

ACOFS Bulletin

Australian Council of Film Societies

NUMBER 71

August 2022

This Issue contains information important to your office bearers and film society programmers. Please also pass it on to all your committee and other interested people - including those who are not on email.

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

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1. From the Editor – Ian Davidson editor@acofs.org.au

Has the COVID-enforced break caused everyone to forget the processes involved in getting DVD screening rights and who to ask for the rights? I have received lots of queries recently asking for help to find screening rights. While some of the questions were about difficult titles, which I am happy to help with, many queries could have been answered by reference to the ACOFS Fact Sheets. Here is a reminder.

- o Fact Sheet 03-A “How to obtain your DVDs and get screening rights”.
- o Fact Sheet 03-B “DVD Distributor contacts and prices”.
- o Fact Sheet 03-C “DVD Agreements – Info for distributors”.

The first is an overview of the DVD rights process and your responsibilities.

The second is the main working document which tells you how to determine who to contact for permission to screen each DVD you wish to screen.

The third is a document which is designed to inform any distributor you come across who may not have heard of the “ACOFS DVD Agreement”.

These documents (particularly Sheet 03-B) are updated regularly as details change.

So keep on top of the game. Have the latest issue of these documents at hand as you plan your forthcoming DVD screening program.

Ian Davidson. Editor, ACOFS Bulletin.



2. ACOFS AGM Report

The ACOFS AGM was held on Saturday 28th May 2022 by Gaggle (An email based meeting application). It was attended by state federation delegates from all states (something that does not normally occur when we have face-to-face meetings).

The outcome of elections to Executive positions is as follows:

President: Prodos Marinakis (Qld)
V President: Mark Horner (Tas)
Secretary: Jason Lockwood (NSW)
Treasurer: Kerry McKinnon (Qld)
ACOFS Editor: Ian Davidson (Vic)
Committee: Neil Graham (WA)
David Harcombe (Tas)
Robert Chrzaszcz (SA)
John Shortridge (Vic)
Henry Screen (Vic)

We hope to have a full report from the AGM in the next issue of the Bulletin, following completion of the extensive AGM minutes.

3. From the ACOFS President – An Introduction



Dear Friends & Colleagues

Yep, that's me up there. But from a couple of years ago. Celebrating yet another brilliantly successful (hooray!) film society screening and discussion ... so blissfully unaware that everything was about to come to a ... screeching ... freakin' ... COVIDismal ... halt. For a loooong while.

And in keeping with that spirit of screeching halts, no sooner was I recently honoured with the job of being ACOFS president than I came down with a rather unpleasant bout of COVID myself. But you know what? The

moment it was over, it was like it never happened. I'm an optimist! No matter what bad stuff happens, I say: "Onwards! Let's move! Next goal, please! There's gold in them thar hills!"

MY VISION?

Presidents are supposed to have a vision! Make their mark! If possible, be transformative!! Well, not this one. At least, not in the modern sense of the term. I'll tell you why.

When I first got involved in the Film Society Movement (henceforth "The Movement", even though it makes us

sound like a cult), one of the first things I did was to research its history. Get to know its roots and foundational principles. Not just in Australia, but also in France and the UK, in Canada and the USA, in India and Brazil. I was utterly flabbergasted with what I discovered.

The creative energy, the rebellious spirits, the dedication to experimenting – with concepts, screening formats, new technology, filmmaking and so much more ... the openness to new ideas, the enterprise of key individuals all over the world, the dedication to Free Speech! (Something that's very dear to my heart and, I trust, to yours.) That's the Film Society Movement I discovered. And that's the Film Society Movement I know and love. So, no, I don't have a "transformative vision" or any of those other things. If anything, I want to do whatever I can to preserve and to support and perhaps reinforce *the founding vision* of The Movement.

Do you know what have been two of the worst things that have ever happened to The Movement in Australia? We survived them both, but not without an epic battle!

They were, first: An attempt, decades ago, during the Cold War era, to purge the Movement of people with alternative political views. Specifically, to purge it of Communists. No, I don't like Communism (all the more so because I was, myself, once a proud Marxist). The unique genius of our Movement is that every Film Society is its *own* Universe, its *own* experiment, its *own* adventure. We don't do "de-platforming" as it's now called! Never!

The other "worst thing" happened about ten years ago, when there was an attempt by some, to centralise and nationalise The Movement. To rob us of our independence and to rob us of our democratic structure. That democratic structure – *our* democratic structure -- is messy. Sometimes it verges on chaotic. Often, it leads to arguments

and heated emotions. But isn't all creativity and freedom like that? Yes, of course it is!

ABOUT ME?

Just a couple of things.

Full name: Prodos Stefanos Nicholaou Marinakis. (Yes, it's long and it's Greek!)

Favourite movies: Calamity Jane & You've Got Mail. Favourite novelists: Nevil Shute & Ayn Rand.

Over the last ten years, I've started up at least 14 Film Societies which are still operating. They're spread across Victoria, Queensland, New South Wales, and South Australia. I even started one in Cincinnati, Ohio, USA some years ago.

Non-fiction reading: I love studying philosophy and theology. I read heaps of material on the history of science, inventions, mathematics, explorers, the Ancient Greeks, the Italian Renaissance, The Scottish Enlightenment, and so on. I have more than 2,000 books and hundreds of papers by academics that I wade through to research all sorts of things. This week I've been researching some of the amazing women (and men too!) who fought in the late 19th and early 20th Century to win voting rights for women in England.

For many, many years I ran a non-profit "thinking club" which studied the lateral thinking and constructive thinking methods developed by the late Dr Edward de Bono. At the *International Creative Thinking Conference* held in Malta some years ago, Dr de Bono publicly thanked me for my contributions. That was nice. I wrote a song for him too, which I performed at the Conference. I couldn't tell if he liked it. But everyone else did.

Some past projects: Hosted a radio show which interviewed fascinating people from all over the world. Co-managed a small theatre venue which staged lots of weird and wonderful plays, poetry readings, puppet theatre,

and small concerts. For many, many years was lead “singer” (if you can call it that) for a rather experimental synth-punk band. Briefly, designed exotic clothes that no-one wanted to buy. Currently doing a lot of 2D and 3D animation and songwriting.

Oh, and I nearly forgot: I co-founded the *South Australian Federation of Film Societies*, the *Federation of Queensland Film Societies*, and restarted the *New South Wales Federation of Film Societies*.

And I look after the websites of all the federations except Tasmania (come on Tassie, what are you waiting for?!) Plus, I look after the ACOFS website. It's heaps of fun.

ACOFS PRESIDENT TYPE THINGIES

I'll have more to say about such “thingies” in the near future.

But, briefly for now: I've recently spoken with the lovely **Deborah Parker** from the *British Federation of Film Societies*. Also, with the president of the *International Federation of Film Societies*, the very charming **João Paulo Macedo**. Also, with two film distributors who I'm not at liberty to name right now (Oooh! It's all very hush-hush, isn't it!?) One of them specializes in streaming services. The other, I wanted to run a few whacky ideas by ... which he ended up thinking may not be so absolutely, totally insane, after all. Go figure.

*Make it Awesome with ACOFS,
At Your Service,*

PRODOS

Reports From State Federations

TFoFS – Tasmania

Many Tasmanian film societies have found ways of returning to normal after the pandemic, or very close to it - a clear sign of local resilience. In addition, a new film society has just opened up in the Launceston area of Tasmania, while another one has shown the value of having a share portfolio which recently produced nearly enough income for five of their film club's screenings! At the same time, some other film societies report that attendance at their movies is slightly down on previous years, and suspect that some of their former members are still following Covid-19 precautions, and therefore not attending many of their local area's functions yet.



Two film societies put on festivals of short films. In one of them, local community members were invited to create and submit short films for screening. The other one promoted an international short films festival in their town, and also hosted a screening of the Tasmanian Symphony Orchestra performing Beethoven's 2nd Symphony.

One southern Tasmanian film society posts about their movies in their Facebook page, then often shares these to the local community group page, and receives multiple 'likes' in return. Another nearby one has built up a large film library, with a catalogue that's readily accessible for members. In addition, a committee member of the Hobart Film Society, currently the oldest one in Australia, has produced an illustrated booklet about its history, and sent a copy to all its current members.

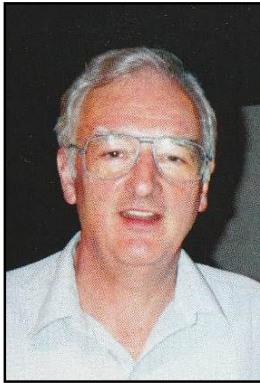
Another film club has developed a relationship with a distributor who supplies them with copies of very hard-to-obtain European films. Yet another is experimenting with showing English language sub-titles with those English language films in which some of the performers seem to mumble, or - although speaking English - have unusual or hard-to-follow regional accents.

Many of these Tasmanian film societies consider themselves to be offering a low-cost entertainment option within their local communities, which allows people to meet new friends as well as enjoying watching a film at their local venue. As always, in small places the local film society - despite being for members-only – is the local substitute for a cinema which these days only bigger places can support. This service is often very much appreciated, not just by local residents, but also by their councils who will frequently go out of their way in these small communities to find new ways of supporting their local community, seeing film clubs as another way of sustaining community life and spirit there. Often all it requires to get help from them is to simply ask for it!

David Harcombe

[TFOFS - Tasmanian Federation Of Film Societies]

4. Vale Richard Keys



*Pioneer of the Australian film industry (17.11.37 - 08.07.22)
Loved son of Adrienne & John. Loving brother of Rosa. Adored husband of Ruth. Loving father of Josephine, Malcolm & Nicholas. Loving Grandpa of Sebastian, Cordelia & Allegra.*

[The following text is a summary of the chapter about Richard in the “History of Australian Film Societies” by John Turner]

Richard Keys had a career in film spanning almost five decades and was involved in the film society movement for over 55 years.

His career began as assistant cameraman at Movietone News and Cinesound Review, then animation production in Supreme Films then Halas and Batchelor Films. He later became Project Officer with The Australian Film Commission and then moved to the National Film and Sound Archive. Richard’s involvement with film societies started with the Sydney University Film Group in the early 1950’s then with Sydney Cinema Society and Sydney Film Festival. In 1968 he started the Workshop Film Group in Sydney, where he stayed for 22 years. Then after moving to Canberra he started the Reel McCoy Film Group, where he was the first president.

In 1974 Richard joined the NSW Federation committee and held the position of president or vice-president between 1985 and 2008.

Richard’s involvement with ACOFS began in the 60’s when he represented the Australian Film Commission, and later the Federation of NSW and Associated Film Societies at ACOFS. In 1984 he became vice-president of ACOFS, a position he held until 2005.

In 2012 Richard reappeared as a leading figure in the NSW Federation’s sudden decision to disassociate itself with ACOFS and transform itself into the Australian Film Societies Federation, becoming its first vice-president.

[Additional note from John Turner]

In recent years Richard made regular trips to Melbourne and we would meet for lunch at ACMI. The conversation always centred around film society matters and for some years we attempted to solve the problem of two national bodies. However there was always one irreconcilable problem and we never succeeded in getting the two organizations together. John Turner.

5. News From the DVD Distributors

These titles have been provided by the respective distributors as being either new acquisitions or titles of interest to film societies. Only distributors who have provided information are included here, but all distributor contacts are still listed in ACOFS Information Sheet 3B.

These lists are an indication of who holds the screening rights for the films/DVDs, but these distributors can not necessarily supply the DVDs.

ACOFS Fact Sheet 3B, which is updated regularly, can be downloaded from www.acofs.org.au/resources

*The contact details are included here only where they have changed recently.
The latest update of Fact Sheet 3B was on 18 Feb 2022, so if you don't have the latest, download it from www.acofs.org.au/resources.*

Note. ACOFS receives regular emails on all released titles as well as emails in response to specific requests for Non-Theatrical titles, so the following list may include some titles which do not have non-theatrical rights. At least this list identifies the company who is most likely to hold those rights!

Antidote Films

Antidote charge just \$35+ GST for screening rights for most of their DVD titles. For example:

Meet The Wallers

Limelight Distribution

(Rights Booked through Amalgamated)

Come Back Anytime

Diana's Wedding

Everybody Hates Johan

Gardener, The

Gloriavale

Good Boss, The

Huda's Salon

Jonsson Gang, The

Ladies of Steel

Mermaid in Paris, A

Munch: Love, Ghosts and Lady Vampires

Redemption of a Rogue

Tutankhamun: The Last Exhibition

Whetu Marama: Bright Star



Madman

(DVD rights booked through Amalgamated Movies)

Ali's Wedding

Baby Done

Breaker Upperers, The

C'est la Vie

Forgiven, The

How to Please a Woman

Non-Fiction

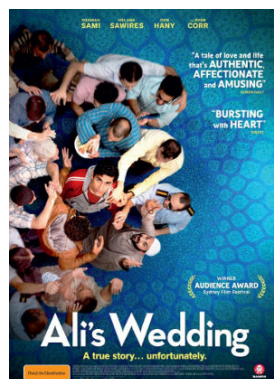
Official Competition

Petite Maman.

Portrait of a Lady on Fire

Princess, The

Reason I jump, The



Potential Films

Drive My Car, 2021, Japan, 159 mins. MA.

Roadshow

According to Domenic Malsom, all up-coming film availabilities are listed on the Collections section of the Roadshow website at: <https://ppl.roadshow.com.au/collections>.
Drover's Wife, The – The Legend of Molly Johnson

Ronin Films

For member prices refer to the "private purchase" price, but remember you then have to pay the appropriate screening rights fee. Ronin will accept the recommended \$50 plus GST for DVD screening rights. www.roninfilms.com.au for details and purchase prices. Many of their titles are now available from KANOPY STREAMING, but approach Ronin for the DVD or digital file and screening rights at a film society. Craig McConnell on orders@roninfilms.com.au

Eg:

Ophir (DVD or Digital) 2020, 97 mins, PG. Doco.

Handling the Heart, 2022, 27 mins.

Sharmill Films

Chris@sharmillfilms.com.au

Compartment No 6, MA

Everything Went Fine,

Umbrella Entertainment

Ablaze (2021)

Bergman Island (2021)

Beyond the Wasteland (2021)

Birds Like Us (2017)

Carbon: An Unauthorised Biography (2021)

Dangerous Summer, A (1982)

Dead Kids (1981)

Falling for Figaro (2020)

Lieutenant Jangles (2018)

Love Serenade (1998)

Love Witch, The (2016)

Love Witch, The (2017)

Martyrs (2008)

Miami Connection (1987)

Midnite Spares (1983)

Money Movers (1978)

Nobody has to Know (2021)

Pan's Labyrinth (2007)

Siege of Robin Hood, The (2021)

Sons of Steel (1988)

Super Mario Brothers (1993)



Survivor, The (1980)

Thirst (1979)

Turkey Shoot (1982)

We Were Once Kids

Fire Front

On the Count of Three

Final Cut

Call Jane

Something in the Dirt

Go to www.umbrellaent.com.au/screenings to view their full catalogue and complete a booking enquiry. Bluray and DVD materials can also be purchased via their webstore directly. www.Umbrellaent.com.au

Or contact nikita@umbrellaent.com.au or theatrical@umbrellaent.com.au or call on 03 9020 5136.

Contact Nikita to be added to the mailing list of new releases.

For Australian titles in the Umbrella catalogue (of which there many), Umbrella may be able to assist you to invite the director to attend your screening for a Q and A.

Vendetta

New contact: henry@vendettafilms.co.nz

6. NFSA New Additions

The following are listed on the National Film & Sound Archive website as having been added in the last 90 days.

Faust. Eine deutsche Volkssage:

<https://dymit.dymaxion.ca/htbin/wwform/076?T=9072648>

Ein Blick Und Die Liebe Bricht Aus = One Glance and Love Breaks Out:

<https://dymit.dymaxion.ca/htbin/wwform/076?T=9072649>

Tunguska:

<https://dymit.dymaxion.ca/htbin/wwform/076?T=9072650>

Gundermann:

<https://dymit.dymaxion.ca/htbin/wwform/076?T=9072647>

Mitten in Deutschland: NSU Die Opfer - Verrgesst mich nicht:

<https://dymit.dymaxion.ca/htbin/wwform/076?T=9072651>

Mitten in Deutschland: NSU Die Ermittler - Nur fur den Dienstgebrauch:

<https://dymit.dymaxion.ca/htbin/wwform/076?T=9072652>

Menu Total: Meat Your Parents:

<https://dymit.dymaxion.ca/htbin/wwform/076?T=9072653>

Walchenesee Forever:

<https://dymit.dymaxion.ca/htbin/wwform/076?T=9072654>

7. Unheard Stories

On 3 March, the Unheard Stories film festival launched a line-up of 4 short films focusing on Deaf and Hard of Hearing (HoH) people. The event commenced on World Hearing Day, and aspires to challenge misconceptions around the Deaf and HoH community. They have screenings happening around Australia, including August 4th in Belgrave at Cameo and in Wangaratta Performing Arts and Convention Centre on 17th August and Windsor Cinema on 28th August. Some titles are:

- Amplify This!
- Deafying Gravity
- Hear me Out

Check out their website <https://soundfair.org.au/unheard-stories/>

8. Drop me a Line

Thank you to all the readers who have emailed me. If you want to have your say, please send all comments, suggestions and articles to ian24davidson@gmail.com

This newsletter is intended to reflect information and news from all societies, so please let us know about anything of interest at your society.

Many thanks for all contributions. Ian Davidson, editor.

9. Random Thoughts

Scratched DVDs

Scratches around a DVD are more disruptive than radial scratches because they impact more sequential data. A small loss of data can often be detected and fixed because of the error correction built into the DVD data, but even that has a limit!

As the DVD reads the data starting from the inner tracks, a scratch (or just dirt or fingerprints) on those inner tracks can sometimes stop a DVD from even starting.

Repair “pencils” can be purchased from most DVD and CD retailers, which can be used on the disc to reduce the impact of scratches.

The best cleaning mechanism is a very fine cloth, such as a spectacle cleaning cloth (and liquid), but plain soap and water can be quite effective.

Empty Promises

Make sure you don't advertise your annual film program before you are certain you can obtain the DVD and can find the screening rights. While you can usually find almost any DVD from JB HiFi, Fishpond, eBay or Amazon, it may not be so easy to find the Australian rights holder. The ACOFS Fact Sheet 03B* covers most distributors, and is usually up to date, many DVD rights expire after as little as 5 years – or may not include non-theatrical screening rights. So don't get caught out! Ensure you can obtain the rights as well as the DVD before you go to press with the program. Don't promote something that you ultimately cannot offer!

* The latest issue of ACOFS Fact Sheets 3A to 3B (plus many more Fact Sheets) can be found at www.acofs.org.au/resources .

Name the Film – If you can. (Correspondence welcome).

This film description was taken from a Hong Kong bootleg DVD.

“Space ship people get up from sleeping coffin and have eat. Computer woman find strange noisings on planet and astronauts go to seeing. Astronauts find big elephant man who dead then find too many egg.

Astronaut is possess by egg demon and new egg demon is come when eat bad noodle. Seven friends and cat all try to find egg demon before space ship go home but is hard working.

Who will life to escaping? Who is bad milk blood robot? Scream not working because space make deaf.”

A possible hint?



10. Letters

16mm PROJECTORS

“Dear Secretary. I have four 16mm projectors in good condition that I want to pass on to a group who can use them. They have been in storage for about 20 years and will require some service because the lubrication and belts might have degraded.

1. Hokushin
2. Hokushin (modified for mag/opt sound)
3. Eiki ST
4. Eiki NT

No payment sought. Just a good home wanted. Collect “as is” from Pakenham Vic.
Contact Gerard Watts - gerardw@fastmail.fm”

BAROSSA FILM CLUB MINI FILM FESTIVAL

The Barossa Film Club held a mini-film festival on 15th and 16th July, featuring "The Blues Brothers", "Rocky Horror Picture Show" plus others.

[We are looking forward to seeing a report on how it went. Ed]

QUESTION ON RIGHTS FOR STREAMED MOVIES

I'm with the Western Tiers Film Society based in Deloraine. We are struggling with our film selections at the moment because it seems that more and more interesting movies are being produced for streaming services.

Our equipment is currently set up to use DVDs/BluRays. We haven't yet even figured out the logistics of streaming. We wanted to know first what was possible in terms of gaining non-theatrical screening rights and pricing of same.

Do you have any insights for us?

ACOFs RESPONSE

So far, we (in ACOFS) have not even had a response from any streaming service regarding the screening of streamed films. So we are still in the situation that a streamed film cannot be screened in a public venue or to the public (and this includes member film societies) without permission from the rights holder - and if they refuse to give permission, or cannot be contacted, then permission cannot be presumed. Permission usually comes at a price!

The one exception is where the film society is based on a home cinema environment and the members are personally invited by the home owner. In this instance, screening permission is not needed and rights are not payable.

A film available on a streaming service may still be available on DVD and the rights might also be held by one of the distributors listed in ACOFS Fact Sheet 3B - in which case that distributor should be able to provide the rights for screening the DVD.

The ACOFS Fact Sheet #3A covers this whole problem in detail, & especially the 5th paragraph on its page 3 which reads: "One important implication ... is that if a DVD is not available for sale in a retail outlet in Australia, or has not been released in Region 4, then it is unlikely that there will be an Australian distributor for that DVD and permission to screen may be very difficult or expensive to obtain in Australia."

ACOFs document "3A How to Obtain your DVDs and Get Screening Rights" is downloadable from www.acofs.org.au/resources/

Although quite a number of movies are now going straight to streaming, or alternatively to DCP (ie Digital Cinema Package), fortunately they usually do become available as a DVD in due course.

REPLY

"Thanks David.

While not directly answering our question about the films produced for the streaming services the fact sheet is very helpful and clear. It fills in a few more holes in my knowledge. Nine years on and still learning!

All my research recently indicates a major distinction between movies produced by the streaming services themselves for which they retain total control (we have no chance of accessing screening rights) and those that just happen to be only released via streaming in Australia. Those are the ones where we have a chance.

Steven Snell from Amalgamated is hopeful that the minimal return on streaming compared to cinema ticket sales will mean the production of art house films for cinema release will bounce back. Hope he's correct!

Thanks again for your help. "

QUESTION REGARDING MEMBERSHIP POSSIBILITIES

Enquiry From a Tasmanian Film Society

Until recently, Tasmania had a neighbourhood house (NH) that was also a TFoFS member film society (FS) at St Helens (the St Helens Neighbourhood FS). The organizer of this arrangement has moved to Launceston, and has now set up a similar body there - the Northern Suburbs FS.

It has been suggested that the other neighbourhood houses in Tasmania could consider a similar arrangement, and it could be presented/promoted more widely. We wondered if there are any particular issues and possible pitfalls to be borne in mind.

From The Secretary TFoFS

That's good to see and perhaps worth a chat with the peak body - Neighbourhood Houses Tasmania - about promoting the benefits of TFoFS membership to their other member Houses/Centres and/or encouraging other film societies to form in their local communities - there are 35 NH around the state including King Island.

Film societies meet the NH objectives of connecting communities, reducing isolation and makes public screening films legal and more affordable.

I assume that the basic reason for a Neighbourhood House to incorporate a film society into its activities would be the same as any other film society - to show its members the kind of films that they would like to see at an economical non-theatrical price. This could either be on the neighbourhood house's own premises, or at somewhere else that is considered more appropriate.

As you know, film distributors will only grant cheap screening rights to show their films to those film societies that are registered as members of ACOFS through their own state film federation - in Tasmania's case, TFoFS (the Tasmanian Federation of Film Societies), and at a very low & reasonable annual fee.

The ACOFS website explains all this. See acofs.org.au, particularly the section on the Film Society Handbook.

Just a thought: could the average film society's personal membership fees be discouragingly high for some low income members of local neighbourhood houses? For example, some film societies charge \$50 or more for a year's membership. Or \$25 - \$30 for a part-year or part membership. Could some neighbourhood house clients or members find this too much? Hopefully, not many would, but a few perhaps might. If so, and if the neighbourhood house has sufficient finances to subsidize their film shows, naturally their film club membership fees could be much less - perhaps even only a token amount to meet the film distributors' & ACOFS' rules that films are only shown to paid-up film society members (and their guests - but only once or twice for guests, prior to them joining up).

However, marketing specialists would issue a warning here re low membership fees. Once you've lowered your prices, it's very hard to raise them by very much, and certainly not quickly - unless you're appearing to offer a totally different product or service than before.

Note from the editor, ACOFS Bulletin

It is great to see TFoFS working with Community Houses to assist them getting film societies started, and ACOFS would be pleased to assist with items in the ACOFS Bulletin.

The only hurdle I see is what rules (constitution?) would satisfy both the Community House organisation and still be compatible with TFoFS and ACOFS rules? For example, how democratic, independent and self-managed would it be?

Another aspect to watch is the actual aims of the film society. While bringing the community together in a social atmosphere is great (and I believe essential), the aims of a film society must say something about recognising film as an art form. For example, the Victorian Federation (FVFS) recommends the following as being suitable aims of a film society:

- a. To present members' choice of films in a comfortable cinematic environment, regardless of the medium, that ensures the screenings are social events and promote interaction between members and with the local community.
- b. To encourage interest in film as an art form and as a medium of information, social awareness, education and entertainment by means of the exhibition of a wide range of quality cinema selected from all countries and all genres.
- c. To promote the study, discussion of and appreciation of film by means of lectures, discussions, exhibitions and publications.
- d. To provide a means of bringing members of the community together socially, on a regular basis, and offering a means to overcome social isolation.

The aim as stated in the original email was "to show its members the kind of films that they would like to see at an economical non-theatrical price." would not be acceptable as an only aim, although it would be a logical outcome of running the film society economically and attracting members. It is not an aim in itself!

The main reason for introducing the term "Film as an art form" in the aims is to ensure they meet the requirements for the organisation to be classified as a "not-for-profit charity" under the Australian Taxation laws.

11. Future Deadlines

We aim to distribute The ACOFS Bulletin at the start of February, May, August and November and would be happy to receive articles for publication at any stage – but note our deadlines are the end of the month preceding publication.

Items we hope to receive include new acquisitions and special DVD announcements from distributors, and items of interest to our film society readers, especially from members of other film societies. Amusing anecdotes are always welcome.

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If you want to have the ACOFS Bulletin emailed to you directly, please email me at editor@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.