

ACOFS Bulletin

Australian Council of Film Societies

NUMBER 46

MAY 2016

This Bulletin has been compiled and edited by Ian Davidson, (ACOFS President) president@acofs.org.au

This Issue contains information important to your president, secretary, treasurer and programmers, so please pass it on to all your committee people - including those not on email.

And please ensure it does not get caught up in spam filters!

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1. From the President, Ian Davidson – What is the optimum size for a film society?

Have you ever wondered “What is the perfect size for a film society?”

Does it follow that bigger is better? FVFS film society sizes range from just 8 people up to over 550, and all have their benefits and drawbacks.

The very small society is more flexible, in that it can change its screening dates or program to suit all members – most of whom will turn up to every screening. But with few members, there are fewer to share the fixed costs.

A society of over 500 though has the danger of becoming impersonal - just another cinema outing for many members – unless special care is taken to recognise and include members in the society.

Most film societies are in the 50 – 150 members range, which seems to be a good size to cover costs of venue hire, DVD purchase and screening rights, without having to

charge members too much. At this size, the societies seem to communicate well with their members, take their preferences into account well and generally operate well and effectively.

What is your experience? Has your society changed in size lately (either smaller or larger) and have you noticed a difference? What are the secrets to making every member feel welcome, and part of a film society as opposed to “just another cinema outing”?

We would appreciate your feedback on what make a film society friendly. Write to me at president@acofs.org.au with your feedback and ideas. There might just be enough information out there to write another, longer article about it.

On another topic, I would like to remind all film society members that ACOFS would like to see samples of your Committee Handbooks, or other guidelines used by the society committee in conducting their business. ACOFS is hoping to compile a sample handbook based on your examples to help newer or struggling societies. Please contact Frank Davin on fdavin@tpg.com.au with all your samples and feedback.

Ian Davidson.
President ACOFS

2. The ACOFS DVD Rights Agreement

The ACOFS DVD rights agreement is an agreement made between the co-operating DVD distributors in Australia with ACOFS (on behalf of all Member State Federations and their member film societies). It specifies that member film societies may screen their own copy of a DVD to their members providing they first get permission from the appropriate Australian rights owner, and then be charged an agreed rate for that screening. At the moment that agreed rate is \$50 + GST, although Roadshow have implemented a sliding scale between \$40 and \$100 (+ GST) based on the size of the society.

The DVD rights agreement Fact Sheet 3B is constantly being updated as new distributors come to our notice or existing ones change their contact details. Download one today to keep up to date. www.acofs.org.au/resources/. The latest version was uploaded to the website on 1st May 2016.

The ACOFS agreement applies only to fully paid up societies that screen DVDs non-theatrically (ie to members only) and only where the society sources their own copy of the DVD. The agreement does not cover supply of the DVD from the distributor, although the society may make their own arrangements in this regard.

If you screen a DVD as a fund-raiser, or admit general public (whether charged or free) it is considered a “theatrical screening” and you will need to approach the distributor for a quote for the screening rights as they are likely to be more expensive than the ACOFS agreed non-theatrical rights.

Arrange the rights well ahead of the screening to avoid the risk of still not having permission by the screening date, thus requiring a programme change at the last minute. Don't risk having to screen without permission. How would you feel if you screened a film prior to arranging the rights, but only later discovering that “Yes, you can have the screening rights – for \$350”.

Don't forget that if you ever cancel or move a screening for which you have already received screening rights, get in touch with the distributor promptly, or risk receiving an invoice or overdue notice for a film screening that did not happen. Most distributors are most accommodating as long as they hear about any changes promptly.

If you are having trouble locating the rights holder in Australia, and no other film society appears to have screened the DVD, check out the Censor's database – www.classification.gov.au. If not listed, try another spelling of the title, or try searching under the director's name.

3. ACOFS AGM 2016

The 2016 ACOFS AGM will be held at the Courtyard Room, Whitehorse Civic Centre, 397 Whitehorse Rd, Nunawading, Victoria on Saturday 28th May 2016. It will be an all-day meeting (9:00am – 5:00pm) – lunch supplied.

There will be an opportunity for a social dinner after the meeting and if enough interest, a movie from the FVFS Indie Library.

Earlybirds should also be able to get together at 6:00pm on Friday 27th May for dinner.

Please contact the secretary secretary@acofs.org.au to register interest or for more information. Prior registration is essential.

Following our feedback to Google Maps a month ago, the “Google Map” showing the road layout around the Civic Centre has now been brought up to date.

4. Suggestion for a Central DVD Rights Database

The following text is taken from a dialogue (edited) between Ian and Susan Davidson (ACOFS & FVFS) and Bernie Green of Baringo Film Club in Victoria. (With permission.) It illustrates the difficulty in obtaining DVD screening rights to some DVDs, especially older titles, whose rights have expired in Australia.

Bernie: *"Roadshow and Palace both say that their rights for "Bread and Tulips" ['Pan e Tulipani', 2000, Italy] have lapsed. The DVD is in Madman's catalogue. By any chance do you know who might administer the rights for this? Bernie Green, Secretary, Baringo Film Club."*

Susan: *"Sorry. Unfortunately Madman don't hold the rights for Bread and Tulips. If Roadshow and Palace both say their rights have expired it is unlikely anyone else has picked them up. You have three choices - change your program, chase the overseas rights holder, or screen it without the rights (not that ACOFS can recommend that)!"*

Bernie: *"The Istituto Luce in Rome appears to hold the rights but I cannot find an email address for them on their web site. I have sent an email to the Italian consulate asking for their help. We'll see what happens."*

Susan: *"Sounds like you are keen to screen it. Just be aware that you could be asked to pay 300 euros for the rights. Then again they might let you have it for free. I would be interested to hear how you get on."*

Bernie (To Susan): *"I have written in my best Italian to the Istituto explaining the position and saying that we are very happy to pay but to whom do we pay? I also stated upfront that our normal tariff is \$50. The wheels of Italian bureaucracy grind exceedingly slowly. I wouldn't be surprised if I eventually get an answer by next January. But we showed willingness to pay the rights! I will keep you posted."*

Bernie (To Ian): *"There doesn't appear to be any sort of central database that registers who holds what rights for what films in Oz. Or is there something that I am missing? If I am right should we not be campaigning for some such, perhaps administered by ACOFS and NFSA in tandem. In my ideal world, owners of rights would have to register them on this system in order to establish the legitimacy of their rights in Australia. No registration >> no rights >> public domain! It would need some enabling legislation of course but it could prove a popular move for Mitch Fifield [Liberal Senator for Communications] second only to making the TV stations run on time."*

Ian: *"I wish it were that simple.*

The ACOFS rights agreement is between ACOFS and the Australian distributors and relates only to the DVDs the latter distribute. When a DVD has no screening rights owner in Australia some Film Societies have been sufficiently keen to chase the rights back to the producer of the movie in Europe or the USA. In many cases the request is just ignored, or the producer charges the normal fee that is expected in Europe or the USA which works out to around \$A500. They don't appear to have a "non-theatrical" screening definition overseas, so all screenings are considered commercial. In some cases that producer has granted free screening rights (Either they were generous or just could not be bothered following up).

The case for a central rights data-base is a good one, until you consider how many DVDs would be involved, and how often the rights change hands or expire. It would be a full time job to keep track - and for just the relatively few film societies screening DVDs. Keep in mind that we are just speaking non-theatrical rights here, which may not always coincide with the holder of the commercial rights.

This work would be far too onerous for ACOFS, (with our few volunteers) to attempt, and is outside the mandate or interests of the NFSA.

As described in the ACOFS fact sheets 3A and 3B, by far the best source of information on who might hold the rights is the classification index run by the Australian censorship board. There is a very strong correlation between who holds the rights and who has sought censor clearance, so that is always a good place to start.

The copyright law has a different view on 'public domain'. It occurs when the copyright period is exceeded (often over 70 years) which is not the same as saying when the Australian rights have expired. The latter simply means there is no-one in Australia to give you permission, which is not to say you have automatic permission to screen!

I hope this helps your understanding of the DVD screening rights process in Australia."

Bernie: *"Thanks for your commentary. I agree that the present position is by no means simple. But, it seems to me that it could be made a great deal simpler - if there were the political will to do it. A vain hope, perhaps. Who knows?"*

In today's world owners of intellectual property assert their rights by attaching a notice of copyright to their work - basta!! In my ideal world all holders of copyright would continue to do that but in addition, to obtain formal and legal recognition for commercial purposes, they would need to register their work on a public database and pay a small registration fee to cover the expenses of operating the database. To accomplish this would require enabling legislation that says, in effect, that Australia honours all its treaty obligations with respect to intellectual property and in addition institutes an administrative process in support of those obligations. Legal redress for infringement could then only be given by Australian courts with respect to works which are duly registered.

I accept your point that "unprotected" works wouldn't necessarily enter the public domain but it would mean that no penalties would accrue to anybody who treated such a work as though it was in the public domain so long as it was unregistered at the time of the "infringing act". This methodology would surely promote good behaviour, reward the virtuous and punish the wrongdoer. The perfect solution, jurisprudentially speaking."

ACOFS would welcome further dialogue on this issue with anyone who feels they would like "the last word". Please email president@fvfs.org.au with comments.

5. News From the DVD Distributors

For contact details and websites see ACOFS Fact Sheet 3B on www.acofs.org.au (Updated regularly).

Roadshow

(*Chrystal Remington*)

Roadshow charge for their DVD rights on the basis of average audience size, so if you have not registered your membership size with your State Federation you may be charged DVD rights at the highest rate!

Check ACOFS Info Sheet 3A for details.

New Acquisitions:

5 to 7,

A Walk in the Woods,

Alex and Eve,

Black Mass,

Bridge of Spies,

Creed,

Everest,

Freehold,

He Named me Malala,

Holding the Man,

In the Heart of the Sea,

Irrational Man,

Joy,

Knight of Cups,

Macbeth (2015),

Man Up,

No Escape,

Now Add Honey,

Only the Dead,

Our Brand is Crisis,

Queen and Country,

Rock the Kasbah,

Secret in Their Eyes,

Sicario,

Suffragette,

Tangerines,

The Crow's Egg.



The Dressmaker,

The Intern,

The Martian,

Truth,

Youth,

From May:

Spotlight,

The 33,

The Big Short,

The Hateful Eight,

The Revenant.

Later:

A Bigger Splash,

Anomalisa,

Brooklyn,

By the Sea,

Carol,

Concussion,

Hail Caesar!,

Room,

Steve Jobs,

The Belier Family,

The Danish Girl,

The Daughter,

Trumbo.

Madman

(*Susan Davidson at ACOFS*) dvdrights@acofs.org.au

45 Years,

A Pigeon Sat on a Branch Reflecting on Existence,

Advanced Style,

Asterix: The Mansions of the Gods,

Homesman, The,

Learning to Drive,

Locke,

Phoenix,

Salt of the Earth, The,

That Sugar Film,

What We Do in the Shadows.



Note that Madman does not hold non-theatrical screening rights for all titles listed on their website. Some titles might only have commercial or home entertainment rights while other titles might be listed by Madman on behalf of other smaller distributors. So

always check apparent Madman titles with dvdrights@acofs.org.au before committing to a screening, and give plenty of notice!

Accent Film Entertainment

(George Papadopoulos)

All Interactive Distribution

Amalgamated Movies

(Steven Snell) Can usually ship a copy if required.

Antidote Films

(Originally known as Gil Scrine Films.) *(Gil Scrine)*

Antidote will now charge just \$35+ GST for screening rights for most of their DVD titles.

Also, Beamafilm is Antidote's streaming company, www.beamafilm.com where they have over 300 films, mostly documentaries, from Ronin, Madman, Umbrella, Antidote and more. They have a unique licensing deal with municipal libraries which allows members of any participating library to watch any film for free!

See <http://beamafilm.com/libraries.php>

Aztec International Entertainment

(Nicki Jackson)

Bonsai Films

(Jonathan Page)

Book through Roadshow at Roadshow prices.

Broke.

Hemel (Dutch film from 2012)

Marwencol (Jonathan's fave documentary from 2010)

The Desert (Argentinian zombie film from 2014)

The Infinite Man

The Tribe (Amazing Ukranian sign language film from last year)



Beyond Home Entertainment

(Jason Behan)

Chapel Distribution

(Mark Spratt)

Cinema Plus

(Claire Phillips)

Closer Productions

(Ivan Vukusic)

Curious Films

(Stephen Fitzgibbon)

Defiant Screen Entertainment (Was Anchor Bay)

(Simone Murray)

Entertainment One (Was Hopscotch)

(Emily Batts)

Gryphon Entertainment

Hanabee Entertainment

Heritage Films

(Di Tunnington)

Hi Gloss Entertainment

(Simon Killen)

2 AUTUMNS 3 WINTERS (comedy, 2013, France, 93 min, M)

A FAMILY AFFAIR (documentary, 2014, Greece/Australia, G)

ABOUT ELLY (drama, 2009, Iran, 119 min, PG)

BEST OF ENEMIES (documentary, 2014, USA, 87 min, MA15+)

GARDENING WITH SOUL (documentary, 2013, NZ, 100 min, G)

HUMAN CAPITAL (drama, 2013, Italy, 109 min, MA15+)

ITALY: LOVE IT OR LEAVE IT (documentary, 2011, Italy, 75 min, PG)

JOURNAL DE FRANCE (documentary, 2012, France, 100 min, PG)

LYGON STREET – SI PARLA ITALIANO (documentary, 2013, Australia, 120 min, MA15+)

SKYLAB (comedy, 2011, France, 2011, 113 min, M)

THE GREAT MUSEUM (documentary, 2014, Austria, 94 min, PG)

THE MINISTER (drama, 2011, France, 115 min, MA15+)



Imagine Films International

(Megan George)

Jump Street Films

(Jamie Bialkower)

Leapfrog Films

Magna Pacific

(Jason Behan)

Novofilm

(Gerald Lawson)

Palace Films

(Tony Zrna)

Peacock Films

(Lyn Shannon)

Pinnacle Films

(Donnah Kosman)

Potential Films

(Mark Spratt)

Regency Film Distribution

(Lee Hunter)

Rialto Distribution

(Mike@rialtodistribution.com)

Rights booked through Roadshow at Roadshow prices.

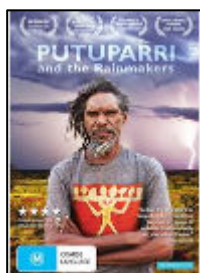
Ronin Films

(Andrew Pike)

Buy the DVD (With non-theatrical screening rights included) for the Community Association rate of \$75 or pay for the rights for \$55 and borrow the DVD from them for free. Most are shorter length documentaries.

For member purchase prices refer to the "private purchase" price, but remember you then have to pay the appropriate screening rights fee. Ronin will accept the standard \$50 plus GST for DVD screening rights. www.roninfilms.com.au for details and purchase prices.

Blood on the Coal,
Chasing God,
Endometriosis,
Men Don't Cry,
Muriel Matters
My Mother's Village,
On the Banks of the Tigris,
One Last Chance,
Putuparri and the Rainmakers,
The Tentmakers of Cairo,
The Wolf in Australian Art,
These Heathen Dreams.



Sharmill Films

(Bec Brown)

Mommy
Force Majeure
Winter Sleep
My Sweet Pepper Land

Shock

(Naomi Kume)

Barfly,
Bird on a Wire,
Bob & Carol & Ted & Alice,
Bye Bye Birdie,
Cactus Flower,
Cut Bank,
Death Becomes Her,
Fear and Loathing in Las Vegas,
First Sunday,
Hearts and Souls,
Harveytoons Show Vols 1 and 2,
How to Make an American Quilt,
I Am Your Father,
Made in Chelsea,
Ma and Pa Kettle,



Mask,
My Sister Eileen,
Mysterious Island,
October Sky,
Sgt Bilko,
Sneakers,
Shanghai Express,
Taming of the Shrew,
The American President,
The Chamber,
The Gingerbread Man,
The Life of David Gale,
The Mr Magoo Show,
Underdog Vols 1 and 2.

Titan View

(James Hicks)

Umbrella Entertainment

(Achala Datar)

Au Hasard Balthazar,
Caddie,
Charge of the Anzacs,

Children of Paradise,
Courted (L'Hermine),
Dolce Vita, La,

Empire of Passion,
 Eugenie,
 Fantastic Planet,
 Hiroshima Mon Amour,
 Immoral Tales,
 In the Realm of the Senses,
 King of New York,
 Miss Julie
 Mouchette,
 Mussolini and I,
 New Girlfriend, The
 Night and Fog,
 NOMA: My Perfect Storm,
 Observance,



Poiziers,
 Quo Vardis,
 River Runs Through it, A,
 Room with a View,
 Samson and Delilah,
 Tasmanian Tiger,
 The Beast,
 The Digger,
 The Idol,
 The Lighthorsemen,
 The Tin Drum,
 Tommy,
 Unlikely Pilgrims.
 Watership Down,

There are many more titles available for Public performance screenings - go to their website <http://www.umbrellaentfilms.com.au/public-performance/> and keep an eye on their website for their regular sales of **DVDs** that may be of interest to film societies and film buffs for as little as \$3 each. They often include Classics, Australian, Children, French Collection, Anzacs, Box sets, etc. Subscribe to the Umbrella newsletter on their website for all the latest bargains.

Vendetta Films

(Cameo England)

Note that Vendetta still handles "The Angels' Share" themselves.

6. DVD Titles in the FVFS Indie-Library

The titles available for loan from the FVFS Indie-Library, are listed on www.fvfs.org.au/indie-library/. These DVDs are available for loan to authenticated film society members in all ACOFS-registered State Federations. All are written up on the FVFS website, with reviews from the FVFS viewing panel.

THE FVFS is currently offering a special deal where they will fully subsidise the payment of screening rights and postage for all these Indie-films.

7. New Titles from the SLC at the NFSA

The SLC (Screen Lending Collection) is part of the NFSA (National Film and Sound Archive) in Canberra. There are over 1,412 DVD and BluRay titles, of which 889 are feature films available for loan to film societies at \$22 (as at January 2016 - including rights and delivery to you). See their catalogue at loans.nfsa.gov.au

These DVD titles have been added in the last 90 days and are available for screening by film societies:-

Helen of Troy (1924)

Jack (2014)

The New Frankfurt (1985)

Tour Abroad (1999)

Windstorm (2013)

Also don't forget that the SLC may have some older titles which you will not be able to get elsewhere. Even where the original Australian distributor no longer holds current rights, the SLC may have purchased the screening rights themselves.

8. DVD Loans Available from TYSPOM

TYSPOM Film Library is a very small, non-profit, volunteer-run library that was set up to specifically serve the fabulous Film Society Movement of Australia. We specialise in lending out and studying films made with no government funding.

Our current focus is mainly on documentaries -- just because we love them. Most of TYSPOM's current and "coming soon" films have been aired on PBS (USA) or Channel 4 (UK) and tend to cover "politically incorrect" themes. Please check the catalogue for inspiration.

TYSPOM provides Film Societies with:

DVD (on loan) + postage + screening rights = \$25 or less.

Website: <http://TYSPOM.org>. Enquiries and bookings: Prodos: info@tyspom.org.

The new titles:

The Ultimate Resource, 2007, 60 mins, Doco.

The Power of Choice: The Life and Ideas of Milton Friedman, 2007, 90 mins, Doco.

The Power of the Poor with Hernando de Soto, 2009, 57 mins, Doco.

These DVDs are available for \$17, which includes DVD loan, postage and screening rights for any film society that belongs to an ACOFS-registered Federation.

Available Late May 2016:

India Awakes, 2014, 57 min, doco

Walter Williams: Suffer No Fools, 2015, 55 min, doco

The Real Adam Smith, 2016, 114 min, doco

Economic Freedom in Action: Changing Lives, 2013, 60 min, doco

Free To Choose TV Series, 1990, 5 X 48 min, doco series ...

- Vol. 01 The Power of the Market

- Vol. 02 The Tyranny of Control

- Vol. 03 Freedom & Prosperity

- Vol. 04 The Failure of Socialism

- Vol. 05 Created Equal

Globalization at the Crossroads, 2011, 57 min, doco

Available Early June 2016:

Undercover Mosque, 49 min, 2007, doco

Undercover Mosque: The Return, 49 min, 2008, doco

North Korea: Life Inside the Secret State, 49 min, 2013, doco

9. Dress Circle Register

The Dress Circle magazine people have prepared a register of film societies, film federations, film and cinema services, film distributors, publications and independent cinemas. If you want to be included in the register, write to PO Box 478, Lithgow, NSW 2790, or email lawsonco@tpg.com.au.

There are many categories included in the register, but the most relevant to readers of The ACOFS Bulletin would be Film Festivals, Film societies and Independent cinemas. A 1/3 single column listing is free, although larger listings are available to subscribers of Dress Circle or for a small payment.

10. Senses of Cinema

This is a Web journal dedicated to the art and culture of cinema.

Subscribe now, to receive 4 issues per year delivered to your inbox - Free!

Edited by Mark Spratt (Chapel Distribution). Go to www.sensesofcinema.com

Senses of Cinema is a non-profit organisation which is 90% volunteer run.

11. Equipment for Sale

Cinema projection and audio equipment of interest to collectors, or for spares.

Audio rack 180mm high (6') Early model Panastero processor,
4 x twin power amps, monitor amp.

Assorted 35mm projection lenses (inc. Gold Anamorphic)

Aluminium reels (Mutt or tower)—2 x 12,000ft, 2 x 24,000ft –Goldberg hubs.

Vintage C & W projector on stand (no lamp-house) mechanically OK.

Assorted collection of 16mm stuff.

Teac pro ¼" 4-track tape deck-mint condition. Approx. one dozen blank tapes on 8.5 inch spools .

Pair of Tandberg 18" Dual Concentric drivers & cross-overs

Pair of Wharfdale 12" drivers

Pair Phillips speakers in enclosures.

Turntables: Technics SL1800; Yamaha PF-30.

For further information contact John Humphrey. (Retired exhibitor & collector, and member of Moving Clickers Film Society). jehum37@gmail.com

ACOFS - Australian Council of Film Societies

Incorporated in Victoria: A0057904W ABN: 69 667 887 179

Secretary, Email: secretary@acofs.org.au

If you want to have the ACOFS Bulletin emailed to you directly, please email me at president@acofs.org.au Our website is www.acofs.org.au

NOTES:

1. *If clicking on a highlighted link in this newsletter does not take you to your Internet browser, try copying it and pasting it into your browser search bar.*
2. *Please ensure your spam filter is NOT set to capture our emails which include relevant material from ACOFS, such as this Bulletin.*

ACOFS and the State federations do not necessarily endorse the statements or view contained in any personal statements in articles, letters to the editor or in the films mentioned in this Bulletin.