

**THE FEDERATION OF NSW & ASSOCIATED FILM SOCIETIES -PRESIDENT'S REPORT
ACOFS AGM, Launceston, April 16, 2011**

President: Michael O'Rourke
Secretary: Michael Lines-Kelly
Treasurer: Denise Wales
Committee: James Sandry & Brian Dunne

Since last year's AGM in York, the number of societies has remained virtually constant, though, intriguingly, things have been far from static. Several societies have dropped out, new ones have joined and a few whose memberships had lapsed have returned after years of inactivity. The reason for the demise of most of the societies remains unclear, though it seems at least two were overly reliant on a single key figure who was unable to continue running the society without support. Similarly, a few of those who've rejoined have done so because of the return of a key figure.

There have been several factors responsible for the healthy number of new societies to replace those which have vanished. Firstly, Beris Bradford as secretary was a very welcoming initial point of contact. She always gave great encouragement and support to anyone attempting to set up a new society. Our treasurer Denise Wales has also been extremely supportive of new societies and is quick to send out friendly reminders to those who happen to be in arrears for one reason or another. The ACOFS-negotiated discounted screening fee for DVDs has also been a key factor in attracting new members. It was encouraging to hear that it was the distributors themselves who alerted several of these societies to the benefits of joining the Federation.

Currently, we have 43 financial member societies which is a slight improvement on last year. Of these, 10 screen 16mm (with occasional use of DVDs and 35mm), 30 screen DVDs (18 exclusively), and 5 screen 35mm (and occasionally on other formats). There are seven societies for which we don't have screening details.

The Workshop Film Group held its 35th Annual Residential Film Weekend at the Metropole Guest House in Katoomba over the October long weekend. This annual event provides an opportunity for members of many different film societies to get together in relaxed and pleasant surroundings. Documentaries provided some of this year's highlights with *Paris 1900*, a compilation of pre-WWI actuality footage, proving to be extremely popular, as was *Vietnam Symphony*, the extraordinary story of the Hanoi Conservatory of Music who continued operating during the Vietnam War by relocating to a small country village where they tunnelled into the side of a mountain and built underground class rooms and a five hundred seat auditorium. Producer Kerry Herman was present for a Q&A after the screening. Another treat was *The Last Film Search* which tells the story of a National Film & Sound Archive field officer's trip into the outback in search of old nitrate film. For a gathering of film buffs this was an absolute delight.

On October 9th, the Federation held its AGM in Canberra where it was generously hosted by the ANU Film Society. Encouragingly, it was our best attended AGM for many years. John Brady from the NFSA was our guest speaker, a fine lunch was provided at the Archive restaurant and a vote was taken on the proposal for the future direction of ACOFS. Although there were three abstentions, no one voted against it and the meeting gave strong encouragement to the ACOFS executive to work towards further development of the proposal.

Unfortunately, not long after the AGM, Beris Bradford resigned as Federation Secretary. Her magic touch with new societies will be sorely missed. A specially convened committee meeting was conducted by tele-conference during which Michael Lines-Kelly was invited to take up the position of secretary and happily for us all, he accepted.

The year's saddest event was the passing of John Fraser who until relatively recently had been an extremely enthusiastic member of the Federation committee. In a career spanning 45 years, John promoted overseas films as well as local film-makers during his time as an executive with Greater Union. Director Brian Trenchard-Smith said that John Fraser was the reason he got to make his first feature, *The Man from Hong Kong*. He

thanked John for having stuck by him throughout the production at some risk to his own career. John was co-executive producer of the film, the first Asian-Australian co-production, which today is considered a cult classic. Even in retirement, John retained his passionate commitment to film. In the mid-1990s he established the McMahons Point Community Centre Film Society, where he screened classic films to a rapturous audience. For ten years his enthusiasm for the golden years of Hollywood ensured the group's success. Unlike most societies which come to an end, this was a raging success until the point when the lack of Public Liability Insurance made it impossible for him to continue. Although he never showed any bitterness, it was a tragic end to a wonderful group. John was a born showman who will be sorely missed by all who knew him.



Photo: Amanda Watkins

Vale John Dennis Fraser 19.6.1930 – 1.9.2010

This year WEA Sydney Film Society celebrates its 50th birthday. They have faced a lot of challenges in recent years but still continue to screen interesting and challenging double bills and produce comprehensively researched film bulletins which are in themselves a valuable resource. Sadly, long term president Tom Politis passed away on 28 December after a long illness. But Leth Maitland continues to work miracles despite declining membership and John Burke has stepped in to succeed Tom as president. Although for the time being they have chosen not to renew their membership of the Federation we congratulate WEA Sydney Film Society on reaching this significant milestone and hope that we will be able to welcome them back at some future point.

On Wednesday October 6th, Bryan Putt and I met with Dr Paolo Minuto, President of the International Federation of Film Societies who was in Sydney as a guest of the Italian Film Festival. The new ACOFS committee had taken out full membership of the IFFS after many years as an associate, i.e. non-voting, member. Intriguingly, the full membership turned out to be cheaper than the associate. The meeting took place at the Italian Cultural Institute where many initiatives were discussed. An invitation was extended for an ACOFS member to attend the IFFS General Assembly in Brazil in December. Also discussed was the possibility of ACOFS joining with the Italian Embassy to screen a series of DVDs to celebrate the 150 anniversary of the unification of Italy. These DVDs are being made available to Australian film societies to screen free of charge. A list will be attached as an addendum to this report.

Dr Minuto is seeking histories of individual Australian film societies for inclusion in a book he is preparing. These can be forwarded to me at the email address listed below. Paolo was particularly pleased to announce that a film society now exists in Kabul, Afghanistan. The Norwegian Federation generously decided to pay Kabul's IFFS membership fees in a gesture which does much to create a sense of optimism about the future of the international film society movement. It also eloquently demonstrates the support and camaraderie that can exist within film organisations. In a separate report I will speak about the IFFS General Assembly in Brazil, which was a fascinating and moving gathering of kindred spirits with a common goal.

Michael O'Rourke
himself@ozemail.com.au

Report from the Federation of Victorian Film Societies.

For the 2011 ACOFS AGM

The film scene in Victoria and to some extent SA is very healthy and does not appear to have been impacted by the Global Financial Crisis.

The FVFS currently has 67 member film groups, 5 of which are in SA. Although there were 11 new groups that joined in 2010, and already another 8 in 2011, there are a number that have fallen by the wayside – apparently due to lack of finance due to few members. I feel we should be doing more to help these groups that are struggling – we should be doing more than just issuing new information sheets – but perhaps that is another topic.

The information sheets available on the website are constantly being accessed and I believe are one of the main reasons so many groups start up each year. It is interesting to note that we have accepted 3 community film festivals and 2 community cinemas as members since 2008.

The DVD rights scheme is well used by our members with 227 rights being paid at \$55 – almost \$12,500. (Up from 179 in 2009) Even so, there is still evidence that societies need further education over their rights obligations and the ACOFS agreement. It is interesting to note that one distributor is now asking for evidence of membership with a federation before supporting the DVD agreement.

There is strong feedback that societies want to access lesser known titles that may be available only from overseas sources but because there is no distributor in Australia, permission to screen them cannot be obtained.

In the coming year the FVFS will be focussing on:

- Better communication with and between member groups.
- Better support for SA societies.
- Improved DVD rights procedures.
- Access to new DVD sources.

The new executive members from the 2011 FVFS AGM are as follows

President: Ian Davidson
V President: John Arkins
V President 2: Prodros Marinakis
Secretary: Susan Davidson
Treasurer: John Turner
Committee: Anna Blainey Warner
David DeLeon
Barboo Marinakis
Marilyn Martyn
Sue Nunn
Sol Photios
Andrew Watkins

This includes a wide range of people who were elected to executive positions and the exciting fact is that 5 are completely new to the FVFS, bringing us youth, enthusiasm and an abundance of new ideas. Three are into their second year with the FVFS and only four members have been

on the executive for more than 1 year – but they bring the essential experience and knowledge to the FVFS executive.

Ian Davidson
 President FVFS
 12 April 2011

Details of FVFS Performance.

Following are the details of FVFS member activities in the previous 12 months, as reported in 2011 membership applications.

Number of film society members	67	[Previous years 59, 51, 50]
Number of members	6000	[prev 4960, 3040, 2900]
Average members	80	[prev 75, 55, 49]
Number screening DVD	56 (84%)	[prev 78%, 67%, 66%]
Number screening 16mm	23 (34%)	[prev 42%, 44%, 54%]
Number screening VHS	10 (15%)	[prev 12%, 18%, 20%]
Number screening 35mm	7 (10%)	[prev 14%, 16%, 14%]
Other (Video files)	8 (12%)	
Number using NFVLS	32 (48%)	[prev 54%, 69%, 74%]
Number using ACMI	16 (24%)	[prev 24%, 26%, 22%]

DVD RIGHTS

DVDs screened	387	[prev years 295, 295, 179]
DVDs hired	91	[prev 90, 89, 70]
		(Video shop, Roadshow, ACMI, FVFS, NFSA etc)
DVDs owned and screened	296	[prev 173, 169, 107]
Total approved by rights owner	179	[prev 179, 131, 83]
Value of rights paid	\$12,485	[prev \$9,854, \$7,205]

Rights approved by:

Roadshow	153	Rialto	4
Madman	31	Footprint	1
Amalgamated	10	Umbrella	4
Potential	10	Palace	3
Sharmill/Jump	5	Scrine/Antidote	1
TOTAL	222	No rights obtained	70

COMMENTS:

Some quality issues from ACMI.
 Didn't know you had to pay.
 Hard to find some rights.
 Some charge more than \$55.
 Rights process is a work in progress.

ATTACHMENT E:

WAFFS Presidents Report

2010 was in some ways an uneventful year, in general, for film societies in WA. By that, I state that the ebb and flow of events pertaining to the Film Society grouping there, was as with past years. We started the year (2010) with 4 societies operational and one in recess - and ended the year with 5 'on the books' and operational. In 2011 Augusta (my closest town) has become an operational society - that will screen intermittently, in conjunction with other community groups in that town. The collaborative effort is to ensure the film screenings are viable and well attended. In Nov. 2010 the Augusta Society was set up as part of the Telecentre (now known as a Community Resource Centre - CRC). Giving members of the CRC automatic membership to the film group. That means a membership of approx 60 people. The first screening (as a trial to test for demand for film screenings) was of 40,000 Horsemen, in partnership with the local RSL, as part of Remembrance day. Well attended by 35 people. Interesting that I had to buy the DVD from the US for screening as we do not have a functioning 16mm projector at present. I doubt if we will use the old format anyhow. Northcliffe (our smallest past membership based society) at this stage (April 2011) has not rejoined and is currently screening 'downloaded' movies. The other societies seem to be going quite well and we have an AGM scheduled for June this year, hosted by Albany Society. When I first started as Secretary in about 1999 we had approx 8 member societies spread over an distance of over 1500 kilometres - quite a task - when choosing titles (for a very diverse membership base), scheduling and despatching the films that we borrowed from the National Collection (having to allow 10 working days between screenings). Especially for the latter 3 years of that 'Box Scheme' when the Augusta Society was in recess and I did not even have a chance to view any of the films - to enjoy the fruits of my labour - so to speak. However, my love of film and respect for the efforts of those other far flung societies was what kept that task as a rewarding pursuit. The drop off in member society numbers is quite often associated with a film society being driven by certain people in the smaller communities. This is an issue as when such people move on or lose enthusiasm it can quite often spell the end of such societies. I am aware of many other people in WA who screen films but do not seem to wish to be a part of the present society structure presented by WAFFS/ACOFs/NFSA. I am not sure how to engage such groups as they are able to operate under their own steam. I am sure this is also a generational aspect that goes with the proliferation of technology and all that freedom - can bring to people. When I have had enquiries regarding film culture/societies - I often do not hear back once people are aware of the restriction to borrowing/screening from the NFSA. Also enquiries usually relate to people wishing to only screen current titles of films of a contemporary nature. However, this challenge does not just relate to film culture but I feel to all types of social norms in general. This is evident through my involvement with many other groups in my hometown and beyond. At last years WAFFS AGM our President Diana Moss stepped down due to her many other commitments (including building a house - themselves!) - I give thanks to Diana for her tireless efforts in her time in that role. And to David Smith, our very long serving Treasurer. With no one at that stage willing to take over, I was nominated and elected as President - partly due to my attendance at the 2010 ACOFS AGM and the members feeling that I could best carry on for the period until our next AGM with a greater understanding of the issues that would be debated with regard to the future of ACOFS. At that AGM we did discuss the original Proposal, which the whilst those present felt did raise some valid issues, those members saw that initial document to be somewhat complicated, and did not feel ownership of the proposals as they stood. I sent a response to the Executive which raised those concerns for consideration, on behalf of WAFFS. I have since forwarded on any further proposals to my member societies for their consideration and will at all times represent their views when such issues are raised whether for discussion by the present Executive, or voting at meetings such as this AGM. I do appreciate the efforts of the current Executive in the work they have undertaken this past twelve months with regard to the proposals and will let history be the judge of what transpired as a result. I look forward to 2011 as a time for (hopeful) consolidation of the film movement in WA and working constructively with ACOFS (and other state bodies) whatever the outcome of this meeting. I will look at the role other CRC's can play with film culture within WA in the second half of this year. I have not followed that area up as yet, due to last year and up until now those groups (approx 105 throughout WA) having been bombarded with a huge amount of proposals and operating guidelines. As a State

Government funded (and initially volunteer based) community grouping that has been subject to enormous change of focus and service delivery - it was not the time to further complicate matters. However, at the recent event held to celebrate the re-branding of the Augusta Telecentre to a CRC - the leader of the National Party (a coalition partner in the State Govt.) Brendon Grylls stated that the Govt had given quite substantial funding (as part of a 6 million dollar budget!) for a local film to be released soon - titled - 'Red Dog'. He also made mention of investigating the possibility of a simulcast screening to the CRC network member branches of the film when it premieres. This immediately took my attention as it could open up great potential for advancing the use of the CRC's for film screening. So I look forward to 2011/2012 with a sense of hope for renewal and growth for film culture within WA in whatever manner it evolves. I also wish to acknowledge the Launceston Society for the fantastic schedule they have organised as part of this AGM/Conference which I am sure will be a great celebration of the film culture that is such an important part of why we are all here today.

Paul Sofilas

President/Secretary - Western Australian Federation of Film Societies.

PRESIDENT'S REPORT, for 2010 / 2011

I have mixed feelings this year in presenting my report. Normally it is finding out how our various Tasmanian Societies are going, what their prospects are, and any exceptional films they hope to screen. This year has had a disturbance in the sense that our Australian Federation, feels that it should reinvent itself, and make some possibly sweeping changes in the name, constitution, and construction. I refer of course to their bulletins 20 and 21 which in parts, spell out these ideas. Our members will have to appoint our delegates, who will attend the Annual General Meeting, in Launceston, and also tell them which way they think the voting should go. It is being held from April 15th to 17th, at the 'Tramshed' Conference Centre. However our own Federation is going from strength to strength, with two new societies being formed, one at Eaglehawk Neck and one finally at Ross which includes the Campbell Town community. This has been under consideration for some two years now.

I would like to thank Jim Mansbridge, Jean Makin, and Tony Horner, for helping me to run this organisation.

I don't wish to be presumptuous, but I would also like to thank on behalf of our Federation, all those Presidents, Secretaries, Treasurers, Projectionists, other support staff, and the supper organisers, (usually the ladies), that make all the Societies in our State function so well.

The Film Societies report :

LAUNCESTON FILM SOCIETY.

They are probably still the largest Film Society in Australia with 1350 members.

Launceston has had a very successful year. They did a poll of members with 83% saying they are satisfied with the programmes, which consist of some recent releases, but not films already screened commercially, some foreign films, and only those distributors who have the product already in Australia, and prepared to do business with them. The Village Complex does not yet have digital projection. They have introduced 'Smart-Card' scanning, allowing them to monitor attendance and allow them to increase their membership.

HOBART FILM SOCIETY.

They continue their longstanding practice of screening twice per week (Tuesday & Wednesday) with a six week summer recess. They also have a screening on a Monday nights where there is no Tuesday screening planned to let members access lesser-known films. This has been going since early 2008. Membership is oscillating from 298, 310, 297, 304, and 283(2010)

NORTH WESTERN FILM SOCIETY

Membership has opened this year with 91 members and expect to retain last year's number of 106.

They have a very good relationship with Devonport's C-Max and can have guests which helped to boost their income. One of their most successful films was the "The Girl With the Dragon Tattoo", which C-Max then showed to the public.

LIGHTHOUSE FILM SOCIETY.

Now in its fifth year of operation, with membership holding at 113 members. They show 12 films per year in the old Wynyard Picture Theatre. The original 35mm equipment which was taken out in 1960, has been replaced with a motorised screen, digital projector and sound system and 100 chairs and cushions. For the third year they will have also, an outdoor screening in the Gutteridge Gardens, plus live music and expect some hundreds to attend.

EAGLEHAWK NECK FILM SOCIETY.

Formed only about nine months ago in July, the concept has been well received, as they have about 100 members, which include family groups with up to 2 children. They are showing four films per month on the 1st & 3rd Fridays & Saturdays

BRIDPORT FILM SOCIETY.

Started last year with 26 members with weekly screenings. They are a 'digital projection' Society, although the VHS format will not last much longer. Operating in the RSL premises at Bridport, the target market has been the 'Older Generation', which is slowly fading away, and until they can move elsewhere, unlikely to attract the younger generation. To date they have 16 full members. Membership fee is \$50 per year.

BASS & FLINDERS FILM SOCIETY

Bass & Flinders (B&F) Film Society continues to operate in conjunction with the Bass & Flinders Centre. Last year the Centre won a grant from the Tasmanian Community Fund and makes good use of its larger "cinema" system in the main hall of the B&F Centre. The original (smaller) cinema is still used on a daily basis to show historical movies to visitors to the Centre.

The new system allows the Society to host 60 to 70 members at the same meal / showing, without the patrons having to move from the dining area to the theatre. This has greatly improved the evenings which have become a very popular monthly community event.

Currently they screen a film once a month but, on occasion, have included a special movie showing during the month in a slightly less formal setting for younger members.

Membership has grown to approximately 185 members, but due to the nature of employment at George Town with shift workers, not all are available to participate all the time. Their season started this year in January and will still run to November

BRUNY ISLAND FILM SOCIETY.

They have been operating for 10 years they have 35 members running two programmes per month in the Summer and one in Winter. They also have a German Film Festival each year which has been very popular. Membership is \$15 for 3 months or \$30 per year.

KING ISLAND FILM SOCIETY.

Their membership in 2010 was 38, having a screening per month, with "How to Train Your Dragon" as the most popular. This year there is not a large renewal support to date (13 members), leaving the committee to rethink their screening programme.

MIDLANDS FILM SOCIETY.

This society has just started with their initial screening (Free) in February and 140 attended. The Society covers the communities of Campbell Town, Ross and Oatlands. This has resulted with over 80 members to date and still growing, and full operations will commence in April, after assessing what films the members would like to see. "As there are no commercial cinemas in the area, popular films to screen are "The Kings Speech", "Animal Kingdom" and "UP".

BREAK O'DAY FILM SOCIETY.

They would have to be the smallest film society with 22 members. However they have continued with this level of membership for some years, and show films (DVDs now), that are unlikely to be shown on Television. The local cinema which operated for some five years, has now gone out of business, finding that even the latest releases did not attract enough commercial patronage. Membership price has remained at \$40 for the 12, monthly films shown.

PERRYS PICTURES FILM SOCIETY.

The Film Society for Woodbridge & Margate, 2010 was a good year. They obtained a grant and were able to purchase a DVD projector, sound system and screen, for the Woodbridge hall.

They are continuing to show monthly, with a mix of DVDs and 16mm film, the Film format is popular, but are more expensive to screen. Membership is relatively stable at about 40 with 30 turning up at any performance. Chariots of Fire, Dr. Strangelove, Gentlemen Prefer Blondes have been popular.

3rd WORLD CONFERENCE OF FILM SOCIETIES & INTERNATIONAL FEDERATION OF FILM SOCIETIES GENERAL ASSEMBLY

Recife, Brazil. December, 5-11, 2010

The International Federation of Film Societies (IFFS) was set up in Cannes in 1947 by groups of film societies from countries throughout the world. It is also known as Federation Internationale des Cine-Clubs (FICC). As of 2010, more than 30 countries are members of the Federation. Having recently taken out full membership of the organization, ACOFS was invited to send a representative to the IFFS General Assembly in Brazil in early December. I was absolutely delighted to be able to take up the invitation and to find out how the film society movement is faring around the globe.

At a time when many societies and federations strive (often in vain) to attract younger members, it was interesting to note that several countries have a strong commitment to Children's Cine Clubs. In Denmark, for instance, there are 70 such clubs which aim to give young children an appreciation of the art of cinema. This could well be a direction for Australia to pursue with a view to revitalising both the film society movement and the home grown film industry.

Outgoing President, Paolo Minuto of Italy was determined to change what had been seen as the Eurocentric bias of IFFS. To this end, Antonio Claudino de Jesus of Brazil was elected President with Golam Rabbany Biplob from Bangladesh as his deputy. The new Cultural President is Luce Vigo, daughter of Jean Vigo, who set up one of France's first cine clubs. We heard that a film society had recently been set up in Kabul and that the Norwegian Federation had immediately offered to pay their membership of the IFFS. This spirit of generosity was often on display in Recife.

To attract new members, the IFFS executive moved a motion to lower its fees to 100 Euros (down from around 260). The motion was passed unanimously. In other changes, a new Australasian Group was formed with Australia joining New Zealand and Malaysia with a brief to encourage the participation of other countries in the region. New Zealand's Ryan Reynolds became Group Secretary and is keen to be involved in joint ventures which could see otherwise unavailable films imported for screenings with our three countries sharing the cost. The other five groups within IFFS are the African, the Nordic (including Ireland and the UK), the Asian, Latin-American and Mediterranean.

Ryan, who lives in Christchurch, was made homeless during the recent earthquake. Almost immediately, emails started to arrive from IFFS members around the world with messages of support and offers of help. It was very moving to read the genuine concern for a colleague they'd met for the first time only a couple of months before. Meanwhile, buoyed by the support and undaunted by the force of the natural disaster, Ryan loaded his few remaining belongings into his van. He and his partner then drove to Wellington for the AGM of the New Zealand Federation of Film Societies at which Ryan was elected president. Have to say the New Zealand Federation – and the Australasian Group – couldn't be in better hands.

Meanwhile, back in Brazil, one of the issues of particular interest was about gaining access to films which have been passed over by the major distributors. **CineSud** is 'an alternative distribution network for audiovisual works led by a group of film societies and film federations of several Latin-American countries under the patronage of the International Federation of Film Societies. CineSud was born as an initiative of the Catalan Federation of Film Societies for the distribution of independent movies with the aim to exhibit them freely in film societies and other alternative and non-commercial exhibition spaces.' CineSud encourages international film federations to join their group but also gives information about Creative Commons Licenses for those who want to set up a similar alternative distribution network of their own. For more information: www.cinesud.net

Cineclub Internazionale 'engages in the direct non-profit distribution of independent films. It distributes Italian and foreign films in Italy and abroad. All films are solely in original audio version with subtitles (descriptions for the non-hearing are also provided). It promotes and manages a network consisting of an

independent film circuit. The network is created and implemented by the members of the association themselves. The distribution of films is the main direct service the association provides.' The inimitable Dr Paolo Minuto, one of the key members of Cineclub Internazionale, has offered Australian film societies the chance to screen the DVD *L'Orchestra di Piazza Vittorio* at the heavily discounted price of 40 Euros (currently about \$A30). For more information, go to: www.cineclubinternazionale.eu

Another interesting initiative was in Ireland where **accessCINEMA** (formerly the Federation of Irish Film Societies) negotiated an exclusive deal for film clubs in Ireland. Irish director Ken Wardrop's multi award winning debut feature *His & Hers* opened in commercial cinemas in Ireland on June 18th. A parallel release strategy developed with the film's distributor Element Pictures saw the film also open in some film clubs around Ireland from that date. In its first month of release *His & Hers* played to sell-out audiences in 8 regional film clubs. In several cases the film had to be brought back to these clubs for repeat screenings to accommodate the demand from regional audiences.

This idea of film societies offering an alternative to the commercial distribution system was discussed with great enthusiasm in Recife. There are two US companies which have been set up to acquire DVDs for non-theatrical screenings. There is the Global Film Initiative whose aim is to promote cross-cultural understanding through the medium of cinema. See <http://www.globalfilm.org> And Film Movement who acquire titles for art house cinemas and non-theatrical/film society screenings. Go to <http://www.filmmovement.com> I have been in touch with both companies in search of further information. I believe that these companies could serve as models for a similar system here in Australia, possibly under the ACOFS banner.

There was a fascinating power point display about the IFFS Archive which has been set up within the Swiss Cinematheque in Lausanne. Its curator Robert Richter is extremely enthusiastic about receiving materials from all parts of the world. Any film society or Federation wishing to send reports or histories of their organisations can send them directly to Robert. For more information, please contact him at: robert.richter@datacomm.ch We also heard about the international film festivals where IFFS juries award the Don Quixote prize. The IFFS is keen for juries to be set up at film festivals in Australia, which could be an excellent way of raising the profile of the local film society movement.

For me, one of the delights of the conference was a documentary entitled *A Mao E A Luva*, which is the story of Kcal, a local man who set up a library for children in his favela, where on average two people a day are murdered. Not only did we meet Kcal and the Italian filmmakers who told his story, but we were invited to a second screening of the film in the Pina favela where the children who featured in the documentary were delighted to see themselves on a large screen erected in the terrifyingly named Bullet Square. Kcal's success in this venture has led to 500 hundred such libraries being created around Brazil. The film premiered at the Rome Film Festival and will hopefully be heading to Australian festivals sometime this year. If not, producer Riccardo Neri and director Roberto Orazi will consider offering their film for distribution through the film society movement. If so I can't think of a better way of starting up our own alternative distribution system.

Since attending this conference I have renewed optimism about the future of film societies. The generosity of many of those who attended the conference was inspirational. Social justice issues are extremely important to many of them and their governments see the value in supporting the work they do. Things have changed a lot in Latin America. It is 25 years since an IFFS general assembly was held in this part of the world. At that time many of the countries were under the control of military dictatorships and the gathering was to be held in the forbidden world of Castro's Cuba. Undaunted, these passionate film enthusiasts dreamed up an imaginary film festival in Paraguay to which they were all given permission to attend. Upon arrival in Paraguay, they set off en masse for Cuba. Let's hope someone makes a film about that some day. It's the kind of resilience that guarantees a long term future for the International Federation of Film Societies.

Michael O'Rourke
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Australian Council of Film Societies

Finance Report - Saturday 15 April, 2011 Launceston

	Cheque account balance as at 31 August 2010	6374.34	
Deposits	Interest (1 September 2010 to 15 April 2011)	523.89	523.89
			<u>6898.23</u>
Payments	IFFS Membership	413.84	
	Michael O'Rourke (travel exp June 2010)	294.88	
	John Brady NFSA	3000.00	
	ACOFS Meeting September 2010		
	Melbourne Library	13.50	
	Citigate accom Mark Horner	449.85	
	Eric Dixon	167.12	
	Michael O'Rourke	364.40	
	Bryan Putt	166.24	<u>1161.11</u>
	ACOFS Meeting December 2010		
	Citigate Accom Mark Horner	270.00	
	Bryan Putt	524.16	
	Michael O'Rourke (incl IFFS Brazil expenses)	575.20	
	Eric Dixon	53.00	
	Michael Lines-Kelly	35.00	
	Mark Horner September and December	843.70	<u>2301.06</u>
	Reel time insert for Newtown Flicks	78.10	
	Other	361.93	
	Devine Design (Website)	550.00	
	ACOFS Meeting Expenses Launceston April 2011		
	Airline flights David Stratton, Susan Craig and Margaret Pomeranz	1643.00	<u>9803.92</u>
			<u><u>-2905.69</u></u>
	Plus transfer of funds from Term Deposit	5661.49	<u><u>2755.80 Cr</u></u>

Cash Position as at 15 April 2011

NAB 720721009 Term Deposit (matures 22/6/2011)	\$ 16,000.00	
NAB 561798446 Cheque account	\$ 2,755.80	
NAB 579326025 Cash Management Fund	\$ 5,000.00	<u><u>\$ 23,755.80</u></u>

Anticipated income and expenses Launceston Conference		
Income	Reimbursement D Stratton (S Craig flight)	\$ 498.00
	Federation of NSW and Associated Film Societies	\$ 965.00
	Tasmanian Federation of Film Societies	\$ 365.00
	ACOFS conference box office sales (anticipated)	\$ 6,000.00
Expenses	ACOFS conference expenses (anticipated)	\$ 5,140.00
	D Stratton, M Pomeranz accommodation	\$ 525.00