

ACOFS Bulletin

Australian Council of Film Societies



NUMBER 79

Nov 2024

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

Rights fees are based on average attendance.

ACOFS is always negotiating the best deals for members. As screening rights are a form of copyright, it is only logical that the screening rights fee for showing your own copy of a DVD should be based on the actual attendance at that screening rather than your total membership including people who could see it but choose not to. It would take some effort to report numbers on every screening, so ACOFS has proposed that the figure be based on the average attendance over the previous year. Roadshow, who recently announced some fee increases has agreed to base rights fees on average attendance numbers in the following categories. Note that this is a slight variation on the categories originally applied when the DVD rights agreement was set up.



Price categories for DVD screening rights approved by Roadshow, based on the average audience over the previous membership year, are:

- Up to 20 attending (annual average) \$55 +GST
- 21 to 40 attending (annual average) \$75 + GST
- 41 to 75 attending (annual average) \$100 +GST

Where more than 75 attend (annual average) the society would need to negotiate a price.

The implication of this arrangement is that every member film society wishing to apply these discounted rights charges will need to keep track of their attendances to determine the average over the year. To make the process simpler it is suggested that all societies advise their Federations of the average audience when renewing their Federation membership, and that this information be collated in an ACOFS summary report available to the distributors to aid them in setting their prices. I. Davidson

2. From the ACOFS President

FIVE WAYS WE'LL THRIVE IN 2025

"It always seems impossible until it's done." -- Nelson Mandela



1. "Public Venue" Film Societies (PV's)
 - a. Distributors
 - b. FISMO™
2. Private Home Film Societies (PHoFS)
3. Online Film Societies (OFS) & flikitty™
4. Adult Learning Australia (ALA)
5. Creative Super-powers for Film Societies (& our Friends)

1. "Public Venue" Film Societies (PV's)

a. Distributors

"Public Venue" Film Societies (PV's) have long been the backbone of the Film Society Movement, bringing the magic of film to communities across Australia. These dedicated groups work tirelessly to curate and present engaging and thought-provoking films to their audiences, fostering a love for the art form and sparking meaningful discussions.

At the heart of these Film Societies' success lies a crucial partnership – the one with Film Distributors. These Distributors are not merely commercial entities; they are the unsung heroes of the Film Society Movement, playing an integral role in supporting and sustaining our vibrant film culture.

ACOFS recognizes and deeply appreciates the invaluable contributions of our Distributor partners. Their willingness to work with Film Societies, providing access to a diverse range of films and negotiating affordable screening rights, is a testament to their commitment to the power of cinema and its ability to enrich lives.

In a significant development, ACOFS has successfully negotiated with Australia's largest film Distributor to expand the scope of non-theatrical screening rights. Previously, these rights only applied to DVD and Blu-ray formats. However, thanks to ACOFS' efforts, Public Venue Film Societies can now access screening rights for streaming formats and digital file formats of films (with the exception of DCP). This breakthrough opens up a whole new world of possibilities for PV's, allowing them to showcase a wider range of films.

In my personal interactions with Distributors, I have been consistently impressed by their dedication, knowledge, and genuine passion for film. They are not just businesspeople; they are true champions of the art form, working tirelessly behind the scenes to ensure that Film Societies can continue to bring the best of cinema to their communities.

As we move forward, ACOFS is committed to further strengthening our relationships with Distributors, working hand in hand to support the growth and vitality of the Film Society Movement. Together, we will continue to celebrate the magic of the movies and the enduring power of the cinematic experience.

b. FISMO™

As part of our ongoing commitment to supporting and empowering Film Societies, ACOFS is excited to introduce FISMO™ – a revolutionary new tool designed to streamline the process of identifying and securing screening rights for

films. Developed by none other than your favourite ACOFS president, FISMO™ is set to change the game for Film Societies across Australia.

One of the most time-consuming and challenging tasks for Film Societies has been the process of researching and locating the Distributors who hold the screening rights for specific films. In the past, this could take weeks or even months, with Film Societies spending countless hours navigating a complex web of distribution agreements and licensing arrangements.

Enter FISMO™. This ground-breaking platform is available to all ACOFS-registered Film Societies through their Federation. (Note: A Film Society needs to be located in the same state as its Federation to have access). With FISMO™, Film Societies can, for instance, input a list of 20 films they wish to screen, and within an hour, the FISMO™ will provide comprehensive information on the Distributors holding the screening rights for each film – with at least 80% accuracy.

By drastically reducing the time and effort required to secure screening rights, FISMO™ empowers Film Societies to focus on what they do best – curating and presenting exceptional film programs to their members. No longer will Film Societies be bogged down by the administrative burden of rights research; instead, they can channel their energy into creating engaging and thought-provoking cinematic experiences.

FISMO™ is a testament to ACOFS' unwavering dedication to innovation and our commitment to providing Film Societies with the tools and resources they need to thrive. By harnessing the power of technology and our deep understanding of the Film Society Movement, we are proud to deliver a solution that will have a transformative impact on the way Film Societies operate.

As we look to the future, FISMO™ is just the beginning. ACOFS will continue to pioneer new technologies and services that empower Film Societies and strengthen the Film Society Movement as a whole. Together, we will navigate the evolving landscape of film distribution and ensure that the magic of cinema continues to inspire and enrich communities across Australia.

FISMO™ is available now via <https://fismo.au>

If you'd like a one-on-one-total-fun walkthrough, feel free to contact Prodos to arrange a videochat: president@acofs.org.au

2. Private Home Film Societies (PHoFS)

While Private Home Film Societies (PHoFS) have been a part of the Film Society Movement for many years, they have often been overshadowed by their more prominent public counterparts. However, at ACOFS, we believe that Private Home Film Societies offer a unique and valuable way to engage with film and foster a love of learning through cinema.

PHoFS provide an intimate and focused setting where friends, family, and like-minded individuals can gather to watch, discuss, and analyse films in the comfort of their own homes. These small, close-knit groups create an environment that encourages deep, meaningful conversations and personal connections, making them ideal for those who want to approach film as a tool for intellectual and personal growth. I have personally witnessed the power and potential of PHoFS. Over the years, I've helped establish more than a dozen PHoFS across Queensland, New South Wales, Victoria, and South Australia. These Private Home Film Societies have not only brought people together through a shared love of cinema but have also functioned as exceptional study groups, allowing members to delve deeper into the themes, techniques, and cultural significance of the films they watch.

Recognizing the immense value of PHoFS, ACOFS is now making a concerted effort to encourage the expansion of these intimate Film Societies. We believe that by providing the necessary resources, support, and guidance, we can help more film enthusiasts discover the joys and benefits of PHoFS.

One of the key advantages of PHoFS is their flexibility and accessibility. Without the need to secure public screening rights, Private Home Film Societies can focus on curating and presenting films that truly resonate with their members. This freedom allows for a wider exploration of cinema, from classic masterpieces to obscure gems, and everything in between.

Moreover, by treating each film as a catalyst for discussion and analysis, PHoFS offer a unique opportunity for personal growth and intellectual enrichment. The intimate, focused nature of these groups allows for a level of engagement and reflection that is often difficult to achieve in larger, more formal settings.

As we look to the future, ACOFS is committed to supporting the growth and development of PHoFS. We will provide resources such as curated film lists, discussion guides, online forums, and networking opportunities to empower PHoFS organizers and members in creating meaningful, enriching film experiences.

Whether you're a seasoned film enthusiast or a curious newcomer, we invite you to consider starting or joining a Private Home Film Society. Embrace the opportunity to explore the world of cinema in a more intimate and intellectually stimulating setting, and discover the joy of shared learning and personal growth through film.

3. Online Film Societies (OFS)

In a world where technology is rapidly transforming the way we learn and connect, ACOFS is proud to pioneer a ground-breaking new concept: Online Film Societies (OFS). Designed to facilitate film-based study groups and foster a love of learning through film, OFS represents an exciting new chapter in the Film Society Movement.

Imagine a diverse group of individuals – a teacher in a remote Victorian town, a university student in Queensland, a retiree in NSW eager to explore new ideas, and a soldier in Perth looking to broaden his horizons – all coming together in a virtual space to watch, analyse, and discuss thought-provoking films. This is the essence of OFS, a revolutionary platform that transcends geographical boundaries and brings people together through a shared desire to learn and grow.

At the heart of the OFS experience is flikitty™, a state-of-the-art “stream and study” platform developed by yours truly for ACOFS. More than just another “watch party” app, flikitty™ is designed to enhance and enrich the educational potential of film. With features like synchronized playback, interactive discussion boards, and curated study materials, flikitty™ creates a truly immersive and engaging environment for OFS members.

One of the most innovative aspects of flikitty™ is its “flikitty-think cards”. This tool allows OFS organizers to create pop-up discussion prompts and thought-provoking questions that appear at key moments throughout the film. These prompts encourage viewers to critically analyse what they've seen, share their insights, and engage in meaningful conversations with their fellow OFS members. It's not just about enjoying the film; it's about enjoying the process of learning and discovering together.

But the possibilities of OFS extend far beyond individual study sessions. Imagine a nationwide OFS film festival focused on exploring the history of flight or a local Film Society using OFS to host a virtual educational series on Jazz music. The

potential applications of OFS are vast and exciting, offering new ways to engage with film as a tool for learning and personal growth.

As we look to the future, ACOFS is committed to expanding and enhancing Online Film Societies, with a focus on providing the tools and resources needed to support film-based learning communities. We envision a world where individuals, regardless of their location or background, can come together to explore new ideas, broaden their perspectives, and deepen their understanding of the world through the power of film.

So, whether you're an educator looking to bring film into the classroom, a lifelong learner seeking new ways to grow, or a business leader passionate about sparking meaningful discussions, we invite you to join us on this exciting journey. Discover the transformative potential of Online Film Societies and experience the future of film-based learning and community-building. Together, we will redefine what it means to be a part of the Film Society Movement in the Internet age.

4. Adult Learning Australia (ALA)

As the Film Society Movement continues to evolve and adapt to the changing needs of our communities, ACOFS is proud to announce an exciting new partnership with Adult Learning Australia (ALA). This collaboration represents a significant step forward in our mission to promote the power of film as a tool for lifelong learning and personal growth.

ALA is the leading national organization dedicated to supporting and advocating for adult and community education. By joining forces with ALA, we are tapping into a wealth of expertise and resources that will help us expand the reach and impact of the Film Society Movement. Through this partnership, we aim to foster a greater appreciation for the educational value of film and to create new opportunities for adults to engage with films of all types – movies, documentaries, filmed debates, shorts, and so on – as a means of learning and self-improvement.

As someone who has long believed in the transformative power of film, I see this partnership as a natural and necessary step in the evolution of the Film Society Movement. By aligning ourselves with ALA, we are recognizing the inherent educational potential of film and the important role that Film Societies can play in promoting lifelong learning. Whether through formal study groups, informal discussions, or simply the shared experience of watching and reflecting on a film, Film Societies provide a unique and valuable platform for adult education.

One of the key benefits of this partnership is the opportunity to tap into ALA's extensive network of adult learning providers and practitioners. By connecting with these experts and sharing our knowledge and resources, we can develop new and innovative ways to integrate film into adult education programs across the country. From film-based courses and workshops to community screenings and discussion groups, the possibilities for collaboration and cross-pollination are truly exciting.

Furthermore, by working with ALA to promote the educational value of film, we are helping to elevate the status and visibility of the Film Society Movement as a whole. By demonstrating the tangible benefits of film-based learning and the important role that Film Societies play in facilitating that learning, we can attract new members and ensure the long-term sustainability of our movement.

At ACOFS, we are committed to providing our members with the resources, guidance, and opportunities they need to fully embrace the educational potential of film. Through our partnership with ALA, we are taking a significant step towards realizing that vision.

So let us embrace this exciting new chapter in our history and work together to create a future in which the love of cinema and the love of learning are truly inseparable.

5. Creative Super-powers for Film Societies (& for our Friends)

At ACOFS, we believe that the power of the Film Society Movement lies not only in the films we screen but also in the creativity, passion, and ingenuity of our members. That's why we are thrilled to introduce ACOFS+, a ground-breaking initiative designed to unleash the creative potential of Film Societies and their supporters across Australia.

ACOFS+ provides our members, colleagues, and friends with the tools, resources, and opportunities they need to tap into their creative super-powers and achieve their goals, whether they be personal, professional, or community oriented. From self-improvement to business ventures and charitable projects, ACOFS+ is designed to empower Film Societies and their members in all aspects of their creative endeavours.

One of the key components of ACOFS+ is our upcoming series of free weekly online workshops called The House of PRODOSTRUCTION™. I will be personally conducting these workshops, which are focused on developing lateral thinking skills. As someone who has been recognized (by Dr Edward de Bono) as one of the world's leading teachers in this field I am excited to share my knowledge and experience with the Film Society community. Through these workshops, participants will learn valuable techniques and strategies for approaching problems creatively, generating innovative ideas, and thinking outside the box.

But ACOFS+ is about more than just workshops. It's about creating a vibrant ecosystem of creativity and collaboration that extends across the entire Film Society Movement. That's why we're also offering a suite of cutting-edge apps, platforms, and tools designed to empower Film Societies and their members to achieve their creative goals.

From mind-mapping software and research tools to project management platforms and even AI-assisted ghost-writing services, ACOFS+ provides access to an unprecedented array of creative resources. And the best part? These tools and services, with a combined market value of over \$250,000, are available to Film Societies and their members "for free ... forever".

At ACOFS, we believe that by investing in the creative potential of our members, we are investing in the future of the Film Society Movement. We are committed to providing the support, guidance, and resources needed to help Film Societies and their members thrive in an increasingly complex and challenging world.

So, whether you're looking to develop your creative skills, bring a new project to life, or simply connect with like-minded individuals who share your passion for film and creativity, ACOFS+ is here to help. Together, we can unlock the creative super-powers within each of us and build a stronger, more vibrant, and more impactful Film Society Movement.

Join us on this exciting journey of creativity, collaboration, and innovation. With ACOFS+, the possibilities are truly endless. Let's embrace our creative potential and show the world what the Film Society Movement is truly capable of!

Find out more at: [FilmSocieties.au/get/ACOFS-plus-superpowers.pdf](https://filmsocieties.au/get/ACOFS-plus-superpowers.pdf)

At Your Service, Prodos S N Marinakis, Your Optimistic ACOFS President

Email: president@acofs.org.au Text: 0421 492 743

3. Reports from State Federations

3.1 From Victoria – FVFS

The FVFS is planning to run its second Information Day this year at Bundalaguah (Near Sale, Victoria) on Saturday 7th December, (between 9.30am and 4.00pm). It will be hosted by Films at the Bundy Film Society.

We have invited all existing members of the FVFS as well as any person or groups hoping to start a film society. Topics will include programming, rights, society snapshots and an open question time. A few short films will be screened, during the day.

Please let us know if you are interested in joining us for the day, and what topics of discussion would be of value to you. Everyone is welcome.

A special invitation goes out to any person or group considering starting a film society. We can supply all the information you might need and answer all your questions during a special session on start-ups.

Lunch and non-stop coffee or tea will be available. There will be no charge for any participants. But everyone must register before 3rd December.

For further details please contact secretary@fvfs.org.au

4. DVD Screening rights Ian Davidson (ACOFS and FVFS)

4.1 The key to seeking DVD screening rights is familiarity with the process. Here are some more examples of how to find your screening rights for the non-theatrical screening of a DVD that you already possess.

Example 1. “Perfect Days”, 2023. Directed by Wim Wenders.

The Classification index lists this as “Perfect Days (SVOD), rated PG, and applied for by Spherex Inc, so probably with Roadshow (as per Fact Sheet 3B). Checking on the Roadshow PPL catalogue, shows it is listed there, so Roadshow is the company to approach for the rights. See Fact Sheet 3B for contact details.

Example 2. “My Sailor My Love”, 2022. Directed by Klaus Haro.

The classification index lists this (SVOD, On demand, DCP) as being with Kismet movies, which means that Roadshow will be able to approve the screening. (As per Fact Sheet 3B)



Example 3. “Cinema Paradiso”, 1988. Directed by Giuseppe Tornatore.

The classification index tells us this was registered in 1989 as a movie (with Roadshow) and 2006 as a DVD (with Umbrella). Unfortunately it appears that the rights at both companies have expired, and would have reverted to the production company in Italy. The international alternatives of Park Circus and Filmbankmedia do not have the film listed as being available through them. So no rights can be found - unless you wish to try the Italian connection, assuming you can find them – but be prepared for a possible steep charge for the rights.

Example 4. “Power of the Dog”, 2021. Directed by Jane Campion.

Listed in the classification index at item #11 as being solely with Netflix, who will not make any of their films available to film societies. So rights are not available.

Example 5. “Fallen Leaves”, 2023. Directed by Aki Kaurismaki.

“Fallen leaves” is not listed in the classification index, so go back to IMDb and discover that the original title was ‘Kuolleet lehdet’. This is listed in the classification index with

the three formats DVD, online and DCP (which are not really relevant), but the applicant for classification was Palace Entertainment. They are therefore the distributor to approach for the rights. Fact Sheet 3B provides the contact details.

*Are these examples useful? **Send me an email if you want more in future Bulletins** – ian24davidson@gmail.com.*

Also, if you come across any examples of films that are hard to classify or do not result in identifying a source for the screening rights, please let me know.

4.2 Screening from a download or streamed service.

Did you know that the DVD screening rights agreement applies to more than just DVDs? It also includes:-

- Blu-rays
- 4K discs
- Movie files supplied on USB or other types of memory
- Downloaded files
- Streamed files.

But remember that in all cases the owner of the screening rights (or owner's agent) is the one to approve the rights, and agree to you screening that movie – not necessarily the company providing the actual disc or file. Movies must be screened to members only, in an area in which non-members are excluded (which excludes outdoor screenings).

A movie supplied on DCP or on actual film medium, is not currently part of this agreement.

Exceptions are that a non-member may attend a society screening once only (ie as a come-and-try-it offer) but must not be asked to pay for admission.

Screenings in a private home to friends and family (not open to the general public) are permitted by the Copyright laws, and do not need to seek permission or pay any rights fees.

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

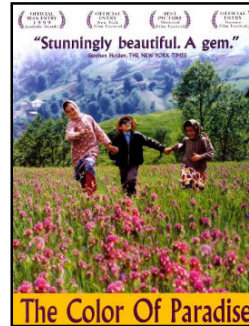
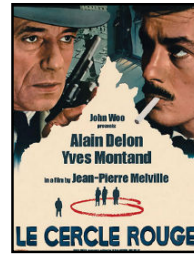
The latest update of Fact Sheet 3B was on 28 October 2024, so if you don't have the latest, download it from www.acofs.org.au/resources.

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!



Beamafilm (On demand)

50 Years of Defining Culture
All Aboard for Love
Amber Light, The
Before We Vanish
Bump Along the Way, A
Cercle Rouge, Le
Chloe and Theo
Clan, The
Coda
Colour of Paradise, The
Harvey Girls, The
Hungry Ghost Diner
In the Land of Saints and Sinners
Matter of Taste, A
Olympians at Heart
Open Your Eyes
Ricky – The Movie
Rising From Ashes
Rose Plays Julie
Suzi Q, Sea Lions
Turtle Odyssey
Whetu Marama: Bright Star
Wink and a Smile, A



Kismet Movies

(DVD Rights through Roadshow at Roadshow prices.)

Ezra
Different Man, A
Greedy People
Ghost Cat Anzu
Emilia Perez
Convert, The
High and Low



Limelight

6 Inches of Soil
Vanya
Edge of the Blade, The
Sitting Duck, The
Marguerite's Theorem
Rosalie
Suddenly
There's Still Tomorrow
Lucky Winners
Romeo et Juliette
Carmen
Nabucco
Dear England
Nye
Frankenstein
Fleabag
NT Live: Importance of Being Ernest



Madman

(DVD rights booked through Amalgamated Movies)

Aftersun

Apprentice, The

Eternal Memory, The

Horizon: An American Saga

Kid Snow

Megalopolis

Memoir of a Snail

Monster

Mountain, The

Paris Texas. 40th Anniv. 4K Remaster.

President's Wife, The

Richard the Stork

Robot Dreams

Seven Samurai: Restored

Stop Making Sense: Remastered – Blu-ray and DVD

Substance, The

Teacher's Lounge, The

What we do in the Shadows. 10th Anniversary Blu-ray edition.



Pivot Pictures

(Louisa Balleti)

My Freaky Family – Kids and Family, Animation

Potential Films

After 5.5 years of working for Potential Films Lisa Farinosi has finished up there.

Please email nik@potentialfilms.com for any marketing or publicity enquiries and mark@potentialfilms.com for exhibitor/ distribution enquiries.

Divertimento

Goodbye Julia

Origin of Evil, The

Last Summer

Grand Tour



Roadshow

All up-coming films are listed on the Collections section of the Roadshow website at:

<https://ppl.roadshow.com.au/collections> .

Borderlands

Midnight Oil: The Hardest Line

Trap

Watchers

Longlegs

Exorcism, The

Never Let Go

Crow



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. Go to 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

The Beach (2001), Australian Doco directed by Don Featherstone. Remastered Patou in Black and White. Available on DVD or digital file.

John Farrow: Hollywood's Man in the Shadows

Last Violin, The

Undercurrents: Meditations on Power

Genocide: In the Wildflower State

Sex, Drugs and String Quartets

Tupaia's Endeavour

Editor's Anthology, An

Close to the Bone

Carnival, The

Light Years: Restored

Crocodile Dreaming

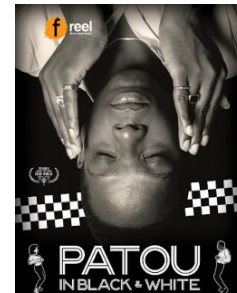
beDevil: Restored

Hand Drawn Histories

Two Homelands

Also – Check their First Nation catalogue at

<https://www.roninfilms.com.au/video/819.html>



Screen Inc

(Dov Kormits)

Koalas, The

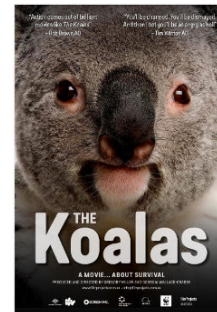
Ice Maiden

Heart of the Man

Sahela

Brando with a Glass Eye

Under Streetlights



Sharmill Films

These films are available or coming soon.

Green Border

Kiss Me Kate

Met Opera: Grounded

NT Live: Prima Facie

Edward Scissorhands

Mozart's Sister

Green Border



StudioCanal

(DVD Rights should be booked through Roadshow at Roadshow prices.)

Umbrella Entertainment

(Nikita Leigh-Pritchard)

Thesis (4K)

Triangle

Birdeater

House of the Devil

JSA (4K)

Quiet Family, The

Primevils, The

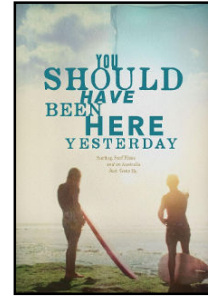
Terrifier Collection, The

Pulse (4K)

Sasquatch Sunset

Last Stop in Yuma County, The

Severance
Speedway Murders, The
Metal Skin
You Should Have Been Here Yesterday
Filtch
Crying Game, The
Caligula – Ultimate Cut



Go to 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

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.

Umbrella now have a FREE and ad-free on-demand service - **brollie** with hundreds of films such as those at <https://watch.brollie.com.au/>

See also section 9.4 (below)

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”. The following is what we found:

No New Acquisitions at the NTLC since last Bulletin

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

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 From Dubbo Film Society

We have a question about the ATO requirements on Not-for-Profit organisations with an active ABN number to lodge an income tax return. I've not long picked up on this, but I was wondering if ACOFS has view on this that you could share. I see from ATO information that Cultural Organisations could be exempt if their main purpose was the encouragement of "art", but the ATO doesn't specifically mention Cinematic art in the guidelines. My reading would be that it should be as it aligns with the objects of our group as mentioned in the Constitution.

But I would be interested if ACOFS has formally considered whether Film Societies (with an active ABN) would be exempt from income tax assessment and has this been tested with the ATO as yet?

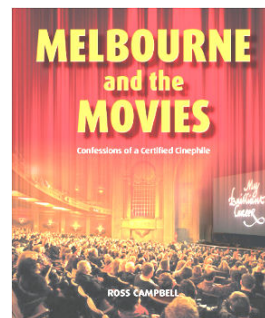
PS. The main reason we applied for an ABN years ago was that it is called for in grant applications we make to the local council. We are not registered for GST. Nor are we registered as a Charity.

Reply: ACOFS Recommendation is that film societies should not only apply for an ABN but register as a Charity under the category “Support of the Arts”. Also make sure you are registered with the ACNC (Australian Charities and Not-for-profit Commission). These registrations will ensure your film society is not subject to income tax assessment. (I Davidson ACOFS).

Further information is available in the ACOFS Film Society Manual.

8.2 From Ross Campbell

“Melbourne and the Movies” is a book which is a personal history of Melbourne’s unique film culture as seen by me, both as an observer and a participant. It also highlights the role of the film society movement in Australia, and particularly in Victoria, which precipitated the Melbourne and Sydney Film Festivals. Mention is made of the origins of the film society movement and that Victoria boasts eighty active societies. The story of NFTA is also covered.



I will be most grateful if you could bring this to the attention of Film Society members through your publication The ACOFS Bulletin.

8.3 From St Leonards FS

“We have had recent discussions regarding warnings with our films and whether we should provide guidance that a film has suicide themes, domestic violence or indigenous persons who have died.”

Response from the editor "My thought is that as long as a film classification is PG - or even M, the most you should need to do is indicate the genre (Drama, comedy etc). IMDB specifies the genre.

If a film is MA or R, then I suggest the society be very careful in programming it, and ensure that appropriate warnings are given.

If you distribute a newsletter, which includes a review of the film for members ahead of the screening. then that would seem to be the place to put any warnings.

But you know your own audience best, so take note of your own members' feedback and select films and prepare any warnings according to your own knowledge of your member's feelings.”

Are there any comments or suggestions from other film societies?

9. Something else

Seen any good films lately? Please email me with your recommendations so we can pass your thoughts on to other members.

We aim to distribute The ACOFS Bulletin at the start of March, July 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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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.

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