



CELLULOID PACT · LINE PRODUCERS INDIA

A PRODUCER'S HANDBOOK · 2026 EDITION

Saudi Arabia Film Production Guide

NEOM · AIUla · Riyadh · Jeddah · The Empty Quarter
Cash rebate, permits, customs & production logistics for
international productions

Practical reference for producers, production managers, agencies, studios and international production companies planning a shoot in the Kingdom.

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CONTENTS

What's inside

1	Why Saudi Arabia?	03
2	Saudi production regions — NEOM, AlUla, Riyadh, Jeddah, Empty Quarter	05
3	The Saudi cash rebate explained	11
4	NEOM incentive vs the national incentive	14
5	Permits — who issues what	15
6	Customs, temporary import & carnets	17
7	Building a Saudi budget	18
8	Production calendar — month by month	20
9	Locations by script type	21
10	Crew & equipment — what's local, what you import	22
11	The producer's checklist	23
12	Prep-to-rebate timeline	24

2026 UPDATE

In May 2026 Saudi Arabia raised its headline production rebate to **up to 60%** of qualifying spend and streamlined the application and disbursement process — putting the Kingdom at the very top of the global incentive landscape, above the 25–40% national rebates common across Europe.

This handbook is a practical planning reference, not legal or financial advice. Incentive terms, thresholds and permit processes are set by the Saudi Film Commission and other authorities and change periodically — confirm current details with the relevant body before committing a budget. Figures marked *illustrative* are structural examples, not quotes.

SECTION 1

Why Saudi Arabia?

The real question isn't "can you shoot in Saudi Arabia" — you can, and roughly forty international productions already have at NEOM alone since 2022. The question producers are actually asking is: *why is everyone suddenly looking at the Kingdom, and does the incentive stack up against Jordan, Morocco and the UAE?*

Three things changed at once, and together they moved Saudi Arabia from "interesting on paper" to a genuine option on a budget board.

1. The money became real — and navigable

Saudi first announced a 40% cash rebate at Cannes in 2022. For a while it carried a reputation for being hard to navigate. That reputation is now out of date. In May 2026 the Film Commission raised the headline rebate to **up to 60%** of qualifying production spend and rebuilt the process around clearer pathways and faster disbursement, working with the Cultural Development Fund on the payout side. A 60% ceiling sits above every major European national rebate. For a production spending seriously inside the Kingdom, that is no longer a rounding error on the budget — it is a structural reason to consider Saudi as the primary location rather than a stand-in.

2. The infrastructure opened

Incentives only matter if you can actually make the day. Two purpose-built hubs now exist where five years ago there was desert: NEOM's Media Village and Bajdah Desert Studios in the north-west, and the Film AlUla studio complex beside the UNESCO site of Hegra. Between them they offer real soundstages, backlots, workshops and crew accommodation — so a unit is no longer entirely dependent on flying every resource in.

3. An industry ecosystem formed around it

The Red Sea International Film Festival in Jeddah, a growing local supplier and crew base, and a dedicated Film Commission with a logistical-support mandate mean a foreign production now lands into a system rather than a vacuum. Commercials in particular have picked up sharply, drawn by access to locations that simply cannot be shot anywhere else.

WHAT SAUDI OFFERS THAT NEIGHBOURS CAN'T

Vast, genuinely untouched desert and sandstone at a scale beyond Wadi Rum; Nabataean heritage at Hegra comparable to Petra; futuristic NEOM backdrops; and the highest headline rebate in the region — all inside one country.

WHERE NEIGHBOURS STILL WIN

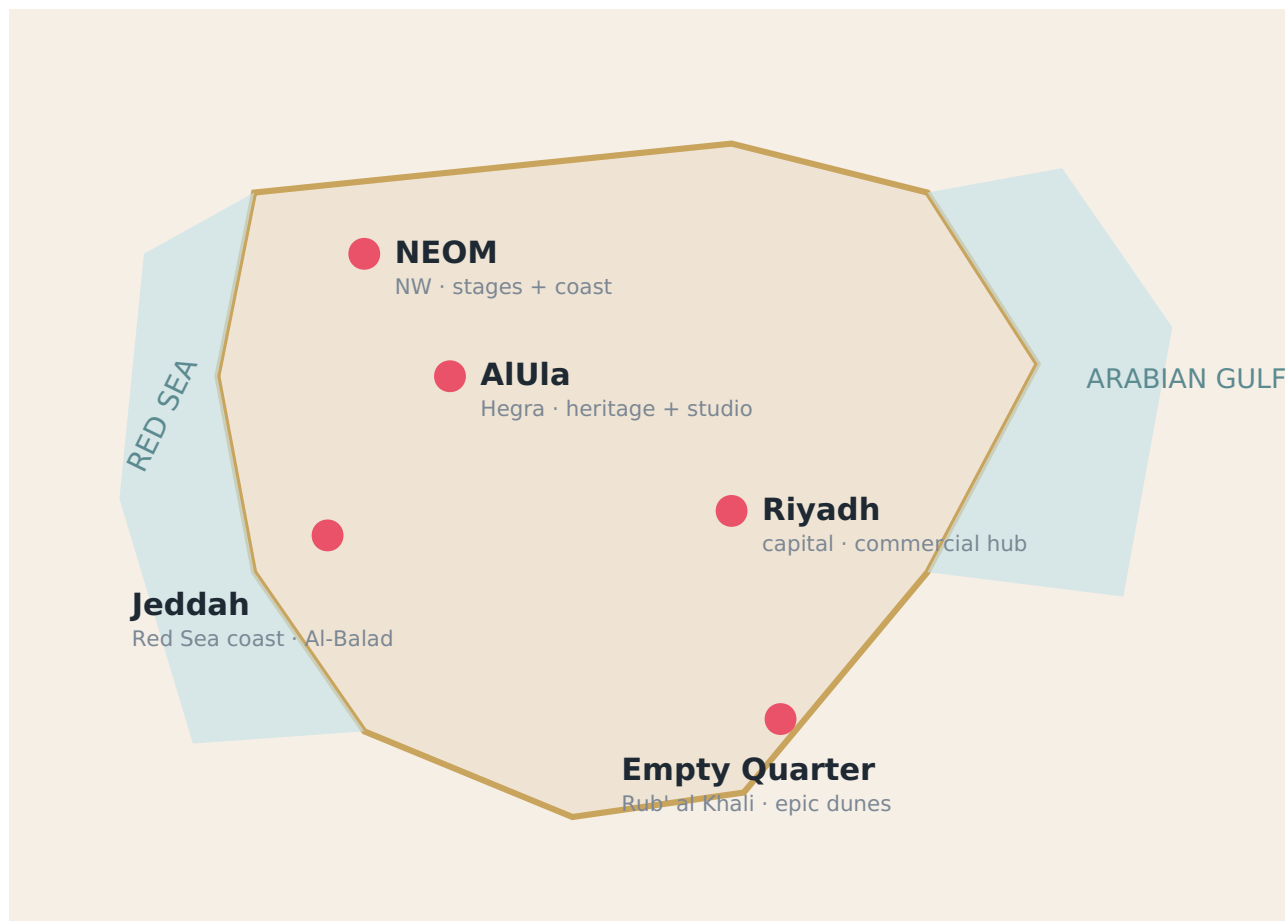
Jordan, Morocco, the UAE and Egypt have deeper, more mature crew pools and equipment inventories. For many shoots the smart move is a Saudi shoot supported by regional crew and kit — see **how Jordan compares as a regional base**.

Vision 2030 in one line: film sits inside Saudi Arabia's national plan to diversify the economy and build a cultural and entertainment sector — which is why the incentive is generous, the permits are being consolidated, and the studios are being built with public backing rather than left to the market.

SECTION 2

Saudi production regions

Five regions carry almost every international shoot in the Kingdom. Each has a distinct look, a distinct level of infrastructure, and a distinct logistical reality. Here is what a production manager needs to know about each before choosing.



Key production regions of the Kingdom (schematic — not to scale).

The following five pages take each region in turn: its look, its infrastructure, and its logistical catch.

SECTION 2 · REGION

NEOM

North-west Kingdom (Tabuk region) · purpose-built media hub + Red Sea / Gulf of Aqaba coast

NEOM is the most production-ready region in the country because it was designed to be. Since its launch in autumn 2022 it has hosted more than forty productions across two hubs, and it runs its own production-support and incentive route bundled with the physical infrastructure.

BAJDAH DESERT STUDIOS

- Two 3,000 m² sound stages
- Standing backlots: Oasis, Fort and Arabic Village sets
- Resort-style accommodation for ~350 cast and crew on site
- At least five distinct location looks within a 30-minute drive

MEDIA VILLAGE (NC1)

- Four operational stages
- Two × 2,400 m², one × 1,200 m², one × 750 m²
- Support offices and production infrastructure
- Long-term plan: 25+ stages by 2045

The natural looks

Beyond the stages, NEOM's value is the Hisma Desert — dramatic red-and-ochre sandstone formations rising out of the sand — together with the Gulf of Aqaba coastline and mountain terrain, several of which sit within an easy drive of the studios. It is the strongest single base in the Kingdom for a shoot that wants stages, desert and coast without long company moves.

Best for: sci-fi and future-world builds, desert epics that need a stage backstop, coastal and mountain looks, and any schedule where controlled infrastructure and on-site accommodation de-risk a remote shoot.

The catch: NEOM is a managed environment. Access, accommodation and support run through NEOM's own production office, and its incentive route is administered separately from the national programme (see Section 4). Plan around its systems rather than assuming open-location freedom.

SECTION 2 • REGION

AlUla

North-west Kingdom • UNESCO heritage + purpose-built studio complex

AlUla is where heritage and infrastructure meet. Film AlUla has deliberately paired one of the most spectacular archaeological landscapes on earth with a working studio complex, so a production can shoot ancient Arabia by day and finish on a stage in the same region.

FILM ALULA STUDIO COMPLEX (PHASE 1 OPENED 2023)

- Two major sound stages plus production buildings
- Construction workshops, costume and wardrobe spaces
- Catering facilities and a large backlot
- A sound-recording studio able to hold a 32-piece orchestra with advanced acoustic treatment

The landscape

AlUla spans deserts, sandstone canyons, oases and ancient cities. Its centrepiece is **Hegra** — a UNESCO World Heritage Site of Nabataean tombs cut into rock, comparable to Petra but far less filmed. Dadan, Jabal Ikma and the surrounding valleys add more range. This is the Kingdom's signature "historic Arabia" location.

Best for: historical and biblical-era films, Nabataean and ancient-Arabia stories, prestige drama and high-end commercials wanting a landscape audiences haven't seen a hundred times.

The catch: Hegra and the protected sites carry **heritage restrictions**. Access near monuments is controlled, coordinated through Film AlUla and the Heritage Commission, with strict conditions on crew size, vehicles, drones and rigging. Build heritage-approval lead time into the schedule and don't design shots that assume unrestricted access to the tombs.

SECTION 2 · REGION

Riyadh

Central Kingdom · capital, commercial & corporate hub

Riyadh is the practical centre of gravity for anything that isn't primarily a landscape shoot. It is the capital, the seat of the ministries you may need approvals from, and the fastest-growing base of local suppliers, equipment houses and crew. King Khalid International Airport handles the bulk of inbound crew and freight.

What it delivers on screen

Modern Gulf-city looks — business districts, contemporary architecture, corporate interiors — plus the heritage of **Diriyah** and the UNESCO site of At-Turaif on its edge. Converted warehouse studios in the JAX district give Riyadh a stage option close to suppliers.

Best for: commercials, corporate and brand films, contemporary and urban drama, and any production that wants proximity to suppliers, ministries and international flight connections.

The catch: Riyadh is a working capital, not a film back-lot. Location filming in public and commercial areas needs coordinated permits and, often, security and road-closure support — factor the approval chain in Section 5 into your schedule.

SECTION 2 • REGION

Jeddah

West coast • Red Sea, historic Al-Balad & the port

Jeddah is the Kingdom's Red Sea gateway and its most texturally rich city. It is also home to the Red Sea International Film Festival, which has done much to bring international attention to Saudi as a filming destination.

The looks

Al-Balad — historic Jeddah, a UNESCO World Heritage Site — offers coral-stone houses, carved wooden *rawashin* balconies and narrow old-town lanes found nowhere else in the region. Add the Red Sea coastline, the working port, and a denser, older urban fabric than Riyadh, and Jeddah becomes the go-to for coastal, historic-Hijazi and character-led city work.

Best for: commercials, coastal and maritime work, historic Hijazi architecture, and productions wanting warmth and texture over Riyadh's modern gloss.

The catch: Al-Balad is a protected heritage zone — filming there sits under conservation rules similar to other heritage sites, and the coastal humidity is hard on crew and kit for much of the year (see the calendar in Section 8).

SECTION 2 · REGION

The Empty Quarter

South-east · Rub' al Khali — the largest contiguous sand desert on earth

The Rub' al Khali is the scale location. Unbroken dunes to the horizon, no infrastructure, no compromise — the desert that other deserts are stand-ins for. It delivers imagery nothing else can, and it demands the most logistics of anywhere in this guide.

The reality of shooting it

There is effectively nothing out there: no accommodation, no power, no water, no cell coverage in stretches. Every day is a self-contained expedition. Support vehicles, fuel bowzers, water, satellite comms, recovery gear, medical cover and heat management aren't optional extras — they are the shoot. Distances are long and the nearest towns are hours away.

Best for: epic and action features, survival and journey stories, sci-fi vistas, and premium commercials whose entire point is untouched scale.

The catch: heat and remoteness govern everything. Shoot the cool months only, budget generously for support logistics and contingency, and build a safety and evacuation plan before the schedule. This is where an experienced **line-production and logistics team** earns its fee several times over.

SECTION 3

The Saudi cash rebate explained

This is the section to get right. The rebate is generous, but it is conditional — and almost every problem producers hit comes from a handful of avoidable mistakes: the wrong legal entity, applying too late, or counting spend that was never going to qualify.

HEADLINE

up to 60%

cash rebate on qualifying production expenditure inside the Kingdom (raised from 40% in May 2026).

The thresholds

Requirement	Detail
Minimum eligible spend — feature film	SAR 750,000 (≈ US\$200,000) in qualifying expenses
Minimum eligible spend — feature documentary / animation	SAR 187,000 (≈ US\$50,000)
Minimum shoot days	5 days with the main production unit
What it covers	Production and post-production (the full production must be completed)
Who can claim	Local and international companies working through a Saudi-registered/licensed entity or a Saudi co-production partner
Who cannot	Government, semi-government and state-owned entities

What qualifies

- **Above-the-line fees** — producer, director and key crew, including script and screenplay rights
- **Below-the-line wages** — crew, actors and extras; set and costume design; make-up, hair and SFX teams
- **Location & equipment rental**
- **Production and professional services**
- **Construction**, including building sets
- **Accommodation & travel** — domestic, and international travel to Saudi cities
- **Post-production** carried out for the project

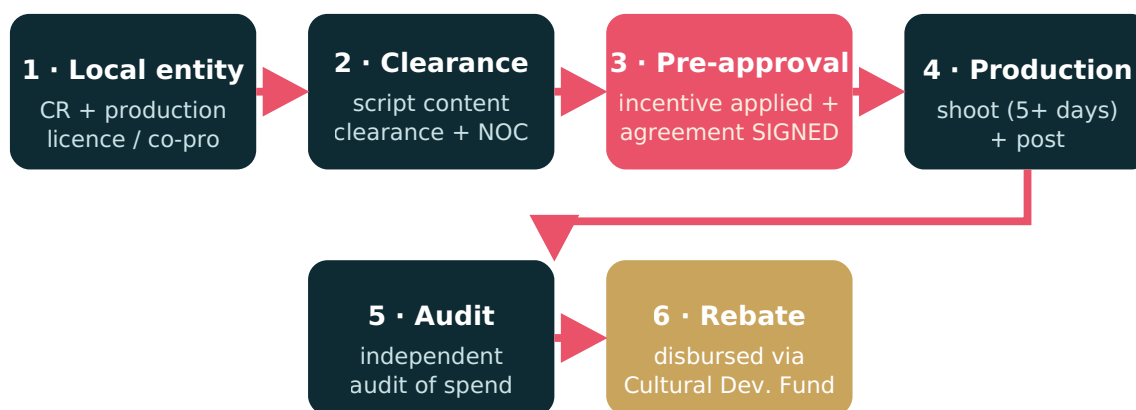
What doesn't

- Any spend **outside the Kingdom**
- Anything paid to **suppliers based outside Saudi Arabia**
- Costs incurred **before pre-approval** (you must sign the incentive agreement before principal photography)
- Spend routed through the **wrong legal entity** — no Saudi entity or co-pro, no rebate
- Anything below the **minimum spend or day thresholds**

Rule of thumb: if the money didn't land with a Saudi supplier, on a Saudi day, after your agreement was signed, assume it doesn't qualify until confirmed.

SECTION 3 • PROCESS

From company to cash — the path



The Saudi filming ecosystem: entity → clearance → pre-approval → production → audit → rebate.

The single most important box on that diagram is **step 3**. Pre-approval — signing the incentive agreement — must happen **before** principal photography. Spend before that point is at risk. Everything upstream (entity, licence, script clearance, NOC) exists to get you to a signed agreement before the camera turns.

THE DOCUMENTS YOU'LL ASSEMBLE

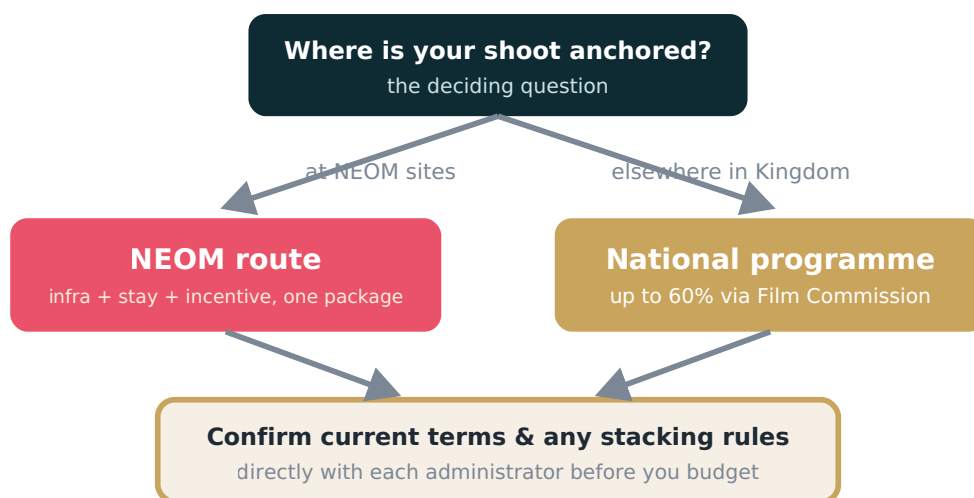
The Film Commission's incentive application requires, among others: KSA Commercial Register; Media & Audiovisual Production Licence; script content clearance; filming NOC (shooting permit); proof of rights ownership or licence; company portfolio (and co-pro partner's); producer, director and writer bios; estimated budget (template provided); proof of financial backing; mood board; cast and crew list; script in English and Arabic; film treatment (logline, synopsis, treatment); production schedule (template provided); and the director's vision. Assemble these in parallel with entity set-up — they gate the application, not the shoot.

SECTION 4

NEOM incentive vs the national incentive

Almost nobody explains this clearly, and it trips up first-time productions. There are effectively two doors to Saudi production support. Walking through the wrong one — or assuming they automatically combine — costs time.

	National programme	NEOM route
Administered by	Saudi Film Commission (film.sa)	NEOM's own media / production arm
Where it applies	Anywhere in the Kingdom — AIUla, Riyadh, Jeddah, Empty Quarter, etc.	Shoots based at NEOM sites (Media Village, Bajdah, Hisma, Aqaba coast)
What you get	Up to 60% cash rebate on qualifying spend + Film Commission logistical support	Production support bundled with stages, backlot, on-site accommodation and a dedicated support office, plus NEOM's own incentive route
Best when	Your shoot spreads across the Kingdom or sits outside NEOM	Your shoot is anchored at NEOM and benefits from its infrastructure in one place



NEOM vs national incentive — a decision aid, not a substitute for confirming live terms.

When should you use which? If your production is built around NEOM's stages and desert, the NEOM route lets you contract infrastructure, accommodation and incentive support as one package — a real de-risking advantage on a remote shoot. If your story lives in AIUla, Riyadh, Jeddah or the Empty Quarter, the national Film Commission programme is your path to the headline rebate. Don't assume the two automatically stack; eligibility, timing and terms differ, so confirm the current position with each body before you lock a budget.

SECTION 5

Permits — who issues what

"You need permits" is useless advice. What a production manager actually needs is a map of which authority issues which clearance, because in Saudi Arabia they are genuinely spread across several bodies — and the Film Commission's logistical-support role exists precisely to help coordinate them.

Clearance	Issued / coordinated by
Media & Audiovisual Production Licence	Saudi Film Commission / Ministry of Culture (licence portal: abdea.moc.gov.sa)
Script content clearance	Saudi Film Commission
Filming NOC (shooting permit)	Saudi Film Commission
Location access — municipal areas	Local municipality (Amanah) + landowner, via Film Commission support
Heritage sites (Hegra, Al-Balad, Diriyah At-Turaif)	Heritage Commission / site authority (Film AIUla for AIUla)
Drone / aerial photography permits	General Authority for Survey & Geospatial Information (GEOSA)
Airspace clearance for aerial work	General Authority of Civil Aviation (GACA)
Road closures, crowd & security	Ministry of Interior / police, coordinated via Film Commission
Restricted / military areas	Ministry of Interior clearance
Temporary equipment import & customs	Zakat, Tax and Customs Authority (ZATCA)
Foreign crew visas & work permits	Ministry of Foreign Affairs / Ministry of Investment
Wireless / RF frequency approval	Communications, Space & Technology Commission (CST)

THE FILM COMMISSION IS YOUR COORDINATOR

The incentive programme explicitly includes logistical support — the Commission liaises with the Ministry of Interior, GEOSA, ZATCA, the Ministry of Foreign Affairs, CST, the Ministry of Investment and GACA on a production's behalf. Route requests through it rather than approaching each body cold.

SEQUENCE, DON'T SCRAMBLE

Licence and script clearance come first; the filming NOC follows; heritage, drone, airspace, road-closure and restricted-area approvals are shot-specific and need their own lead time. Map every special shot to its issuing body during prep — an aerial over a heritage site can touch three authorities at once.

Heritage, drone and restricted-area approvals are the three that most often slip a schedule. If a sequence depends on any of them, treat the approval — not the shoot day — as the critical path.

SECTION 6

Customs, temporary import & carnets

Equipment at the border is where good schedules go to die. This is content almost no one writes down, so here is the honest version: plan the gear crossing as carefully as you plan the shoot.

Temporary import

Production equipment generally enters the Kingdom under a temporary-import arrangement through ZATCA, handled by a local customs broker. Saudi Arabia has not historically operated as a straightforward ATA Carnet country in the way much of Europe does; many productions clear gear under a temporary-admission bond or deposit arranged by their broker instead. Confirm the current carnet position and the exact mechanism with your broker early — the mechanism affects both cost and lead time.

The items that cause delays

- **Wireless / RF gear** — comms, radio mics, video links need CST frequency approval; unapproved frequencies get held
- **Drones** — import plus GEOSA and GACA permitting; expect scrutiny
- **Lithium batteries** — air-freight rules and declarations; undeclared batteries stall a whole shipment
- **Generators & large cranes** — size, fuel and safety documentation
- **Vehicles** — picture and support vehicles need their own temporary-import treatment
- **Serial-number mismatches** — the carnet/manifest must match the kit exactly, down to serials
- **Incomplete manifests** — the single most common cause of a hold
- **Weekend / holiday arrivals** — customs cadence around Fridays and public holidays adds days

The practical rule: a detailed manifest with matching serials, RF and drone clearances pre-arranged, batteries properly declared, a competent local broker, and buffer days on either side of the shoot will prevent the overwhelming majority of customs problems. None of it is exotic — it just has to be done before the freight moves, not after it lands.

SECTION 7

Building a Saudi budget

Prices move and depend entirely on your shoot, so this guide won't quote day rates. What lasts longer — and what actually protects a budget — is understanding the *structure* of a Saudi budget and exactly how the rebate changes the bottom line.

THE LINE-ITEM STRUCTURE

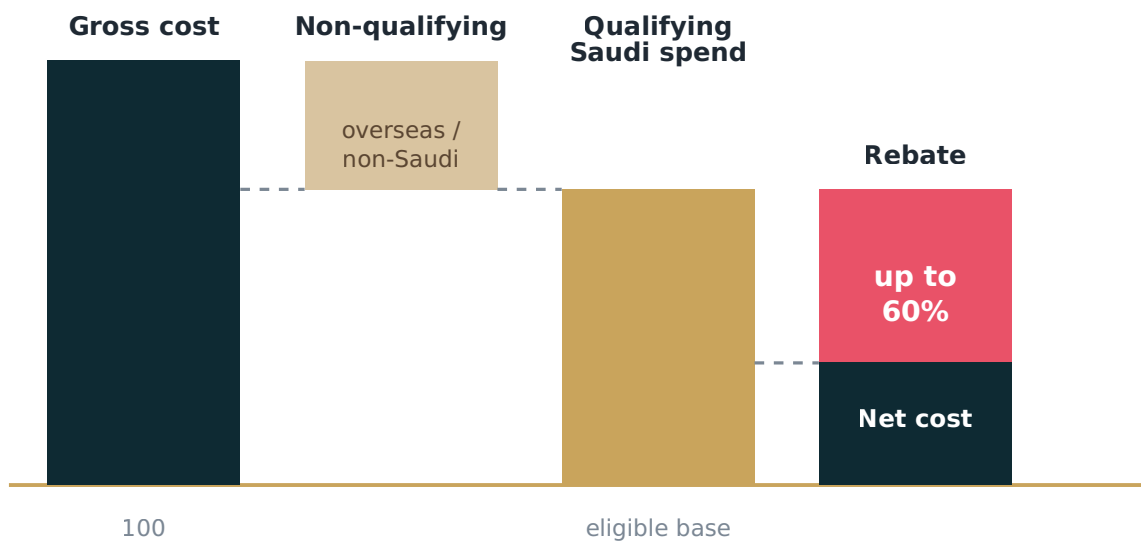
- Line production / local service fee
- Crew — local and imported
- Cast
- Accommodation & per diems
- Ground transport & fuel
- Permits & government fees
- Location fees
- Equipment rental — local, imported, carnet/customs
- Construction & sets
- Security
- Insurance — production, equipment, liability
- Visas & travel
- Post-production

HOW THE REBATE RESHAPES IT

The rebate doesn't reduce every line — it reduces the **qualifying Saudi spend**. So the budgeting discipline is to separate what lands with Saudi suppliers, on Saudi days, after pre-approval (qualifying) from what doesn't (overseas spend, non-Saudi suppliers, pre-approval costs). Then apply the rebate — up to 60% — to the qualifying portion only.

This is why *where* you spend matters as much as *how much*. Every pound moved from an overseas supplier to a qualifying Saudi one is a pound that can attract up to 60% back. The rebate quietly rewards local hire and local spend — which also happens to be what makes the shoot run better.

The rebate, as a waterfall



Illustrative structure only — proportions vary by production. The rebate applies to qualifying Saudi spend, not gross cost.

Read it left to right: start from gross cost, strip out what can't qualify, and you're left with the eligible Saudi base. The rebate — up to 60% of that base — comes back after audit, pulling your net cost down. The larger and more genuinely local your qualifying base, the more the mechanism works for you.

SECTION 8

Production calendar

Saudi Arabia is a cool-season shoot. Get the window right and the desert is spectacular and workable; get it wrong and you're fighting 45–50°C heat, dust storms and shortened days. Here is the month-by-month reality.

Month	Shootability	What to plan around
January	Prime	Cool, clear, best light. Peak window — book early.
February	Prime	Excellent. Watch for the start of Ramadan in some years.
March	Good	Warming; spring dust and wind can rise in the desert.
April	Fair	Heat building; midday becoming difficult. Dust-storm season.
May	Hard	Hot. Desert work limited to early/late; night units.
June–August	Extreme	40–50°C. Avoid daytime exteriors; heat is a safety issue.
September	Hard	Still very hot, easing late in the month.
October	Good	Cooling into a workable window again.
November	Prime	Excellent conditions return.
December	Prime	Cool and clear; low winter sun for landscape.

RAMADAN & EID

Ramadan shifts ~11 days earlier each year (around February–March in 2026). Expect shortened working hours, adjusted crew availability and cultural sensitivities; Eid holidays pause much activity. Build the calendar around it rather than through it.

HEAT, WIND & THE COAST

Desert regions add spring dust storms to the heat. The Red Sea coast (Jeddah) stays humid well into the shoulder months, which is hard on crew and kit. Winter low sun is a gift for landscape — plan hero exteriors for the cool months.

SECTION 9

Locations by script type

Working backwards from the page is often the fastest way to a location plan. Here is where each kind of story tends to land in the Kingdom.

If your script is...	Go to	Because
Historic / ancient Arabia, Nabataean, biblical-era	AIUla — Hegra	UNESCO rock-cut tombs and canyons, rarely filmed, with a studio in the same region
Modern Gulf, urban, corporate	Riyadh	Contemporary cityscapes, business districts, Diriyah heritage, closest to suppliers
Sci-fi / future worlds	NEOM	Purpose-built futuristic backdrops plus stages and controlled infrastructure
Luxury / coastal	Red Sea coast, NEOM & Jeddah	Gulf of Aqaba and Red Sea shorelines; resort and marine looks
Epic action / journey / survival	Empty Quarter & Hisma	Unbroken dunes and dramatic sandstone at a scale nothing else matches
Character city / historic port	Jeddah — Al-Balad	Coral-stone old town, Hijazi architecture, Red Sea texture
Commercials	Jeddah, Riyadh, AIUla	Range, supplier access and iconic looks within manageable distances

Most features and premium commercials end up combining two or three of these — an AIUla heritage block and a NEOM stage block, say, or Riyadh for urban and the Empty Quarter for scale. The art is sequencing them to minimise company moves across a country the size of Western Europe. That sequencing is exactly what a **regional line producer** is for.

SECTION 10

Crew & equipment

The honest picture: Saudi Arabia's local crew and equipment base is real and growing fast, but it is not yet Prague or even Amman. Knowing what to source locally and what to import is the difference between a smooth shoot and an expensive scramble.

WHAT'S AVAILABLE IN-KINGDOM

- A growing local crew base in Riyadh, Jeddah, AIUla and NEOM
- Grip, lighting and base-camp support through the studios
- Drivers, fixers, local production staff and coordinators
- Standing stages, backlots and workshops at NEOM and Film AIUla
- Accommodation and catering at the major hubs

WHAT STILL COMES IN

- Senior heads of department — DoP, gaffer, key grip, production designer
- High-end and specialist camera, technocranes, specialist rigs
- Depth of grip/lighting inventory for larger units
- Typically from **Dubai** (the regional hub, 1-2 days away), **Jordan, Egypt, India** or the **UK**

When to import — and the rebate tension

Import when a role is genuinely specialist, when the schedule is too tight to build a local team, or when a high-end commercial or feature demands kit that isn't yet in-country. But remember Section 3: only Saudi spend qualifies for the rebate. Every imported crew day and every piece of non-Saudi kit is a cost that doesn't attract the up-to-60% back. The commercial sweet spot is a strong imported HOD layer over a genuinely local crew and supplier base — better economics *and* a better rebate. For units staged out of the UAE, our **Dubai line-production base** is the usual jumping-off point into the Kingdom.

SECTION 11

The producer's checklist

One page to keep on the wall. If every box here is ticked before principal photography, the shoot — and the rebate — are on solid ground.

ENTITY & INCENTIVE

- ☐ Saudi entity (Commercial Register) or co-production partner in place
- ☐ Media & Audiovisual Production Licence obtained
- ☐ Script content clearance granted
- ☐ Filming NOC (shooting permit) issued
- ☐ Incentive application submitted & agreement **signed before shoot**
- ☐ Minimum spend & 5-day threshold confirmed
- ☐ Audit documentation & receipts process set up from day one

PEOPLE

- ☐ Crew visas & work permits arranged
- ☐ Cast contracts & travel booked
- ☐ Accommodation & per diems confirmed

KIT & MOVEMENT

- ☐ Equipment temporary-import / carnet & local broker engaged
- ☐ RF / wireless frequency clearance (CST)
- ☐ Drone permits (GEOSA) + airspace (GACA) if flying
- ☐ Vehicles & fuel logistics planned
- ☐ Production, equipment & liability insurance bound

LOCATION & SAFETY

- ☐ Heritage-site approvals (AIUla / Al-Balad / Diriyah) if applicable
- ☐ Municipal / location access & fees agreed
- ☐ Security & road-closure coordination arranged
- ☐ Heat, water & medical / evacuation plan (esp. Empty Quarter)

The one that sinks productions: the incentive agreement must be **signed before principal photography**. Everything else on this list can be recovered from; a late incentive application generally cannot.

SECTION 12

Prep-to-rebate timeline

A realistic runway for a mid-scale international shoot is around twelve weeks of prep before the camera turns — with the rebate landing some way after wrap. Compress at your peril; the approval chain, not the shoot, sets the pace.



Indicative runway — scales with production size. Rebate disbursement follows audit, typically some weeks or months after wrap.

The critical dependency runs through the red bar: the incentive agreement has to be signed before principal photography, and everything upstream of it exists to make that deadline. Permits, visas and the equipment crossing run in parallel through the middle weeks. After wrap, the audit of your qualifying spend gates the rebate — which is why clean receipts and documentation from day one (Section 11) directly affect how fast the money comes back.

Plan Saudi with people who have done it.

This handbook gets you to an informed budget and schedule. Turning it into a shoot — entity, permits, crew, kit, customs and a clean rebate audit — is the line producer's job. Talk to us before you lock the budget: lineproducersindia.in

KEEP GOING

Further reading & contact

This guide is part of a wider library covering line production across the Middle East and beyond. If Saudi Arabia is one leg of a bigger shoot, these will help you plan the rest:

- **Line Producer Saudi Arabia** — the full service page: NEOM, Riyadh and Kingdom-wide line production
- **Line Producer Middle East** — regional overview and cross-border planning
- **Line Producer Dubai** — the usual regional staging base for Saudi units
- **Worldwide Film Rebates & Incentives** — how Saudi's 60% compares globally
- **Line Producer Jordan** — comparison location and crew/kit source
- **Coordination & Logistics** — how a remote-shoot logistics team is built



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International line production, permits, crew and logistics across the Middle East, India and beyond. For a Saudi shoot — from incentive application to rebate audit — start a conversation at lineproducersindia.in.

Sources & verification. Incentive terms, thresholds, eligible-cost categories and the required-document list are drawn from the Saudi Film Commission's published incentive programme (film.sa); the 60% headline rate reflects the May 2026 increase reported by Screen, Variety and The Hollywood Reporter; NEOM and Film AIUla infrastructure details reflect operator and trade-press reporting current to 2026. Terms change — confirm live details with the relevant authority before committing spend. This handbook is planning guidance, not legal, tax or financial advice.

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