

ALL ABOUT FILMING IN

GREECE



> LET US GUIDE YOU! <



Hellenic
Film Commission

SPRING 2024 EDITION



ΕΧΟΥΜΕ ΤΟ ΚΕΝΤΡΟ

THE CENTRE IS ON OUR SIDE

Ελληνικό Κέντρο Κινηματογράφου
Greek Film Centre



gfc.gr



FUNDING, PROMOTING, SUPPORTING GREEK CINEMA. FACILITATING FILMMAKING IN GREECE.



CHILIADOU BEACH CROWNED

BEST EUROPEAN FILM

LOCATION OF 2022 BY EUFCN.

CANDIDACY BY THE

HELLENIC FILM COMMISSION.



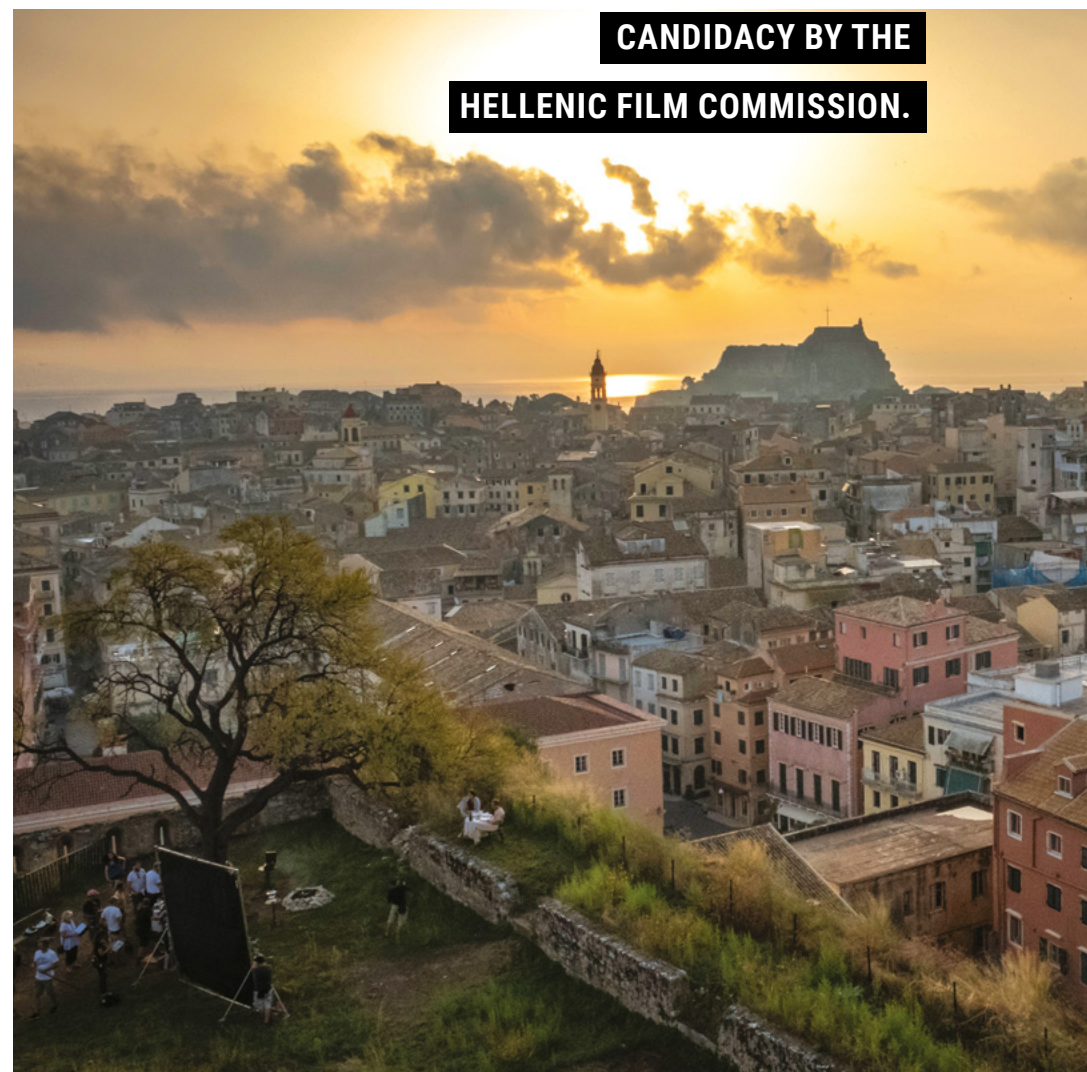
CORFU ISLAND CROWNED

BEST EUROPEAN FILM

LOCATION OF 2018 BY EUFCN.

CANDIDACY BY THE

HELLENIC FILM COMMISSION.



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We encourage you to explore the country with the friendliest light in the world!

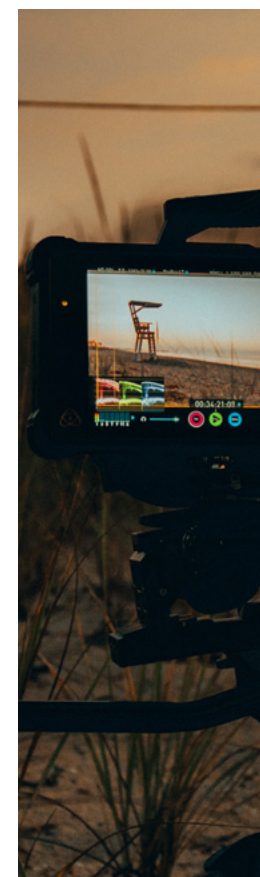
Endowed with the Mediterranean climate, breathtaking and diverse locations that encompass a wide range of landscapes and architectural styles, local talent and a 40% cash rebate, Greece is definitely a spotlight filming destination in the south-east of Europe.

The aim of the PRODUCTION GUIDE GREECE is to provide comprehensive guidance on every aspect of shooting a film in Greece. To provide information on the funding opportunities and incentives available, introduce you to the Greek Industry Guide, Locations, Events, as well as provide you with useful facts & figures about Greece.

Allow us to lead you on a journey through our unique islands in the Aegean and the Ionian Sea, the amazing beaches, ancient monuments, medieval old towns and castles, picturesque villages with stunning villas and cottages, forests, snow-capped mountains and lakes, hot springs, rivers and canyons, even volcanoes with film friendly craters. (see pp. 46-63)

We are proud to refer to a number of testimonials by producers and actors (see pp. 20-38), who filmed in Greece during the pandemic giving insight into their experience in the country.

We look forward to welcoming you to Greece.



Let us guide you

The HELLENIC FILM COMMISSION (HFC) is a directorate of the GREEK FILM CENTRE (GFC) which is supervised by the Ministry of Culture and Sports and subsidized by the state.

The principal aim of the HELLENIC FILM COMMISSION is to promote and develop Greece as a filming destination for international film and A/V productions.

The HFC is your primary contact point when planning to film in Greece. It is there to provide information, advice and guidance, free of charge.

The HFC is a member of the European Film Commissions Network (EUFCN) and the Association of Film Commissioners International (AFCI).



Productions Designers Gathering

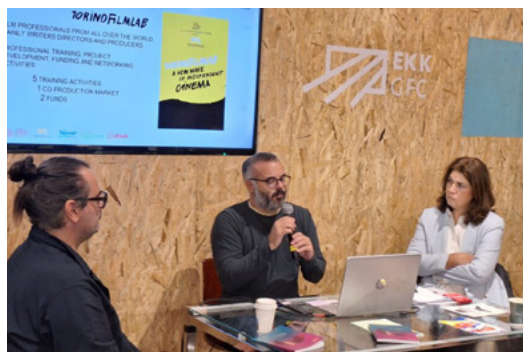
21-25 Oct. Spetses Island, Greece

Main services:

- Connecting foreign producers with the Greek Industry
- Providing guidance regarding filming permits and financial incentives
- Promoting locations, crew and facilities at national and international events
- Collaborating with ministries and public bodies
- Networking with local authorities
- Organizing training days for talent development
- Providing FILMING FACILITATION LETTERS (online application form) addressed to competent authorities
- Providing the NO-VIOLENCE (online application form) by the GFC (see pp. 64-65) to productions applying for filming permits in archaeological sites to the Ministry of Culture and Sports
- Funding the Location Scouting Support Program (online application form) (see pp. 39-41)

10 GREEN FILMING IN GREECE

11



In photo Moderated by **Stavroula Geronimaki**, Acting Director - Hellenic Film Commission and featuring as speakers **Giovanni Pompili**, Head of Studies - Torino Film Lab (IT) and **Alexander Georges**, Location Manager (USA)



In photo **Giovanni Pompili**, Head of Studies – Torino Film Lab (IT), **Petros Varelidis**, General Secretary for Natural Environment and Water of Ministry of the Environment and Energy, **Linnea Merzagora**, project manager Green Film, **Athena Kartalou**, Managing Director GFC, **Markos Holevas**, President of Board of Directors GFC, **Stavroula Geronimaki**, Acting Director Hellenic Film Commission of GFC

Greek Film Centre treats the future of Greek cinematography and the audiovisual sector of the country responsibly and with the conviction that Greece's position on the European film map is strengthened by the adoption of environmental practices during development, their implementation in film productions and by the certification of movies produced as Green. Within this framework, GFC through its Directorate Hellenic Film Commission (HFC), has undertaken a number of initiatives, promoting Green Filming and educating cinematography professionals on best practices.

Hellenic Film Commission presented at the 64th Thessaloniki International Film Festival, a panel discussion entitled *Green Filming in the Quiver of Producers: Innovative Training Actions & Strategic Partnerships of the Greek Film Centre*.



Hellenic Film Commission welcomed in Athens, March 2024, the **Green Film Lab**, a workshop organized by the Torino Film Lab in collaboration with Green Film, the National Museum of Cinema and Trentino Film Commission and Eave.

The current climate crisis, the new perspective in film production, the optimal application of green protocols, the certification procedures and the design of a sustainable film of TV series production through specific submitted plans that are scheduled to start shooting in the near future, were some of

the topics which were discussed during the workshop. A total of 32 professionals participated, 16 of those from Greece which were joined by their colleagues from Europe. Green Film Lab in Athens also featured an Open Session, in which the participation of 30 additional Greek and Greek professionals had been secured. The Open Session included the presentation of the green protocols and the evaluation systems for film and audiovisual productions as well as the analysis of the role of the sustainability manager.

ON LOCATION AND BEYOND:

“THE INVISIBLE BENEFITS OF FILM

COMMISSIONS & FILM OFFICES”

The panel investigated the tangible and intangible benefits generated by film commissions in their mediating role between audiovisual productions and local stakeholders.

Comparing international case studies and film-friendly policies, the panel explored

how film and audiovisual production could serve as a strategic area for cultural, economic, and touristic development.



In photo from left to right **Mrs. Teija Raninen** (West Finland Film Commission), **Mr. Marco Cucco** (Professor of Cultural Management, University of Bologna), **Mrs. Maria Koufopoulou** (Former Director of the Hellenic Film Commission-Moderator), **Mr. Martin Cuff** (Creative Industries and Nation Branding Specialist) and **Mrs. Eleni Vougioukalaki** (Head of the Tourism Department of Heraklio)

THE PUBLIC SECTOR GOES... TO THE CINEMA

The two successful case studies of the “Athens Film Office” and the “Central Macedonia Film Office” were presented in the context of the seminar, while professional location managers and producers shared their experiences related to the challenges during preproduction and on the field. Representatives of relevant Public Organizations talked

about handling various requests from A/V productions, focusing on films that were shot in Central Macedonia.

At the closing of the seminar, possible scenarios for more effective cooperation between the Public Sector and the A/V Industry were explored.



EVIA FILM PROJECT

BY THE THESSALONIKI INTERNATIONAL FILM FESTIVAL

A Familiarization Trip for Location Managers was organized in the context of the “Focus on Location” segment of the 2nd Evia Film Project by the Thessaloniki International Film Festival. The initiative was supported by the Hellenic Film Commission of the Greek Film

Centre. The locations visited included Mantoudi, Aghia Anna, Istiea and Edipsos.

The aim of the initiative was to promote Northern Evia as an attractive filming destination for International Audiovisual Productions.



GREECE JOINS GREEN FILM

The Hellenic Film Commission and the Greek Film Centre joined the GREEN FILM Network of European Film Organizations and Film Commissions. The integration became official at the 73rd Berlinale during European Film Market.

What is GREEN FILM

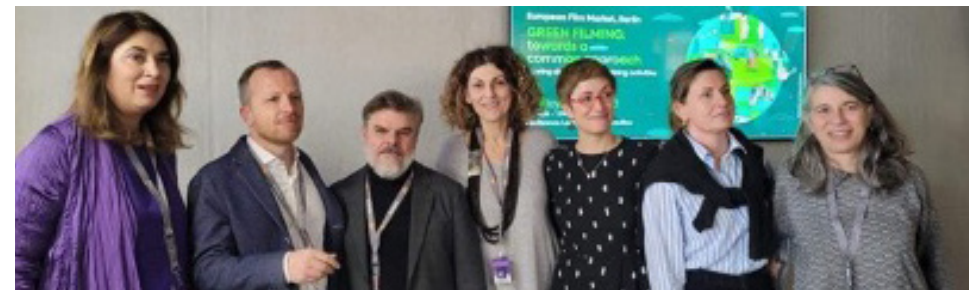
- A network of European regional and national film commissions and funds that use a shared approach for the development of an environmentally sustainable audiovisual sector.
- GREEN FILM has developed a tool for promoting environmental sustainability in audiovisual productions and for assisting producers

in adopting environmentally responsible practices.

- GREEN FILM is a label that certifies environmental sustainability for audiovisual productions conferred for projects conducted in an environmentally respectful manner.

“The adoption of good practices to protect our home, planet earth, must include the audiovisual sector. The Greek Film Centre with a sense of responsibility to the younger generation supports initiatives towards this.”

President of the board of directors of the Greek Film Centre, Markos Holevas.



PRODUCTIONS FILMED IN GREECE (selected)

Films

THE TRIANGLE OF SADNESS | 1

by Ruben Östlund

CRIMES OF THE FUTURE

by David Cronenberg

GLASS ONION: A KNIVES OUT
MYSTERY | 3

by Rian Johnson

HOW TO HAVE SEX

by Molly Manning Walker

MY BIG FAT GREEK WEDDING 3

by Nia Vardalos

THE LOST DAUGHTER

by Maggie Gyllenhaal

RISE (ALSO KNOWN AS GREEK
FREAK)

by Akin Omotoso

THE ENFORCER

by Richard Hughes

THE EXPENDABLES 4

by Scott Waugh

BECKETT | 6

by Ferdinando Cito Filomarino

DAUGHTERS

by Nana Neul

DO NOT HESITATE

by Shariff Korver

IN THE FADE

by Fatih Akin

TIGER ZINDA HAI

by Ali Abbas Zafar

LOVING VINCENT

by Dorota Kobiela, Hugh Welchman

THE TWO FACES OF JANUARY
(2014) | 5

BEFORE MIDNIGHT (2013)

MAMMA MIA! (2008)

LARA CROFT TOMB RAIDER:
THE CRADLE OF LIFE (2003)

Series

TEHRAN

(Season 1, 2, 3)

THE DURRELLS | 4

(Season 1, 2, 3, 4)

JACK RYAN

(season 3)

THE LITTLE DRUMMER GIRL | 2

(Mini Series)

Classics

CAPTAIN CORELLI'S MANDOLIN
(2001)

SHIRLEY VALENTINE (1989)

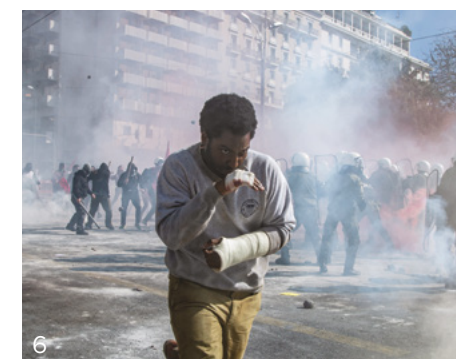
LE GRAND BLEU (1988)

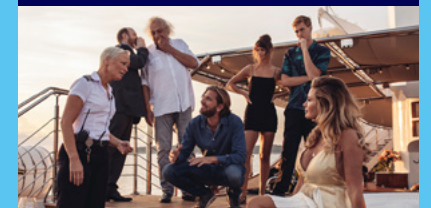
FOR YOUR EYES ONLY (1981)

ZORBA THE GREEK (1964)

THE GUNS OF NAVARONE (1961)

BOY ON A DOLPHIN (1957)



The Expendables - Thessaloniki**Beckett** - Zagori**My Big Fat Greek Wedding 3** - Corfu**Mediterraneo** - Katakolo**The Two Faces of January** - Crete**The Lost Daughter** - Spetses**The Tin Soldier** - Drama**Triangle of Sadness** - Evia**Crimes of The Future** - Athens**Tehran** - Athens

GREECE HAS
BEEN ONE OF THESE
EXPERIENCES
THAT MAKES ME
LOVE FILMMAKING
EVEN MORE



FESTIVAL DE CANNES
PALME D'OR
2022

The Triangle of Sadness

directed by Ruben Östlund

Filming Locations: Evia island (Hiliadou)
and the Peloponnese (Katakolo)

Co-Producer: Heretic

"The shooting was fantastic and I'm really not exaggerating. For me, Greece has been one of these experiences that makes me love filmmaking even more. The crew were experienced and engaged. The locals were friendly and made anything we asked for possible. The locations in Hiliadou, Evia are completely unique. We were lucky with the weather and we were so, so lucky with the covid craziness. To manage the shoot in these times, with a material that I'm more than satisfied with really doubles my pleasure. A big thanks to Heretic and the Hellenic Film Commission".

RUBEN ÖSTLUND,
Director

"First of all, the Greek cash rebate had just been announced at the time and our competent and trustworthy Greek co-producers from Heretic Productions Company (I have known Giorgos Karnavas for over ten years) made us think about it. Also, of course, we found that Evia and Chilliadou beach were a bit different than the "usual" Greece we had known until that point, the Greece of the more touristic Islands.

We liked the green, the woods, the high mountains, the sea and the stony beaches. It felt like an "unknown and secret place" to us and it fit perfectly to the story of the film".

ERIK HEMMENDORFF,
Producer



THESE STUNNING

GREEK LOCATIONS

PROVIDE A RICH

AND DIVERSE

BACKDROP

Glass Onion: A Knives Out Mystery

directed by Rian Johnson

Filming Locations: Spetses, Peloponnese

Services: Faliro House Productions

In Rian Johnson's "Glass Onion: A Knives Out Mystery," viewers are treated to a change of scenery as detective Benoit Blanc, portrayed by Daniel Craig, finds himself in Greece.

The majority of the film was shot on the Argolis Gulf in the Greek Peloponnese and mainly in the Amanzoe resort at Porto Heli.

The movie opens with scenes on the hotel's private beach, known locally as Korakia beach, which boasts a nearby islet, adding to the location's allure.

Some scenes were shot on the Greek island of Spetses, known for its charm and beauty. Specifically, the sun-soaked

scene featuring the characters waiting for their yacht was filmed at the picturesque port of Dapia on Spetses' northern coast.

Throughout the film, keep an eye out for scenes set in a small harbor where leisure boats dock next to Poseidonion Square. It is here that the characters anxiously await the departure of their luxury yacht, setting the stage for the unfolding drama.

These stunning Greek locations provide a rich and diverse backdrop for "Glass Onion: A Knives Out Mystery," offering viewers a unique visual experience that complements the intriguing plot.



I FULLY EMBRACED
THE GIFTS THAT ATHENS
WAS PRESENTING TO ME,
AND NOW IT SEEMS THE
FILM COULD NOT HAVE
COME TOGETHER
ANYWHERE ELSE

Crimes of the Future

directed by David Cronenberg

Filming Locations: Athens

Co-Producer: Argonaut Productions S.A.

“When I first wrote the screenplay for Crimes of The Future two decades ago, its location was ambiguous. But as the film came to fruition, we began exploring the opportunity to shoot in Greece. Looking at the unique buildings and exteriors in and around Athens, the incredible textures of an ancient city, the hypnotic presence of an ancient sea, my vision for the film suddenly coalesced. I fully embraced the gifts that Athens was presenting to me, and now it seems the film could not have come together anywhere else. And among those Athenian gifts were the passionate and diligent Greek cast and crew,

who were a pleasure to work with. They went over and above to make us feel welcomed, and their hard work contributed to every frame of the final picture”.

DAVID CRONENBERG
Director

“Greek technicians and crew are of very high standard. We had a wonderful mix of Canadians and Greeks in the team! It was a great experience for all of our crew and I believe the Greek crew enjoyed the experience as well”.

ROBERT LANTOS
Producer
Serendipity Point Films

How to Have Sex

directed by Molly Manning-Walker

Filming Location: Crete

Co-Producer: Heretic



I HAD THE
GREATEST TIME
SHOOTING ON CRETE

"How to Have Sex", which won Best Film in the 2023 "Un Certain Regard" section of the Festival de Cannes, was filmed in Malia, Crete with the facilitation of the Hellenic Film Commission of the Greek Film Centre back in Autumn 2022.

"I had the greatest time shooting on Crete. The community of Malia really became part of the film. The Greek crew were amazing, flexible and gave their all to the project. I made friends for life! To be honest I only want to

shoot in Greece now."

MOLLY MANNING-WALKER
Director

"We had a wonderful experience shooting on Crete and co-producing with Heretic, who were creative and flexible partners with a passionate belief in the film we were making. Our crew were fantastic and Malia gave us everything we needed to make this film"

IVANA MCKINNON
Producer

Beckett

directed by Ferdinando Cito Filomarino

Filming Locations: Athens, Epirus, Vikos Gorge

Services: Faliro House Productions



GREECE GIVES BEAUTY
TO THE TRAGIC STORY.
IT GIVES THIS
STORY A HEARTBEAT
OF HOPE

"Greece is so geographically rich that it perfectly hosted a story that needed to express the non-stop journey with a perpetual change in landscape, from mountains and dramatic canyons, through rivers, to a dense urban jungle. It's a country that also makes it easy to see the beauty in the backdrop. You see how gorgeous the countryside is, like the Vikos Gorge and these towns, the mountains

of Tsepevolos. Being able to put these characters in that sort of space, I think, in a film like this, it just makes it more dimensional. It gives beauty to the tragic story. It almost gives this story a heartbeat of hope, even within the most dark, dire, frantic, and desperate situations".

**FERDINANDO CITO
FILOMARINO,**
Director



IN GREECE WE WANT
TO LOOK AT DEMOCRACY,
GREEK MYTHOLOGY,
GREEK PHILOSOPHY,
THE POLITICS
OF MODERN GREECE

The Trip to Greece

directed by Michael Winterbottom

Filming Locations: Ancient Agora/Athens, Delphi, Epidaurus, Hydra island, Caves of Diros, Pylos, Limeni, Patra, Ancient Stagira, Lesvos island, Ithaka island, Chalkidiki, Pelion, Kavala

Services: Fixer in Greece

"We discussed where we would go after Spain and Italy and Greece came up because of the obvious very rich Greek mythology and philosophy.

But, also because of modern politics there's another dynamic now. In Greece we want to look at Democracy, Greek mythology, Greek philosophy, the politics of modern Greece -which is interesting in regards to Europe -, and also Britain's relationship to Europe.

We ask big questions, but also the simple questions in life in relation to the big questions.

And we eat real food in the restaurants, from very high-end menu to simple restaurants; it's an exploration of the culinary side of Greece".

STEVE COOGAN, Lead Actor

"Spending a month in Greece was the most magical experience and we saw so much of it! The beauty and variety of the landscape, the food, the incredible cultural heritage and the wonderful crystal-clear seas. I'll never forget my time there".

ROB BRYDON, Lead Actor

Daughters

directed by Nana Neul

Filming Locations: Amorgos island (Cyclades)

Co-Producer: Heretic



SOMETIMES
IT FEELS LIKE
SHOOTING IN
PARADISE

“Organizing arrivals for cast and crew from Germany, Italy and Athens to a Cycladic island in June 2020 was a challenge. However, our Greek co-producers and crew did a wonderful job and the island of Amorgos has welcomed us very warmly. Our Greek actors are

wonderful. I couldn't imagine the depth of character they're building. I'm so happy to work with them. We are in love with Greece. Sometimes it feels like shooting in paradise”.

BETTINA BROKEMPER
(Heimatfilm), Producer

Greed

directed by Michael Winterbottom

Filming Locations: Mykonos island, Delos island



ALL PEOPLE
ON MYKONOS HAVE
BEEN FRIENDLY
AND COOPERATIVE,
SUPPORTIVE, FLEXIBLE,
ACCOMMODATING

“When shooting abroad we want to find people who are accommodating. Filming is something unusual, it's not a normal thing. You are telling a story but your requests are often not the normal requests the public or the tourists would make.

Sometimes the things you would be asking for might be breaking the rules, so we need people to be pragmatic and

exercise a kind of flexibility. And we have found this in Greece.

The experience of shooting GREED in Greece has been very good, all people on Mykonos have been friendly and cooperative, supportive, flexible, accommodating. The hotel staff are like family now”.

STEVE COOGAN,
Lead Actor

Mediterráneo

directed by Marcel Barrena

Filming Locations: Lavrion, Grammatiko, Dikastika, Varnava (regions around Athens, in Attica)

Co-Producer: Heretic

IT WAS

A PLEASURE AND

A FULL THROTTLE

EXPERIENCE



“Shooting “Mediterráneo” in Greece was the first and last option to make this movie come true. I needed the environment, the beaches, the language, the faces, the soul of the Greek day by day reality. And it was a pleasure and a full throttle experience. It was a very complex process, with a lot of extras, refugees, and in a middle of a world pandemic (and some hurricanes). But in Greece I felt secure.”

MARCEL BARRENA, Director

“Mediterráneo was a challenge for everyone involved: a film with many exteriors, lots of action on the sea and a mixed cast and crew from Spain and Greece. The interpersonal understanding and harmony on the team was peak. The technical level that we found corresponds perfectly to European standards and the infinite variety of landscapes and locations that Greece offers was key for us to be able to adapt and successfully deal with changes in weather patterns».

TONO FOLGUERA, Producer

Do not Hesitate

directed by Shariff Korver

Filming Locations: Crete

Co-Producer: Heretic



VERY MUCH LOOKING

FORWARD TO COME

BACK TO GREECE WITH

A NEW PROJECT

“We did not expect to find such great and suitable locations in Greece not to say in Europe for our project. Due to Heretic and their team the shoot went beyond our expectations. Very much looking forward to come back to Greece with a new project”.

**LEONITINE PETIT,
CEO Lemming Films**

GREECE, AS THE
BIRTHPLACE OF
WESTERN DRAMA,
OFFERS FILMMAKERS
A CANVAS OF UNIQUE
RESONANCE



The Little Drummer Girl

directed by Park Chan-wook

Filming Locations: Acropolis/Athens, Temple of Poseidon/Sounio, Kinetta, Elefsina (used as Lebanon), Nikaia/Athens (used as Israel), Plaka/Athens (used as Rome)

Services: Faliro House Productions

“It has been an incredible experience to film THE LITTLE DRUMMER GIRL in the very locations described in John le Carré’s book. The immense privilege of shooting at such historically and culturally important places such as the Acropolis or Temple of Poseidon cannot be understated. Greece, as the birthplace of Western drama, offers filmmakers a canvas of unique resonance and, for me, it is the perfect place to tell the story of Charlie (Pugh)”.

PARK CHAN-WOOK, Director

“The variety and scope of filming locations available in Greece has made it the perfect place in which to bring THE LITTLE DRUMMER GIRL to life. We were able to shoot not only extraordinary scenes set

in Greece, but scenes set in the Lebanon, Israel, Yugoslavia (as it then was) and Rome as well. The stunning locations we were able to choose would have justified coming to Greece under almost any circumstances, but on top of that, the generous support of numerous arms of government, and the highly-talented crew and support team at our wonderful partners Faliro House, has made the shoot one to remember and repeat”.

SIMON CORNWELL, Executive Producer and The Ink Factory co-CEO

“It was just extraordinary. You could tell that for everyone this would be one of the most memorable nights of their life”.

ALEXANDER SKARSGÅRD, Lead Actor



CORFU ISLAND CROWNED

BEST EUROPEAN FILM

LOCATION OF 2018

BY EUROPEAN FILM

COMMISSIONS NETWORK

(EUFCN), IN COLLABORATION

WITH CINEUROPA.

CANDIDACY BY THE HELLENIC

FILM COMMISSION

The Durrells (Season 4)

written by Simon Nye

Filming Locations: Corfu island

Services: Avion Films

“To be able to film in the location so loved by Gerald Durrell and his millions of fans made a huge difference to the success of the show.

We have been hugely impressed by the willingness, hard work and skill of the Greek crew and have made a lot of friends for life.

The locations are beautiful and if not easy to service then every effort is made to help facilitate filming in a sensitive and thoughtful manner.

We adore filming in Corfu and Greece”.

SALLY WOODWARD GENTLE,
Executive Producer

“Shooting THE DURRELLS in Corfu has been a total joy from start to finish. We have all fallen in love with the island; it’s stunning landscapes, the beauty of the architecture the friendliness of it’s people.

More than that the experience of a mixed crew of British, Athenian and Corfiot film technicians working together has made for a very harmonious, dare I say it, European shooting experience”.

CHRISTOPHER HALL,
Producer



Tiger Zinda Hai

starring Salman Khan and Katrina Kaif

Filming Locations: Naxos island

Services: Film Greece

I WOULDN'T BE
SURPRISED IF GREECE
BENEFITS FROM
WORD-OF-MOUTH
ACROSS INDIA



“Like many Bollywood films, a big part of TIGER ZINDA HAI’s appeal is its song-and-dance routines. The end number, which runs alongside the credits, was shot on the Greek island of Naxos. What we couldn’t anticipate at the time was that the scene would prove so popular on YouTube. It was released on November 20, 2017 [just ahead of the film] and has had more than 700 million views by now. The director [Ali Abbas Zafar] made a request to shoot the number among architectural ruins.

But that’s not easy, because it’s tough to find somewhere where, (a), you can get permission and, (b), there aren’t holiday-makers wandering all over the location. It was Christos Alex Giotis at the production-services company Film Greece who suggested the island of Naxos. The shoot went very well so I wouldn’t be surprised if Greece benefits from word-of-mouth across India.”

AASHISH SINGH, Producer

GREEK FILM CENTRE FUNDING PROGRAMS

The GREEK FILM CENTRE (GFC) provides several public funding programs aiming at the protection, support and development of film production in Greece. GFC funds fiction, documentary and animation projects, both feature and shorts, for established and upcoming filmmakers. Foreign productions can benefit by the **Minority Program** of the GFC, but also by the **Location Scouting Support Program** of the Hellenic Film Commission.

Minority Program

The Minority program provides funding for projects (fiction, documentaries and animation, with a minimum duration of 70min.) originating outside Greece, but with a Greek minority co-producer and Greek participation in either cast, crew, labs and/or shooting in Greece. Eligible for this program are foreign projects that have secured 50% or more of their financing, including state/public funding or TV finance.

The program refers to two (2) distinct categories:

- International co-productions originating from countries which are member states of the Council of Europe signatory of the European Convention on Cinematographic Co-production or states with which Greece has signed a transnational treaty (Canada, China, France, Israel) or will conclude one in the future. In the bilateral co-productions, the Greek co-producer must participate with at least 20% and in the multilateral co-productions with at least 10%. a) The Greek Parliament has ratified the revised Council of Europe Convention on Cinematographic Co-Production in January 2022. According to the changes introduced. For multilaterals, the maximum participation is now 80% and the minimum participation is 5%. For bilateral co-productions, the new maximum and minimum participations are 90% and 10% respectively. However, these new percentages apply ONLY to co-productions where ALL of the countries participating in the

co-production have signed and ratified the revised convention.

- b) International co-productions originating from countries which have not signed the European Convention on Cinematographic Co-production and with which Greece has not signed a transnational treaty.

In both categories, producers can apply either for a grant (up to 30.000€) or for financing in exchange for exploitation rights (up to 100.000€).

Location Scouting Support Program

Applications open year-round

The Location Scouting Support Program is designed for feature films and documentaries, with a minimum duration of 70 min., as well as TV drama series and TV documentaries of foreign initiative that are interested in conducting preliminary location scouting in our country. Eligible to apply for the program are Greek co-producers (sole proprietorship or legal entity) or Greek production companies (sole proprietorship or legal entity) which are active and operate in order to produce audiovisual works as long as they have the corresponding taxation code and they are contracted with the foreign production company for conducting the location scouting.

Eligible projects:

1. International projects, the scripts of which could be shot in Greece, with a Greek co-producer as a minority partner
2. International projects, the scripts of which could be shot in Greece, without a Greek co-producer as a minority partner but with the commitment of collaborating, during the location scouting, with a Greek production company (sole proprietorship or legal entity) that is active and operates in order to produce audiovisual works as long as it has the corresponding taxation code.

For both eligible categories projects, the prerequisites are:

- a) Minimum shooting days in Greece:
 - fifteen (15) days for fiction feature films and TV drama series
 - seven (7) days for documentaries and TV documentaries
- b) Minimum estimated expenses to be incurred in Greece in case the project gets produced in the country: 50.000 euro

The maximum amount of the subsidy for the location scouting is set up to 10.000 euro.

Find out more about the Location Scouting Support Program in the following link:

<https://filmcommission.gr/location-scouting-support-program/>

Additional funding sources through the GREEK FILM CENTRE

THE RECOVERY AND RESILIENCE FACILITY



Greek Film Centre offers new funding opportunities through the National Plan for Recovery and Resilience “Greece 2.0”, funded by the European Union-Next Generation EU. The five new programs aim to support filmmakers of narrative, documentary and animation projects, both short and feature-length. There is a dedicated program for international Co-Productions whereas funding is also given for the first time towards the development of episodic work, as well as the production of projects that make use of new technologies like 3D, VR, AR, and more. All programs were devised in order to support and promote new and emerging Greek talent and to strengthen the connection between Greek and

European film production. For more information please visit <https://gfc.gr/en/news/2023/five-new-funding-programs-offered-through-the-recovery-and-resilience-facility/>.

SEE CINEMA NETWORK

The GREEK FILM CENTRE is founding member of the South Eastern Europe Cinema Network (SEE CINEMA NETWORK), a well-established film institution that seeks to develop collaboration between cinema professionals in its member states (currently 13 member states). To this end, it supports a) the Development of international co-productions and b) the Production of short films. Since 2003 SEE CINEMA NETWORK has supported more than 115 international co-productions.

Greece is a signatory of the 1992 **European Convention on Cinematographic Co-production and the Greek Parliament has proceeded to the ratification of the Revised Convention of Council of Europe on Cinematographic Co-Production in January 2022.** Greece has also **bilateral co-production agreements** with **Canada, France, Israel and China.** It is a member of the European co-production fund EURIMAGES and the EU Creative Europe Program / MEDIA sub-program.

40% CASH REBATE IN GREECE

The implementation of the cash rebate program was a decisive step towards attracting investment through the production of films, television series, documentaries, animation, and digital games in Greece. With the adoption of **Law 4704/2020, the Greek cash rebate amounts now to 40%**. The value of foreign invoices may not exceed 50% of the total eligible expenses involved in the investment plan (VAT excluded), whereas the total state subsidy cannot exceed €12mn.

The Greek cash rebate can work by a way of guarantee to a Greek Bank against a loan.

The cash rebate for the audiovisual industry in Greece is administered by the National

Centre of Audiovisual Media & Communication (EKOME S.A.)

What is eligible for cash rebate?

The cash rebate for audiovisual works production supports feature films, documentaries, television series, animated films and digital games that choose Greece as location in either principal photography and production development and/or post-production stage. The rebate does not apply to music concerts, recorded performances, sports events and shows, reality shows, recorded events, commercials, infotainment shows etc.

Applications may be made for international and domestic pro-

ductions and/or co-productions to obtain a 40% cash rebate on the sum of eligible expenses incurred in Greek territory.

Important Note: Applications should be submitted only by the Greek partner company. However, beneficiary and applicant may not necessarily coincide. Namely, a beneficiary may be the Greek producer, co-producer or production service provider, or their foreign partner.

Who is eligible for the cash rebate?

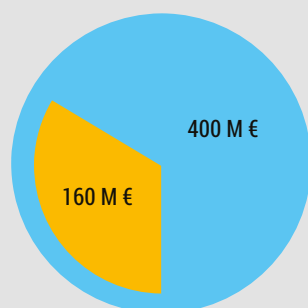
Eligible to apply for cash rebate in Greece are companies which are established or have a branch in the Greek territory and operate to produce audio-

visual works, foreign producers of audiovisual works who are contracted with a company established or having a branch in Greek territory and operating for the purpose of producing audiovisual works and companies for the production of audiovisual works in the context of cross-border production.

When is the cash rebate payable?

The cash rebate is paid to producers after the completion of the production and/or post-production in Greece, provided that all prerequisites of the legislation have been met. Visit www.ekome.media and find more in the Frequently Asked Questions section.

CASH REBATE FACTS & FIGURES



■ TOTAL INVESTMENT IN GREECE
■ TOTAL AMOUNT RETURNED THROUGH CASH REBATE

APRIL 2018 – JANUARY 2023
(130 DOMESTIC, 100 INTERNATIONAL)
TOTAL: 230 PROJECTS

CASH REBATE PRECONDITIONS

Type of aid

Audiovisual Works

The rebate can be combined with other aid schemes provided that total state financing (including the state aid by EKOME) shall not exceed:

50% for domestic productions or co-productions

60%, in case of cross-border productions with EU members

80%, in case of "difficult" audiovisual works as defined in Law No. 4487/2014

* EU funds (EURIMAGES or MEDIA) are not included in the above maximum rules

Numbers to remember

Minimum amount of **eligible expenses**:

€100,000 for feature films

€25,000 per TV episode+ total minimum for TV series at 100,000€

€15,000 per episode for TV series (70 episodes minimum + total minimum for TV series at 100,000€)

€20,000 per episode (docuseries + total minimum for docuseries at €60,000)

€60,000 for shorts and animated films

€60,000 for documentaries

€30,000 for digital games

Eligible Expenses

Royalties (screenplay/soundtrack), fees (director, scriptwriter, two leading actors, producer): up to 35% of the total eligible cost. Insurance premiums and completion bond guarantees (5%); production service company's fee (10%); fuel expenses up to 0,02; cash receipts up to 0,005. Per-diems. Travel expenses: from-to Greece +domestic. Dubbing/subtitling. Excluded: expenses for financial assets, fixed assets and their depreciation, marketing, promotion, and communication costs.

Timeframe

Application no later than 10 days before the beginning of production and/or post-production works in Greece.

The amount is payable once the production of audiovisual projects has been completed and the costs of the investment plan have been audited, according to the new fast track process, provided that all prerequisites of the Law have been met.

Cultural test

Applications are considered on a cultural test point-system basis, according to the type of audiovisual work. More specifically, for:

Fiction and documentaries: at least **20 out of 50** points should be met.

Animation: At least **16 out of 40** points should be met.

Digital Games: At least **16 out of 40** points should be met.

Difficult work: At least **10 out of 20** points on top of the above.

Application Process /Deadlines

Applications are submitted via an electronic system guaranteeing smooth, fast and transparent processing.

Applications may be submitted via EKOME S.A. and processed all year long.

CONTACT: EKOME S.A.

National Centre of Audiovisual Media and Communication

www.ekome.media

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The camera lens can capture more **shades of blue** in Greece than anywhere else in the world. With its stunning locations and backdrops, and its amazing Mediterranean climate with plenty of **sunshine throughout the entire year**, Greece offers far more than a unique and physical décor.

As the birthplace of western drama, a country with an **incredible cultural heritage**, Greece is blessed with thousands of archaeological sites and monuments, many of which are included in the World Heritage List of UNESCO. The Acropolis, the cradle of democracy in the west, unquestionably stands out.

From classical Athens and the mountainous hinterland to the gems of the Aegean and Ionian Sea, the whole of Greece provides a vast range of landscapes: picturesque **traditional villages**, **breathtaking beaches**,

forests, gorges, snow-capped mountains, even volcanoes! Plus, **architecture that spans the millennia** with examples from different eras; historical landmarks with **ancient temples** and **ancient theatres**, fortified **Byzantine cities**, monasteries and **medieval fortresses**, **neoclassical mansions** and sophisticated lofts in big cities.

Athens is a multi-facet capital city privileged by its proximity to the Attica serpentine coast line. Thessaloniki, the second largest city in Greece facing Thermaikos Gulf, boasts twenty-three centuries of fascinating history in its architecture. The choices in style and character among the **thousands of islands and islets**, out of which 227 are inhabited, are innumerable; from the **spectacular medieval old town** of Rhodes, where the Palace of the Grand Master of the Knights stands out as a gem of Gothic architecture in Greece, and the **Minoan palace**

of Knossos in Crete, the biggest island in Greece with amazing landscapes and unique culture, to the Fjord-shaped beaches and **underwater caves** of Paxi in the Ionian Sea.

Nestled in south-eastern Europe at the southern end of the Balkan peninsula, within a few hours of every European capital, Greece offers a **modernized transportation infrastructure**.

With 2500 Km of motorways, over forty (40) ports and tens of marinas, fifteen (15) international airports and twenty-seven (27) national and public use airports, from Thessaloniki (North) to Chania (South) and from Corfu Island (West) to Kastellorizo Island (East) travelling to filming locations in the mainland and the islands has never been so easy.



Athens



Balos, Crete



The active volcano of Nisyros



Voidokilia beach, Messinia



Meteora, Thessaly



Serifos, Cyclades



Chania, Crete



Lighthouse, Lefkada



Thessaloniki



Monastiraki, Athens



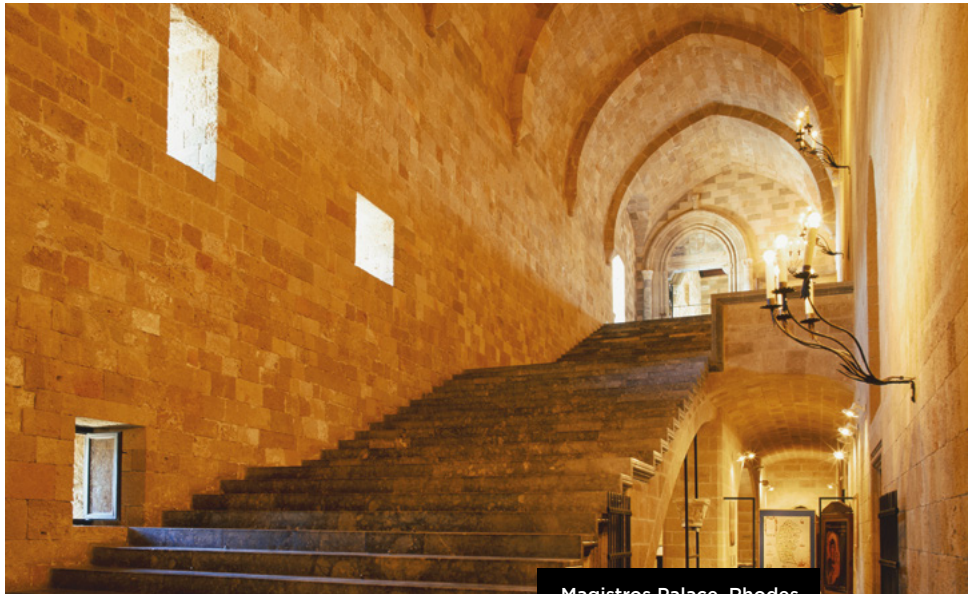
Attalus Arcade, Athens



Ancient Theatre of Epidaurus



Methoni Venetian Fortress, Messenia



Magistros Palace, Rhodes



Magistros Palace, Rhodes



Vathia village, Mani



Athens



Athens Authentic Marathon



Rally Acropolis



Stavros Niarchos Foundation Cultural Center, Athens



Rio-Antirrio cable stayed bridge



Acropolis Museum, Athens



Zagorohoria



Vikos Gorge



Lake Doxa, Feneos



Agrafa, Karditsa



Frangokastelo, Crete



Pelion



Metsovo



Voras mountain



The general policy in Greece when filming on the ground is that any audiovisual work (feature, documentary, commercial, TV series, animation, student film etc.) can be produced as long as all required filming permits are secured in time and all measures of safety and security are undertaken.

We strongly advise international productions to **start scouting** and **connect with Greek film professionals** (producers, location managers, production managers, fixers etc.) **as early as possible in pre-production**, particularly if these projects include demanding scenes.

Filming permits are issued by **archaeological, municipal, police, port, military**, and other **competent authorities** and **relevant ministries**. There is no central nationwide body

responsible for issuing filming permits. The application and issuing procedures and the fees vary depending on location.

Archaeological sites and monuments are of high demand and subject to availability. Therefore, we strongly recommend that you apply at the competent authorities of the Ministry of Culture and Sports at least one month prior to filming. You need the expertise of Greek producers and location managers to handle these permits.

FIND OUT MORE

ON FILMING PERMITS

ON OUR WEBSITE

FILMCOMMISSION.GR

The HELLENIC FILM COMMISSION (HFC) provides:

- **GUIDANCE** in relation to the various competent authorities
- **FILMING FACILITATION LETTER** addressed to the competent authorities
- **CERTIFICATE** by the GREEK FILM CENTRE (GFC) to productions **applying for filming permits in archaeological sites**, certifying that the script does not promote **violence, racism** and **sexism** and does not violate applicable Greek laws.



The movie cameras have been up and running in Greece since the 1920s. Greece is a nation with a cinematic past, present and future. Attracting landmark international films to its unique locations since the 1960s, Greece is now investing in its film industry, producing new talent, making its presence felt at the Oscars, setting trends, and interacting with the international audiovisual scene.

Discover new talent in Greece. After all, this is the birthplace of Odysseus the Cunning, Homer's epic hero, renowned for his intellectual brilliance, guile and versatility.

Greek crews speak perfect English and have the expertise to collaborate flawlessly with international audio-visual productions. **From outstanding drone operators and post-production facilities equipped with high-end industry technologies to world-class VFX, the Greek Industry Guide provides dream teams of "dedicated maniacs".** Take the opportunity to maximize local talent since you have as much to learn by them as they have by you.

01

FULL HOUSE PRODUCTION

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Neoklis Mantas is a Cultural Manager with an expertise in the sectors of Creative Industries and Place Marketing. In 2010, he had his bachelor's degree and Integrated Master as an Urbanist and his master's degree in urban and cultural geographies (Master of Arts "Cities & Cultures", Geography School of Queen Mary University of London). In 2020, he successfully defended his psychogeographic PhD thesis named "Emerging oneirotopias in contemporary city: in the quest of metamodern urban identity and image through the cinematic palimpsest". He has worked in the field of cultural and creative industries (Communications Executive Michael Cacoyannis Foundation, Head of Cultural Development and Director of Communications & Marketing in 2023 Eleusis European Capital of Culture). His scientific interests are: Urban Image and Identity, Place Marketing and Branding, Cinematic Cities, Tourism and Cultural Planning, Metamodern Imaginative Geographies, with an emphasis on cinema.



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Stavroula joined Greek Film Centre in 2003 where she held various positions of increasing scope and responsibility (Sales and Promotion Executive, national representative of GFC at European Film Promotion). She joined the Hellenic Film Commission in October 2018. She loves to facilitate and connect talents by consulting incoming producers on all aspects of filmmaking in Greece and serves as a liaison between them and the Greek film industry.

Originally a media researcher, Stavroula has worked at the Hellenic Audiovisual Institute (responsible of European and International Programs), the European Children's Television Centre, the Greek Film Archive, and she has cooperated as a tutor with the University of West Attica.

Stavroula studied Mass Media & Communication and Cultural Management at the National and Kapodistrian University of Athens (GR) and at the John Moores University of Liverpool (UK).



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Myrto Tselenti joined the Greek Film Centre in 2024 where she holds the position of the Project Manager in the Hellenic Film Commission team.

She studied Cultural Technology and Communication at the University of the Aegean (taking lessons on film directing, editing, screenwriting etc.) and holds an MBA from Alba Business Graduate School. She has worked as a Cultural Manager at Hellenic American Union and at Shedia NGO organizing more than 560 events (film, comics and literary festivals, concerts, conferences, art exhibitions, etc.), as a journalist (O Kosmos tou Ependiti weekly newspaper, Shedia streetpaper).

She is the author of a book on manga and anime and has written numerous articles on Japanese pop culture including films and animations that were published in Greece and USA. Her first published article, at the age of 16, was a film review of Takeshi Kitano's DOLLS in Greece's Cinema magazine, and since then she has served as jury member for film festivals, interviewed film directors, written reviews and enjoyed the pleasure of going to the cinema alone and seating on the third row from the screen, whenever possible.

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