

# ACOFS Bulletin

## Australian Council of Film Societies

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NUMBER 76

**November 2023**

*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 copy of The Bulletin does not get caught up in spam filters!**

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### **1. From the Editor – Ian Davidson** [editor@acofs.org.au](mailto:editor@acofs.org.au)

#### **How are your skills when seeking screening rights?**

Once again, in section 4 of this Bulletin we have included several examples of how to get your DVD rights clearance. Please provide feedback on whether this is useful and whether you would like more or less of this sort of information. What these few examples show is that you need to know the year of a film's production, the original (foreign language?) title, if any, or may need to know the name of the director.



We hear from time to time that DVDs will be with us for only a short time – that the production companies will in future, be focussing on providing the film by streaming (either streaming services or DCP options by download), Personally, I am not convinced, because DVDs are still being made available in quantity, shortly after the cinema release, as are BluRay discs, and now Ultra 4K discs. The availability of the films we wish to screen in the latter two formats is still pretty scarce however.

What is becoming more noticeable is that screening rights do expire, sometimes in as little as a few years. A film society focussing on recent releases often has little trouble finding rights, but rights for films older than 10 years are often unavailable.

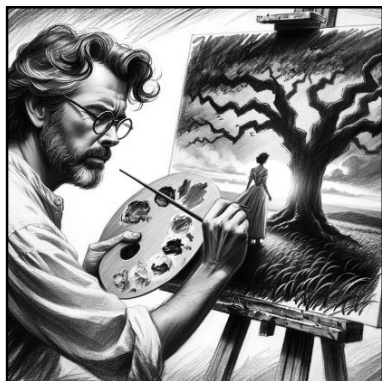
## 2. From the ACOFS President



### 2.1 ACOFS = ?

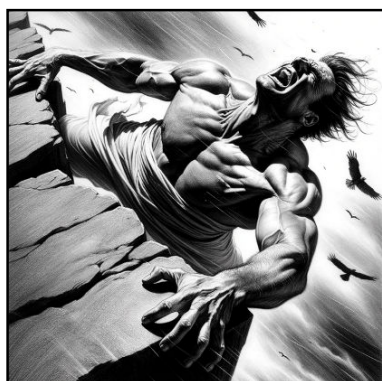
By Prodos S N Marinakis

### ACOFS = **A**bundant **C**reativity **O**ften **F**uels **S**urprise



When you embark on the journey of creating and running a non-profit film society, you engage in an act of abundant creativity. This creative venture is like an open canvas, just waiting for the brushstrokes of imagination. One of the most rewarding aspects is the element of surprise. You never really know how a curated film will touch the lives of its viewers, nor how a discussion following a screening will evolve. Just as a film can take unexpected turns, so can the community you build around it. These delightful surprises add a layer of richness to the experience that cannot be planned or predicted.

### ACOFS = **A**dventurous **C**reators **O**pen **F**ascinating **S**tores



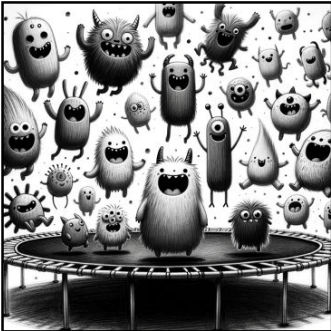
Creating a non-profit film society attracts like-minded adventurers willing to take creative risks. These adventurous spirits are essential in choosing films that offer perspectives otherwise unnoticed or unexplored. When you open the door to lesser-known directors, indie productions, or films from diverse cultures, you unveil a treasure trove of fascinating stories. It's this adventurousness that brings films to your society that wouldn't typically make it to mainstream theatres, offering a unique, enriching experience for your members.

### ACOFS = **A**rtful **C**ollaboration **O**pens **F**resh **S**ynergies



Running a non-profit film society isn't a solo endeavour; it's an artistic collaboration. Whether it's working with local artists for poster designs, teaming up with musicians for opening acts, or collaborating with other organizations for special screenings, these partnerships bring fresh synergies. These collaborations not only diversify the skill sets involved but also contribute to a holistic creative environment. The communal energy that ensues is often the secret sauce that makes the society more than just a place to watch films.

## ACOFs = **A**rtistic **C**reativity **O**ften **F**osters **S**pontaneity



At the heart of a non-profit film society is artistic creativity, which often becomes a catalyst for spontaneity. Whether it's an impromptu debate erupting after a documentary screening or a last-minute decision to host a filmmaker for a Q&A session, spontaneity keeps the community engaged and the atmosphere vibrant. It is this unpredictability that keeps members coming back, knowing that each meeting will offer something new, something unplanned, and something exciting.

## ACOFs = **A** amazing **C**oncepts **O**ften **F**uel **S**urprise



rewarding.

In the world of film, where stories span decades and genres, the allure of creating and managing a non-profit film society is undeniably brilliant. Just as the radiant 1930s movie star, Jean Harlow, captivated audiences with her unexpected charm and undeniable talent, so too can a film society surprise and enchant its members. Behind every screening, there's a chance to uncover an amazing concept, a hidden gem that hasn't been celebrated as it should. It's this ability to bring to light forgotten masterpieces and share them with a community of enthusiasts that makes the journey of running such a society so

## Conclusion

Creating and running a non-profit film society is undoubtedly a brilliant endeavour. It is a marriage of creativity, adventure, collaboration, spontaneity, and conceptuality that benefits everyone involved, while adding a meaningful layer to the cinematic arts.

## 2.2 New ACOFS Service: FISMO™ FaD (Find a Distributor)

FISMO™ will automatically find the Distributor of the film you want to screen in under three minutes. Often within 30 seconds. With a surprisingly high level of reliability.

Simply ...

- Enter your email address, then ...
- Enter the name of the film you need screening rights for and ...
- FISMO™ will email you the name and contact details of the Distributor who handles the DVD screening rights for your film
- And every time you use FISMO™ he becomes even more thorough and faster at finding results for the next person who calls upon him.

No need to try to learn instructions on how to click on this, then click on that, copy and paste information from one website to the other and so on and (yawn) so forth.

This revolutionary new web app developed by ACOFS President, Prodos S N Marinakis, is now available for free forever to all ACOFS-registered\* Film Societies across Australia.

\* Not yet registered with ACOFS? No problem! You can still give FISMO a whirl!  
Write to me now to unlock your "five free FISMO searches" trial.

To get early access to FISMO™ email: [president@acofs.org.au](mailto:president@acofs.org.au)

## 2.3 New ACOFS Service: Massive, Free Forever Video-Conferencing Platform for Film Societies & Federations

ACOFS President, Prodos SN Marinakis, has co-developed and licensed a new, massive & marvellous video-conferencing platform just for member Film Societies & Federations.

Write to Prodos if you want one: [president@acofs.org.au](mailto:president@acofs.org.au)

Features include:

- Allows ten hours of continuous online video chat
- You can hold unlimited number of video-conferences/chats
- Can handle 800 attendees online at once
- Record your video sessions
- Surprisingly accurate, automatic transcriptions of your meetings
- You get your own exclusive "room". This is a permanent link with a unique fixed address. It doesn't change every time you schedule a meeting.
- More secure than Zoom
- Whiteboard included
- Screen-sharing included
- No app downloads needed
- Many more features available and the platform is being continually improved
- Would normally cost more than \$700 per month. But for ACOFS-affiliated Film Societies and Federations it's free ... forever.

Read the promo at :

<https://filmsocieties.au/video-conference-platform-for-film-societies/>

Email Prodos to get your exclusive video-conferencing room: [president@acofs.org.au](mailto:president@acofs.org.au)

PS: If you're not yet an ACOFS-registered Film Society but really don't want to miss out on this and so many other great offers (not to mention the opportunity to be part of the most creative, welcoming Film Society Movement on the planet) please email me for some sensible guidance.

## 2.4 Forthcoming ACOFS Service: FISMO™ FiSHbot (Film Society History chatbot)

I am currently building what I think will become the world's most expansive –and continuously expanding – archive of the history of the Film Society Movement of the world. And, using FISMO's new advanced AI capabilities, you'll be able to talk with it.

Watch this space for more details on this development and many more.

Lots in store for '24! Have a loving, safe, joyous Christmas & New Year.

At Your Service, Prodos S N Marinakis, ACOFS President

*"Make it Awesome with ACOFS!"*

## 3. Reports from State Federations

### 3.1 From Victoria – FVFS

At FVFS film society matters are proceeding smoothly with only the usual issues of Members having difficulty with finding films and rights holders.

Our Information Day at Maldon in central Victoria is happening on November 11; we hope for a strong attendance.

We are looking forward to the implementation of FISMO which promises much as a tool for sourcing film rights. We also are interested in the



proposed new Video Conferencing tool announced recently by Prodos.

The big issue on my mind at present however is – Succession Planning – keeping the National, State and Society committees refreshed and evolving with new members. Without succession our movement will shrink and falter . . . we must work together to avoid this.

Meanwhile we thank Prodos for his good work on FISMO and Video Conferencing facilities – value-adding for us all.

Henry Screen, President FVFS

*[Editors Note: A brief reminder that on Saturday 11<sup>th</sup> November the FVFS will be holding a “Finding-DVD-Screening-Rights” Day at Maldon. Registered participants get a free lunch and a movie afterwards – “Pain and Glory”.*

*For information email [secretary@fvfs.org.au](mailto:secretary@fvfs.org.au) ]*

#### **4. DVD Screening rights**     *Ian Davidson (ACOFs and FVFS)*

Are you having difficulty getting your head around the ACOFS DVD rights approval process? Here are some examples of how to find your screening rights for non-theatrical screening of a DVD that you already possess.

**Example 1. “Only the Animals”, 2019.** Directed by Dominik Moll.

The Classification index ([classification.gov.au](http://classification.gov.au)) tells us that “Only the Animals” comes up as “SEULES LES BÊTES”, was classified M on 4 March 2020, and the applicant was Hi Gloss Entertainment. It is noted that the listing states “Online” but that apparently only relates to the version submitted for classification. It is reasonable to presume that Hi Gloss hold all relevant screening rights.

**Example 2. “Kitchen Brigade”, 2022.** Directed by Louis-Julien Petit.

“Kitchen Brigade comes up as “LA BRIGADE”, and was classified M on 20 January 2022. and the applicant was Madman Entertainment. Looking at Fact Sheet 3B tells that for screening rights of Madman titles we need to approach Amalgamated Movies. This also says the format submitted for classification was “online”!

**Example 3. “Lost City of Melbourne”, 2022.** Directed by Gus Berger.

The Classification index tells us that this was rated PG on 15 September 2023. The applicant was Madman, so Fact Sheet 3B tells us to go to Amalgamated Movies for the rights. Alternately, contact Gus Berger directly, at [gus@thornburypicturehouse.com.au](mailto:gus@thornburypicturehouse.com.au). As he is a Melbourne man, you might even be able to get him along to talk to his film.

**Example 4. “Room with a View”, 1985.** Directed by James Ivory.

This was classified PG on 1 May 1986 and 17 Jun 1976, the applicants were both Village and Roadshow. However Roadshow no longer hold the rights (apparently they have expired). On approaching Merchant-Ivory Productions at [njesuele@merchantivory.com](mailto:njesuele@merchantivory.com), they granted approval to screen the film. Note that a second film of the same title (released 1978) is on the classification index, but by a different director!

**Example 5. “Train of Life”(1998).** Directed by Eric Besnard.

This film is listed in the Classification Index as “Train de Vie”, and was given an M rating on 12 September 2000, and the applicant was Sharmill Films. However, Sharmill no longer have current screening rights, and no-one else appears to have the rights in Australia. They don’t appear to be listed at Park Circus in Glasgow, nor with FilmBankMedia in the UK. An approach to the apparent production company, [noe-productions.com/contact](http://noe-productions.com/contact) has so far, had no response.

**Example 6. “The Big Steal”, (1990).** Directed by Nadia Tass.

This was classified PG on behalf of Hoyts Fox Columbia Tristar, so one would expect the rights to be with Roadshow or Amalgamated Movies. However they appear to be with neither of them (apparently expired). IMDb lists the production company as “Cascade Films” (Run by Nadia Tass and David Parker). But before approaching them directly, a Google search for “The Big Steal DVD” yields some images of the DVD with the Umbrella logo. Umbrella were able to approve the screening rights. It is also noted that “The Big Steal” is listed on the NTLIC catalogue so it could be borrowed from them on a DVD for just \$22. Alternately, if you wish to use your own DVD, the NTLIC has agreed to grant you the screening licence if you wish (without a DVD) for the \$22.

*If you come across any examples of films that are hard to classify or do not result in finding a source for the screening rights, please let ACOFS know at [dvdrights@acofs.org.au](mailto:dvdrights@acofs.org.au)*

## 5. News From the DVD Distributors

*These lists are compiled from information supplied by the companies that hold the screening rights for the films and DVDs, but these distributors can not necessarily supply the DVDs. Their contact details are included here only where they have changed recently.*

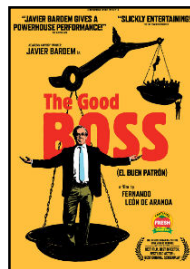
*These titles have been provided by the respective distributors as being either new acquisitions or titles of interest to film societies. Only distributors who have provided information are included here, but all distributor contacts are still listed in ACOFS Information Sheet 3B. This information sheet, which is updated regularly, can be downloaded from [www.acofs.org.au/resources](http://www.acofs.org.au/resources)*

The latest update of Fact Sheet 3B was on 17 October 2023, so if you don't have the latest, download it from [www.acofs.org.au/resources](http://www.acofs.org.au/resources).

Note. ACOFS receives regular emails on 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 the rights you are seeking!

### Amalgamated Movies

Carmen  
Giants, The  
Good Boss, The  
Holy Spider  
Jesus Revolution  
John Farnham Finding  
the Voice  
Love Again  
Marlowe



Masquerade  
Nannies, The  
On The Wandering Paths  
Pope's Exorcist, The  
Rachel's Farm  
Red White and Brass  
Ride Above  
Shin Ultraman  
Spider-Man Across the Spider-Verse

### Beamafilm

24<sup>th</sup> Street  
Back of the Net  
Calm With Horses  
Careful What You Wish For  
Changing Gears  
Charade  
Climate Trailblazers  
Cuisine Royale  
Dare to be Wild  
Delfin

Escape From Mogadishu  
Falling, The  
Food Race, The  
Frances Ha  
Helmut Newton  
Hero, A  
Julieta  
Kickflip  
King Otto  
Klimt & Schiele



Kobi  
 Lake Superior our Helper  
 Last Trapper. The  
 Like Water for Chocolate  
 Map Reader, The  
 Memories of Auckland Past  
 Moja Vesna  
 Mr Holmes  
 Old Dog  
 O-Lym-Pic: Football Dreams  
 Our Voice, Our Heart  
 Prisoners of the Ghostland  
 Reindeer in My Saami Suit

Searching for Sugarman  
 Stateless Diplomat, The  
 Then Came You  
 Touched With Fire  
 Vai  
 Water Lilies of Monet  
 What We Did on our Holiday  
 Whisky Galore  
 You Are not Alone  
 Zidane

**Kismet Movies**

Daliland  
 Sanctuary  
 There's Something in the Barn  
 Uproar



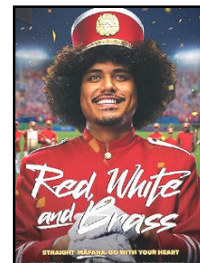
**Limelight**

Charcoal  
 Eric Ravelious: Drawn to War  
 Building Bridges: Bill Youren's Vision of Peace  
 Great Friend, A  
 Neneh Superstar

**Madman**

*(DVD rights booked through Amalgamated Movies)*

Red, White and Brass  
 Masquerade  
 Giants, The  
 Ride Above  
 Bank, The



**Norwegian Embassy**

Don't forget that this embassy has several good films available for film societies to borrow – for free! See the details in past ACOFS Bulletins and in the ACOFS Fact Sheet 3B.

**Potential Films**

RKO - screening rights are available through Potential Films for any RKO title including titles such as Astaire/Rogers TOP HAT and FLYING DOWN TO RIO, The Val Lewton classics such as CAT PEOPLE, Hitchcock's SUSPICION and MR AND MRS SMITH.

[lisa@potentialfilms.com](mailto:lisa@potentialfilms.com)

Splice Here: A Projected Odyssey  
 Origin of Evil, The  
 Goodbye Julia  
 Last Summer  
 Blue Caftan, the



**Roadshow**

All up-coming films are listed on the Collections section of the Roadshow website at: <https://ppl.roadshow.com.au/collections> .

## Ronin Films

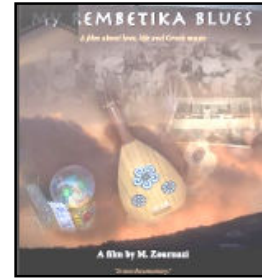
For member prices refer to the "private purchase" price, but remember you then have to pay the appropriate screening rights fee. Ronin will accept the recommended \$50 plus GST for DVD screening rights. [www.roninfilms.com.au](http://www.roninfilms.com.au) for details and purchase prices. Many of their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

Craig McConnell on [orders@roninfilms.com.au](mailto:orders@roninfilms.com.au)

Death in the City

Geoff Dixon - Portraits of Us

My Rembetika Blues



## Sharmill Films

These films are available or coming soon.

Lee Hunter [lee@sharmillfilms.com.au](mailto:lee@sharmillfilms.com.au)

And the King Said, What a FANTASTIC MACHINE

Australian Ballet: The Dream & Marguerite and Armand (Live in Cinema)

Borromini and Bernini The Challenge for Perfection

Club Zero

Compartment No. 6 (feature film)

Coup De Chance

Freud's Last Sessions

Jeff Koons. An Intimate Portrait

Little Life, A

Met Opera: Carmen

Met Opera: Dead Man Walking

Met Opera: Florencia En El Amazonas

Met Opera: La Forza Del Destino

Met Opera: La Rondine

Met Opera: Madam Butterfly

Met Opera: Nabucco

Met Opera: Romeo Et Juliette

Met Opera: X: The Life and Times of Malcolm X

NT Live: Frankenstein (2023 encore)

Titian. The Empire of Colour

Triangle of Sadness (feature film)



## Umbrella Entertainment

(Nikita Leigh-Pritchard)

Andrzej Zulawski's Possession  
edition bundle, in 4K and BluRay

Australian Dream (1987)

Babette's Feast (1987)

Cobweb (2023)

Equal the Contest (2023)

Godless: The Eastfield Exorcism.

Lake Mungo (2008)

Little Tornadoes (2021)

Monkey Shines

Near Dark (1987)

Our Voice, Our Heart (2023)

Peppermint Candy (1993)

Possession (1981)

Primer (2004)

Pure Grit (2022)



Ribspreader

Scary Girl

Shine

Short Changed (1987)

Sons of Steel (1988)

Stigmata

Still Point, The

Super Mario Brothers



Sympathy for the Devil (2023)  
Talk to Me - 4K and BluRay  
Ten Canoes (2006)  
The Dune Collection DVD

The FP (2011)  
The Hitcher (1986)  
Trash Humpers (2009)  
Upstream Colour (2013)

Go to [www.umbrellaent.com.au/screenings](http://www.umbrellaent.com.au/screenings) to view their full catalogue and complete a booking enquiry. Blu-Ray and DVD materials can also be purchased via their webstore directly. [www.Umbrellaent.com.au](http://www.Umbrellaent.com.au)

Or contact [nikita@umbrellaent.com.au](mailto:nikita@umbrellaent.com.au) or [theatrical@umbrellaent.com.au](mailto: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.

## 6. News from the NFSA

The NFSA has a new website, which can be accessed at <https://loans.nfsa.gov.au/>  
You will be able to see newly added titles via the “New Item List” and “New item Search”. *But nothing has been added in the past three months.*

### **NFSA is now Streaming - Introducing “NFSA Player”**

If a title is available on “NFSA Player” that is also in the NTLC collection it is likely that you will be able to screen a downloaded version to your members – but check with NTLC first to double check that there are no “special conditions” attached to that film.

Sean Bridgeman supplied some extra details on how to access the Buwindja Collection (Mentioned in the last Bulletin). As follows:

“Film societies (as community groups) are able to ‘rent’ individual titles for \$55 (Category A), or the whole Buwindja collection for \$220 (Category B).

Please use this URL to the NFSA Shop to select either Category A or B

<https://shop.nfsa.gov.au/the-buwindja-collection>

Once you have added an option to your cart, and paid the relevant price, you will be sent a code to use within the NFSA Player

<https://player.nfsa.gov.au/>

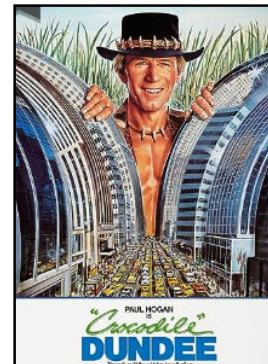
You will also need to create an account on the NFSA Player.

Please contact me again if you have any questions.

Regards, Sean Bridgeman”

### **New Acquisitions at NTLC**

Babe  
Bank, The  
Boys, The  
Bran Nue Dae  
Crocodile Dundee  
Crocodile Dundee 2  
Diana and Me  
Eine Flexible Frau = The Drifters  
Endlich Tacheles = Tacheles - The Heart of the Matter  
Fergully: The Last Rainforest  
Frauensicksale = Destinies of Women  
Happy Feet  
Hinter Den Schlagzilen = Behind the Headlines  
Hyperland



Neubau  
Oktjabr' = October  
Panzerkreuzer Potemkin = Battleship Potemkin  
Republic of Silence  
Roman einer jungen Ehe = Story of a Young Couple  
Smiley  
Three Dollars  
Tracker, The  
Zuhurs Tochter

## 7. Drop me a Line

Thank you to all the readers who have emailed me in the past. If you want to have your say, please send all comments, suggestions and articles to [ian24davidson@gmail.com](mailto:ian24davidson@gmail.com)

This newsletter is intended to reflect information and news from all State Federations and your members, so please let us know about anything of interest.

Please send me a brief email to say the information included in this Bulletin is valuable to you, and what other information you would like.

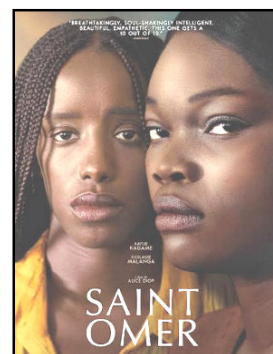
Ian Davidson, editor.

## 8. Letters

### 8.1 Bellarine Film Festival

The Seventh North Bellarine Film Festival will be held at the Potato Shed Theatre in Drysdale on Friday and Saturday, 17-18 November 2023.

The festival opens with the critically acclaimed French film *Saint Omer*, directed by Alice Diop, which follows Senegalese- French novelist Rama who travels to Saint-Omer to observe and write about the trial of Senegalese immigrant Laurence. Laurence's unspeakable crime and her isolation from family and society while living in France lead Rama to question her complex relationship with her own mother and to become increasingly anxious about her life and pregnancy.



*Saint Omer* has won numerous international film awards including the Grand Jury Prize at the 2022 Venice Film Festival.

The finalists for the 2023 Emerging Filmmaker Award will be screened at 7:30 PM on Saturday, with the winner announced at the conclusion of the evening. This award recognises Victorian filmmakers twenty-five years of age and younger who demonstrate excellence, talent and commitment to their craft, making this event a celebration of some of the state's best young filmmakers.

The audience will also vote for the favourite amongst the finalists in the newly established People's Choice Award.

Doors open at 6:30 PM on both evenings with complimentary finger food provided by Pier Street Café and a cash bar.

The festival's Australian and international short film program will be screened on Saturday afternoon. Doors open at 12:00 PM.

Festival passes and session tickets are available online at the North Bellarine Film Festival website ([www.northbellarinefilmfestival.org](http://www.northbellarinefilmfestival.org)), City of Greater Geelong Customer Service Centres and by telephone at 03 5251 1998. Further information about the festival is available at [www.northbellarinefilmfestival.org](http://www.northbellarinefilmfestival.org).

Quotes attributable to Bill Lussier, Festival Chair: 'The North Bellarine Film Festival is a popular event on the City's arts and culture calendar and has been delivering high quality cinema to residents and visitors to the region since its inception in 2017.'

'The Emerging Filmmaker Award has been identifying talented young filmmakers and screening their work since it was established in 2019. The annual award ceremony on the Saturday evening of the festival is a celebration of some of our state's best young filmmakers.'

Contact Bill Lussier 0490 895 819 [info@northbellarinefilmfestival.org](mailto:info@northbellarinefilmfestival.org)

The North Bellarine Film Festival (NBFF) was established in 2017 with the objectives of bringing high quality and diverse cinema to the Bellarine Peninsula and to help foster local, regional, state and national filmmaking talent. Its presentation of rich and diverse programs of Australian and international feature and short films has resulted in the NBFF growing into a major regional event.

The NBFF established the annual Emerging Filmmaker Award in 2019 to recognise Victorian filmmakers twenty-five years of age or younger who demonstrate outstanding talent and the strong desire to succeed at their craft. Victorian students and other young filmmakers can now have their films shown on the big screen and to meet other filmmakers at the Emerging Filmmaker Award ceremony.

Now in its seventh year, the NBFF continues to attract an ever-growing audience of film buffs from across the region to its annual event in November and to smaller events, including wineries and other venues, throughout the year.

## 9. Something else

According to Sam Neill in his memoir, actors often have something particular that they bring to every role. Meryl Streep makes a point of tripping at some stage in every film. Chris Pratt (who Sam met on the set of Jurassic Park) said that every time he leaves by a door he always looks back into the room. Sam admitted that he likes to make sure he does a 360-degree turn at some stage in every film.

I was left wondering whether one needs to be a famous actor to have these little foibles, or can anyone display them?

## 10. 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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### Published by ACOFS - Australian Council of Film Societies

Incorporated in Victoria: A0057904W ABN: 69 667 887 179

**Secretary**, Email: [secretary@acofs.org.au](mailto:secretary@acofs.org.au)

If you want to have the ACOFS Bulletin emailed to you directly, please email me at [editor@acofs.org.au](mailto:editor@acofs.org.au) Our website is [www.acofs.org.au](http://www.acofs.org.au)

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#### 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.*

*To go to the ACOFS Website use this QR code  
Or click on [www.acofs.org.au](http://www.acofs.org.au)*

