

PRODUCTION GUIDE

SANTIAGO DE COMPOSTELA

FILM COMMISSION

santiago de compostela film commission



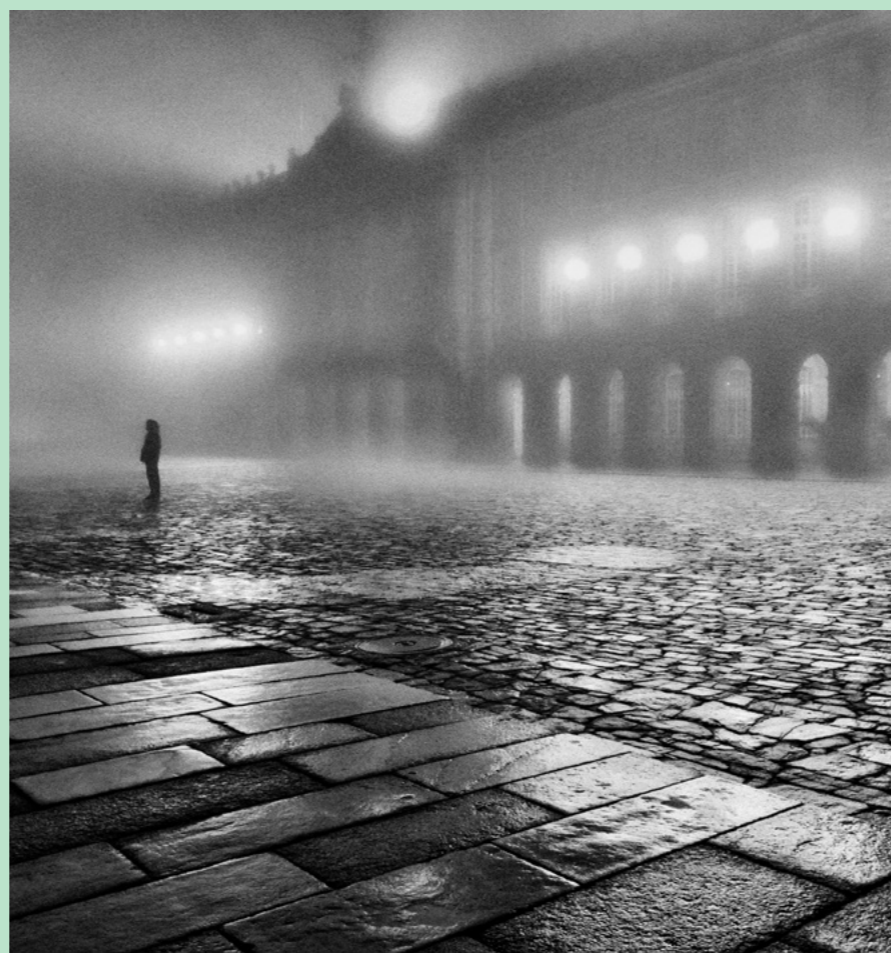
A service of:



Member of:



Santiago de Compostela Film Commission (SCFC)



The **Film Commission's** address is:

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15705 Santiago de Compostela

Tel: + 34 981 580 499 / + 34 981 555 129

scfc@santiagoturismo.com

www.santiagoturismo/film-commission
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The **SANTIAGO DE COMPOSTELA FILM COMMISSION** is a non-profit audiovisual promotion office created as a public service in 2002 by Santiago de Compostela City Council and a department of Santiago de Compostela Tourism Board. Its main objective is promoting the city by stimulating the image culture, as well as boosting and consolidating the film and audiovisual industry and all of its related services.

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Its basic functions are:

- Facilitating relations between audiovisual production companies and the industry's services and facilities in the city, providing all kinds of advice and information in this regard.
- Processing permits.
- Filming assistance service.
- Location scouting.
- permanent contact with the community, production companies and the government.



In return, all productions that receive the collaboration of the Santiago de Compostela Film Commission's office should include, in their credits, the name of the Santiago de Compostela Film Commission, Santiago de Compostela City Council and Turismo de Santiago de Compostela, as well as any of the city's public or private entities also collaborating in the filming.

The Santiago de Compostela Film Commission assumes a cultural and economic promotion character, resulting in a policy of acquiring, preserving and archiving audiovisual material about the city and the surrounding area, as well as organising seminars, meetings, congresses, series of films and other events.

Associations

Association of Film Commissioner International (AFCI)

Santiago de Compostela Film Commission is a member of the Association of Film Commissioner International (AFCI). Its membership in this prestigious international organism has the objective of qualitatively and quantitatively increasing Santiago de Compostela's international presence. Being a full member of the AFCI involves satisfying the association's standards, thereby guaranteeing the quality of the Film Commission's services.

Spain Film Commission (SFC)

The Spain Film Commission is the entity encompassing the most important Film Commissions and Film Offices operating in Spain. It was created on March 26th, 2001, within the Audiovisual Sciences and Arts Institute (ICAA).

The Spain Film Commission's objectives start from the general interest for establishing common criteria in order to:

- Stimulate and develop the film, audiovisual and multimedia production sector.
- Promote Spain as a film location.
- Coordinate, cooperate and collaborate in the initiatives carried out by each of the Film Commissions.
- Participate as an autonomous agent in debating forums, regulation-analysis commissions, regulatory councils, representative institutions, etc.

European Film Commission Network (EUFCN)

EUFCN is a non-profit association which supports and promotes the European film industry and culture.

Its main goals are to create a network of the most active European Film Commissions; to promote the exchange of information between members; to sustain the development of location searches and shooting opportunities; and to carry out professional and educational activities for members.

Furthemore, it is also involved in promoting Film Commission activities with Public Institutions, the European Community and the film industry; conducting projects funded by the European Union; supporting the film industry; organizing seminars and conferences; analyzing the needs of producers of films and TV dramas and meeting these needs.

AFCI



Main Office:
9595 Wilshire Blvd. Ste 900
Beverly Hills, CA 90212
EEUU

Phone: 1-323-461-2324
info@afci.org
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SFC



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Edif. Sevilla 2, planta 5, módulo 13
41018 Sevilla (Andalucía)
Spain

Phone: +34 954 614 009
coordinacion@spainfilmcommission.org
www.shootinginspain.info

EUFCN



Avenue de la Renaissance, 1
B-1000 Bruxelles

Phone: +39 345 807 8046
angelica.cantisani@eufcn.com
www.eufcn.com

Associations in Galicia's Audiovisual Sector

Galician Actors and Actresses Association (AAAG)

Rúa das Salvadas, 2 A, Parque Vista Alegre
15705 Santiago de Compostela
Phone: +34 981 593 829 / +34 606 638 239
info@aaag.es
www.aaag.es

Galician Audiovisual Academy (Academia Galega do Audiovisual)

Centro Ágora, Lugar da Gramela, 17
15010 A Coruña
Phone: + 34 981 227 701 / +34 981 208 393
info@academiagalegadoaudiovisual.gal
www.academiagalegadoaudiovisual.gal

Association of Galician Audiovisual Companies (AEGA)

Praza de Vigo, 2, ground floor
15701 Santiago de Compostela
Phone: + 34 690 877 213
administracion@aega.tv
www.aega.tv

Galician Association of Independent Production Companies (AGAPI)

Rúa das Orfas, 23, 1º
15703 Santiago de Compostela
Phone: + 34 981 577 747
prensa@agapi.org
www.agapi.org

Artists Interpreters - Management Company (AISGE)

Monte dos Postes, 14, ground floor
15703 Santiago de Compostela
Phone: + 34 981 552 765 / Fax: + 34 981 570 386
aisge.scompostela@aisge.es
www.aisge.es



Axencia Galega das Industrias Culturais (AGADIC)

Cidade da Cultura de Galicia,
Edificio Centro de Emprendemento Creativo (CEM),
Monte Gaias, s/n
Phone: +34 881 996 077 / +34 881 996 078
Fax: +34 881 996 080
agadic@xunta.gal
www.agadic.gal

Galician Image Arts Centre (CGAI)

Rúa Durán Loriga, 10, ground floor
15003 A Coruña
Phone: + 34 881 881 260
cgai@xunta.gal
www.cgai.xunta.gal

Cluster Audiovisual Galego

Rúa Lope Gómez de Marzoa, s/n
edificio FEUGA, Campus Vida
15705 Santiago de Compostela
Phone: +34 981 941 792
cluster@clag.es
www.clusteraudiovisualgalego.com

Associated Directors and Producers of Galicia (CREA)

Rúa das Salvadas, 2
Parque Vista Alegre
15705 Santiago de Compostela
contacto@galiciacrea.org
www.crea.gal

Audiovisual Media Royalties (DAMA)

C/ Gran Via, 63, 2º dcha
28013 Madrid
Phone: + 34 917 021 984
dama@damautor.es
www.damautor.es

General Association of Authors and Editors (SGAE)

Rúa das Salvadas, 2 A
Parque de Vista Alegre
15705 Santiago de Compostela
Phone: + 34 981 569 082
afernandez@sgae.es
www.sgae.es

Field of Action

The field of action is the Santiago region, made up of the following municipalities, in addition to the Santiago municipal district:



Municipality of Ames

Phone: +34 981 883 002 / Fax: +34 981 883 925
atencionciudad@concellodeames.gal
www.concellodeames.gal

Municipality of Brión

Phone: +34 981 887 006 / Fax: +34 981 887 431
concello@concellodebrion.org
www.concellodebrion.org

Municipality of Boqueixón

Phone: +34 981 513 061
info@boqueixon.com
www.boqueixon.com

Municipality of Teo

Phone: +34 981 815 700
www.teo.gal

Municipality of Val do Dubra

Phone: +34 981 889 000
sede@valdodubra.gal
www.valdodubra.gal

Municipality of Vedra

Phone: +34 981 814 612
concellodevedra@concellodevedra.com
www.concellodevedra.com

The Audiovisual Industry in Galicia



In today's society, the audiovisual industry is the main source of information, leisure and culture. In this sector, filmmaking plays a significant role by adding images to a people's culture and conveying, at the same time, values and traditions.

Cinema is undoubtedly the channel that the director uses to express a feeling, an idea, or to try and influence the spectator. Therefore, cinema's evolution is nothing more than the reflection of society's evolution at each moment of time and of the way the director has been influenced by events.

Audiovisual progress is one of the features defining modernity throughout Europe. All of the elements making up the sector, not only generate a great volume of business and direct and indirect employment, but also help to create the different communities' own culture, while promoting their development.

During its more than one hundred years of history, Spanish cinema has experienced a notably progressive transformation. From being an almost insignificant industry,

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it is now the fourth European country in the film production ranking, after France, Italy and the United Kingdom.

Spanish feature films have attained much higher percentages than those of the eighties and nineties, as regards screening share, box-office takings and tickets sold. Although such figures are still lower than other European countries such as France, Spanish cinema is now undoubtedly a consolidated industry, featuring a wide range of themes, genres and styles.

On the other hand, Spanish cinema is closely linked to the European and Latin American film industries, as shown by the high rate of annual co-productions with these and other countries.

Galicia has a lot to say in the history of Spanish cinema. This is the case not only due to its filmmakers' contribution to all of the industry's different fields, but also to its widespread use as a filming location in a great variety of national films. Naturally, in order to have a clear vision of filmmaking in Galicia, it is worth taking into account the evolution of Spanish cinema, since the State's socio-economic,

political and geographical aspects have always been a determining factor in Galicia's cinematographic development.

During the eighties and early nineties, Galicia was behind other historical regions as regards the number of films being made. For the industry as a whole, Galicia was a very attractive location. However the production companies that arose at that time were modest or even family-based; i.e. companies with little capital, with little or no capacity for accessing interior or exterior markets and, in most cases, dependent on exterior resources.

Despite these obstacles, Galician filmmaking began to experience continuous growth in the nineties. This has turned it into an example of professionalism, technological innovation and maturity. Likewise, the products made in the last years reflect an enriching heterogeneity and important progress in commanding the medium's language.

Galicia's audiovisual market has now reached a decisive moment in its evolution. After numerous technological and structural transformations, the sector has become one of the region's basic pillars of economic and cultural development.

The Audiovisual Industry in Santiago



The audiovisual sector operates in a complex, internationalised and very competitive environment. Europe's global market obliges its companies and businesspeople to keep up to date, to be capable of adapting and competing in an innovative way.

In recent years, more and more production and services companies have been established and created in the Capital of Galicia. This, along with Santiago's excellent locations, powerful infrastructure and sector-oriented municipal policy, make the city a convenient, comfortable and economical place for filming.

Due to the city of Santiago de Compostela's special historical, architectural and cultural characteristics, it has played a considerably important role throughout the history of Galician and Spanish cinema. Such prestigious directors as Luis Buñuel, Michael Powell, Stanley Kramer, Vicente Aranda or Pedro Almodóvar have chosen the city as the location of some of their films. Furthermore, Compostela has also been the setting for all sorts of productions such as documentaries, TV programmes, adverts, etc.

In addition to a Film Commission's normal activities, **SCFC** undertakes other activities related to the audiovisual world, in order to establish Santiago as a reference point for both the industry and its residents. Talks, discussions, conferences, series of films, exhibitions, markets, festivals... the events are many and SCFC aims at boosting this type of activities in the city.

List of Feature Films Shot in Santiago



- **La casa de la Troya**, by Alejandro Pérez Lugín and Manuel Noriega. Troya Films. Spain. 1925.
- **Estudiantina** (In Gay Madrid), by Robert Z. Leonard. Metro-Goldwyn-Mayer (MGM). USA. 1930.
- **La casa de la Troya**, by Juan Vilá Vilamala and Adolfo Aznar. Vila Films. Spain. 1936.
- **La gran barrera**, by Antonio Sau Olite. Ediciones Cinematográficas Kinefon. Spain. 1947.
- **Sabela de Cambados**, by Ramón Torrado. Suevia Films. Spain. 1948.
- **Tiempos felices**, by Enrique Gómez. Dayna Films. Spain. 1950.
- **El pórtico de la Gloria**, by Rafael Julián Salvia. Suevia Films. Spain. 1953.
- **Viento del norte**, by Antonio Momplet. CIFESA. Spain. 1954.
- **Orgullo y pasión** (The Pride And The Pasión), de Stanley Kramer. Stanley Kramer Pictures, United Artist. USA. 1956.
- **Luna de miel**, by Michael Powell. Michael Powell, Suevia Films. Great Britain-Spain. 1958.
- **Sonatas**, by Juan Antonio Bardem. UNINCI S.A. Prod. Barbachano Ponce. Spain-México. 1959.
- **La casa de la Troya**, by Rafael Gil. Coral Producciones Cinematográficas. Spain. 1959.
- **Cotolay**, by José Antonio Nieves Conde. Midega Films S.A. Spain. 1965.
- **Operación Plus Ultra**, by Pedro Lazaga. Pedro Masó P.C.S.A., Filmayer Producción S.A. Spain. 1966.
- **El bordón y la estrella**, by León Klimovsky. Jaizkibel C.C.-Procinsa. Spain. 1966.
- **La vía láctea** (La Voie Lactée), by Luis Buñuel. Serge Siberman. Greenwich Film Production-Fraia Film. France-Italy. 1969.
- **Juan y Junior en un mundo diferente**, by Pedro Olea. Cinematográfica Ronte-CEPICSA. Spain. 1969.
- **La chica de los anuncios**, by Pedro Lazaga. Pedro Masó P.C.-CB Films. Spain. 1968.
- **El ángel**, by Vicente Escrivá. Aspa P.C. Spain. 1969.
- **Más allá del río Miño**, by Ramón Torrado. Argumento Films-Oro Films. Spain-México. 1969.
- **Con la música a otra parte**, by Fernando Merino. Hesperia Films-Tito's Films-Atlantis Films. Spain. 1970.
- **En la red de mi canción**, by Mariano Ozores. PICASA, Cesáreo González P.C. S.A. Spain. 1971.



- **La novia ensangrentada**, by Vicente Aranda. Morgana Films S.A. Spain. 1972.
- **La campana del infierno**, by Claudio Guerín Hill. Hesperia Films S.A. Spain, Les Filmes la Boetie. 1973.
- **Volveré a nacer. El pozo**, by Javier Aguirre. Benito Perojo S.A. P.C.–Producciones Escorpión. Spain–México. 1973.
- **La joven casada**, by Mario Camus. Impala S.A. Spain. 1975.
- **Una abuelita de antes de la guerra**, by Vicente Escrivá. Filmayer Producción–Aspa P.C. Spain. 1975.
- **A contratiempo**, by Oscar Ladoire. Ópera Films. Spain. 1981.
- **La vieja música**, by Mario Camus. Anem Films –Brezal P.C.–Estela Films–TVE. Spain. 1985.
- **La hora bruja**, by Jaime de Armiñán. Serva Films S.A.–TVE. Spain. 1985.
- **Divinas palabras**, by José Luís García Sánchez. Ion Films–Lolafilms–Lux Film. Spain. 1987.
- **No hagas planes con Marga**, by Rafael Alcázar. Rafael Alcázar P.C.–Trabala Producciones Cinematográficas. Spain. 1988.
- **Martes de carnaval**, by Fernando Bauluz y Pedro Carvajal. Jaime Fernández Gil, Margen S.A. –Cartel S.A.–Xunta de Galicia. Spain. 1991.
- **El juego de los mensajes invisibles**, by Pilar Sueiro and Luis de la Fuente. Atlántico Films S.A. Spain. 1991.
- **Ni en sueños**, by Alber Ponte. Producciones Sierra Madre. Spain. 1994.
- **Enredando a la gente**, by Eder Santos. Brasil. 1995.
- **Nena**, by Xavier Bermúdez. Xamalú Filmes –Xunta de Galicia. Consellería de Cultura–TVG –Canal + España. Spain. 1997.



- **Lisboa Los Angeles, Sem Destino**, by Rui Goulart. Portugal. 1998.
- **La rosa de piedra**, by Manuel Palacios. Continental Producciones S.A.–Canal +. Spain. 1999.
- **Ilegal**, by Ignacio Vilar. Vía Láctea Films–Productora Faro. Spain. 2000.
- **El lápiz del carpintero**, by Antón Reixa. Morena Films–Portozás Visión–Sogecine–TVG–Telemadrid. Spain. 2003.
- **Trece campanadas**, by Xavier Villaverde. Continental Producciones S.A.–Tornasol–Castelao Producciones–Ensueño Films–TVG. Spain. 2003.
- **Secuestrados en Georgia**, by Gustavo Balza. Estudios Picasso–Portozás Visión S.L.–Telecinco. 2003.
- **Hotel Danubio**, by Antonio Giménez Rico. 2002.
- **Sara**, by Silvia Quer. Ignacio Benedeti Cinema –TVG–ALEA TV–Bausan Films–Televisió de Catalunya (TV3). 2003.
- **La promesa**, by Héctor Carré. Tesela P.C.–Pórtico Producciones. 2004.
- **Romasanta**, by Paco Plaza. Filmas. 2004.
- **Dentro y fuera del Camino** (Within the Way Without), by Larry Boulting. Filmanova. Spain –Francia–Alemania 2003.
- **Galatasaray, Depor** (One Day in Europe), by Hannes Stöhr. Filmanova–Moneypenny. Spain. 2005.
- **Somne**, by Isidro Ortiz. Vaca Films–Lotus Films. Spain. 2004.
- **El Desenlace de Juan Pinzás**. Atlántico Films. Spain. 2004.
- **Saint Jacques**, by Coline Serreau. Telema. Francia. 2004.
- **Residencial Caribe**, by Ángel Peláez. Directo, Casen. Spain–Cuba. 2005.
- **Poland Nights**, by Martin Gauvreau. Levelgate. Canadá. 2006.
- **La noche que dejó de llover**, by Alfonso Zarauza. Perro Verde Films–Iroko Films. Spain. 2008.
- **Corrupção**, by João Botelho. Utopía Azul. Portugal. 2007.
- **Al final del Camino**, by Roberto Santiago. Lazonafilms–Antena 3 Films. Spain. 2009.
- **18 Comidas**, by Jorge Coira. Tic Tac Producciones –Zircosine–Lagarto Cine. Spain. 2010.
- **Te llevo al final del mundo**, by Uwe Müller. Tivoli Filmproduktion. Alemania. 2009.
- **If you Ever get to Heaven**, by Joe Atkins. 43 Pictures. Francia. 2009.
- **Dos Fragmentos / Eva**, by Ángel Santos. Matriuska Producciones. Spain. 2011.
- **The Way**, by Emilio Estevez. Filmax–Castelao Producciones–Productions A Fonsagrada. 2010.
- **Onde está a felicidade?**, by Carlos Alberto Riccelli. Pulsar Cinema–Coração da Selva –Filmanova Invest. Brasil. 2011.
- **La piel que habito**, by Pedro Almodóvar. El deseo S.A. Spain. 2011.
- **Lobos**, by Arga Juan Martínez Moreno. Telespan 2000–Vaca Films–TVE. Spain. 2011.
- **Puerta de Hierro**, by Víctor Laplace. Zarlek Producciones. Argentina. 2012.
- **Inevitable**, by Jorge Algora. Adivina producciones y otros. Argentina. 2013.
- **El joven Paulo Coelho**, by Daniel Augusto. Dama Filmes. Brasil. 2014.
- **Schimbare**, by Álex Sampayo. Ficción Producciones. Spain. 2014.
- **Bueno, me largo**, by Julia von Heinz. UFA Cinema. Alemania. 2015.
- **Sol y Luna**, by José E. Pintor. Ézaro Films. Rep. Dominicana–Spain. 2016.
- **A estación violenta**, by Anxos Fazáns. Matriuska Producciones. Spain 2017.
- **La sombra de la ley**, by Dani de la Torre. Vaca Films. Spain. 2018.

Santiago de Compostela.

The city

Since Santiago is a municipality with an important centre of population, its territory is experiencing intense and growing humanisation. Thus, its registered population has grown from 45,198 to 94,057 inhabitants between 1945 and the present. However, this figure rises considerably during the academic year due to the influx of university students, taking the city's population to around 115,000.

SANTIAGO DE COMPOSTELA is, above all, a monumental city, a stone wonder that has gradually been shaped throughout the centuries around the tomb of St. James the Greater, resulting in one of the world's most magnificent and harmonious architectural sites.

Considered one of Christendom's three spiritual capitals along with Rome and

Jerusalem, it has been the final destination of religious pilgrimages since the Middle Ages. This phenomenon led to the creation of **the Way of St. James**, a genuine backbone of art and thinking that, according to the Romantic German poet Goethe, gave rise to the idea of Europe. The Way of St. James became a two-way link between Europe and Compostela, with cultural tendencies travelling in both directions.

Santiago is privileged to have its own Holy Year or Jubilee, which is held when the feast of St. James' Day (July 25th) falls on a Sunday, i.e. every 6, 5, 6 and 11 years. During holy years, the Church grants plenary indulgence, which involves the remission of the entire temporary punishment for sin. The next Compostela Jubilees will take place in 2021 and 2027.



In relation to the total registered population, **13,000 inhabitants live in the countryside**. **The city**, for its part, **is divided into three zones**:

- the "Ensanche" (urban expansion area), with **13,000 registered inhabitants** and around **9,000 non-residents**
- the old town, with **12,000 registered inhabitants** and **4,000 non-residents**
- and the housing estates and neighbourhoods, such as Fontiñas, Vite, Meixonfrío or Pontepedriña, account for the rest of the population with figures oscillating between **23,000 and 27,000 inhabitants**.



Compostela has also been an important cultural centre since the distant past. Its five-hundred-year-old University has around 30,000 students, which gives the city a young and dynamic atmosphere. This means that the city enjoys countless cultural and festive events throughout the year, which make good use of its important and modern infrastructures. However, Compostela's cultural life extends beyond its official programmes: hundreds of concerts, theatre plays, exhibitions and all kinds of activities are held in alternative theatre halls, galleries and establishments, where the city's lively night life takes place.

Santiago de Compostela is the political and administrative capital of the Autonomous Region of Galicia, a historical region that has its own language, Galician, and a characteristic culture. Due to this capital status, the city houses the seat of the Regional Administration, as well as numerous entities and services related to it.

Today, Compostela is still an open city that functions as a large meeting place. In addition to being a pilgrimage destination, it is also a first-rate tourist centre with an annual average of three million visitors, which is trebled during holy years. Moreover, it is the venue of numerous congresses thanks to its magnificent communication links, including an international airport, as well as modern and varied hotel and catering services.

Due to its matchless architectural and cultural heritage, the city of Santiago de Compostela

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was declared a Historical-Artistic Site and National Monument in the mid-20th century. Then, in 1984, it was declared a World Heritage City by UNESCO. **It has received numerous prizes and awards in recognition of its work in preserving and restoring its rich heritage.** Furthermore, the Way of St. James was declared the First European Cultural Itinerary by the Council of Europe and a World Heritage Route by UNESCO.

The architectural miracle that is Compostela is the result of a historical process, in which

each period's artists completed and perfected the existing heritage, in a continuous dialogue between the old and the new, between the sacred and the secular. The result is a unique city that displays the different layers of its formation in a calculated and harmonious way, in which each piece fits in with the rest, giving a choral dimension to the whole. Santiago's fertile history is present in each street, square and monument.

Santiago de Compostela is located near the centre of Galicia, in the south of A Coruña province. Its territory is bathed by the Sar



and Sarela rivers, both tributaries of the River Ulla and the Tambre, with its affluent the Sionlla. The city is surrounded by a series of medium-sized hills called Vite, Almaciga, Gozo, Milladoiro and Pedroso. It is strategically and geographically situated between Galician's two main poles of economic development: A Coruña to the north and Vigo to the south.



History and Religion

Origins

Until the 9th century, the city of Santiago did not exist as such. However, archaeological excavations have shown that the present-day location of the old town was the site, in antiquity, of a Roman town that acquired certain importance and remained until the 7th century, forming part of the Swabian kingdom during some time. In the 1st century, alongside the walled enclosure of the Roman "civitas", a pagan mausoleum was erected that subsequently gave rise to the cathedral. It has been demonstrated that, in that same century, three Christian martyrs were buried in the mausoleum, which became an established centre of worship, as shown by the nearby Christian cemetery that was used until the 7th century.





The City's Foundation

During the early 9th century (the year 813 is the most probable), the bishop of Iria Flavia, Teodomiro, was taken by a hermit called Pelagio to examine the mausoleum, which he recognised as that of the Apostle James; he based his opinion on the oral tradition according to which St. James had preached in Spain's *finis terrae*, thereafter being martyred on returning to Palestine. His disciples Atanasio and Teodoro brought his decapitated body back; according to legend, they disembarked in Iria Flavia, 20 km away, and took it to Monte Libredón, where they buried it in a stone chest.

The Asturian king Alfonso II travelled from Oviedo with all of his court and recognised the existence of the Apostle James' tomb. At that very moment, he made James the patron saint of his kingdom, turning the place into a centre of worship capable of uniting Western Christendom against the Moors' expansion. **The city's foundation dates from the year 830.** Santiago's first church was also built—a simple construction housing the mausoleum from Roman times.



The Cosmopolitan City of the Middle Ages

The pilgrimage to Compostela acquired great importance soon after the city's foundation. **Santiago became the spiritual focus of Western Europe, welcoming different cultural tendencies as well as treasures that enriched its sanctuary.** Attracted by such, the Normans made repeated forays via the Ria of Arousa. However, the city was finally invaded by the Moors, who, led by Almanzor, devastated it in the year 997, although they respected the sanctuary. Its reconstruction led to Santiago's first urban expansion, which included the construction of a new fort defining the perimeter of today's old town. Construction of the large Romanesque cathedral began in the year 1075.

In 1099 Diego Xelmírez, the great promoter of the Compostela see and transformer of the city, was appointed as Santiago's bishop. A key figure in the politics of Castile and León, he centred his constructive urge on the cathedral, the archbishop's palace and the churches where he housed new relics that he acquired for the city, including those of St. Susana, Santiago's second patron saint.

This was a time of fighting between the people and the archbishop, which involved the queen Doña Urraca, the bishop, cannons and abbots, knights and the bourgeoisie. Xelmírez promoted the cathedral's construction from the first year





of his episcopacy, entrusting the project to Maestro Esteban, who finished it in 1125. At that time, the cathedral and the city grew in parallel. By the time Xelmírez died in 1140, the medieval city's present-day structure had been defined.

The year 1168 saw the beginning of the cathedral's second important construction phase, which was entrusted to Maestro Mateo—the most important artist of his time in the Iberian Peninsula. In Santiago, he is linked to two of the cathedral's monumental works: the Stone Choir and **the Pórtico de la Gloria**. Completed in 1188, the Pórtico de la Gloria surpassed the aesthetic possibilities of its time and pointed to new horizons, to the extent that it can now be considered one of Romanesque and universal art's masterpieces.

In the 13th century the cathedral acquired its full splendour, attracting an increasing number of worshippers from all over Christendom and consolidating the pilgrimage to the city. By then, the French Way, the most important of the roads leading to Compostela, had been defined. The pilgrimages gave rise to a decisive phenomenon in the city's life: the establishing of the mendicant orders' convents in the city, generally at the city gates. Convents such as San Francisco, Santo Domingo, Santa Clara or Belvís created new quarters, which determined the old town's structure beyond the city walls. During the late Middle Ages, Compostela also became an important industrial and commercial centre: the names of streets such as

Caldeirería, Moeda Vella, Acibecherà or Concheiros are derived from the existence of rich and flourishing guilds.

The 14th and 15th centuries were times marked by fighting between Santiago's bourgeoisie and the power of the Church, while Compostela's prelacy experienced an important economic decline. The Fonseca family, which provided the city with three archbishops, controlled its destiny during this time of profound transformations at the end of the Middle Ages. The year 1495 saw the founding of the "Colegio de Estudiantes Pobres" (School for Poor Students), the origin of the present-day University instituted by Alonso de Fonseca III in 1525. **From then on, Santiago began to stand out as an academic and student city.**



The Renaissance City

During the first decades of the 16th century, Santiago's monumental quarter began to experience an urban development transformation, starting with the founding of the Royal Hospital by the Catholic Monarchs. It was the peak of the plateresque style. The 16th century began by incorporating the civil dimension into the city and ended with the resurgence of religious congregations. The Renaissance laid the foundations of the extraordinary series of public spaces surrounding the Jacobean basilica, which would be completed and shaped during the baroque period.



The Baroque Compostela

The year 1657 can be considered the starting point of Compostela's baroque period. The urban transformation began with the remodelling of the cathedral. Convents, churches and civil buildings participated in this process, which gave rise to the city's face and outline that we now admire. In the meantime, work continued on the project to make the cathedral the new standard-bearer of Compostela's baroque style, culminating in the construction of the Obradoiro façade. Santiago's baroque period came to an end with the construction of Pazo de Raxoi, which also configured Praza do Obradoiro. Construction began in 1767, following the engineer Carlos Lemaur's classicist project.

Neoclassical Style

The great renewal of Compostela's main monuments during the baroque period highlighted the precarious and degraded condition of its residential fabric, which was still characterised by many of its medieval features. The Enlightenment established the mechanisms required for remodelling the city's residential façade, introducing decisive elements for the present-day image of historical Compostela, such as stone paving, stone façades and the typical galleries.



The 19th Century

In addition to the interventions aimed at enhancing the urban fabric, two public operations took place in Santiago during the 19th century and had a strong impact on its

appearance: the construction of the Market, or Plaza de Abastos, and the Alameda park. The city walls were also eliminated during this century.

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The 20th Century

The most ambitious project during the first half of the 20th century, and the one that had the greatest impact on the modern city's still embryonic urban fabric, was the Students' Residence, which gave rise to the South Campus. The city's building activity was centred on this campus during the sixties and seventies,

a time marked by real-estate tensions and speculations that resulted in the present-day "Ensanche" (urban expansion area).

A decisive historical event for the city of Santiago was the creation, in 1980, of the Autonomous Region of Galicia and its designation as the seat of the Xunta de

Galicia (Galician Government) and different regional institutions, thereby becoming Galicia's political and administrative capital. Furthermore, Compostela experienced a strong impulse as a cultural, commercial and services city, redefining the role of the city and its infrastructures.



The Compostela of the New Millennium

Santiago de Compostela’s dimension as a cultural and university city, and as a meeting place for people from all over the world, has resulted in different urban interventions. Due to their quality and singularity, such projects play an active role in the global dialogue of this new century’s architectural and urbanistic avant-garde. This is the case of the Auditorium of Galicia, the Galician Contemporary Art Centre (CGAC), the Journalism Faculty, the remodelling of Avenida Xoán XXIII—with a

large, inclining shelter and a coach terminus as the main features, and the Public Library under construction—the Congress and Exhibition Hall, San Domingos de Bonaval Park, the Cidade da Cultura de Galicia... These, along with numerous, elegant green spaces, the opening of new public spaces, the sculptures scattered throughout the cityscape, etc, make Compostela a city in which past and future —tradition and modernity—coexist in a unique way.



Religion

As in the rest of Galicia and Spain, Santiago’s main religion is Catholicism. In fact, along with Rome and Jerusalem, Santiago is one of Christendom’s most important spiritual centres. The Way of St. James pilgrimage route is becoming increasingly popular, with more and more pilgrims coming every year.

Climate

Santiago is 260 metres above sea level, at a latitude of 42° 52' 41" 4 North and a longitude of 4° 51' 15" 8 West. It is located within a transitional area, between northern and southern Galicia, which is influenced by both climates. Thus, it has inland climate characteristics towards the north and east, while the climate is milder towards the south and west due to the greater proximity of the coast.

Therefore, Santiago usually has a very wet, oceanic climate. Its location near the northern Atlantic coast means that, for most of the year, it is under the influence of the Polar Front and its associated depressions; high-pressure areas are dominant during a short period of time. Consequently, its annual mean temperature is moderate (13° C), with a minimum mean temperature in January of 8° C and a maximum mean temperature of 19° C in July.

On the other hand, abundant rainfall is one of Santiago de Compostela's main characteristics, being due to its relief and its location facing incoming Atlantic depressions. All of this amounts to more than 1,200 mm of annual precipitation, divided between a very rainy winter, rainy intermediate seasons and a dry summer.



Meteorological Data Year 2018

| MONTH | T | TM | Tm | R | H | RS | V | P | LI | HI |
|------------------|-------|-------|-------|-----|----|-----|----|-----|----|----|
| January | 08.70 | 11.65 | 05.80 | 107 | 88 | 72 | 9 | 987 | 19 | - |
| February | 06.08 | 10.82 | 03.10 | 143 | 81 | 133 | 11 | 980 | 16 | - |
| March | 07.90 | 11.10 | 05.10 | 345 | 83 | 99 | 13 | 970 | 27 | 1 |
| April | 11.00 | 15.57 | 07.50 | 168 | 80 | 156 | 11 | 976 | 18 | 0 |
| May | 13.90 | 18.92 | 09.60 | 26 | 75 | 237 | 11 | 981 | 10 | - |
| June | 16.60 | 20.96 | 13.30 | 82 | 82 | 172 | 9 | 981 | 12 | - |
| July | 18.80 | 23.97 | 15.40 | 46 | 80 | - | 9 | 982 | 8 | - |
| August | 20.00 | 26.32 | 14.70 | 21 | 75 | 295 | 11 | 983 | 2 | - |
| September | 19.30 | 25.68 | 14.50 | 5 | 75 | 270 | 10 | 983 | 3 | - |
| October | 13.80 | 19.03 | 09.40 | 131 | 76 | 204 | 10 | 979 | 13 | - |
| November | 10.80 | 13.99 | 08.00 | 307 | 86 | 85 | 8 | 976 | 24 | 0 |
| December | 11.00 | 13.80 | 08.20 | 214 | - | - | - | - | - | - |

ABBREVIATIONS

- T Monthly mean temperature (°C)
- TM Monthly mean of maximum daily temperatures (°C)
- Tm Monthly mean of minimum daily temperatures (°C)
- R Mean monthly precipitation (l/m²)
- H Mean relative humidity (%)
- RS Average hours of sunshine per month
- V Average wind speed (km/h)
- P Mean pressure (hPa)
- LI Average number of rainy days
- HI Average number of frosty days
- No data

Source: Meteogalicia



| | SUNRISE | SUNSET |
|------------------|---------|---------|
| January | 9.05 h | 18.10 h |
| February | 8.48 h | 18.47 h |
| March | 8.09 h | 19.23 h |
| April | 8.15 h | 21.00 h |
| May | 7.27 h | 21.34 h |
| June | 6.57 h | 22.06 h |
| July | 6.59 h | 22.16 h |
| August | 7.25 h | 21.55 h |
| September | 7.59 h | 21.08 h |
| October | 8.31 h | 20.15 h |
| November | 8.09 h | 18.26 h |
| December | 8.45 h | 18.01 h |

**Hours of
Daylight
Year 2018**

Calendar and Public Holidays

Shops and businesses are closed to the public on Sundays and Public Holidays. Shops only open on Sundays that coincide with the Christmas holidays or the beginning of the sales, due to the increase in sales.

The most common holiday month is August, although some businesses choose June, July or even September.

The academic year for schools, universities and other training institutes usually lasts from the beginning of September/October to the end of June or beginning of July.

Public administrations are open to the public from Monday and Friday, between 8 am and 3 pm.



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| DATE | FEAST | NATIONAL/REGIONAL/LOCAL |
|---------------------------------|--|-------------------------|
| January 1st | New Year: On New Year's Eve, people usually have dinner as a family. Then, a lot of people meet in Plaza de la Quintana to see the New Year in, eating one grape on each chime of the Cathedral's Berenguella Clock. Thereafter the celebrations spread throughout the city, continuing until dawn. | National |
| January 6th | Epiphany: In order to celebrate the Lord's Epiphany, the three Wise Men from the East (Melchior, Gaspar and Balthazar) tour the city in their carriages, delighting boys and girls with Christmas gifts. | National |
| March 19th | St. Joseph's / Father's Day | National |
| | Maundy Thursday | National |
| | Good Friday | National |
| May 1st | Labour Day | National |
| May 17th | Day of Galician Letters: This day pays posthumous tribute to an important Galician author, while also promoting the regional language. It is the festival of Galicia's own language and literature. | Regional |
| May | Ascension | Local |
| July 25th | Apostle Festival: The Apostle Festival is the most important one in the city and in Galicia. It begins in mid-July and reaches its high point on the eve of St. James' Day (July 25 th), with an impressive fireworks display in Plaza del Obradoiro. On July 25 th , the King or his representative makes an offering to the Apostle James, in a ceremony featuring the famous "botafumeiro" (a giant censer that flies above the churchgoers' heads, swinging from north to south through the transept's side arms). July 25 th is also Galicia Day, which features numerous official and recreational events, as well as political demonstrations through the Galicia capital's city centre. | National |
| August 15th | Assumption | National |
| August 16th | St. Roque's Day | Local |
| October 12th | Columbus Day | National |
| November 1st | All Saints Day | National |
| December 6th | Spanish Constitution | National |
| December 25th | Christmas | National |



Others

Carnival Festival: The Carnival is a time of disguises, noise, parades and eating excesses. The festival lasts for a weekend and the following Monday and Tuesday, which is a half-day holiday in Santiago.

Holy Week: During the Holy Week, which commemorates Christ's passion and death, several religious processions go around the city's streets in a solemn parade.

Ascension Festival: A local festival, with a strong traditional flavour, that commemorates Jesus' ascension into heaven.

San Juan: One the eve of St. John's Day (June 24th), the shortest night in the year, Compostela's residents light bonfires all over the city to ward off evil spirits in view of the arrival of summer. It is a fiesta with a strong magical and symbolic flavour.

The Autonomous Region of Galicia



Territorially, the Spanish State is divided into 17 autonomous regions. **Galicia is one of the so-called historical regions**, along with the Basque Country and Catalonia, and has its own body of regulations: the Autonomy Statute.

The Autonomous Region of Galicia exercises its powers by means of:

- The Legislative Assembly or Parliament
- The Xunta de Galicia and its President (regional executive power)
- and the Galician High Court of Justice.

Spain's Ministry of Education, Culture and Sports has transferred responsibility to the Xunta de Galicia in relation to audiovisual matters, in accordance with the Galician Audiovisual Law 6/1999 of September 1st.

The municipality is the Spanish State's basic unit of territorial organisation, as defined by the Constitution and the Autonomy Statute. Each municipality is governed by a mayor.

Santiago de Compostela City Council has the general functions of representing the interests of its territory and residents, managing or presenting a series of responsibilities and public services, and facilitating citizen participation in its public institutions.

Staying in Santiago

Santiago, as the final destination of the Way of St. James, has a historical tradition of hospitality. The city has adapted to the needs of the millions of pilgrims, students and travellers who have come and continue coming to Compostela, either for a few days or for a longer stay.

This tradition can be seen in its range of accommodation, which can lodge thousands of guests in more than 163 establishments, divided among small, charming hotels in the old town and new complexes belonging to renowned chains. There are also student residences and pilgrim hostels, as well as a large number of flats for rent that are easily found throughout the city. Staying in Santiago is therefore an easy task. All that is required of guests is appropriate identification and the usual norms of conduct.



The municipality of Compostela has around **10,000 beds available for accommodation**. Such establishments are divided into the following categories: hotels, boarding houses, lodging houses (guesthouses), rural tourism establishments (which have their own classification), hostels, campsites, tourist apartments, residences and holiday resorts.

Prices normally vary according to two seasons: high season (months of July, August and the first fortnight in September, Christmas and Holy Week) and low season (rest of the year). However, each establishment may have its own high/low season or offer special discounts. Price lists do not include VAT (value-added tax), unless otherwise stated.

Another possibility is renting a Tourist or Private accommodation through one of the many websites on the internet.



Another case is **rural tourism**. This category of establishments, which feature excellent value and traditional Galician architecture.

Rural tourism accommodation includes the following buildings: "pazos"

(ancestral homes), castles, monasteries, mansions, rectories, rustic village houses and farmhouses.

www.galiciaturismorural.es

Compostela's Gastronomy

One of Santiago's main attractions is undoubtedly its gastronomy. Galician cuisine's fame is practically universal: apart from the well-known **quality and variety of its fish** (lamprey, sea bass, monkfish, sole, hake), the same can be said of **its seafood from the Galician coast**, especially Costa da Morte. The most common species that can be found in Compostela's seafood restaurants are European lobster, crayfish, goose barnacles, scallops, clams, oysters or locust lobster, among others (depending on the time of year and the close seasons). Some of them are kept alive until they are prepared, in small hatcheries and aquariums that are generally displayed at the entrance of the restaurants, which is one of the city's most characteristic features as far as gastronomy is concerned. Of all the species, special importance is given to the scallop or "Shell of St. James", since it is one of the symbols of the Way and pilgrims and, by extension, of the Galician capital.

There is also the attraction of **exquisitely prepared meat** (especially the certified "Ternera Gallega" or Galician Beef brand), in recipes with a long tradition.

Special mention should be made of the **city's desserts**. The most popular one is called tarta de Santiago, which is an almond-based cake. Another outstanding dessert is called

"Croquiños del Apóstol", hard biscuits made with chocolate and nuts, whose name refers to the so-called saint of the croques (head butts) in Compostela's basilica. So-called "Piedras de Santiago" are especially popular among those who want to take away a sweet souvenir from their visit to Compostela.

Not to be overlooked are **Galicia's fine wines**, especially the so-called bottled gold or Albariño, which is marketed under the "Rías Baixas" designation. Also worth mentioning is the popular Ribeiro, as well as the excellent wines of Valdeorras, Ribeira Sacra and Monterrei, all of which have their own certified designation. If we prefer another kind of alcohol, we can also choose one of the **traditional liqueurs**, from the popular eau-de-vie to other similar ones that add different fruit aromas.

A great number of Santiago's restaurants and cafeterias are located in the old town, mainly in the streets called Franco and A Raíña. In addition to restaurants serving traditional Galician cuisine, Compostela also has a high number of establishments that skilfully combine typical produce with touches of designer craftsmanship, to the delight of new cuisine lovers. Many of these initiatives have been promoted in part by the Superior Hotel Management Centre of Galicia, located in the city outskirts.

The **usual eating times**, established socially, are similar to those in the rest of Spain. Eating is divided into four different meals, the most important of which is lunch, followed by dinner. It should be noted that a large sector of the population has to adapt its eating habits to their working day. Normally, Santiago's cafeterias offer the possibility of ordering a meal at any time of day.

Breakfast
from 7 am to 12 noon

Lunch
from 2 pm to 4 pm

Afternoon snack
from 6 pm to 8.30 pm

Dinner
from 9 pm to 12 midnight



Most of the customs making up the Western lifestyle, as regards the field of gastronomy, are followed in the city of Santiago. However, some restaurants specialised in food from other regions and countries cater to foreign customs.

In addition to eating inside air-conditioned premises, Santiago, like many other cities, offers the possibility of eating outdoors, in special areas outside restaurants.

Some restaurants offer a “maitre” service that provides advice on different aspects. Restaurants usually reserve the right to refuse admission.

- Municipal regulations, in accordance with superior legislation, permit the entrance of guide dogs, as long as their owners show the corresponding documentation.
- A small number of establishments also accept pets, although these are normally forbidden.
- In relation to prices, each establishment has an official price list verified by the Xunta de Galicia. Unless otherwise stated, prices do not include value-added tax (VAT).
- A small tip is usually given, although it is not compulsory.

Audiovisual Regulations and Tax Incentives



Foreign Productions

Foreign production companies that want to work in Spain have several alternatives in order to formalise their situation. First of all, companies belonging to the EU have the possibility of operating provisionally in Spain after registering with the Inland Revenue. This requires handing in a copy of the company's articles of association. The company will then be assigned a tax identification number for foreigners. The company will have to pay taxes according to the profits it makes in Spain.

The second option consists in opening a subsidiary office in Spain. In this case, the procedure is the same as that of any newly created company. The company's representative has to sign the company's incorporation document before a notary, obtain a tax identification number and register with the corresponding tax on commercial activities and the Social Security System. The company will be independent from a legal, tax and financial point of view, and will be liable for valued-added tax.

A third possibility, and perhaps the most common one, is the association of a foreign production company with a local one, which provides its services in exchange for a previously negotiated payment or establishes a co-production with the foreign company.

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Transport and Customs

Productions whose technical/human resources come, either entirely or partially, from another country, as well as Spanish companies that want to film abroad, have to plan and organise their activity in accordance with current transport and customs legislation. This does not require making any declaration or paying any fees, in the case of transporting material between European Union countries, due to the abolition of tax borders between member states.

The European Union has twenty-seven member states: Germany, Austria, Belgium, Bulgaria, Cyprus, Croatia, Denmark, Slovakia, Slovenia, Spain, Estonia, Finland, France, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxemburg, Malta, the Netherlands, Poland, Portugal, Czech Republic, Rumania and Sweden. In addition to these countries, another four states (Bulgaria, Croatia, Rumania and Turkey) have applied for membership, although they are not yet part of the Union.

Transporting material between non-EU countries is governed by conditions of the so-called **ATA Carnet**, a form issued by each country's Chamber of Commerce and Industry (or its equivalent) that enables audiovisual equipment to be exported

temporarily. Each country determines the amount of the bank guarantee or cheque that is required as a deposit.

Countries that Require a Deposit of 100% of Total Material

Algeria, Botswana, Croatia, Estonia, India, Israel, Lesotho, Lebanon, Lithuania, Macedonia, Morocco, Namibia, Russia, South Africa, Swaziland, Thailand, Tunisia, Turkey and China.

Countries that Require a Deposit of 50% of Total Material

Australia, Bulgaria, Canada, South Korea, Ivory Coast, Slovakia, Slovenia, United States, Gibraltar, Guadeloupe, Hong Kong, Hungary, Iceland, Japan, Malaysia, Malta, Martinique, Mauritius, Norway, New Caledonia, New Zealand, Poland, Czechia, Rumania, Saint Pierre and Miquelon, Senegal, Singapore, Sri Lanka, Switzerland-Liechtenstein, Tahiti and Cyprus.

The Canary Islands and Andorra require a deposit of 25% of total material, except in the case of musical and theatre groups. The rest of the territories not included in the previous lists do not require any kind of deposit. However, it is advisable to contact the corresponding consulate for detailed information. Re-importing the material has to be done while the ATA Carnet is still valid.

Transporting animals between non-EU countries requires prior authorisation from the Agriculture Ministry. However, if the transportation is between EU countries, such authorisation is given by the Environment Department. This authorisation is subject to certain restrictions, according to which all animals have to be examined by a vet; this may result in a quarantine being imposed.

Transporting film material (exposed or developed) always involves an exportation process. The film should be sent to the country of origin as an ordinary re-exportation, even if it has been exposed or developed in Spain. When the film has not been processed, the film canister should bear the words "Do Not Open" and "Do Not X-Ray" in order to avoid film damage by it being opened or exposed to X-rays.

Insurance

Logically, all production companies involved in a filming project have to have one or more insurance policies covering any risks in the different production stages. Many companies and institutions related to the world of cinema require proof of such policies before granting permits or providing services.

So-called civil liability insurance covers all possible damages that the production personnel may cause to third parties. It can be obtained from a local or foreign company, but should always be valid from the beginning of production to the end of post-production. It is also common to have recorded material or negative insurance, which covers any damage or loss affecting the film negatives during filming, the different processing stages, storage and transportation. Production companies can also take out another kind of insurance policy in order to protect the different resources used during the project, such as sets, costumes, animals, cameras, etc.

Taking out such insurance is a complex matter that varies according to each production's magnitude and individual characteristics. SCFC therefore recommends dealing with insurance companies accustomed to working with the audiovisual industry.



Employment Legislation

In accordance with Spain's employment laws, everybody that works within its territory should, without any exceptions, be hired or be a freelance worker. Hiring conditions vary depending on whether the person to be hired is an EU or non-EU resident. Hiring workers included in the former category follows the same procedure as any Spaniard, due to the free circulation of goods, persons, services and capitals guaranteed by the European Union. All that is required is an identification number for foreigners (represented by the initials "NIE" and issued by the Civil Government) in order to sign a standard contract. In the case of freelance workers, intra-Community invoices are usually used.

Spanish companies that are interested in hiring non-EU personnel should submit the necessary documentation to the Immigration Office in the province where the service is to be provided. Thereafter, the applicant will receive a reply within a 90-day period. It should be noted that the worker cannot do any kind of work during the time his work permit is being processed. Sometimes the workers themselves are the ones that decide to apply for a work permit. As in the previous case, they have to get in touch with the Immigration Office in the corresponding province.

Social Security is the system by means of which Spain guarantees, in the case of those included in its field of action and any dependent relatives, suitable protection in regard to contingencies and situations covered by law. Its main regulations are included in the General Social Security Law, whose revised text was approved by Royal Legislative Decree 1/1994 (June 20th).

Social Security's protective action covers a series of benefits and measures that are aimed at preventing, compensating for or overcoming cases of need derived from certain contingencies, such as health problems, temporary or permanent incapacity, retirement, family responsibilities and the total or partial loss of employment. In order to determine who is included in Social Security, we have to distinguish between contributive and non-contributive benefits. The former refer to those that require the prior payment of Social Security contributions, while the latter do not require any contributions and are financed by the State budget.

In relation to contributive benefits, the Social Security system covers all Spaniards as well as legal foreign residents in Spain, regardless of their sex, marital status or profession,

that normally live and work in Spain and belong to one of the following categories:

- employees or similar
- freelance workers over eighteen
- partners working in cooperatives
- students
- public, civil and military functionaries

In relation to non-contributive benefits, the Social Security system covers:

1. All legal residents living in Spain that satisfy the following requirements:

- a) In the case of those with dependent children or minors under their permanent foster care or custody with a view to adoption, beneficiaries shall include each child under the age of 18 or over this age with at least 65% disability, under the beneficiary's care, regardless of the legal status of their family relationship, as well as minors under their permanent foster care or custody with a view to adoption.
- b) When they do not receive annual income, from any source, above the amount established annually by the corresponding General State Budget Law. This amount shall include a 15% increase for each child or minor under their care, from the second child onwards and including the second child.
- c) When neither the father nor the mother is entitled to benefits of this type under any other public social welfare programme.

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2. The following shall likewise be beneficiaries of any benefits to which their parents would have been entitled, by virtue of such ones:

- a) Full orphans, under-18s or those over this age with at least 65% disability.
- b) Those who are not orphans but have been abandoned by their parents, as long as they were not under permanent foster care or custody with a view to adoption.
- c) Disabled children over 18 whose capacity has not been legally modified and that are still legally competent shall be the beneficiaries of any benefits to which their parents are entitled by virtue of the former.

3. In the case of dependent disabled children or minors, no limit of economic resources shall apply with a view to obtaining beneficiary status.

The situation of other nationals depends on the corresponding treaties, agreements or instruments that have been ratified. Spain has signed bilateral Social Security treaties with the following countries: Andorra, Germany, Argentina, Australia, Austria, Belgium, Brazil, Canada, Chile, Denmark, Ecuador, United States, Finland, France, Greece, Holland, Ireland, Italy, Luxemburg, Mexico, Morocco, Panama, Paraguay, Peru,

Portugal, United Kingdom, Russia, Sweden, Switzerland, Uruguay and Venezuela.

The General Regime of Social Security includes Spanish workers employed in industry, services or related sectors that normally work in this country.

Moreover, it includes employed workers and working partners of capitalist mercantile trading companies, even if they are members of their administration body, if their post does not involve company managerial functions or the control of such. As those similar to employed workers, excluded from entitlement to unemployment benefits and the Wage Guarantee Fund, the board members and administrators of capitalist trading companies, as long as they are not in control of such, when their post does not involve company managerial functions, being remunerated for such or due to their status as company workers.

It also includes:

- Foreigners entitled to live and work in Spain that are employed in industry and services and work in this country.
- Those that provide remunerated services for social welfare entities or institutions.

By virtue of Royal Decree 2621/1986, of December 24th, this regime also includes the group of Artists:

Artists: The maximum contribution base for common contingencies, due to activities carried out for one or several companies in public performances, is calculated on an annual basis by applying the maximum monthly basis. In the case of professional contingencies —labour accidents and professional illnesses— applicable rates are those corresponding to activity CNAE 92 of the premiums established by the General State Budget Law 42/2006, of December 28, for the year 2007, without the contribution base being less than the minimum amount in force.

On the other hand, a series of special regimes are excluded from the general regime: That of Social Security, of seamen, of coal mining and freelance workers. The last category covers all Spanish freelance workers living in Spain or foreign freelance workers living legally in Spain, over eighteen years old, that are working in this country. In this regard, freelance worker refers to a person that carries out, in a regular, personal and direct way, some kind of paid economic activity, without having a work contract (although he may use the paid services of other persons).

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The Social Security System is managed by, among others, the following public entities with their own legal status, attached to the Ministry of Employment and Social Affairs by means of the State Secretariat for Social Security: the National Social Security Institute (INSS), the General Social Security Treasury (TGSS) and the Navy Social Institute (ISM). The system is managed by means of a series of administrative entities, common services, regional entities and collaborating entities, in addition to the competent services of the autonomous regions that have had such responsibilities transferred to them (SERGAS or Galician Health Service in the case of Galicia). The Social Security System also receives voluntary and compulsory collaboration from Mutual Societies for Industrial Accidents and Professional Diseases and from businesses.

From a legal point of view, salary refers to the total amount of economic payments, in kind or money, received by workers corresponding to the professional services they have provided. Basic salary is what is paid to the worker per unit of time or job without taking any circumstances into account. The rest of the worker's economic benefits are called supplementary payments or bonuses, of which there are different types:

Remuneration established in accordance with circumstances related to:

- The worker's personal conditions
- The work carried out

- The company's situation and results
- It can be agreed whether they can be consolidated or not, not having consolidation status, unless an agreement exists to the contrary, in the case of those linked to the job or the company's situation and results.

The salary bonuses that are normally agreed in collective bargaining include the following:

- Seniority
- Extra payments
- Profit sharing
- Job bonuses, due to hazards, toxicity, danger, shift work, night work, etc.
- Production bonuses based on quality or quantity
- Residence in island provinces and Ceuta and Melilla, etc.

In addition to these supplementary payments, the worker may receive economic compensation for work-related expenses such as, for example, estimated expenses for carrying out his work, means of transport, etc.

Basic regulation, in addition to the Constitution, is contained in the Workers' Statute (ET), which was approved on March 10th, 1980, and regulates individual work contracts, collective bargaining and workers' representation in companies. In 1994, the Spanish Government undertook a profound reform of employment regulation, which resulted in greater employment flexibility, favouring the mobility of work

and incorporating new kinds of contracts. There are also numerous laws and decrees that regulate special work contracts: work experience, apprenticeship, high management, etc. The Workers' Statute has been revised in Royal Legislative Decree 2/2015, of October 23, which approves the revised text of the Workers' Statute Law.

There are different types of **contract**, regardless of their duration. In Galicia, the following temporary work contracts are permitted:

- *Permanent contract.* This contract is made without establishing a time limit for providing the services, in relation to the duration of the contract. A permanent contract can be made verbally or in writing. A permanent contract can be made for full-time or part-time work, or for providing discontinuous fixed services.
- *Temporary contract.* This establishes a labour relationship between the employer and the worker for a specific period of time. A temporary contract can be made for full-time or part-time work. A temporary contract shall be formalised in writing; it can be made verbally if, due to the circumstances of the production, its duration is for less than four weeks of non-full-time work.
- *Training and apprenticeship contract.* It has the objective of training workers

by combining remunerated work in a company and training activities, received as part of the system of vocational training for employment or the education system.

- *Work-experience contract.* A work-experience contract has the objective of providing workers with professional experience in line with their educational level. It is not aimed merely at acquiring experience in a certain job but at ensuring that this experience has an impact on the studies carried out.
- There are also *part-time contracts*, which is the name given to all those in which the employee works during a number of hours per day, per week, per month or per year, without reaching the quantity considered normal for the corresponding activity during such periods of time. In these cases, the wages and Social Security contributions are proportional to the number of working hours. In cases where part-time contracts are legally permitted, such contracts may be permanent or temporary.

Law 10/1994 (May 19th), concerning Urgent Measures to Promote Employment, established a new regime for *training contracts*, which are aimed at combining work and training. The new regulation of these contracts involved reforming the old work-experience contracts and replacing the old training contract with the apprenticeship contract.

Work-experience contracts enable companies to employ recently graduated youths interested in acquiring practical experience, in their area of knowledge, within the company. They can last for a minimum of six months and maximum of two years.

By means of *apprenticeship contracts*, young people aged between sixteen and twenty-five and the disabled, who do not have the necessary qualifications for formalising a work-experience contract, can be employed in order to provide them with theoretical and practical training, while doing paid work. Such contracts can last for a minimum of six months and a maximum of three years, unless the corresponding sector's collective agreements establish different durations.

Spain's employment legislation gives special treatment to the **hiring of minors** for public entertainments. Hiring a minor requires sending authorisation from his parents or legal representatives to an inspector, who evaluates the working conditions in accordance with the role being offered to the minor, his wages, his health and other factors, such as hygiene, safety, atmosphere, breaks, lack of school attendance, parental supervision during the filming period, etc. The application should be submitted at least one week in advance. The following table shows the amount of working hours permitted, depending on the minor's age.

| Age of Minor | Hours Permitted |
|--------------------------|--|
| Less than 6 months | 2 hours on set. Includes 20 minutes on camera. (A baby cannot be exposed to light greater than 100 foot-candles for more than thirty seconds at a time). |
| From 6 months to 2 years | Four 4 on set. Includes 2 hours on camera. |
| From 2 to 6 years | 6 hours on set. Includes 3 hours on camera. |
| From 6 to 9 years | 8 hours on set. Includes 4 hours on camera. |
| From 6 to 16 years | 9 hours on set. Includes 5 hours on camera. |
| 16 and 17 years | 10 hours on set. Includes 6 hours on camera. Non-school days: 8 hours on camera. |

Galicia likewise offers a great range of **job incentives**, from both the regional government (Xunta de Galicia) and the central government. Such incentives may consist in subsidising permanent hiring or, in some cases, temporary hiring.

The basic regulation of these incentives is contained in Decree 52/1994 (March 4th), which is supplemented in turn by different

orders. There is also a great variety of subsidies and incentives for hiring disabled workers, as well as for creating cooperatives and public limited companies and for freelance workers setting up their own business.

In relation to **unemployment benefit and pensions**, anybody that has contributed to the Social Security's general regime is entitled to receive unemployment benefit and a retirement pension. The duration of the unemployment benefit is calculated according to the amount of contributions paid during previous employment. A minimum of fifteen years of contributions are required, at least two of which must have been made within the last fifteen years before becoming unemployed. In the case of pensions, a worker is entitled to one after having worked for a minimum of fifteen years.

During filming, production companies with workers should satisfy a series of **compulsory safety and hygiene regulations**. Workers' mutual societies are responsible for ensuring the fulfilment of such regulations. Law 31/1995 (November 8th), concerning the Prevention of Industrial Risks, determines the basic body of guarantees and responsibilities required to establish an appropriate level of protection for the workers' health, as regards the risks derived from their working conditions, in the framework of a coherent, coordinated and efficient policy.

Tax Legislation

Galicia's basic commercial regulations are contained in the Spanish Commercial Code, which has been modified and supplemented by a great variety of laws, decrees and orders regulating the structure and functioning of different types of **trading companies**.

- *Public Limited Companies:* This is the capitalist company par excellence. Its capital is made up of the contributions of the partners, who are not personally responsible for the company's debts and are not entitled to be administrators of the company simply because they are partners. It is regulated by the Commerce Code and Royal Legislative Decree 1/2010, of July 2, which approves the revised text of the Capital Company Law, which adapted the regulation of this type of companies to Community directives. The rules applying to these companies were recently modified in order to regulate public limited companies with a single partner or sole traders
- *Private Limited Companies:* These companies share some of the characteristics of public limited companies and some characteristics of personalist companies. Their partners are not personally responsible for company debts and neither are they automatically entitled to participate in the company's

administration simply because they are partners. Private limited companies are regulated by the Commerce Code and Royal Legislative Decree 1/2010, of July 2, which approves the revised text of the Capital Company Law. As in the case of public limited companies, new rules regulate private limited companies with a single partner.

- *Collective Company:* This is a personalist company. Its partners are responsible, on a personal, solidaristic and unlimited basis, for the company's debts and all of the partners are entitled to participate in its management and administration.
- *Limited Partnership:* These are made up of collective partners who have limited responsibility. Collective members have the same rights and obligations as the partners of collective companies. Limited-responsibility partners are obliged to make a contribution to the company, they are not personally responsible for the company's debts and are not entitled to participate in its management and administration. A special type of limited partnership is called a *Share-Based Limited Partnership*, in which, as its name suggests, all of the limited-responsibility partners' capital is represented by shares.

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In order to **create** any of these trading companies in Galicia, the founding partners have to present the company's incorporation document before a notary. This document should contain all the information identifying the company and regulating its functioning, such as its name, address, capital, duration and the start date of its operations. Officially, the company acquires legal status when its incorporation document is recorded in the Commercial Register corresponding to its domicile. In our case, the Commercial Register of Santiago de Compostela, located in Praza da Constitución, 15702 Santiago de Compostela. The incorporation process for a trading company in Galicia takes approximately two months. However, the new company can begin operating before being included in the Commercial Register. The cost of incorporating a company, while exempt from Patrimonial Transfer Tax, involves notary and register expenses calculated according to list of fees.

It is important to point out that any of these companies can establish agreements with one or more companies to form a **group of companies**, without affecting their legal or financial independence. Groups of companies can be based on different kinds of agreements between businesspeople and help to jointly facilitate or further their members' activities. The following are the main groups of companies that are legally recognised in Galicia:

- *Economic Interest Groups (AIE):*

These are a kind of association of companies with their own legal status, which was introduced into Spain by Law 12/1991 (April 19th). The rules of collective companies that are compatible with the nature of the AIEs are applied on a subsidiary basis.

The ultimate objective of this type of group of companies is the implementation, in the Spanish market, of the functions carried out in Europe by European Groups of Economic Interest. Groups of Economic Interest can only be made up of individuals or entities that engage in business, agricultural, artisanal activities, of non-profit research entities or those that practice liberal professions. The partners of such groups are responsible, on a personal and solidaristic basis, for the debts, although this responsibility is subsidiary to the AIE.

The regulations regarding Corporation Tax (Corporation Tax Law 27/2014 of November 27), in effect since January 1st, 1996, establishes a special tax regime for AIEs. These entities are taxed according to a tax transparency regime, with the following exceptions:

- The taxable base corresponding to the partners residing in Spain, which is assigned to them, is exempt from corporation tax.

- This tax regime is not applicable in tax periods in which the AIE carries out activities other than its normal ones, or is a direct or indirect shareholder in companies that are group members, or directly or indirectly runs or controls its partners or third parties.

The following are exempt from Patrimonial Transfer and Documented Legal Actions Tax: the group's incorporation, contributions on the part of its partners and its reduction, dissolution or liquidation.

- *European Groups of Economic Interest::*

Regulated by Regulation EEC 2137/1985 (July 25th), European groups of economic interest are governed by the dispositions of Spain's AIE law in those aspects in which the aforementioned regulation authorises or refers to internal legislation.

Like the groups in the previous case, European groups of economic interest enjoy a special tax regime regulated by the corporation tax rules of 2014. In general terms, these groups are not taxed according to corporation tax but rather according to a tax transparency system, while the limitations regarding negative tax bases do not apply. A special tax regime is also established for their partners, depending on whether they live in Spain or not. The same exemptions as the previous case applies as regards

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exemption from Patrimonial Transfer and Documented Legal Actions Tax.

- *Temporary Business Mergers:*

This is a system of collaboration between businesspeople for a certain time (specific or non-specific), in order to carry out a job, service or supply. It does not have its own legal status and its members are not responsible for its activities and operations. This type of companies has been recognised since 1982 (Law 18/1982 of May 26th) and is likewise included in the Corporation Tax Regulation of 2014. Both laws establish the tax regime of this type of groups.

Branches of Foreign Companies

The branches of foreign companies set up in Galicia do not have their own legal status independent of that of their parent company. The creation of such branches requires two things: signing its incorporation document before a notary and its inclusion in the Commercial Register. The latter requires the following information:

- the foreign company's articles of association and incorporation document
- the minutes of the meeting in which the said company's boards of directors decided to open the branch, with all the details regarding equipment, proxies and representatives

- a certificate issued by a Spanish bank confirming that the funds assigned in the minutes of the meeting have actually been transferred to Spain

In general, the costs of creating a branch represent 1% of the assigned capital, as Patrimonial Transfer Tax, and notary and register expenses calculated according to list of fees.

Individual Traders

Subject to the corresponding legal dispositions, any individual can establish his own business in Galicia with limited responsibility.

Taxation

Galicia's tax system is very similar to that of the rest of Europe. It consists of direct and indirect taxes that may be collected by the State, the autonomous region or town councils, although State taxes are, quantitatively speaking, the most important. The collection of some taxes, in accordance with the Spanish Constitution of 1978 and the Galician Statute of Autonomy of 1981, is the exclusive responsibility of the regional government. Such taxes include the Corporation Gains and Documented Legal Actions Tax and the Inheritance and Donations Tax.

Both companies and freelance professionals have to pay a series of taxes in accordance with the type of work they do. The most important ones are the following:

- *Tax on Commercial and Professional Activities (IAE)*

This is a local indirect tax regarding which all professionals within Spain (including foreign companies set up in Spain) should be registered in order to carry out their activity. Companies with a net business turnover of less than one million euros are exempt from payment, even if they are registered for commercial and professional activities (IAE). An entity is also exempt from paying IAE tax during its first two tax periods in Spain.

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In Santiago de Compostela, the department responsible for local tax administration, payment and inspection (including IAE) is that of "Gestión Tributaria," located at Rúa do Presidente Salvador Allende, 4, 15705 Santiago de Compostela.

- *Value-Added Tax (VAT)*

In Spain, as in many European countries, a percentage tax is added to the sale of products and providing of services. This tax, in the case of companies set up in Spain, is calculated from the invoices issued (transferred VAT) and received by the company (supported VAT). All the necessary documentation has to be submitted to the corresponding Inland Revenue delegation in order to pay the taxes.

Community foreigners, however, are eligible for a VAT refund on the services received and material purchased in Spain, as long as they can certify, from their country of origin, that they are persons liable for VAT; in this case, they have to submit the corresponding application form to the competent entities in their country.

Non-Community foreigners are only eligible for a VAT refund if their country has a collaboration agreement with

Spain, as is the case of Canada, Israel, Norway, Japan, Monaco and Switzerland. Some freelance workers are exempt from VAT, as is the case of those involved in artistic activities: actors, scriptwriters and interpreters, among others.

- *Income Tax (IRPF)*

IRPF is an indirect tax that is calculated according to the type of activity that has been registered. Both individuals living in Spain and non-residents are liable for IRPF. Persons who spend more than 183 days in Spain per year are considered residents for tax purposes and all of their income and assets are subject to Spanish tax.

In the case of non-residents in Spain, only their income and capital gains produced in Spain and their assets acquired in Spain are subject to this tax.

Freelance professionals should apply, to the invoices they issue, a 7% deduction during the first three years of commercial activity and a 15% deduction thereafter.

- *Onerous Patrimonial Transfers and Company Operations Tax*

This is an indirect tax that is generally applied to the transfer of assets that are not liable for VAT and to the incorporation,

dissolution, extension and reductions of company capital.

The following table shows the basic tax situation of the different types of companies with regard to the main taxes:

| Type of Business | Direct Taxes | Indirect Taxes |
|--|---|----------------------|
| Small, medium and large enterprises | 25% Corporation Tax | VAT/ Transfer Tax |
| Newly incorporated entities (1 st year) | 15% Corporation Tax | VAT/ Transfer Tax |
| Physically protected cooperative | 20% Corporation Tax | VAT/ Transfer Tax |
| Freelancers | Income Tax 7% the 1 st three years 15 - 45% thereafter | VAT/ Transfer Tax |

- *Audiovisual Rights*

The Galician Audiovisual Law 16/1999 (September 1st) establishes, in accordance with the autonomous region's responsibilities, the general principles and institutional lines of action of the audiovisual sector, which it considers a strategy and priority sector, as well as its promotional mechanisms.

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The **Copyright Law** is the legal document regulating the rights of audiovisual works and their authors. In accordance with Article 86 of the said law, audiovisual works refer to all creations expressed by means of associated images, with or without an incorporated sound track, which are essentially intended for screening using projection devices or by any other public means of image and sound communication, regardless of the type of formats employed by such works.

Within audiovisual works, the law distinguishes between *collaboration works*, the unitary result of collaboration between several authors, whose rights correspond to all of them, and *collective works*, i.e. works created on the initiative and under the coordination of an individual or legal entity that edits and distributes them under his/its name, and formed by the coming together and contribution of different authors, whose personal contributions are merge into a single creation. In this case, unless agreed otherwise, the collective work's rights correspond to the person that edits and distributes it under his name.

The law considers the *author* to be the individual that creates a literary, artistic or scientific work. Cinematographic and audiovisual works involve three different types of authorship that have to be duly registered:

- The *director-producer*. The person that assumes the maximum responsibility

and authority over the work's artistic and technical part, from its preparation to the delivery of the first copy to the businessperson, subordinated to the production company.

- The *authors of the argument, adaptation, script and dialogues*:
 - Author of the argument: The professional that creates an original work, with the immediate objective of writing the script of an audiovisual work.
 - Author of the adaptation or adapter: The professional that transforms an existing work to serve as the basis of a script.
 - Scriptwriter: The professional that, starting from a prior literary element, produces a creation that contains sufficient literary or technical elements to serve as a script, i.e. a guide in transferring the written creation into images.
 - Author of the dialogues: The professional that puts words to the interpretations that will make up the audiovisual work forming part of the script.
- The *author of the musical compositions*. This is the professional entrusted with the creation or adaptation of the musical works that will be included in the audiovisual work. The musical creation is, due to its exceptional nature, the only one included in the audiovisual work that can be exploited separately.

There are *two types of royalties*:

- patrimonial rights, which include exploitation and compensation rights
- and moral rights.

The former are the rights of reproduction, distribution, public communication and transformation. These rights are expressed in different exploitation types or formats. Moral rights refer to the recognition of the created work's authorship and integrity; they cannot be waived and are inalienable.

According to Article 14 of the Copyright Law, which specifies the content and characteristics of moral rights, the author is entitled to:

1. Decide the way his work will be distributed
2. Decide if the distribution will be done using his name, a pseudonym or anonymously
3. Demand recognition of his authorship of the work
4. Demand respect for the work's integrity
5. Modify the work, respecting the rights of third parties, if such exist, as well as assets of cultural interest
6. Withdraw the work from the market
7. Access the only or rare copy of the work

The rest of the personnel involved in the audiovisual work are not considered authors of the part corresponding to their contribution to the audiovisual work.

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Royalties always have to be granted *expressly* since, in cases of doubt, a restrictive interpretation of the granting of royalties will be made. It is advisable to do so in writing, making clear what royalties are granted, the types of exploitation, the formats, the territory and the duration of such.

Royalties are generated every time that an audiovisual work is shown in a cinema or is broadcast by a television channel. Membership of a copyrights association is required in order to receive the payment of royalties. In Spain, the following are the main associations:

- **SGAE:** "Sociedad General de Autores y Editores".
- **AGEDI:** "Asociación de Gestión de Derechos Intelectuales".
- **AIE:** Sociedad de Artistas Intérpretes y Ejecutantes de España.
- **AISGE:** "Artistas, Intérpretes, Sociedad de Gestión".
- **DAMA:** "Derechos de Autor de Medios Audiovisuales".
- **EGEDA:** "Entidad de Gestión de Derechos de los productores audiovisuales".

Audiovisual works can be registered with any of them, indicating the percentage corresponding to each of the authors for making the work. The only requirement is that the work should be premiered or broadcast in a medium generating royalties: cinemas, televisions... By registering the work, its author is entitled to the *patrimonial*

rights established by copyright law, which are traditionally the following four:

- Right of reproduction
- Right of distribution
- Right of public communication
- Right of transformation

Copyrights associations recommend that the audiovisual authors include in their production contracts a *rights reservation clause*, in order to eliminate the possibility of not receiving a percentage of the income to which the author is entitled.

Likewise, all works (audiovisual and non-audiovisual) can be registered in another organism included in the Copyrights Law, in order to certify the authorship of a registered work and decide who is entitled to its exploitation rights. There are two delegations of the Copyrights Register in A Coruña province; one in the city of A Coruña (Vicente Ferrer No. 2, 3rd floor) and the other in Santiago de Compostela (Rúa Doutor Teixeiro, No. 26).

Registering in the Copyrights Register is voluntary; however, such registration, as previously mentioned, certifies the authorship of the work and, consequently, the exploitation rights derived from it during the author's life and for 70 years in the case of an author's death after 1987 and for 80 years if before 1987.

The person that is the exclusive holder of the exploitation rights of a work or production

protected by copyright law, may use the symbol © in front of its name, regardless of whether the said work or production has been registered or not. Therefore, the author, starting from the creation of the work, or the holder, starting from the acquiring of his rights, may use the aforementioned symbol without requiring any formality or authorisation. To that end, he only has to place the symbol © in front of its name and indicate the place and year of the work's or the production's distribution.

Royalties and copyright are independent of and compatible with other rights, such as industrial copyright (brand rights), honour rights, privacy rights and image rights.

If a newly created audiovisual work uses *pre-existing works*, such as paintings, songs, photographs or moving images, then the rights of such works should always be taken into account.

In addition to the author, the **producer** also plays an important role in the creative process of audiovisual works.

From a professional point of view, the producer is the person that decides to make a certain audiovisual project, chooses the professionals that will do so, decides the appropriate means for its execution and obtains the necessary funding (using his own and third-party resources).

From a legal point of view, the producer is the individual or legal entity that has the initiative of and assumes the responsibility for recording an audiovisual work. The Copyright Law (Articles 121 to 125)

recognises that the producer is entitled to:

1. Authorise the reproduction of the work
2. Authorise the public communication of the work
3. Authorise the distribution of the work
4. Other exploitation rights (e.g. photographs)
5. Duration of the exploitation rights (50 years)

Interpreters (actors, actresses and musical interpreters participating in executing a score) are also regulated and protected by the Copyright Law, which recognises that they are entitled to the following patrimonial rights:

1. Exclusive authorisation of the direct or indirect reproduction of their performance
2. Exclusive authorisation of the public communication of their performance
3. Exclusive authorisation of the distribution of copies of their performance

As in the case of authors, interpreters are entitled to receive fair payment for the public communication, renting, loaning and private copying of an audiovisual work. These rights and their corresponding payment are managed by the following two entities: **AISGE** (“Artistas, Intérpretes, Sociedad de Gestión”)

and **AIE** (“Artistas, Intérpretes y Ejecutantes”). These rights last for fifty years starting from the moment of interpretation or the recording’s distribution.

Furthermore, interpreters enjoy other rights very similar to the author’s moral rights, such as the right to oppose their performance being mutilated, deformed or altered in any way that may harm his prestige or reputation, or the right to exclusively authorise the dubbing of their performance in their language. Both rights last during the author’s life, thereafter being transferred to his inheritors for twenty years.

Hiring actors and actresses (main, secondary or cast) for a production always requires a work contract. There is a Collective Agreement (May 3rd, 2016) that regulates the relationship between non-extra actors and audiovisual producers. The work of the latter is regulated by the Royal Decree of Special Hiring in Public Entertainments 1435/1985 (August 1st, 1985), the same as that of musical interpreters.

Also to be taken into account are the new incentives for hiring artists for audiovisual productions, approved by Royal Decree Law 26/2018, of December 28, which approves urgent measures in relation to artistic creation and cinematography.





Industrial Copyright

Some audiovisual works include elements that may be registered as a brand, in accordance with the regulations established by the Brands Law: titles, slogans, logotypes or even names, phrases or forms of certain characters. It all depends on the kind of production (animation, advertising, cinema) and the production companies' corresponding marketing plans. Each product should be registered in the *Spanish Office of Patents and Brands*, within the corresponding category. Applications may be made directly by the interested party or by means of an official Industrial Copyright agent. It is important to remember that in the case of industrial copyright, the right is derived from registration: if the author does not register, he has no rights. It is therefore advisable to analyse, in each particular case, the elements that may be protected by the Brands Law.

In recent times an advertising technique called product placement has become popular in financing feature films. This consists in including a certain product, service or brand within the setting where the action takes place. The product may play a more or less active role in the plot, even interacting with the characters on some occasions. Employing this controversial option requires express authorisation in writing from the owner of the product and the producer of the audiovisual project.

Image Rights

In Spain, so-called image rights are regulated as an expression of personality rights along with honour rights and privacy rights. It is a basic and innate right belonging to individuals that enjoys a system of exceptional guarantees.

The right to one's image, understood to be a sacred expression of personality (not of the person), may be used commercially and, therefore, Law 1/82 (May 5th) states that:

Art. 7º.- "The following will be considered illegitimate interference in the protection delimited by Article 2 of this law:...(...) 6. The use of a person's name, voice or image for advertising, commercial or similar purposes."

Therefore, whoever wants to use an individual's private, family or intimate image should obtain his prior authorisation, which may be revoked at any time without any requirements other than compensating for any losses that such withdrawal may cause. This image is not considered an object of the right that may be traded. An individual may authorise interference with his image and may withdraw such authorisation whenever he wants. It is therefore not a case of "transferring one's image."

Tax Incentives

National Shoots and Co-productions

Spanish productions and international co-productions can gain access to tax credit on Corporation Tax once they have obtained their Spanish nationality and cultural certificates issued by the ICAA, and once a copy of the production has been deposited at the Spanish Film Archive or in a film library which is officially recognised in an Autonomous Community.

- *General Tax Regimen (Except for the Canary Islands, Navarre and the Basque Country)*

Current legislation: Article 36.1. Law 27/2014 dated the 27th of November, on Corporation Tax. Tax Credit for investment in film and series audiovisual productions, live performances and musical shows. The laws which regulate these incentives can change every year, so it is worth finding out what, if any, aspects have changed, during the year you are making the investment.

Summary of the article:

- Spanish investments in film and audiovisual production are often carried out via an EIG (Economic Interest Grouping) which is set up as the film's producer. These investments give the producer the right to a tax credit of 25% of the first million Euros, and 20% if the investment is higher, with a maximum of 3 million Euros per production.

- The base for the deduction is equal to the total production cost plus the cost of copies, advertising and promotion financed by the producer (with a limit of 40% of the production cost).
- The law establishes a territorial requirement since at least 50% of the deduction base must correspond to the expenses incurred in Spain.
- It also specifies that the total tax incentive amount received must not exceed 50% of the production cost. Nevertheless, the said limit shall increase to:
 - a) 60% in the case of cross-border productions funded by more than one European Union member state and with the participation of producers from more than one member state.
 - b) 70% in the case of productions directed by a first-time filmmaker whose production budget does not exceed 1 million euros.
- In the case of a co-production, the amounts will be determined for each co-producer, according to their respective share-percentage of the co-production.
- Once the film's nationality certificate has been obtained and the rest of the requirements have been fulfilled, the tax rebate can be applied for during the month of July in the year after the production end-date.

The law includes further details which are not listed here, so we do recommend you read Article 36.1 in its entirety as well as the

replies posted by the Inland Revenue Agency in response to the binding queries (some of these are featured in our Frequently Asked Questions section).

Also to be taken into account are the new incentives for hiring artists for audiovisual productions, approved by Royal Decree Law 26/2018, of December 28, which approves urgent measures in relation to artistic creation and cinematography.

- *Canary Islands*

The Canaries boast special conditions when it comes to tax incentives, as they are an insular and outlying territory. The same common law is applied with a series of mark-ups.

The following are the most important points to consider:

- 45% tax credit for the first million Euros and 40% if it exceeds that amount, with a maximum of 4.5 million euros per production.
- The production must obtain a Canaries cinema certificate.
- The production must include a minimum of 11 days of shooting in the Canary Islands; 50% of the time in the case of short films, no minimum period in that of documentaries and at least 20% of the shooting time in TV series.
- It must hire local professionals and the producers must be registered in the Canary Islands' Film Companies Register.

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As chartered territories with their own taxation system, Navarre and the Basque Country have their own Corporation Tax Laws which applicable tax benefits are subject to in these communities.

- *Navarre*

Regulated by Article 65.1. Regional Order 24/1996, dated the 30th of December, on Corporation Tax (Text applicable on the 31st of December 2016) Tax credit for investments in film and series audiovisual productions. The following are the most important points to take into account:

- 35% tax credit.
- The rebate is applied with no quota limit.
- At least 25% of the deduction base must correspond to expenses incurred in Navarre.

- *Basque Country*

Each chartered territory (Gipuzkoa, Bizkaia and Araba) has its own law, in general they have the same or a similar composition. The following are the most important points to take into account:

- 30% tax credit.
- The incentive is applied with no quota limit.

- *International co-productions*

International co-productions governed by international agreements and those considered national are treated as national productions, and this means that they can benefit from tax rebates for investment in film and audiovisual productions, as well as being able to apply for funding from the ICAA for creation, production and promotion.

- *Consultancy services and binding inquiries*

We recommend that production companies seek advice from an office or professional who specialises in taxation and if they also specialise in audiovisual productions then even better.

Binding inquiries are documents through which any taxpayer can contact the public administration to enquire about the interpretation and application of regulations. Any production can request information from the Inland Revenue offices by way of specific questions about how the tax incentives are applied. The Inland Revenue guarantees that the replies given are the only possible interpretation of the tax regulations concerned. These binding inquiries offer the taxpayer legal security as they cannot be contradicted.

International Shoots

Spain offers tax incentives for international films and TV series which, when you add it to the many benefits offered by this country and its audiovisual industry, make it one of the most competitive destinations in the area.

The laws which regulate these incentives can change every year, so it is worth informing yourself of any aspects which have changed during the year you are applying for your production. The current applicable legislation in common territory (all of Spain except for Navarre) is: Article 36.2 Law 27/2014 dated the 27th of November, on Corporation Tax. Rebates for investments in film and series audiovisual productions, live performances and musical shows.

In any case, these incentives are applicable to any Spanish producers registered on the Ministry of Education, Culture and Sport's Film Company Register, who are managing a foreign production. This means that they are the "service company" which takes on the executive production and which carries out the tax procedures involved in applying for a tax rebate.

The current incentives available are:

- 20% Tax Rebate In Common Territory
- 35% Tax Credit In Navarre
- 40% Tax Rebate In The Canary Islands

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• **General incentive: 20% Tax Rebate**

- Foreign production types: Feature length films, television series, animated films and documentaries.
- Maximum rebate limit: 3 million Euros.
- Beneficiaries: Spanish companies which are registered in the Film and Audio-visual Arts Institute's register of audio-visual producers.
- Rebate base: eligible expenses incurred in Spain.
- Eligible expenses: creative staff with a registered address in the country or in another European Union member state, up to a maximum of €100,000 per person/technical or complementary service.
- Minimum expense incurred in Spain: 1 million Euros.
- Procedure: the refund must be applied for by the Spanish company, during the month of July of the year after the end of filming.

The law includes further details which are not listed here, so we do recommend you read Article 36.2 in its entirety and the replies posted by the Inland Revenue Agency in response to binding queries (some of these are featured in our Frequently Asked Questions section).

• **Navarre Incentive 35% Tax Credit**

As Navarre is a chartered territory with its own taxation system, it also has its own Corporation Tax Law which applicable tax benefits are subject to in this community: Article 65.2. Regional Order 24/1996, dated the 30th of December, on Corporation Tax (Text applicable on the 31st of December 2016) Rebate for investments in film and series audiovisual productions.

- Beneficiaries: Companies which are based in Navarre and which are registered in the Film and Audiovisual Arts Institute's register of audiovisual producers.
- Shoot duration: at least a week.
- Procedure: the incentive goes up to 35% for a mixed modality rebate of the corporation tax plus fiscal credit. If the tax to be paid is not high enough to cover the total amount of fiscal credit, the rest could be deducted from the Income Tax over the following years for a maximum of 15 years.

The law includes further details which are not listed here, so we do recommend you read Article 65.2 of the Regional Order 24/1996 on Corporation Tax, dated the 30th of December, in its entirety.

• **Canary Islands incentive: 40% Tax Rebate**

When shooting in the Canary Islands, there are special conditions involved if you want to access tax incentives as the region complies with two of the conditions set by the European Commission to qualify for this tax system: it is an insular and outlying territory. The same common law is applied with a series of mark-ups.

- Maximum rebate limit: 4.5 million Euros.
- Beneficiary: companies with a registered address in the Canaries, which are registered in the Film and Audiovisual Arts Institute's register of audiovisual producers, and which are managing the production overseas.

The law includes further details which are not listed here, so we do recommend you read Article 36.2 in its entirety and the replies posted by the Inland Revenue Agency in response to binding queries.

Filming Manual

SANTIAGO DE COMPOSTELA FILM COMMISSION offers the national and international audiovisual sector's professionals all the information, support and advice required in order to make their cinematographic productions, as regards filming in the city and its surrounding area. Our main objective is facilitating the work of such companies, turning it, by means of the numerous services we provide, into an easy and economical task. Our office not only provides all of the filming permits required during production, but also functions as a complete and effective information point regarding the city. It also serves as a link between the audiovisual sector and other auxiliary services: accommodation, catering, post-production...





Location Assistance

SCFC has a wide range of information about the numerous locations within its field of action. Our extensive database features varied images of them all, in different light and climatic conditions, so that location hunters may evaluate them in the most flexible way possible. This database is available online at our website and also in our office.

Furthermore, the SCFC personnel help location hunters by advising them and informing them regarding the feasibility of filming in different areas, according to their film's specific needs. This service includes the organisation of guided location visits, as long as they are requested with sufficient notice.



Filming Assistance

All the production companies that so wish may benefit from the services of one of our experts during the filming of their production, in order to advise the team and/or solve any problem that may arise. This service is completely free and voluntary.



Obtaining Permits

SCFC is personally responsible for processing the necessary applications in order to film in the previously chosen locations. All that is required is filling in two forms: a general one, which contains information about the production company, a description of the project including budget data, the

approximate number of technical and artistic personnel, and the technical elements that will be used during filming; and another one related to the place where filming will take place or to the service that is requested. Both forms may be obtained from the SCFC website or office.

Municipal Fees

The filming fee established by Santiago City Council for all filming, regardless of its nature, on public grounds is **€ 405** per day due to the occupation of public grounds.

This rate only applies if there is a private use of public space (street closure, space delimitation, installation of heavy equipment such as cranes, dollies, lighting, sets or scenery, etc). If the above is not necessary, and the free circulation of vehicles and pedestrians is not interrupted (for example, recording or shooting with camera and tripod) the fee does not apply.

However, **a 50% discount is applied to cinematographic or similar projects that duly certify that the resulting product will contribute significantly to the promotion of the city of Santiago de Compostela;** such projects also have to include the collaboration of Santiago City Council in the credits and promotion of their films.

To that end, interested production companies should present a brief letter clearly explaining the reasons why their project will benefit the public image of the city and its inhabitants.





Catering

In Santiago there are several companies specialised in providing catering services for filming projects. However, when it comes to filming in the city streets, it should be remembered that this type of service is not permitted in public areas. Production companies therefore have to rent premises near the filming location to that end.

Parking Space

The Traffic Department is responsible for controlling the city's traffic, by establishing markings on the roads and road signs, traffic lights, controlling surface parking, restricted access to the monumental quarter, maintaining and installing bollards, etc. The Traffic Department is also responsible for evaluating the parking needs of the vehicles used in filming and issuing the corresponding permits. SCFC streamlines

the production teams' work by assuming responsibility for obtaining permits from the Traffic Department.

It is worth mentioning that certain streets, especially in the monumental quarter, are so narrow or so crowded that parking is limited to a certain number of vehicles. Prior consultation with one of our office's representatives is therefore recommended before deciding on a precise location.



Areas With Special Filming Conditions

SCFC is constantly in direct contact with numerous public and private entities with which it has, or soon will have, an agreement enabling filming inside their buildings or on their premises. Our office is also responsible for obtaining the corresponding permits and negotiating their free use for filming or a discounted filming fee.

Trains and Train Stations

To shoot at Santiago Station, it is necessary to request authorization from ADIF, Administrator of Railway Infrastructures of the Ministry of Development, through its web page:

www.adif.es/es_ES/comunicacion_y_prensa/gestion_de_rodajes/gestion_de_rodajes.shtml

To shoot on trains, the request must be made to RENFE through its website:

www.renfe.com/empresa/comunicacion/PermisosRodajes.html

In this type of filming it is important to remember that, due to current legislation regarding image rights, filming is not allowed on trains with passengers. Therefore, in order to film such scenes, it is necessary to rent a carriage for the team's exclusive use and use extras as passengers.





Hospitals

Since filming operations often disturb patients' rest and welfare, hospitals are becoming increasingly reluctant to authorise the filming of audiovisual projects on their premises. However, depending on each particular case, certain exceptions may be possible, as long as the production company complies with the conditions previously established by the hospital management. Such conditions are not always the same and may vary according to the hospital's situation.

Airport

In order to film on the premises of Santiago International Airport, prior authorisation is required from the airport Management through the Services and Commercial Department:

981 547 813
scqcomercial@aena.es

To that end, a report should be sent with details of the scenes to be shot, including the number of people, the technical equipment, the planned duration of filming, etc. The airport management is responsible for analysing and authorising the applications, applying the corresponding rates: www.aena.es/en/commercial/schedule-charges.html

University

SCFC has always had a close relationship with the University of Santiago de Compostela, which played an especially active role in its creation. Therefore, although it is necessary to consult the University's teaching calendar before filming on its premises (and ascertain whether filming is possible without interrupting its normal activities), SCFC is the perfect intermediary for streamlining the applications and negotiating the permits. However, those in charge of the corresponding institution are the ones that establish the regulations and issue the permits.



Cathedral, Churches and Other Religious Centres

Permission is required from the Archbishopric in order to film inside Santiago de Compostela Cathedral. The permit can be managed through its website:

www.catedraldesantiago.es/en/permits/

Inside any church or any other (Catholic) religious centres in the city; authorisation is granted or refused by the actual Parrish Priest, Father Superior or Rector of each temple.

Municipal Cemeteries

SCFC is responsible for obtaining permission for filming in the Boisaca municipal cemetery. The concessionary company is, however, the one that issues such permits. It is absolutely forbidden to film inside funeral parlours or municipal funeral chambers.

In Santiago there are also several private cemeteries belonging to churches, such as that of San Francisco or San Domingos de Bonaval. Obtaining authorisation in these cases involves the same procedure as the one for filming in cathedral, churches or other religious centres.





Private Property

SCFC has an extensive directory of private property owners willing to authorise filming on their property. Our office assumes the function of interlocutor between the producers and owners, negotiating reductions in the occupation fees.

Services and Supplies in Public Areas

In addition to filming fees, production companies also have to cover the expenses of the services (local police, firemen, cleaning...) and supplies (electricity, water, gas...) derived from the filming carried out in the city's streets or infrastructures.

Closing/Occupying Streets

Projects that require closing or occupying one or more streets and those impeding pedestrian access to any public area, should request the services of the Local Police, who will act on the municipal Traffic Department's guidelines. SCFC is responsible for notifying the department about all of the filming details and for obtaining the said services...

Aerial Filming

All productions planning to film one or more shots from an aeroplane, helicopter or similar have to comply with current civil aviation regulations. In accordance with such, it is forbidden to fly below the following altitudes (except when taking off or landing):

- Above Congested Areas within a city, town, colony or any place where people gather, at an altitude of 1,000 feet (around 300 m) above the highest obstacle within a horizontal radius of 600 metres from the aeroplane.
- Above other Areas, at an altitude of 150 metres above the surface, except above the open sea or populated areas. In such cases, the aeroplane cannot fly below an altitude of 150 metres in the direction of a person, boat, vehicle or structure

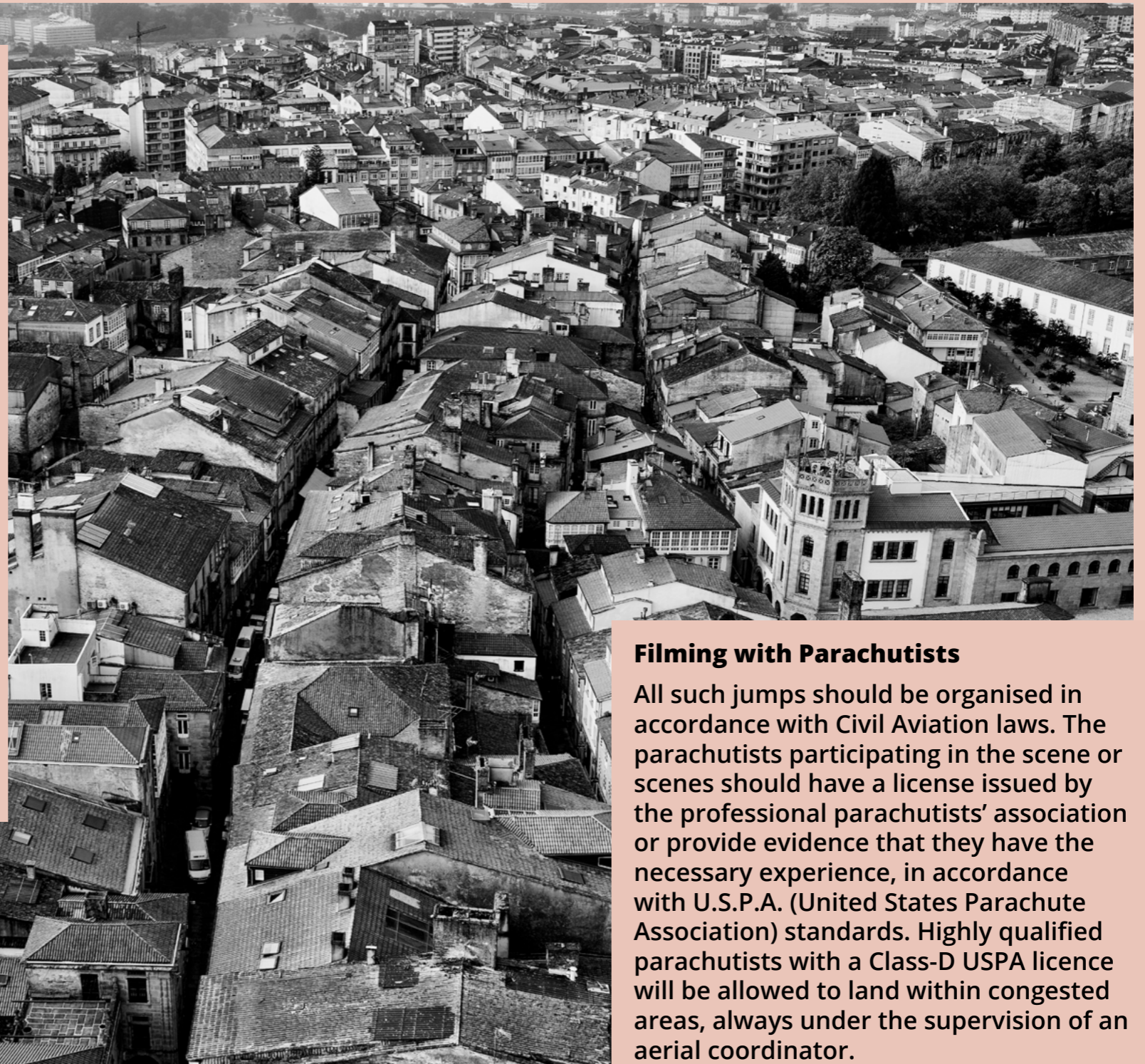
Flying above cities with more than 50,000 inhabitants (as is the case of Santiago de Compostela) is only possible in twin-engine aeroplanes. Furthermore, it is absolutely necessary to submit a detailed flight plan to Santiago-Lavacolla airport's control centre beforehand, so that they can identify the aircraft on their radars. A planned flight cannot be changed under any circumstances without the approval of the pilot and/or flight coordinator. The said coordinator will be designated by Governmental Law or by the filming project's chief pilot.



Filming with Drones

Overflights in urban areas and over agglomeration of people will be allowed but the following requirements must be met:

- the maximum take-off mass of the aircraft can not exceed 10 kg
- the operation must be performed within the visual range of the pilot (VLOS)
- in no case will exceed 120 meters in height or 100 meters horizontally with respect to the position of the pilot
- the area to be flown must be cordoned off by the competent authority, or in other case, maintain a minimum horizontal distance of 50 meters with buildings or other structures
- the aircraft must have installed an impact energy limitation system (parachute, airbag...)
- must have authorization from AESA through the realization of a aeronautical safety study



Filming with Parachutists

All such jumps should be organised in accordance with Civil Aviation laws. The parachutists participating in the scene or scenes should have a license issued by the professional parachutists' association or provide evidence that they have the necessary experience, in accordance with U.S.P.A. (United States Parachute Association) standards. Highly qualified parachutists with a Class-D USPA licence will be allowed to land within congested areas, always under the supervision of an aerial coordinator.



Filming with Animals

Shoots which are going to use animals need to be aware that current Spanish legislation prohibits the use of animals in public shows or other activities in which the animals are taunted and made fun of, in which the animal's physical integrity is at risk or if it could be deemed as offensive by the people watching.

There are companies in Spain which have a great deal of experience when it comes to providing all kinds of animals for film or TV shoots and which also comply with all the necessary legal requirements to carry out this work as well as the obligatory

administrative and veterinary inspections, carried out by the competent bodies and according to current legislation.

If the animals come from outside of Spain they must have all relevant permits in order to be imported into our country.

When the animals originate from within the EU, permits are issued by the autonomous communities and the animals must be inspected by a vet.

There is a European agreement in place for the protection of pets, issued by the

Council of Europe which makes up the legal framework for the council's 48 member countries and which establishes the basic principles to ensure the pets' protection and regulates the use of these animals in advertising and shows.

When the animals originate from outside the European Union, you need to apply for permission from the Ministry of Agriculture, Fisheries, Food and the Environment which reserves the right to put the animal in quarantine if necessary.

Filming with Arms and/or Explosives

There are a series of regulations that production companies have to take into account before filming a scene requiring the use of firearms or explosives. First of all, the weapons used, whether detonators or blanks, should be disabled and not apt for live ammunition. If weapons are used in normal functioning, then only blank munitions can be used and they should be duly documented according to their category.

In Spain, the Civil Guard's Weapons and Explosives Department is responsible for granting firearms licences. As licence holders, each production's weapons experts normally satisfy all of the requirements established by this organism. However, it is also necessary to inform the person in charge of the place where filming will take place, in order to receive his authorisation and also to avoid any setbacks or misunderstandings. It is also advisable to inform the competent authorities (local, regional... police) and, as far as possible, the area's residents. The transportation of explosives is subject to traffic laws.

SCFC will be responsible for providing production companies with the necessary authorisation for using firearms and/or explosives, on set or on location, as long as safety is guaranteed by duly qualified special effects experts.



Locations

Monumental Quarter

Santiago de Compostela has one of the most beautiful and best-preserved monumental cities in Europe. Picture perfect, Compostela's old town offers film professionals a wide range of locations, where the weight of history and the mystery of its misty climate bestow added value on audiovisual projects.



Squares

The squares of monumental Compostela are many and varied, each with its own personality. From the spectacular nature of squares such as **Obradoiro** or **A Quintana** to the seclusion of small, hidden squares such as **Os Gatos** or **As Campás de San Xoán**.

Praza do Obradoiro



Praza da Quintana





Praza da Quintana



Praza das Praterías

Praza das Praterías



Praza de San Martiño Pinaro



Praza de Mazarelos



Praza de Santo Agostiño



Praza do Toural



Praza de Cervantes



Praza do Curro da Parra



Praza de Fonseca



Praza da Oliveira





Streets

Wandering around Santiago's monumental quarter is like entering a stone labyrinth that surprises as at every turn.

From regal arcaded streets bordered by palaces and churches, such as **Rúa do Vilar** or **Rúa Nova**, to secluded, narrow lanes hidden to the eyes of the uninitiated, such as **Salsipuedes** or **Entrerrúas**.



Rúa do Franco and Rúa do Vilar



Rúa do Vilar



Rúa do Vilar



Rúa do Vilar



Rúa da Calderería



Rúa da Raíña



Rúa da Algalia



Pazo de Xelmírez



Dúas Portas Crossing



Rúa das Ameas



Rúa das Ánimas



Rúa da Troia



Rúa de Xerusalén



Rúa de Xerusalén



Rúa de San Paio



Rúa de Xelmírez



Rúa das Hortas



Rúa do Franco



Rúa de San Pedro



Rúa de San Pedro



Entrerúas Passage



Rúa da Caramoniña



Salsipuedes Passage



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Buildings

The old town is made up of streets, squares and buildings that may be considered a compendium of the history of art. Although it is a medieval city covered with a baroque layer, the truth is that we can find examples of all the architectural styles. From the grandiose Romanesque style, both religious (inside the Cathedral) and civil (Pazo de

Xelmírez), to the more modest and intimate Romanesque of the Church of San Fiz de Solovio or that of Salomé. The Gothic style has several exponents, such as the Church of San Domingos de Bonaval (religious) or the house of the king Don Pedro (civil). Renaissance, baroque, plateresque, Neoclassicism —all of the different styles

have left their mark on singular buildings throughout the centuries: convents, churches, palaces, university faculties, libraries...

Although the old town is generally in good condition, there are some abandoned buildings or ruins that may be of interest to certain productions.

Inside the Cathedral



Cathedral roofs



Cathedral Museum



House of the king Don Pedro



Pazo de San Xerome



Convent of Belvís



Monastery of San Paio



Church of San Domingos de Bonaval





Pazo de Bendaña



CGAC and Museo do Pobo Galego

Igrexa da Universidade (USC)



Convent of San Francisco



Obra Social ABANCA Centre



Monastery of San Paio de Entreatares



Pazo de Fondevila



Pazo de San Lourenzo



Church of San Fructuoso



Faculty of Geography and History (USC)



Monastery of San Martiño Pinarío



Food Market of Santiago



Special mention should be made of the interiors of monasteries, cloisters, stairways, palaces, faculties, libraries and museums. Due to its status as a university city during the last five hundred years, Santiago has academic elements of singular interest, such as centuries-old libraries (American Library, History Faculty Library), assembly halls, auditoriums, etc. Due to its status as a cultural city, it has acquired magnificent architectural buildings throughout the centuries, featuring solid and expressive interiors reminiscent of times past, such as the Monastery of San Domingos de Bonval, which harmoniously shares the same location as the Galician Contemporary Art Centre, a modern building that Álvaro Siza designed with light interiors and a well-defined style.



Convent of San Francisco



Pazo de Xelmírez



Auditorium of the University of Santiago de Compostela



Geography and History Faculty Library (USC)



Hostal dos Reis Católicos Inside



Colexiata de Sar

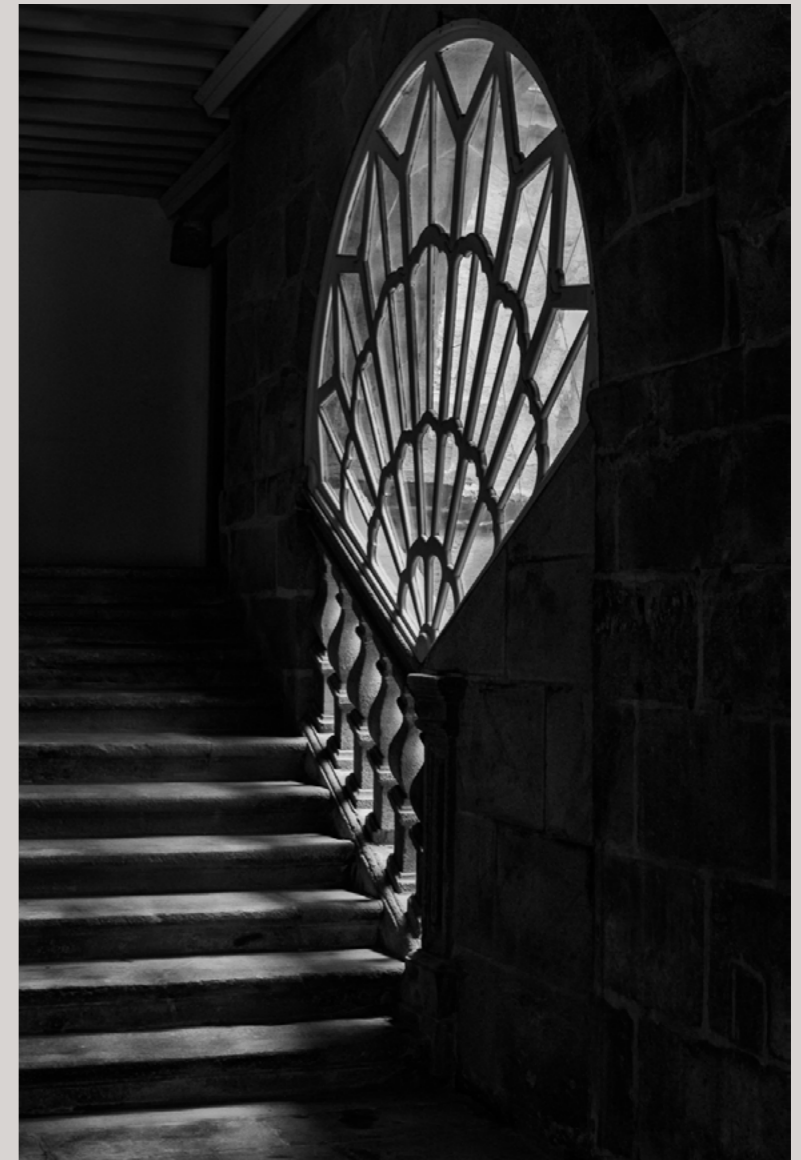


Pazo de San Lourenzo



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Stairs



Café Casino



Concello de Santiago de Compostela Inside



San Martiño Pinarío Inside



Aula Indianos





Hotels, Cafés and Shops

Monumental Compostela offers a wide range of accommodation and eating establishments, although most of them reflect the flavour of their surroundings. From the luxury of the Hostal dos Reis Católicos to the spartan nature of a cheap lodging house. From elegant restaurants to humble bars. From hundred-year-old cafeterias to

busy taverns. From local clubs featuring the sound of folk to the most avant-garde with the latest trends. Granite and wood are the characteristic features of such premises, since most of them are located in centuries-old settings, like the stables of an ancient palace. As the final destination of a pilgrimage route bringing people from all over Europe to

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Santiago, Compostela's shopping tradition goes back over a thousand years. The medieval organisation based on guilds has reached down to our days. Thus, streets and squares such as Platerías, Acibechería and Caldeirería contain shops and small workshops grouped

together according to their type of activity. Shops with a venerable atmosphere, such as hat shops or wax and candle shops, coexist with modern premises featuring avant-garde designs. And 19th century made-to-measure tailor's shops with the latest fashion.

Abastos 2.0 Restaurant



La Galicana Gastronomic Market



Praza das Praterías' s shopwindow



Café Derby



Casa Felisa Restaurant Inside



Pub Casa das Crechas Inside



Food Market of Santiago Inside



Hostal dos Reis Católicos Inside



“Ensanche” (Urban Expansion Area)

Santiago de Compostela is really two cities. Two clearly differentiated centres of population: the monumental quarter and the “Ensanche”. While the passing of the centuries has gradually left its mark in the case of the former, the rapid urban development boom of the sixties has created an urban, dynamic and modern area, with heavy vehicle and pedestrian traffic, dazzling shop windows, neon lights and quick paced.

In squares such as Praza Roxa or Praza de Vigo, urban development look reaches its maximum splendour, to the delight of those seeking this type of aesthetics. The streets are straight, narrow and bordered by tall buildings. The ground floor of these buildings house, in many cases, modern shops and avant-garde cafés and restaurants.

Certain streets, such as Alfredo Brañas, A Rosa or Xeral Pardiñas feature wide pavements, designer street furniture and top-quality materials, resulting in an attractive, urban and modern appearance.



Rúa da Senra



Praza de Galicia



Praza Roxa



Avenida de Antonio Fraguas



Rúa Ramón



Rúa Alfredo Brañas





Green Spaces

Santiago de Compostela has over two million square metres of strategically situated green spaces.

The 19th century Alameda park features a variety of itineraries from which we can contemplate the cathedral and old town, from a privileged perspective. The Alameda is crowned by the Santa Susana “carballeira”, a dense oak grove housing a bucolic chapel.

The university campuses (north and south) are also privileged green spaces, sprinkled with faculties, halls of residence and other buildings of interest.

The parks of Bonaval, Eugenio Granell, Belvís, "Música en Compostela" or "Brañas do Sar" are only a few of the city's green spaces, each of which has its own style and unrepeatable spots.



Selva Negra Park, near of Sarela River



"Monte do Gozo" Park



Galeras Park



Sar Bridge. "Brañas de Sar" Park



Campus Vida Park (Campus Sur, USC)



"Música en Compostela" Park



Campus Sur Viewpoint



Bonaival Park



Bonaival Park



Europe´s House. "Vista Alegre" Park



Hostel of Seminario Menor. "Belvís" Park



"Alameda" Park



The Neighbourhoods



Next to the city centre there are locations representing the past, present, future and nature. The convents of Conxo or Belvís take us back to times past. The present abounds in any of the neighbourhoods surrounding the city, which may be modern or renovated and traditional, urban and rural, busy and peaceful. It is worth highlighting the As Fontiñas neighbourhood, which was created in the nineties from scratch. One of its main features is Área Central, an enormous mall housing flats, shops and offices. Its covered streets and huge central square provide evocative camera locations.

The future is materialised in a series of exceptional buildings that have been erected along the last decades.

The Media Studies Faculty, the Auditorium of Galicia, the Congress Hall, the “Multiusos del Sar” stadium, Ánxel Casal Library, As Cancelas shopping centre, Natural History museum, SGAE building and the University Clinical Hospital bear the signature of prestigious international architects, to the extent that they are now reference points of contemporary architecture.

Compostela is surrounded by nature. The nearby Monte Pedroso, with its leafy pine forests crossed by narrow paths, can be seen from all over the city; from its summit there is an exceptional panorama of the city and the surrounding area. The rivers Sar and Sarela provide bucolic landscapes, while within a radius of not more than ten kilometres, we can find small villages in which it seems that time has come to a standstill, where you would never think that we are so close to a capital city.

Área Central



Xoan XXIII



Restollal Neighbourhood



SGAE / Fundación Autor centre



Rúa das Hortas



Vite Neighbourhood



Natural History museum



Vista Alegre Neighbourhood



San Lázaro Neighbourhood



Avenida de Barcelona



Conxo Neighbourhood



Housing around the Sarela river



Galeras Neighbourhood



Sar Neighbourhood



Cidade da Cultura de Galicia



Infrastructures



Although full of history, Santiago is a modern city equipped with the characteristic attributes of a present-day capital: international airport, train and bus stations, motorways, industrial estate... From the Middle Ages to the 21st century without leaving the city.

Santiago de Compostela is world famous for its monumental quarter; however, it has a lot more to offer as regards an audiovisual production. It is difficult to find such an extensive range of locations in a single city.

Santiago de Compostela's Airport



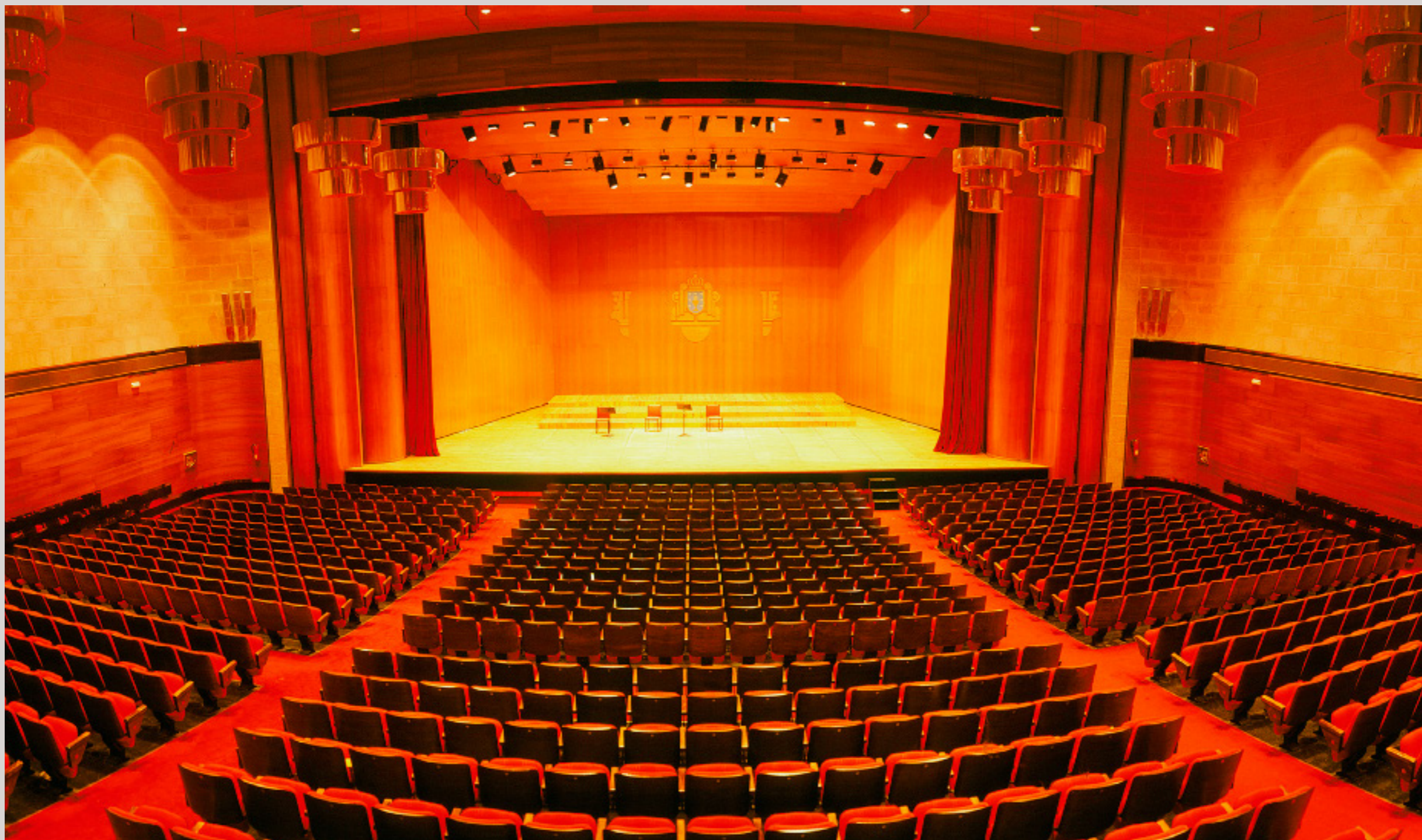
Monte do Gozo



Multiusos do Sar



Auditorium of Galicia



General Information

Santiago City Council
www.santiagodecompostela.gal



Central Office

Pazo de Raxoi. Praza do Obradoiro
Phone: +34 981 542 300

Mayor's Office

Pazo de Raxoi. Praza do Obradoiro
Phone: +34 981 542 357

Communication Office

Pazo de Raxoi. Praza do Obradoiro
Phone: +34 981 589 688

Citizen Services

Rúa Presidente Salvador Allende, 4, ground floor
Phone: +34 981 543 128

Municipal Consumer Information Office

Rúa Presidente Salvador Allende, 6-8, ground floor
Phone: +34 981 542 314

Civil Defence

Rúa Fernando Casas Novoa, 20, local 1
(San Lázaro Stadium)
Phone: +34 981 543 105

General Registry

Rúa Presidente Salvador Allende, 4, ground floor
Phone: +34 981 543 122

Municipal Car Depot

P. I. Costa Vella
Rúa Amio, s/n
Phone: +34 981 582 220

Lost Property

Pazo de Raxoi
Entrada por Rúa Costa do Cristo
Phone: +34 981 543 027

Traffic Department

Pazo de Raxoi
Entrada por Rúa Costa do Cristo
Phone: +34 981 542 321

Fire Brigade (emergencies)

Rúa Rodríguez de Viguri, 45
Phone: +34 981 542 444/ 080

Municipal funeral home

P.I. Boisaca
Rúa das Mulas, s/n
Phone: +34 981 555 184

Tourism Office

Rúa do Vilar, 63
Phone: +34 981 555 129
www.santiagoturismo.com

Xunta de Galicia

www.xunta.gal

Central Office

Edifícios Administrativos
Rúa de San Caetano, s/n
15781 Santiago de Compostela
Phone: +34 981 545 400

Department of Culture and Tourism

Edifícios Administrativos
Rúa de San Caetano, s/n
15781 Santiago de Compostela
Phone: +34 981 545 400

Directorate General for Cultural Heritage

Phone: +34 981 544 887

Directorate General for Cultural Policies

Phone: +34 981 544 827

AGADIC (Galician Agency for Cultural Industries)

Cidade da Cultura de Galicia,
Edifício Centro de Emprendemento Creativo (CEM),
Monte Gaias, s/n
15707 Santiago de Compostela
Phone: +34 881 996 077



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Vice-Chancellor's Office
San Xerome's School
Praza do Obradoiro, s/n
15782 Santiago de Compostela
Phone: +34 881 811 001

Archbishopric of Santiago de Compostela

www.archicompostela.es
Praza da Inmaculada, 1
15704 Santiago de Compostela
Phone: +34 981 572 300



Health

Emergencies 061

University Clinical Hospital

Rúa da Choupana, s/n
Phone: +34 981 950 000

Gil Casares Hospital

Travesía da Choupana, s/n
Phone: +34 981 950 000

Provincial Hospital of Conxo

Rúa de Ramón Baltar, s/n
Phone: +34 981 951 500

Psychiatric Hospital

Praza Martín Herrera, 2
Phone: +34 981 951 900

Nuestra Señora de la Esperanza Sanatorium

Avda. das Burgas, 2
Phone: +34 981 552 200

La Rosaleda Polyclinic

Rúa de Santiago León de Caracas, 1
Phone: +34 981 551 200

Concepción Arenal Health Centre

Rúa de Santiago León de Caracas, 12
Phone: +34 981 527 000

Conxo Health Centre

Rúa de Ramón Baltar, s/n
Phone: +34 981 956 140

Fontiñas Health Centre

Rúa de Londres, 2-4
Phone: +34 981 577 670

Vite Health Centre

Rúa de Carlos Maside, s/n
Phone: +34 981 563 743

Red Cross

Avda. de Lugo, 42
Phone: +34 981 586 969

Security

Emergencies 092

Civil Guard 062

Rúa do Doiro, 25
Phone: +34 981 581 611

Traffic Police (Civil Guard)

Rúa do Doiro, 25
Phone: +34 981 582 266

Municipal Police

Pazo Raxoi. Entrada por Rúa Costa do Cristo
Phone: +34 981 542 323

National Police 091

Rúa Rodrigo de Padrón, s/n
Phone: +34 981 551 100

Regional Police

Rúa de Roma, 25-27
(Fontiñas)
Phone: +34 981 546 474



FAILURES

Water (Viaqua)

Rúa dos Feans, 3, 3º C
+34 900 201 230 / 900 201 250 (24 h)

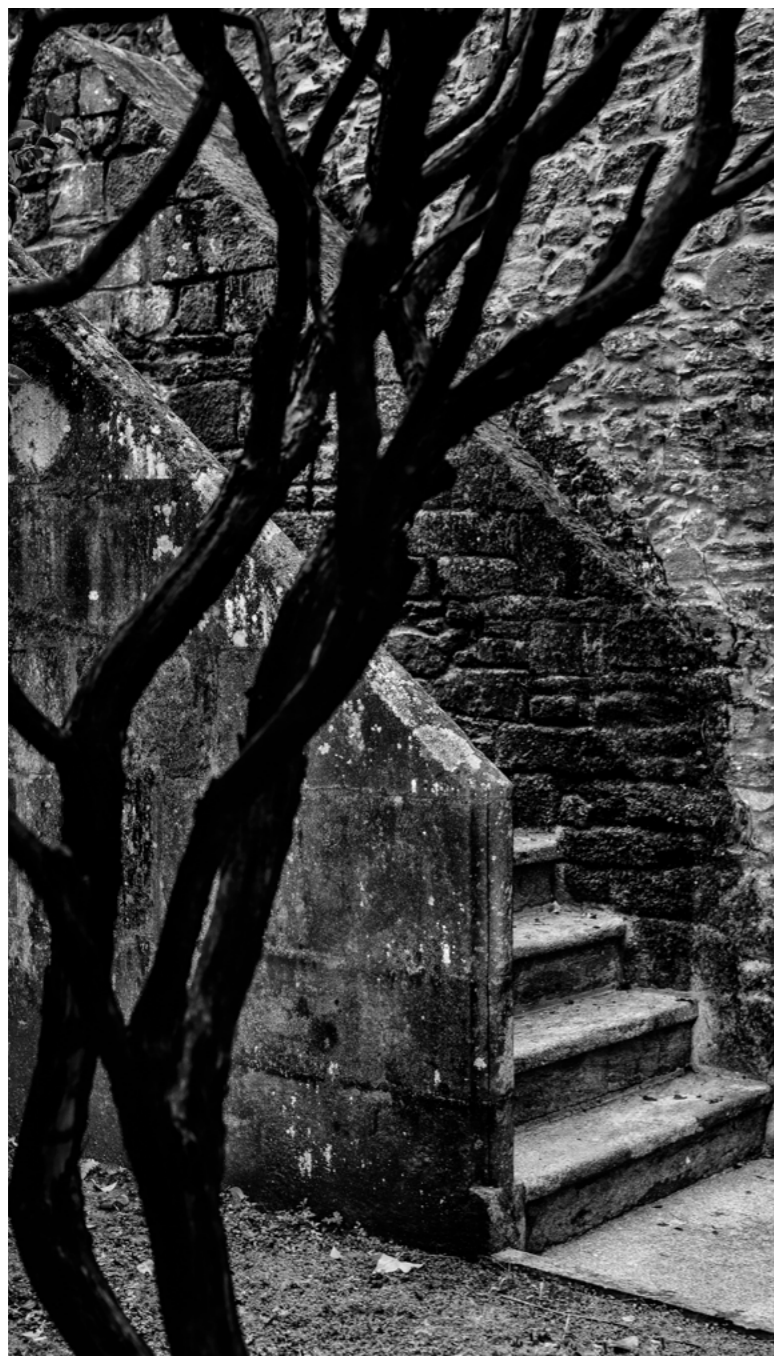
Electricity and Gas (Naturgy)

Rúa Carreira do Conde, 20
Phone: +34 900 100 251

Street Lights (Ferrovia S.A.)

Rúa das Fontiñas, s/n
Phone: +34 981 577 184

Media



Newspapers

ABC Galicia (Delegation)
Rúa Antonio Gómez Vilasó, 3, 1º B
15702 Santiago de Compostela
Editorial phone: +34 981 522 523
Advertising phone: +34 981 521 952
galicia@abc.es

El Correo Gallego
P. I. Costa Vella,
Rúa de Polonia, 10
15707 Santiago de Compostela
Phone: +34 981 543 700
info@elcorreogallego.es

Faro de Vigo (Delegation)
Rúa da Senra, 18, 2º
15702 Santiago de Compostela
Phone: +34 981 574 300
Fax: +34 981 584 798
santiago@farodevigo.es

La Voz de Galicia (Delegation)
Rúa Salgueiriños de Arriba, 44, g. f.
15891 Santiago de Compostela
Phone: +34 981 559 100
Fax: +34 981 559 120
redac.santiago@lavoze.es

La Opinión A Coruña (Delegation)
Rúa da Senra, 18, 2º
15702 Santiago de Compostela
Phone: +34 981 552 033
Fax: +34 981 584 798
santiago@laopinioncoruna.com

Digital Journals

Galicia Hoxe
info@galicia-hoxe.com
www.galiciahoxe.com

Sermos Galiza
Avda. de Lugo, 2 A
15702 Santiago de Compostela
Phone: +34 881 959 597
redaccion@sermosgaliza.com
www.sermosgaliza.gal

Compostela Hoxe
redaccion@compostelaHoxe.eu
www.compostelahoxe.eu

Berenguela
Cardeal Payá, 1-3, 2º izq
15703 Santiago de Compostela
Phone: +34 981 558 049
redaccion@berenguela.com
www.berenguela.com

Galiciae
Avda. Fernando de Casas Novoa, 35 A, 1º B
15707 Santiago de Compostela
Phone: +34 981 552 530
redaccion@galiciae.com
www.galiciae.com



Agencies

Galician News Agency (AGN)

Avda. Fernando de Casas Novoa, 35 A, 1º B
15707 Santiago de Compostela
Phone: +34 981 552 530 / Fax: +34 981 585 816
redaccion@axencia.com

EFE-Galicia

Rua do Vilar, 30-32, 1º dcha.
15705 Santiago de Compostela
Phone: +34 981 583 544 / Fax: +34 981 581 122
stgredaccion@efe.es

Europa Press-Galicia

Rúa de Galeras, 13, 3º, oficina 3
15705 Santiago de Compostela
Phone: +34 981 577 554 / Fax: +34 981 577 734
galicia@europapress.es

Radio

Cadena COPE Galicia

Rúa do Xeneral Pardiñas, 14-16, 1º
15701 Santiago de Compostela
Phone: +34 981 954 990 / Fax: +34 981 954 865
galicia@cope.es

Cadena SER Galicia

Rúa de San Pedro de Mezonzo, 3, 1º
15701 Santiago de Compostela
Phone: +34 981 594 600 / Fax: +34 981 573 535
galicia@cadenaser.com

Onda Cero

Rúa Salgueiriños de Arriba, 44, ground floor
15890 Santiago de Compostela
Phone: +34 981 575 500
santiago@ondacero.es

Radio Galega (RG) (Local radio station)

Casa de la Radio
Edificio de Usos Múltiples
San Marcos, s/n
15780 Santiago de Compostela
Phone: +34 981 540 940
xefeinformativos.rg@crtvg.gal

Radio Voz

Rúa Salgueiriños de Arriba, 44, ground floor
15890 Santiago de Compostela
Phone: +34 981 559 100 / Fax: +34 981 559 109
redac.santiago@radiovoz.com

Radio Líder

Rúa de Galeras, 17, oficina 1
15705 Santiago de Compostela

Phone: +34 902 955 933
control@radiolider.com

Radio Nacional de España (RNE)

Edificio TVE
San Marcos, s/n
15780 Santiago de Compostela
Phone: +34 981 542 098
informativos.galicia@rtve.es

Radio Obradoiro (emisora local)

P. I. Costa Vella
Rúa de Polonia, 10
15707 Santiago de Compostela
Phone: +34 981 543 700
info@radioobradoiro.com

Televisión

Antena 3 TV (Delegación)

Monte dos Postes, s/n
15704 Santiago de Compostela
Phone: +34 981 569 460 / Fax: +34 981 574 580
informativosgalicia@antena3tv.es

Galician Television (TVG)

Rúa de San Marcos, s/n
15820 Santiago de Compostela
Phone: +34 981 540 640
info@crtvg.es

Spanish Television in Galicia (TVE-G)

Bando San Marcos, s/n
15780 Santiago de Compostela
Phone: +34 981 542 001
informativos.galicia@rtve.es

Audiovisual Training

Santiago de Compostela has several audiovisual training institutes

University of Santiago de Compostela's Media Studies Faculty

Campus Norte

Avda. Castelao, s/n

15782 Santiago de Compostela

Phone: 881 816 500 / +34 881 816 555

Fax: 881 816 576

cc.comunicacion.decanato@usc.es

www.usc.es/es/centros/cc_comunicacion/

This faculty teaches the following academic degrees:

Double bachelor degree in Journalism and Audiovisual Communication

Bachelor of Audiovisual Communication

Bachelor of Journalism

Master in Journalism and Communication:

New Trends in Production, Management and Dissemination of Knowledge

O Raio Verde

School of Audiovisual Production,
Radio and Shows.

Rúa da Angustia, 31

15703 Santiago de Compostela

Phone: 981 577 797 / Fax: 981 573 674

prensa@oraioverde.com

www.oraioverde.com

