

Podcast “Filming in Portugal. See the big picture”

Transcription of the episode 9 with Susana Gato

[00:00:14 Martin Dale]: Hello, I'd like to welcome everyone to this episode of the podcast of the Portuguese Film Commission, “Filming in Portugal. See the big picture”. I'm your host, Martin Dale, a contributing journalist to *Variety*. And I'm delighted today that we're speaking to Susana Gato. She's the executive president of the Portuguese Association of Independent Producers, the APIT, as we say in Portugal.

Susana has been Secretary General of APIT since the year 2000 and Executive President since the year 2017. APIT, the association, was created in 1996 and is the key representative association for independent television producers in Portugal. Susana's training is as a lawyer prior to her extensive work at the association. And I'd like to welcome Susana to the podcast, and we can talk a bit about the association. So obviously, Susana, you've been already 23 years working with APIT, with the association, if you could talk a bit about your experience and what is the role of APIT, how many members it has, and some of the key issues that you're confronting.

[00:01:29 Susana Gato]: Thank you, Martin. Hello, it's a pleasure to be here. Thank you for the invitation. Yeah, in fact, 23 years, a lot of years. But APIT was created, like you said, in 1996, and it aims to defend the rights and interests of independent TV producers. We currently have 48 companies, 48 members, which represents, as you know, the market, almost all of the companies that have a regular and significant activity in the area of TV production in Portugal.

And I used to say that our mission is to facilitate the day-to-day lives of our members, meaning that being involved in improving the legislation by which we are ruled, and maintaining a close relationship with the sector supervision. As well, a direct contact with various players that we have here in Portugal, saying the free-to-air broadcasters or the OTT, that are also working in Portugal. So, in short, APIT is a relevant speaker in the market and always work to seek better conditions for its members. That's what we do day to day.

[00:02:52 Martin]: That's great. And the definition of an independent producer that applies in Portugal is essentially the same across Europe. That's to do with the percentage of the share structure of the company and its turnover. But if you could just explain, since we're for an international audience, just have a sense of how independent production works in Portugal? What are the basic rules?

[00:03:15 Susana]: As you know, independent producer in Portugal is defined like the shareholding of the company. It's independent if the shareholding doesn't belong to a broadcaster or an OTT at this moment, because it was an update of our law. And nowadays the percentage is a little bit different from other countries. It used to be 25, it was one broadcaster, or 50, it was more than one. But at this moment it's half of this. And that date of the law in 2022 with the transposition of the AVMS directive, and so it's 12.5 and 25.

But the thing is not to be dependent of a broadcaster for one side and on the other hand, have a limit of the turnover to one operator. Like in other countries we have to at least 90% of our turnover cannot be to just one operator. Which in Portugal it's easier because, as you know, we only have three free-to-air broadcasters. So, sometimes it's difficult to be sure that we are living

with an independent producer. But 90% is too much. So in fact, we have a legislation that works like this.

[00:04:45 Martin]: But just to clarify, you can't have more than 90% of your turnover from the same broadcaster.

[00:04:52 Susana]: Yes.

[00:04:53 Martin]: Obviously in Portugal, as in across Europe, there's the sector of cinema and television, and some of the producers are working in both areas. And also, there's been an expansion of audiovisual production in Portugal. Explain a bit of that division, because they're also associations focused more on cinema. APIT is more television. But they are kind of obviously interlinked. If you could talk a bit about how those sectors have different associations, but also are interlinked.

[00:05:29 Susana]: Yes, in Portugal, like in other countries of Europe, we have a separate association for television, ours, that is mostly centered with the producers that make mostly TV productions, but we also have members that also do feature films. And we are a lot of times together in some issues that we have the same problems.

But on the other hand, it's strange to see nowadays the separation between cinema and television. We must say that we use a broad definition like audiovisual that covers both sides of the sector. But most of the time we are together in a lot of issues. So, it's not a problem in Portugal. There are many associations of cinema and animation also, but most of the time when we have a big issue to discuss we are together, and we go together and try to find solutions together.

[00:06:37 Martin]: That's great. And obviously looking at recent trends in the sector is a complex subject. There are many different changes going on. But focusing on independent television production, there's been certain important changes I'd like to get your opinion on. One is in terms of the free to air broadcasters, you've had the public broadcaster with an increasing emphasis on certain areas such as production of series and documentaries. You've had the main private broadcasters, the SIC and the TVI, also a combination of live entertainment, telenovelas, but also certain important investments in series and documentaries. The impact of the streaming platforms... If you're looking over the last five years, say, and what you're expecting in terms of the immediate future, what are some of the key changes that have been taking place?

[00:07:36 Susana]: In fact, like you said, in the last five years, everything changed. Related to the national broadcasters, the public one is the one that we work more with, because RTP is the broadcaster that bets more in the fiction, short fiction, like we used to call it. And in overall is the broadcaster that works more with independent producers.

On the other hand, the private one, the TVI and SIC, they have very diverse contents also, but they work with a few independent producers, because they always do, more or less, telenovelas, as you said. In the case of TVI, they have a producer of their own, Plural, which is not an independent producer.

So, when you look at the landscape of the Portuguese market, you see these three operators and you see that it's a very special and I would say not a small market. We normally say that it's a medium market, but very special in the way that we only have three clients when we look at landscape overall. But what changed in the last five years was, not only the streamers, but mostly the transposition of the AVMS directive, which came into force in 2022 and completely changed

the way of the new platforms to work in countries like Portugal. It was crucial, this transposition is completely crucial to the development of the audiovisual in Portugal.

As you know, with the directive, the operators that direct their services, in this case, to Portugal, but to other countries also in Europe, and have some turnovers in that country, they have to invest. In the case of Portugal, they have to invest in independent production. And in fact, in Portuguese production. They have to invest, and at the same time, they have to levy to the public funds.

So that change, when you look at what we are doing five years ago or now, we already have some originals made and in fact they travel faster through the world, through these OTTs, through these platforms. And that was one thing we always said in APIT, that this transposition would be crucial and in fact it was and we are now seeing the first results of that. And this is, that is a very important trigger to change the audiovisual in Portugal. And I think it changed a lot of things.

[00:10:40 Martin]: And if you could talk through for the audience, some of the key examples. So, one of the first examples of a series that was going onto a streaming platform, I think the first for Netflix was *Glória*. Then we've had more recently, *Turn of the Tide*, which is *Rabo do Peixe* in Portuguese, which has been quite a big international success. In the case of *Glória*, it was also the public broadcast, RTP was co-producer. I'm not sure in the case of *Turn of the Tide* if it was the same, but if you could explain what have been the main examples of this new phenomenon.

[00:11:15 Susana]: As I said it came into first in 2022 so you have been mentioned the two examples that we have. *Glória*, first of all, and then *Rabo de Peixe*. And they are good examples. The models of business were different. In the case of *Glória*, as you said, they had the public broadcaster included in the model of the of business. But the important thing is to know that in this case, they are two examples of Netflix. But we are hoping that we have more than that. And we know that some businesses are developing with true producers and the new OTT. And the fact that we have this directive, and the changing of law makes all the difference.

The business model is negotiated case by case. So, it's different from one to another. But it makes a huge difference because in fact you started to produce in a different scale, with different budgets and the Portuguese content started to travel faster with this OTT. So, it's the two examples, yes, it's only two, but in fact, we are ending the second year of this law. So, we are hoping that these are good examples of what we produce, very well, in Portugal. So they are good examples to start having more this kind of productions.

[00:12:45 Martin]: Obviously those two series are the examples that have already been released. There presumably are other series being produced at the moment, that I presume can't be mentioned publicly, but you're aware of other productions underway with Netflix? And I don't know whether the other platforms like HBO, we don't need to give titles, but there are other productions underway. Are you aware of?

[00:13:13 Susana]: As you said, normally everything is confidential. But as far as I can say, I know that conversations and negotiations between producers and new platforms, not only Netflix, but they are negotiating. So, we hope that we have some good news for next year.

[00:13:36 Martin]: That's great. And if we could talk about the public support mechanisms that exist. So, you've got the Portuguese Institute of Cinema and Audiovisual (ICA), which has been providing support to both cinema and audiovisual production for many years. I think it's been increasing its support for audiovisual. And also, we've had the Cash Rebate scheme, which is a

partnership between the Ministry of Culture and the Ministry of Industry linked to the tourism. If you could talk a bit about how important that has been, because some of these series have benefited either from support... Both for the streaming platforms and for operators like the public broadcast, RTP, very often they can increase the resources available through mechanisms available through ICA, the institute, and through the Cash Rebate. If you could explain, I think this has been another important change.

[00:14:38 Susana]: Yes, since 2012 we started to have the support of ICA, because until then it was only for cinema. In 2012 we had a new law of cinema and audiovisual that covers also support for audiovisual, not only for production, but also for development. And it was very, very important to start making some difference in the budgets of the productions. Nowadays, the percentage of the public support to audiovisual is increasing, it's not yet on the 30% that the law imposes, but we are hoping that in 2024 it will reach that number of 30%.

When you are able to get that kind of support, because of course you have a call, and you have to go there and see if you have the quality to be accepted and have the support... When you have this, it's very important to have a stronger budget, and with the help of RTP and other broadcasters, only independent producers can go to these calls, which is important to stress. But it's a very good issue to have this public support for audiovisual.

But then when it appears in 2018, the Cash Rebate, I would say that it changed completely our way of doing business. Because it helped us a lot to have a different kind of budget when we are working. And you know, we have to compete with at least Europe, and our budgets were very low comparing with the other countries. So the Cash Rebate is fundamental to the development of the audiovisual in Portugal. You have a limit in the fund, unfortunately, we have to deal with it.

You cannot have for sure that you can count with Cash Rebate. It's like in the other countries. But when you can count with that, it makes all the difference, because you can finance your work in other way and increase your budget. And the Cash Rebate, in fact, works very well for us, and to have the opportunity to co-produce. Co-productions, at this moment, are the most important tool we have to have the strongest budget. So, we have the productions and then we have the support of ICA and sometimes the Cash Rebate. So, when we can get all of the things we have stronger budgets, which are very important for us.

[00:17:45 Martin]: And you mentioned, obviously it's not just the public broadcast, RTP. And I think the rules for the ICA, there's a maximum, I think it's a 50% of the support, can go to any one broadcaster. So that's important for maintaining the diversity.

[00:18:03 Susana]: Yes, yes, yes. It's a limit that exists in law, as you said, to maintain the diversity. At maximum, half of the support can go to works that are going to be exhibited in one operator.

[00:18:16 Martin]: And we mentioned the two Netflix series, *Glória* and *Turn of the Tide*, but obviously there have been other examples of series and audiovisual productions that have also enjoyed a certain amount of international success. Could you talk about other examples of productions coming from Portugal that have been able to circulate internationally? You don't need to name all the projects, but just to give a sense of that.

[00:18:45 Susana]: We have some that were made with HBO, normally productions with Spain, that were with HBO, sorry, and Amazon. Like *Operação Maré Negra* and *Crimes Submersos*, I don't know if I'm forgetting anything, but at least these examples, it helps of course the

Portuguese production. Even in co-production or even in minority co-production, sometimes it happens. But it helps a lot to get to know the Portuguese productions in other countries. So, we are having more and more examples, and we hope that it will increase.

[00:19:32 Martin]: And in terms of achieving, getting a success that works internationally is always totally unpredictable, basically. But what are the areas where you think there can be reinforced investment, perhaps room for improvement, from the script stage through to production, through to post-production? Where do you feel are some of the areas where there is potential for improvement, for maybe investment. What do you think are some of the main priorities to consolidate this achievement of productions that work internationally?

[00:20:10 Susana]: I would say that we have always to improve in all the areas, but the problem is always the financing. And all over the world when you go to markets and you see the congress and discussion panels, normally they started with the title “where's the money?” And I think the financing is the biggest problem, not only for Portuguese, but also for Portuguese.

Where is the money, in fact, since we know that the fully financing area nowadays doesn't work, neither in Portugal or in other countries. I would say that when you are a Portuguese producer and start to think in doing something, the huge problem is the financing. Because we have the talent, we have good scripts, we have good actors also, we have creators and we have this wonderful country and this wonderful light, but we need money and where is the money is our main focus.

[00:21:21 Martin]: But the question of money also, in terms of support mechanisms, they can go for different stages. So, there can be development support, production support, distribution support, foreign sales. Do you think that those structural areas are more or less correct? Or when you say the question of the money and the need for more support, is there any particular area that you think there needs to be more support?

[00:21:47 Susana]: I would say for development. Most of the time you have an idea, you have the opportunity to write a synopsis, but sometimes you don't have the money for the development. That's the big issue that we have.

[00:22:04 Martin]: Okay. Listening to your members, the independent audiovisual producers in Portugal, what are their main concerns? I mean, these areas we've been talking about, the need for funding, development support, the connection with the broadcasters, with the streaming platforms. We've already mentioned some of the key topics, but... Obviously, you're in a daily dialogue with the producers. So, what are the other key issues that they're confronting?

[00:22:33 Susana]: They wanted to work, you know. They are creators, they wanted to work. And like we are talking about, when you have a very close market, the first worry that they have is when will they have the opportunity to work again. That's the problem of the markets, sometimes. It's not for sure that you are going to work this year.

So, you have to plan and organize your company, dealing with that indecision. And I would say, when I talk with my members, they are always worried about how the market is working, everyone is working or not, just to feel if they are stopped because everyone is stopped, or something has happened. So... This indecision makes everything to be a little bit unstable. That's the worst part and the worries of the Portuguese producers. But we are dealing with, that more or less. So, the uncertainty is the worst enemy of the producers.

[00:23:44 Martin]: And within that uncertainty, how robust or fragile is the sector, for instance, with the growth of the streaming platforms, has that reduced the resources of the free-to-air broadcasters? Is it a win-win situation or is it a very fragile situation? The OTT platforms have, in general across Europe, increased the investment coming into the sector. If we look at Spain, the neighbor, there's been a very big increase in audiovisual production and independent production. How would you categorize? You said that Portugal is not really a small country, it's a medium-sized, but how fragile or how strong is the situation?

[00:24:29 Susana]: I think it's stronger now than five years ago. So that's good. We are making a path step by step, but we have space for everyone. In the case of Portugal, we have space for the OTT to invest and we have a sector that can respond to all the investment that the broadcasters or the operators wanted to do. So, I would say that we are not the strongest market in Europe. Of course, we know our problems, but we are very well prepared to be stronger. And to have that notion is the most important. You know, we have the guts to do the things we want to do with more and to have a vibrant audiovisual. We are also dealing with that enthusiasm from the Portuguese producers. And so I think the fact that we have more OTT working with us and working all over Europe and at the same time maintaining the linear TV, we have space for everyone here. And it's just good for us to go. And we are prepared for that.

[00:25:54 Martin]: And we've been talking about the successes internationally of different productions, but obviously the emphasis is not just to achieve international success, but also continues to be very important to achieve domestic success in Portugal. So how do you see that balance of the members? It continues to be very important that they have very good results in the domestic market, in the ratings. How do you see the balance between aiming at the international market and this importance of maintaining a strong success domestically?

[00:26:33 Susana]: In fact, we are very lucky because the Portuguese audience loves the Portuguese content, which is very good for us. So, all of the producers want to internationalize, but we are first focused on our market. It's impossible to internationalize our works if we are not stronger in our own country.

But in our own country we have this lucky of the public to love the Portuguese. If you see the audiences, they love to see the Portuguese things not only fiction, but entertainment and they like to see the things made in Portugal. So for my members, first, they always think to be stronger and catch a lot of public in Portugal and then internationalize. But in fact, it cannot be different. You have to be stronger in your own country.

[00:27:30 Martin]: That's great. And one of the other issues that we've also talked with some of the other guests is this question of sustainable production, green production, different techniques to lower the carbon footprint of productions. How important is that already in Portugal? Does APIT itself provide advice or workshops? Or if you could talk about how sustainability is addressed within the association?

[00:28:00 Susana]: It's interesting that you mention that because in fact, we have started to speak more about sustainable productions during the pandemic. And in fact, it was something that was brought by the Portugal Film Commission during the pandemic. And I remember that they talked with the association about making a guide of good practices in sustainable productions and green production. And my first reaction was like:

“Yes, in the middle of pandemic, you are going to discuss this topic.”

But rapidly, the producers understood the importance of this topic. And nowadays, not only for the co-productions - which it's normal, other countries more developed in the sustainable productions and bring the issues to Portugal -, but we have started here in the association discussing that. And last year, we have made a training session for our producers, it had an excellent participation from our members. And I feel that with training and the graduation now of the green consultants that we have, the Portuguese green consultants, we are getting closer to create more sustainable productions. But it is a topic that we discuss a lot in APIT and to which members are very aware and focused on.

[00:29:30 Martin]: And another topic, the question of the condition of women working in the film and audiovisual sectors. Now, you yourself as the head of APIT, as a woman, there are important female producers right at the top of the industry, but there's still room for improvement. Now, I think there was a study conducted recently by MUTIM that had support from APIT. If you could talk about the situation and that study. What were some of the key conclusions and where you think improvements can still be made?

[00:30:04 Susana]: Yeah, APIT supported this initiative from day one, because for us sustainability must be seen in a complete dimension, you know, ecological, social, and economic. And therefore, the topic of parity, equality, inclusion, is something that we are paying close attention to.

The study, as you know, reveals something that we already know. We already knew, but has the enormous advantage of putting numbers and facts and be ahead of what we already suspected. Now it's no longer just something that is said, but it's something that is proven and supported. Women, in fact, not only find it more difficult to reach decision-making positions, but they are also paid less, and in general have fewer opportunities. And there is also a conclusion that, I must say that makes me crazy, but it's true because there's a clubbing of men and even an acceptance of men's mistakes more easily and a certain paternalism and infantilization of women. To be honest, it was a surprise to read it, but when I read the conclusion of the study, I was like:

“Yes, that's completely true.”

[00:31:36 Martin]: Could you just clarify that's the infantilization in the roles of women in film and TV productions, or you're talking about the way women are treated behind the camera? It wasn't clear if you were talking about the way that women and female characters are depicted, or you're talking about the way women are treated in the industry?

[00:32:00 Susana]: It is the way that the women are treated in the industry. There's a trend or tendency to be more paternalist with women. In a lot of interviews that the study makes... Every woman refers to that and stressed that point.

We hope with this study to start this discussion on this topic deeper, and we just started going to start in 2024 to discuss this with the members in a way that try to achieve a guide of good practices in the sector. Because unfortunately, audiovisual is not very different from other sectors, but it's our sector and we have a lot of visibility, so we have the obligation to do it better. And what I felt with this study is that we have now a tool to help us change things, and to make it different in the audiovisual. So, it was a very important topic that we are finishing the year with that study, that is very important for APIT. And I wanted to discuss it a lot with my members and certainly we'll do it.

[00:33:25 Martin]: Could you explain in terms of achieving parity and what are the main priorities? So did the report say that certain categories of work, for instance, production assistants, perhaps some more women, camera operators or... Presumably, we don't necessarily have to achieve parity in everything because obviously people make their own choices, we can't oblige people. But where do you feel are the main areas, for instance, more women directors, more producers, or what do you think are some of the areas where there clearly needs to be more growth?

[00:34:08 Susana]: To be honest, Martin, we have to have more growth in all the areas, because in fact the study proves that women are always in lower positions.

So, I would say that we have to not only grow in everything, we have to change the mentality, which is the most difficult thing to change, but we have to do things in a way... And the good practices in the sector are important to implement because it's a way to change the mentality related to women. I think that's the most important thing to do.

[00:34:48 Martin]: But do you think, because this is an important topic, we've been talking of how there's been evolution over the last five years, for example, in terms of productions reaching international, the different things that we've been talking about. Do you think if we're looking at this question of the role of women working in the sector, we've seen improvements in the recent past, or not very much? It's clear to me, you're saying that there needs to be much more improvement, but are there any hopeful signs that we've seen in the recent past in this case?

[00:35:21 Susana]: In fact, to be honest, no. There are no big changes on that. Most of the time, I'm the only woman in the room. So, I think we have to change that. And even here in the association, if you look at the members, normally when you have women in front of the companies, they own the companies, which is interesting to think a little bit about it.

So, to tell you, in fact, the last five years, we have changed a lot in audiovisual landscape, but if we are talking about this topic of the parity, we have not improved so much. So, we have much more path to do in that topic.

[00:36:08 Martin]: I'm curious, just the last question on this subject, that when we look at the educational level, often, if anything, there are more women studying audiovisual film and audiovisual courses. It depends, each course is different. But did the study talk about that? It seems to me that there is at least parity, if not more women coming in at the beginning stage of education, but there's still a lot to achieve further down the road.

[00:36:37 Susana]: Yeah, there are more women, but they have more difficulty to achieve decision functions. And they have to stop more because of being a mother. They are the ones who have to stop, when you are a couple. When both of them, for example, work in the same sector, women are the first ones to stop the career, to take care of the child. And that is completely clear, they come to the sector as many or more than men, but they have more difficulties to grow in the sector.

[00:37:17 Martin]: There's clearly room for big changes. Thank you. And so just one of the final topics, I'm not sure whether it's the association or you personally, but as the president of the CEPI, the European Audiovisual Production Association, there was a re-election in 2023. If you could talk a bit about that experience and when that began and the importance of that association at the broader level of the European level.

[00:37:51 Susana]: Yeah, in fact, CEPI was founded, I think, in 1990. And when I arrived to APIT, we already were members of CEPI. So, since I remember, I worked very closely with CEPI. And in 2018, we were for the first time elected for the board. And then passed in 2021 for having the presidency and we are now re-elected for a new mandate.

The president is APIT, but it's me representing APIT in CEPI. And I must confess that this role is the one that I'm most proud of, because CEPI brings together such different countries and such different companies that in fact is extraordinary that they are together. And harmonizing these interests is not easy. It's even challenging and defiance most of the time, but it's very, very rewarding. I even think that by doing this in APIT, because we didn't talk about it, but we have 48 members in APIT, but they are completely different from each other. So, my job every day is trying to conciliate some interests not always equal. And I think that doing this for 23 years helped me to give me experience to preside CEPI, because it isn't easy. But it's very, very interesting to reconcile interests. As you understand, reconcile interests from France, through Italy, Norway or Portugal, it's always very challenging.

But to answer to your question, CEPI is the European's interlocutor in the matter of audiovisual production. There is no other organization in Europe that has our representation and authority. So, it's important to understand that most of the legislation that arrives not only to Portugal, but all the European countries, came from Europe. So, what we do in CEPI is trying to solve problems before they come to the countries. And we already talked about the AVMS directive and the importance that it had for Portugal, not only for Portugal, but we are speaking about our country.

CEPI is the first step towards solving problems and anticipating them. What we try to do there is to resolve issues so countries have no longer to deal with them later. And for example, we are now discussing the problem of geo-blocking. We are discussing all over Europe the importance of the exclusion that exists for the audiovisual sector and which must be maintained. And it is absolutely essential to discuss and to resolve this at an European level. And it's very important for us to be in CEPI. And personally, it's a big challenge but a very rewarding challenge.

[00:41:22 Martin]: The audience of this podcast is people not just from Portugal but internationally. So, we've talked a lot about the key issues facing the Portuguese industry. Looking at the European level, you talked about geo-blocking. But what are some of the other key issues? For example, getting the streaming platforms to invest more in European production presumably is another important issue. The strength and the position of the free-to-air broadcasters. What are some of the key issues looking at the bigger level, not just at Portugal, but the European level? What are some of the big issues at stake?

[00:41:58 Susana]: I've mentioned geo-blocking, of course, is a big, big issue. But if I have to think of the most important topic that we are dealing now, besides geo-blocking, is the IP, intellectual property. We are always talking about this in the countries and in CEPI. And the relation of having IP and have a relation with streamers. Which is not always easy because as you know, most of the time the streamers want to have it, all and in fact the rights and the ownership of the rights is the only thing that the producers can have as a heritage for and to have the opportunity to have some results from the works that we produce.

So, the topic of IP and maintaining IP in Europe is a big discussion in Europe, most of because of the streamers, because most of them are based or US based. And it's important to know where's the IP. And so I would say that geo blocking and the IP are the big issues in Europe at this moment. But we are going to have, in June, elections for Europe again. So, I would say that these two

topics are crucial and at the same time as you can understand, artificial intelligence, which is the other topic that the Commission now wanted to have a legislation related to that.

And I have been recently in Content London and we have passed an entire day discussing artificial intelligence, which can be a challenge but also a problem and we have to deal with that in both sides of the thing.

[00:44:02 Martin]: From the perspective of defending the independent producers, as you mentioned, for example, the big streaming platforms want to buy all the rights. So that's related to IP. That's also related to the legislative framework that we've had legislation for many years, protecting independent producers in relation to free to air broadcasters. But is the existing framework already sufficiently protective of independent producers now that streaming platforms are so important, or there still needs to be further reinforcement at the legal level?

[00:44:38 Susana]: Yeah, it has to be further enforcement. That was why I mentioned because of Europe. It's important to understand, when we are talking about considering that the streamers make productions in Europe, but then they are US based. We have to understand where's the... When you qualify that they are investing in European works, but in fact the IP goes to US... You have to enforce the legislation and be aware and take all the necessary measures to guarantee that Europe continues to have diverse contents and that the IP continues and is maintained in Europe. So, we have to improve more the legislation and we are working on that very hardly in CEPI.

[00:45:32 Martin]: And so just to conclude, how would you view the European audiovisual sector for independent producers? There's been important growth because of these different developments. Do you think, looking ahead over the next five years, you can see continued growth, there's a potential for crisis, well, it's always difficult to look in a crystal ball and say what will happen, but what's your view on the sector? It's a very robust sector, it's a fragile sector? What are your expectations looking ahead over the next five years?

[00:46:04 Susana]: I'm an enthusiast as you already see, so I think it's going to be a very good five years. We are growing and we are still growing. The business model will change probably, even from the part of streamers. We are seeing that they continue to invest but they change some kinds of investment in some countries. We have to be aware of that and to understand what they really want.

But when I think of the Portuguese sector, I think we have a lot to grow. And the next five years, I hope we can be able to have a next conversation and talk about it. And I will certainly say that Martin, we have grown a lot of, and we have a more robust and stronger sector in Portugal. And I think this is the path that we are taking, and we are doing well, very well.

[00:47:05 Martin]: Well, that's great. Well, thanks ever so much, Susana. That was a very comprehensive and enlightening conversation, both about the situation in Portugal, the situation at the European level, and the promising future for independent production with the different *caveats*, in particular, focusing on the important of the role of women in the sector, especially in Portugal, sustainable production, protecting IP, artificial intelligence. But thanks ever so much for the conversation.

[00:47:33 Susana]: Thank you, it was a pleasure.