I absolutely second what Andrea said about the course itself. I'm really happy, whenever I get people who are not freelancers, but people who own or work in a production company, because that means they bring the whole knowledge into the house. It's not only project bound, it's going to be bigger. And this is what we want to aim for, get the shift that we need and we get this through bigger ripple effects than smaller ones.

And I think the next step would probably be - and I'm dreaming - to have not only Cash Rebate and Cash Refund with this one point. It could be 2 or 3 points even. But also, the national funds from ICA to be attached to some sort of sustainability criteria, in kind of a soft launch mode first.

So, for people to understand, this is not rocket science. There's nothing to be scared of. This is actually something you want to do. You just don't know how. And that's where we come in.

**[00:35:54 Martin]:** And just in terms of initiatives that the association Repensar is doing, if you could talk... We talked about that at the beginning, but explain a bit more, as an association, what you're doing.

**[00:36:07 Dörte]:** Well we're trying to get a dialogue with a lot of entities to see if there is some sort of collaboration that we can have. For example, now we have approached a film festival to see if there's something that we can do together. Our plan is to work with the other trade bodies, for example, the producers association, to see if there's something that we can do. Then we want to come up with training initiatives. We want to go to schools, film schools... The idea is to spread the word.

**[00:36:38 Martin]:** Great. And just one last question for Dörte, and then I pass to Andrea. You talked about the social responsibility as part of the importance, not just talking about reducing energy costs and transport. And I find it interesting, you were saying that in Portugal, there are quite a lot of people who attach importance in particular to that. If you could explain a bit more what that involves and some examples.

**[00:37:06 Dörte]:** For me, social sustainability means, for example, that we look at the percentage of male and female crew members. Because, not only in Portugal, 50/50 is still not a reality. Not only crew members but in specific positions. And that's one of those points where Wonder Maria, for example, stands out for me, because for them, it is a thing.

Then, of course, working hours. In my experience as an assistant director, I've been subjected to really abusive working hours. And I know that a lot of film crews still are. So that's definitely something we have to look into. The way we treat people, the way we hire people, the way we give people the chance to start a career. Because giving them an internship, but being an unpaid internship, for some people this means you're out, because they have to work half a day to pay for all their bills. And then they are no good for film production because of the abuse of hours. And they cannot do that. So there's a lot of things that are connected.



**[00:38:24 Martin]:** That sounds good. So maybe the same question for Andreia, in terms of what Dörte was saying, that you're a good example on multiple issues. So how do you address that question of social responsibility in terms of your productions and as a production company?

**[00:38:40 Andreia]:** I agree with most of the things that Dörte says. But I think for me, to have the parity between men and female, that's something that it's quite obvious now. It's not something that is challenging. I think it's challenging the working hours, for sure. And that's not only because of bad habits that we have and we need to cut with that, but also because of budget. It's a combination between the two things.

Even if we want to do better, sometimes the money does not allow us to do it differently. And we need to stop, to think how to do it, because we are not going to have more money for the projects just because we need to implement social criteria.

So we need to see, with the finance we have, how can we do that? Of course we should aim for more. But to be realistic, it's not something that is going to change quickly. So at least we can look at our budgets and try to understand, try to respect families and try to respect family time. Whatever kind of families. I'm not talking about kids. People can have animals. So that's time that people need to have for the family and the kids or the animals or the grandparents that are older and need someone to take care of them. Those people also deserve to have the filmmaker's time and the crews' time.

That's something that we need to do a better balance. Much better. We should look at that also. And also to have more diversity, for sure. And the diversity starts in the film schools, because it's not that diverse. The people that go to film schools to study cinema or audiovisual or some...

**[00:40:50 Martin]:** To clarify "diversity", obviously means multiple things. Just clarify what you mean by that.

**[00:40:57 Andreia]:** Especially diversity through ethnics, people from different places, colors... I don't know what to say.

**[00:41:11 Martin]:** Okay. And, so Dörte for that question, often when we're talking about advising producers as a green consultant, all stages of production, from script to shooting, editing and even the release, if you could just quickly... I mean, obviously shooting has the highest footprint, I would imagine. But something like scriptwriting... You can imagine someone writing or working on their computer. It's difficult to imagine that there's so much of a carbon footprint. But I'm interested when it comes to editing. Obviously, certain productions with very high visual effects can have a high level of power consumption and so on. So far, we've been talking mainly about production, but giving this wider perspective from script to release... Talk about some of the issues at stake.

**[00:42:19 Dörte]:** Definitely. The scriptwriting itself is obviously not an emission intensive activity, but what is being created there. That's why I say we would like to be part of the writing phase in some way. We would like to be in a dialogue there, because it's where everything starts.

If you write a script which plays just in one apartment and two actors - very low emission. But if it's a big one, if you have several locations, several cities, several landscapes representative, it's a night shoot, intensive night shoot, etc. So all these things will influence the footprint. That's why I say it starts there.

And sometimes, scriptwriters aren't even aware of that. So there's the footprint related issue. And then, also in a sense of, little things can be interwoven into the story without changing the story, which can appeal to the audience and make use of this incredible potential of inspiration that we have as creative people and show people that what is actually cool is not necessarily to ride a Porsche, but actually bicycle riding can also be cool, or walking or something... establish more sustainable behaviors. These things, that's what I mean when I say scriptwriting.

Then in production, of course, it is the shooting that has the biggest footprint, but it's in pre-production that all these things are being decided. So that's where we should really come in as green consultants, when all these decisions are being made. And that's where we can bring our expertise and, together with production, discover the best solutions.

And then for post-production, as you said, it's mainly electricity related things. But sometimes directors have to go for some sort of approvals, etc.. And can we combine these trips? Because co-production sometimes means we have our post-production facilities in France, for example. And can we do things online? Do we have to go there? ET cetera. ET cetera. Optimizing these trips, which again, also helps the production company because it means less flights, less money you need to pay.

And finally, I think distribution and festivals and all that we're not really looking into it, but we should, because there's a lot of potential, I believe, of turning things more efficient and smoother and smarter and more contemporary.

**[00:45:08 Martin]:** Okay, great. And so a similar question for Andreia, in terms of the philosophy of your company, Wonder Maria. Again, it's not just the production stage, presumably. It's affecting your whole philosophy of operating as a production company. If you could, giving that kind of bigger picture aspect, talk about that.

**[00:45:30 Andreia]:** Yes. We consider ourselves still a new company, still a junior company, that is trying to understand who we are and what can we do. Not differently, not in order to be original, it's not in that, but to actually bring something with value to the market. Otherwise, doesn't make any sense to do more films and more projects. Our goal is to understand, starting in the stories - what kind of stories we really believe that must exist, before financing, budgets and everything of the production that we need to consider, of course, because this is a business. But normally, and at least until now, it was not our first goal.

[We] start with stories that we really believe that have an audience, even if it is a niche audience, that will impact, somehow, someone and because of that, deserves our time and everything that the production demands. So, start with that, with the story and to be as more diverse as possible, also ethnically speaking. And to give the chance to voices that probably we are not that used to hear in Portugal and in this case to see stories in Portugal or starting from Portugal, at least. So starts with that.

In a daily basis, we thought it was a good idea not to have our own space as a company, our own office. We are sharing an office with another production company, and it's a very symbiotic relation. It's amazing because we have the same facilities, we can share the things... Because it's an established production company in the market. So we can exchange some expertise, actually, and also the facilities. And that helps a lot. So those are, for now, the two things - not considering the project itself - but as a company, it's to work with people that we really believe in and the stories we believe, that must be brought to life and also to share as much as possible the facilities, even with other companies, with other Portuguese production companies.

We believe in co-production inside the country, and we really, really want to do it more. I did it before, in the past, not with Wonder Maria. And I really want to keep doing that, to combine the efforts of two different companies, even if from the same country, to optimize what we have. Not the knowledge, but essentially the stuff that we tend to keep from one production to the other so we can share that between ourselves and not buy new stuff. And that's something that I really believe... to share.

**[00:48:56 Martin]:** Okay. That's great. So the last question would be in terms of technological developments that perhaps are improving the possibility of sustainable practices. Obviously things like electric cars and so on. And Andreia mentioned it's still at an early stage in Portugal, but in terms of post-production, sometimes visual effects or even artificial intelligence can sometimes make it possible to film things in a cheaper way. In particular, artificial intelligence has got many other legal problems and other issues.

But, I'm just curious to know, since technology is one dimension of all these things... What do you feel, looking ahead over the next five years, may be facilitating? I'll ask Andreia and then Dörte to conclude, what you see on the horizon that will, maybe, make things even more effective and efficient in terms of sustainability?

**[00:49:59 Andreia]:** You were talking and the first thing that pop up to my mind was something that I would love to... I don't know if we are going to have it or not. It's about how to storage our data, our footage, everything that we shot in digital that we need to put somewhere – where and how to put it. And for me, it doesn't make any sense to buy hard drives after hard drives to keep footage from films that we did. What should we do with all that footage? Because it's digital, but it's somewhere. We are not seeing that, but it's somewhere and it's heavy for sure. And it has some footprint, of course. So that's something that I really, really would love to understand, where are we going to, as an industry. Not only in Portugal, because I know it's something that it's not only a Portuguese problem, it's something that we are dealing as an industry.

Because we can shoot with even more and more and more quality, which is good, but there is a moment that, do we really need all of that quality? Because the screen is still quite the same. I'm not an expert on that field, of course, it's not my métier. But I think that's something that we really need to improve because, for instance, concerning the equipment, the lighting and etc. that kind of equipment with the LEDs and the batteries, some of that equipment is much lighter nowadays and that's super good. We are making that conversation, between what was more heavy to things that are now more light, talking about the footprint, of course. But the thing is, what about the storage? So for me, that's something that is in my mind.

**[00:52:09 Martin]:** Okay, great. Again, just to conclude, what do you think are some of the key issues, technologically wise, to further increase the efficiency?

**[00:52:18 Dörte]:** I'm scared of AI, I must, say... On several levels, and I hope we're not going to put all our bets on that one, because of, well, bias and water consumption, energy consumption and so on. For Andreia, I think LTO is a great option. It's a bit expensive, but it works, and it lasts forever. That's why all the IT goes for LTO still.

Regarding everything else, I hope for the uptake of smart production softwares, which really help to turn things a bit more efficient and less time consuming. And I'm hoping for even better cameras, which are more sensitive. And then we don't need so much big lights, big lamps. I hope for the uptake of better generators and smarter generators. And the entire energy management

for film productions. So it's a lot of being smarter about the choices that we make. And, other than that, I really believe in education and training, and I think this is going to make also quite a difference. Not so much in technology, because technology is already rolling, that's already coming in.

**[00:53:51 Martin]:** That's great. Well, thanks ever so much to Dörte and to Andreia. You know, in the first season of this podcast, we talked about some of these issues, but I can see how quickly all of this is evolving. And it's very exciting to see and to anticipate how it will evolve in the future. So thank you very much for explaining that to us. And best of luck with your own work and productions.

**[00:54:16 Dörte]:** Thank you very much, Martin. It was a pleasure being here.

**[00:54:18 Andreia]:** Thank you, Martin.