

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

### Transcription of the episode 8 with Sara Trigo

**[00:00:14 Martin Dale]:** So I'd like to welcome everyone to this edition of the podcast “Filming in Portugal. See the big picture”. And today we're delighted to have Sara Trigo as our guest. Sara is studying for a PhD in Tourism Management at the Faculty of Social Sciences of the Norwegian School of Hotel Management. The topic of her PhD is the research project “Sustainable Screen Film Tourism Destination Development”.

And so, I think that's obviously perfectly in line with the subjects we've been discussing here in the podcast with various guests. And I'd like to begin with Sara, if you could just quickly explain what brought you to this research topic and what are some of the main focuses of your research?

**[00:01:08 Sara Trigo]:** Hi, first of all, thank you for having me. So initially, I became interested in this topic of screen tourism back in 2019, in the end of 2019, when I had to decide on what topic to research for my master thesis. And at the time, screen tourism really appealed to me. And I would just like to clarify that screen tourism or film tourism is the tourist activity at a destination or an attraction that occurs as a result of it being portrayed in a film or TV series.

So, what made me interested in this topic was... On a personal level, I thought it was interesting to visit a place that because it appeared in a TV series or film that we really liked and how by visiting that place somehow fiction kind of turned into reality. So, that idea really appealed to me. And also I've always been curious. When I like a production, a TV series or film, I always search what goes on behind the scenes, any funny stories or between the actors or if they had to travel to the destination, how was their time there? So that's how it started.

And then for my master thesis, I ended up studying the different types of representations that a destination can have on screen, and also how destinations can leverage and further associate and create products or marketing initiatives. And at the time I based my study in Jordan, specifically a desert, Wadi Rum, because they filmed a lot of space films there. They filmed the *Star Wars* and *Aladdin*, a lot of different types of representation. So that was an interesting, interesting location.

Then, a few months after I submitted my master's thesis, I had the opportunity to apply to this PhD position that I'm doing right now from the University of Stavanger in Norway. And this time the aim of the research was to study the role of screen tourism development in the sustainable development of a destination. So, it's more broad, to study it in a more broader and holistic way. And by that, I mean to consider all the possible economic, social, cultural, and environmental consequences that screen tourism can have at the destination.

Because all destinations around the world want to attract productions. Film commissions do a lot of work to attract productions. But usually what is associated with that is how it will be really good to expose a destination and attract tourism. But there are a lot of positive and negative consequences that can come from that. Sometimes even if a destination is exposed on a production or TV series, it might not attract tourism at all. If it does, usually tends to be very sudden and destinations are not prepared to deal with over tourism.

Also, how destinations are represented, they're presented on screen, sometimes they're not very positive associations and the community can become discontent. So, there's a lot of different

things. And also, when I speak about a more holistic perspective or a broader way of studying the topic is to frame the development of screen tourism and considering the phases of the filmmaking process, so pre-production, during production and post-production, because a lot of things, a lot of negotiations and things that happen in the pre-production can affect the tourism development later on.

And to give an example of that. For example, the fact that governments create incentives, tax funding schemes or tax exemptions, and those types of policies, and also all the work that film commissions do in the pre-productions behind the scenes can affect the development of screen tourism. So yeah, that's the perspective of what I'm researching.

**[00:05:36 Martin Dale]:** That's wonderful. So on the basis of this research that you've been doing, Sara, have you seen this phenomenon of screen or film tourism that you think that it's been increasing over recent years, perhaps because of streaming platforms or certain shows? Within your research, have you seen certain trends in that direction?

**[00:06:01 Sara Trigo]:** Yes, because of streaming and how the entertainment and TV series and films are so accessible right now, it definitely increased the interest of not only of tourists to go to the destinations that they saw on screen, but also destinations to further attract productions.

If I look at the origin of this kind of tourism, it goes back to decades ago when production started. Okay, it's too expensive to build studios. It's a bit cheaper to travel abroad and film in beautiful locations. So, if I think, for example, *The Sound of Music*, it's a film from the 60s, but tourists still go to Austria, to Salzburg, to visit the locations. So, it's something that started a long time ago. But for sure, streaming and how accessible it is nowadays for people to see shows and TV series, it definitely increased... It became a bigger trend for sure.

**[00:07:09 Martin Dale]:** And I mean, some shows, as you were mentioning earlier, there's a direct relationship with the location. And others, like you mentioned, Jordan, very often it's filmed in such a way you don't necessarily know that it's Jordan. It could be a desert landscape that's more generic as it were. Whether there's others, for instance, the *Twilight* franchise, there were some shot in Italy located to specific towns and I saw how people went to those specific locations because it's part of the story. Other shows like *Game of Thrones*, you can understand... For instance, recently they were shooting in Portugal, but within the story itself it's not set in Portugal, but very quickly there's an immediate identification with the location. That's true, isn't it? Sometimes they're more generic so it's not clear exactly where something was filmed and others there's a very strong immediate connection to the specific location.

**[00:08:15 Sara Trigo]:** Yes and considering the different types of representation that a destination can have on screen, as you mentioned, sometimes we know where it is and usually this has to do with a lot of either PR or marketing that the destination or the studios do to associate the location with the production.

One thing that happens a lot is sometimes a production films in a certain location. And then, for example, they film in Budapest and then on screen it's Germany. This has happened. And Hungary, they have a big film industry. But usually there's a location dissonance. This is probably for tourism the worst case, because they can't really leverage from that.

However, when it's a fantasy world or a fictional world, there can still be some interesting associations that can be done, like marketing campaigns relating the themes of the content of the production to the heritage of the location. That happened with *Game of Thrones* in Northern

Ireland, with *Twilight* as well, and also New Zealand with *Lord of the Rings* and *The Hobbit*. So those are examples of that.

**[00:09:42 Martin Dale]:** We didn't go into that, quickly, but you're studying up in Norway, but you yourself are Portuguese, is that right? If you could just very quickly talk about that.

**[00:09:53 Sara Trigo]:** Yes, I'm Portuguese. I'm from Portugal. I also did my bachelor studies in Portugal. Then for my master's degree I did it abroad. I did an Erasmus Mundus master's degree in tourism management when I had the opportunity to study in three different European countries, Denmark, Slovenia and Spain.

And now I'm in Norway. And yes, I'm researching screen tourism in general but I'll base my studies here on the screen tourism development in Norway and also the different stakeholders involved.

**[00:10:31 Martin Dale]:** Tourism often will go to the more well-known and typical destinations, London, Paris, Rome, well-known... But tourists are also looking for things off the beaten track, more unusual destinations, and sometimes it could be more peripheral countries or less well-known. So, you mentioned Ireland, which obviously is well-known, but something like *Game of Thrones* reinforce the attraction. Somewhere like Norway, again, is well known, but that may bring new people. The country like Portugal is also an important tourism destination. But this particular form of screen tourism is less well known as a phenomenon in Portugal. To what extent do you see how this phenomenon has had any particularly strong importance for less well known and more peripheral locations?

**[00:11:28 Sara Trigo]:** Yeah, that is also true. I think about the UK, so many productions film there. So, through time, they end up having more experience and also familiarity on how they can negotiate with studios and, for instance, negotiate copyrights of a production to later apply that to a marketing campaign. That is definitely something that has helped. I'm giving the UK as the example. And countries that more recently created a film commission still have obviously to get more experience and learn and get more familiar with everything.

**[00:12:15 Martin Dale]:** But for instance, this podcast is being produced from Portugal. As I understand, you haven't really gone in depth of looking at the situation in Portugal, but seeing it sort of from inside and outside at the same time, do you feel that there has been an increased visibility and perhaps that has or will lead to more screen tourism to Portugal?

**[00:12:40 Sara Trigo]:** Yes, definitely. From what I understood, the Portugal Film Commission was created only in 2019, so that's quite recent. And I think in the last few years, since 2019, the sequel of *Game of Thrones*, I forgot the name, but they filmed in Portugal. *House of the Dragon*, that's the name. I think the *Fast and Furious* film was also filmed in Portugal.

So, I think in this short amount of time, a lot of big productions and famous productions have been coming to Portugal. And I think that shows the work that probably the Film Commission has been doing, which is good.

And I don't know if this is related, but there was a TV Portuguese series on Netflix, *Rabo de Peixe*, in English I think it is *Turn of the Tide*. And I recently saw on the news that the city town hall is now developing a touristic itinerary related to the film. So, I think those are all really good initiatives. Although Portugal, maybe comparing to other countries, hasn't been receiving as many productions, but for this short amount of time, I think that those are all good signs and good things.

**[00:14:08 Martin Dale]:** That's great, yeah. I mean, I think the Portugal Film Commission existed, but in a different format. I think from 2019 with the Cash Rebate scheme, it's certainly working on a different level and that's been part of the story.

You mentioned that sometimes films can also portray places in a less positive light and sometimes that can create tensions with the local people, local institutions.

Within the research and the sustainability and the making sure that this all works as an ecosystem, I was curious about that comment that you made, whether there could even be constraints that people coming in would feel:

“Well, we've got to show things in a more positive light”

Or that dynamic, almost editorial dynamic, whether that's come into your research?

**[00:15:02 Sara Trigo]:** Yeah, it is. If I consider possible negative consequences that the community and residents can have or what can make them resent the production, how the destination and the culture is presented on screen is one of them. I can give you some examples.

For instance, the *Borat* film portrayed Kazakhstan and its people not in the most positive way, and a lot of locals were discontent.

Another interesting example is the *Narcos* series that was filmed in Medellin, in Colombia. In a way, the series was great for the town, more tourists started going there and they also developed a lot of “narco” businesses and “narco” tours and “narco” themed experiences. But at the same time, it's portraying a stereotype of the country's past related to drug and violence that residents don't want to be continuously associated with. And also, some families and friends of the victims from the atrocities that happened are still alive. And in that case it is also interesting because some former criminals and friends of Pablo Escobar and his brother are also involved in these businesses. So that can be a bit insensitive.

It's important to consider the political context. If a studio or production company decides to make a production and then they go to a country to do it. I mean, it's a creative project, so I also understand that they want to do it, and it's interesting to learn about it, but at the same time, it can have these consequences.

Also, another example is, I spoke before about displacement, when they film in a location and then they portray another real location. If during filmmaking, the local media news mentions:

“Oh, there's this famous production, they're filming here, this celebrity, this actor are here”

People get excited, people become really proud that a famous or big production is in their town filming. And then when the film is released, if they go to the cinema or they watch it online and see that their town is being doubled for someplace else, they might become also disappointed. And, for instance, if that production received any funding or any incentive, if that's publicly known, it can also be a bit... There could be some resentment as well from the community.

**[00:18:09 Martin Dale]:** But at the same time, this is a tricky subject matter in the sense that obviously the filmmakers won't want to feel in any way limited or censored of what they can say. At the same time, it's perfectly understandable the dynamic you're talking about. So, within your research, have you looked at, thinking of sustainability, how to manage this kind of potential tensions?

**[00:18:34 Sara Trigo]:** As you mentioned, it's tricky. For instance, a country like Colombia with an image that they want to change, if that is something that strategically they really want to change... Then maybe they could create policies to incentivize more positive portrayals.

I think I can give you the example of Malta. They have a policy where if a production films and represents Malta as Malta, when they go there to film, they get extra logistical support. That's an example.

But at the same time, if they reject a production, there won't be benefits during filmmaking. Because when a production goes abroad, they always end up employing local production companies and professionals. Short term, but it's still a contribution. So yeah, it's a matter of pros and cons and what the destination wants to achieve.

**[00:19:34 Martin Dale]:** So the subject topic of your PhD is sustainable screen and film tourism destination development. So essentially, what does that mean? What are the elements of sustainable development of a destination?

**[00:19:49 Sara Trigo]:** Right, so from the perspective of my study, I consider not only the possible economic aspects, but also the social, cultural, and environmental consequences. I'm also researching how the different stakeholders that are involved in the development screen tourism, considering the pre-production stage, so the studios, the film companies, all the negotiations that had happened, how they contact film commissions and location managers, and then when they go to the destination during filmmaking, and then after the release of the film post-production, all the consequences.

So, I also have that more holistic vision. On my research, I'm focusing on all those types of consequences, but also how stakeholders can better collaborate and cooperate with each other and all these different dynamics with both film industry stakeholders and tourism stakeholders.

**[00:21:03 Martin Dale]:** But have you studied any example of particularly non-sustainable development or something where the exposure through film has, actually, been very negative? You talked about the tricky links, but has there been particularly bad or good examples that you can refer to?

**[00:21:22 Sara Trigo]:** Sure. If I consider the *Game of Thrones* production, they filmed in several locations, one of them Northern Ireland. They also filmed in Dubrovnik, in Croatia. And in Dubrovnik, the sentiment of the community... It wasn't as well received as in Northern Ireland. So, after the destination was shown on the TV series, a lot of tourists started to come in to visit Dubrovnik and the Old Town. However, not only there was an issue with carrying capacity and over tourism, the locals were discontent that the main motivation of the tourists was the TV series.

And suddenly a lot of themed souvenir shops, with *Game of Thrones* themed souvenir shops, started appearing and also a lot of *Game of Thrones* tours. And the locals were a bit disappointed that they were more interested in those tours than the original historical tours of the Old Town, which the town has a lot of history and is very, very beautiful. So that could be an example of how the development of screen tourism maybe wasn't as planned or wasn't as thoughtful.

While in Northern Ireland, that was not the sentiment of not only the destination planners, but also the local community. The Northern Ireland, they created a campaign, the *Game of Thrones* territory campaign, where they link Northern Ireland with the fictional kingdom of Westeros from the TV series. And not only they have a marketing campaign, but they also created like a

movie map, a location app, a tour where tourists can reenact scenes and wear clothes from the TV series. And also, they put a lot of interpretation signs on locations so you can immediately link the scenes from the series and the location where you're at. So somehow the content of the series blended better with the with the landscape and culture of Northern Ireland.

Yet in Dubrovnik this didn't happen. So, this is an interesting example, because the same TV series ended up having different consequences in different locations.

**[00:24:01 Martin Dale]:** But from the point of view of tourism management, the more negative example of Dubrovnik, do you think or have you studied any strategies that could have been used to turn a negative into a positive as it were? How should such a situation be managed to the benefit of the destination?

I mean, there's a positive, obviously, in the sense that tourism, so tourism is always potentially a beneficial source of income. And presumably it's partly to do with management of expectations, perhaps involvement of stakeholders. I don't know.

**[00:24:39 Sara Trigo]:** Yeah, I think if there's a negative consequence, well, first of all, it's always a learning opportunity. And thinking of the different unfortunate consequences. For instance, if it's a displacement situation where the location that they filmed in a particular location and then on screen it's in another one, there's always PR that they can do. The destination can contact journals or make a blog post about and further associate the destination with what is shown on screen. There's always some marketing initiatives that also can be done. It depends on what type of consequence that appears, but it can be a learning opportunity. Yeah.

**[00:25:41 Martin Dale]:** Because I'm also curious, this overall topic of over tourism, which for instance, in Portugal, for Lisbon and Porto, it's become a polemical issue of whether there are too many tourists or the tensions with the local community sometimes. But also, the destination itself can sometimes try to mold the type of tourism coming in and make sure that, not necessarily upmarket, but structure the tourism inflow to the way that they want to from a sustainable perspective. So, could perhaps screen tourism help mold the type of tourism that's coming in and perhaps mitigate some of the problems of over-tourism?

**[00:26:31 Sara Trigo]:** Yes, if thought in a strategic way and for instance if the local film commission and the local DMO [Destination Management Organization] promote locations that don't suffer from asterism. In events or film industry conferences, instead of promoting already famous locations, they can promote locations that are more unknown and don't suffer yet from asterism. Also, the types of thinking strategically if there's a particular market or segment that the destination wants in their country that this can also be promoted jointly with the Film Commission to attract productions that the viewers will be of this certain market.

Also, I mentioned locations before, but also touristic experiences from the destination that they want to promote, an activity, whatever it is. So that could definitely be done, but it has to be in a strategic way. Not only that there needs to be some cooperation with the local tourism industry, but also in general taking account the objectives of the country and the local governments.

**[00:28:00 Martin Dale]:** That's great, thank you. I had another question. Throughout Europe, and Portugal is one example, and we've got that certainly in Norway and other parts of Europe, that there are many national parks, geoparks, biosphere reserves, which can certainly benefit from both documentary type projects and fiction projects.

At the same time, again, in terms of sustainable management, there's a question of: can that then lead to excessive tourism? Not in an urban context, but in a natural setting? Has that come into your research and what's your view on that?

**[00:28:42 Sara Trigo]:** Yes, definitely. So, when productions film in natural reserves or in nature-based destinations that are usually fragile - which happens a lot because productions usually like to film in beautiful different places - environmental precautions need to be taking not only during filmmaking, but also destinations need to consider:

“Okay, there's a potential that after the release of the film tourists might come here.”

There needs to be a more proactive mindset when considering this. It is a good idea to contact local environmental experts, to see if it's feasible that the production films there and also if the destination is prepared to receive tourists after that.

Nowadays a lot of film commissions and production companies already follow a lot of green protocols and eco-friendly guidelines. That's something that's becoming normal, which is good, but also it's important to consider what time of the year? What is the filming schedule? If it overlaps with a sensitive time for the biodiversity or for the animals?

This is just an example, a reserve that has a lot of bird species, for instance, it's not a good idea to film during bird nesting season.

And also there needs to be considered what type of scene is going to be filmed. If it's an action scene, if they have to build a lot of infrastructure, if trucks have to come and helicopters have to be there. All that needs to be considered during filmmaking.

And then taking into account that there could be interest in more tourists, there could be an increase of tourism later. And so the local destination, not only with the environmental experts, but also with the managers of that reserve or of that area, need to see if they need to build paths or maps or interpretation signs to inform the visitors. If they need to add infrastructure, more rubbish bins, for instance, more toilets. If there's areas where they should just prohibit access.

So there needs to be a more holistic mindset. If the film commission is promoting a certain nature-based area, or if the production really wants to film there. So there needs to be the inclusion of, as I mentioned, other stakeholders, like environmental experts and so on, and make sure that everyone is conscious of the values of the location. And if it's feasible or not, and if it is feasible to take the necessary precautions.

And speaking of the environment, the most well-known example probably is how in Thailand, in Maya Bay, because of the beach - and this is a film from the early 2000s. In 2018, they had to close the area because of over-tourism, and the area became famous because of the film. And they closed the area from 2018 to last year, so four years, where scientists were recovering coral reefs. And now they reopened the area, but with a lot of restrictions. They have paths, they have a limit of visitors per day and speedboats. That is also a good measure. But in terms of the environment, that's the best example to give. Again, one movie from 20 years ago, throughout these years impacted the destination and they really had to close. And for four years there was no tourism there and they really needed time to recover the coral reefs and clean pollution and etc.

**[00:32:57 Martin Dale]:** That's great. That's the beach with Leonardo DiCaprio, right?

**[00:33:00 Sara Trigo]:** Exactly, exactly.

**[00:33:03 Martin Dale]:** And you've been focusing, explaining very well the question of sustainable production in terms of avoiding damage to the environment in which they're filming. Other aspects of sustainable production like ensuring eco-friendly use of electricity, other kind of techniques, is that also part of your approach or not?

**[00:33:27 Sara Trigo]:** I do include it. I don't focus a lot in it. I'm more focused on the tourism development, but it's something that I consider. Because again, if I'm looking at film tourism development in a holistic way, it is important to understand the process of filmmaking and how it works, because it can also have an impact. Because in the end, I'm focusing on the destination. Of course, my main focus is as a tourism destination, but I see the destination as a place, not only for tourism purposes.

**[00:34:16 Martin Dale]:** And you've seen examples, for instance, of where policies such as tax incentives can also include sustainability production aspects? I don't know whether you've looked at that, but how governments can actually make sure that the production itself is more sustainable.

**[00:34:35 Sara Trigo]:** Yes, that's something that Norway implements, and I think other destinations do too. If the production follows specific guidelines and they have proved that they did, related to CO2 emissions or waste disposal, whatever it is, if they do follow those specific guidelines, then they can get a tax incentive. So yeah, that is true. That is a policy that a lot of places implement.

**[00:35:06 Martin Dale]:** And just specifically, since you're based in Norway, this awareness of these issues like sustainable screen and film tourism destination development, is it particularly strong in Norway? Is there a particular interest or not so much? The fact that you're doing this in Norway and Scandinavia in general, but focusing on Norway, have there been some interesting examples for your research?

**[00:35:32 Sara Trigo]:** Yes, here in Norway they do consider sustainable development and sustainability in filmmaking. I know that the Norwegian Film Commission, they've been investing a lot in initiatives, not only to increase the skills of the filmmaking professionals of the country, which is something important because if when a foreign production is coming in, if there are local professionals that are skilled at filmmaking, that's great, because that means they don't have to bring as much people with them.

But here in Norway, they also have been investing in learning and how to make their filmmaking practices more sustainable. Specifically in the regional film commission, the Northern Norway Film Commission. I know that they follow specific guidelines that are oriented for Arctic climates and Arctic environments which are obviously very fragile.

And also, now more related to the social cultural aspect, in this regional Film Commission in Northern Ireland. They created a code of cultural sensitivity that is applied to the local community, that every production needs to follow. And in particular considering the Sámi indigenous people that live in Northern Scandinavia and here in the Nordic countries. So yeah, they do take that very seriously.

And also, in general Norway is known for their fjords and nature. So in general, in many areas, it's something that they take into consideration.



**[00:37:25 Martin Dale]:** That's great. Are there any particularly evident examples of big film productions or series that have focused the attention on Norway and the fjords? Does that come into your research or if there's some particular example that comes to mind?

**[00:37:43 Sara Trigo]:** Yes, so in the last couple of years, Norway has attracted several productions. Even decades ago, I think in the 80s they hosted a *Star Wars* film. But in the last couple of years, the last three *Mission Impossible* films had scenes in Norway where they showcased the fjords and nature.

One episode of *Succession*, in the last series, was also filmed here and they filmed it in a hotel but you can also see the Atlantic Road and the fjords and mountains. *James Bond* production was also filmed here. And yeah, nature is something that can definitely be seen when that is showcased in these movies.

**[00:38:42 Martin Dale]:** You yourself sort of coming from Portugal... Southern Europe and Norway have some things in common, these very strong natural resources, both countries have them. The sunlight is very different, especially in the Winter, the number of hours of sunlight. How was your experience of being in Norway? Obviously, that's not the main focus of our discussion, but very synthetically, being a Portuguese person living in Norway, what have been some of the difficulties and some of the strengths of being in Norway?

**[00:39:17 Sara Trigo]:** So on a personal level, I think I'm definitely more used to the sun and sunny days. The cold doesn't bother me. Also, houses here are very cozy. So, I'm okay. I deal well with the cold. But the sunlight hours, that's something that's been more difficult for me to adapt.

But now I'm in my second year living here and I don't mind the short days, in Winter. What really bothers me more is in the Summer, when there's no night at all. Because I do like sun, but when I want to sleep, I like darkness. So interestingly, I would imagine it would be the other way around...

But now looking at film productions, I mean, Portugal has that competitive advantage. We have a lot of sunny days throughout the year. And here in the summer, they have also that advantage because days are long, so they can extend the workday and the filming schedule. Every country tries to promote themselves with what they have. And the landscape, all the different landscapes they have as well.

**[00:40:34 Martin Dale]:** And looking ahead, so when you complete your PhD, do you already have plans like, whether it's more academic research or more practical projects? Or are you interested in continuing this topic? Just talking very quickly in terms of what you've learned from this process and how you're planning moving ahead with it.

**[00:41:00 Sara Trigo]:** I definitely love this topic and I would love to continue learning more about it and also researching about it. Regarding the future, because I'm still in the middle of my PhD and I still have a lot to do, I try not to think so ahead. But definitely both, either continuing in Academia and researching about it or applying what I know in a tourism board or even a film commission. That would be also something that I would be interested in, having a more industry practical job as well.

**[00:41:35 Martin Dale]:** And just as a very final question. In terms of the film commissions, we've already talked a bit of how different incentives and the role of the film commissions, you covered the main topics. I don't know if there's anything you'd like to add in terms of examples that

you've seen of how incentive schemes and film commissions can further leverage sustainable development. I don't know if there's any specific other examples.

**[00:42:01 Sara Trigo]:** Yes, I think it's important to mention the role that the film commission can have in screen tourism development and also how it's free to be developed sustainably. In a way, the film commission, not only is the organization responsible for attracting productions and with that they promote locations, they also try to develop filming skills in the community.

All those things are important. Because ultimately without a film deciding to film in a particular location, film tourism will not exist. So, we do depend on the decision of film industry stakeholders. But another aspect of how important the role of a film commission is that, in general, it has the role of being the intermediary between the film production that comes in, to a destination, and all the local institutions and services, from local production companies and filmmaking professionals. And also they help with the promoting incentives and how productions can apply to incentives. So, considering that they're the intermediary, they're also the institution that is in the best place to somehow be the intermediary between the tourism organizations of the destination and the film production.

So, I mentioned that it's always positive for destinations to be able to associate the themes of the movie with their production, obviously with some sensitivity in place. But for that, there needs to be involvement with the production. Sometimes we need to negotiate copyrights or keep elements from the set to be able to do that. But for this to happen, the DMO needs to get in contact with the production and the film commission could facilitate this communication, for instance.

And in general, if the film commission and the Tourism Board or tourism organizations somehow have a partnership and they have a strategic partnership, somehow they're cooperating. This is very important and beneficial for screen tourism development. And also I mentioned that if we film in a nature-based destination, it's always good to consult with environmental experts. This is also something where the film commission can also be an intermediary. So overall, the film commission is very important, not only because they're responsible for attracting the productions - and without production coming in, there's no screen tourism to follow -, but also because they can have the role of the intermediary between the production and the local institutions, namely the tourism organizations.

**[00:45:05 Martin Dale]:** That's great. Well, Sara, thanks ever so much., I really learned a great deal. It was fascinating. and best of luck with your PhD project. I'm very curious to read the final results. And thanks ever so much for being with us.

**[00:45:19 Sara Trigo]:** Thank you so much for having me.