

# ALL ABOUT FILMING IN GREECE

SPRING 2026 EDITION

EKKOMEΔ

HELLENIC FILM & AUDIOVISUAL CENTER

EKKOMEΔ

HELLENIC FILM & AUDIOVISUAL CENTER  
HELLENIC FILM COMMISSION

**EXT. LANDSCAPE(S). GOLDEN HOUR  
(SHORTLY AFTER SUNRISE OR BEFORE SUNSET)**

Imagine your story located in the country with the friendliest light in the world that allowed Myths to come to life centuries ago.

Envision your team ready to start shooting, in front of a Mediterranean landscape –perhaps next to cyan waters, on beige sand dunes or even over otherworldly locales.

Think of your project as part of a robust creative sector that is designed to support international audiovisual productions with competitive incentives, high-end infrastructure facilities and experienced multitasking local crews.

**Then, GREECE is your shooting destination!**

As the global audiovisual landscape continues to seek authenticity and distinct visual identities, Greece offers more than the all-time classic locations and summerish depictions. It offers a mindset—one that welcomes the unexpected and turns it into a creative advantage.

Let us guide you to this land in the south-east of Europe, which turned out to be one of the most established film and audiovisual destinations in the world.

**INT. YOUR PLACE (YOUR OFFICE, YOUR COUNTRY)  
BEFORE MIDNIGHT**

Take a seat and browse through the pages of the updated Production Guide by the Hellenic Film Commission to get a 360-view of a shooting experience in Greece.

**PART I: News & Events (p.13)**

Stay up to date on all the latest news regarding Greece's rise in the international audiovisual scene. Be informed about –successful or upcoming– events dedicated to the AV industry experts.

**PART II: Testimonials & Highlights (p.21)**

Read the testimonials by producers and actors, who filmed their projects in Greece giving insight into their experience in the country. Check the stars, the films and the TV series that chose Greece as a perfect location for their stories.

**PART III: Funding & Incentives (p.54)**

Find useful information on the funding opportunities and incentives available by EKOMEA (Hellenic Film & Audiovisual Center), dedicated to attracting and supporting international AV projects. As the brand-new Olsberg•SPI study confirmed, Greece supports production with a growing infrastructure designed for international collaboration: competitive incentives and experienced local crews.

**PART IV: Locations (p.63)**

Let us take you on a journey to the (un)expected locations of Greece. Visit the All-time Blue locations of Myth via our unique islands in the Aegean and the Ionian Sea with the amazing beaches, the ancient monuments or the medieval old towns and castles. Also, be impressed by the diversity of locales that stand Out of the Blue: wander in picturesque villages, green forests, snow-capped mountains and frozen lakes, hot springs, rivers and canyons, even volcanoes with film-friendly craters.

**PART V: mAgenda (p.106)**

Finally, consult the updated Industry Directory of the Greek AV sector, once you may find there your future partner for creating in Greece.



# GREECE

FILMING [OUT] OF THE BLUE



**The mission of the Hellenic Film Commission (HFC) by EKKOMEA** is to promote and develop Greece as a premier filming destination for international film and audiovisual productions.

Through its fourfold function as node, compass, catalyst and observatory, HFC contributes to the extroversion of the new Greek film and audiovisual policy, designed and exercised by EKKOMEA - the Hellenic Film & Audiovisual Center.

Node\_standing as a connection between international producers and experts and the local Greek AV industry, the active regional film offices, and the extensive network of trusted professionals.

Compass\_helping you orientate and navigate effectively within the endless and diverse locations of the Greek territory.

Catalyst\_offering comprehensive information, expert advice, personalized guidance and bureaucratic facilitation to any film or audiovisual production aims to shoot in Greece — all free of charge.

Observatory \_monitoring any trend in the global audiovisual sector and trying to make it part of the Greek expertise – HFC is a proud member of the European Film Commissions Network (EUFCN), the Association of Film Commissioners International (AFCI), and Green Film, reflecting its commitment to excellence, collaboration, and sustainability in AV production.

Whether you're seeking assistance with funding opportunities & incentive programs, filming permits & guidance, ideal shooting locations or connection with AV professionals, HFC is here to help you exploring the opportunities of working with and creating in Greece.

The Hellenic Film Commission by EKKOMEA is an Official Member of AFCI (Association of Film Commissioners International) & EUFCN (European Film Commissions Network).

# The Greek Specs

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Greece is **located** in Southeastern Europe, at the meeting point of three continents – Europe, Asia and Africa. The western borders are formed by the Ionian Sea, the southern by the Mediterranean Sea and the eastern borders by the Aegean Sea.

## **Area**

In a territory of about 131,957 km<sup>2</sup>, Greece offers an outstanding total of 13,676 km of coastline and 6,000 islands and islets.

## **Zenith & Nadir**

The highest point is Mount Olympus (the residence of the Ancient Gods), 2,917 m above sea level. The deepest point is Calypso Deep in the Mediterranean Sea, located in the Hellenic Trench in the Ionian Sea near Pylos, with a maximum depth of approximately 5,200 m.

Capital **Athens** is a dynamic, ever-evolving metropolis of 3,8 million inhabitants. Its cultural legacy and iconic landmarks coexist with modern life in an energetic urban landscape. An attractive hub for the audiovisual sector, it offers a mature ecosystem of skilled professionals and access to talent.

Diversity of **landscapes** Greece encompasses exceptionally diverse natural landscapes. They range from rugged mountains, lush forests and fertile plains to coastal scenery and sandy beaches, whose colours are enhanced by the vivid clarity of its unique, radiant light.

Official **language** Greek, but everyone in the film business speaks English.

**Time Zone** Eastern European Time (EET) zone: Standard time: UTC +2. Daylight saving time (summer): Eastern European Summer Time (EEST), UTC +3 (from late March to late October).

International **Airports** Athens, Thessaloniki, Heraklion, Chania, Rhodes, Kos, Santorini, Mykonos, Corfu, Zakynthos, Kefalonia, Kalamata, Skiathos.

Country **Member** of the NATO (1952), the European Union (1981), the Schengen Area (2000) and the Eurozone (2001).

# **News & Events**

# — LATEST NEWS

## **January 2027**

### **EFA AWARDS in Athens**

Greece will host the 39th European Film Awards, a milestone for the country's cinematic heritage. For the first time, the European Film Awards will take place in Southeastern Europe, on the 16th of January 2027. The city of Athens will host EFA 2027, and the main venue of the ceremony is going to be the architectural landmark of the Greek National Opera, located at the emblematic headquarters of Stavros Niarchos Foundation Cultural Center designed by Renzo Piano.

Throughout 2026 and up to 2027, a wide-ranging and carefully curated program of film events, initiatives, workshops, screenings and creative dialogues will unfold across the country, as well as at major international festivals abroad, building momentum ahead of the 39th European Film Awards ceremony. The Hellenic Film & Audiovisual Center (EKKOMEΔ) is the leader of the Greek consortium that supports the event.

## **September 2026**

### **Greece in Focus at the Venice Production Bridge 2026**

Greece will be the Focus Country at the Venice Production Bridge 2026, which will take place from the 3rd to the 9th of September 2026, within the framework of the 83rd Venice International Film Festival (2-12 September 2026).

Following an extensive collaboration between EKKOMEΔ and the leadership of the Venice International Film Festival, the initiative "Greece in Focus" will showcase the dynamism of the Greek film and audiovisual industry, presenting selected projects and professionals through a series of Market activities. Among others, Greek projects will participate in: Venice Gap – Financing Market, Book Adaptation Rights Market, Final Cut in Venice, Meet the Streamers, Immersive Market and Locations Market. As part of the Focus, a significant Greek delegation will travel to Venice, including representatives of funding bodies, producers, creators, broadcasters and platforms, sales agents and distributors, as well as VR/XR/AR professionals and post-production companies.

## **April 2026**

### **Cash Rebate GREECE opens for new applications**

The updated version of the most competitive incentive program of the Greek audiovisual sector is now open for new applications. Film, TV, Animation & Interactive (AR/VR) projects can now apply to obtain 40% Cash Rebate on the sum of eligible expenses incurred in Greek territory. The total budget for 2026 applications is approximately 100.000.000 euros for international and domestic audiovisual productions that are going to choose Greece as their shooting location.

## **January 2026**

### **New Olsberg•SPI study: The audiovisual production sector as an economic and strategic driver of growth for Greece**

The Greek Film and TV incentive program, under the title Cash Rebate Greece has contributed €928.7m in Gross Value Added (GVA) to the country's economy between 2018-2025, according to the new study by the international consulting company Olsberg•SPI, which was presented to Greece's Ministry of Culture and the Hellenic Film and Audiovisual Centre (EKKOMEΔ). According to the study's findings, the Greek Cash Rebate Program produced an economic return on investment (ROI) of €4.2m meaning that every €1 of public investment in Cash Rebate generated €4.2 of net GVA. Greece continues to offer a 40% Cash Rebate to national and international productions, with a cap of €8m per project.

The results of the study leave no room for doubt, said Leonidas Christopoulos, CEO of EKKOMEΔ. *"The audiovisual creative sector is one of the most efficient productive sectors in Greece. As EKKOMEΔ, we are organising this dynamic, investing in the new generation of creators and building a modern ecosystem that can place the country on the international creative map"*.

## **March 2026**

### **Greece co-signed the New Council of Europe Convention on the co-production of audiovisual works in the form of series.**

Greece co- signed the New Council of Europe Convention on the co-production of audiovisual works in the form of series at the city of Lille France, on March 26th during the Series Mania Forum. As the first international legal framework specifically dedicated to the independent co-production of series for television and streaming platforms, the convention is a significant step for the European and international audiovisual sector. It strengthens cultural cooperation, supports independent producers and enhances transparency in a fast-moving and ever-changing world. On behalf of Greece and the Ministry of Culture, the convention was signed by Ms Athena Kartalou, General Director of Greek Cinema at the Hellenic Film and Audiovisual Center (EKKOMEΔ) and representative of Greece at Eurimages.

## **February 2026**

### **EKKOMEΔ and Netflix Join Forces to Strengthen the Greek Creative Industry**

The Hellenic Film and Audiovisual Center (EKKOMEΔ) and Netflix join forces to support and strengthen the Greek creative industry. The two parties have in fact signed a Memorandum of Understanding (MoU) in February 2026, which lays the foundations for a new collaboration focused on training and developing the skills of Greek creators, using global best practices and international expertise. Through this collaboration, a selection of Greek screenwriters and directors –nominated by EKKOMEΔ – will have access to Netflix's Digital training Platform, which will provide them curated modules, video tutorials, interviews and exclusive sessions with international showrunners and creators. The MoU also establishes the framework for further joint activities and initiatives to support Greek creators, which may be mutually agreed upon by Netflix and EKKOMEΔ.

## **July 2025**

### **EKKOMEΔ enhances its international presence: Memorandum of Understanding between Armenia & Greece**

A Memorandum that promotes the cooperation between Cinema Foundation of Armenia (CFA) and the Hellenic Film & Audiovisual Center (EKKOMEΔ) was signed in July 2025, laying the foundations for strengthening the bilateral cultural collaboration in the field of cinema and audiovisual media. The Memorandum was signed by the Director of CFA, Mr. Davit Banuchyan, and the CEO of EKKOMEΔ, Mr. Leonidas Christopoulos in Athens and it was guided by the shared interest in further deepening cooperation in the fields of film culture and audiovisual activities, as well as in encouraging and strengthening the co-production of film works between the two countries. The Memorandum was part of the working meeting between the Minister of Culture of Greece, Dr. Lina Mendoni, and the Minister of Education, Science, Culture and Sports of Armenia, Mrs. Zhanna Andreasyan.

# — EVENTS

## **February 2026**

### **Leonidas Christopoulos (CEO of EKKOMEΔ) participated in a Panel Discussion focused on Economic Impact Reporting as Strategy. Measuring Value, Informing Policy & Unlocking Investment**

During the Berlinale 2026 and the European Film Market, a panel discussion focused on Economic Impact Reporting as Strategy took place. The panel participants were Leonidas Christopoulos (CEO of EKKOMEΔ), Juan Manuel Guimerans (CEO Valladolid Tourism & President of the Spanish Film Commission) and Christiane Krone – Raab (Head of Berlin Brandenburg Film Commission) and the moderator was Claire Brooks (AFCI Executive Director). A presentation by Joshua Dedman (Consultant Olsberg•SPI) set the framework of the discussion.

The panel discussion positioned economic impact studies as tools for shaping policy and strengthening national and regional competitiveness. Through applied examples, speakers showed how rigorous analysis informs government decision-making, incentive design, and infrastructure planning, while supporting sustainable growth across screen production ecosystems in a competitive global market.

The session brought together film commissions, public sector leaders, and industry stakeholders to examine how economic impact reporting can operate as a strategic tool for advocacy, policy engagement, and long-term investment.

The event was an initiative of the Association of Film Commissioners International (AFCI), in partnership with Olsberg•SPI at the Netflix Berlin Headquarters.

## **December 2025**

### **The Hellenic Film Commission by EKKOMEΔ returns at Focus 2026**

The Hellenic Film Commission (HFC) by EKKOMEΔ participated with a dedicated booth at FOCUS 2025 | meet the makers, the major international gathering of companies and professionals from the audiovisual industry (8–9 December 2025).

During the FOCUS 2025 exhibition, at the booth of the Hellenic Film Commission the Greek delegation had the opportunity to present Greece's new audiovisual landscape to an international and highly specialized audience.

The Greek participation was further strengthened by a presentation titled "Greece as a Destination for Global Audiovisual Productions: Hellenic Film Commission's Vision & a Case Study of a High-End International Production." Neoklis Mantas (Film Commissioner) presented to professionals from around the world the strategic advantages of Greece as a location for major international audiovisual productions. As a case study, the Amazon Prime series House of David was showcased, with the participation of Maria Laskaridou (producer, Argonaut Productions), Giannis Karagiannis (CEO, Kapa Studios), and Giorgos Karavokyris (producer, Kapa Studios).

## **November 2025**

### **EAVE Producers Workshop 2025: Panel dedicated to "Producing with Greece" at Workshop's Grand Finale in Thessaloniki**

The third and final session of the EAVE 2025 Producers Workshop took place in Thessaloniki -the first two sessions of the EAVE 2025 Producers Workshop took place from March 7-14 in Luxembourg and from June 23-30 in Vitoria-Gasteiz, Spain.

A special spotlight on "Producing with Greece" showcased the country's thriving audiovisual landscape, featuring insights from Athena Kartalou (General Director of the Greek Cinema by EKKOMEΔ), Amanda Livanou (Producer, Neda Film) and Neoklis Mantas (Film Commissioner, Hellenic Film Commission by EKKOMEΔ), moderated by

EAVE National Coordinator Konstantinos Kontovrakis. The session was followed by a presentation by the Film Office of Central Macedonia. The Workshop was organized in partnership with the Greek Producers Association (SAPOE), in collaboration with the Thessaloniki International Film Festival and AGORA, and supported by EKKOMEΔ (Hellenic Film & Audiovisual Center), Region of Central Macedonia, Film Office Central Macedonia, ERT, COSMOTE TELEKOM, Cinobo, Oxbelly, the Athens Film Office and Grand Thornton Greece.

## **September 2025**

### **Green SCAP (Green Skills for Cinema and Audiovisual Production)**

Centered on bridging the gap between Greek audiovisual professionals and the contemporary challenges of sustainable filmmaking, the Hellenic Film Commission by EKKOMEΔ is partner of the Erasmus+ project Green SCAP (Green Skills for Cinema and Audiovisual Production).

The project is implemented under the Erasmus+ framework, with the primary objective of developing "green" skills for professionals within the European audiovisual industry. The training program equips sustainability managers with specialized skills needed to work effectively in the film industry and to enhance the environmental sustainability of audiovisual production. The advanced training program resulting from the collaboration between Veneto Film Commission (Italy) Hellenic Film Commission by EKKOMEΔ (Greece) Film Office Central Macedonia (Greece) Mediterranean Creative Hub of Mallorca (Spain) with the curatorship of Green Film/ Trentino Film Commission is taking place online and offline in Italy, Greece and Spain.

## **May 2025**

### **The Hellenic Film Commission by EKKOMEΔ joins the EUFCN Producers Network Brunch at the Marché du Film – Festival de Cannes 2025**

Building on the success of the first collaboration in 2024, EUFCN co-organized a Brunch Meeting which opened the Producers Network.

The Hellenic Film Commission -along with 8 selected European Film Commissions & Film Offices- joined the exclusive Producers Network Brunch at Marché du Film - Festival de Cannes 2025.

The matchmaking event between Producers Network members and EUFCN-European Film Commissions Network members was dedicated to active producers, who want to shed light on all the opportunities and resources Europe can provide for their future projects.

## **June 2025**

### **studioCANAL x Hellenic Film Commission by EKKOMEΔ an intense two-day Fam-Trip**

During the summer of 2025, an official delegation of STUDIOCANAL | a Canal+ company visited Greece. The aim of their visit was an effective introduction to the new film and audiovisual landscape of the country.

The Hellenic Film Commission supported their visit by providing a curated schedule for their two-day intense Familiarization Trip. Meetings with producers and post-production companies (Day 1 – Industry Day), as well as repérages to diverse locations (Day 2 – Locations Day) were part of their visit.



EUROPEAN  
FILM AWARDS  
Athens 2027

EKKOMEΔ

HELLENIC FILM & AUDIOVISUAL CENTER

Countdown to the  
39th European Film Awards  
in Athens



MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
LA BIENNALE DI VENEZIA 2026



La Biennale di Venezia

Arte  
Architettura  
Cinema  
Danza  
Musica  
Teatro  
Archivio Storico

GREECE  
in focus at the

VENICE  
PRODUCTION  
BRIDGE

Market for selected projects

VENICE  
PRODUCTION  
BRIDGE

VENICE  
3—9.09.2026

# Testim onials



## House of David

Created by Jon Erwin, directed by Jon Gunn

Filming Locations: Attica Region (Markopoulo, Lavrio, Marathonas, Artemida) and the Peloponnese (Vathia, Chlemoutsi castle)

Services: Argonauts Productions

The once-mighty King Saul falls victim to his own pride, as an outcast shepherd boy, David is anointed as the second king. One of the largest television productions ever hosted in Greece, it tells the well-known story of the Old Testament, locating the biblical sites in the Peloponnese and Attica. Greek studio facilities (KanoStudios) were used for the production, while for the needs of the second season, an entire biblical village was built in Paiania.

House of David TV series is a production of The Wonder Project and Amazon MGM Studios in cooperation with Normadic Pictures, Argonauts Productions from Greece, Kingdom Story Company and Lionsgate Television. 1st period of the TV series shooting took place in the regions of Attica and Peloponnese in summer 2024 and the 2nd period of the TV series shooting took place in winter 2025. House of David was shot 100% in Greece.

The majority of the film-crew was from Greece counting more than 650 people. Local professionals were involved in the productions as crew for cinematography, art direction, costume designer, make-up department, production management, assistant directors, art department, sound department, visual effects, stunts, camera and electrical department.

**“We came here to scout and instantly I fell in love with the country, with the land, with the location, and with the people. House of David would not exist without this magical place. I think the locations are truly staggering, beautiful, beautiful locations all over the country. The mainland is historic and epic and unbelievable. Some of the most awe-inspiring locations I’ve ever seen in my life. Greece really is the center of epic storytelling. It’s an amazing place. And so, you feel the history in every frame. (...) And the crews have this service attitude and this excitement about what we’re doing. You feel how much fun we’re all having, making this show together, how hard we’re all working, and how much we believe in what this show represents and what this show is.”**

— JON ERWIN, series creator

**“Before we decided to shoot in Greece, we looked at other countries. But Greece has a great economic incentive, a great energy and commitment to develop its TV and film market and I like that ingenuity, the fact that Greece is now emerging as a community of entertainment. I wanted us to be part of that journey”.**

— JON GUNN, Director

# How to Shoot a Ghost

Directed by Charlie Kaufman  
Filming Locations: City of Athens  
Services: Green Olive Films

Two newly dead young people meet in the streets of Athens, amid the pulsing cityscape and the ghosts of history. One a translator, the other a photographer, they were outsiders in life. They wander the city together, finding consolation in the difficult beauty of existence and its aftermath. The famous screenwriter (Eternal Sunshine of the Spotless Mind) and director (Synecdoche New York, Anomalisa) visited Athens with his lens and discovered “the bones of the History” within its urban fabric. The film had its official premiere at the Venice Film Festival.

**“We co-produced the film with the Greek production company Green Olive Films. They believed in our project and fully committed to help us get it made, through production support and guiding us in the world of Athenian filmmaking. HOW TO SHOOT A GHOST was an ambitious production necessitating thirty-seven company moves in six days. Green Olive made it possible.**

**Our primarily Greek crew was skilled, warm, and professional. The city of Athens is beautiful, interesting, and complicated; there was so much to discover there culturally, and cinematographically in terms of just the visual beauty of the place. The people were welcoming, the food was delicious; it was a very easy place to shoot, very accommodating. There were so many beautiful skies. I would love to come back and shoot there again.”**

— CHARLIE KAUFMAN, Director



**“THERE WERE SO MANY BEAUTIFUL SKIES. I WOULD LOVE TO COME BACK AND SHOOT THERE AGAIN.”**



**"I FEEL EXTREMELY LUCKY THAT GREECE IS WHERE WE SHOOT, IN THIS LOCATION. I MEAN, LOOK AT IT. IT'S STUNNING"**

## Malice

Written & Created by James Wood  
Directed by Mike Barker and Leonora Lonsdale  
Filming Locations: Paros, Athens  
Services: Faliro House Productions

A charming tutor infiltrates a wealthy family's life, revealing a sinister agenda. As his vengeful plot unfolds, the family must confront the enemy living under their own roof. Prime Video's thriller series, starring David Duchovny and Jack Whitehall, features extensive, pivotal filming on the Greek island of Paros. The six-part series shot in summer 2024, focusing on the island's luxurious villas, in Naoussa, Parikia, and local beaches to highlight an opulent, sunny, yet tense atmosphere and aesthetic.

**"Greece is amazing. We filmed in Greece last summer, and we were on this amazing island called Paros, which was fantastic. It was just an amazing location, and it looked so great on camera, and we had some fantastic locations, and their villa was just so perfectly chosen by our locations team and really felt like very on brand for Jamie. It had a bit of everything. I think obviously one of our great or James [Wood]'s great influences when writing it is the great Greek tragedies and it felt so fitting that we were filming it in Greece and it really lent itself to the story as well. So yeah, it was an amazing location, and I remember at the time thinking, "I should make the most of this. I'm sure whatever the next job will be will not be shooting on a beautiful Greek island in the summer."**

—JACK WHITEHALL, Actor

**"I love London, but I'd never been to Greece. We shot on the island of Paros, which is the cradle of Western civilization. So, for me to be on those islands was just very special, not just physically, because they're obviously beautiful and the water's amazing. But just the history of the place and the people. I think back on The Odyssey and The Iliad and all the texts that I read and imagined when I was in high school and college, and now I was finally there."**

— DAVID DUCHOVNY, Actor

**"We filmed it in this beautiful little town at the top of the island that feels a bit like Mama Mia, it's all white and blue but very real. We had lots of the locals from the village come up to put on this wonderful, amazing wedding, and Jack had to do this dance in the middle of the crowd. It looks amazing: Jack in the middle of this ring of Greeks clapping. It definitely took him a while to relax but he had a couple of tequila shots and then did it really well. It was a really special atmosphere, a really special moment and a highlight of my career."**

— JAMES WOOD, Writer & Executive Producer

# Triangle of Sadness

Directed by Ruben Östlund

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

Co-Producer: Heretic

A cruise for the super-rich sinks thus leaving survivors, including a fashion model celebrity couple, trapped on an island. The Palme d'Or at the Cannes Film Festival for an international co-production filmed on Chiliadou Beach in Evia Island. The film also won the EUFCN Location Award for 2022.

**"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 Hiliadou 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



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



**FUN, STIMULATING AND CHALLENGING,  
LOOKING FOR A VISUAL LANGUAGE FAR  
REMOVED FROM THE STANDARD IMAGE  
OF THE CLASSIC GREEK WORLD**

## The Return

Directed by Uberto Pasolini  
Filming Locations: Corfu, Peloponnese  
Co-Producer: Heretic

Odysseus finally returns to Ithaca, where he finds his wife held prisoner by suitors vying to be king and his son facing death at their hands. To win back his family and all he has lost, Odysseus must rediscover his strength. Filmed in Corfu and the Peloponnese, the shootings brought Ralph Fiennes and Juliette Binoche to Greece and had its official world premiere at the Toronto Film Festival.

The island of Corfu in the Ionian Sea serves as the stunning backdrop for Uberto Pasolini's THE RETURN, a film featuring acclaimed actors Ralph Fiennes and Juliette Binoche. A reimagining of Homer's The Odyssey, the movie follows Fiennes as Odysseus, who returns to Ithaca after two decades at sea.

The Hellenic Film Commission has supported the project from the very beginning, providing funding through the location scouting support of the HFC and, later on, smoothed the way for a May 2023 shoot of Uberto Pasolini's project. The Italy-Greece-UK-France coproduction filmed for four weeks on location on the island of Corfu and on mainland Greece before moving to Italy for six weeks.

The film showcases Corfu's carefully selected and impressive locations, which add a layer of authenticity to the narrative. The shooting in Corfu took place in summer 2023 with the film crew making the most of the island's landscapes and cultural heritage. The movie succeeded in bringing the ancient epic to life while infusing it with a contemporary perspective, allowing audiences to embark on a captivating cinematic journey. Other than Corfu, where the production takes place in the Angelokastro castle among other locations, Pasolini also shot at Chlemoutsi Castle in the Peloponnese. This impressive medieval castle, built by the Franks in 1220 in the northern part of the Ilia region, has a breathtaking view to the plain of Elis and the Ionian Sea.

**(Prepping a big-budget adventure in Greece) is "fun, stimulating and challenging, looking for a visual language far removed from the standard image of the classic Greek world. It was important the action always feels like it is taking place on an island, looking west to an empty sea."**

— Uberto Pasolini, Director

**The Greek part shot first "for reasons of light and economy, trying to get it done before the high tourist season kicks in, because it's all on location. We also lucked out with our choice of Greek co-producer. I cannot speak highly enough of Heretic."**

— James Clayton, Producer

# The Assassin

Directed by Lisa Mulcahy

Filming Locations: Athens

Services: Faliro House Productions

A retired assassin and her estranged son are forced to work together in a fight for survival, testing their dysfunctional relationship to its limits. Amid uncovering a dark conspiracy, they believe to be their only threat, a greater danger emerges that could destroy their relationship entirely. The series was filmed in Greece, with most of the action taking place in Athens, but Greece was also used to represent various other locations such as Bulgaria, Albania, South of France and Spain.

**“We spoke to Faliro House Productions, our Greek service company, they brought together an experienced crew and we went for it. (...) Our budget was modest for the scale of show we were trying to achieve action-packed with challenging stunt sequences the production relied heavily on support from the Greek Cash Rebate.”**

— DAISY MOUNT, Executive producer

**“Coming to Athens to shoot The Assassin has meant I’m back with a lot of those people I met in Corfu. There’s nothing better than walking onto a set on your first day, feeling nervous and apprehensive, to then be greeted by so many familiar friendly faces that I had spent a lot of time with over those four lovely years. It’s been a joy – everyone here is brilliant – it’s a world class crew! Greece also doubles so brilliantly for all the other countries we visit in the series, like Spain, the south of France and Albania.”**

— KEELEY HAWES, Lead Actress

**“Filming in Athens has been amazing. The variety of locations that we’ve filmed in has been crazy, we’ve covered land, sea, woods, yachts, mansions... the list goes on. The crew are lovely, and it’s been a great place to film.”**

— FRIEDDIE HIGHMORE, Lead Actor





**CORFU ISLAND CROWNED BEST EUROPEAN  
FILM LOCATION OF 2018 BY EUROPEAN FILM  
COMMISSIONS NETWORK (EUFCN)- CANDIDACY  
BY THE HELLENIC FILM COMMISSION**

## The Durrels (Season 4)

Written by Simon Nye  
Filming Locations: Corfu island  
Services: Avion Films

Inspired by the three autobiographical books by Gerald Durrell about his childhood in interwar Corfu, the popular British series tells the story of Louisa Durrell, who, after the death of her husband, tries to rebuild her life by moving to the Ionian island. The series won the 2018 EUFCN Location Award, highlighting the natural beauty and cinematic charm of Corfu.

**"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, its stunning landscapes, the beauty of the architecture, the friendliness of its 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

# Beckett

Directed by Ferdinando Cito Filomarino  
Filming Locations: Athens, Epirus, Vikos Gorge  
Services: Faliro House Productions

After a tragic car accident, an American tourist finds himself at the center of a political conspiracy trying to eliminate him. Following in the footsteps of a spy thriller, the first Netflix production filmed in Greece starred John David Washington and took viewers on a cinematic journey across the country, from the Athenian contemporary metropolis to its monumental archaeological sites and remote countryside.

**“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



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



**SOMETIMES IT FEELS LIKE  
SHOOTING IN PARADISE**

## Daughters

Directed by Nana Neul

Filming Locations: Amorgos Island (Cyclades)

Co-Producer: Heretic

A dying man asks his daughter and her friend to drive him to Switzerland to visit an assisted suicide clinic, but the trip quickly veers off course. What begins as a somber final journey turns into a chaotic and transformative road trip across Germany, Italy and a Greek island. The film is one of the first European co-productions to resume filming after the outbreak of COVID-19 in the spring of 2020, thanks to the safety protocols implemented in Greece.

**“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

# 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

As a Palestinian assassin is targeting prominent Israelis, a young English actress is recruited by Mossad to infiltrate the assassin's terrorist cell, requiring all her acting talents but also putting her at considerable risk.

**"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



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



## Haunted Heart

Directed by Fernando Trueba  
Filming Locations: Mount Pelion, Trikeri and Agia Kyriaki  
Services: Blonde Audiovisual

When Alex joins the team of a boutique seaside restaurant, sexual tensions rise as she falls for the enigmatic restaurant manager Max. Blinded by her feelings, the relationship slowly slides into a harrowing tale of survival. Filmed at Mount Pelion and in Trikeri, the movie by Oscar-winning Fernando Trueba brought stars Matt Dillon and Aida Folch to Greece.

**Haunted Heart** directed by Oscar Winner Fernando Trueba is a romantic thriller starring Matt Dillon, Aida Folch and Juan Pablo Urrego, produced by Spanish-Colombian production. The film supposedly takes place on a picturesque Greek island where secrets and passion mix in an intriguing and fascinating way. The movie was filmed in the charming Trikeri, a beautiful small and scenic Greek town at the westernmost point of the hook-like Pelion Peninsula on the Pagasetic Gulf. It is in the eastern part of the Greek mainland. The actual town of Trikeri is at the top of a hill overlooking the sea; however, it has a port village, Agia Kyriaki, that serves as its port entrance.



## So long, Marianne

Directed by Bronwen Hughes and Oystein Karlsen  
Filming Locations: Hydra Island  
Services: Tanweer Productions

Inspired by the legendary love story between singer and poet Leonard Cohen and Marianne Ihlen that met on the Greek island of Hydra in 1960.

**SO LONG, MARIANNE** is a 2024 Canadian-Norwegian romantic drama TV series that follows two lonely people falling in love while they are still trying to discover who they are. Most of the project was filmed on the Greek island of Hydra in March alongside Norway, Canada and other locations in Greece. Tanweer Productions was the Greek partner.

**High  
lights**

## PRODUCTIONS FILMED IN GREECE

### — Films

**THE ODYSSEY** (2026) by Christopher Nolan  
**BUGONIA** (2025) by Yorgos Lanthimos  
**HOT MILK** (2025) by Rebecca Lenkiewicz  
**HOW TO SHOOT A GHOST** (2025) by Charlie Kaufman  
**SACRIFICE** (2025) by Romain Gavras  
**THE BIRTHDAY PARTY** (2025) by Miguel Angel Jimenez  
**THE CARPENTER'S SON** (2025) by Lotfy Nathan  
**THE RICHEST WOMAN IN THE WORLD** (2025) by Thierry Klifa  
**HAUNTED HEART** (2024) by Fernando Trueba  
**KILLER HEAT** (2024) by Philippe Lacôte  
**MARIA** (2024) by Pablo Larraín  
**THE RETURN** (2024) by Uberto Pasolini  
**GREATEST DAYS** (2023) by Coky Giedroyc  
**MY BIG FAT GREEK WEDDING 3** (2023) by Nia Vardalos  
**THE EXPENDABLES 4** (2023) by Scott Waugh  
**THE INVISIBLE FIGHT** (2023) by Rainer Sarnet  
**CRIMES OF THE FUTURE** (2022) by David Cronenberg  
**GLASS ONION: A KNIVES OUT MYSTERY** (2022) by Rian Johnson  
**RISE** (2022) by Akin Omotoso  
**THE ENFORCER** (2022) by Richard Hughes  
**TRIANGLE OF SADNESS** (2022) by Ruben Östlund  
**BECKETT** (2021) by Ferdinando Cito Filomarino  
**DAUGHTERS** (2021) by Nana Neul  
**THE LOST DAUGHTER** (2021) by Maggie Gyllenhaal

### — TV Series

**THE GREAT CHIMERA** (2026) by Vardis Marinakis  
**HOUSE OF DAVID** (2025) by Jon Erwin  
**TEHRAN** (2020-2024) by Dana Eden, Maor Kohn & Omri Shenhar  
**KABUL** (2025) by Olivier Demangel & Thomas Finkielkraut  
**MALICE** (2025) by James Wood

**MOONFLOWER MURDERS** (2024) by Anthony Horowitz & Rebecca Gatward  
**ONE DAY** (2024) by Nicole Taylor  
**SO LONG MARIANNE** (2024) by Øystein Karlsen, Ingeborg Klyve & Tony Wood  
**DAISY JONES AND THE SIX** (2023) by Scott Neustadter & Michael H. Weber  
**GREEK SALAD** (2023) by Cédric Klapisch  
**THE CASTAWAYS** (2023) by Ben Harris  
**TURE SVENTON AND THE MAGIC LAMP** (2023) by Gustaf Åkerblom  
**JACK RYAN** (2022) by Carlton Cuse & Graham Roland

## ALL-TIME CLASSICS

### — Feature Films

**IN THE FADE** (2017) by Fatih Akin  
**LOVING VINCENT** (2017) by DK Welchman & Hugh Welchman  
**TIGER ZINDA HAI** (2017) by Md Minhaj Miah & Ali Abbas Zafar  
**THE TWO FACES OF JANUARY** (2014) by Hossein Amini  
**BEFORE MIDNIGHT** (2013) by Richard Linklater  
**MAMMA MIA!** (2008) by Phyllida Lloyd  
**CAPTAIN CORELLI'S MANDOLIN** (2001) by John Madden  
**SHIRLEY VALENTINE** (1989) by Lewis Gilbert  
**THE BIG BLUE** (1988) by Luc Besson  
**JAMES BOND: FOR YOUR EYES ONLY** (1981) by John Glen  
**ZORBA THE GREEK** (1964) by Michael Cacoyannis  
**PHAEDRA** (1962) by Jules Dassin  
**THE GUNS OF NAVARONE** (1961) by J. Lee Thompson  
**BOY ON A DOLPHIN** (1957) by Jean Negulesco

### — TV series

**THE DURRELLS** (2016-2019) by Roger Goldby & Steve Barro  
**THE LITTLE DRUMMER GIRL** (2018) by Park Chan-wook  
**MY FAMILY AND OTHER ANIMALS** (2005) by Sheree Folkson  
**THE ODYSSEY** (1997) by Andrei Konchalovsky  
**WHO PAYS THE FERRYMAN?** (1977) by Michael J. Bird



Glass Onion



Mamma Mia



Before Midnight



Maria



Little Drummer Girl



Tehran



Two Faces of January



Triangle of Sadness



The Return



The Lost Daughter



La Femme la plus riche du monde



51 Hot Milk



Beckett



One Day



Greed



Greek Salad



The Durrells



53

Malice

# Funding & Incentives

The Hellenic Film & Audiovisual Center - EKKOMEΔ, as the main body responsible for implementing film and audiovisual policy in Greece, designs and implements investment incentives to support and attract foreign investments. Within this framework, it provides several public funding programs aiming at the extroversion and development of film and audiovisual production in Greece. Foreign productions can benefit from the funding/support Programs or the networks that are currently available and help them:

- Investing In Greece [40% Cash Rebate for Film, TV & Animation Projects]
- Locating (with)in Greece [Location Scouting Support Program for foreign projects]
- Co-Producing with Greece [Co-Production Scheme with Greek partners, SEE Cinema Network]

## A. Invest in GREECE: The Cash Rebate Program

Cash Rebate GREECE (CRGR) is the state incentives for attracting investment in the audiovisual sector in Greece offering a competitive 40% rebate on eligible expenses for Film-TV and Animation projects.

With France, Germany, USA and United Kingdom being the top countries of production in Greece, most Cash Rebate investment schemes are feature films (66%) and TV Series (26%), with smaller shares for animation (4%) and post-production (4%).

Since its launch in 2018, the Programme has rebated 275,700 euros for a total investment of 734,000 euros in the country's audiovisual sector. It has also created over 24,000 new job positions, fostering 47,000 existing ones as well.

The implementation of the program was a decisive step towards attracting investment in the audiovisual sector in Greece, a statement that was verified by the recent Olsberg•SPI study about "the audiovisual production sector as an economic and strategic driver of growth for Greece".

### **Which are the Phase of an investment scheme?**

#### PHASE I: SUBMISSION

1. Application (online): Submitted up to 10 days before the scheme starts with the production launch, or the first legally binding assumption of liability. The scheme can last up to three years, unless amended to extend.
2. Inclusion, subject to evaluation by reviewers. A letter of intent is issued upon request.

#### PHASE II: IMPLEMENTATION

3. Monitoring can include amendments, if required, such as internal changes in budget lines (subject to restrictions), change of scoring in the cultural test, or major changes in the applicant's - or the beneficiary's - enterprise status.
4. Audit Procedure, leading to Certification of Implementation.

#### PHASE III: COMPLETION

5. Disbursement of rebated sum in a single instalment.

### **Which are the two versions of CRGR?**

According to Law 5105/2024, the new support scheme under the name Cash Rebate Greece (CRGR) has two versions:

(a) CRGR- Film & TV supporting feature films, documentaries, and television series, that choose Greece as location in either principal photography and production development and/or post-production stage.

(b) CRGR-Animate supporting investment return for animation and interactive (virtual or augmented reality - AR/VR) content.

### **What kinds of audiovisual works can apply?**

The flagship strand of the Program supports feature and short films, documentaries, animation and TV series, which select Greek locations in principal photography, production development, production segments and/or post-production. As regards TV series, productions of all current means of formal distribution are eligible (linear and non-linear TV, Video on Demand, streaming platforms, Pay TV) for stand-alone episodes or a whole series, up to two seasons.

Music concerts, recorded performances and events, sports shows, reality and informative shows, commercials and infotainment are excluded from eligibility for funding.

### **Which enterprises are eligible to apply?**

Enterprises of different sizes and domiciliation are eligible under different conditions, if they are active in the production or executive production of audiovisual works.

\_Action A addresses Large Enterprises domiciliated or owning a branch foreseen to undertake business activities in Greece. Enterprises domiciliated outside Greek territories, contractually collaborating with ones domiciliated, or with a branch in Greece, are also eligible.

\_Action B supports Small and Medium Enterprises (SMEs) domiciliated, or owning a branch, or foreseen to undertake business activities in Greece.

The applicant enterprise does not necessarily coincide with the funding beneficiary, as long as the general conditions for each Action are met.

### **How much cash invested can be rebated?**

Up to 40% of eligible costs are refunded. Production costs undertaken in Greece, not exceeding 80% of the total budget, are considered as eligible. Repayments of up to 8,000,000 € are qualified, extending to 10,000,000 € for strategic investments.

Minimum eligible production costs are foreseen for each type of audiovisual works:

#### **CRGR - FTV**

- 200,000 € for feature films and TV movies,
- 60,000 € for documentary films,
- 45,000 € for short films,
- 120,000 € per episode for fiction mini series,
- 35,000 € per episode for fiction TV series of over 17 episodes,
- 25,000 € per episode for documentary TV series

### **CRGR – ANIMATE**

- 80,000 € for Animated films - feature, TV, interactive, Augmented Reality (AR) or Virtual Reality (VR),
- 50,000 € for Animated short films – feature, TV, interactive, Augmented Reality (AR) or Virtual Reality (VR),
- 50,000 € per episode for Animated TV series, for up to two seasons

Restrictions apply as regards maximum amounts for foreign expenses, insurance and guarantee costs, “above the line” costs (intellectual rights, director’s fee etc), executive producers’ fees and fuel costs. Distribution, promotion and fixed assets are not considered eligible.

### **Can Cash Rebate be combined with other subsidies?**

Accumulated state funds from selective and investment grants for the audiovisual sector are compatible with the internal market, according to the Commission Regulation (EU) No 651/2014. The cap is set to 50% for domestic productions, and 60% for cross-border and international co-productions. Financing from the Council of Europe’ s EURIMAGES and the European Union’s Creative Europe/MEDIA Programmes are excluded from quota.

### **What is the Cultural Test?**

A point system-based assessment decides upon the audiovisual work’s uniqueness in relation to the country. Focal points are:

\_the Content. Script taking place in Greece, related to the Greek or European history and culture, dialogues or narration in Greek or a language of the European Economic Area (EAA), characters being citizens of Greece or EAA, promotion of new technologies, human values, culture, inclusion, social integration, dissemination of arts and sciences.

\_Cast & Crew. Minimum standards of participation of citizens of Greece or EAA.

\_Production. Shootings, visual design, layout & storyboarding, visual or special effects, post-production, sound & music recording – taking place in Greece.

\_Additional criteria define whether an audiovisual scheme can be distinguished as “difficult”, and benefit from 100% of state aid intensity, when combined with other subsidies.

- Scheme in which dialogues and narration are in Greek
- Director’s first or second scheme
- Total budget of up to 1,000,000 €
- Short film or documentary
- Scheme with limited commercial potential

### **What is the project lifecycle of an investment scheme?**

A scheme starts with the production launch, or the first legally binding assumption of liability. It can last up to three years, unless amended to extend. Other amendments can include internal changes in budget lines (subject to restrictions), change of scoring in the cultural test, or major changes in the applicant’s - or the beneficiary’s - enterprise status.

### **When and how can one apply for CRGR?**

Applications are submitted via an electronic system guaranteeing smooth, fast and transparent processing on a first-come first-served basis. They must be submitted at least ten (10) days before the start of production in Greece. Applications may be submitted when there is an Open Call, subject to the Program's budget availability.

### **Which are the key application documents?**

The key documents for the application are: Company Documentation, Detailed Production Plan [timeline, start-end of filming, filming locations], the Cultural Test Self-Assessment, the Script, details about the Cast & Crew and the Financial Plan & Budget of the Investment. Applications must be submitted by the Greek partner company only.  
More Info: [dirinvest@ekkomed.gr](mailto:dirinvest@ekkomed.gr)

## **B. Locate (with) in GREECE: The Location Scouting Support Program**

The Program powered by the Hellenic Film Commission supports: a) preliminary location scouting for film and television projects of foreign initiative that are interested in exploring the possibility of shooting in Greece (Category A: We are Thinking of Greece) or b) location scouting during the pre-production stage of film and television projects of foreign initiative that have already expressed their intention to shoot in Greece (Category B: We Chose Greece).

Feature films, documentaries, with a minimum running time of 90 minutes, as well as TV series (fiction or documentary) are eligible.

For eligible projects (Category A & B), the prerequisites are:

— A. minimum shooting days in Greece: 15 days for fiction feature films and TV drama series & 7 days for documentaries and TV documentaries,

— B. minimum estimated expenses spent in Greece (in case the project gets produced in the country): €150,000.

Projects that have already begun shooting before being reviewed by the Hellenic Film Commission are not eligible. Priority is given to projects with geographical, strategic, and creative significance.

Funding is provided in the form of a subsidy, with a maximum amount of up to €10,000 per project. Each project must be of foreign initiative, and the applicant must be a Greek company. Highlights of the Program: CRIMES OF THE FUTURE by David Cronenberg | Official Competition at Cannes International Film Festival 2022 and THE RETURN by Uberto Pasolini | Gala section at Toronto International Film Festival 2024)

Application period: February-October.  
More info: [filmcommission@ekkomed.gr](mailto:filmcommission@ekkomed.gr)

## **C. Co-Produce with GREECE**

### **The Minority Coproduction Funding Scheme**

The Scheme provides funding for feature film projects (fiction, documentaries, live-action and animation), originating outside Greece, but with a Greek minority co-producer attached and local artistic/technical participation.

Filming in Greece is not mandatory. To be eligible, a project must have secured at least 50% of its total financing prior to applying to the scheme, including state/public funding or a broadcaster's financial participation.  
The scheme is divided into 2 categories

A. international co-productions originating from countries which are member states of the Council of Europe and have ratified the European Convention on Cinematographic Co-production, or from countries with which Greece has signed a bilateral treaty (Canada, China, France, Israel).

B. international co-productions originating from countries that have not ratified the European Convention on Cinematographic Co-production and with which Greece has not signed a bilateral treaty. In both categories, producers may apply either for a grant (up to 30,000€) or for financing in exchange for a share of profits (up to 100,000€).

The scheme was launched in 2021 and since then, 37 projects have been supported with a sum total of 2.8mill €. Films like HARVEST by Athina Rachel Tsangari (UK/Germany/USA/Greece | Official Competition Venice International Film Festival 2024), QUIET LIFE by Alexandros Avranas, (Germany/France/Sweden/Estonia/Greece | Orizzonti Competition Venice International Film Festival 2024) and SALVATION by Emin Alper, (Turkey/Netherlands/France/Greece/Sweden/Saudi Arabia | Silver Berlin Bear Grand Jury Prize, Berlin International Film Festival 2026) are highlights. More Info: [production@ekkomed.gr](mailto:production@ekkomed.gr)

### **SEE Cinema Network: The Minority Coproduction Funding Scheme**

SEE Cinema Network is a dynamic regional initiative that brings together film professionals across South-Eastern Europe. Established in 2003, the network has evolved into a key platform for cross-border cooperation, fostering meaningful partnerships in a region rich in talent but often fragmented by structural and market challenges.

At its core, SEE Cinema Network focuses on two main pillars: the development of international co-productions and the support of short film production. Through targeted funding schemes and professional networking opportunities, it enables filmmakers to collaborate beyond national borders, combining creative resources, expertise, and perspectives.

To date, the network has supported over 115 international co-productions, many of which have gone on to gain recognition at major film festivals and markets.

More than just a funding mechanism, SEE Cinema Network acts as a catalyst for dialogue and exchange. It creates space for producers, directors, and emerging talents to connect, co-create, and navigate the complexities of international filmmaking. In doing so, it contributes to building a more resilient and outward-looking regional film industry.

The network operates within the broader European audiovisual landscape, aligning with international co-production frameworks and engaging with key initiatives such as the Council of Europe's co-production conventions, national and European funding programs. This positioning allows SEE Cinema Network to bridge regional creativity with global opportunities, enhancing the visibility and circulation of South-Eastern European stories.

In an ever-changing industry shaped by technological innovation and shifting audience habits, SEE Cinema Network remains committed to adaptability and inclusivity. By supporting projects at an early stage and encouraging long-term partnerships, SEE Cinema Network continues to play a vital role in shaping the future of cinema by fostering cross-border co-productions and supports development with an annual July call for projects and November funding awards of €9,000 for selected projects from each member country.

More info: [seecinemanetwork.eu/](http://seecinemanetwork.eu/)



There is an iconic perspective of Greece, quite familiar to screen audiences: sun-drenched islands, with whitewashed houses enveloped in the infinite **ALL-TIME BLUE**. But, as in any compelling story, there's more beneath the surface.

Just a short distance from Attica, in the Peloponnese, landscapes become wilder and less predictable. Mountainous forests and steep coastlines take over the frame, while ancient sites and medieval castles bring legends and history to life. Greece is a place of **LIVING HISTORY**.

Beyond popular international film locations, such as Cyclades, Attica, Crete, Corfu and the Peloponnese lies the plot twist – where you can film **OUT OF THE BLUE**. Central Greece (Sterea Ellada) and Thessaly have proven to be surprisingly credible as stranded, remote islands, medieval villages and Nordic Noir settings. The North Aegean has doubled as the Baltic Sea, whereas the volcanic terrain of Nisyros and Santorini have lended their out-worldly ambience and **MYSTIC LANDSCAPES** to sci-fi or thriller oeuvres.

Likewise, plenty of industrial corners in **MODERN TIME** urban outskirts, conveniently located in the proximity of all necessary filming infrastructures, have doubled as the Middle East, South Africa, or even Miami.

There are still hidden gems to be discovered by international audiences in the Ionian, the Aegean, or in Northern Greece. Because, like the ancient sea God Proteus, Greece is a shapeshifter, ready to transform into the ideal setting for the next cinematic story.

# Locations

**ALL-TIME BLUE**







# LIVING HISTORY



Hozoviotissa monastery, Amorgos





Athens





Aitoliko, Mesologgi



Chania, Crete



Corfu, Old Town

# OUT OF THE BLUE



Kokkinopilos, Preveza





**Preveli, Crete**



**Dracolimni, Epirus**



Active volcano, Nisyros



**MYSTICAL  
LANDSCAPES**



Meteora







**Amorgos**



# MODERN TIMES



Acropolis Museum







**Servia Bridge, Kozani**



**National Theatre, Rhodes**





Athens



[article]

**ALL—STAR  
CASTS** at  
**ALL—TIME  
CLASSIC  
LOCATIONS**

Hollywood stars across  
the Greek Archipelago



Since 1957, when *THE BOY ON A DOLPHIN* (1957), starring Alan Land and Sophia Loren, became the first Hollywood film shot in Greece, Greek seas have always been a major draw for prestigious film and TV productions.

The Mediterranean landscape as the receptor of the Greek way of living have inspired emblematic films that played a special role in shaping the cinematic image of GREECE. Luc Besson's *THE BIG BLUE* (1988) chose the atmosphere of Amorgos Island during the 60's for shooting part of his film and the first film adaptation of the famous ABBA musical *Mamma Mia!* (2004) used Mount Pelion and Skopelos Island as the backdrop for the story.

That legacy seems to be continuing, while being renewed. During the last years, more international productions chose Greece and Aegean Sea as their shooting location.

A24's *THE RIDERS* from Academy Award-winner Edward Berger (*ALL QUIET ON THE WESTERN FRONT*, *CONCLAVE*), starring Academy Award-winner Brad Pitt, is currently filming in Greece -after filming at several locations across Europe. The film is based on the eponymous novel by Tim Winton, which tells the story of an Australian man that wanders around Europe with his seven-year-old daughter to find his wife. The cast also includes Julianne Nicholson, Coco Greenstone, Michael Smiley, Danny Huston, Camille Cottin, Ulrich Thomsen, Lara Pulver and Kimonas Kouris.

Part of the production took place on the island of Hydra, where an entire 1980s setting was recreated with a 500-member crew, extras and detailed period design, alongside shoots in Athens, Chalkida and Skaramagas.



Nikos Kyritsis, the Location Manager of the film in Greece mentions:

**"In the new film by Edward Berger, based on the novel *The Riders*, Hydra —which is also referenced in the book— was from the outset a key point of reference. Nevertheless, we explored alternative locations, seeking places that could convey a similar atmosphere with greater production ease and fewer practical constraints. However, Hydra's distinct characteristics— the absence of cars, the uniqueness of its architecture, and the immediate relationship between the settlement and the natural landscape— create a cinematic condition that is difficult to replicate elsewhere.**

**The director was looking for locations with a strong geographical identity and an underlying tension that would reflect the protagonist's inner journey. At the same time, the story takes place in the 1980s, and Hydra serves this aspect perfectly, as it remains largely unchanged, without visible contemporary interventions or pronounced signs of modernization.**

**During the scouting process, through repeated visits to the island —either alone or together with the director— the locations began to "reveal themselves" rather than simply being selected. In the end, Hydra was not just the right choice; it was the only place that could tell this story in the way envisioned by the director and the creative team."**

**"Beyond Hydra, filming also took place in other locations, including the Chalkida train station, Skaramagas shipyards, and Athens City Hall. These spaces impressed the director with their beauty, architectural character, and their enduring, unchanged quality over the years, while in the film they are "transformed" into locations in Italy and Belgium."**



Few months before, another highly anticipated film starring the Academy Award-winner Cate Blanchett had key scenes filmed in the Mani region of Messinia, with locations including Kardamyli, Trachila and Petrovouni. SWEETSICK will be Alice Birch's directorial debut, the famous playwright and screenwriter for the hit TV Series Succession & Normal People. The film follows a mysterious woman with the unusual ability to sense what others most deeply need. The production, shot in both the UK and Greece, uses the dramatic landscapes of Mani as the backdrop for the story's emotional journey and climactic finale. The film will be distributed by Searchlight Pictures.

Nikos Athanasiou, the Location Manager of the film recalls:

**"In the search for suitable filming locations, the director's primary intention was to find elements that convey a sense of authenticity and interiority: stone as a material, the isolation of the space, and a view toward something distant and open. These elements function not only aesthetically, but also symbolically, reinforcing the landscape of the narrative.**

**At the same time, there was a desire for the locations to retain a certain uniqueness — an almost timeless quality, making the space feel as though it exists slightly outside of time. This sense of solitude and distinct identity is a key element on which the narrative is built.**

**In the script, the heroine arrives in a quiet, remote village in search of her mother. The village of Trachila was chosen for this setting. It is a small, remote fishing village, at the end of a road that leads nowhere. This feeling of being "at the end of the journey" enhances the sense of isolation, and from the very first moment I arrived there, I felt exactly what had been described in the script."**

Lastly, in 2025 the volcanic island of Nea Kameni, within the flooded Santorini caldera -that unique geological site is a national geological park amid the Aegean Sea, protected by Natura 2000- was used for the shooting of Romain Gavras' new film SACRIFICE. The production had its world premiere at the Toronto International Film Festival, starring Chris Evans, Anya Taylor-Joy, Vincent Cassel, Salma Hayek Pinault and John Malkovich. The film is a co-production between ICONOCLAST, Mid March Media, Film4 and Heretic and tells the story of an influencer film-star, the world's richest man and a girl that are hostages of the eco-warrior Joan, who wants to save humanity by fulfilling the prophesy of sacrificing them to a volcano.

Aris Maleas, the Location Manager of the film highlights:

**"Our decision to propose Nea Kameni (aka the volcano of Santorini) as a location was based on the unique geological and aesthetic identity of the landscape, which exudes drama, mystery, and natural power—elements fully aligned with the theme and atmosphere of the film. Santorini, and Nea Kameni in particular, offers a rare combination of volcanic terrain and mythological depth, enhancing the narrative strength of the cinematic story. The volcano itself functions symbolically for both the characters and the development of the plot.**

**The contribution of the local community was crucial to the success of the production. During filming, close collaboration took place with local authorities (Thira Municipality, Port Authority and Geothira S.A.), professionals, and residents, both in terms of service provision and hospitality and technical support. The responsiveness and hospitality of the Santorini community significantly contributed to the smooth execution of the production, highlighting the island not only as a captivating destination but also as an active partner in contemporary cinematic creation".**

#### **ATHENS FILM OFFICE**

The Athens Film Office has as its primary goal the attraction of high-end productions and the transformation of the Greek capital city into a top film-friendly destination. From its sun-drenched coastline to its blend of classical traces and contemporary urban architecture, Athens offers an extraordinary range of locations suitable for any creative vision. The city has already proven its capacity as a world-class production hub by hosting a prestigious roster of high-profile projects, including major series and films. By connecting international creatives with a sophisticated network of local service providers, the office handles every logistical detail from transport to translation, and actively supports events that bring global talent together, ensuring that the city's long-standing creative tradition continues to thrive in the modern cinematic era.

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Locations of the Region Attica were used for The Little Drummer Girl, Jack Ryan, House of David and Tehran.

#### **FILM OFFICE CENTRAL MACEDONIA**

As Greece's first regional Film Office, Central Macedonia Film Office provides free facilitation, permit support, and direct networking with authorities, professionals, and trusted service providers — ensuring a smooth, production friendly experience from the start. Located in the heart of Northern Greece, Central Macedonia offers one of Europe's most versatile filming environments, with four-season landscapes, dynamic urban settings, and rich cultural backdrops. A proud EUFCN member, active in major film markets (Berlin, Cannes, Venice, London) and host of leading industry events such as the third week of the EAVE Producers Workshop (2025), the region has welcomed 160+ productions, including multiple major Hollywood projects. Meet your next shooting location in Central Macedonia.

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Locations of the Region Central Macedonia were used for Eternity and a Day, The Expend4bles, the Enforcer and Behind the Haystacks.

#### **FILM OFFICE CRETE**

The Region of Crete operates a dedicated film office designed to attract domestic and international productions and to support the development of film tourism. The Film Office Crete (FOC) facilitates audiovisual projects by serving as key liaison between producers and local entities. In addition to providing guidance on and assistance with information on filming permits and location scouting, FOC connects productions with skilled local professionals and offers comprehensive support throughout the process. FOC has provided essential services and support to major productions, including the award-winning feature Animal by Sofia Exarchou and Kapetan Mihalis by Kostas Haralambous, as well as popular Greek TV series such as The Beach and Kart Postal. Unrivaled light, diverse landscapes and endless possibilities make Crete your next best filming destination.

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Locations of the Region Crete were used for The Two Faces of January, Animal and Moonflower Murders.

#### **EPIRUS FILM OFFICE**

The Epirus Film Office promotes Northwestern Greece as a premier audiovisual destination. Spanning 9,000 sq. km., the region serves as a "natural studio," offering diverse locations from sun-drenched Mediterranean coasts to seasonal alpine landscapes and historic sites dating from antiquity to the 18th century. The F.O. provides free advisory services, location scouting, and general support. Epirus is highly accessible via modern highways, the Port of Igoumenitsa, and airports in Ioannina and Preveza.

Supported projects have earned accolades at TIFF, AIFF, DISFF, and the Oscars short film longlist, including notable titles like Endless Land, Noi, and Acheron. Moreover, emphasis is placed on dynamic partnerships with the University of Ioannina, strategic collaborations with private art institutions, and active engagement with central Greek organizations. By maintaining a vibrant

presence in Film Markets and Festivals, the F.O. significantly expands its networking reach and elevates the visibility and credibility of its services.

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Locations of the Region Epirus were used for Beckett, Endless Land, and the short films Noi and Aherontas.

#### **THESSALY FILM OFFICE**

Located in the heart of Greece and close to airports, ports and the city of Athens, the Region of Thessaly has operated the Thessaly Film Office as a one-stop shop, for film, TV and commercials. The Film Office provides full support—from location scouting and permits, to production coordination, supported by skilled local crews, quality facilities, and competitive national incentives. Thessaly offers year-round access to an exceptional range of locations, from the mythical Mount Olympus to the iconic settings of Mamma Mia! filmed in Mount Pelion and the Sporades Islands. Its diverse landscapes—urban areas, natural scenery, heritage sites, industrial zones, and stunning coastlines—have attracted productions such as Mamma Mia!, Beckett, Haunted Heart, and numerous documentaries on Jason and the Argonauts, Meteora, and the Region's rich history.

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Locations of the Region Thessaly were used for Mamma Mia!, The Castaways and Haunted Heart.

#### **FILM OFFICE OF WESTERN GREECE**

The Film Office of Western Greece, based in Patras, serves as a regional "one-stop service hub" for the audiovisual sector in "Olympic Land." Fully operational, it provides comprehensive support to domestic and international productions, facilitating permit issuance, location scouting, and networking with local crews through strategic partnerships. Having successfully supported a wide range of producers—including recent projects such as Pack of Sheep, Green Stories, and The Trail of Cobalt—the Film Office showcases a unique mosaic of locations: from the prestige of Ancient Olympia, the Messolonghi Lagoon, and Lake Trichonida, to the urban energy of Patras and the medieval presence of Chlemoutsi Castle. The region offers excellent accessibility via the Athens-Patras highway, Araxos Airport with seasonal international flights, and the strategic ports of Patras, Katakolo, and Kyllini, ensuring seamless logistics even for the most demanding film productions.

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Locations of the Region Western Greece were used for Maria, Our Wildest Days and Mediterraneo.

#### **FILM OFFICE WESTERN MACEDONIA**

The Western Macedonia Film Office operates as an independent unit under the Regional Governor. Its mission is to drive strategic and sustainable development by attracting audiovisual productions to the region's unique natural landscapes, historical heritage, and architectural landmarks. It also provides comprehensive support to industry professionals, facilitating every stage of production. Services include expert location scouting, permit coordination with public authorities, and access to a network of skilled local talent across the creative and hospitality sectors. The F.O. serves as a dedicated point of contact for producers, directors, and location managers both in Greece and abroad. Since 2020, the Film Office has successfully supported a variety of projects, including the acclaimed features Behind the Haystacks and Broken Vein. With its rich cultural identity and a wealth of undiscovered locations, Western Macedonia offers a versatile canvas for exceptional cinematic storytelling.

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Locations of the Region Western Macedonia were used for Ulysses' Gaze, Behind the Haystacks and Broken Vein.

# **mAgenda\* – the new Greek AV Industry Directory**



Behold the updated mauve directory **mAgenda\***, an essential companion for navigating within the emerging talent of Greece's audiovisual and creative industry.

Since 2024, every shade of magenta has become integral to the visual identity of **EKKOMEΔ** (the Hellenic Film & Audiovisual Center), a color that embodies creativity, imagination, optimism, and extroversion. There could be no more fitting palette for a publication designed as both a reference and a compass—guiding readers through the evolving Greek audio-visual landscape.

Scan the QR code and find within the pages of the brand-new edition, the new talent gaining recognition on the global stage and connect with passionate, highly skilled teams, ready to transform ideas into compelling audiovisual work.

This Greek Industry Guide stands as a snapshot of a rising creative ecosystem, shaped by the distinctive blend of versatility and top-tier expertise that defines Greek crews today.

**\* magenta Greek Industry Directory**

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### **Publication Credits**

CURATED & EDITED  
by Neoklis Mantas

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PUBLICATION COORDINATOR  
Neoklis Mantas

DESIGNED by  
YOOOP Studio [www.yoop.studio](http://www.yoop.studio)

PRINTED by  
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COVER PHOTO  
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