



BEST PRACTICE GUIDE FOR FILMMAKERS

SHOOTING IN THE REGIONAL
AREAS OF WESTERN AUSTRALIA



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INTRODUCTION

Royalties for Regions, underpins the State Government's long-term commitment to developing Western Australia's regional areas into strong and vibrant regional communities that are desirable places to live, work and invest. Royalties for Regions focuses on delivering benefits to regional WA through six objectives:

1. Building capacity
2. Retaining benefits
3. Improving services
4. Attaining sustainability
5. Expanding opportunity
6. Growing prosperity

The Western Australian Regional Film Fund sits under this umbrella and the aim of the Fund is to support high quality productions shot in regional WA.

Our WA Regions

There are nine regions in Western Australia that the State Government's Department of Regional Development promotes and facilitates the economic, business and social development of. They are:

- + Gascoyne
- + Goldfields-Esperance
- + Great Southern
- + Kimberley
- + Peel
- + Pilbara
- + Mid West
- + South West
- + Wheatbelt

These regions are established as part of the Regional Development Act 1993. For more information visit <http://www.drd.wa.gov.au/regions/Pages/default.aspx>

SECTION 3.2

BEST PRACTICE GUIDE FOR FILMMAKERS

SHOOTING IN THE REGIONAL AREAS OF WESTERN AUSTRALIA

PURPOSE OF THE GUIDE

The Best Practice Guide for Filmmakers has been developed as a useful tool to assist filmmakers working throughout the regions of Western Australia. It is focused on best practice for engaging with regional stakeholders, developing and executing regional outcomes for benefit of the community and getting the highest return for both the regional communities, in which the film is being shot, and for the filmmaker.¹

It is important to note that although film production does bring major benefits to regional communities, one of the stronger recommendations and insights has been it is better to **'under promise and over deliver'** particularly with grant agreements and community expectations.

This will be an evolving document to incorporate continued learnings.

WORKING WITH THE TRADITIONAL PEOPLE OF REGIONAL WESTERN AUSTRALIA

Western Australia is a broad State, the largest within Australia. When working in the regions filmmakers need to understand and respect that Aboriginal people were the first peoples of our State and are the traditional owners of the land. They have been connected to and cared for the land for over 40,000 years.

There are hundreds of different Aboriginal groups within Australia, each with their own distinctive language, customs and lore. This is particularly true in the north of Western Australia where in some areas English is the second language and Aboriginal people can speak up to three or four Aboriginal languages and dialects.

Under Aboriginal lore² and custom, Aboriginal people have cultural responsibilities and rights in relation to the land of which they are the

traditional owners. This knowledge becomes critical for filmmakers who wish to film in areas within the state, particularly remote areas. Establishing who the local traditional owners are prior to the film shoot and creating a working relationship with them, will assist greatly in knowing what areas are sacred and what the appropriate protocols are for access, filming and when lore is being carried out etc.

Aboriginal people have a living spiritual, cultural, familial and social connection with the land. Aboriginal people have made, are making, and will continue to make, a significant and unique contribution to the heritage, cultural identity, community and economy of Western Australia. As filmmakers understand, respect and learn to work with the traditional owners of the land then great value can be brought to the community and the film industry.

1. The guide has been developed through a broad consultation process with both screen practitioners who have shot films throughout regional Western Australia and feedback from regional experts. A range of practitioners have been involved in the process from highly experienced to relatively new to the industry so that we obtain a broad view of working in the regions. This being the case some information within the guide may be more useful for some than others.

2. The term 'lore' refers to the customs and stories the Aboriginal peoples learned from. the Dreamtime. Aboriginal lore was passed on through the generations through songs, stories and dance and it governed all aspects of traditional life. For further information go to: http://www.workingwithatsi.info/content/PL_laws.htm

WELCOME TO COUNTRY

'Welcome to Country' protocols and ceremonies have been part of Aboriginal culture for thousands of years for welcoming visitors to country. Despite the absence of visible borders, Aboriginal groups had clear boundaries separating their country from that of other groups. Crossing into another group's country required a request for permission to enter — like gaining a visa — and when that permission was granted the hosting group would welcome the visitors, offering them safe passage.

Filmmakers need to ensure they integrate a 'Welcome to Country' ceremony prior to their shoot. This is a small ceremony where traditional owners, usually elders, welcome people to their land. This is a significant recognition made through a formal process, although it's up to the elder how they decide to carry out the ceremony. It can also depend on the location of the event and the practice of the Aboriginal community in the different regions in Western Australia which can vary greatly.

During a 'Welcome to Country' the elders will welcome those in attendance, film crew, actors, staff and guests to their country. It might be just a simple speech or a performance of some sort, like a song, traditional dance or a didgeridoo piece.

It is important to note that a 'Welcome to Country' is often considered a right and not a privilege. (Creative Spirits, 2016)³

ACKNOWLEDGEMENT OF COUNTRY

It is important for filmmakers working in the regions to understand the difference between 'Welcome to Country' and 'Acknowledgement of Country'.

'Acknowledgement of Country' is a way that filmmakers can

show awareness and respect for Aboriginal culture and heritage and the ongoing relationship the traditional owners have with the land on which the film is being shot. Both Indigenous and non-Indigenous people can perform 'Acknowledgement of Country'. (Creative Spirits, 2016)⁴

Below is a sample 'Acknowledgement of Country' where the traditional custodians are not known:

'I would like to show my respect and acknowledge the traditional custodians of this land, of elders past and present, on which this meeting/ event is taking place.'

Below is a sample of 'Acknowledgement of Country' where the traditional custodians are known and an example has been used for the Halls Creek region in the north of Western Australia:

I would like to acknowledge the Kija people who are the traditional custodians of this land. I would also like to pay respect to the elders past and present of the Kija nation and extend that respect to other Aboriginal people present.

Knowing who the traditional custodians of the land on which the film shoot is occurring is critical and will ensure that you do not make an error in protocol. For example, the Shire of Halls Creek has the Aboriginal nations of Jaru, Kija, Kukatja, Walmajarri, and Gooniyandi.

RECOGNITION OF COUNTRY IN FILM CREDITS

In showing the traditional custodians respect it is strongly recommended that the traditional custodians and land on which the film was shot be recognised in the film credits. For example, the Shire of Murray in the Peel Region of Western Australia would acknowledge the 'Bindjareb

people of the Pinjarup land'. If the film is shot across several regions ensure that you acknowledge all groups on the land the film was shot.

SMOKING CEREMONY

A smoking ceremony is one of the most significant ancient ceremonies performed by Aboriginal and Torres Strait Islander people. The ceremony involves smouldering various native plants to produce smoke which are believed to have cleansing properties and the ability to ward off bad spirits.

Sometimes during production, if local Aboriginal people are involved they may request a smoking ceremony for the production team and or premises that the shoot will occur in. The smoking ceremony will be conducted by local elders or someone nominated by the elders.

3. Creative Spirits (2016) Welcome to Country & Acknowledgement of Country, Retrieved 20 June 2016 from: <http://www.creativespirits.info/aboriginalculture/spirituality/welcome-to-country-acknowledgement-of-country#ixzz4D1XtFldI>

4. Creative Spirits (2016) Welcome to Country & Acknowledgement of Country, Retrieved 20 June 2016 from: <http://www.creativespirits.info/aboriginalculture/spirituality/welcome-to-country-acknowledgement-of-country#ixzz4D1XtFldI>

KEY INSIGHTS / RECOMMENDATIONS

- + Get to know community prior to pre-production.
- + Work with local community to find a local consultant who can connect you with the traditional custodians and who understands the local politics. The regional Development Commissions will be able to assist you with finding the right person.
- + Establish who traditional custodians are prior to pre-production.
- + If you are shooting your project across different regions determine if the traditional custodians are different.
- + Allow time to sit down with the traditional custodians to develop a relationship and so they can gain an understanding of who are you.... where you come from.... who you know.... what connection you may have to the land and the traditional custodians. Allowing time to do this up front is critical and will assist greatly with the production process.
- + Local knowledge of traditional custodians may give you access to locations and sites you were not aware of that may assist with the film production and even add to the story line of the film.
- + Relationships with traditional custodians will provide an understanding of the cultural protocols for areas in which you are going to shoot, where males and females may not be able to go and where you may or may not be able to shoot. Even entering a waterhole can have a protocol required where you acknowledge the spirit of the waterhole prior to entering.
- + In the north of Western Australia it may be useful to know when Aboriginal lore takes place for young men moving from boyhood to manhood, as this may have an impact on your film shoot particularly in the more remote areas in working with the traditional custodians.
- + Understand the protocols of bringing Aboriginal actors from a different area into another traditional custodian's area and follow required protocols.
- + If you are shooting a story associated with a particular Aboriginal group in another custodial area of another Aboriginal group, ensure you meet with the traditional custodians of both groups to ensure that all protocols and sensitivities are considered.
- + Understand the difference of 'Welcome to Country' and 'Acknowledgement of Country' ceremonies and establish protocols for your film production prior to going into pre-production.

INITIAL PREPARATION PHASE OF FILM PRODUCTION

CONTENT OF PRODUCTION APPROPRIATE FOR REGION OR LOCATION

Be aware that it may be possible the subject matter of the production is not suitable to a region or specific location, and while a production may generate an income while the film is being produced the ongoing affect to a region or location once the film is released may be positive or negative.

PROJECT DEVELOPMENT

Every person interviewed as part of the consultancy process has recommended that during the project development stage of the film it is critical the filmmaker contracts a local fixer/consultant who can assist in building the local networks, understands the local politics, knows what resources and skills are available in the community, knows the limitations and benefits of that region and knows who the 'go to people' are within the region.

The local fixer/consultant should work with the Location Manager to establish a schedule to meet the appropriate regional people and know what is available in the region

- locations, resources, expertise and facilities - to establish the suitability of the region for the film production.

Key players in the region to meet with and brief on the project are:

- + Local Government
- + Regional Development Commission
- + Regional Tourism Association
- + Regional Chamber of Commerce & Industry
- + Regional Media
- + Regional Community organisations
- + Regional High Schools

Department of Parks & Wildlife Rangers situated in the regions are an important asset for the Location Manager in touring the region to find appropriate film locations and who know the protocols and procedures associated with accessing those locations. Many of the rangers in the northwest of Western Australia are traditional custodians and will have a deep local knowledge on the range of locations within the region

that most tourist and government agencies may not be aware of.

Key insights/recommendations:

- + Early contact with the region is essential to establish relationships and networks.
- + Establish an early understanding of the politics of the region through the local fixer/consultant and a procedure to manage.
- + Establish an early relationship with the Regional Development Commission in the region you wish to shoot your film and work in partnership with them in bringing the production to their region. If they are involved at the conceptual level they will take ownership with you in assisting to secure the funding to bring the project to their region.
- + Meet with the key players in the region to ensure they know what is happening during all stages of early development.
- + Under promise and over deliver.
- + Once you have established that the project will go ahead in

- the region establish a regional liaison committee to meet in the initial development phase, pre-production, production, post production and wrap up.
- + Work with local government to establish a one point of contact film liaison officer who understands production requirements and can deal with any enquiries from the production team.
- + Establish with community what their real wants and expectations are and reach agreement on what is realistic and practical to manage hopes and expectations during production.
- + Funding for the local fixer/consultant should be allowed for as a budget line item.
- + Involve the local fixer/consultant in the Regional Film Fund application to ensure that the proposed outcomes for the regional community are achievable and realistic for both the production and the region.
- + Work with the local fixer/consultant, Regional Development Commission and business network to develop a register of potential investors who live in the region, own property or have business interests in the region.
- + Develop a briefing on the production for stakeholders.

CONTRACTING OF SKILLED AND EXPERIENCED LOCAL FIXER/CONSULTANT

In Western Australia there are people who have experience working with filmmakers in shooting films in the regions who can take on the role of local fixer/consultant.

Key insights/recommendations

- + Work with Screenwest to establish a register of local fixers/consultants across the regions of Western Australia.

Establish with community what their real wants and expectations are and reach agreement on what is realistic and practical to manage hopes and expectations during production.



UTILISING SKILLS WITHIN THE LOCAL REGION AND BUILDING LOCAL CAPACITY

As more screen production is shot in regional WA, the regional capacity and skill sets will continue to develop. The following strategies are noted to build the regional capacity.

INTERNSHIPS

Screenwest supports filmmakers establishing professional attachments on productions, however the internships referred to here are not at that same professional level, but build regional capacity, particularly in young people, which is one of the hoped-for outcomes of the WA Regional Film Fund.

By utilising internships the filmmaker will be able to contribute back to the community, leaving a legacy while at the same time building the capacity of the region.

Key insights/recommendations:

- + Establish a relationship with a local community agency such as an employment service, community based organisation or local government who can be involved in the selection of interns.
- + Provide a list of possible internships as early as possible to the local agency.
- + Be clear and realistic on the number of internships that are possible to offer.

- + Interns should be over 18 years and left school.
- + Build on what is already happening within the community and set up internships that are tied to the community so the benefit is ongoing. For example, you may work with the local acting group and provide internships for construction/set or costume design for people who are already involved or showing an interest in that space.
- + Be clear who the intern is attached to within the production team and the role of the production person in overseeing the intern.
- + Ensure the intern completes a confidentiality form the same as the production team.
- + Make sure you are clear what the interns have to do and provide them with a role requirement statement. Be clear they are there to learn but still need to be value adding in some way to the production.
- + Ensure interns are covered by volunteer insurance. If working with a local agency they may be covered under their policy. If this is the case, get this confirmed in writing.
- + Have one person on the production team who is the central liaison point for internships.

FILM SKILLS DEVELOPMENT IN REGIONS

Bringing professional film skills into regional communities, especially remote areas, and building a skills base will greatly assist in building regional screen industry skills, knowledge and local capacity over time.

Filmmakers need to connect with what is already happening in the regional community and the local fixer/consultant will be critical in this process. Film skills development needs to be seen in the broadest context of the film industry and includes everything from on-set skills to off-set such as construction, set painter, greensperson, catering, traffic control, runners and drivers etc.

KEY INSIGHTS / RECOMMENDATIONS

Key insights/recommendations:

- + Go in to the region before pre-production with a list of general skill sets required for the production and work with the local fixer/consultant to build relationships with local people and businesses.
- + Prior to pre-production set up a partnership with regional and/or State Registered Training Organisations such as TAFE so that locals may be able to obtain RPL credits for those that work on the film set.
- + Ensure all the production team understand and are committed to positively working with the regional community and achieving the agreed regional outcomes. Burning the relationship with the regional community may impact on future funding.
- + Have frank conversations with locals on what is needed from local contractors and the requirements of the film industry. Put agreements into a written contract, ensure ongoing open communication during the contract period and do not assume or gloss over any issues.
- + Work with local training organisations and Regional Development Commissions to upskill and educate locals and businesses in the region on the skill sets required for film production. This may include getting local people ticketed e.g. traffic control, establishing first aid/on-site nurses, chaperones, childcare workers, drivers and production runners etc.
- + Work with Regional Development Commissions and Screenwest to establish a register of local skills and businesses for future use by the film industry.



PRODUCTION

PRE-PRODUCTION

SITE LOCATION

The Community Resource Centers are a good asset to access potential site locations for the production office with access to desks, phones, NBN and other requirements. For more remote locations, mining companies and pastoralists may also be able to assist.

It is standard practice for producers to inform all local authorities of the production with all agreements in place, but producers need to be aware of the challenges of some regional locations. While you may have a signed agreement to shoot on a road during a particular period of time, if a major breakdown occurs at a nearby mining company and requires moving major machinery through the area in which you are shooting, you will be delayed. Working with the major regional industry bodies will assist in minimising the risk.

RISK MANAGEMENT

Risk management is essential for all productions both in terms of OHS and timing of the shoot and with

the changing weather conditions this has become more critical. There are now more occurrences of flash flooding and in the north you can be shooting in a community that is 40 degrees and dry, a rain storm occurs 10kms away and soon afterwards you have a flash flood in the area you are operating in. Producers are encouraged to work with local agencies such as local government, SES and the weather bureau to monitor and be aware of changing conditions and any potential risks to the area where you are shooting.

There have been two recent catastrophic events in the Kimberley and Peel Regions with fire that behaved in a way that was not expected, destroying vast areas of land and an entire town site. Producers should be aware of the season they are going to shoot in and have contingencies in place so that if there is a fire there are alternative locations in which to complete the project.

In the north of Western Australia the rivers and oceans have crocodiles, lethal jellyfish and sharks. In the oceans of the south there are even more sharks. In recent years there

are growing numbers of predators and attacks. When operating in those environments producers need to increase their mitigation strategies to manage the recent growing risk.

BUSINESS ENGAGEMENT

Local business in regional communities are passionate about their region and often innovative in dealing with situations and challenges. Contracting local businesses can provide a more cost-effective approach for the producer and meets the requirements of the regional spend. Take the time during pre-production to establish a relationship, clarify the requirements of the shoot and reach agreement around services required and prices and confirm in writing.

Engaging a local fixer/consultant early to establish a network and resource list of regional businesses, facilities and recourses for the Production Manager to contract during production is essential and can lead to cost savings. Meeting early with the business community will enable accounts to be established where practical which will assist with cash flow for the producer.

Provide a register of local expertise, businesses and services to the production team and encourage them to buy locally as much as possible.

Be clear with the business community that film production budgets are tight and strictly managed to ensure there are no cost over runs, so there is no misunderstanding on what revenue local business will generate.

In productions that have extended shoot periods such as moving into a second season of a television series, producers need to work with the business community to ensure they understand that film production budgets do not increase, so that prices for accommodation and other services are not significantly increased.

Where a producer is working in a regional area for an extended period it may be possible to tie in the script with local business and location names and secure a longer term financial deal through promotional opportunities in the production. Businesses may also be interested in permanently changing the name of their business or location to match the script. This occurred during the filming of the long running television series McLeod's Daughters which greatly benefited both the production and regional community.

Early liaison with the regional community is important regarding set builds, as there may be the possibility of working in partnership with the community to build more permanent structures that can be left behind on completion of the shoot for tourism promotion. If agreement can be reached early the additional costs of building permanent structures could be shared between set design and the local community.

Come to an early agreement with the local community regarding an open day for the production, local events during production such as a

Q/A evening, visit to local schools and a wind-up event. This will engage the local community but also enable the producer to ensure people remain away while the shoot is happening.

Provide a register of local expertise, businesses and services to the production team and encourage them to buy locally as much as possible.

EXTRAS

Hiring the Extras Coordinator from the regional community is most effective, if possible. Having the position employed by and responsible to the casting director will enable the mentoring of the regional person and increase their skills and expertise. Connection with the local acting groups or regional high school drama department may provide an appropriate person for the role and build on their knowledge and expertise which will remain in the community once the production has concluded.

Be clear on exactly what an extra does to ensure false expectations are not created. The community will not be aware that it can involve lots of waiting, just being in the background of a shot and a lot of repetitious actions.

Provide a breakdown of estimated extras employment numbers so that the expectations of the local community are not raised higher than the reality. Be very clear on how extras are counted into the local employment numbers for the production – if it is promoted that there are to be 250 local people employed on the production but 150 of these are extras employed for one half day only, the local community and the Regional Development Commission will be concerned.

Key insights/recommendations:

- + Work with Screenwest to establish film friendly regions across Western Australia and to build a register of businesses, facilities and contractors available that are skilled and experienced in working with the film industry.
- + Work with the regional liaison committee to establish longer term economic, built & cultural benefits and innovative legacies for the region.
- + Provide a briefing document to local business and community on what the production is about.
- + Quantify the regional spend and engagement and work with the regional liaison committee to ensure there is clarity so that expectations are realistic.
- + Establish a register of resources, expertise and facilities that are available for the production.
- + Include a use 'best endeavours to buy/hire local' in relevant crew contracts.
- + Don't over promise local business, be clear on what you are purchasing, set up accounts and payment structure early and pay bills on time.
- + Encourage local businesses to provide invoices in as soon as possible and ensure they understand that the company is set up for production only and the company closes once the film is finished.
- + Utilise local businesses to source product not available regionally.
- + Offer screen credits for local support, if possible.

- + Establish systems that record the regional spend throughout the production and inform the community on completion of the project.

PRODUCTION

At the commencement of production hold an open day for community inclusive of a 'Welcome to Country' ceremony so the local community feels engaged with the production from the start. During the event clarify the process for the shoot and timing and seek the communities support to ensure the shoot is not interrupted. Inform them of the critical nature of filming and potential cost implications of delays so they have an understanding. Inform them of the closing and thank you event and time it takes overall to fully complete the film.

Establish one person in the production team who can deal with any community enquiries and direct them to the appropriate person during the shoot. This person should also work in partnership with the Local Government Film Liaison Officer.

Establish a process at the commencement of production to inform accommodation, local restaurants and other essential service industries if the shoot is going into overtime to ensure cast and crew can still access local services at completion of the shoot day.

Understanding regional conditions at certain times of the year is essential and one of the reasons why contracting local drivers and runners may be effective. Conditions vary greatly from the north of WA to the south and even in particular locations at particular times of the day and seasons.

A large number of kangaroos may be known to congregate near roadways close to shooting locations during particular times of the day, especially if the shoot has run late or started early. In the north there are no fences to contain stock so they wander the roads along with wild donkeys and camels.

There are alcohol restrictions in some far northern regional towns and total alcohol bans in some Aboriginal Communities. To assist in minimising the risk of contravening regulations and putting the production at risk, it is very important the full production team understand about these restricted areas re: alcohol consumption and not being able to take alcohol into Aboriginal Communities. There are substantial fines for an individual who brings alcohol into a restricted area.

Key insights/recommendations:

- + Engage the community early, inform them of the process of production and critical timing of the shoot.
- + Tie in all regional requirements such as any alcohol restrictions into cast and crew agreements.
- + Hold a 'Welcome to Country' event at the start of production.
- + Ensure all cast and crew know the risks associated with the particular regional area, especially in the north of the state where it is very hot, there is plenty of water and people are tempted to swim but crocodiles are present.
- + Ensure all commitments to the local community during production are met.
- + Ensure any engagement by the actors in community events and activities while on site during the shoot has been pre-arranged and confirmed.
- + The Unit Publicist to work with regional media and tourism association to establish agreed protocols to manage all media associated with the shoot and community events involving cast members to ensure media distribution rights and agreements with cast members are not compromised.



Establish one person in the production team who can deal with any community enquiries and direct them to the appropriate person during the shoot. This person should also work in partnership with the Local Government Film Liaison Officer.

Hold a thank you community event to acknowledge the support of the community, local business, extras, and all those that supported the production.

POST-PRODUCTION

Effective preparation for post-production can play an essential role in leaving a legacy behind for the regional community to benefit from while at the same time saving costs due to not needing to remove some components.

On completion of the shoot, discuss with the regional liaison committee about any sets, props, costumes or art pieces that may be left behind that the community can use for tourism promotion and attraction.

Assist the Regional Tourism Association to develop a tourist map highlighting the locations where the film was shot.

In the long gap between the end of the film shoot and its cinematic release, it is very important to keep the community informed of the progress so they don't feel they have been abandoned.

Key insights/recommendations:

- + Work with the regional liaison committee to establish longer term economic, built & cultural benefits and innovative legacies for the region.
- + Hold a thank you community event to acknowledge the support of the community, local business, extras, and all those that supported the production.
- + Inform the community of the gap between completing the shoot to the screening of the film.
- + Offer to hold a local screening of the film on completion as the community will become your strong promoters of the film on release and into the future.
- + Keep the community informed of the progress up till the premiere of the film.
- + Carry out a review and wrap up meeting with the production crew internally and with the regional liaison committee establishing what worked and why; what didn't and how to improve; recommendations for next time.

- + Share the outcomes of the review with the regional community and Screenwest to develop best practice for engaging with regional stakeholders, developing and executing on regional outcomes for benefit of the community and getting the highest return for both the regional communities in which the film is being shot and for the filmmaker.

PREMIERE OF FILM

Involving the regional community in the premiere of the film can add real value to the event and assist in future sales of the production. If a positive relationship has been established from the start and maintained and enhanced throughout the production phase then the regional community can become one of your strongest promoters of the film.

Key insights/recommendations:

- + Involve the regional community in the national and international premiere of the film where they can promote the region, local product and produce.
- + Explore ways to tie in the film premiere with regional events such as a major anniversary, book launch, regional competition or other major event.
- + Remember to inform the regional community of the film premiere.
- + Establish the connection of the film content with regional, state, national and international networks for promotion of the film, i.e. if the film has a surfing theme connect in with the surfing community.

WHO IS WHO & HOW TO UNDERSTAND WHAT THEY CARE ABOUT

REGIONAL

- + Development Commission is focused on regional profile, economic, business and social development. Interested in how many jobs the production will create; skilling of the local community; income generated in the region from the on-site production; and the ongoing economic development following the film's premiere.
- + Tourism Association is focused on promotion of the region as a tourism destination. Interested in promoting the region and local attractions to the cast and crew; promotion of the region during production utilising the profile of the film to further promote the region; and the ongoing tourism promotion following the film's premiere.
- + Chamber of Commerce & Industry is focused on influencing and inspiring business vitality in the region. A resource point and network for access to regional business, products and services.
- + Regional Media is focused on promoting events within the region and will work with the Unit Publicist to promote the region during the shoot and following the premiere.
- + Historical societies and regional museums are interested in telling the history of the region. Focused on accessing costumes and props for promotion of the event.
- + Business is focused on generating a revenue and promoting and building an economically sustainable region. Regional business owners often have a strong economic and emotional commitment to the region and interested in providing goods and services to the production and the business development opportunities following the premiere of the film.
- + Local Government is focused on serving the local community and building its vibrancy. Interested in how many jobs the production will create; skilling of the local community; income generated in the region from the on-site production; the ongoing economic development following the premiere of the film; and ongoing promotion of the region.
- + Community organisations are focused on serving their client base with their community.
- + Regional High Schools are focused on educating young people and broadening the educational opportunities and experience for young people in the region.

STATE

Tourism WA

Screenwest

Royalties for Regions

Local Member

State Media

TAFE

Department of Education

Universities

Business

Peak community organisations

Film Festivals

NATIONAL

Screen Australia

Broadcasters

Distributors

Members of Parliament

National media

Screen Producers Association

Corporate

National peak bodies

National tourism

Film Festivals

INTERNATIONAL

Distributors

Tourism

Film Festivals

TIPS FOR SHOOTING FILM IN REGIONAL WA

- + Under promise, over deliver
- + Make sure the film industry is welcomed back
- + Plan, plan, plan
- + Build contingencies into production especially in remote areas where the unexpected can happen
- + Build networks early and be open and honest with community
- + Don't build expectations too high
- + Be aware of limitations that come with shooting in the regions and don't assume that any one region will provide all of what you need
- + Embrace the benefits of region both human, infrastructure and financial
- + Thank and give back to region e.g. experience
- + Leave region better then when you arrived
- + Assumptions are the mother of all stuff ups. Don't assume everyone is on the same page as you - check; don't assume people understand what you are saying – get them to repeat and confirm in writing; don't assume people burn with the same passion as you for the production – inspire others; don't assume you know what drives someone or the regional community – make the time to know
- + Ensure Development Commissions are realistic as they may expect too much
- + Multipliers of regional benefits can be unrealistic - be realistic/conservative
- + Community can become a major seller of your product
- + Inform region of the cost to produce a film in the region vs in a city so they have an appreciation of the commitment of the film maker to the region
- + Appreciate and respect the environment, people and community and protocols
- + Ensure you fully understand that in working in a region there are extra unknown costs, no matter how well you plan and budget
- + Keep in touch with the region between post production and the premiere.



CASE STUDIES

KIMBERLEY

Mystery Road (Kununurra)

PEEL

Three Summers (Fairbridge)

SOUTH WEST

Breath (Denmark)
Jasper Jones (Pemberton)

PILBARA

RED DOG: True Blue (Karratha)

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