

ReelINews

In this issue

- Editor's Desk
- Across the Film Society Circuit
- Latest Starbox Results & How to order your own StarBox
- John Arkins: Brainstorm Your Way to a Revitalised Committee
- Ian Davidson: Incorporations Law Updates
- Angels' Share now available at FVFS library
- Ian Davidson: Answers to Frequently (and Occasionally) Asked Questions



Editor's Desk

Prodos and I are in Cincinnati USA at the moment visiting family and putting the finishing touches on this issue of ReelNews. All this travelling between continents has gotten me thinking.

Back in the 1830's, Frenchman Alexis de Tocqueville travelled across America and was astounded by a phenomenon I've also found in Australia: Volunteering.

Americans and Australians are contributors. We don't like and don't need politicians and bureaucrats getting on our backs or (cough, cough) "helping" us. When left to our own devices we accomplish fabulous things, collaborating and cooperating with our fellow citizens. Do you agree?

One of the worst things that's happened over the last few decades is the way non-profit voluntary associations have tried to become "service" oriented – as if they're a business! Don't get me wrong, I'm 100% (or more!) in favour of business. But voluntary associations are *not* businesses. So I wish they'd stop trying to act like they are. It's not healthy.

When my group, *Smart Girls Film Club*, joined the

Federation a few years ago we didn't join just for what we could get out of it. We were at least as motivated by what we could contribute. What we could give constructively. How we could be a part of something worthwhile: advancing the FVFS mission to promote and grow the Film Society Movement in Victoria and across Australia.

So have a think about it. Yes, the FVFS offers a great deal to film societies. But as a member each of us is also ... ehm ... a member! A part of something great. A part of something that has been going and growing since 1949. All done by volunteers. I love it! Hope you do too.

Lights off. Imaginations: ON!!

Barboo A H Marinakis
ReelNews@FVFS.org.au

PS: Please share this newsletter with friends and colleagues!



fvfs.org.au

Across the Film Society Circuit

Please post or email your annual or monthly screening information to the FVFS Secretary at admin@fvfs.org.au. Where entries are blank we have not received the relevant information, or it has already been included in the previous issue of ReelNews.

Many film societies and festivals have websites with more info. We link to them all at www.FVFS.org.au

Arapiles Motion Picture Society

Local Hero, UK, 1983.
Turtles Can Fly, Iran +, 2004.
Love Serenade, Australia, 1996.
McCabe & Mrs Miller, USA, 1971.
Nowhere in Africa, Germany, 2001.

Australian Bing Crosby Society (Film Society Arm)

Each session screens a Bing Crosby film plus supporting feature from the same era.

Ballarat Film Society & Buninyong Film Festival

This Sporting Life, UK, 1963.
Children of the Revolution, Aust, 1996.
Molokai, Neth/Belg/Aust., 1996.

Bannockburn Movies Film Society & Film Festival

Barwon Heads Film Society

The Women on the 6th Floor, France, 2010
Bernie, USA, 2011.
Wish You Were Here, Australia, 2012.

Bright Film Society

Romantics Anonymous, France, 2010.
A Royal Affair, Denmark, 2012.
Salmon Fishing in the Yemen, UK, 2011.
Anna Karenina, UK, 2012.
Monsieur Lazhar, Canada, 2011.
Buck, USA, 2011.

British History Film Study Festival

Camberwell Film Society

Salute, Australia, 2008.
Hugo, USA, 2011.
Broken Embraces, Spain, 2009.

Celebrate Israel Film Study Festival

Corangamite Film Society

A Separation, Iran, 2011.
The Angels' Share, UK+, 2012.

Court Film Society

The Skin I Live In, Spain, 2011.
The Sessions, USA, 2012.
The Insatiable Moon, NZ, 2010.
Bombay Beach, USA, 2011.
Beasts of the Southern Wild, USA, 2012.
Monsieur Lazhar, Canada, 2011.

Croydon Film Society

The Artist, USA/France, 2011.
A Separation, Iran, 2011.
Winter's Bone, USA, 2010.
Monsieur Lazhar, Canada, 2011.
Beasts of the Southern Wild, USA, 2012.
The Kid with a Bike, Belgium, 2011.

DADo Film Society

Oscar Niemeyer: A vida e um sopro, Portugal, 2010.
Shorts: Melbhattan/Hawkes House/Straight & True/Your House & Mine
Bauhaus: Model and Myth, Ger,1998-2009
The Gruen Effect: Victor Gruen and the Shopping Mall, Germany, 2009.

F Project Cinema

Shakespeare Behind Bars, USA, 2005.
The Intouchables, France, 2011.

Far East Film Society

Ferntree Gully Film Society

A Royal Affair, Denmark, 2012.
Wish You Were Here, Australia, 2012.
Monsieur Lazhar, Canada, 2011.
The Duel, UK, (Year?)

Flexible Respite Film Society

Flickside Film Society (Arts Yackandandah)

Geelong Classic Cinema Inc

God Loves Atheists Film Study Festival

Studying religion & freedom

Goulburn Valley Film Club

The Bicycle Thief, Italy, 1948.
The Women on the 6th Floor, France, 2010
Lore, Aust/Ger/UK, 2012.

Goulburn Valley U3A Film Group

Grampians Film Society

Sarah's Key, France, 2010.
The Concert, France +, 2009.
My Brilliant Career, Australia, 1979.
Incendies, Canada/France, 2010.
River of No Return, USA, 1954.
Taming of the Shrew, Italy/USA, 1967

Hamilton Film Society

Horsham Film Society

And if We All Lived Together, Fra, 2012.
Romantics Anonymous, France, 2010.
Elena, Russia, 2011.
Chinese Takeaway, Argentina, 2012.
Amour, Germany, 2012.

International Film Group

The Tale of Ruby Rose, Australia, 1987.
The Intouchables, France, 2011.
Elena, Russia, 2011.

Late Show Film Society

Liberate Education! Film Study Festival

Lounge Lizards Film Society

LV Film Society

Macartan Club (Inc) Film Society

Love is a Many Splendored Thing, USA, 1955
Grumpy Old Men, USA, 1993.
China Syndrome, USA, 1979.
An Affair to Remember, USA, 1957.

Macedon Ranges Film Society

Little Miss Sunshine, USA, 2006.
De-Lovely, USA, 2004.
The Lemon Tree, Israel +, 2008.
The Crying Game, UK/Japan, 1992.
Nosferatu, Germany, 1922.

Melbourne Horror Film Society

Dog Soldiers, UK+, 2002.
The Howling, USA, 1981.

Moira Film Group

Moviehouse

ACROSS THE FILM SOCIETY CIRCUIT (continued)

Moving Clickers Inc & Lorne Film Festival

The Shooting Party, UK, 1985.
Since Otar Left, France +, 2003.

Murrindindi Film Society

Lust for Life, USA, 1956.
Cosi, Australia, 1996.
The Castle, Australia, 1997.
On the Waterfront, USA, 1954.

Myrtleford Film Society

Network Film Club

Old Scotch Film Society

Secrets and Lies, UK, 1996.
An Education, UK, 2009.
Bran Nue Dae, Australia, 2010.
Midnight in Paris, USA, 2011.

Phillip Island Film Society

Plaza Cinema Group

Port Fairy Film Society

Paul Kelly: Stories of Me, Australia, 2012.
The Sessions, USA, 2012.
State Fair, USA, 1945.
The Angels' Share, UK +, 2012.
The White Cliffs of Dover, USA, 1944.
The Master, USA, 2012.
Gigi, USA, 1958.

Portarlington Film Society

The Women on the 6th Floor, France, 2010
Oranges & Sunshine, UK/ Australia, 2010.
The Sum of Us, Australia, 1994.

Portland Film Society

Take this Waltz, Canada+, 2011.
Wish You Were Here, Australia, 2012.

PRODOS Film Study Group

Act of Repudiation, Cuba/USA, 2007
Stossel on Macro-Economics, USA (various dates)
400 Years of the Telescope, USA, 2009
Mises vs Marx, USA, 2012
Architecture of Doom, Sweden/USA, 1991
Ayn Rand In Her Own Words, USA, 2012

Prom Coast Film Society

I am Eleven, Australia+, 2011.
The Illusionist, France, 2011.
Idiots and Angels, USA, 2008.
The Sapphires, Australia, 2012.

Queenscliff Film Society

Red Rock Film Society

Red Rum Film Society

Science and Technology Film Study Festival

Shimmy & Shake Film Society

Smart Girls Film Club

Films featuring amazing women in history fiction

St Andrews Film Society

St Dunstan's Hall Film Society

Teddy Bobo Film Club

Short films + lateral thinking exercises.
Most Friday nights.

The Impossible Film Club

Studying fantasy, mythology, science fiction, heroic adventure.

Trentham Film Society

The Counterfeiters, Austria, 2007.
The Best Exotic Marigold Hotel, UK, 2011.
Spring, Summer, Autumn, Winter....and
Spring, South Korea, 2003.

Whitehorse Film Society

Hugo, USA, 2011.
A Royal Affair, Den/Swed/Czech, 2012.
My Week with Marilyn, UK/USA, 2011.
Incendies, Canada/France, 2010.
Midnight in Paris, Spain/USA, 2011.
The Women on the 6th Floor, France, 2010

Williamstown Film Society

Yarra Ranges Film Society

Tell No One, France, 2006.
The Ides of March, USA, 2011.
Vertigo, USA, 1958.

Leo Baeck Centre

(NPV Cinema)

Theme: Films relevant to Judaism.

Halls Gap Film Festival (NPV Film Festival)

New South Wales

Deniliquin Film Society and Film Festival

Soul Kitchen, Germany, 2009.
The Battle of Algiers, Italy +, 1966.

South Australia

Adelaide Cinematheque

South Australia

Adelaide Film Study Group

South Australia

Adelaide University Film Society

South Australia

Barossa Film Club

Ring, Japan, 1998.
Kiss Me Kate, USA, 1953.
Hanussen, W. Germany, 1988.

South Australia

Port Lincoln Film Society

South Australia

Reels @ Wehl Film Society

South Australia

RiAus Film Society

South Australia

Southern Fleurieu Film Society

Opportunity is missed by most
people because it's dressed in
overalls and looks like work.

Thomas Edison

MORE STARBOXES IN PRODUCTION

So many film societies have found our **handmade** "StarBoxes" useful that our stock has been cleared out and we're now making a fresh batch!

Both our current FVFS president, **John Arkins** and previous president (now treasurer), **Ian Davidson**, are right now busily sawing, drilling, gluing, sanding and painting to perfection.

In 2009 FVFS commissioned the manufacture of 20 of these little wooden beauties for distribution to interested film societies.

Use a StarBox to collect feedback from your members about each film screened. Each member gets a small chip/token/coin and, after a screening, pops it into one of the five slots of the StarBox to rate the film from 1 (awful) to 5 (brilliant). The StarBox rating is the average of all the individual ratings.

That number can be reported to your members at the end of your meeting and also sent to the FVFS to be included in each issue of ReelNews.

See? →

Now, it could be argued that the StarBox rating is a rather non-nuanced way of evaluating a film. Yes, it's important not to over-rate its value. On the other hand it *is* a real and meaningful average measure of views. Individuals do tend to be very careful about the ultimate score they'll give a film. They weigh up many, many factors, all of which they condense into a single number.

What does it mean when a film you adore ends up with a relatively low StarBox rating? "It means everyone's an idiot!" Well, that's possible. But also highly unlikely. We'd like to suggest this: Make it the basis of a chaired discussion at your meeting. Use it as a springboard to better understand how differently people see films and why. You may be surprised at what you uncover!

If your film society would like a **free** StarBox, please email the FVFS at admin@fvfs.org.au with your details.

Drawn to scale: A StarBox placed next to a traditional American "foot-long hot dog" (Editor: Holy Cow! Haven't had one of those since the Watergate Scandal!)

LATEST STARBOX RESULTS

View past scores at fvfs.org.au/ideas.html
& send us your latest at: starbox@fvfs.org.au

DVD Title	Society	Stars
Cinema Paradiso	Southern Fleurieu FS	6.0
Sarah's Key	Grampians FS	4.8
Rabbit-proof Fence	Grampians FS	4.7
Best Exotic Marigold Hotel	Whitehorse FS	4.6
Full Monty, The	Grampians FS	4.4
Corporation, The	Grampians FS	4.4
Chocolat	Grampians FS	4.3
Twelve Angry Men	Grampians FS	4.2
Best Exotic Marigold Hotel	Camberwell FS	4.1
Salute	Camberwell FS	4.1
Hunter, The	Whitehorse FS	4.1
Man Without a Past	Grampians FS	4.0
Tell No One	Yarra Ranges FS	4.0
Le Havre	Whitehorse FS	3.9
Tinker Tailor Soldier Spy	Croydon FS	3.8
Artist, The	Whitehorse FS	3.8
Eye of the Storm, The	Portland FS	3.6
Angels' Share, The	FVFS AGM	3.6
Paint Your Wagon	Grampians FS	3.5
Allegro Non Troppo	Grampians FS	3.4
Ides of March, The	Yarra Ranges FS (Warb)	3.4
Magnificent Seven, The	Grampians FS	3.3
Christmas Carol, A	Grampians FS	3.1
Caine Mutiny, The	Grampians FS	3.0
Look Both Ways	Camberwell FS	3.0
Ides of March, The	Yarra Ranges FS (Heals)	2.6
Take This Waltz	Portland FS	2.4



BRAINSTORM YOUR WAY TO A REVITALISED COMMITTEE

By John Arkins



At the Federation's 2013 AGM we held a brainstorming session to open up discussion on the topic:

"What makes a good committee?"

First, I need to explain in simple terms the idea of a **brainstorming** session. There are a number of ways of conducting such sessions. This is how we did it.

We proceeded with a simple set of guiding rules:

1. There is a clearly defined topic.
2. The session is tightly controlled and briskly paced by a moderator.
3. All participants get involved. Everyone gets to have a say.
4. All statements are accepted without comment.

5. There is no discussion on the merits of each statement. Judgment is suspended for the time being.
6. The whole session is of short duration, say 30 minutes.
7. Everyone's output is written up on a whiteboard so that all can see.
8. There is no editing of what is said.

All the delegates attending were first asked to state in just one word, what was the main good thing about their committee.

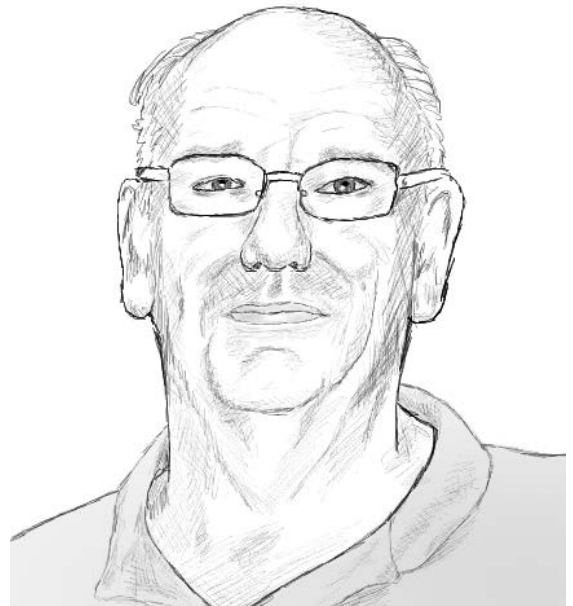
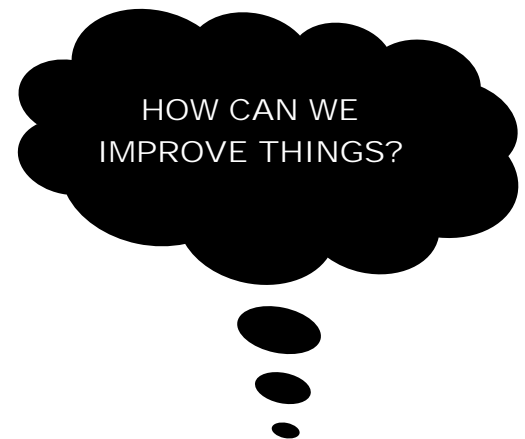
Then, again in just one word, what was the main "not good" thing about their committee.

Everyone's response was listed on the whiteboard and what we ended up with is represented on the previous page.

As you can see this also enabled the area of what was Not Good to be categorized into three main areas of activity.

Sensibly, someone asked "What is the purpose of the committee?" If we have a committee then it must fulfill the basic functions. What are these functions?

- Run the film society
- Select films
- Have an interest in films
- Spread the workload
- Structure
- Set the vision/direction
- Perform the tasks
- Have a sense of community
- Introduce new ideas
- Take responsibility
- Act as the treasury
- Provide communication to members
- Benevolent dictator
- Arrange co-operation between all



Clearly, there are a lot of tasks and just a few committee members. Volunteer committee members!

Often the *same* volunteer committee members year after year, day in, day out. So how can we keep them from having nervous breakdowns and leaving their societies in the lurch?

How can the workload be spread without overloading the committee?

One possible way is to create tasks that are projects, short in duration, which can use people outside of the committee.

In this way other members of the society can be the resources for a project. This is the creation of a subcommittee. Involvement of members in sub-committees can bring vitality to the Committee.

This is one way of engaging more members of the film society in its management and thus of persuading them more easily onto the committee, or just involving them in special projects.

John Arkins

INCORPORATION UPDATE

Any organisation incorporated in Victoria will have received a letter recently from Consumer Affairs Victoria (CAV) advising them of new requirements for incorporation and the need to review their rules or adopt new Model Rules.

Ian Davidson has collated comments from various sources, including CAV, and summarises the position and issues as he sees them:

Summary of the new law and its impact

The *Incorporations Association Reform Act 2012* is a new law which replaces previous legislation governing incorporated associations and as at 26 November 2012 applies to all incorporated organisations.

The new law imposes minimum standards for incorporated associations, increases regulatory oversight and includes requirements for, among other matters:

- financial reporting
- trading
- office holder duties and indemnities
- member rights and obligations
- rules that include specific mandatory matters and Model Rules for adoption
- procedure for resigning and cessation of membership
- preparing and keeping minutes
- access to minutes and financial statements
- discipline of members
- grievance procedures

The application of this legislation means that:

- The association's rules are taken to constitute the terms of a contract between the association and its members (Section 46).
- If an association's current rules do not make provision for a mandatory matter required by the new law, the matter is deemed to be included in the rules (subsection 48(3)) and if any of the association's current rules are inconsistent with the new law, they are deemed to be of no effect (subsection 48(4)) and Schedule 4.
- If an association adopts the Model Rules, it is deemed to have addressed the mandatory matters required under the new law and is also deemed to have included any subsequent amendment to the Model Rules (subsection 47(3) and subsection 49(3)).
- The association could adopt the Model Rules by special resolution if agreed.
- Changes to the rules, other than statutory modifications to the Model Rules require Registrar of Incorporated Associations approval. In this instance the association will be regarded as employing their "own rules".
- The public officer has been replaced by the secretary.
- Organisations with less than \$250,000 revenue will not need an auditor unless specified in their own rules but financial reports should be endorsed by a second member of committee.
- Advice from Consumer Affairs is that an organisation which cannot adopt the Model Rules as they are will have to develop their own rules for adoption, although they may be based on the Model Rules.
- If you do not advise Consumer Affairs that you will use your own rules, then by November 2013 the Model Rules will take effect anyway.

So what are we to do next?

If your organisation is incorporated in Victoria these changes will impact you. If so, I recommend your best course of action, before November 2013 is as follows:

1. Examine the new Model Rules and determine whether anything in those rules are incompatible with your organisation. If not you should call a Special General Meeting (which could coincide with a screening) and move to adopt the new Model Rules. You will need to insert three items; Your Organisation name, your financial year and your aims. Then advise Consumer Affairs. There should be no charge for this if you adopt the Model Rules. As the Model Rules are updated in future years they will automatically apply to your organisation.
2. If your organisation requires additional rules that are not covered by the Model Rules, consider setting them up as “**Standing Resolutions**” which can be adopted and modified at any General Meeting (following appropriate procedures) but do not have to be presented to Consumer Affairs for ratification.
3. If you do need to retain your “Own Rules” (and even the smallest change makes them your “Own Rules”) advise Consumer Affairs and they will evaluate those rules against the 23 “required provisions” of the Act and may request changes to your rules to conform with the Act. I understand **you will be charged for this exercise**. I also suspect that every time the Model Rules are updated in the future you may need to review your own rules again to ensure the new requirements are covered.

In summary, it would appear that the best and easiest approach will be to adopt the new Model Rules without modification as long as there is no conflict with the way your organisation operates and consider adopting new “Standing Resolutions” where necessary.

Documents referred to:

- Consumer Affairs Model Rules: <http://www.consumer.vic.gov.au/forms> and select “Model Rules for Incorporated Associations, Word (198 KB)”
- 23 provisions to meet in your “Own Rules”: <http://www.consumer.vic.gov.au/clubs-and-not-for-profits/incorporated-associations/running-an-incorporated-association/rules/own-rules>

Ian Davidson

ANGELS' SHARE, THE UK+, 2012. Directed by Ken Loach. 101mins.

This DVD is now available from FVFS Library.
Region 2: Make sure your DVD player is compatible.

DVD non-theatrical rights: Available from Vendetta Films. See www.acofs.org.au for details.

Please note: We highly recommend that you turn on subtitles while watching this movie because of the heavy Scottish accents.

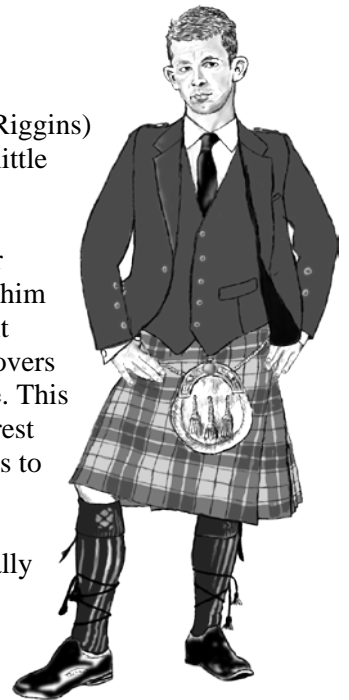
Plot Summary: When petty crim and troublemaker Robbie (Paul Brannigan) sneaks into the Glasgow maternity hospital to visit his young girlfriend Leonie (Siobhan Reilly) and hold his newborn son Luke for the first time, he is overwhelmed.

He swears that Luke will not lead the same stricken life he has led. On community service for a bashing, Robbie meets Rhino (William Ruane), Albert (Gary

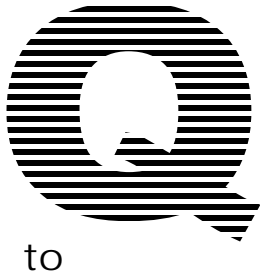
Maitland) and Mo (Jasmine Riggins) for whom, like him, work is little more than a distant dream.

But when community worker Harry (John Henshaw) takes him under his wing - and to a malt whisky tasting - Robbie discovers he has a well-developed nose. This in turn leads to a further interest in whisky, which in turn leads to meeting a whisky collector (Roger Hallam) and an opportunity for Robbie to really change his life.

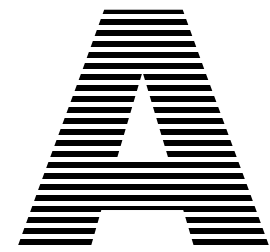
Featured at the FVFS 2013 AGM. StarBox score: 3.6.



ANSWERS TO FREQUENTLY (AND OCCASIONALLY) ASKED QUESTIONS



How do we locate the rights owners of a DVD we want screen?



The fastest way is go to the **copyright listing** at classification.gov.au/pages/search.aspx and find out which company applied for classification clearance for the Public Exhibition of the DVD. This is not always the same company as the applicant for the sale/hire of the DVD.

Another useful source of the probable rights owner is the website

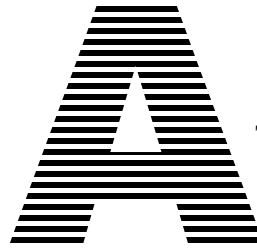
www.urbancinefile.com.au – an **Australian review site** which usually indicates the distributor of the film, amongst other facts.

The **ACOFS Fact Sheet 3B** then helps translate the owner of the rights into the appropriate contact for DVDs from that source and **Fact Sheet 3A** describes the working of the ACOFS DVD rights agreement in more detail.

Both can be found at www.acofs.org.au under the “Resources” tab.



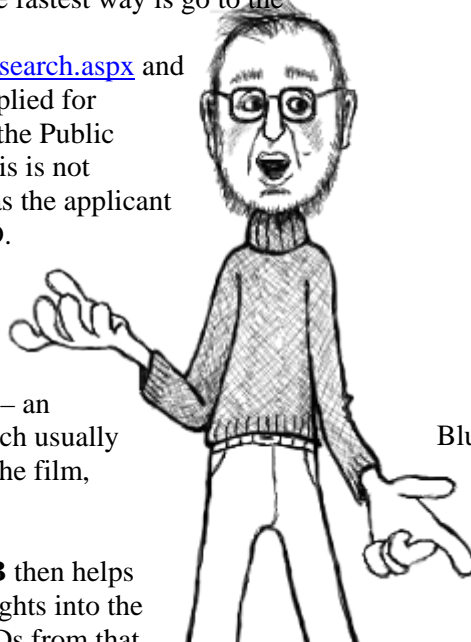
Are photos and reviews from the internet copyrighted?



The purpose for which film societies use these reviews and photos are generally in line with the interests of the distributors and reviewers, so it is unlikely that any will have copyright restrictions on these items. It is a good idea however to acknowledge the writer of any reviews you use, and ensure that you never use any photos or reviews obtained from the internet to earn revenue. More details about copyright can be found in the FVFS Information Sheet 12 (on www.fvfs.org.au) and which draws its information from the Australian Copyright Council.



Should I buy Blu-Ray equipment?



In a word, Yes. Blue-ray players and the matching high definition projection equipment will generally give a better image and sound than DVD standard equipment, and are no longer significantly more expensive.



Although the majority of film titles sought by film societies may not be available on Blu-Ray discs, the Blu-Ray player will generally play standard DVDs, and many “upscale” the image to near Blu-Ray quality.

So, if you are considering upgrading your film society equipment, seriously consider a Blu-Ray player that can upscale DVDs, and a high definition digital projector that can give the best of both DVDs and BluRay discs.

Ian Davidson



Why do I have to complete a detailed FVFS affiliation form every year?

Why isn't just sending you a cheque sufficient?

details we can't contact you.

When the FVFS supplies your affiliation receipt each year we are endorsing your society as a member of the FVFS and that you follow all the rules of a film society. As a number of office bearers tend to change every year and the contacts change, we need to remind you of the rules in the application form to know that the current office bearers are aware of their obligations and still operate appropriately.

We also ask for details of attendances, DVDs screened, sources etc so that the FVFS can collate this information and present a strong case to the film and DVD distributors for the best possible deals.

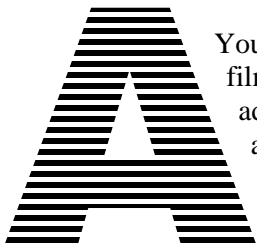
So we apologise for asking you for such detail but we feel it does allow us to do our job better, and meet your needs more closely

Where's your FVFS certificate?

Well, that's not a "Frequently Asked Question" that comes from members. But we thought we'd throw it in here anyway just to bring this matter to your attention.

When you re-affiliate with the FVFS each year you are issued with a membership certificate. It contains a membership registration number which is good for the year of membership. **Don't lose this certificate** as it may be called on by DVD distributors and film libraries to prove that you are a current member of the FVFS. It is a separate document from the payment receipt – which is also important that you retain, but which you won't need to show to DVD distributors.

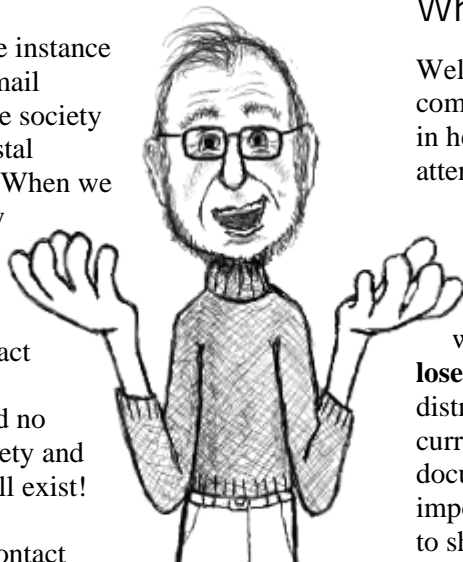
Ian Davidson



You would be amazed how often the film society office bearers names and addresses change and we don't hear about it. - even with the detailed application forms.

In one instance we were given only one email address for everyone on the society committee - not even a postal address or phone number! When we tried to contact that society urgently, the response we received from the email was: "I am now in the USA and have no contact with anyone from the film society". We still have had no contact from that film society and don't even know if they still exist!

If we don't have all your contact



The Federation of Victorian Film Societies is proud to have **David Stratton** as our patron

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Items for possible publication are welcome, including your StarBox results, info about your Film Society's activities & any ideas!

Email: **ReelNews@fvfs.org.au**
Phone: **(03) 9428 1234**
PO Box 125, Mitcham Vic 3132

Views expressed herein do not necessarily reflect the opinions of the editors or the FVFS.