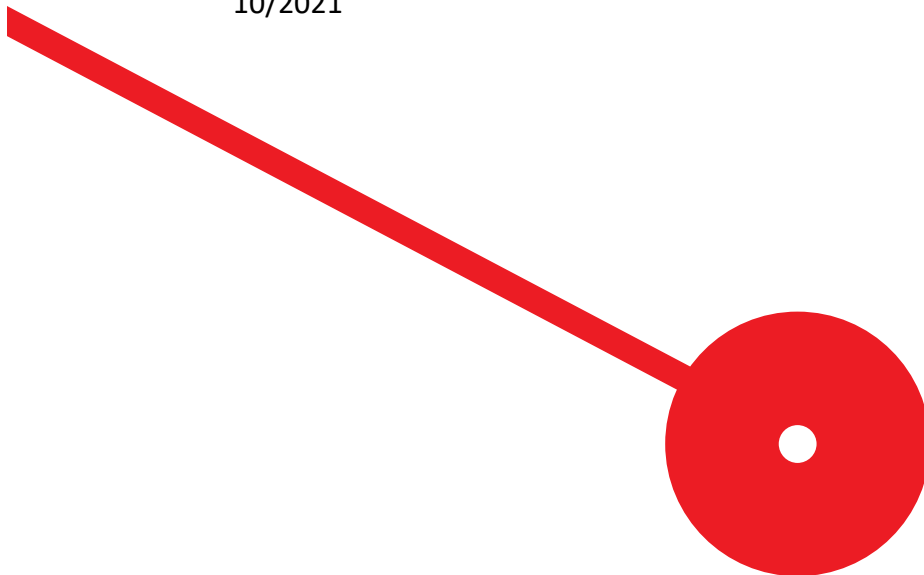




Subtitling Portuguese Audiovisual Content: A Matter of Increasing Importance

Lígia Lopes Laranjo

10/2021



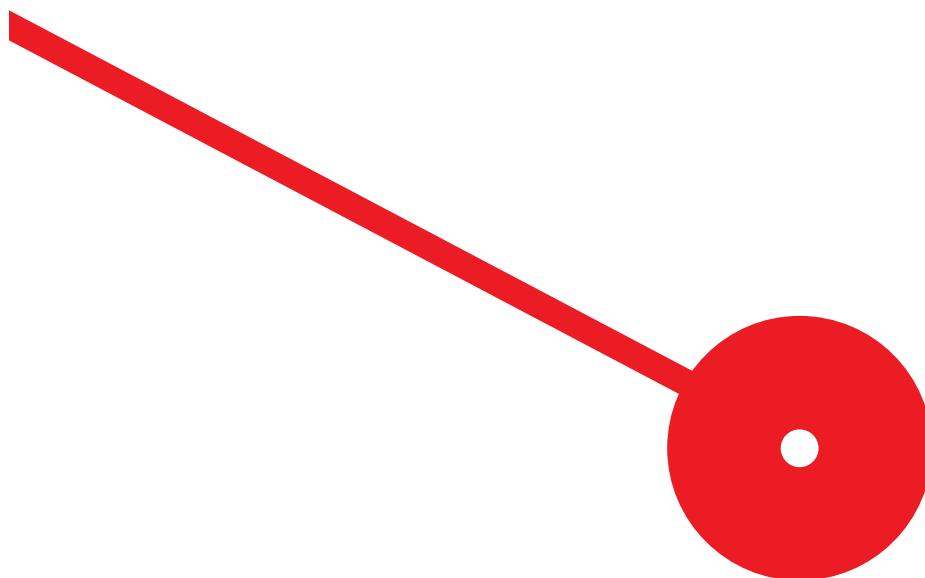
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Lígia Lopes Laranjo

Trabalho de Projeto apresentado ao Instituto Superior de Contabilidade e Administração do Porto para a obtenção do grau de Mestre em Tradução e Interpretação Especializadas, sob orientação da Prof. Doutora Maria Graça Albuquerque Barreto Bigotte Chorão



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Epigraph

“Victory is for those who can say "Victory is mine". Success is for those who can begin saying "I will succeed" and say "I have succeeded" in the end.”

Mustafa Kemal Atatürk

“You must never give in to despair. Allow yourself to slip down that road, and you surrender to your lowest instincts. In the darkest times, hope is something that you give yourself. That is the meaning of inner strength.”

Iroh, Avatar: The Last Airbender

Acknowledgements

Many months of work have finally resulted in the project you are now reading. Nevertheless, the final result would not have been the same had it not been for the support of some special people whom I would like on this occasion to express my gratitude.

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And of course, I would like to extend my thanks to ISCAP, for not only having hosted me during these two years but also because it is for me a place of good memories and friendships that I will carry with me for life.

Resumo:

A legendagem de conteúdos audiovisuais portugueses para espectadores estrangeiros é algo que não existe de momento em Portugal. Nem mesmo os canais generalistas portugueses como é o caso da RTP, SIC e TVI, têm quaisquer iniciativas criadas com o objetivo que oferecer acesso das nossas produções ao resto do mundo. Este projeto não só apresenta uma solução para esse problema, com diferentes modos de implementação e possíveis fontes de rendimento, mas demonstra também, através da análise de um pequeno estudo feito a espectadores portugueses e estrangeiros, que esta é uma ideia viável e com grande possibilidade de sucesso. No decorrer deste projeto, foi também feita uma entrevista ao produtor e realizador Paulo Guerra, de modo a poder apresentar um ponto de vista de um profissional da área acerca esta problemática. A elaboração deste relatório, em paralelo com o estudo de espectadores e a entrevista, deram resultados frutuosos, uma vez que foi realmente possível a criação de uma plataforma online de partilha de produções portuguesas, já com conteúdos disponíveis para visualização, cedidos a este projeto pelos seus devidos produtores.

Palavras chave: tradução, legendagem, audiovisual, linguagens

Abstract:

The subtitling of Portuguese audiovisual content for foreign viewers is something that does not exist at the moment in Portugal. Not even Portuguese generalist channels like RTP, SIC and TVI have launched any initiatives with the goal of providing access to our productions to the rest of the world. Not only does this project present a solution to this problem, with various ways of implementation and potential sources of income, but it also demonstrates, through the analysis of a brief survey of both Portuguese and foreign viewers, that this is a viable idea with a great possibility of success. During this project, we also conducted an interview with producer and director Paulo Guerra, so as to present a professional point of view on this problematic. The elaboration of this report, in parallel with the study of viewers and the interview, gave fruitful results, since it was actually possible to create an online platform for sharing Portuguese productions, with content already available for viewing, provided to this project by their respective producers.

Key words: translation, subtitling, audiovisual, languages

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List of Abbreviations

AVT – Audiovisual Translation

HBO – Home Box Office

IGAC – [from portuguese] *Inspeção-Geral das Atividades Culturais*

PALOP – [from portuguese] *Países Africanos de Língua Oficial Portuguesa*

RTP – [from portuguese] *Rádio e Televisão de Portugal* (Previously *Rádio Televisão Portuguesa*)

SIC – [from portuguese] *Sociedade Independente de Televisão, SA*

SEO – Search Engine Optimization

TVI – [from portuguese] *Televisão Independente, SA*

VoD – Video on Demand

VPN – Virtual Private Network

INTRODUCTION

The current project, carried out as part of the Master's program in Specialized Translation and Interpreting, resulted mainly from exploratory research on the need to translate Portuguese audiovisual content, intended for entertainment, into foreign languages.

What I intend to demonstrate with this study, conducted in tandem with the project itself, is that with the growing quality and quantity of Portuguese speaking television and cinematographic content, it would be of interest, in my opinion, to share these productions in the online digital space, since at the moment our national content has a short worldwide reach, mostly due to the linguistic barriers. Nowadays, more than ever, the Internet is the fastest growing platform in terms of users, on a global scale¹, thus making it the ideal place to share our productions.

Much of the audiovisual content I refer to above is already broadcasted on television, as is the case with soap operas (*novelas*), which constitute the vast majority of national productions. However, I believe that sharing these productions online and making them available to all interested users regardless of their native language is an important step to take. Taking this kind of action would allow Portugal to be more open to the rest of the world, while also allowing us to share our incomparable language and culture more easily.

Throughout the development of this exploratory project, I intend to address the questions of why, for what, for whom, and how the creation of a multilingual online platform, where one could find Portuguese television and film productions subtitled to different foreign languages, could be a viable idea to be put into practice. Not only that, but within the framework of this project, I will also attempt to bring that idea to life. That process will be described in detail throughout this dissertation, along with the results obtained.

¹ In a report conducted annually by Simon Kemp, author on the We Are Social platform, he claims that to date (July 2021) he has seen staggering online presence growth results. More than 250 million people have started using the Internet since the year 2020 alone. About 61% of the world's population is now connected to the Internet (about 4.80 billion people), with the average user spending 7.5 hours a day on the Internet, more than twice as much time as they spend watching television. (Kemp, 2021)

CHAPTER I – CONTEXTUAL FRAMEWORK

In Portugal, the array of films, series, and entertainment content has seen its numbers continually increase over the years. RTP1 was the first Portuguese mainstream channel to broadcast the first Portuguese soap opera, Vila Faia, in 1982. Now, almost 40 years later, the national television repertoire features more than 100 soap operas, each with an average of 200 to 300 episodes and over than 370 movies².

However, even with all the new audiovisual content being continuously produced, the truth is that not much is being done to divulge these productions on an international level³. I believe the Portuguese productions have the potential to attract not only new audiences but also to entice tourism and foreign capital to Portugal. To better understand why this happens, let's first look at the television and film consumption habits of Portuguese viewers and then look at the current situation in Portugal regarding the dissemination of our content in an international context.

1.1 Television and Cinematographic Consumption Habits of Portuguese Viewers

In order to provide a critical and objective analysis of the way television and film consumption occurs in Portuguese viewers, let's first look at the annual reports of OberCom⁴, an association that focuses essentially on the detailed analysis of the Portuguese Media and that, according to them, has as one of its missions to develop new ways of understanding markets and audiences.

² Collection of data belonging solely to the four generalist channels, also referred to as "classic channels" (RTP1/RTP2, SIC, TVI). This data was gathered from the following webpages: <https://bit.ly/3k8Dkxlb> ; <https://bit.ly/3o1AtHI> ; <https://bit.ly/3GRsxBo> and <https://bit.ly/3COxSXY> ; We are well aware that the credibility of the websites chosen can come across as a bit dubious. However, taking into account the simplicity of the information we needed and the scarcity of this type of information online, we believe these sources are reliable enough.

³ Later on in the document we will analyse in greater detail the few different initiatives which are already in place, as well as why they do not compare to the product we intend to provide.

⁴ OberCom's website can be accessed through the following link: <https://obercom.pt/>

Given that OberCom is one of the sources, if not the source, with the broadest spectrum of media studies in Portugal, I was quickly able to find quite pertinent information about cinema and television consumption habits at a national level. After analyzing their 2017 report on the new and traditional consumption habits of cinema in Portugal⁵, it was not difficult to verify that the content watching trends today focus preferentially on cinema on-demand and by subscription. In the words of OberCom:

“(...) também as mudanças no consumo de cinema são explicadas com recurso à natureza mutável da tecnologia. As características principais da Internet, como a velocidade, multiplicidade e policentralidade, interação e participação, acabam por ter um papel chave na mudança nos media em geral e nos formatos tradicionais em particular, onde o sector do cinema não é exceção.” (OberCom, 2017)

*[“(...) also the changes in cinema consumption are explained using the changing nature of technology. The main characteristics of the Internet, such as speed, multiplicity and polycentricity, interaction and participation, ultimately play a key role in changing media in general and traditional formats in particular, where the film industry is no exception.”]*⁶

This is an important statement because, by relating it to the service we intend to offer, which will be presented further on, we can conclude that using the Internet to share our national content is the right choice to make. Due to its modern characteristics and ever-evolving nature, it currently surpasses other forms of content sharing and/or content transmission such as television and cinema.⁷

⁵ “*Ver Cinema em Portugal: Uma análise sobre os novos e os tradicionais consumos*”: This report can be accessed through the following link: <https://bit.ly/3CR57Ki>

⁶ My own translation.

⁷ According to Statista's worldwide media consumption report, in the year 2019 internet usage overtook TV usage worldwide, the form of media that had been undisputedly in the number one spot in the world for decades. (STATISTA, 2020)

1.1.1 The Rapid and Growing Transition of Audiences from Television to the Internet

Among the various reports available on OberCom's website, the one whose theme most responds to the main question that we intend to answer in this section is another report from 2017 about the television in Portugal, whose analyses the audiences and competitive dynamics of the Portuguese television market between 1999 and 2016.⁸ Unfortunately, this is the report with the most recent data. Through my analysis of this report, I observed that the number of visitors to the official websites of the companies which own the brands of the Portuguese mainstream channels has been increasing exponentially. Even though this data dates from 1999 to 2016, it is safe to assume that this growth has continued since we have already confirmed the growing number of Internet users.

“Em termos de utilizadores únicos, verifica-se um aumento dos 326.000 para os 2.696.000 dos utilizadores únicos de páginas RTP / RDP, entre 2002 e 2016. No caso do Grupo Impresa, o aumento é também exponencial, dos 901.000 para os 3.803.000, respetivamente. O Grupo Media Capital acompanha a tendência, vendo os utilizadores únicos das suas páginas aumentar dos 767.000 em 2002 para os 4.037.000 em 2016, ano final da análise.” (OberCom, 2017)

*[“In terms of unique users, there has been an increase from 326,000 to 2,696,000 unique users of RTP / RDP pages between 2002 and 2016. In the case of the Impresa Group, the increase is also exponential, from 901,000 to 3,803,000, respectively. The Media Capital Group follows the trend, seeing the unique users of its pages increase from 767,000 in 2002 to 4,037,000 in 2016, the final year of the analysis.”]*⁹

⁸ “Televisão em Portugal: Análise das audiências e dinâmicas concorrenciais do mercado televisivo português entre 1999 e 2016”: This report can be accessed through the following link: <https://bit.ly/3q8NUID>

⁹ My own translation.

As we can observe from what we just read, not only has the number of users increased tremendously but also the number of visits to their respective online pages has steadily increased.

Furthermore, if beyond observing the growth in the number of users we also analyze the growth in the number of visits to the web pages of each of the generalist channels we will also observe that the data is highly positive. From 2002 to 2016, the visits to the RTP/RDP and Impresa Group webpages increased by about three times (to 47,109,000 and 184,522,000 visits respectively), and the visits to the Media Capital Group webpage increased by about ten times (to 637,598,000 visits).

As it is possible to conclude, this huge increase in the visits to the generalist channels' websites leads us to understand that there is an increased preference for accessing the contents of these channels via the Internet. This change in users' interests and consequent increase in their online presence proves that the Internet is being increasingly used by the audiences of these channels. According to OberCom, this is "in fact a dispute in which the main agents of the media sector in Portugal have been investing resources."¹⁰ (OberCom, 2017, p. 39)

This change may be happening for various reasons but, taking into account everything we have been looking at so far, the convenience factor is perhaps one of the strongest. Moreover, the viewing of content through the respective websites of the generalist channels allows viewers not only the option to follow the channel's live broadcast but most importantly to choose the programming the viewer wants to watch at that moment. This option is undoubtedly quite convenient, especially for viewers who do not have access to a box, as box ownership is always linked to customers who purchase multi-channel packages for their homes.

¹⁰ My own translation.

1.2 Current Panorama in Portugal regarding the Distribution of National Audiovisual Productions

Although it appears I have already conveyed this idea, it is never too much to emphasize that, in the course of this study, whenever Portuguese content or content in Portuguese is mentioned, I am referring solely to productions in European Portuguese, pertaining to Portugal. At no moment do I refer to content in Portuguese from Brazil or any other Portuguese-speaking country, especially because, for instance, Brazil's situation regarding the sharing of their content with foreign countries is extremely different from ours, which would make many of the arguments used in this study not applicable.

While I think it would be very interesting to explore such differences between Portuguese and Brazilian content being shared overseas, mostly due to the linguistic factor, I fear that time is too limited for that to happen. In any case, during this project, national productions in European Portuguese are the only ones we intend to refer to.

The current resources in Portugal which allow access to foreign audiovisual content subtitled to Portuguese are extensive. However, the same does not apply to national audiovisual content provided with subtitles in any other language. To the best of my knowledge, the market of translation for subtitling of European Portuguese to other languages is, in fact, almost non-existent.

Considering that the vast growth in audiovisual productions provides spectators with a direct and immediate connection to the cultures and languages of other countries, it becomes essential to share our national productions on a broader and more numerous scale. So as to distribute these national television and cinematographic contents, whose quality has been continuously progressing, it is fundamental to create an online platform that allows the sharing of these productions with subtitles available in different languages.

In Portugal, it is also fairly easy to get access to foreign films and series subtitled in Portuguese, either by using online streaming platforms, such as Netflix or HBO, in which

a paid monthly subscription is mandatory to get access to the content or, on the other hand, through the use of non-lawful streaming websites. When it comes to illegal websites for streaming content, the variety of choices is almost endless, and the ease of access is much higher since they are available for free, something that appeals to most viewers.

However, foreign audiences who want to have access to subtitled Portuguese content, either in English or any other language, will most likely have great difficulty in finding it. As of yet, there are no *national* online platforms dedicated to providing such content for them. Despite my best efforts to find valid reasons to justify this fact, the truth is that I have not been able to find any information on the subject. Perhaps it was because of lack of financial resources, perhaps because of lack of success, or simply because until now the idea for such a project simply hasn't emerged. In any case, this project aims to put an end to this problem, and therefore we hope to achieve the necessary level of success so that, later, whoever is interested in watching Portuguese content knows exactly where to look.

Some Portuguese productions can be found on platforms such as HBO/HBO Max¹¹, which, despite not being a Portuguese website, has recently added some Portuguese productions to its range of films, though almost all of them are a little dated. HBO has some titles like *Aquele Querido Mês de Agosto*, *Embargo*, *Auga Seca*, *Mosquito*, *Lisboa Azul*, among others. However, as I have already mentioned, not only is HBO a North American website, but the subscription fee is €4.99 per month to have access to their contents. This is the price practiced in Portugal. However, HBO's monthly fee can get a lot more expensive in other countries since the prices vary from country to country. Imagining that foreign viewers looking specifically into websites where they could watch Portuguese content had to pay such high subscription costs just to find such a limited list of our national titles could perhaps be a little upsetting.

¹¹ Hereafter referred to only as HBO.

As for Netflix, the case is very identical, being that Netflix not only practices very similar subscription prices but also has a list of Portuguese movies. However, this list not much longer than HBO's, with only eight titles to date, these being *Os Maias*, *O Pátio das Cantigas*, *A Canção de Lisboa*, *Morangos com Açúcar: O Filme*, *O Leão da Estrela*, *Virados dos Avesso*, *Bad Investigate* and *Mau Mau Maria*. Not only that, but these eight films are available *exclusively* on **Netflix Portugal**, which, yet again, makes the accessibility of these titles to foreign audiences virtually non-existent. Due to each country's laws and regulations around intellectual property and copying of media content, the catalogue of contents is different from country to country, (Investopedia, 2021) and the only possible way the viewers can access contents from other "Netflixes" around the world is through the use of a VPN.

On a more recent note, it has come to my attention that a Portuguese 10-episode series, *Glória*¹², is in the works, and will be released internationally on Netflix on November 5th, presumably with a wider range of subtitles than the movies I mentioned previously since it is going to be shared internationally this time. It is still impossible to predict what kind of success this series will have, as it is the first series to be shared on the international Netflix and not just Netflix Portugal, and so we will have to wait and observe what kind of attention *Glória* will be able to grab from the public, and if the demand for our content will increase as well.

For the purpose of providing as much information as possible about what is available in Portugal regarding the offer of European-Portuguese audiovisual content to foreign audiences, I attempted to keep my research as extensive as possible, so that nothing could discredit the main goal of the project I have been working on.

During my research, I came across a national and for sure much more interesting initiative called FilmIn. FilmIn is a Portuguese VoD platform for independent cinematography¹³. Through partnerships with Portuguese film producers and operators, the FilmIn team has

¹² For more information on this new Portuguese series you can visit the following link: <https://bit.ly/3EIqu0P>

¹³ You can visit FilmIn's website here: <https://www.filmin.pt/>

effectively brought together an impressive catalogue of films and series, both national and international. Nonetheless, some aspects that lead me not to consider this initiative valid for the argument I am trying to prove are as follows:

Firstly, FilmIn is only available in Portugal, Spain, and Mexico. This leads me to believe that their goal does not align with mine, in the sense that with the creation of their platform they clearly did not intend on taking national content to a large number of countries, also because their catalogue is more extensive in international productions than national ones (even though they have a much more significant number than the two major platforms I mentioned above).

Secondly, FilmIn, namely the version of the platform available in Portugal, provides solely Portuguese subtitles. Again, this means that they only aim to bring good quality cinema¹⁴ to Portuguese viewers, but not to take our national content abroad.

Furthermore, in similarity to Netflix and HBO, it works on a rental system and month-to-month subscriptions. The rental prices fluctuate between €0.95 and €2.95 per movie, and the user has 72 hours to watch said movie. Subscriptions, on the other hand, vary between €6.95 and €14.99 per month, depending on the special perks that each viewer wishes to acquire. On a personal note, for such a recent initiative, and one that is only available in three countries, I believe that FilmIn's prices are rather high when compared to those of major worldwide streaming services with a much more extensive catalogue and reach.

Now, if we shift our focus to the initiatives of the Portuguese mainstream channels for sharing national content, we will quickly come to the realization that this scenario is not much more favorable.

After a detailed analysis of all the channels' websites belonging to the three major Portuguese television groups (RTP Group, SIC Group, and TVI Group), it was possible to observe that all of them are in Portuguese, with no other language options on the

¹⁴ FilmIn is aimed “*A todos os amantes de cinema. Aos que procuram um complemento à atualidade, os melhores clássicos, documentários e grandes estreias. (...) E, em geral, a todos aqueles que vivem e respiram cinema de qualidade.*” (FILMIN, s.d.)

[FilmIn is aimed “*to all cinema lovers. To those who seek a complement to current events, the best classics, documentaries and major premieres. (...) And, in general, to all those who live and breathe quality cinema.*”] (My own translation)

platform. Moreover, none of them provide subtitles for their contents, except for RTP Play, which offers Portuguese captions for a handful of series and documentaries.

However, the only Portuguese channel that has been investing in the dissemination of its contents is SIC, which in 2017 launched the platform *SIC International Distribution*¹⁵, in order to publicize the catalogue of contents on their eight television channels¹⁶. Their goal is to facilitate access to available products, accelerating their sales in the global market. *SIC International Distribution's* platform is entirely in Portuguese, but it is also translated into English and has English subtitles and occasional dubbing in French and Spanish. However, these subtitles and dubbing are only done for a few demo trailers and occasionally the first episode of some of the soap operas or mini-series that they intend to sell internationally (about 24) so as to attract the interest of buyers.

OPTO is a more recent initiative of SIC but which deviates much more from what we have been analyzing. OPTO is a video streaming platform launched in November 2020, whose goal is to provide a catalogue with more than 4,000 hours of Portuguese-spoken content and produced in Portugal. Like the previous examples, this platform also has a paid Premium version which also includes exclusive content, premieres, among others. (Espassandim, 2020) I deemed it interesting to include this platform here so as to demonstrate that, even with the initiative of creating an entirely new platform, they still did not have foreign audiences in mind at all.

After visiting the website, I could essentially verify three main issues: 1) I was required to register on the platform just to be able to access the free version of OPTO, which can be inconvenient for many users; 2) the free content is much less than what they promise (so far at least), and I had a hard time finding anything that was not blocked to free users; and 3) out of all the free content I accessed, none provided *any* subtitles, not even

¹⁵ The previous name of this project was *SIC Content Distribution*, which they later changed to the current name *SIC International Distribution*.

¹⁶ “Along with SIC, the main company, Impresa also owns 7 Cable Channels under the SIC brand: SIC Notícias (24 news), SIC Mulher (female audiences), SIC Radical (male audiences), SIC K (kids), SIC Caras (entertainment and lifestyle), SIC Internacional (communities abroad), SIC Internacional África (communities abroad in África). Publications Expresso (newspaper) and Blitz (music magazine) are also part of the media group.” (SIC, s.d.) (My own translation.)

Portuguese captions, which makes this new platform even less inclusive of the deaf and hearing impaired than the mainstream channels.

In regard to TVI, Media Capital's 2018 Report highlights a relevant increase in international sales of content, specifically soap operas, though not through the same method used by SIC, since Media Capital does not actively promote the sale of its content. The company states that "regarding TVI's content sales in international markets, a record was reached in 2018, having already reached 75 countries."¹⁷ (Grupo Media Capital, SGPS, S.A., 2019) As opposed to the other channels' webpages, Media Capital does not offer much information on this subject, so the information I was able to find through my research did not go much beyond the fact that TVI and Plural Fiction are distributed in more than 60 countries, and that Media Capital's 4 international channels are broadcast in 22 territories, through more than 40 operators.¹⁸

Except for what was mentioned above, the dissemination of national audiovisual content in an international context is not happening as diligently as it could since, among the large national television groups, *SIC International Distribution* was the only initiative created with the aim of promoting the sale of entertainment content, including documentaries and children's programs, although with an evident focus on their most prestigious soap operas.¹⁹

However, even the contents sold to foreign countries, the majority of them lose the Portuguese language factor (with the exception of Portuguese-speaking countries), since a large part of the countries that buy them opt for dubbing instead of subtitling²⁰, as is the

¹⁷ My own translation.

¹⁸ This information can be accessed through the following link: <https://bit.ly/3wmv9SU>

¹⁹ *SIC International Distribution* currently has a range of 19 soap operas available, 12 of which have already won international awards. For more information please refer to the following link: <https://bit.ly/3GVclPC>

²⁰ "The subtitling of content in Portugal became a habit after the banning of dubbing during the *Estado Novo* dictatorship, a measure that officially intended to 'guarantee the genuineness of the national cinematographic spectacle'". (My own translation.) (André, 2018) Unlike Portugal, countries such as Spain, France, Germany, Italy and other Western European countries had adopted compulsory dubbing to protect their national language and develop their respective cinematographic industry. Dubbing became legal in Portugal in 1993, but even after that year, subtitling has remained the most commonly used form of translation in both cinema and television. (CINEBLOG, 2018)

case with Switzerland, Germany, France and Luxembourg, for example. According to Media Capital's 2018 Report and IMPRESA's Annual Accounts for 2018, these are the main countries consuming Portuguese products. As previously mentioned, these are also countries that give preference to dubbing, which therefore confirms my suspicion that the language factor disappears as soon as our national contents are sold to those countries, as they tend to dub all the content to their national language before broadcasting it anywhere. Even though these countries' preference for dubbing does not interfere with our project directly, I believe it is important to highlight this difference, as well as emphasize that our project will never integrate dubs, as one of its core goals is the worldwide diffusion of European-Portuguese.

In summary, we may conclude that there is not any platform investing in the online sharing of Portuguese audiovisual content with foreign audiences. As previously mentioned, taking into account the continuous improvement of the quality of our productions, the time has come to disseminate these productions so as to expand the spectrum of viewers and attract the attention of different audiences to Portugal. In an attempt to minimize this problem, I will proceed to explain the idea I have been mentioning up until now. All the details on this project can be found in the following chapter.

CHAPTER II – THEORETICAL CONCEPTION OF THE COMPANY

Throughout this chapter, I will be presenting all the aspects of the idea I have been hinting at in the previous chapter. The main goal is to offer a solution to the fact that no national platforms are sharing subtitled Portuguese productions with a clear focus on foreign audiences. On a more personal note, even though I don't possess any experience in creating businesses from scratch, in this chapter not only will I describe some key features which I applied in this project, but I will also put them into practice and demonstrate them through a website which you will be able to see a little later in this report, as well as visit online.

2.1 “P.POL” - From the Idea to the Final Product

*P.POL*²¹ (*Produções Portuguesas Online Legendadas*) is a multilingual website whose main goal is to provide access to a wide range of Portuguese audiovisual content²², namely, entertainment-focused productions with subtitles (such as soap operas, series, films, short films, TV shows, documentaries, etc.) In an initial stage, the offer of subtitles will comprehend the English and French languages, as well as Portuguese captions, specially adapted for the hearing impaired and deaf²³. However, later, presupposing that the company is successful, the goal is to gradually expand the number of languages, offering the broadest possible range of subtitles.

What we intend to implement is, of course, a legitimate and legal platform, in compliance with the applicable law and the Portuguese Code of Copyright and Related Rights.

²¹ *P.POL* – *Produções Portuguesas Online Legendadas* (pronunciation similar to the English word *people*) - Provisional name given to this project/company prototype, henceforth just referred to as P.POL.

²² It is implied here that these productions may have several different suppliers. The goal is to create a website that encompasses all national productions, whether they originate from generalist channels such as RTP, SIC, and TVI, but also other Portuguese producers such as *Bando à Parte*, *Ar de Filme*, *Cinamate*, *Terratreme*, *Agencia*, *O Som e a Fúria*, *C.R.I.M.*, etc.

²³ The reasoning behind why Portuguese captions should be provided as part of the subtitles that will be made available on P.POL will be addressed in greater detail later on in this Chapter.

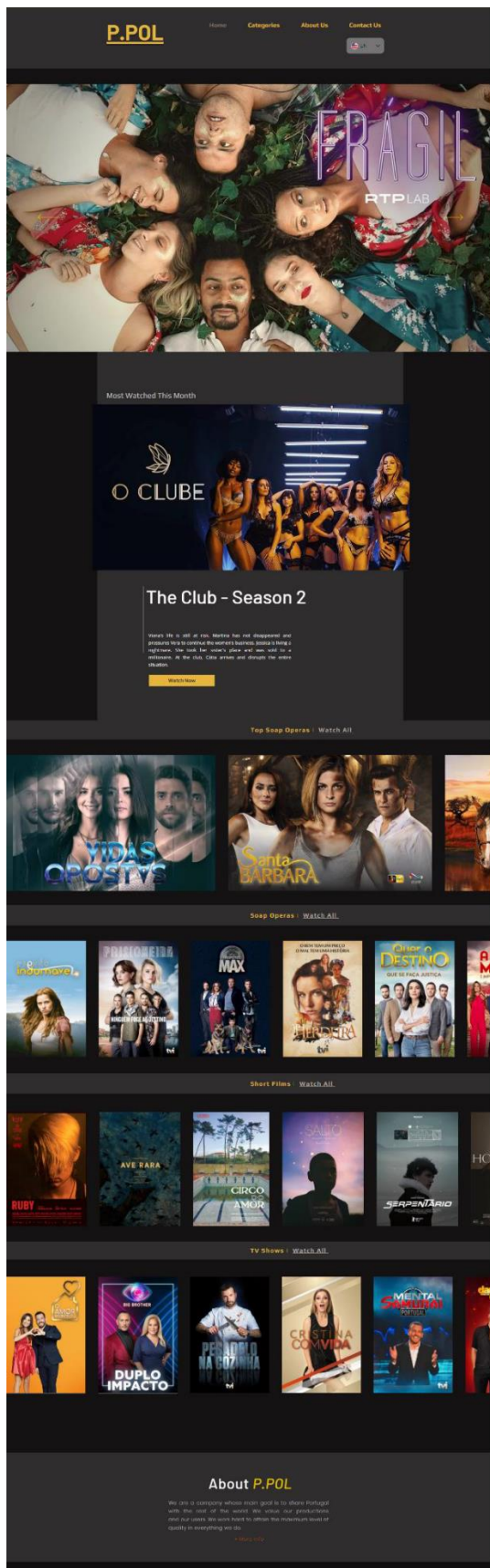


Image 1 - Home Page of P.POL (Full)

This is an innovative concept nationwide which will find hardly any competition in the market, taking into account the type of product being proposed. In fact, there is a gap in the market for this kind of service. It is precisely to address this gap that I aimed to design a product of this nature, hopefully developing a need for this kind of platform that was not there to begin with.

Here on the left, you can get a little visual preview of the kind of platform we have in mind when we talk about *P.POL*. What you see here is nothing but an online prototype of the service we intend to present to our users, since none of the contents displayed belongs to us. However, throughout Chapter IV, we will explain in greater detail everything about this website as well as how to visit it online.

To date, the existence of national platforms that share the same principles as *P.POL* is unknown. Contrary to the situation previously approached about SIC International Distribution, whose intention is only the sale of its limited selection of contents, the intention with the creation of *P.POL* is to offer the possibility to watch national content for free. We plan to establish partnerships with several Portuguese producers, including the

producers of generalist channels²⁴, so that the operability of this proposal becomes possible. Although at this first stage of the project it is not yet possible to ensure the feasibility of all these intentions, these hypotheses will be explored in more detail in Chapter III.

2.1.1 Our Vision

P.POL intends to explore the potential of Portuguese productions by sharing them on a multilingual platform. We have as our mission the distribution of these contents, always keeping in mind the goal of creating a business with a strong influence on its users. By subtitling Portuguese content into other languages, we aim to strengthen the Portuguese presence in the world of audiovisual entertainment, lead Portugal to win more awards internationally, inspire Portuguese production companies to invest and develop yet unexplored cinematographic genres, and foster a general admiration for the hard work of all parties involved in each production.

Moreover, we strive to lead *P.POL* to be recognized on a national level as an indispensable company of remarkable importance and a bridge between Portugal and the world of cinema and audiovisual. We aim to gather a team of specialized translators, in order to offer a wider range of languages and excellent customer service. We envision having a group of users encompassing individuals of all ages, who are able to recognize their taste in cinematography in the material we provide, establishing a balanced relationship between supply and demand of content, and a desire for new episodes and new productions.

²⁴ Producers SP Televisão and Coral Europa (Grupo SIC/IMPRESA) and producer Plural Entertainment Portugal (Grupo TVI/Media Capital). RTP is not known for producing its own content, but when it does, it is usually through partnerships with other Portuguese producers, either independent producers, or producers which I have already mentioned, as was the case of their partnership with *Ar de Filmes* for the production of *Os Maias*, an adaptation of the work by Eça de Queirós. (RTP - Radiotelevisão de Portugal, s.d.)

2.1.2 Our Purpose

With the increasing globalization and expansion of free online content, having access to foreign content is now just a click away. In this context, I also easily discovered audiovisual content in the most diverse languages. On a more personal note, for the sake of illustrating my point of view, some of the content I watch most frequently is in Korean and Japanese, and I have noticed that over the years the number of websites offering access to Asian content is immense. Most of these (illegal) websites, are not only free to use but also provide subtitles in different languages, voluntarily made by groups of fans of these contents. Of course, the practice of fansubbing, even if supported by a good intention, is a *highly dubious practice* which undermines the work of translation professionals, since the practice jeopardizes the quality of the work in question. It should be emphasized that the *P.POL* team does *not* support or have the intention of ever using this kind of practice. We believe that in any context, using experienced subtitlers is always the right way to proceed.

With this, the argument I am trying to get at is the following: The visualisation of audiovisual content in a target language is a proven effective method for learning that same language. There are several studies which explore this idea.²⁵

“(...) audiovisual materials encourage exposure to authenticity. Authentic materials are defined as contents used by a native speaker from the target language culture, such as TV news, films, songs, comedy, soap operas, and games (...) authentic materials let learners access and explore the target language and its culture, which stimulates learners and makes them eager to study. For example, film can provide various aspects of the

²⁵ While I cannot cite all the sources I analysed, since several demonstrate similar ideas, I would like to provide links to some of the sources I found most interesting and that may be of the liking of those who have an interest in this subject and wish to know more about it:

“*Authentic Language Input Through Audiovisual Technology and Second Language Acquisition*” by Taher Bahrani, Sim Shu Tam, and Mohm Don Zuraidah: <https://bit.ly/30v6qk2>

“*Watching Subtitled Films Can Help Learning Foreign Languages*” by Joan Birules e Salvador Soto-Faraco: <https://bit.ly/3CkINYa>

“*The approach of learning a foreign language by watching TV series*” by Ulker Mehmet: <https://bit.ly/3FigOu4>

target language: different speech patterns of men, women, and children; standard language and regional dialects, and honorific expressions (...)” (Yamaguchi, 2020, p. 8)

In other words, some aspects that viewers of content in a foreign language are usually exposed to are as follows:

- a. Watching foreign audiovisual content allows oneself to passively learn a target language;²⁶
- b. It exposes the viewers to an approximate reality of the country of origin of the movie/series/etc;
- c. It raises the viewer's awareness to recognizing and getting educated about different cultures, which includes cuisine, religion, customs, music, and of course, language.

In the last few years, services such as Netflix have effectively been gradually adding to their range of contents some Korean and Japanese productions as well as productions from a variety of other countries other than the United States of America and the United Kingdom. However, as discussed previously, Netflix, as well as other websites of the same nature, operate on a paid subscription basis. What we want to establish with P.POL is rather simply a free-to-use platform with a large range of subtitles in different languages.

In short, *P.POL* is about sharing Portuguese audiovisual productions on the Internet, being a multilingual platform where subtitles in different languages will be provided. Furthermore, it intends to propagate the Portuguese culture inherent in national productions and create a cohesive platform that allows for the advantages mentioned above.

²⁶ Later on in this study, during Chapter IV (Sub-chapter 4.3.2), we will analyze more in depth the differences of using intra-lingual and inter-lingual subtitles in language learning.

2.2 The Importance of Including Portuguese Captions

Providing Portuguese captions²⁷ on *P.POL* is essential for a different number of reasons. However, in this section I will address the two reasons which have more importance to me personally, and justify my decision to include them on our platform.

Firstly, despite the fact that our target audience is foreign, it should be considered that captions are proven to be extremely useful to language learning. Beyond offering a platform where our users can find entertaining content, we also intend on facilitating the learning of the Portuguese language as much as possible.

Over the course of time, many studies have been conducted on the benefits of using captions and subtitles for enhancing language learning, and I would like to quote here the study conducted by Robert Vanderplank, as I believe it accurately proves the point I am trying to make:

“These observations suggested that far from being a distraction and source of laziness, subtitles might have potential value in helping the language-acquisition process (...) by providing language learners with the key to massive quantities of authentic and comprehensible language input. The observations also suggested that subtitles might help to develop language proficiency through enabling learners to be conscious of new and unfamiliar language that might otherwise simply be lost in the stream of speech.”
(Vanderplank, 1988, p. 272/273)

²⁷ In the interest of terminological clarity, and also to avoid any kind of misunderstanding in the interpretation of this chapter, I would like to emphasize the difference between subtitles and captions, as there may sometimes be some degree of confusion between the two.

Captions - These are *transcriptions* of the dialogue of television content, movie, etc. in the original language in which the content appears.

Subtitles - These are the *translation* into another language of what is said in the medium in question. These are intended for people who do not speak the original language of the content, as is the case with foreign films, for example. Normal captions assume that the viewer can hear the audio of the content.

However, *both captions and subtitles* can be specially adapted for the deaf and hard-of-hearing. The big difference is that these will contain adjacent information about background sounds, pitch changes in the speakers, and any other relevant sound description.

For more information on this subject, I highly recommend visiting the following link:
<https://bit.ly/3BWSITS>

Moreover, in the words of Martine Danan, in her paper on captioning and subtitling as undervalued language learning strategies, she states that audiovisual material enhanced with captions or interlingual subtitles is a particularly powerful pedagogical tool which can help improve the listening comprehension skills of second-language learners. Danan then proceeds to add that captioning also facilitates language learning by helping students visualize what they hear, and subtitling can help increase language comprehension and leads to additional cognitive benefits, such as greater depth of processing. (Danan, 2004, p. Abstract)

Later on in this paper, we will have a close look at all the results from two surveys I developed on the subject. Nonetheless, at this point in my analysis, I would like to highlight the results obtained on a specific question which relates a lot to what we are addressing at the moment. I proceeded to ask the participants if they had ever watched TV shows, series, or movies in a foreign language to learn or practice a language. The results revealed that 50% of the 114 participants have. This number highlights, in my opinion, the importance of providing Portuguese captions on *P.POL*.

The second point that justifies providing Portuguese captions in *P.POL* is the absence of these captions in the broadcasted audiovisual contents offered in the official online platforms of the generalist channels. Although these channels occasionally provide Portuguese captions on television in real-time²⁸, most often only for some audiovisual contents such as soap operas and movies, which is useful for the deaf and hearing-impaired, the situation is not the same on the official online platforms of these same channels. It should be noted that Portuguese subtitles made available in foreign movies broadcast on television are unintentionally useful because this type of subtitling is not suitable for the deaf and hearing-impaired since they are designed for people who read them as a second language and have access to the soundtrack (Neves, 2005). Right from

²⁸ *Real-time* – It describes the actual time during which a process or event occurs, meaning there is no noticeable delay between the action and its effect of consequence. (<https://bit.ly/2YKTKEH>)

the start, this makes it impossible for the hard-of-hearing and deaf community to view Portuguese content that:

- 1) is on a device other than the television;
- 2) is other than what is being broadcast in real-time on the channel;

Something as simple as rewatching a lost episode on the online platform or even watching an old soap opera is out of reach for these people, which immediately makes one wonder why these big companies have not thought about this problem before putting all their contents on their respective online websites.

It is important to mention here that due to time constraints, it is not possible for me to go into great detail on the subject of Portuguese sign language in national television programs, which is also very important. However, even though the available information on the subject is scarce, my research allowed me to understand that it was only thanks to the recent Covid-19 pandemic that Portugal started to give more importance to sign language interpretation since the information being broadcast daily in the news and similar programming was of such importance that there was an increased need to spread it to everybody. However, sign language interpretation is still mostly used only in the media I just mentioned and not so much for entertainment content. This is something I want to change with *P.POL* and our specially adapted captions for the deaf and hard-of-hearing community, as their access to national entertainment content is still dramatically lower.²⁹

²⁹ Although some information may be somewhat dated and no longer correspond to the current situation, I would like to recommend, to those who are interested in AVT for the deaf and hard-of-hearing, to read the Ph.D. Thesis of Dr. Josélia Neves ("Audiovisual Translation: Subtitling for the Deaf and Hard-of-Hearing", 2005), since it is of great interest to me and it contains more detailed analyses of the Portuguese Sign Language interpretation for different national contents.

3.1 Human Resources

As far as *P.POL*'s Human Resources are concerned, in this initial stage, I will be the only one in charge of managing the company. Everything from the platform's development, maintenance work, translation and subtitling work for the English and French languages as well as the captioning work for Portuguese will be tasks performed by me.

The hiring of more staff will be dependent on the generation of revenue, which in this first phase is unlikely to be sufficient to incur large expenses. However, in the near future I intend that the company will already include:

1. 1 full-time Portuguese/French translator, so that we can distribute the subtitling tasks for P.POL among ourselves;
2. Accounting services in charge of handling the company's budget, providing supervision and financial organization.

3.2 Expenditure Analysis

At the earliest stage of a business draft, everything works based on estimates. However, these estimates are crucial to understanding what you are working with. Within that framework, I have put together a list of expenses that keeping *P.POL* running will require.

Initially, the company will have a very simple organizational structure. Taking into account that the service provided by the company is entirely *online*, it is intended that *P.POL* will be a *work-from-home* type of company. This means that there will be no costs with space, electricity, Internet or computer materials, among others.

Assuming that the expenses are only those that will be incurred while I am the only person responsible for the management, maintenance, and operation of P.POL, these would then be:

1. Domain of the WIX Website³⁰: €12.74/month;
2. Monthly expenses with electricity and Internet (+/- €70/month)³¹;

TOTAL: +/- €83/month

If we were to account for all the expenses at a future stage of the company, then the added expenses would be the following:

3. Full-time translator: €700 Base Salary (Plus approximately €200 for Food Stipend plus Vacation and Christmas Supplementary Payments);
4. Accounting Services³² - Once a month: +/- €150

TOTAL: +/- €1.050/month.

One of the company's goals is to achieve a satisfactory profit margin in the near future, not just generate enough capital to keep it afloat. However, like any investment, there is often a risk or a sacrifice involved and it is for this reason that in this introductory phase I will not be withdrawing capital for myself, committing all my time and energy to the dissemination, development and improvement of *P.POL*.

Essential components for the company which will not require any costs:

1. Subtitling software - There are several high-quality online subtitling software programs which are free to use, such as Subtitle Workshop, Aegisub, Jubler, Subtitle Creator, or the Open Subtitle Editor.
2. Online File Storage Platforms.³³

³⁰ WIX was the website builder chosen to host P.POL since its Premium package provides advantages such as unlimited bandwidth, Premium support, virtual store, the possibility of adding favicon (icon of your choice for the site), and 20GB of storage.

Among other website builders such as Squarespace and Webnode, WIX was the one that offered the best price/advantages ratio, especially regarding important aspects in the context of the company, such as unlimited versions of pages in different languages and an unlimited number of employees working on the website.

³¹ With this estimate for electricity it is implied that it is only the expense caused by the material needed to perform the work functions and not an ordinary electricity bill involving household appliances.

³² Estimated value of accounting services for startup entrepreneurs. (EKONOMISTA, 2017)

³³ Their use will be explained further down in Strategy 2.

3.3 Financial Support

As I had already mentioned during the “Theoretical Conception of the Company” (Chapter II; 2.1), one of the basic principles of the *P.POL* is that it is of free use, although at the moment it is not possible to assure the viability of this plan. However, I proceeded to draw up 3 different possibilities to maintain the website active and functional, among which two are intended to keep the website free of charge.

3.3.1 Strategy 1 - Partnership with Producers

This first strategy refers to the partnerships that I intend to make with the production companies that hold the rights on the audiovisual contents that are indispensable to the functioning of *P.POL*.

The main goal to achieve before the launch of our online platform is to establish partnerships with the national production companies mentioned throughout this report. These partnerships aim to get the production companies to provide *P.POL* with their contents at no cost, since there are several advantages involved in doing so, such as:

1. In the case of producers from generalist channels, since their contents are already online for free, it would be an added benefit for them if these contents were subtitled. Since all producers intend to sell their content internationally, the process would also be easier for buyers, as they would be able to better understand the content they would like to buy and broadcast to their viewers.³⁴
2. The possibility of increasing sales of their content to out-of-reach markets.

³⁴ I am referring here to the greater ease for buyers to understand what content they like best since not all countries that buy Portuguese content speak Portuguese, whereas English is the third most spoken language worldwide and will be one of the subtitle languages in *P.POL*. (ALPHATRAD PORTUGAL, 2020)

3. The free promotion of the generalist channels, since the respective logo of each channel is permanently displayed in the upper right-hand corner of each production.
4. Boosting the Portuguese presence in the world of audiovisual entertainment, also enabling more nominations for/and awards at an international level.
5. With the possible increase in sales, it also becomes possible to produce more and more content of improved quality and/or explore more diverse cinematographic genres.

Supposing these advantages are not enough to convince production companies, we will also be willing to create agreements satisfactory to both parties about sharing profits generated on *P.POL* through advertising and online traffic. We have also agreed to make our subtitles available to production companies for international sale in conjunction with their productions, assuming this is of interest to them.

In case these partnerships are not signed, we will proceed to purchase these contents. The generalist channels have an online price list. However, the specificity of this project means that none of the prices in their price charts apply to this situation, making it impossible to know how much these purchases would represent in *P.POL*'s expenses. However, they recommend that we get in touch so that an agreement can be reached about the purchase of their productions and their conditions, which includes where, for where, for how long, and for what purpose these contents are being bought. In case these contents need to be bought for *P.POL* to be able to operate, a new strategy must be put into place and we must proceed with the method of a paid monthly subscription in order to help with the added expenses.

3.3.2 Strategy 2 - Clicks and Ad Revenue³⁵

The second strategy is of special importance because whatever the result of the partnerships, agreements, or purchase of contents is, the use of advertisements on the website will always be applied.

The financial support of *P.POL* will come mainly from:

1. *Affiliation on Streamtape* - Streamtape is a free online storage platform. Its use is indispensable for our company since WIX cannot contain all the video files on the platform as it would overload the website, making it very slow. Websites like Streamtape are great as they offer their affiliates a fee for every 10,000 views on the videos we host on their website as it works based on online traffic. Unfortunately, the fee which the affiliates get to receive depends on the countries where the views come from³⁶. However, other advantages associated with this partnership include unlimited uploads, unlimited hosting time, and great support for multilingual subtitles, which is also a big plus for a website like *P.POL*.
2. *Google AdSense (Pay-per-Click)* - Google AdSense is an advertising program which allows users to monetize their online traffic. To do so is only necessary to place a small segment of code on the pages of *P.POL* after creating an account on AdSense and Google will immediately start placing advertisements on our website that are related to the content that we provide. Once everything is ready to be monetized, we will start to generate money not only for having

³⁵ Ad Revenue - Money generated through the placement of advertisements in applications (apps), websites, games, videos, etc.

³⁶ Streamtape pays different amounts for different groups of countries viewing the content.

Region 1: Australia, Norway, UK, Germany, and the USA - \$35 per 10,000 views.

Region 2: Denmark, Finland, France, Austria, and Canada - \$22 per 10,000 views.

Region 3: The Netherlands, Switzerland, Italy, Belgium, Ireland, New Zealand, and Spain - \$12 per 10,000 views.

Region 4: Bosnia and Herzegovina, Brazil, Bulgaria, Czech Republic, Cyprus, Greece, Hong Kong, India, Indonesia, Mexico, Poland, Romania, Russian Federation, Serbia, Slovakia, United Arab Emirates, and Japan - \$7 per 10,000 views.

All other countries: \$4.50 per 10,000 views. (Streamtape, s.d.)

the ads displayed on the website, but also a small amount whenever the *P.POL* users click on ads displayed on our pages. Generally, each click will have a different value, depending on the traffic of each website, the content of the website, the competitiveness that will be generated between the advertisers to place their ads on our website, among other factors. However, the value estimated by Google for the potential annual revenue of the website solely for the display of the advertisements is \$2,172 (approximately €1876) annually, assuming that *P.POL* has the capacity to reach a minimum of 50 thousand visits monthly. (GOOGLE, s.d.)

3.3.3 Strategy 3 - Paid Monthly Subscription

This last strategy, even if it is the one least intended to be used, also needs to be developed. Modifying *P.POL* so that a paid monthly subscription is required is the least desirable thing to do since national productions are not well enough known for anyone to be willing to pay to see something they don't know if they will enjoy. However, this measure would be taken if truly necessary to generate enough revenue to keep *P.POL* running.

Therefore, if this strategy were to be implemented, it would apply as follows:

- a) For all soap operas and series, all of them would have a set of first episodes of free viewing, with the user having to subscribe to have access to the rest of the episodes. I believe that this would be the best way to create a sense of curiosity in the users, leading them to subscribe in order to have access to all the episodes and finish watching the series they started.
- b) For the films and documentaries, we will have some of them free of charge, and for the remaining ones, we shall provide the trailer only, having to subscribe to be able to watch them in full. The subscription would have a monthly cost of €2.99 for access to all the contents of the website and €3.99 for access to all the contents plus the removal of all the advertisements and pop-ups on *P.POL*. It would take around 21 monthly subscriptions of €3.99 to cover the total expenses of the

company running it alone and around 283 if we count the expenses of a translator and accounting services, which in a future perspective does not seem to be a completely unachievable scenario.

3.4 Marketing Strategies

In order to promote a product, whether the intention is to sell it or even just to advertise it to the public, which is the case of *P.POL*, having great and appropriate marketing is indispensable. A large part of the marketing techniques that work better are quite inclusive to most companies, mainly in what concerns the promotion of websites and therefore the *P.POL* team will certainly not fall short of the expectations.

As expected, the first crucial steps to be taken regarding the marketing of our platform are primarily the following:

1. Make sure that our website is always aesthetically appealing to our users, with a clean yet stylish design. Furthermore, we will make sure to have a simple and easily recognizable URL, as well as an eye-catching and instantly identifiable logo. All these factors seem to be the most obvious, but it is through them that we will be able to improve our SEO³⁷ and boost our natural positioning in search engines, which will consequently attract more users to our platform.
2. Create a Youtube account. This technique may not seem great when it comes to attracting customers, but it is perhaps one of the strategies with the highest possibility of success. Creating an account is obviously free, which would not represent any cost to the company. Using the account for sharing new trailers, teasers and new releases on *P.POL* is something that we can't help but do since

³⁷ SEO (Search Engine Optimization) – “*In simple terms, it means the process of improving your site to increase its visibility when people search for products or services related to your business in Google, Bing, and other search engines. The better visibility your pages have in search results, the more likely you are to garner attention and attract prospective and existing customers to your business.*” (Search Engine Land, s.d.)

over a billion hours of content are viewed daily on the Youtube Platform. (Taylor, s.d.) The reach to potential users will be huge, as it is quite easy to get our videos recommended to lots of people, and even more so, to people with an interest in cinematography, thanks to Youtube's powerful algorithm.

3. Following on from the previous strategy, the company's presence on social media such as Facebook, Instagram, and Twitter is a must. Nowadays, everything can be achieved through the Internet and social networks, provided there is dedication and especially regularity in the posts, and an active and creative contact with the followers who interact with our online pages. It is very much through social networks that we can reach curious viewers who, in a quick click, will take a look at our website, and eventually discover something that is of interest to them and that they want to use more regularly. Moreover, in an eventual successful scenario for our social networks, they also have the potential to become an extra income revenue, which couldn't be more advantageous for our company.

4. From the moment *P.POL* starts making some profit with online advertising and traffic, one other marketing strategy that can also work quite well is the creation of partnerships with brands, but mainly with online influencers, since this is an industry worth billions of dollars (Taylor, s.d.) and through which we will easily attract more traffic to our website, and consequently generate more money.

These four marketing strategies seem to be the right direction to take, at least at an early stage, to promote our website. Over time, it will eventually become necessary to come up with new strategies or to make an improvement of the techniques that are already being implemented, but of course, all these will be measures that have to be taken over time, in accordance with the needs that may arise.

In the sequence of the marketing strategy relative to social networks, in order to better illustrate what I intended to say with "an active and creative contact" with the users, I proceeded to create a fictitious Facebook page for *P.POL*, with posts that are also

fictitious and relative to contents to which we do not have access yet.³⁸ This Facebook page is not available for public viewing at the moment, since it was created solely for the purpose of this project and as a demonstration of some ideas for future posts, made with contents whose rights of use we own, and not with the productions that were used here.

Below, you can take a glimpse of the type of posts I am referring to and have in mind to put in practice later, as soon as *P.POL* starts to have more content that allows us to make this kind of announcement, as well as suggestions and even little "games" with our users. To avoid disrupting the course of this study with images, I have placed only a couple of examples here. Should it be of interest to you, however, you are welcome to have a look at the remaining examples of posts in Appendix III.



Image 2 - Example of Post: Suggestion

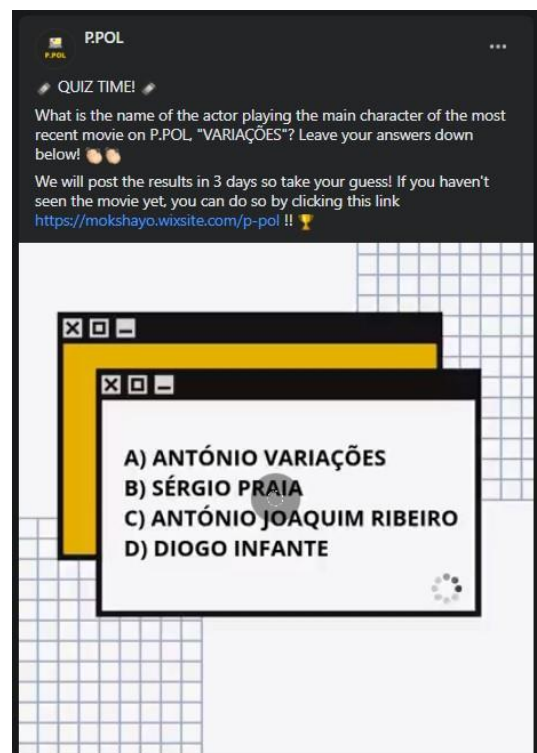


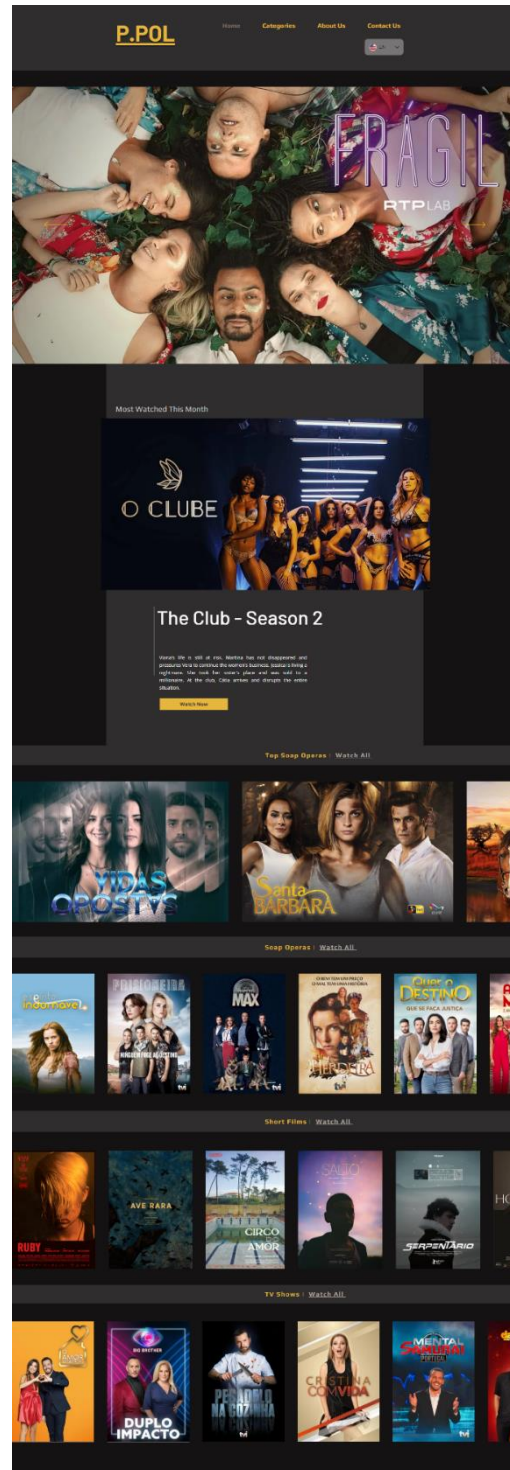
Image 3 - Example of Post: Quiz

³⁸ All content, images, and trailers used in these fictional posts do not belong to me. Their use is only meant to demonstrate my ideas of what a creative contact with the users is, and whose ideas we can use later on in a real social network, with the contents for which we own the rights of usage. A little further down in Chapter IV, you will be able to read a little more about the situation of the content usage since the same was done with the prototype of the P.POL website.

4.1 The Website Prototype Development Process

The development period of the prototype for *P.POL* was, creatively speaking, the most interesting for me. I have always felt huge admiration for web design and it was certainly pleasurable to dedicate all the time necessary to embellish the website until it matched the way I saw it in my imagination. My aesthetic vision for *P.POL* is clear, so even if in the future it doesn't stay precisely as it is now, I know that this is the clear idea of the basic structure that I want to keep.

Although this specific version of *P.POL* is not functional as it is simply a prototype, and therefore a projection of what we want to achieve in the future, our website can be visited through the following link:
<https://mokshayo.wixsite.com/p-pol>



30 Image 4 - Home Page of P.POL (Full)

4.2 The Content Seeking Process

As can be read in the previous section, the website I created, whose design you can see above, is only a prototype for now. All the films, series, programs, etc. on display in the prototype are just an example of how we expect the website's look to be once it is filled with content that we have been provided with or authorized to use, already subtitled by the *P.POL* team.

Since the content we have access to at the moment is rather scarce due to the fact that this is still a project in a very early stage, it would be impossible to have enough covers to demonstrate the look of a more finalized product. For this reason, I have used covers of other contents. Evidently, I am using these materials under the Fair Use article of the Copyright Code, as they serve only an exemplary purpose and also because there is no intention of using this prototype for commercial use or any other purposes. As for the use and subtitling of the trailers of some of the content, to demonstrate the type of work we intend to do and also the different languages available on the website, we were given permission by one of the entities responsible for the content, *Agência* (Portuguese Short Film Agency), even though we were not permitted to use and subtitle the content in its entirety.

The truth about creating a project of this nature from scratch is that it is always complicated to acquire the right to use different contents since at this early stage there is still nothing that can be offered in exchange for the contents other than the fact that they will be subtitled for free, something that may not be of interest to several producers since they don't even know us or what we do, which also causes there to be a significant apprehension on their part to give us the rights to their materials, which is perfectly understandable from my point of view.

foreign audiences. Unfortunately, the tight time frame did not allow me to broaden the range of interviews. For this reason, a large part of my analysis will focus on the answers obtained from this director, which in a way, without wishing to extrapolate this opinion to other possible interviewees, appear to be relevant to my work.

This interview was a great asset to this project in the sense that Mr. Guerra's testimony about his experience in the filmmaking industry led me to understand a lot better the creation process of some of our national content which is, as we already know, the core of this project.

For me, it was important to learn his opinion on the potential of national productions to succeed abroad, as well as have more information about his career and the way this content is produced. Moreover, I also posed a few questions relating to this project, *P.POL*, since this was the most relevant aspect and the reason why we had the interview in the first place. For further reading and understanding about the subject, I would like to recommend reading the interview which, as I have already mentioned, can be found in Appendix 1. In any case, I will proceed to referencing and analyzing some of these interview's contributions to my research during this section of the study.

The most positive contribution, as expected, was the fact that the interviewee agreed with my belief that national contents are of high enough quality to be successful abroad. As a matter of fact, it was through him that I learned that many of our productions that sometimes are not even very well-known on a national level, have great international recognition in international film festivals in which even to be nominated for something is already a huge achievement. While my idea for this project had originated well before this interview, this new information, acquired from someone more familiar with the type of content being divulged in international film festivals, was yet another incentive for me to strive for the success of *P.POL*.

After having described the whole vision behind *P.POL* to the interviewee, it was gratifying to know that he too agreed that this was a good idea, adding that it should be

carried out and with some luck and a lot of hard work we might actually have fruitful results.

It is worth mentioning that not all the topics discussed in my conversation with Mr. Guerra were topics on which we both agreed. In what concerns the types of content that *P.POL* aims to distribute to the public, he thinks that our films, series, and similar contents do have the possibility of being successful overseas. On the other hand, he believes that our soap operas will not be of any interest to foreign audiences, possibly with the exception of Spain and other countries that are also used to this type of content, so characteristic of our culture.

Despite the fact that his opinion does not coincide with mine, which is perfectly acceptable, I still find it relevant to provide Portuguese soap operas in P.POL, given not only the high number of such soap operas produced each year but also the fact that many of them are of international quality. I recall that several Portuguese soap operas have won prizes of international recognition multiple times, in events like the *International Emmy Awards*, *Águila Awards*, *New York Festivals: International TV & Film Awards*, *World Media Festival*, *Moondance International Film Festival*, *Seoul International Drama Awards*, *Soap Awards France*, *BANFF World Media Festival*, among others.³⁹

Through this information, it can be observed that national productions are evidently more consumed internationally than what one might think, and in this case contrarily to what Mr. Guerra thinks. He confessed that he does not have the habit of watching telenovelas, as they are not of personal interest to him. This may be the reason for his lack of knowledge on the popularity of these soap operas outside Portugal, which is also the case with the highly acclaimed Portuguese films he had previously mentioned. Taking all this information into account, I maintain my position of extending the range of contents available on *P.POL* to national soap operas, provided that this can be made possible.

³⁹ Should you be interested, you can find out more information by visiting the following link: <https://bit.ly/3oqNquZ>

In general, I think this was the only point that caused some divergence of opinions because, in all remaining topics addressed, the tendency was for a unanimous agreeance, which made me quite satisfied with the overall result of the interview.

One other positive aspect that I believe is worth highlighting is the fact that Mr. Guerra informed us that, despite not having a large network of contacts or a production team that works on internationalizing his productions, as opposed to some other national producers, he has been contacted a few times to make his productions available to be seen outside Portugal, in countries like Sweden, Germany, and a little all around Europe.

This proves once again that there is effectively an international interest in Portuguese productions, which makes it increasingly crucial to respond to this demand, which is something that *P.POL* intends to do.

As the developer of this project, the contributions given by the director and producer Paulo Guerra during this interview were of the utmost importance, as they not only confirmed the relevance given to national content on a global level but on a slightly more personal level, they also morally contributed to my eagerness to perform successfully in the development of *P.POL*.

4.3 The Development of Questionnaires

During the development of this research project, I carried out two different questionnaires, both of which will be analyzed more in-depth below.

The platform used to develop these questionnaires was Google Forms and, except for age, both questionnaires were anonymous. Once completed, I proceeded to share them both online, through my social media, on different language-related forums for a period of 7 days, starting on May 20th, 2021. During this 7-day period, the forms accumulated a total of 212 participants.

4.3.1 Questionnaire #1 - The Portuguese Perspective: Presentation

Questionnaire 1 was developed with the intention to reach exclusively the Portuguese population. The goal behind the questions asked was to understand what the Portuguese population's point of view was as an audience; to understand how they saw the possibility of a website with Portuguese contents subtitled in foreign languages, and what their opinions about its advantages and/or disadvantages were.

Furthermore, this questionnaire was created under the presupposition that the answers obtained would be of great help in the development of *P.POL*; in other words, since as Portuguese people we are used to watching subtitled content, the answers of the participants could act as a reference against the answers obtained in questionnaire 2 and assist in identifying trends or aspects to be added/improved in the website.

Questionnaire 1, officially named "Should Our Portuguese Audiovisual Content Be Subtitled?"⁴⁰, had a total of 98 responses, from participants whose ages ranged widely. 2 of the participants were under 18 years old; 37 participants were between 18 and 25 years

⁴⁰ Original Title: "Deveria o Nosso Conteúdo Audiovisual Português Ser Legendado?"

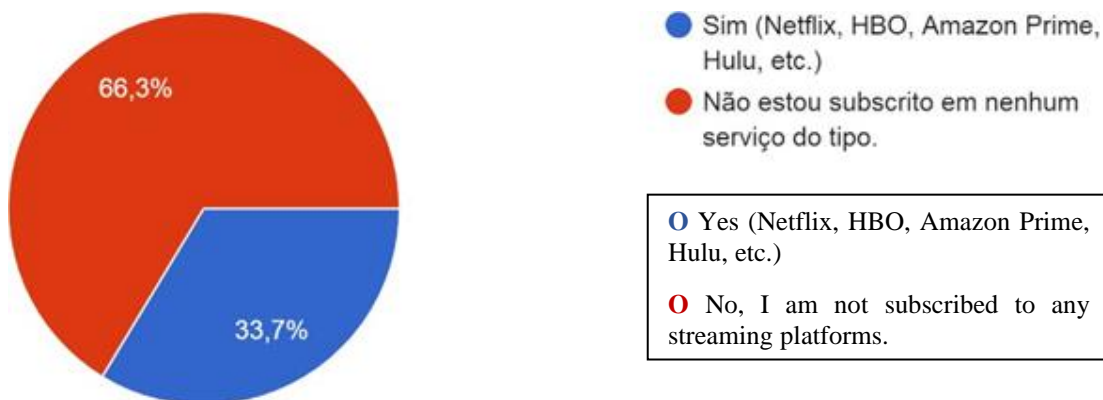
old; 8 were between 26 and 35 years old; 25 were between 36 and 45 years old, and the remaining 26 participants were 46 years old and up.

In this questionnaire, the participants could find four compulsory questions and two optional questions. The four compulsory questions were multiple-choice, the two optional questions allowed the participants to justify their answers.

4.3.2 Questionnaire #1 - The Portuguese Perspective: Analysis of Results

▪ Question 1:

In question #1 of the questionnaire, the participants were asked if they were subscribed to any online streaming service or even just using/sharing the account with someone else. From the response graph below, one can quickly observe that this is not the case for the vast majority of the participants.



Graph 1

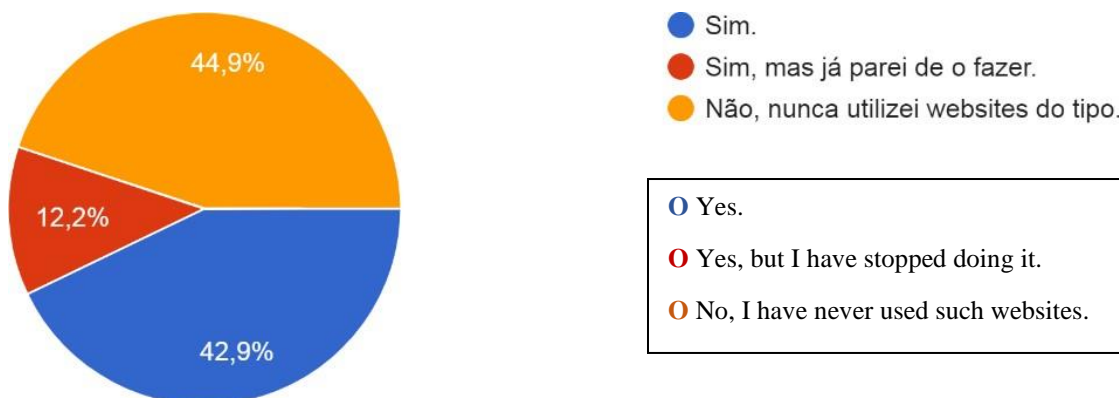
By analyzing this first graph, it is possible to observe that out of the 98 participants, 66.3% of them (65 participants) do not use online streaming services, which definitely contradicts my initial prediction of responses. Of course, if we analyze the information associated with the growth of the Netflix platform in Portugal, we can see that the number

of subscribers has done nothing but increase over the years, as well as the amount of revenue generated. In Europe alone in the year 2020, Netflix generated a total of 5.3 billion euros and reached 54.4 million subscribers in 28 countries. (EXPRESSO, 2021) Moreover, these days, 22 out of 100 Portuguese homes have access to at least one streaming service - curiously enough, a number above the European average - which leads us to be able to assume that the number of users in Portugal continues to increase annually.

All this tells us is that the sample of responses gathered here, unfortunately, does not match the factual growth data for streaming platforms, which may somewhat minimize the impact of this questionnaire. Nevertheless, these results, albeit sometimes not corresponding to our initial expectations, are still interesting from the research point of view since they still allow us to collect other responses, as we shall soon see during the following questions.

▪ **Question 2:**

Question #2 was still related to streaming platforms. However, what we wanted to know this time was whether the participants had ever used or were still using illegal streaming websites such as Tugaflix, RatoTV, Popcorn, Putlocker, or others.



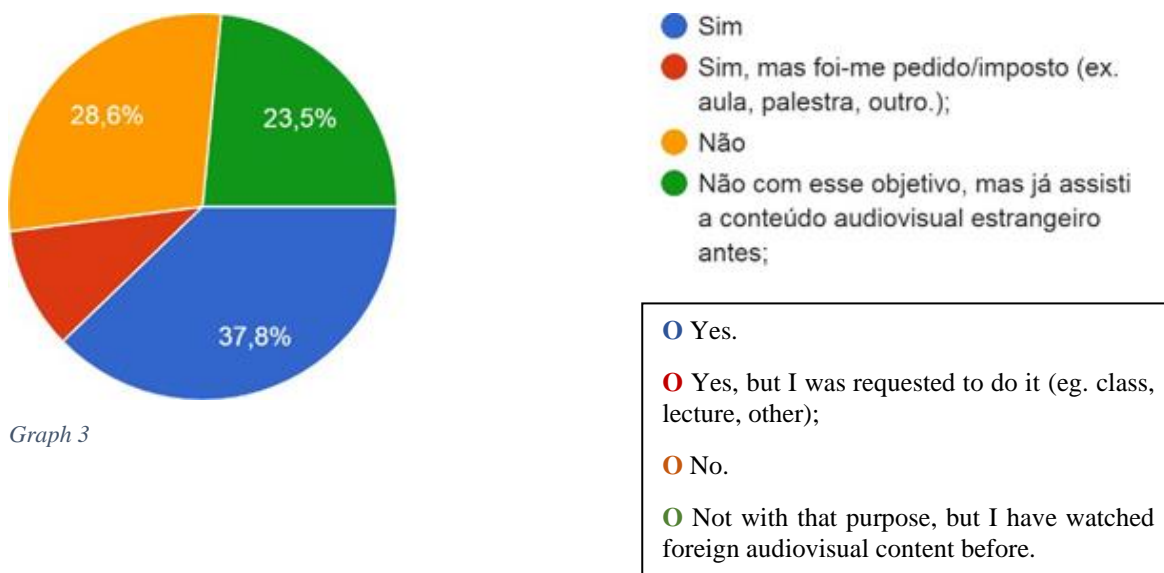
Graph 2

In this graph, we can observe that the percentages of participants who use streaming websites and those who have never done so are around the same, with a difference of only

2 participants. The difference between platforms like Netflix, Hulu, HBO, to name a few, and illegal streaming websites (TugaFlix, MrPiracy, Gigatuga.io or MegaFilmesHD), is that the latter are of free use. Despite recurrent inspections by IGAC (General Inspection of Cultural Activities), these websites continue to find ways to bypass the blockades and make their websites available again. Also with the increasing use of VPNs⁴¹ (Virtual Private Network), it is possible to access illegal streaming websites without being detected, since VPNs maintain the anonymity of their users.

▪ **Question 3:**

Moving swiftly on to question #3, what was asked to our participants was if they had ever ever watched foreign audiovisual content intended for entertainment with the aim of learning and/or practising a language, since these tend to be a very useful resource for those who do so.



⁴¹ The use of VPNs grew 17% on computers, 15% on mobile phones and 7% on tablets in the month of January 2020. 17% of all VPN users are in Europe and in Portugal the most common reason for using virtual private networks is to access better entertainment content. (Mardisalu, 2020)

As can be seen in Graph 3, 37.8% (37 participants) use foreign audiovisual content to learn or practice a language, which confirms the prior assumption mentioned in the current work.

In this question only, in both questionnaires I might add, something happened which I believe was a small mistake in my wording of the answers. Two of the answer alternatives were "No." and "Not with that purpose, but I have watched foreign audiovisual content before." As it turns out, the answer "No." should have been interpreted as "I have never watched foreign audiovisual content before." However, it is my responsibility if the participants were confused about what they should select. I could notice this unintentional error on my part since the percentage of the orange answer was higher than that of the green answer.⁴²

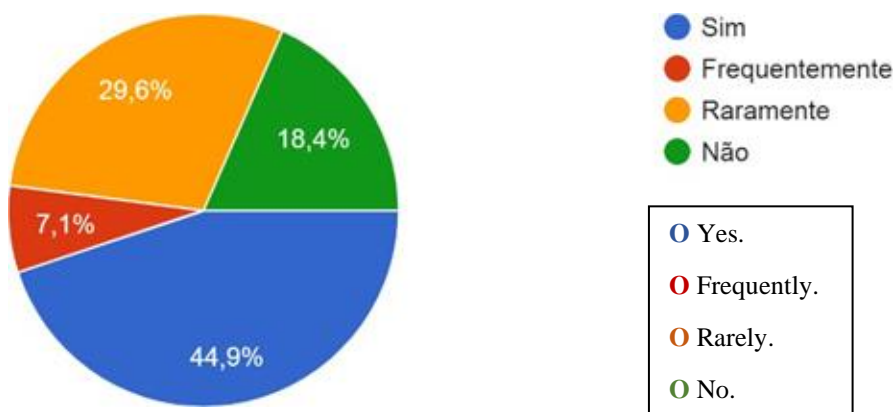
▪ **Question 4:**

Question #4 revolved around the consumption habits of the participants, hence the question being if they usually watch Portuguese audiovisual content intended for entertainment (e.g. soap operas, series, films).

⁴² The orange percentage could hardly be higher than the green percentage since foreign content destined for entertainment is so present in our national television, especially Brazilian telenovelas. Even counting only the Brazilian telenovelas broadcast by SIC, for example, there have been more than 130 productions broadcast daily in Portugal since the 1990s. (Novelas da SIC, 2011) In addition, all generalist channels run film screenings of Hollywood films on weekends, holidays, and festive seasons and occasionally broadcast foreign programs at various times of the day.

(This information can be found in any of the following links: <https://sic.pt/Programas/cinemasic/> / <https://www.rtp.pt/tv/> / <http://media.rtp.pt/extra/ficcao/> or <https://tvi.iol.pt/programacao>).

Due to these reasons and also the increasing globalization and constant involuntary exposure to this type of content on the Internet, I believe that the large number of "No." answers to this question were due to the poor wording of the answer, as there was the answer option "Not for this purpose, but I have watched foreign audiovisual content before".



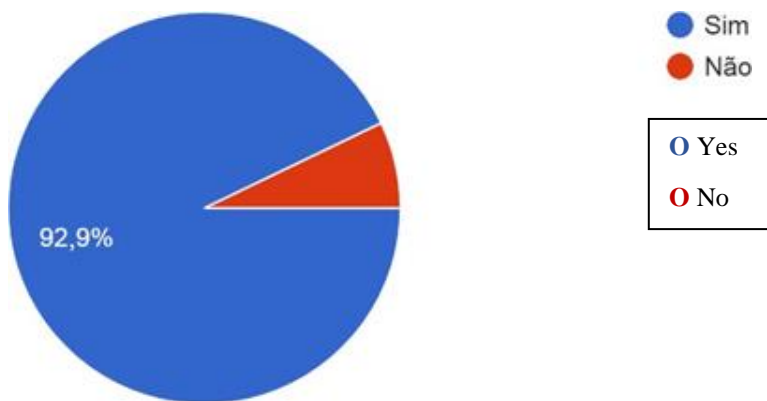
Graph 4

It is possible to observe in this graph that more than half of the participants watch national contents (44.9% - 44 participants), if we consider the percentage of those who watch it frequently (7.1% - 7 participants).

Since the question did not ask for the specific method through which the participants watch these contents, this data does not show if the consumption of these contents happens through television or through the existing online platforms which offer access to these productions. Regardless, our goal with this question was, quite simply, to know if the participants watch national productions or not. This information was the most relevant taking into account the product we are proposing in this project.

▪ **Question 5:**

The last 2 questions both related to *P.POL*, since having the participants opinion on the matter was one of the main goals of this questionnaire. Therefore, question #5 asked the following: “Do you believe that subtitling Portuguese audiovisual content into other languages could be beneficial to our country? (e.g. increase the interest of foreign people in our country and culture; make more people want to learn our language, etc.)”



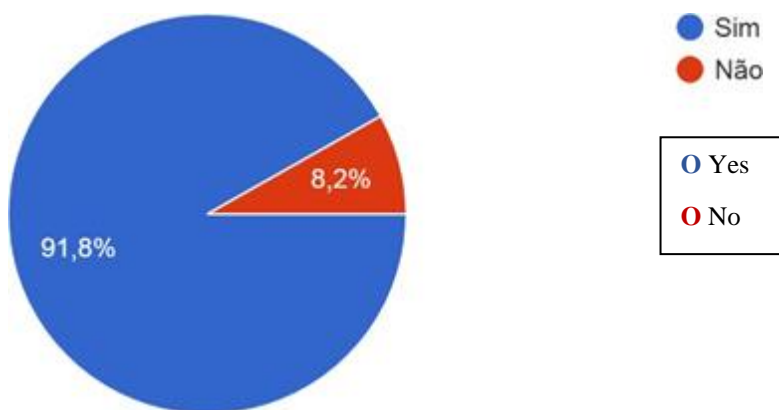
Graph 5

Graph 5 shows that the vast majority of the participants (92.9% - 91 participants) believe that subtitling national content into other languages would bring benefits to Portugal. This question is one of the two which offered the participants the possibility to justify their answer. Among the 21 responses collected, it made me happy to see that only one of them was less positive, as this participant simply did not believe that subtitling national productions to different languages could make any difference in the current situation since our content would still not be of interest to foreign audiences (Participant #86).

On the other hand, it was overwhelmingly great to read all the positive responses, since various participants reinforced the idea that many different people use movies and series to learn and practice new languages and so this initiative could become very useful in that sense (Participants #13, #29, #54, #56 and #98). Moreover, another supportive argument which a lot of participants gave was the fact that a platform of this nature would help promote our country, our language, and our culture, as well as disseminate our national productions and consequently generate more interest in future contents (Participants #9, #19, #34 and #82).

▪ **Question 6:**

This last question, similarly to the previous one, is also concerned with the existence of P.POL, even though the participants were not aware of its existence at the time this questionnaire was shared online since at that time *P.POL* was still in a very early stage. Question #6 asked participants about their potential interest in the existence of a website allowing users to watch European-Portuguese soap operas, series, and films with subtitles available in different languages. Luckily, the overview of the responses was overwhelmingly positive.



Graph 6

Similarly to the previous graph, it can also be seen in this last question that the majority of participants (91.8% - 90 participants) support the idea of taking Portuguese audiovisual productions to the Internet. This was the second and last question which allowed the participants to justify their answer. Similarly to question #5, out of all the justifications, only one participant seemed to provide a less positive answer, even though it did not completely disregard the idea. Participant #41 believes that if the contents being promoted are good, then there will be demand and interest in subtitling them; otherwise, assuming the quality of the productions is not good, a mere website will not be able to transform them into successes.

As for the positive feedback on the idea, most participants emphasized how a platform like this could positively impact Portugal's tourism, as well as bring attention to our language, culture, and amazing productions as is the case with soap operas (Participants #4, #15, #19, #34, #38). Curiously enough, a few of the participants also mentioned that

a platform like this could help them and others with language learning, by using the subtitles as a method to visualize in a foreign language what they are hearing in Portuguese (Participants #62, #63, and #87).

Moreover, an answer which could not be gone unnoticed was participant #38's answer, as they managed to put into words some of the reasoning I had before coming up with the idea for *P.POL*. In participant #38's words:

“This is a matter of us sharing our cultural reality worldwide. One assumes that it will be a bad investment or a less important investment, but in reality, the timing for investing in Portuguese art and spreading it around the world could not be better. Access to our art is limited and only those who look for it can find it. In other words, there is no sharing of information regarding Portuguese art. Brazil is already starting to do a better job of promoting our language, but for all intents and purposes, there is a huge cultural barrier between Portuguese-speaking countries. What I suggest is to take advantage of the publicity that Portugal is getting nowadays with tourism and to financially bet on the sharing of our beliefs and artistic expressions, being these inserted in the cinema, television, internet, in painting, and in sculpture. Translating the Portuguese art and language should be seen, not as a bad investment, but as a method of diffusion, as a way to show greater recognition for our artists, to encourage our art, and even let our own people present us with more art, more passion, more commitment, and more profit. This theme is not even talked about or exposed. It is up to us, the society of the future, to make a difference and explain that there is an opportunity here that is not being explored.”⁴³

⁴³ My own translation.

4.3.3 Questionnaire #2 - The Foreigner's Perspective: Presentation

Notwithstanding the importance of the first questionnaire, I conducted a second one, this time targeting foreign audiences. Despite the fact that this questionnaire was written in English for easier comprehension across the globe, it was addressed to anyone whose nationality was not Portuguese. As I mentioned previously, this questionnaire was shared online through my social media accounts to different pages, which means that it was not targeted toward a specific type of public, nor was that ever the intention. Moreover, due to how it was shared, it would have also been impossible to predict whether the participants would belong to countries that give preference to subtitling, dubbing, or even half-dubbing. Nonetheless, I believe it is precisely the huge diversity in this group of participants which makes this analysis so interesting.

Some of the goals of this questionnaire were understanding what the viewing habits of television and online content of the foreign audiences were, and possibly being able to detect patterns among participants according to their origin countries. Additionally, I had the objective of trying to perceive how these participants felt about what concerns the visualization of foreign content.⁴⁴

Questionnaire 2, officially named "Should Portuguese Audiovisual Content Be Subtitled?", had a total of 114 responses. There were 5 participants were under 18 years old; 38 participants were between 18 and 25 years old; another 30 were between 26 and 35 years old; 25 were between 36 and 45 years old, and the remaining 16 participants were 46 years old and up.

In this questionnaire there were six compulsory questions and, unlike the previous one, there were no optional questions.

⁴⁴ Since the subtitling of our national content into foreign languages would be aimed at catering to foreign audiences, I was interested in knowing whether these audiences already have the habit of watching audiovisual content from countries other than their own.

Participants' Country of Origin:

United States of America: 57 people	Philippines: 2 people	Croatia: 1 person
England: 10 people	France: 2 people	Iran: 1 person
Canada: 8 people	Turkey: 2 people	Costa Rica: 1 person
Poland: 4 people	Spain: 1 person	Belgium: 1 person
Czech Republic: 3 people	Bulgaria: 1 person	Venezuela: 1 person
Brazil: 3 people	New Zealand: 1 person	Malaysia: 1 person
Sweden: 3 people	Hungary: 1 person	Ireland: 1 person
Mexico: 3 people	Italy: 1 person	Slovakia: 1 person
Argentina: 2 people	Finland: 1 person	No answer: 1 person

Table 1 - Origin Countries of the Participants of Survey #2

As the table above shows, this second questionnaire succeeded in obtaining a sample of participants from 26 different countries.

Looking closely at this group of countries, one can quickly notice that the largest share of participants (57) are from the United States of America. Moreover, if we consider the participants from all the countries whose official language is English (USA, England, Canada, Ireland, and New Zealand), we get a collective of 77 participants out of the total 114 (equivalent to 67.5%).

According to my analysis of the data collected in the study carried out by Commit Global, in which they put together a list of the preferred method per country (Subtitling vs. Dubbing), I was able to observe that except for the French-speaking part of Canada, all the English-speaking countries I just mentioned give preference to subtitling. This information was contrary to my initial prediction since particularly concerning the United States, I assumed their preferred method for foreign content was dubbing, mostly due to

their long⁴⁵ and consistent use of dubbing for *Anime* (Japanese cartoons). The reality is that several different sources point to both Americans' preference for subtitles and for dubbing, which makes me feel somewhat hesitant about using third-party sources since various studies show completely different results.⁴⁶

Moving away from the group of English-speaking countries and looking at the rest of the countries in the sample, we can also highlight a large number of countries that do give preference to dubbing and those, again according to Commit Global's list, are Slovakia, Spain, Brazil, Argentina, Venezuela, Costa Rica, Philippines, Belgium (French, German, and Dutch speakers), Czech Republic, France, Hungary, Italy, and French-speaking Canada.⁴⁷ This shows us that 16.6% of the participants come from countries that give preference to dubbing. Despite not being a very large percentage, this will still provide us with some insight into how these participants react to the presentation of a project that works exclusively on the basis of subtitling.

4.3.4 Questionnaire #2 - The Foreigner's Perspective: Analysis of Results

▪ Question 1:

In question #1, we first began by asking the participants if they were subscribed to any online TV streaming service (Netflix, HBO, Hulu, Amazon Prime, among others) or if

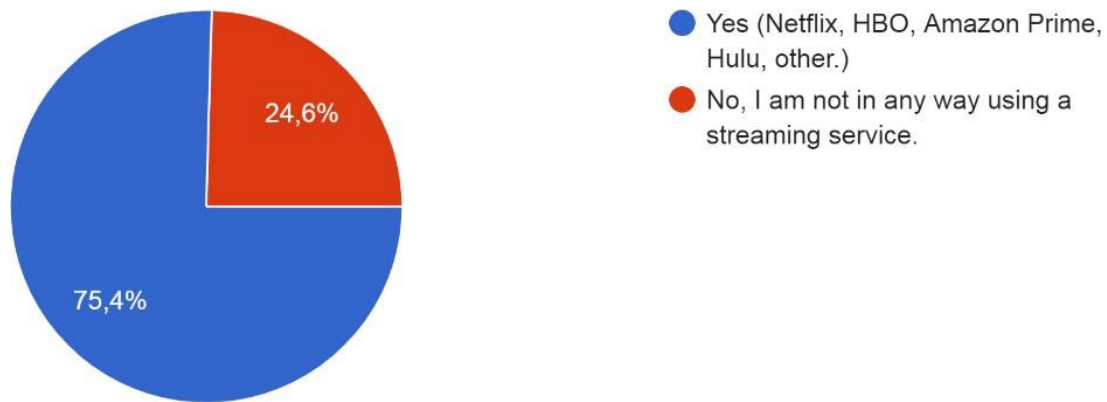
⁴⁵ Dubbed *anime* has been present in the United States at least since the 60s, and its popularity has been exponentially increasing over the decades, hence the reason why I believed dubbing was a more common practice in their country. Information obtained from the following link: <https://bit.ly/3mW3Goc>

⁴⁶ Some of the sources where I found information contrary to Commit Global's, and which supported that the preference of Americans tended towards dubbing rather than subtitling were from the following sources: STATISTA's 2020 Report: <https://bit.ly/3wpiPRW>

Article on the recent Netflix hit series "Squid Game": <https://bit.ly/3C33loc>

⁴⁷ Since we do not know if the Canadian participants are part of the English-speaking or French-speaking section, and given that we have already counted this number of participants as part of the English-speaking countries group, we will refrain from re-counting them here, so as not to cause potential confusion in the analysis.

they were sharing/using someone else's account. Looking at the graph below one can rapidly observe that a large slice of the participants does use these platforms.



Graph 7

From the graph above, we can note that 86 of the 114 foreign participants are subscribed to a streaming service. Considering that 50% of the participants are from the United States of America, these numbers are not surprising. Once again mentioning the Netflix platform, over 50% of all paid subscriptions to streaming platforms in the US are to Netflix. In the year 2019, outside the US, the audience from other countries made up 106.1 million of the total 167.1 million paid subscriptions to Netflix⁴⁸, which accounts for around 63% of all subscribers. (Richter, 2020)

Moreover, even though this data pertains to only one of the most used streaming platforms at the moment, I would like to highlight the fact that 80 out of the total 114 participants belong to the Top10 Countries in the World that most subscribe to Netflix.⁴⁹

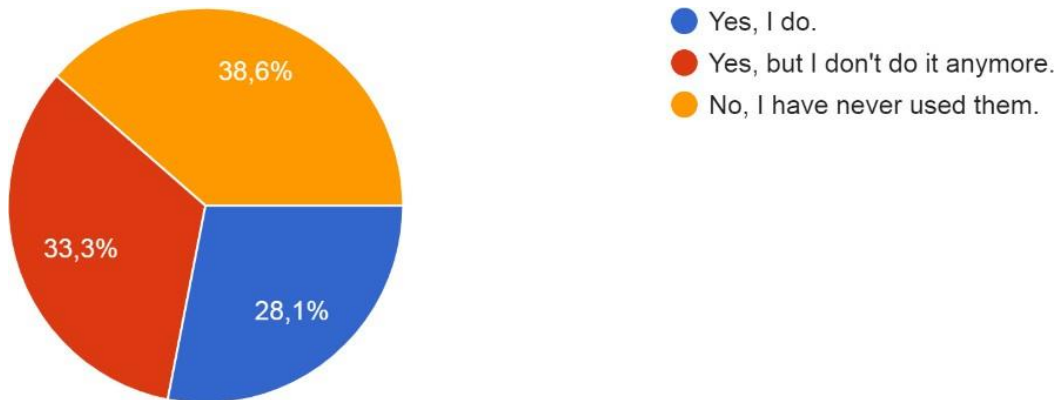
The results gathered in this question meet the expected outcome, given the growth data of subscriptions to streaming platforms which I have been analyzing up to this point.

⁴⁸ As previously mentioned, Netflix had an estimated 139.3 million subscribers in the year 2018. However, from that year to date, Netflix has already had an increase of about 69.7 million subscribers, reaching a rounded figure of 209 million paid subscriptions. (Kats, 2021)

⁴⁹ This information was withdrawn from the following source: <https://bit.ly/3EVVtGL>

▪ **Question 2:**

Secondly, the question we posed was aimed to know whether the participants had ever used, or were still using illegal streaming websites, such as Popcorn, PutLocker, or Go Stream, for example.



Graph 8

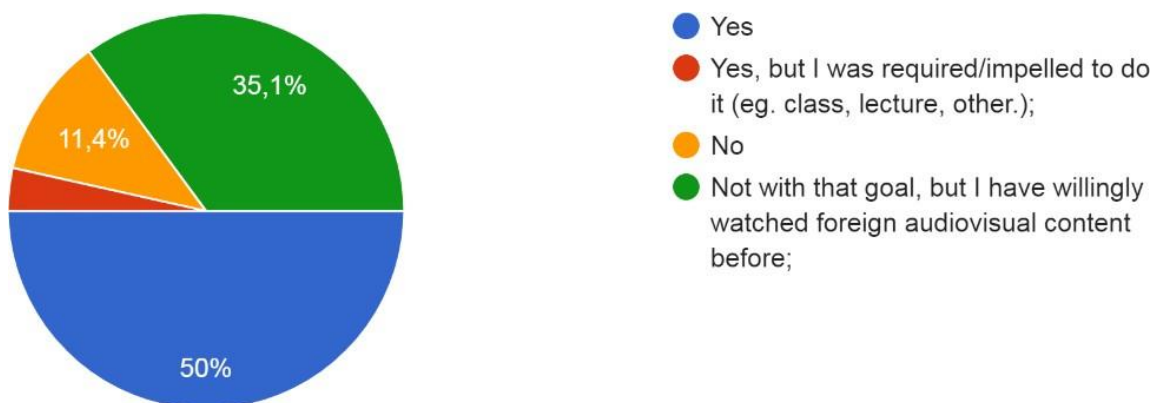
As we can observe from the graph, the percentages in these answers are very similarly distributed. The smallest percentage (28.1% - 32 participants) belongs to the section of participants who still give use to illegal streaming platforms. As for the number of participants who used to use these streaming websites and stopped doing so, the correspondent slice is equivalent to 33.3% (38 participants). The remaining 38.6% (44 participants) are equivalent to the participants who never used a platform of this nature.

This second question still acted as more of an introductory question since the data gathered from this response graph specifically, does not tell us much about the participants or whether they would adhere to the use of a website like *P.POL*.

▪ **Question 3:**

Question #3 intended to know whether the participants had ever watched TV shows, series, or movies online in a foreign language with the goal of learning and/or practicing that language. I believed knowing this information was particularly relevant since it

would enable us to know which participants watch foreign movies willingly and which do not.



Graph 9

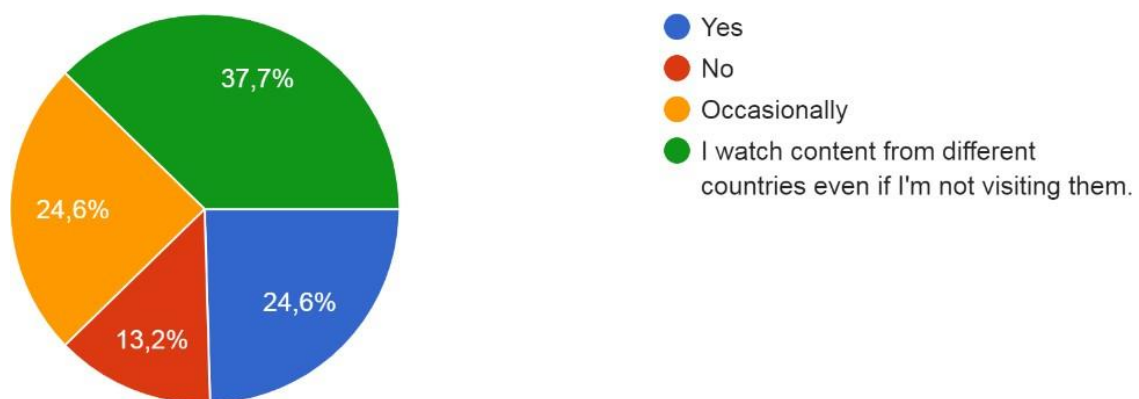
Graph 3 shows us that the largest percentage corresponds to the 50% of participants (57) who use or have used audiovisual content for learning or practicing a language. If we consider the 35.1% of the participants (40) who also watch these foreign contents, despite not having the goal of learning any languages in the process, then we can conclude that 85.1% of the participants (97 out of 114) watch foreign content on their own accord. These numbers further validate my expectations that the majority of participants are interested in watching content belonging to foreign countries.

It is of course necessary to state here that this question has certain limitations, in the sense that countries like the United States of America and England are both massive producers of audiovisual content that is extremely famous and watched all over the world. Therefore, these results do not allow us to make a very concrete analysis, since the contents the participants were referring to may simply be American/British series and films, and not other types of cinematography, for instance Portuguese or Spanish. I would like to recall that the participants originate from 26 different countries, which leaves us with a very large margin for this to happen. On the other hand, considering that 58.7% of the participants (67) are already from the United States and England, there is also a high possibility that these "foreign contents" have been interpreted as contents not belonging to both of these countries, albeit this possibility cannot be confirmed.

Furthermore, taking into consideration that 50% of the participants (57) are from the United States of America, one cannot rule out that these 11.4% (13 participants) have never actually watched foreign content before, since the market for foreign content in the US is relatively small. Between the period of 2003 and 2017, 1,728 foreign films were shown in theaters in the US, which equates to 18.8% of all films released in that period. However, all of these films took in only 1.1% of the total made by the box office.⁵⁰ (Stephen Follows, 2018)

▪ **Question 4:**

In question #4, the aim was to find out whether, whenever the participants visited a new country, they had the habit of watching audiovisual content from that country, either before, during, or after their visit.



Graph 10

In this tenth graph, it is possible to observe that the majority of the participants (37.7%) admitted watching foreign content, even if they have no intention of visiting a certain

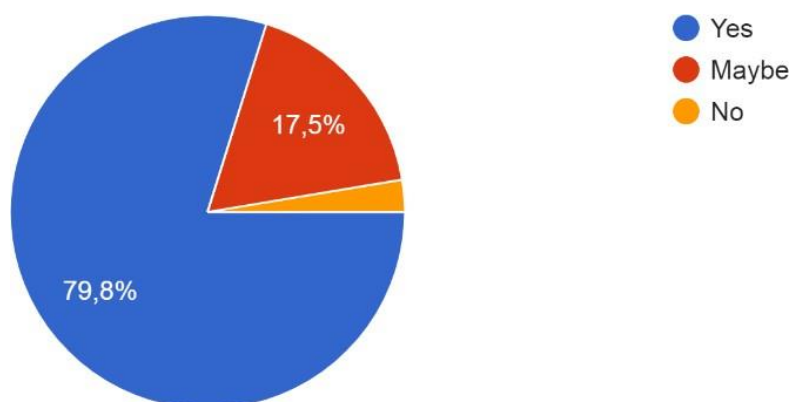
⁵⁰ Regardless of the hardship foreign films have in succeeding in the American market, the year 2020 marked the historic moment in which a foreign film won the Best Picture Film Oscar for the first time at the 92nd Academy Awards. The South Korean film "Parasite," directed by Bong Joon-Ho, grossed \$53.4 million in the United States and a total of \$258.7 million worldwide. Since the data I was able to gather above only encompasses films up to the year 2017, I would like to leave here a link to all the most successful foreign films at the US box office, which includes "Parasite": <https://bit.ly/300RA4a>

country, a total of 43 out of the 114 participants. This slice of responses then confirms that these participants actively seek to watch this foreign content. Upon making a detailed analysis of these 43 participants, it was possible to observe that 41.8% (18) of these 43 participants originate from the United States of America and England. Since it is impossible to know exactly what contents these participants watch, we can only conclude that there is a *possibility* that these contents belong to countries other than the USA or England, as I already referred to in the analysis of the previous question. Moving swiftly on, one can note that the percentage of participants in this sample who do not watch any type of content from a country they have visited/will visit is only 13.2% (15 participants), the lowest out of all the answers.

Notwithstanding all the results obtained, it is still fair to say we are looking at a favorable panorama for the existence of a website like *P.POL*, since the number of participants who watch international content when visiting a country, together with those who willingly seek to watch international productions, regardless of the reason, add up to 62.3% of the total responses.

▪ **Question 5:**

Question #5 went as follows: Imagining that you had to move to a different country, would you want to start watching content in that country's native language?



Graph 11

In Graph 11 we can observe that only 2.6% of the responses (3 participants) would not be willing to watch content from a different country if their living situation were to change permanently. This is an extremely small group of participants when compared to the 79.8% (91 participants) who would want to start audiovisual content from their new hypothetical country.

Although this is not one of *P.POL*'s areas of influence, since its main goal is only to disseminate national productions abroad via an online platform, the answers to this question can be seen as intriguing when associated with the number of immigrants living in Portugal and also of those buying domestic properties in our country⁵¹. What the numbers show is clear: the majority of the participants are interested in watching audiovisual content from the country where they live. In other words, if we can consider that a large part of the general population would share the same opinion as the 79.8% of the participants of this questionnaire, then this would mean that a website like *P.POL* could be of great use for all these foreigners purchasing houses and/or living in Portugal, either full time or temporarily (such as on business or vacation).

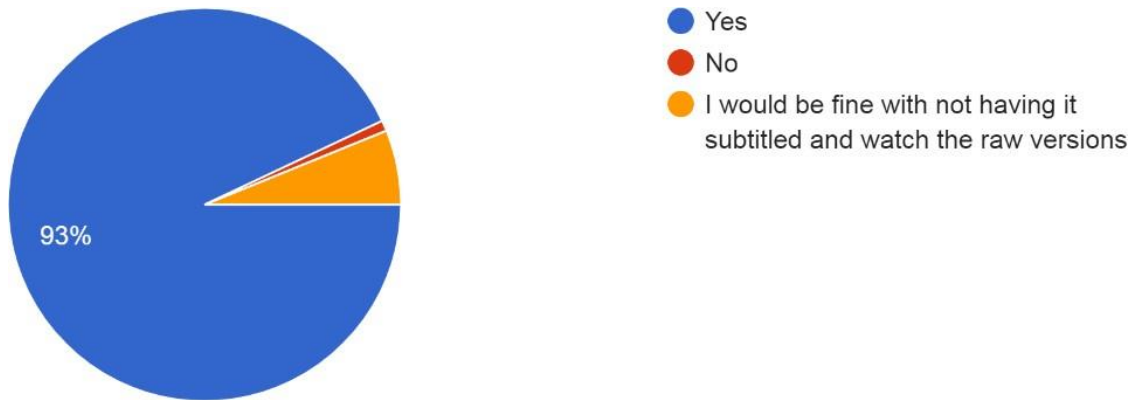
Naturally, all of this is just a hypothetical scenario that cannot be substantiated solely on the basis of the responses obtained here. However, I found it of interest to mention given the potential for this to happen in the future, assuming that *P.POL* is able to achieve the success anticipated.

▪ Question 6:

The 6th and last question of this questionnaire posed another hypothetical scenario to the participants, this time more specifically oriented to *P.POL*, even though the participants were unaware of its existence at this point. The question was asked in the following

⁵¹ According to the INE (Instituto Nacional de Estatística), in 2019, 8.5% of the houses sold in Portugal were purchased by non-residents. The French are the ones who invest the most for buying a house in Portugal (18.1%), followed by the English (17.3%), Brazilians (7.7%), Germans (5.7%) and Chinese (4.8%). Purchases from these top 5 countries accounted for 54.8% of the overall value of sales to non-residents in 2019. Information obtained from IDEALISTA: <https://bit.ly/3HapAvW>

manner: “In case you wanted to casually stream entertaining audiovisual content in Portuguese, or do it to learn the Portuguese language (either by interest or by necessity), would you like to have it available online subtitled in English, and/or possibly your mother tongue?”



Graph 12

Once again, we can see a positive scenario in what the launch of a website like P.POL implies. The overwhelming majority of the participants (93% - 106 out of 114) would choose to have the possibility of accessing content from a country of their choice (even though Portugal was used as an example) with subtitles.

Although 7 answers were gathered to the option: "I would have no problem not having them subtitled and watch the original versions", one might just assume that some of the participants might already be familiar with the portuguese language since, for obvious reasons, it would make no sense for someone to watch contents in a language you're unfamiliar with, without subtitles (or dubs for that matter).

Nonetheless, the conclusion to take from this is that the majority of the participants would make use of such a website given their interest in watching Portuguese content, either casually or with the purpose of using our multilingual subtitles as a tool to help them learn the Portuguese language. This practice may seem uncommon, as most studies on the use of subtitles as a foreign language learning tool mostly support the use of subtitles in the target language rather than in the native language. However, through my research and also from personal experience, I became aware that it is also very common to use mother tongue subtitles alongside the content in the original language (in this case the target

language), even if it may seem otherwise.⁵² It needs to be understood that the preference between using subtitles in the target language or one's native language will often depend on one's proficiency level in the language being learned. In a similar vein to what I mentioned above, it would not be practical to watch a German production with German subtitles, for example, if one's proficiency in the German language is too low. In other words, at an early stage, the use of subtitles in our mother tongue will significantly facilitate the viewing experience, and once the proficiency level reaches an adequate level then the use of subtitles in the target language will become more effective.

The intention in the case of *P.POL* is to provide viewers who have the goal of learning the Portuguese language through the use of subtitles the ability to choose. That is, initially, those who find it convenient can use the subtitles in their mother tongue or any language they feel comfortable with (in case these are available), and also the Portuguese captions, which as already discussed in the course of the project, will be available in *P.POL* for all the contents we offer.

⁵² I would like to mention here some of the online sources I have visited that also share the belief that the use of native language subtitles is useful as a second language learning tool (not ruling out the usefulness of using subtitles in the target language, of course).

Effectivology: <https://bit.ly/3BZFs0I>

Quora Forum (opinions of some of the participants): <https://bit.ly/2YzWrZO>

LingQ Forum: <https://bit.ly/305OuvK>

Final Remarks

As this project nears its completion, I am pleased to state that the main goals that I had set for myself at the initial stage of the project's development have been achieved.

The realization that there was a significant gap in the market for Portuguese subtitled content was precisely what sparked the initial idea for this project. Additionally, with the research I carried out, it was also possible for me to detect a gap in the dissemination of our content abroad. I noted that even among the existing initiatives aimed at promoting our productions, the majority of them have the Portuguese public in mind, but not foreigners. That being the case, this project's main goal was to analyze how the subtitling of European-Portuguese audiovisual content into foreign languages would be feasible, both in terms of resources required and the level of receptivity from the public. Regardless of all the obstacles I had to face throughout the process, I managed to create P.POL, whose purpose is to share with the world our national productions, which are increasingly growing both in number and in quality, for free.

The most challenging aspect that arose during the process was the acquisition of content since having a project at such an early stage makes it complicated to approach people, in this case, the producers and content creators. In addition to this, succeeding in establishing any partnership that involves ceding the rights over their content is equally as challenging, perhaps even more so. Notwithstanding this constraint, it was possible for me to secure a documentary short film from director and film producer Paulo Guerra, who was also generous enough to allow us an interview on his career in the film world and a brief insight into the content creation process.

The difficulty in obtaining content for the platform led to a rather significant delay in the development of the project. Consequently, the section in which I planned to do an in-depth analysis of the subtitling process of the pilot documentary had to be discarded. This was surely my biggest limitation in the development of this project, though it was something beyond my control, for the very reason I mentioned above. However, despite the time constraints and the inability to present the subtitling process during the course of

this study, I can happily announce that the subtitling of this footage is in the final stages of completion. Once it is finished, it will be made available on *P.POL*, which from that moment on will cease to be a mere prototype and become a proper streaming platform.

Both the interview with producer Paulo Guerra as well as the two questionnaires I conducted and analyzed in the development of this exploratory study proved to be useful in demonstrating that P.POL is a viable idea with the potential to be successful in the future. Especially in regards to the questionnaires, even though some of the results surprised me for different reasons, these still provided answers to my initial questions, those that led me to develop these questionnaires in the first place. The results showed a favorable scenario regarding the key goals of this project, including the implementation of a platform like *P.POL*.

I do acknowledge that some of the questions in the questionnaires were formulated in such a way that may have been confusing to some of the participants. Consequently, this may have generated inconclusive results. As this was my first time creating questionnaires, the methodology used was certainly not the most appropriate one, which then resulted in some unclear questions and response options. Still, by analyzing the results, it was possible for me to understand what should have been done better on my part, what worked as a learning experience, which is something that a project of this nature is also supposed to be.

Notwithstanding these minor failures, the results not only of my research but also of the questionnaires and the interview still validated the usefulness of my project, which subsequently made possible the creation of P.POL. This is a platform of which I am very proud and through which I hope to develop fruitful and significant changes and results. Beyond the execution of the prototype, during the course of this project, I was also able to demonstrate the viability of the platform in terms of resources, mainly financial, in terms of revenue generation, as well as in terms of product distribution through the suggested marketing strategies. Through the diffusion of national soap operas, series, films, and all sorts of entertainment content, *P.POL* will hopefully be able to capture the

attention of new audiences and new markets, establishing through our productions a link between Portugal and the rest of Europe and the world.

Having reached the end of this Master's project, I would like to end on a slightly more personal note. Completing this study was an undeniably enriching experience, and even though it gave me plenty of headaches and sleepless nights, it was still an experience I wouldn't trade for anything. I believe that such challenges are what help us grow intellectually and develop aptitudes that will be critical for our success in the job market, but also in various other aspects of life.

Despite my shortcomings and all the aspects of the development of this project that fell a little short of the expectations and goals I wanted to achieve with *P.POL*, I still feel proud and happy with what I was able to achieve considering the limited timeframe given to us, as well as all the obstacles that stood in the way during the process.

The ultimate goal at this moment is to continue this project in the best possible way. The aim is to keep contacting Portuguese producers and gather a group of partnerships that will enable the good functioning of P.POL.

In a future perspective, and assuming that I can put into practice all my intentions, I expect the platform to already have a significant catalogue of contents and a team of specialized translators, which will allow us to offer a much more diversified range of languages.

At this moment, I can only continue working and remain hopeful that a successful future is on the horizon.

Appendix I – Interview: Chatting With the Director and Cinematographic Producer Paulo Guerra - PT

L. LARANJO - Olá Senhor Paulo, tudo bem consigo?

P. GUERRA - Olá boa tarde! Tudo ótimo, tudo excelente. E consigo também?

L. LARANJO - Comigo também, é um prazer conhecê-lo! Em primeiro lugar, antes de iniciarmos, gostaria de lhe agradecer por aceitar a minha proposta para fazer entrevista pois será importante para a minha tese, muito obrigada por estar aqui presente hoje.

P. GUERRA - Não tem de quê.

L. LARANJO - Passemos então à primeira pergunta. Pode contar-nos um pouco acerca de si e da sua ocupação?

P. GUERRA - Claro que posso! Eu sou arquiteto de formação e toda a minha vida trabalhei em várias empresas de arquitetura e até há 15 anos atrás que me tornei profissional liberal, e mesmo na minha profissão principal passei a ter o meu atelier e trabalho por conta própria. Desde há exatamente 10 anos, que para além de arquiteto sou produtor e realizador de filmes. Já enquanto jovem, ainda antes de entrar na faculdade, tinha uma grande paixão pelo cinema. Enquanto estudante, fiz parte de vários agrupamentos e de várias associações associadas ao cinema e a fotografia. Aliás, estive quase para fazer um curso de cinema fora de Portugal, na altura em Praga na Checoslováquia, mas não se chegou a concretizar uma vez que a bolsa acabou por não chegar. Foi por isso que acabei por ser arquiteto. 30 anos depois, na altura da Troika, uma altura em que a arquitetura esteve numa situação um pouco difícil, eu passei a ter algum tempo livre e comecei a dedicar esse tempo livre a essas coisas de que eu também gostava para além de arquitetura. Nessa altura, comecei a fazer cinema. Conhecia muita gente no meio, várias pessoas que me queriam apoiar e encontrei uma produtora. Nestes últimos anos tenho trabalhado muito diretamente com RTP em particular, para quem já produzi cerca de 15 filmes, todos eles de 1 hora e todos eles documentais. Digamos que a nível

profissional me divido neste momento. Sou arquiteto, tenho o meu atelier onde normalmente vou todas as manhãs e cinema à tarde. Tenho também um estúdio de cinema para além do atelier de arquitetura, e é lá que produzo e realizo. Muito resumidamente a minha vida profissional foi essa e neste momento tenho duas profissões, para além de arquiteto sou também produtor e realizador de cinema.

L. LARANJO - Muito bem! Por mais tarde que tenha sido, acho que fez muito bem em ter seguido o seu coração e a vontade de seguir com a sua paixão pelo cinema, pois realmente também concordo que é uma área muito interessante. Claro que acredito que goste muito tanto de arquitetura como de cinema, mas ia perguntar-lhe, se por acaso tivesse que escolher uma das áreas, acha que o cinema é neste momento a sua preferida?

P. GUERRA - Tenho muita dificuldade em escolher. Gosto tanto de uma como outra. Ambas me dão prazer, ambas estão um pouco acima daquilo que a gente chama ser uma profissão. Ou por outra, ambas são uma profissão, mas uma profissão que realizo como se fosse um hobby. Aliás, as profissões, todas elas deveriam dar um grande prazer as pessoas.

L. LARANJO - Claro, concordo plenamente!

P. GUERRA - Toda a gente deveria fazer aquilo que gosta, mais do que qualquer outra coisa. Eu tenho essa sorte, sou um privilegiado nesta sociedade, tenho a sorte de fazer aquilo que gosto e ainda por cima ganho dinheiro com isso...

L. LARANJO - ... que é o ideal! [*Risos*]

P. GUERRA - É o ideal! [*Risos*] Mas gosto de ambas as coisas, teria muita dificuldade em deixar de fazer alguma delas. Digamos que o cinema é muito mais recente na minha vida do que a arquitetura, do ponto de vista profissional faço-o há 10 anos. Portanto digamos que tenho neste momento um carinho especial, pois é quase como uma novidade para mim, o que não quer dizer que desdenhe a profissão anterior. Não gosto de pôr esta coisa numa escala de valores.

L. LARANJO - Pois, não é justo, e acho que é um bom sinal não conseguir escolher entre as duas, significa que gosta tanto de ambas que se torna difícil. No entanto, quais é que são os aspetos de ser produtor e realizador que mais gosta? Quais são algumas das coisas que agora tem a possibilidade de fazer e que o deixam feliz?

P. GUERRA - Esta área dos audiovisuais pode ser dividida um bocadinho em duas partes fundamentais. Uma ligada muito a ficção, portanto à produção de histórias com atores, com diretores entre outros, e também uma outra área muito ligada ao cinema documental. Eu estou muito mais ligado ao cinema documental e no fundo o cinema de pesquisa histórica. As minhas produções têm girado muito a volta da história contemporânea do século XX, fundamentalmente, a história de Portugal no século XX, no tempo da ditadura. Isto não só porque é uma área que me apaixona, como também porque uma área em que digamos que os meus clientes mais me pedem trabalhos, neste caso a RTP mais especificamente. Digamos que dentro dos audiovisuais, é uma área que me apaixona um pouco mais, pois tem ligada a ela uma vertente de ligação e de estudo de história destas realidades todas que a diferencia muito da área audiovisual de ficção. Essa componente de investigação é uma componente que me interessa. Dentro deste mundo dos audiovisuais, pelo menos nesta altura da minha vida, aquilo que me interessa mais de facto é a área documental, ainda que sempre misturada com outros aspetos que possam tornar o produto mais atrativo, chamemos-lhe assim. É a área onde eu neste momento estou inserido e a área que neste momento me agrada e que me está a dar um prazer imenso fazer.

A grande vantagem que tem a investigação histórica destes últimos 150 anos é que existe muita documentação, principalmente visual. Existem coisas filmadas, existem coisas fotografadas, o que facilita muito a quem quer fazer cinema, não é? E a mim interessa-me poder passar às novas gerações esta informação, que se está a perder. Principalmente a informação destes últimos 60 ou 70 anos, porque ainda existe muita gente viva. Existe muita gente viva que passou por estas coisas e um dos meus trabalhos é fazer um registo nestas histórias e vivências, das experiências que essas pessoas passaram na sua vida quotidiana nestes últimos 60 ou 70 anos, o que engloba muitos anos do “*tempo da outra senhora*”, como é chamado o tempo do Estado Novo. Estes são registos que se vão perder fatalmente porque as pessoas morrem, infelizmente, e que me interessa muito nesta altura estar a registar para poder deixar testemunhos para as gerações que aí vêm. Portanto, para além de um aspeto puramente técnico-profissional, existe uma necessidade muito grande de registar uma mensagem, de registar documentos, de registar história. Aquilo porque as pessoas passaram, aquilo que elas fizeram, em prol delas e dos outros. Esta história muitas vezes não está registada, não está documentada. Esse é um dos papéis que eu acho não só

didático e determinante, como é um papel fundamental para as novas gerações um dia venham a saber o que é que a gente andou a fazer nesta terra, para o mal e para o bem! [Risos] Fundamentalmente é isso que me anima, nesta altura da minha vida pelo menos.

L. LARANJO – Muito obrigada por partilhar isso connosco. A pergunta seguinte que gostaria de colocar, e que acaba por ir um bocadinho de encontro ao que já disse, era se seria possível contar-nos um pouco acerca do processo de produção de um determinado conteúdo, desde o seu início até este estar pronto para ser visualizado pelo público. Por exemplo, a nível de surgimento de ideias para determinada produção, a escrita de um guião, casting de atores caso haja, gravações, investimentos, edição, como é que tudo isso funciona?

P. GUERRA - Antes demais, posso-lhe dizer que o tipo de produção e de produto que eu gosto de fazer, e que faço, tem normalmente uma interação muito grande e uma componente muito importante de audiovisual e de tratamento plástico, digamos que se calhar decorrente da minha costela de arquitetura. É uma coisa que me preocupa, ou seja, nós estamos muito habituados a ver aquele tipo de documentário em que aparecem as pessoas sobre um fundo preto, não que eu queira de valorizar esse tipo de trabalho pois ele é muito importante, mas eles geralmente não têm grandes preocupações do ponto de vista plástico e fundamentam-se muito mais no conteúdo. É verdade que neste tipo de documentários o conteúdo é o determinante, mas eu, faço questão que os meus filmes estejam envolvidos por esse tipo de componentes. Portanto, todos os meus filmes têm intervenções de artistas plásticos, para além de que as músicas são sempre músicas originais. Para todos os filmes convido diferentes músicos, diferentes compositores e convido também normalmente um artista plástico, ou alguém que me consiga no fundo transformar aquilo que é, suponhamos uma entrevista normal, num produto audiovisual. Para além de termos uma pessoa a falar, ou não, temos sempre uma envolvência que torna, quanto a mim, o produto final bastante mais atrativo.

Quanto ao processo normal de produção e realização destas coisas, há sempre uma primeira discussão em grupo sobre o tema, com os meus colegas e sócios que trabalham comigo. Embora o público-alvo seja bastante restrito, a gente conversa e decidimos aquilo que vamos fazer, acerca a história contemporânea, finais do século XIX e a história do

século XX... e século XXI também, pois parecendo que não, mas já tem duas décadas pelo menos!

L. LARANJO – E com tudo o que tem acontecido há já bastante pano para mangas, sim...

AMBOS - [*Risos*]

P. GUERRA - Nós que temos algum conhecimento destas áreas, pois também já investigamos sobre elas, em cada passo sabemos aquilo que nos está, não só apetecer fazer, como também de áreas onde ainda haja lacunas, coisas que as pessoas ainda não sabem, coisas que nós temos a perceção de que é importante ficarem registos, por exemplo. Existe uma primeira discussão sobre o tema do produto que vamos apresentar. Normalmente para estas coisas existem dois processos: Ou nós apresentamos um trabalho a concurso para a televisão, ou são algumas pessoas que já nos conhecem do trabalho que fazemos, que nos vem encomendar algum tipo de trabalho. Quando as pessoas nos vêm encomendar algum tipo de trabalho essa fase está encerrada, pois nós já sabemos o que é que é. Se é uma encomenda, é para fazer aquilo. Quando nós vamos fazer propostas para a RTP, pois é uma coisa anual, aí não, temos de pensar o que vamos fazer. Aí fazemos sempre uma análise sobre as pessoas, possibilidades e elementos que temos para fazer uma determinada coisa. Ou se as pessoas estão vivas, ou se existem registos sobre elas que a gente pode tratar, ou como é que vamos montar uma situação que nos possa explicar aquela temática em específico, etc. Portanto existe um primeiro planeamento, digamos assim. A partir daí, para a maioria dos trabalhos que a gente faz, fazemos uma proposta à RTP explicando aquilo que queremos fazer. No fundo é uma proposta sobre o trabalho. Para explicar um pouco melhor, por exemplo, a minha penúltima produção foi uma série de 4 filmes, chamados “As Mulheres da Resistência”, feitos a partir de documentos existentes no centro de documentação da Universidade de Coimbra. A Universidade de Coimbra, a propósito desta história contemporânea, fez uma grande recolha de registos audiovisuais. Entrevistaram umas dezenas muito largas de pessoas que viveram esses acontecimentos, das quais muitas já morreram, e pessoas que presenciaram e foram protagonistas dos acontecimentos das últimas décadas. Digamos que esses registos existem e, portanto, existem gravações com 12 ou 15 ou até com 36 horas. Uma das últimas propostas que eu fiz a RTP foi de pegar nesses registos, dar-lhes um tratamento audiovisual, e transformá-los num filme com 50 minutos, que é o tempo normal para este

tipo de documentário. Ninguém vai ver um registo de 36 horas de um Capitão de Abril, não é? Mas se os transformarmos, reduzirmos e dermos uma componente e uma postura audiovisual mais interessante as pessoas já veem. Portanto, nós pegamos nos depoimentos de 4 mulheres que tinham feito registos e transformamos aquilo numa série televisiva documental sobre as experiências das vidas delas. Isso é uma situação, filmes feitos de documentos existentes. Outra situação diversa é aquela quando vamos tratar de situações ainda de há 50 ou 60 anos, aí pode haver uma mistura, ou não, de registos já feitos. A RTP tem por vezes registos já feitos, mas existe uma parte mais importante de registo novo de pessoas que ainda estão vivas e que nos vão fazer entrevistas e nos vão, no fundo, relatar as suas experiências...

L. LARANJO - Pois, realmente torna-se mais interessante, no caso de as pessoas ainda estarem vivas, poderem participar no processo.

P. GUERRA - Claro, até porque são documentos novos. Os outros já lá estão em registo, embora nos confins do baú, que nunca mais ninguém vai ver a não ser os historiadores e aqueles que alguma vez quem apetência para isso. Esse é um dos meus papéis, transportar do baú para a tela. Digamos que no decurso dos meus trabalhos, alguns dos registos que fiz foram inclusive acrescentar informação a esses museus ou essas universidades. Pois suponhamos que eu faço uma entrevista com uma resistente, ou outra pessoa qualquer, e tudo aquilo que vou filmar com ela resulta em 5, 6 ou 7 horas e eu vou aproveitar meia-hora. Todo esse original e todo esse registo que eu fiz, depois vou doá-lo e vai ficar em centros de pesquisa para poderem ser investigados e vistos por toda a gente. Talvez não toda a gente, mas quem tiver interesse. Quem os vê, normalmente são os investigadores, mas pelo menos ficam lá. Essa também é uma componente que me interessa. Existe aquela postura por detrás daquilo que eu faço, que é aquilo que eu também deixo, o que me agrada.

Por outro lado, para além da intervenção de artistas plásticos e músicos, muitas vezes convido também atores para participarem um pouco em algumas partes. Por exemplo, neste momento estou a fazer uma série de 2 filmes em que pedi a vários historiadores para me escreverem o conteúdo. Existem situações em que os historiadores recorrem ao discurso direto e eu aproveitei essas situações, por exemplo, para introduzir um ator que me faz esses registos diretos. Portanto, isto aconteceu em vários filmes, não só nesta

dimensão como noutras, mas digamos que os meus filmes documentais têm nesse aspeto um pouco de ficção, ou seja, também entram atores, daí que os meus filmes não sejam produto documental puro. Para além dos artistas plásticos, também têm atores, também têm direção de atores, têm um pouco de tudo isto. Voltando aquilo que é o processo de produção, há também um casting, mas não é um casting normal porque eu e os meus colegas temos já um conhecimento de uma série de registos de atores que a gente conhece e que depois convida para fazer alguns dos filmes que a gente precise. Digamos que isto é ainda uma fase seguinte de pré-preparação dos documentários que a gente faz.

Depois desta preparação e planeamento, e da gente saber quem vai entrevistar, se é que naquele caso vão haver entrevistas, a partir daí parte-se para a produção pura e dura. Entrevistar as pessoas, explicar aquilo que é o projeto, saber se estão interessadas em colaborar, saber se estão interessados não só os protagonistas dos atos como os historiadores, como alguém que presenciou... enfim, gente sempre com alguma ligação ao conteúdo daquilo que vamos fazer. (...) Portanto, depois parte-se para essa parte de entrevistar as pessoas, filmar as gravações, que às vezes são gravações de estúdio, outras vezes são gravações de exterior. Levamos as pessoas aos sítios onde aconteceram os eventos nos anos anteriores e as pessoas falam nos sítios onde as coisas aconteceram. Digamos que depois há um trabalho de produção desse registo. (...) Paralelamente essa fase há uma fase de investigação não só histórica como documental. Digamos que há a Torre do Tombo, o Museu do Neorrealismo, vários museus, várias universidades... tentamos obter daí a informação sobre aquilo que pretendemos, fundamentalmente a informação audiovisual, fotografias, filmes... conteúdos que nos interessam, até para poder fazer as entrevistas, pois temos de saber o que é que o que é que vamos perguntar.

Aí há uma fase de investigação também dos arquivos da RTP, por exemplo, onde nós vamos sempre, de elementos que nos possam ajudar a fazer o produto. Precisamos sempre de fotografias, porque isto não é um livro, não é? Não é só a parte do conteúdo do texto, existe uma parte de imagem determinante. Depois de ter esse material todo recolhido, e de ter filmado as pessoas, filmado historiadores e de ter feito... Às vezes nem é só as pessoas, suponhamos que estamos a falar de pioneiros políticos no tempo do fascismo, nesse caso vamos filmar as prisões, por exemplo Caxias, todas essas coisas, portanto tiramos imagens também situações que nos interessam para depois ilustrarmos o fundo o

filme e o conteúdo... Faz-se essa recolha toda. A fase seguinte é uma fase muito de estúdio. Depois de ter esse material recolhido, entramos em estúdio e vamos montá-lo.

Normalmente temos dezenas de horas de filme gravados e o objetivo é fazer um filme, neste caso e na maioria das vezes de 50 minutos, pois digamos que isso é mais ou menos tabulado pelas televisões. Portanto, pegamos nesse conteúdo todo e são uns meses de trabalho, de ir cortando de cartão e cola, não é? Vamos cortando e tentando a partir desses depoimentos construir uma história. Tanto dos vários depoimentos que nós fomos gravando, como também dos que tivemos acesso de outras fontes. Pegamos em tudo e vamos construir uma história, que tem que ter uma lógica, tem que ter princípio, tem que ter meio e tem que ter fim. As pessoas têm que perceber, ou seja, não pode ser uma coisa feita de bocados soltos, tem que ser uma coisa que tenha um fio e que as pessoas percebam aquilo que é a história que nós queremos contar.

(...) Na fase final do nosso trabalho, no fundo, embora não se possa dizer que estes passos sejam estanques, porque existem sempre contactos quando eu estou a fazer a montagem, já sei que estou a falar com os músicos, já estou a falar com os artistas plásticos, já tenho trabalhos de atores... No fundo quando a coisa já está montada, é passada para os artistas plásticos, por exemplo, e para as pessoas que nos vão fazer a música, e depois em cima daquilo eles vão produzir alguma coisa. Com os artistas plásticos é diferente, na maioria das vezes eu até pego em produções que eles já têm em desenho, ou peço-lhes para fazerem desenhos para o filme, e então no fundo há desenhos, pinturas, e coisas desse tipo que já são feitas na fase de recolha, digamos assim. Há uma outra situação, que por acaso é aquela que eu estou a utilizar neste momento, em que fiz uma montagem do filme, digamos assim, e depois entrego a um artista plástico que me vai dar uma pincelada nova sobre aquilo que eu fiz. Por exemplo, neste último filme que produzi, pus propositadamente todos os documentários que eu tinha a preto e branco e depois dei ao artista plástico para me dar cor naquilo. Digamos assim que existe uma intervenção plástica nos filmes porque a cor que lá está não é cor inicial, até porque muitos dos documentos já eram a preto e branco e os que não eram passei-os para preto e branco. Esta intervenção plástica ocorre sobre os documentos que eu lhes dou para tratar. Por exemplo, se existe uma fotografia que eu gosto e em que eles dão umas pinceladas nas cores, isso irá tornar aquilo mais dinâmico, mais apelativo, e acaba por ficar um produto...

L. LARANJO - ... quase novo, não é? Porque depois fica pintado da maneira como eles imaginam, da maneira como eles vêm aquilo.

P. GUERRA - Com um novo valor, exatamente! São trabalhos feitos sobre imagens pré-existentes. Essa é a fase seguinte. Em paralelo com a montagem há a intervenção dos músicos, a intervenção dos artistas plásticos, a intervenção dos atores... Depois monta-se tudo novamente, há uma segunda montagem... e numa fase final há uma intervenção mais técnica, digamos assim. Temos os técnicos de som que pegam no som, por exemplo. Quando eu faço a montagem tenho som de todos os elementos que recebi da RTP, e que muitas vezes têm níveis de som diferentes, às vezes coisas difíceis de ouvir etc. e que depois no fim o técnico de som me vai acertar, para que exista uma unidade durante todo o documentário. Ou seja, há uma peça, um somatório do ponto de vista do som, é uma manta de retalhos feita de uma série de coisas que têm níveis e registos sonoros diferentes, e que alguém no fim vai corrigir para assim poder apresentar o produto final. E pronto, este é o procedimento normal.

L. LARANJO - Muito obrigada! Por acaso é muito interessante todo este processo, uma pessoa presume mais ou menos como é que a coisa corre, mas realmente existem muitos passos que eu não nem imaginava que existiam, nomeadamente no que toca à produção de documentários, que exigem muito mais informação, lá está, que é factual...

P. GUERRA - E que exige investigação!

L. LARANJO – Exato, não é só inventar uma história! Portanto, a minha próxima questão, ainda que a sua área de trabalho envolva mais a produção de conteúdos audiovisuais, tem por hábito assistir a conteúdo audiovisual nacional no seu tempo livre ou diria que assiste mais a conteúdos internacionais?

P. GUERRA - De tudo um pouco. O meu problema é o tempo livre!

AMBOS - [*Risos*]

P. GUERRA - Mas sim, assisto com certeza. Vou vendo mais ou menos as coisas que vão sendo produzidas. Muitas vezes, por exemplo, não vou a festivais de cinema documental, mas vejo muitas vezes, por interesse e pelos conhecimentos de pessoas que conheça, os

vários filmes que lá passaram. Interessa-me obviamente conhecer aquilo que se vai fazendo, não é? Gosto de saber um pouco aquilo que se vai fazendo, como aquilo que foi feito, e que muitas vezes a gente não conhece. Como é óbvio sou um espectador atento a esse cenário, ainda que não pelo tempo que eventualmente desejaria, porque me falta um pouco. Eu, como não só sou arquiteto como também cineasta em part-time, o tempo de investigação para a minha faceta de produtor/realizador leva muito tempo. Tenho que investigar, estudar e, portanto, infelizmente não me resta muito para fazer aquilo que gostaria. Mas sim, digamos que sou um espectador atento sobre a realidade daquilo que se vai passando e sobre aquilo que se vai produzindo.

L. LARANJO - Ou seja, como tem pouco tempo livre, diria que acaba por se focar mais nas produções que vão sendo feitas a nível nacional? Ou tem o mesmo hábito de assistir produções internacionais?

P. GUERRA - Também vejo. Também me interessa muito o que faz além-fronteiras. Digamos antes que não faço esse tipo de seleção. Quando me apetece ver um determinado documentário, quer na televisão ou no cinema, digamos que eu não faço muito essa distinção, de se é nacional ou estrangeiro. Interessa-me mais digamos o peso do tema em si, se são coisas que me interessam ou não. Contudo, aquilo que é nacional interessa-me sempre um pouco mais porque é que o que eu faço. O trabalho que eu faço reporta muito à nossa realidade portuguesa, não é? E para além disso, também nunca se coloca a situação de ter de escolher se vejo alguma coisa nacional ou estrangeira. Normalmente se passa um filme que queiramos ver a gente diz "*Bora lá ver.*" e, portanto, não faço muito essa distinção.

AMBOS - [*Risos*]

L. LARANJO - Claro, Claro! Eu fiz essa questão só porque, por vezes, lá está, principalmente quando se tem pouco tempo livre, há pessoas que dão realmente preferência a ver coisas, por exemplo, só de Portugal ou só de fora... foi mais por aí que eu quis saber.

P. GUERRA - Interessa-me muito também aquilo que é feito além-fronteiras, sem dúvida nenhuma. Mas geralmente aquilo que eu vejo tem a ver com o conteúdo e não o sítio onde foi produzido.

L. LARANJO - Claro, entendo. A minha próxima questão é a seguinte: Na sua opinião, como alguém que trabalha no meio, acredita que as produções audiovisuais nacionais, nomeadamente as produções que são destinadas ao entretenimento, como por exemplo as telenovelas, os filmes, curtas-metragens, etc., têm o potencial para criar uma base de fãs no estrangeiro?

P. GUERRA - Depende. Na sua generalidade penso que não é fácil, pela simples razão de que retratam problemas muito nacionais. Digamos que, as telenovelas são uma coisa à parte. A gente também vê telenovelas brasileiras..., mas é uma questão cultural também, pois não existem na Europa, para além de nós e dos espanhóis eventualmente. Penso que não existe grande público que goste e que esteja habituado a ver telenovelas. Portanto digamos que eu punha isso numa secção um bocadinho à parte. Relativamente às outras... não é por ser o que sou, mas há duas áreas que tem um reconhecimento internacional bastante grande e essas são a da arquitetura e a do cinema. Na arquitetura, existem muitos arquitetos portugueses com bastante reconhecimento internacional e com grande produção e grande visibilidade internacional, e no cinema também. No cinema, provavelmente o grande público português não conhece, mas temos uma variedade de trabalhos e de filmes muito reconhecidos internacionalmente, por forma a serem premiados. Todos os anos, Portugal tem uma série de filmes que são exibidos em festivais internacionais de cinema, tanto documental como ficcional. E convém ter uma noção de que, por exemplo, um filme para ser selecionado para ir a *Cannes*, é selecionado entre 6.000 filmes e, portanto, digamos que só o ser selecionado já um prémio. É como ir aos Jogos Olímpicos. Não é qualquer um que consegue atingir esses mínimos, existe uma seleção muito rigorosa. Do ponto de vista de Portugal, do cinema em particular, temos de facto produções muito reconhecidas internacionalmente. Não só reconhecidas como premiadas internacionalmente. Nós podemos até falar do nosso maior expoente, digamos assim, neste ponto de vista mediático e não só, que era o Manoel de Oliveira. O Manoel de Oliveira era detestado em Portugal até ser reconhecido internacionalmente. Tinha aqueles filmes que a gente achava muito chatos... e que são!

AMBOS - [*Risos*]

P. GUERRA - Mas são muito bem feitos! São chatos como o caneco, mas são muito bem feitos, o resto é cantiga! [*Risos*] Havia um bocado essa repulsa nacional, porque de facto

às vezes eram chatos, mas eram bons e eram bem feitos. A gente só começou a ligar-lhe quando ele era reconhecido internacionalmente, porque senão se calhar nunca lhe tínhamos ligado nenhuma. Felizmente, nestas áreas, na arquitetura é um pouco a mesma coisa... O Alberto Siza Vieira era detestado como arquiteto até ser reconhecido internacionalmente, não é? Aquilo eram tudo uns monos esquisitíssimos. A partir de um certo momento ele começou a ganhar prémios em todo o lado e as pessoas começaram a achar que aquilo tinha piada!

AMBOS - [*Risos*]

P. GUERRA - Portanto nestas duas áreas em particular, a produção nacional existente tem de facto bastante reconhecimento internacional e na maioria das vezes mais do que reconhecimento nacional. Mas tudo isto para dizer que sim, as produções que nós fazemos têm de facto repercussão internacional e são feitas não só para nós como para uma divulgação... chamemos-lhe universal.

L. LARANJO – Mas, por exemplo, claro que existem muitas coisas que já têm o seu reconhecimento, tal como acabou de dizer, mas no que diz respeito às coisas que vão sendo feitas nos dias de hoje, certos filmes... e vou referir novamente as telenovelas também. No geral, acha que têm o potencial de atrair, por exemplo, público da minha idade, da minha geração?

P. GUERRA - Às vezes é difícil. As telenovelas mais uma vez são uma coisa a parte. Não são para toda a gente e têm um conteúdo mais imediato. E também porque têm, enfim, um tipo de atratividade um pouco diferente. Digamos que são coisas transversais, porque também são coisas que nos entram na televisão todos os dias, às horas nobres, o que não acontece com a maioria das outras produções. Portanto, digamos que também a mediatização e a forma de distribuição desses materiais e desses conteúdos tem um efeito determinante naquilo que é a aceitação do público. Uma coisa é a televisão que entra pela casa das pessoas, outra coisa é o cinema, onde as pessoas é que tem que lá entrar. E dá mais trabalho ir, não é? Já quando entram pela casa das pessoas e nos horários nobres, é óbvio que esses vão ter que ter mais impacto do que os outros. Os meus filmes raramente passam antes das 11:00 da noite. E é na RTP2. Eu não me estou a queixar, pois acho que isso também é transversal. Depois, digamos que as televisões têm de ter um papel didático e de formação, que neste momento tem relativamente pouco. Ou seja, as televisões não

podem oferecer só aquilo que as pessoas querem ver. As televisões têm que oferecer também aquilo que é pedagogicamente necessário que as pessoas vejam e conheçam. Se a nossa história, que é relativamente pouco divulgada, tivesse um cartaz feito em horas nobres, certamente teria um impacto diferente. Portanto, uma coisa é a mediatização do produto e aquilo que as pessoas veem porque nos entra em casa mais diretamente. Outra coisa é aquilo que eu posso achar que as pessoas deveriam ver mais ou não ver. (...) Como Portugal é um país cujo nível cultural é muito baixo, digamos que as exigências de cada um sobre os conteúdos que querem ver também são muito baixas. E daí existirem conteúdos muito medianos.

Por exemplo, a receptividade do tipo de trabalho que eu faço aumenta exponencialmente consoante o nível cultural das pessoas que os veem. Eu já tive trabalhos que foram solicitados para serem vistos em outros países, na Suécia, na Alemanha, e pela Europa toda..., e às vezes pedem para passar os meus filmes porque as pessoas têm de facto algum potencial e têm alguma necessidade de conhecimento. Só tem necessidade de conhecimento quem tem algum, e quem cria também essa necessidade. Portanto, digamos que em Portugal há esse défice que é, quanto a mim, dramático. As pessoas têm um desconhecimento muito grande, um nível cultural bastante baixo. As pessoas são um pouco o resultado daquilo que são feitas e quando não tem essas ajudas, autodidatas há poucos. E então não criam essas apetências. Eu pessoalmente tenho uma preocupação grande em transformar os meus produtos em alguma coisa visualmente apetecível, e é por isso que eu falo com músicos, com artistas plásticos e com atores, entre outros... Para transformar um documentário, que geralmente é uma coisa muito monolítica, numa coisa mais atrativa. Tenho a noção de que se assim não for, muitas vezes as pessoas que estão a ver aquilo mudam de canal a meio porque acham chato. Às vezes até pode ser interessante, mas...

L. LARANJO - ...não é o suficiente para agarrar a atenção delas durante o tempo todo documentário.

P. GUERRA – Exato. Precisamente porque existe um défice cultural relevante em Portugal.

L. LARANJO - Obrigada. A minha pergunta seguinte é a seguinte: tem algum conhecimento de algumas iniciativas já existentes em Portugal que tenham o objetivo de partilhar os nossos conteúdos com o público estrangeiro?

P. GUERRA - Eu sei que as há, mas sinceramente não estou muito por dentro disso. Digamos que já tive um ou outro contacto com pessoas em particular. No meu caso, as minhas horas são feitas para RTP, não todas, mas grande parte. O conteúdo é muito nacional e é para ser feito para cá. Existem de facto, segundo eu sei, algumas organizações que tentam fazer isso, nomeadamente os produtores, que normalmente têm contactos internacionais grandes. Mas só o trabalho e a postura de tentar que os filmes sejam vistos nos festivais internacionais é, digamos, um empreendimento de uma equipa de produção que faz esse trabalho de internacionalizar os nossos conteúdos. No meu caso, não tem existido isso e, portanto, não tenho grandes contactos para estar a dar um testemunho avalizado, embora no meu caso já tenha sido contactado algumas vezes para disponibilizar os meus trabalhos para serem vistos fora de Portugal. Isso já aconteceu comigo variadíssimas vezes. Mas não mais que isto, não só por uma questão de tempo, mas também por uma questão de que tem de haver contactos, tem de haver uma rede esquematizada e já com alguma experiência para este tipo de coisas e eu não tenho essa rede.

L. LARANJO - Eu gostaria de lhe perguntar: De uma maneira geral, concorda que se calhar não há partilha suficiente das nossas produções com o estrangeiro? Por exemplo, acredita que poderia haver mais, ou que poderia estar a ser feito um esforço um pouco maior para partilhar os nossos conteúdos?

P. GUERRA - Sem dúvida nenhuma. Mas mais uma vez, isso depende das áreas, não é? Há pouco falou-me nas telenovelas. As telenovelas são produtos muito difíceis de partilhar no estrangeiro, à exceção de países lusófonos, por exemplo para os PALOP, exatamente porque o conteúdo tem muito a ver connosco. Se calhar, uma telenovela portuguesa passada na Noruega ou na Índia não diz nada a ninguém. Digamos que isso é um conteúdo muito específico à nossa nacionalidade, chamemos-lhe assim. E quando assim é, essa partilha é mais difícil. Relativamente ao cinema ficcional geral, ao cinema português, obviamente que se pode sempre fazer mais e melhor, sem dúvida nenhuma. Mas é um filme que já é muito representado em tudo o que seja festivais internacionais.

Ou seja, os filmes dos nossos realizadores portugueses passam em todo o mundo, e já existe uma rede.... Porque o cinema português neste momento é muito apetecível a nível mundial, particularmente europeu, mas a nível mundial. Digamos que é um cinema já muito difundido, daí que a gente veja nos festivais internacionais permanentemente novos realizadores, novas equipas a aparecerem e terem crédito. Obviamente que sempre se pode fazer mais, tal como tinha dito há pouco, mas já é uma divulgação acima do patamar que a gente pode considerar razoável. Existe já uma perceção, se calhar mais até do que aqui em Portugal. Mas tal como eu disse, nas novelas não acontece tanto. O grande problema é que o mercado alvo é muito reduzido. Enquanto as novelas podem ser passadas no Brasil e nos PALOP, é difícil de passar uma novela portuguesa num país que não conheça a nossa realidade, embora possa, mas digamos que é mais complicado porque é uma coisa muito nossa.

L. LARANJO - Eu penso que o grande problema com as novelas é também o serem tão extensas. Como são muitas vezes muitos episódios, é possível que não haja um seguimento tão grande. Mas eu só perguntei isto porque hoje em dia já existe público para tanta coisa, eu inclusive vejo imensos conteúdos sul-coreanos e japoneses entre outros, e isto é algo que antes não era uma coisa conhecida, mas que eventualmente aos poucos começou a ser cada vez mais internacionalizada e agora já há um grande público a assistir esses conteúdos. Por isso é que eu às vezes me pergunto, ainda que as telenovelas sejam bastante extensas, se eventualmente insistindo um bocadinho na sua partilha, não haveria pessoas interessadas. Eu, por exemplo, eu quando vejo conteúdos sul-coreanos ou asiáticos no geral, aquilo também não tem nada a ver comigo. São conteúdos que são por vezes um choque cultural também, mas que acho super interessante. Foi mais por isso que eu coloquei essa questão.

P. GUERRA - O cinema oriental e não só, é visto... mas é visto por muito pouca gente. É óbvio que eu também tenho muito interesse nisso e vou vendo essas coisas, que não veria se não houvesse internet e se não houvesse esta facilidade de comunicação global que hoje em dia existe. Mas digamos que não são produtos de massas. Por exemplo, não existem um milhão de pessoas a verem novelas coreanas em Portugal.

L. LARANJO - Pois, lá está, não em Portugal ainda, mas no mundo inteiro existem milhões e milhões de pessoas a assistir. E o interessante é que estas novelas também

passam na televisão lá. Mas lá está, são muito menos extensas... às vezes tem apenas 20 episódios de uma hora por exemplo, é muito mais fácil de seguir.

P. GUERRA - Ainda assim tem muito a ver com dois fatores determinantes: a qualidade e o conteúdo. A qualidade das telenovelas portuguesas, quanto a mim não é a melhor e o conteúdo também não é o melhor. [*Risos*] E, portanto, isso tem um papel determinante na atratividade das coisas. Uma coisa é a gente ir vendo aquilo que passa porque, enfim, estamos a jantar e uma pessoa habitua-se a ver aquilo. É um entretenimento e não passa muito disso. Mas esse entretenimento só consegue ser transmitido para outras culturas se lhes disser alguma coisa. Por uma questão até de curiosidade, admito que um sul-coreano ou um norte-coreano quisesse ver uma novela portuguesa. Tenho mais dificuldade em entender que veja uma segunda ou terceira ou quarta. Ele vê isso como eu vejo um documentário do país deles. Vejo um ou dois e depois vou ver outras coisas.

(...) A questão que se põe nesta situação é a seguinte: as novelas normalmente são produtos que são feitos para as massas, digamos. Têm que ter uma audiência de massas. As novelas, não só pelos conteúdos, como pela continuidade e pela dimensão, são muito grandes, duram um ano ou muitos meses a fazer. Digamos que se não tiverem um público muito alargado não funcionam. As novelas são “tele”, e, portanto, passam na televisão, não existem no cinema, não é? E então não há ninguém que vá ver 500 episódios ao cinema. As novelas na televisão só funcionam porque tem essa atratividade de massas. Esses conteúdos que você vê não são normalmente conteúdos de massas. Hoje em dia, com a internet e todas as ferramentas poderosas que nós temos, podemos ver tudo o que está a ser feito no mundo inteiro..., mas é um pouco aquilo que eu faço nos meus trabalhos, os investigadores é que acabam por ir ver. Muitas coisas não são feitas para serem divulgadas internacionalmente. Se forem, muito bem e ainda bem, ótimo. O problema é se não for esse o objetivo. Quando o objetivo não é esse, digamos que o interesse passa muito por algumas pessoas que queiram ver e não por uma divulgação nas massas.

L. LARANJO - Por acaso, com as pesquisas que eu fui fazendo para a minha tese, fiquei a saber que a SIC tem uma plataforma que se chama *SIC International Distribution*, na qual têm uma seleção de cerca de 24 novelas e mini-séries que estão a querer vender para o estrangeiro. Criaram essa plataforma especificamente para vender telenovelas.

Inclusive, eles legendaram os trailers e o primeiro episódio de cada novela para demonstrar mais ou menos do que se trata. Mas essa é realmente a única coisa da qual eu tenho conhecimento. De qualquer modo, não sei até que ponto é que eles estão ativamente a promover os conteúdos...

P. GUERRA - Sim, até admito que eles possam vender. Obviamente que eles querem vender o produto que têm, pois têm que o rentabilizar. Mas acredito que seja um fator muito mais económico do que uma necessidade de tentar promover... Isto são empresas que vivem do lucro, portanto vão tentar vender o produto deles. Isso é natural que aconteça. Acredito muito facilmente que consigam vender algumas novelas, sem dúvida nenhuma. Agora, não acredito que seja uma coisa sistematizada, principalmente essas legendadas. Esse tipo de plataformas acredito que funcione muito bem com os países de língua portuguesa, porque no fundo foi uma ligação secular e as pessoas percebem isso de uma forma diferente. É diferente estarmos a ver uma novela portuguesa em Angola ou na Guiné do que estarmos a ver isso na Cochinchina. E, portanto, eu não conheço essa plataforma da SIC que está a tentar a divulgação internacional dos produtos que tem, mas acho que isso é uma boa necessidade das televisões tentarem vender aquilo que fazem. Acredito é que é numa muito menor escala do que aquilo que produzem, pois eles são capazes de produzir umas 4, 5 ou não sei quantas novelas por ano e pronto, são capazes de vender uma outra. Se calhar até vendem mais, porque há 300 países no mundo, não é? Um aqui, outro ali. O que eu tenho dificuldade é acreditar que haja um país que queira divulgar as nossas novelas sistematicamente, como divulga o nosso cinema. Em França, por exemplo, o nosso cinema é sistematicamente divulgado e passa em todas as salas de cinema. Principalmente aqueles que vão a todos os festivais internacionais e que todos os anos são muitos, tanto a nível documental, como curtas-metragens, longas-metragens... Passam em todas as salas de cinema em França, por exemplo. Uma novela, acredito que se venda na França, até porque particularmente em França até tem o seu público, particularmente muitos portugueses, brasileiros e, portanto, até admito que possam adquirir um conteúdo desses para a televisão francesa, não acredito é que consigam sistematizar isso por forma que essas coisas tenham a continuidade que tem nas televisões portuguesas. Agora, que possa existir um esforço para vender os nossos trabalhos ao estrangeiro, isso com certeza é louvável.

L. LARANJO - Claro, claro! E pronto, agora para terminar a minha última questão é a seguinte: O trabalho que eu estou a fazer, a minha tese, centra-se basicamente na criação de um website, de uma plataforma, onde se faz essa partilha dos conteúdos audiovisuais portugueses. O que quer que seja, mas maioritariamente conteúdos destinados ao entretenimento, englobando, portanto, o que tivemos a falar até aqui, as telenovelas, filmes, curtas-metragens, etc. O objetivo é de legendar essas produções para várias línguas, ainda que numa fase inicial vá ser só em inglês e francês, mas com o objetivo de alargarmos para o maior número de línguas possível. Idealmente seria uma plataforma gratuita, não com o mesmo objetivo por exemplo da plataforma da SIC, que é de vender os conteúdos. Esta seria, se possível, uma plataforma de uso gratuito. O meu website tem o objetivo, não só de levar as nossas produções ao estrangeiro, mas também, por exemplo, de fazer com que as pessoas que vêm a Portugal e visitam Portugal possam assistir aos nossos conteúdos e percebendo o que estão a ver. Infelizmente nós, mesmo para língua portuguesa, as únicas produções que às vezes tem teletexto nas televisões são as telenovelas. No entanto, nas plataformas online da RTP, da SIC, da TVI, em todas elas eles têm lá os conteúdos que passam na televisão, mas sem legendas em português, ou seja, tudo o que sejam pessoas que sejam deficientes auditivas ou surdas acabam também por não ter essa facilidade. Portanto, eu queria englobar tudo. Fazer as legendas para português, adaptadas para estas pessoas, bem como legendas para outras línguas. Esta é a grande ideia que eu estou a tentar desenvolver e, portanto, a minha questão é: Pensa que uma plataforma deste género em Portugal iria fazer alguma diferença no contexto português atual? Pensa que poderá haver eventualmente mais gente interessada nas nossas produções, no caso de se ter sucesso, e se conseguir colocar Portugal um bocadinho mais no mapa no que diz respeito a cinematografia?

P. GUERRA - Eu acho que sim. Todas as iniciativas, e essa é uma iniciativa diferente, não é? No fundo, as coisas que se vendem normalmente são produtos já feitos, quer legendados ou não, e quando não são legendam-se... E, portanto, digamos que essa tentativa de tentar divulgar pelo mundo conteúdos portugueses que estejam legendados para que toda a gente entenda, eu acho a iniciativa ótima, excelente! Acho que tudo o que se fizer nessa área é importante, sem dúvida nenhuma. A divulgação da nossa cultura, das nossas iniciativas e dos nossos conteúdos é determinante... é importante para nós e para todo o mundo. Acho que é uma iniciativa que pode ter aceitação. Estas coisas depois

dependem muito do meio, das pessoas com quem se está, da forma de divulgação, essas coisas infelizmente às vezes passam um pouco por tudo isso. Mas a iniciativa em si, se estiver bem enquadrada, digamos que do ponto de vista de iniciativa em si, acho extremamente interessante, positiva e acho que é também uma plataforma importante para a divulgação daquilo que são os nossos trabalhos, sem dúvida nenhuma.

Acho que a aceitação na organização global que nós temos hoje em dia, através da internet e dessas coisas todas, tem todas as potencialidades para que possa vingar. Vai depender muito depois da própria aplicação, da forma como é feita, da forma como conseguir expandir, não é? Quantas vezes eu vou ao meu Facebook e vejo clipes que são virais, e que não valem um caracol e outros que até têm um conteúdo engraçado e que por alguma razão, que muitas vezes nem tem a ver com o conteúdo, é pela pessoa que postou que não tem tanta visibilidade... É diferente eu postar uma coisa qualquer ou Cristiano Ronaldo postar. É diferente, não é?

L. LARANJO - Claro! Sim, Sim. O marketing também é importante! [*Risos*]

P. GUERRA - Digamos que, se a esse nível conseguir que uma iniciativa desse tipo tenha uma visibilidade global, é ótimo, é excelente com certeza. Acho que é louvável uma iniciativa dessa natureza! E acho que pode e tem potencialidades para poder ter algum papel na divulgação dos nossos conteúdos e da nossa produção e da nossa cultura.

L. LARANJO - Muito obrigada!

P. GUERRA - De nada, de nada! Sempre às ordens!

AMBOS - [*Risos*]

L. LARANJO - Muito obrigada Senhor Paulo, pelo seu tempo. Agradeço imenso pela ajuda que deu para a minha tese. Foi mesmo um prazer conversar consigo e foi muito interessante ficar a saber um pouco mais sobre o mundo da produção e da realização e as complexidades da área!

P. GUERRA - Obrigadíssimo! Foi também um prazer ter estas conversas, pois para mim é sempre um prazer falar sobre aquilo que sei. E pronto, dá-me sempre também um certo prazer em saber que posso contribuir para um trabalho com o qual me identifico também.

L. LARANJO - Muito obrigada!

P. GUERRA - Foi um prazer conhecê-la também. Muita força para a iniciativa e cá estamos para qualquer coisa que seja necessária.

L. LARANJO - Agradeço imenso!

P. GUERRA - Grande abraço!

Appendix III – P.POL’s Social Media Page – Post Examples

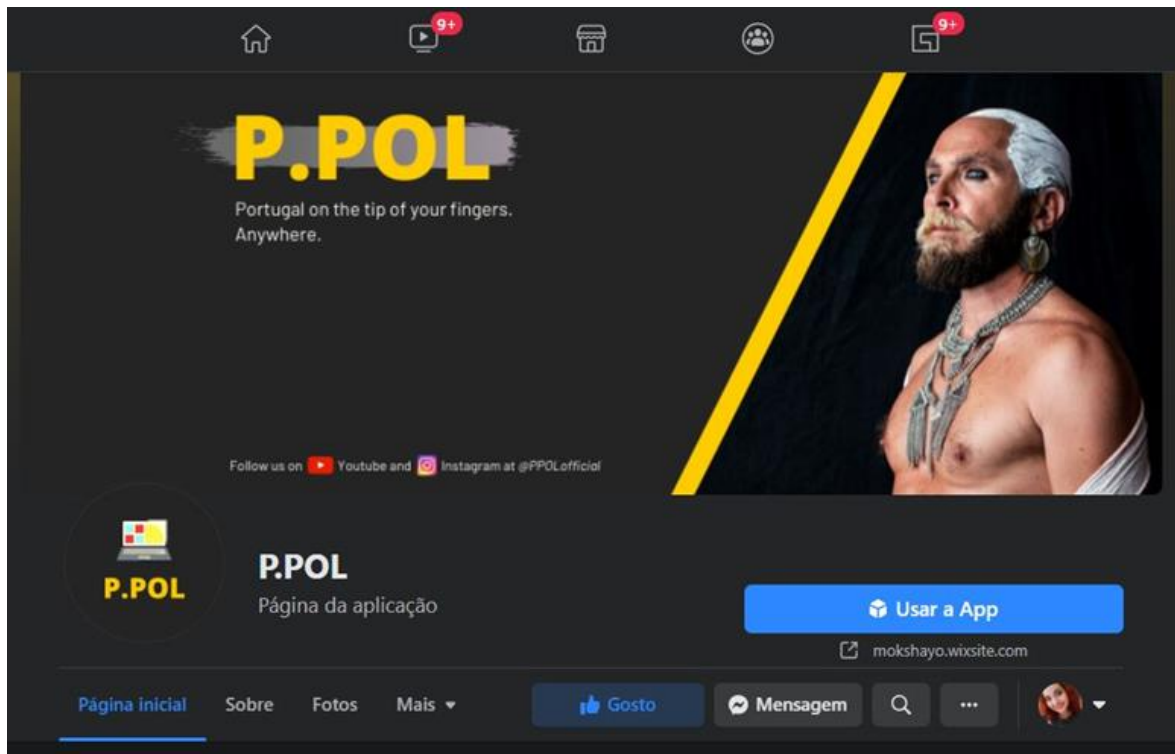


Image 10 - P.POL's Facebook Page



Image 11 - Example of Post: Suggestion

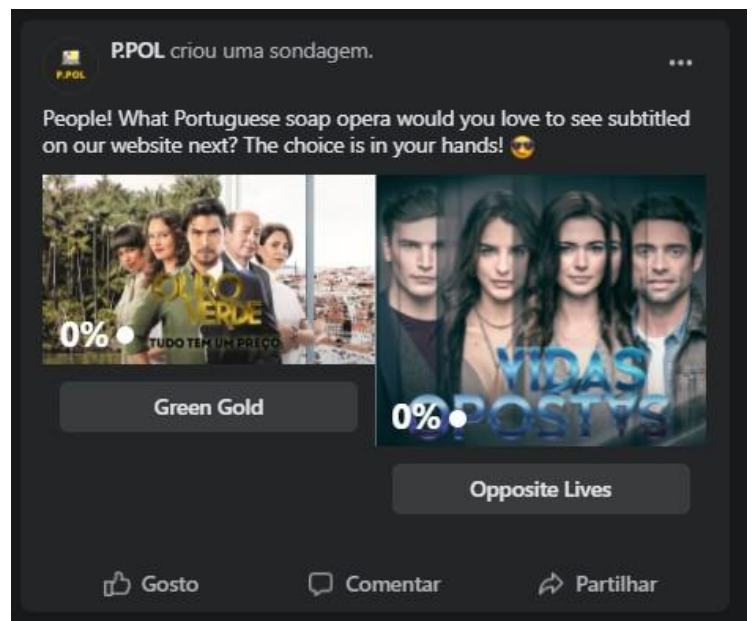


Image 12 - Example of Post: Poll

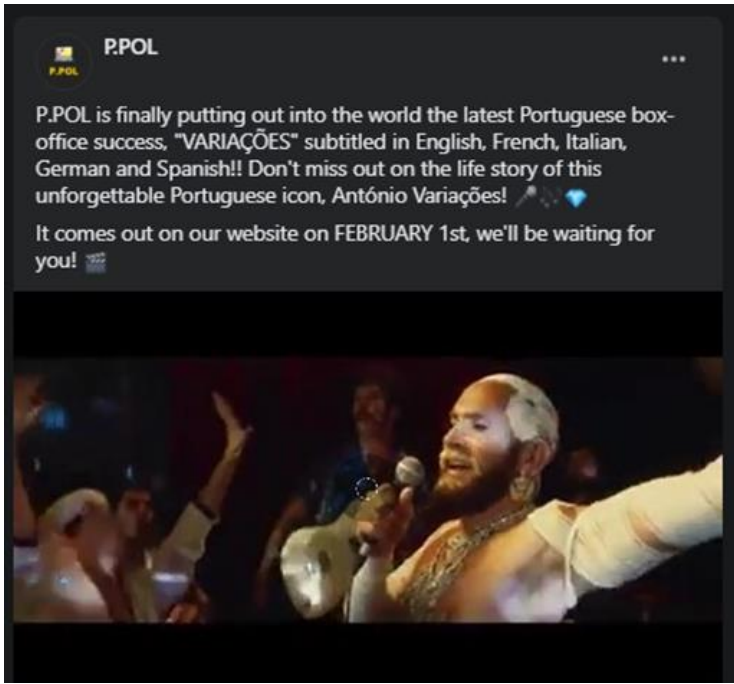


Image 13 - Example of Post: New Release

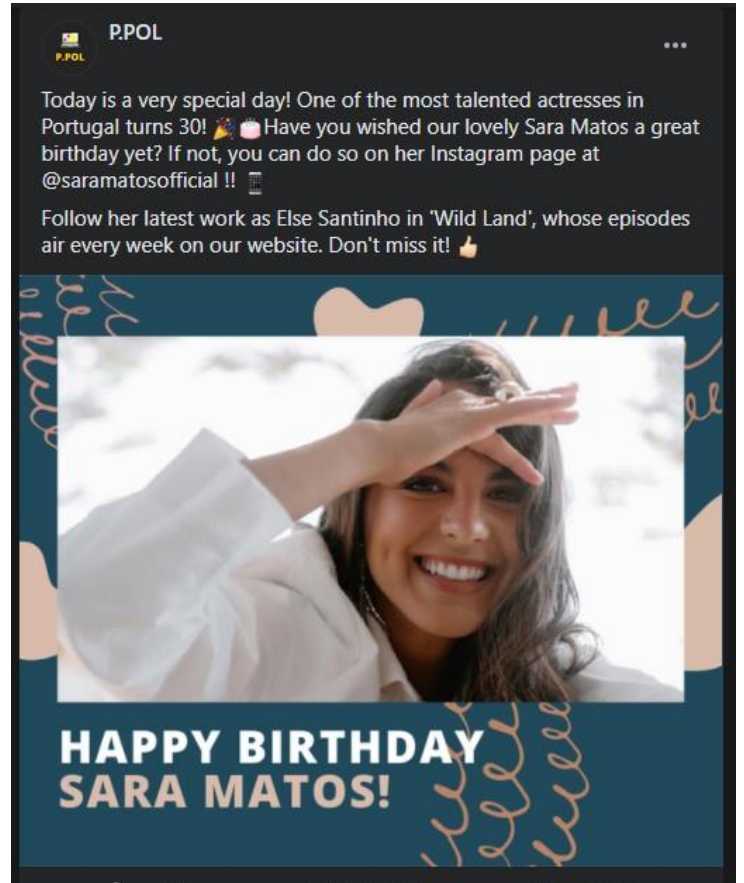


Image 15 - Example of Post: An Actor's Birthday



Image 14 - Example of Post: Shoutout of the Week



Image 16 - Example of Post: Suggestion 2



Image 17 - Example of Post: Announcement



Image 18 - Example of Post: Quiz

Appendix IV – Questionnaire #1 – The Form

Deveria o Nosso Conteúdo Audiovisual Português Ser Legendado?

Este formulário que servirá como base de dados para a minha Tese de Mestrado acerca a importância da legendagem de telenovelas/programas de TV, filmes e outros conteúdos audiovisuais portugueses para línguas estrangeiras.

Este formulário é anónimo. Muito obrigada pela sua participação!

***Obrigatório**

Idade: *

- Menos de 18
- 18 a 25
- 26 a 35
- 36 a 45
- Mais de 46

Está subscrito em algum serviço de streaming de video online? (Ou a usar/ partilhar a conta com outra pessoa?) *

- Sim (Netflix, HBO, Amazon Prime, Hulu, etc.)
- Não estou subscrito em nenhum serviço desse género.

Já usou/usa websites de streaming ilegais? (ex. Mr. Piracy, RatoTV, Popcorn, Putlocker, etc.) *

- Sim.
- Sim, mas já parei de o fazer.
- Não, nunca utilizei websites desse tipo.

Já alguma vez assistiu a conteúdo audiovisual estrangeiro destinado ao entretenimento com o objetivo de aprender/praticar uma língua? *

- Sim
- Sim, mas foi-me pedido/imposto (ex. numa aula, palestra, trabalho outro.);
- Não
- Não com esse objetivo, mas já assisti/assisto a conteúdo audiovisual estrangeiro;

Tem o hábito de assistir a conteúdo audiovisual português destinado ao entretenimento? (ex. Telenovelas, Séries, Curtas, Filmes, etc.) *

- Sim
- Frequentemente
- Raramente
- Não

Acredita que a legendagem de conteúdo audiovisual português para outras línguas e a sua partilha online seria benéfico para Portugal? (ex. aumente o interesse de pessoas estrangeiras no nosso país e cultura; leve mais pessoas a querer aprender a nossa língua, etc.) *

- Sim
- Não

Justifique a sua resposta. (Opcional)

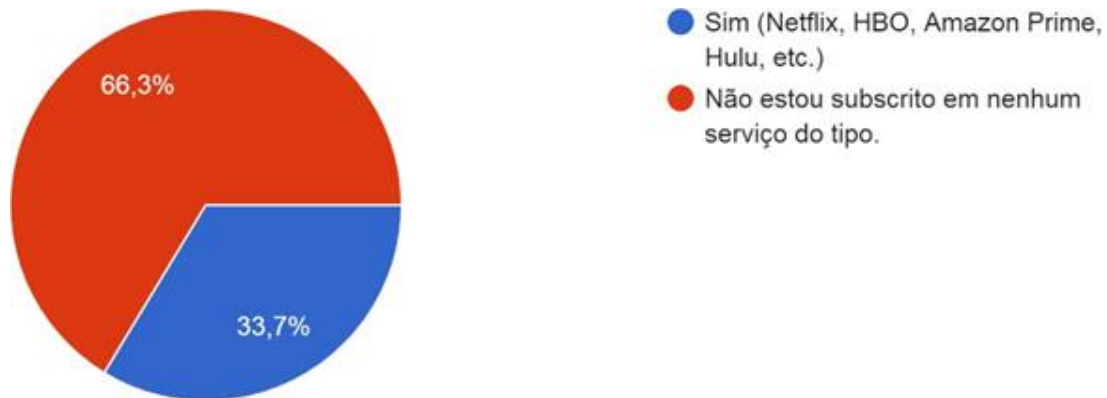
Acharia interessante a existência de um website que permitisse aos utilizadores assistir a telenovelas, séries e filmes em língua portuguesa com legendas disponíveis em diferentes línguas? *

- Sim
- Não

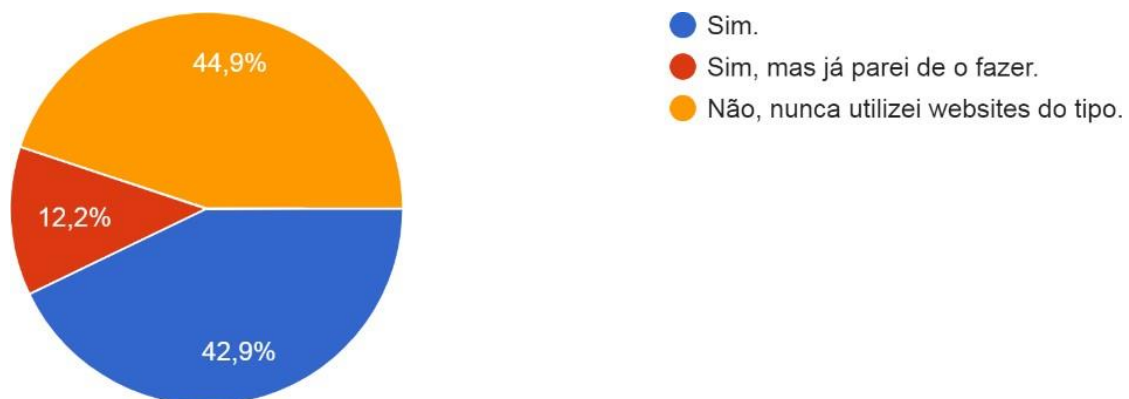
Justifique a sua resposta. (Opcional)

Appendix V – Questionnaire #1 – The Results

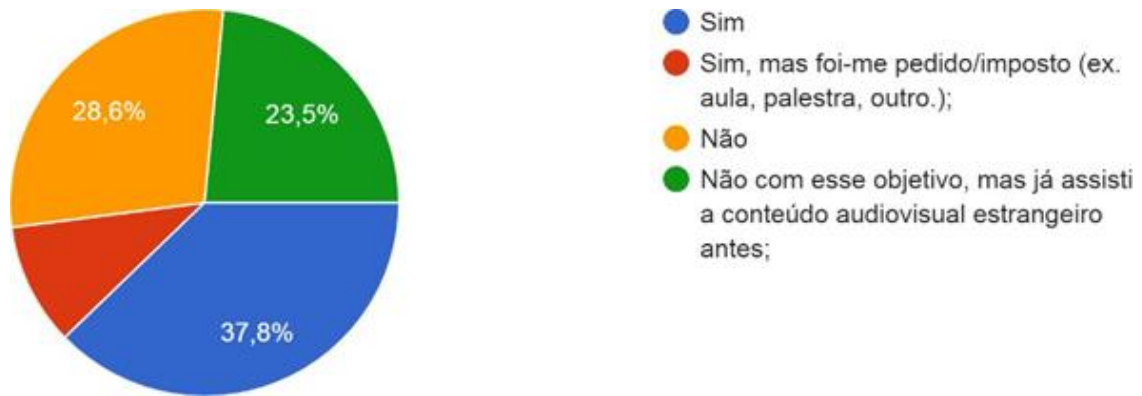
Está subscrito em algum serviço de streaming de TV online? (Ou a usar/partilhar a conta com outra pessoa?)



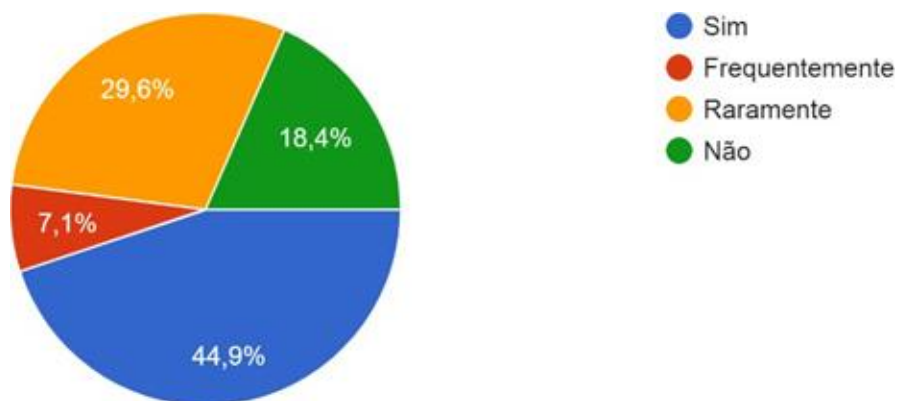
Já usou/usa websites de streaming ilegais? (ex. Tugaflix, RatoTV, Popcorn, Putlocker, etc.)



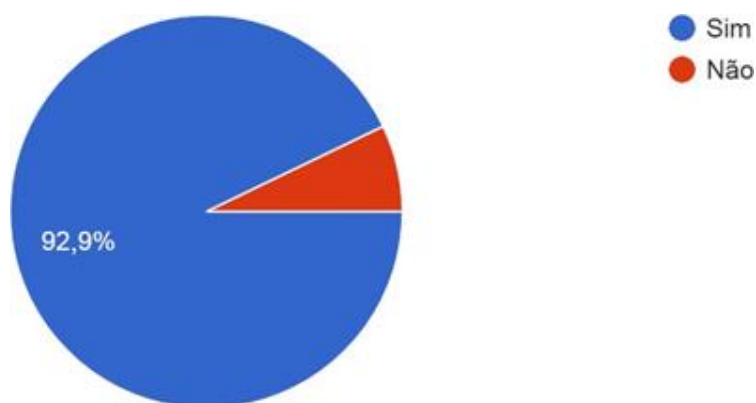
Já alguma vez assistiu a conteúdo audiovisual estrangeiro destinado ao entretenimento com o objetivo de aprender/praticar uma língua?



Tem o hábito de assistir a conteúdo audiovisual Português destinado ao entretenimento? (ex. Telenovelas, Séries, Filmes)



Acredita que a legendagem de conteúdo audiovisual Português para outras línguas possa ser benéfico para o nosso país? (ex. aumente o interesse de pessoas estrangeiras no nosso país e cultura; leve mais pessoas a querer aprender a nossa língua, etc.)



Justifique a sua resposta. (Opcional):

Participant #4 - *“É uma maneira eficaz de fazer com que o nosso conteúdo chegue a mais pessoas!”*

Participant #9 - *“Acho importantíssimo pra projetar nossa produção audiovisual internacionalmente e gerar interesse em produções futuras.”*

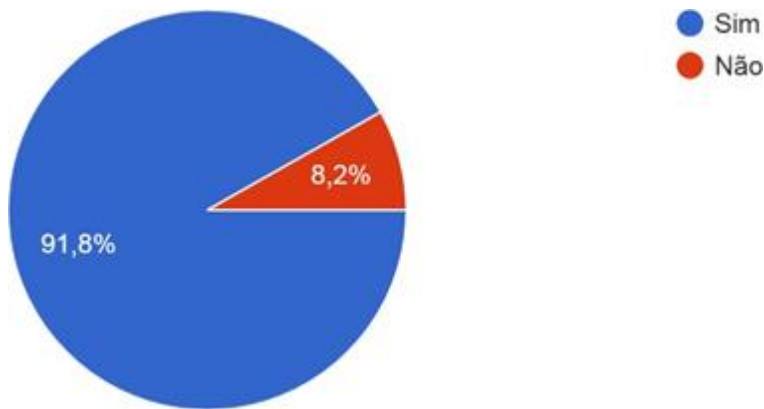
Participant #19 - *“Dará oportunidade de conhecer e alargar horizontes não só na cultura, mas também de desfrutar do entretenimento sem qualquer impedimento.”*

Participant #29 - *“A visualização de filmes, séries, etc. são uma boa forma de aprender uma nova língua de uma forma mais natural.”*

Participant #34 - *“Penso que o Português é uma língua pouco divulgada e que merece mais atenção em geral à nível global (sem ser uma língua só usada por lusófonos)”*

Participant #98 - *“Sim, pois muita gente utiliza filmes e séries para aprender e praticar línguas novas, ainda que seja um modo de aprendizagem mais passivo e por isso isto poderia ser útil para pessoas que estão a fazer o mesmo com a língua portuguesa.”*

Acharia interessante a existência de um website que permitisse aos utilizadores assistir a telenovelas, séries e filmes portugueses com legendas disponíveis em diferentes línguas?



Justifique a sua resposta. (Opcional):

Participant #4 - *“Sem dúvida. Principalmente com as telenovelas. Portugal tem produções fantásticas no que diz respeito a novelas. É uma pena que não chegue a mais pessoas pelo facto de serem em português.”*

Participant #38 - *“É uma questão do nosso país apostar em partilhar mundialmente a nossa realidade cultural. Assume-se que vai ser um mau investimento ou um investimento menos importante, mas na realidade a altura não podia ser melhor para apostar da arte portuguesa e espalhada pelo mundo. O acesso a nossa arte é limitado e só quem procura encontra. Ou seja, não existe partilha de informação em relação à arte portuguesa. O Brasil já começa a desempenhar uma melhor divulgação da nossa língua, mas para todos os efeitos existe uma barreira cultural gigantesca entre os países lusófonos. O que se sugere é aproveitar a divulgação que Portugal ganha nos dias de hoje com o turismo e apostar financeiramente na partilha das nossas crenças e expressões artísticas, sendo estas inseridas no cinema, na televisão, na internet, na pintura e escultura. Traduzir a arte e língua portuguesa devia ser visto, não como um mau investimento, mas como*

método de difusão, de mostrar maior reconhecimento pelos nossos artistas, de incentivar a nossa arte e até deixar que os nossos portugueses nos presentem com mais arte, mais paixão, mais compromisso e mais lucro. Este tema não é sequer conversado e exposto. Cabe a nós a sociedade do futuro marcar a diferença e explicar que existe aqui uma oportunidade que não está explorada.”

Participant #87 - *“Para estrangeiros que queiram aprender a língua, mesmo para pessoas surdas e portugueses que ao ler e ouvir em línguas diferentes apreendiam mais rapidamente uma segunda língua.”*

Participant #98 - *“Acredito que ter todos os conteúdos audiovisuais portugueses num só website facilitaria muito a vida daqueles que quisessem saber onde encontrar séries e filmes portugueses. O mesmo já me aconteceu com outras línguas e é sempre bom existir um site desse tipo. Não só facilita a pesquisa como cria utilizadores contínuos que utilizam o website com maior frequência.”*

Appendix VI – Questionnaire #2 – The Form

Should Portuguese Audiovisual Content Be Subtitled?

This form will serve as a database for my Master Thesis on the importance of subtitling Portuguese soap-operas/TV shows, movies, and other audiovisual productions.

This form is anonymous. Thank you so much for your participation!

***Mandatory**

Age: *

- 17 or Less
- 18-25
- 26-35
- 36-45
- Over 46

Where are you from? Name the country. *

Are you subscribed to any online video streaming services? (Or using/sharing the account with someone else?) *

- Yes (Netflix, HBO, Amazon Prime, Hulu, other)
- No, I am not in any way using a streaming service.

Have you ever / do you use illegal streaming websites? (eg. Mr.Piracy, Popcorn, Putlocker, GoStream, etc.) *

- Yes, I do.
- I used to, but I don't do it anymore.
- No, I have never used them.

Have you ever watched TV shows / series / movies online in a foreign language with the goal of learning/practicing that language? *

- Yes
- Yes, but I was required to do it (eg. for class, work, other.)
- No
- Not with that goal, but I have willingly watched foreign audiovisual content before;

When you visit a foreign country, do you usually watch any audiovisual content from that country prior, during or after your visit? *

- Yes
- I watch content from different countries even if I'm not visiting them;
- Occasionally
- No

Imagining that you had to move to a different country, would you want to start watching content in that country's native language? *

- Yes
- Maybe
- No

Why? (Optional)

Are you familiar with any of Portugal's entertainment productions? (Soap-operas, TV Shows, Short-Films, Documentaries, etc.) *

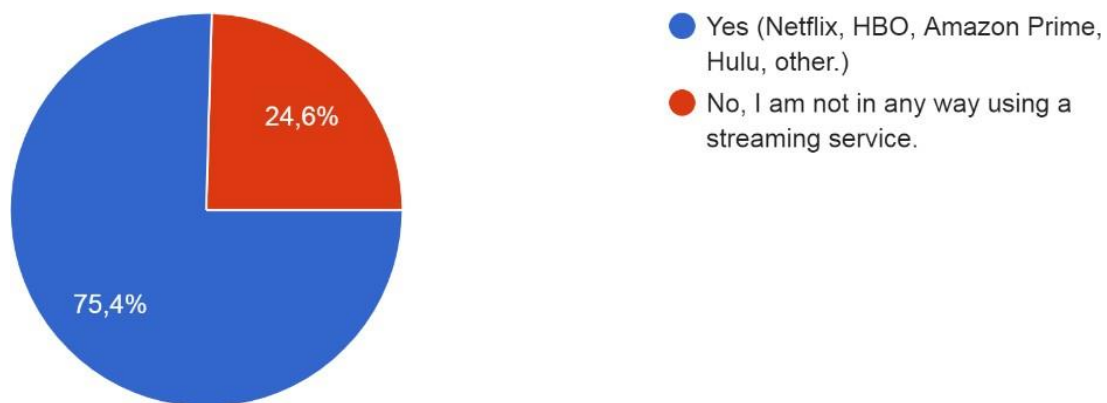
- Yes, I usually watch Portuguese content;
- I have heard about it but I'm not interested in watching;
- Never

In case you wanted to casually stream entertainment content in Portuguese, or do it to learn the Portuguese language (either by interest or by necessity), would you like to have it available online subtitled in English, and/or possibly your mother tongue? *

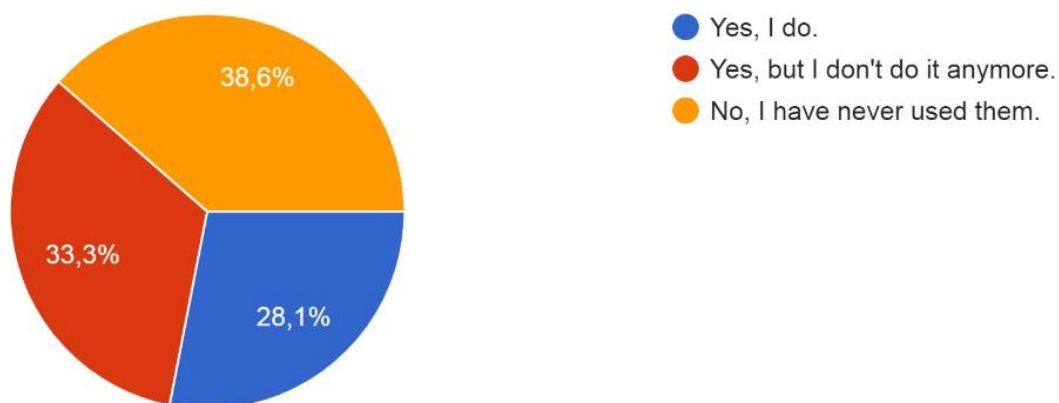
- Yes
- No
- I would be fine with not having it subtitled and watch the raw versions;

Appendix VII – Questionnaire #2 – The Results

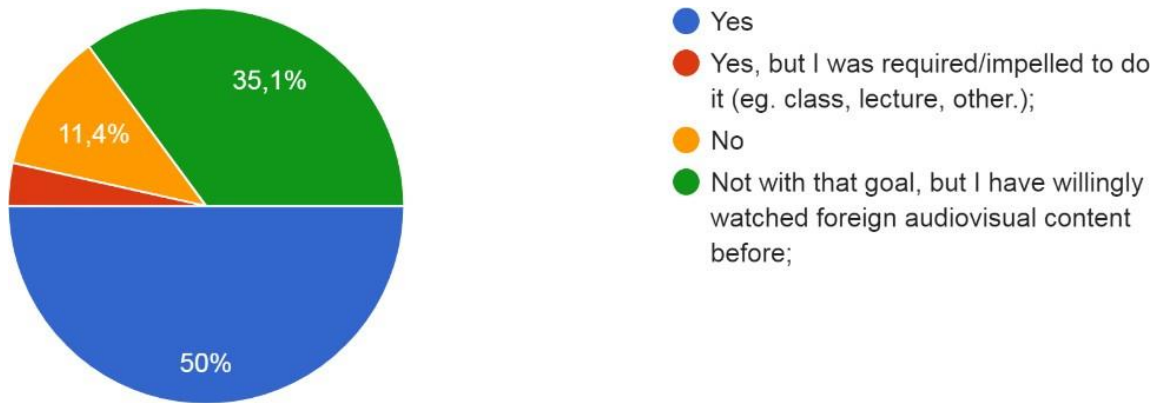
Are you subscribed to any online TV streaming services? (Or using/sharing the account with someone else?)



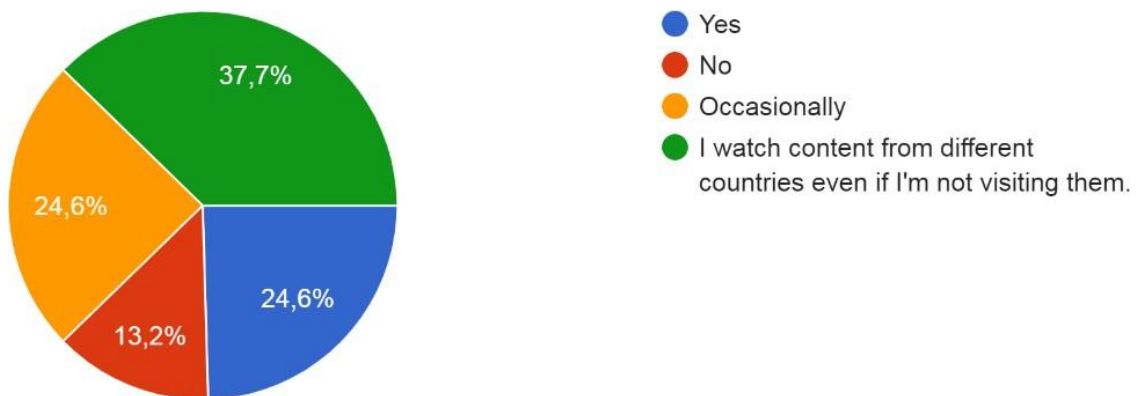
Have you ever/do you use illegal streaming websites? (e.g. Popcorn, PutLocker, Go Stream, etc.)



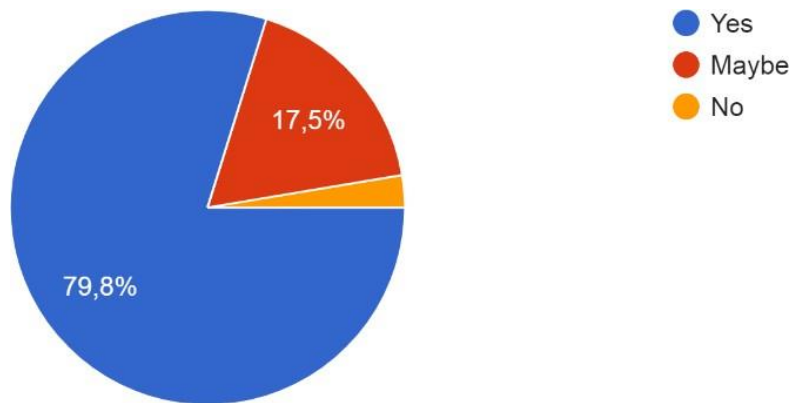
Have you ever watched TV shows/series/movies online in a foreign language with the goal of learning/practicing that language?



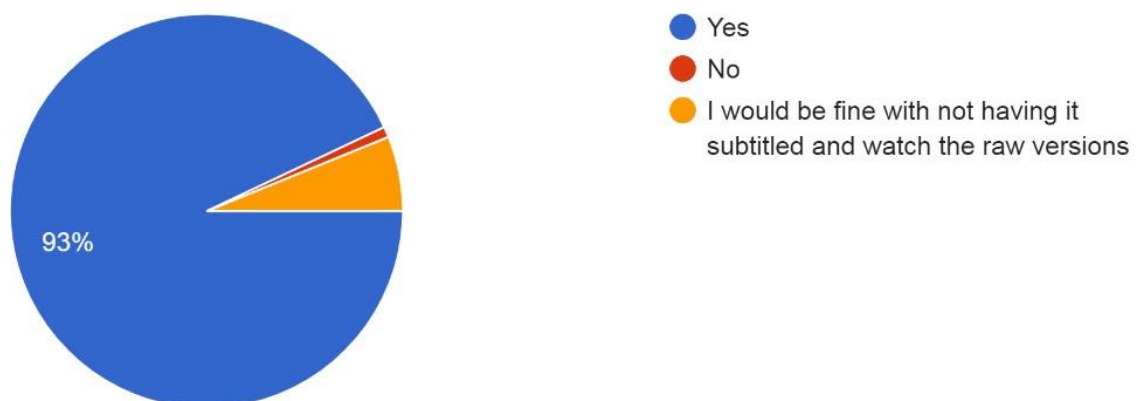
When you visit a foreign country, do you usually watch any audiovisual content from that country prior, during or after your visit?



Imagining that you had to move to a different country, would you want to start watching content in that country's native language?



In case you wanted to casually stream entertaining audiovisual content in Portuguese, or do it to learn the Portuguese language (either by interest or by necessity), would you like to have it available online subtitled in English, and/or possibly your mother tongue?



Attachment I – Termo de Responsabilidade - PT

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MATERIAL PROTEGIDO POR DIREITOS DE AUTOR**

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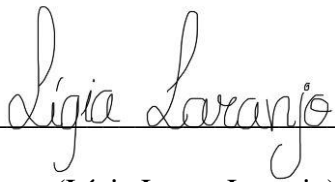
b) A reprodução e a colocação à disposição do público, pelos meios de comunicação social, para fins de informação, de discursos, alocações e conferências pronunciadas em público que não entrem nas categorias previstas no artigo 7.º, por extracto ou em forma de resumo;

d) A fixação, reprodução e comunicação pública, por quaisquer meios, de fragmentos de obras literárias ou artísticas, quando a sua inclusão em relatos de acontecimentos de actualidade for justificada pelo fim de informação prosseguido;

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l) A utilização de obra para efeitos de publicidade relacionada com a exibição pública ou venda de obras artísticas, na medida em que tal seja necessário para promover o acontecimento, com exclusão de qualquer outra utilização comercial;

(Código do Direito de Autor e dos Direitos Conexos, 1985)



(Lígia Lopes Laranjo)

Attachment II – Statement of Liability - EN

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I, Lúcia Lopes Laranjo, declare that I have been informed about the Copyright Code and Law 16/2008 prior to the writing of this report.

All copyrighted material which will be used during the development of this report and/or its future defense will be used with prior consideration and in accordance with the conditions of Free Use that can be found in the Copyright Code and Law 16/2008, Chapter II, Article 75, Items 2b), 2d), 2f) and 2l). I also declare to have read Article 76 of that same document, which dictates the Requirements to be met to benefit from the Free Use referred to in the previous Article.

CHAPTER II / Of free use / Article 75 / Scope

2 - The following uses of the work are licit, without the author's consent:

(b) the reproduction and making available to the public, by the media, for information purposes, of speeches, allocutions and conferences held in public that do not fall within the categories provided for in Article 7, by extract or in summary form;

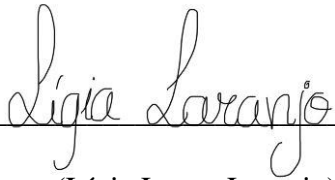
d) The fixation, reproduction and public communication, by any means, of fragments of literary or artistic works, when their inclusion in news reports is justified by the information purpose pursued;

⁵³ Personal translation of the liability statement. Since Portuguese law applies in this situation, the translation has not been altered to fit the law of any other country. This translation contains only information about the Portuguese Code of Copyright and Related Rights. Also, for this reason, I have decided to leave above the original version of the document for eventual comparison/verification.

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(l) the use of a work for advertising purposes in connection with the public exhibition or sale of artistic works, to the extent necessary to promote the event, excluding any other commercial use;

(Código do Direito de Autor e dos Direitos Conexos, 1985)



(Lígia Lopes Laranjo)

Attachment III – Declaração de Cedência de Direitos - PT

Assinado por : PAULO TEIXEIRA DE NAPOLES

GUERRA

Num. de Identificação: 06000707

Data: 2021.10.27 12:26:51+01'00'



DECLARAÇÃO DE CEDÊNCIA DE DIREITOS

Eu, Paulo Teixeira de Nápoles Guerra, morador na Rua Silva e Albuquerque nº5 – 3°C 1700-360 Lisboa, contribuinte nº 149 089 783, com o Cartão de Cidadão nº 06000707, na qualidade de Produtor e Realizador, também mandatado pela Associação das Conquistas da Revolução, venho por este meio ceder os direitos de utilização da obra “45 anos da Revolução de Abril”, para fins académicos e não comerciais, nomeadamente para suporte do trabalho de Mestrado da Dr^a Lúgia Laranjo.

Declaro ainda que esta cedência é livre de qualquer pagamento ao cedente, pela titularidade dos direitos acima descritos.

Lisboa, 27 de outubro de 2021

Paulo Teixeira de Nápoles Guerra

Attachment IV – Statement of Assignment of Rights – EN

Assinado por : PAULO TEIXEIRA DE NAPOLES
GUERRA
Num. de Identificação: 06000707
Data: 2021.10.27 12:26:51+01'00'



STATEMENT OF ASSIGNMENT OF RIGHTS

I, Paulo Teixeira de Nápoles Guerra, resident at Rua Silva e Albuquerque nº5 - 3ºC 1700-360 Lisboa, taxpayer nº 149 089 783, with Citizen Card nº 06000707, in the quality of Producer and Director, also mandated by the Associação das Conquistas da Revolução, do hereby assign the rights of use of the work "45 anos da Revolução de Abril", for academic and non-commercial purposes, namely to support the Master's Degree work of Dr. Lígia Laranjo.

I further declare that this cession is free of any payment to the ceding party, for the ownership of the above described rights.

Lisbon, October 27th, 2021

Paulo Teixeira de Nápoles Guerra

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