

Portugal

And elsewhere? The rules, country by country

AUTHORITIES AND PROCEDURES

IGAC: promoter and classification. Municipality: event communication, unless exempt.

RECENT FILMS

Distributor availability; no general one-year delay identified.

KEY POINT

Occasional regimes and exemption related to certain IGAC distribution authorizations.

FILM RIGHTS

Authorization of rights holders is part of the file provided to the municipality. No national one-year deadline identified, with no guarantee of access to new releases: date, format, language and screening conditions remain to be agreed.

MUSIC

Municipalities direct organizers to the SPA for rights related to its catalog.

SESSION AUTHORIZATION

Promoter in principle registered with the IGAC (exemption for certain non-profit organizations organizing at most three shows per year). Prior communication of the show to the municipality (Decree-Law 23/2014, art. 3 to 5): program, classification, dates, venue, authorization from rights holders, civil liability; art. 5.3 exempts certain entities licensed by the IGAC.

YOUNG AUDIENCE AND SPECIAL FEATURES

Age classification to be processed; a temporarily arranged park is not an authorized permanent cinema — municipalities refer to the procedures for improvised or traveling installations. For a cycle or festival, the IGAC offers a specific classification.

In detail

Portugal distinguishes the event organizer. Promoters established in the country are generally registered with the IGAC. Certain non-profit organizations organizing a maximum of three shows per year are exempt from this registration. This exemption does not constitute a general exemption from duties, security, or other formalities.

Sources :

- [IGAC — Promoter Registration](#)

Decree-law 23/2014, in its updated version, requires prior notification of the event to the municipality where it takes place, including for a promoter not established in Portugal. The file must include the program, classification, dates, location, authorization from rights holders, and civil liability coverage when not already provided by the venue. However, its article 5.3 exempts from this notification certain screenings carried out by

entities holding a prior distribution authorization or license from the IGAC. It is therefore necessary to check the setup with the chosen operator.

Sources :

- [Royal Decree 23/2014 updated — Articles 3 to 5](#)

Age classification and venue status remain to be addressed. A temporarily arranged park should not be equated without examination with an authorized permanent cinema. Municipalities guide organizers toward procedures for improvised or traveling installations, as well as toward the SPA for rights in its repertoire. For films without classification suitable for a cycle or festival, the IGAC proposes a specific procedure.

Sources :

- [Cascais — Event communication and venue procedures](#)
- [IGAC — Film classification for festivals and cycles](#)

No general national one-year outdoor deadline has been identified in the texts consulted. This does not guarantee immediate access to new releases: the date, format, language and screening conditions remain to be agreed with the rights holders.

Common rules: three authorizations not to be confused

Film rights

Public screening of a protected work requires the consent of the rights holders, except where applicable legal exceptions apply. This consent must be obtained from the producer, distributor, or an authorized representative for the territory concerned. Purchasing a DVD, renting a file, or subscribing to a streaming service does not, in itself, grant the right to screen the film to the public. Free admission, non-profit status, or cultural objectives do not constitute a general exemption.

Sources :

- [GOV.UK — Showing films and TV shows in public](#)
- [U.S. Copyright Office — 17 USC, chapter 1 \(§ 106, right of public performance\)](#)
- [MPLC Italy — Outdoor Screenings](#)

Administrative authorization

It concerns the event, the venue or the operator's activity. A film license does not reserve a park and is not permission to receive several hundred people. Conversely, an agreement with the town hall does not transfer any projection rights. The exact scope depends on the country and, often, the competent authorities.

Music rights

They may require a separate procedure. This is particularly the case with SACEM in France, GEMA in Germany and SIAE in Italy. You need to check what the contract actually covers: the music incorporated in the film, the welcome music and any possible concert are different uses. Filmbankmedia also refers its British clients to PRS for Music for appropriate music coverage.

Sources :

- [CNC — Non-commercial screening, common provisions](#)
- [GEMA — Rate T](#)
- [SIAE — Film and audiovisual screenings](#)
- [Filmbankmedia — Questions about licenses and music rights](#)

Preparing a screening: decisions that prevent blockages

Define the project before booking the rights

Prepare a form indicating the country, municipality, site, organizer status, main date and fallback date, expected audience, film, language, format, entry-level price and partners. This data enables the distributor and administration to respond to a specific event.

Distinguish legal deadlines from processing deadlines

The French visa timeframe, the Spanish timeframe applicable to administrations, and the British TEN notice period do not have the same purpose. Planning several weeks of preparation is an organizational recommendation, not a universal legal deadline. A regional commission or a local permit may require a longer lead time.

Obtain a written agreement covering the outdoors

Specify the number of screenings, the territory, the authorized medium, advertising, revenue to be declared, and postponement conditions. An annual license, authorization for another country, or conditions from a partner cinema do not automatically apply to a new event.

Sources :

- [Filmbankmedia — Single Title Screening Licence](#)
- [Swank — Conditions for parks and recreation, booking and postponement](#)

Site preparation and operation

Have the gauge, circulation, emergency access, electrical installations, sanitary facilities, accessibility and noise levels validated according to applicable regulations. For the screen, request the installation, anchoring or weighting instructions and weather limits from the provider. Define who will monitor conditions and decide to interrupt the session. No single wind threshold can be given for all screens and all sites.

Sources :

- [Bari Municipality — Event file, technical documents and safety of temporary installations](#)
- [San Diego — Special Events, event preparation](#)
- [ADA National Network — Accessible Temporary Events](#)

Establish a budget and divide responsibilities

Separately plan film rights, potential music rights, site rental, technical aspects, insurance, security, communication, and applicable taxes. In the service contract, identify who reserves the film, declares the event, checks ages, manages ticket sales, and handles cancellations. A distributor's rates do not constitute a national legal scale.

The absence of a comparable authorization to the CNC does not therefore mean a lack of regulation. The relevant comparison concerns the actual project: recent or catalog film, free municipal screening or paid exploitation, already equipped venue or temporary installation. Official sources set the framework; local authorities and rights holders specify the conditions of the specific case.