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Our Patron, David Stratton AM

From the President



I hope everybody in our Film Society movement is doing well during this very challenging period. The past six months have been extremely difficult for everybody right across Victoria and I'm certain that we're all feeling the lack of social connection usual found at our film screenings and other community involvement. As I'm writing this it's looking increasingly likely that State Government restrictions will prevent us coming together as Film Societies for the remainder of 2020. Given this, I'd encourage you all to say as connected with your society members as you can. Social Media can be very useful for this, as it enables two-way communication between the society and its members.

FVFS exists for the purpose of promoting and supporting the Film Society movement. I would like you to turn your mind to what support or advice your society might need, given the COVID environment. I'm sure there will be many thoughts, ideas and suggestions that societies will have. No doubt that some are considering what their future might look like. Are you planning for 2021 program and will members feel comfortable returning? If you have any thoughts, suggestions or questions, please get in touch. We will endeavour to publish what we can in response in the next edition of ReelNews.

Thanks and stay safe,
Andrew

David's top films so far in 2020 (to July)

1917 - 2019, 119 min, Drama/War, USA +, MA (Universal).

Sam Mendes 'one shot' World War I movie cheats a bit (look for the edits!) but it's still a remarkable technical achievement and a moving personal odyssey

ASSISTANT, THE - 2019, 87 min, Drama, USA, M, (Rialto).

By Australian director Kitty Green with Julia Garner superb as the PA of a predatory movie mogul. 5 stars!

BOMBSHELL - 2019, 109 min, Bio/Drama, USA/Canada, M, (Universal Sony).

Dramatised story of the appalling sexual behaviour within the walls of Fox News, with fine performances (Nicole Kidman, Margot Robbie, Charlize Theron).

GENTLEMEN, THE - 2019, 113 min, Action/Comedy/Crime, UK/USA, MA, (Roadshow).

Guy Ritchie back on top form with a rude and funny crime caper.

HONEYLAND - 2019, 89 min, Doco/Drama, N Macedonia, M, (Umbrella).

Feature documentary set in the mountains of Macedonia; a woman keeps bees the ---->

traditional way. Outstanding.

IT MUST BE HEAVEN – 2019, 102 min, Comedy, France +, M, (Potential).

Palestinian director Elia Suleiman's very small, very personal search for the quirky in everyday life.

QUEEN & SLIM – 2019, 132 min, Crime/Dra/Rom, USA/Canada, MA, (Universal Sony).

An African-American couple become involved in the accidental killing of a cop and hit the road. Compelling.

RICHARD JEWELL – 2019, 131 min, Bio/Crime/Drama, USA, M, (Roadshow).

Outstanding true story drama of a security guard wrongly accused of a terrorist bombing. Superb direction from Clint Eastwood.

SEBERG – 2019, 102 min, Bio/Drama/Thriller, UK/USA, M, (Madman).

Kristen Stewart as Jean Seberg – an interesting approach to the life of a controversial actress.

up to three months.

Verbal advice from CAV is that if the organisation wishes to waive the AGM altogether for the full year of suspended screenings, they should approach the CAV for permission to do so, and would be evaluated case-by-case.

The following advice is available on the CAV website.

Incorporated associations (clubs)

If your club or association is scheduled to hold a meeting, you must follow the restrictions on gatherings in place.

Holding a meeting

Under the Deputy Chief Health Officer's directions, up to 10 people can hold a public gathering such as a meeting in a public place. Up to five people can hold a private gathering, such as a meeting held at an association member's home. This limit does not include any people who ordinarily reside at the premises.

Where a meeting is held in a facility such as a community or a physical recreation facility, a range of other restrictions and requirements will also apply.

People at gatherings should keep 1.5 metres between themselves and others and practise good hygiene, with regular hand washing and hand sanitising. If you feel unwell, even if you have tested negative for coronavirus (COVID-19), you should stay at home. For more information, see Social gatherings - Department of Health and Human Services.

If you are unable to satisfy these requirements and need to hold a meeting, you can:

- use a teleconference, videoconference or other means of electronic communication. The Associations Incorporation Reform Act 2012 (the Act) permits members to take part in general meetings by using technology that allows members to clearly and simultaneously communicate with each other, regardless of the incorporated association's rules about this. The Act also permits meetings of the committee of an incorporated association to be conducted by use of technology that allows members to clearly and simultaneously communicate with each other.
- use proxy voting. You must use a standard form to proxy vote if the rules of the incorporated association require you to do so. Members must

Impact of COVID-19 on your Film Society or Festival AGM

Judging from comments from several film societies it would appear most are still not back to conducting screenings, and may not be able to do so until later this year or even next year.

What does this mean if you are due to hold an AGM in this period? The normal requirement for incorporated organisations is that they hold the AGM within five months of the end of their financial year, and submit an annual report, including financials, to the ACNC as soon as possible thereafter.

However, any society not screening during this time will find it difficult to hold an AGM. I have therefore, on behalf of all incorporated film societies, approached the CAV (Consumer Affairs Victoria) for their advice. They have recognised the difficulty caused by COVID-19, and where a society cannot hold their AGM within the normal period, either face-to-face or by electronic means, they can request an extension of time. This option is always open to organisations, but because of COVID-19, the CAV will waive the normal charge for deferring it for

be given a copy of the form with the notice of the AGM/Special General Meeting. A person acting as a proxy must act honestly and in good faith and exercise due care and diligence

- apply for an extension of time to hold the AGM. The Registrar is currently granting three-month extensions and waiving the usual fee. To seek an extension, complete our [Extension of time to hold an AGM or lodge financial statements form \(Word, 97 KB\)](#) and send it to cav.registration@justice.vic.gov.au.

Ian Davidson, FVFS

Ballarat Film Society is in recess until February next year. Memberships are being held over but if anyone wants a refund we will refund.

Update regarding CFS screenings for 2020.



Dear CFS members,

We hope you are all safe and managing well during this enforced time of Stage 4 lockdown. We are so grateful to our membership for the patience you have shown over the past months as we, the Committee, have grappled with the unfolding of the COVID pandemic, the fall out, the lockdown, and the uncertainty of these times.

The CFS committee met via Zoom on August 24 and decisions were made regarding the remainder of 2020 and as much of 2021 as we can manage. Because of the uncertainty of when and how cinemas may resume screening films, we have decided not to show any more films for the remainder of 2020. Because of this, there is no need for a film selection survey or meeting to select films for 2021. We have decided to screen the films we missed in 2020 as part of the 2021 program

and John Turner and Viki Wright Rivett will choose films to replace the few films that were screened this year.

Another important decision was made regarding fees. If you are renewing your membership for 2021, you will not need to pay any renewal fee for next year's membership. We believe that this is what we can do to compensate you for what has been an unprecedented year and to thank you for your loyalty to our society.

Of course, we understand that there might be some who do not wish to renew their membership for 2021. If this is the case for you, you can apply for a refund of \$88 adult or \$76 concession by emailing the Treasurer, Kevin Purvis, treasurer@croydonfilms.org.au and quote your full name and membership number. We ask that you apply before 31 October, as after this date we will not be able to refund membership fees. We do hope, though, that we will see all our wonderful members at Croydon Cinemas in February 2021.

Another decision made at our meeting was that this is an opportune time to change our financial year to coincide with the calendar year. Our current financial year ends on 30 September and we now propose that it will end on 31 December. If this is approved by the membership, we will hold our AGM in March 2021.

We will be conducting a Special General Meeting via email during the week of 19 - 26 October to approve all of these decisions. We will send you more details on how this will operate closer to the time.

Even though there is certainly a lot of films to choose from on the many streaming services and from sources such as Kanopy, I am sure we all agree that nothing compares with watching a film on the big screen in a cinema, surrounded by others sharing the same experience and with whom you can discuss the film afterwards. We are looking forward to 2021 as a fresh start for our wonderful Croydon Film Society.

If you have any questions about any of the information above, do not hesitate to contact the Secretary, Christine Paech, enquiries@croydonfilms.org.au.

On behalf of the CFS Committee

Jean Middleton

President

Croydon Film Society

NOTE: In the articles discussing social distancing, the details may be out of date because the guidelines keep changing. To determine the latest guidelines, check out the website listed in the article on page 12.

An article from InDaily (<https://indaily.com.au/>)

Film archives are streaming up a storm during lockdown - but not in Australia

OPINION

Under lockdown, the release of archived films in Italy and Britain has attracted strong interest among audiences. So why aren't we seeing this from Australia's National Film and Sound Archive, asks film historian Victoria Duckett.

Cineteca Milano is renowned for its silent film holdings. With a collection of more than 35,000 Italian and international films dating back to the 1890s, it was both coincidental and fortuitous that, in December 2019, the archive began digitalisation.

Part of a national digitalisation program, the Cineteca decided rather than merely deposit their digitised materials into the holdings of the Cineteca Nazionale in Rome, it would release films online.

Matteo Pavesi, the director of the Cineteca Italiana, tells me they wanted to *"make our oldest archival materials visible; we wanted to publish these holdings for everyone to enjoy"*.

Since the Cineteca was shut in February, Cineteca's staff of six have been releasing 20 films a week on their free streaming service.

Pre-coronavirus, Cineteca Milano attracted around 300 users to its site each day. In March, the online archive attracted more than 4 million users.

Saving history

Film archives began to be established in 1933 as archivists realised films needed to be safeguarded for their own sake, rather than for military or religious purposes.

Nitrate film used from the early 1890s through the mid-1950s, and magnetic tape used from the mid-1940s to the early 2000s, cannot survive the test of time. So, in addition to managing storage environments, archives preserve films digitally.

Commercial streaming services offer access to films, but they do not ensure this content is stored, saved and contextualised. They are not custodians of history or culture. Archives ensure recordings of the past remain meaningfully embedded in our contemporary life.

Making history

Since the British Film Institute (BFI) shut its London doors on March 17, Bryony Dixon, its curator of silent film, says it has seen a 200 per cent increase in online traffic.

Short, punchy films are popular, and Dixon says these early silent films are like TikTok: *"designed to just go 'Here I am, I look at this'"*.

The BFI is also working to document the period of the COVID-19 crisis.

Britain on Lockdown asks the public to send in videos to chart the national development of the coronavirus crisis.

These Are The Hands is a short and emotive found-footage film using archival public health movies and contemporary footage of National Health Service staff. We see hands touching the newborn, the young, the aged, the disabled, and the sick. At every stage of our lives, the film reminds us health-care workers are essential.

In a time when the audiovisual is our primary mode of communication, the archive as an institution protecting and championing our shared history is more important than ever.



These Are The Hands was released the day I spoke with Dixon. *"There won't be a dry eye in the house,"* she says. *"It is very powerful."*

A quiet archive

While use of these archives in Milan and London has increased under lockdown, Australia's National Film and Sound Archive (NFSA) has not seen a significant change.

Meg Labrum, general manager of collections, tells me that in Europe people *"appreciate, celebrate, use, know about their archive"*.

In Australia, she says the film archive is *"a kind of*

interesting, slightly odd, cultural provider”.

Although the NFSA has a significant collection in Canberra, it does not release 20 films a week like the Milan archive, nor does it boast a dedicated streaming service like the BFI.

The NFSA’s online presence is focused on curation, rather than the delivery of streaming material. It frames small samples of screen content into topical themes and exhibitions. With rare exception, users cannot watch films, but they can (for example) listen to producers Jocelyn Moorhouse and Lynda House speak about the making of *Muriel’s Wedding*.

Australia was once the end of the line for global film distribution. Films sent around the globe for viewing would often remain in Australia – it made no financial sense to return bulky film reels to their country of origin. This means the NFSA has an internationally important collection, including items such as the most complete version of the French actress Sarah Bernhardt’s *Camille* (1911).

As a film historian, I am frustrated by licensing issues



in Australia blocking our access to film heritage. Local copyright laws and an aversion to copyright risks have meant these legal issues seem to haunt the NFSA far more than they do in comparable institutions abroad.

With staff working from home, Labrum sees the COVID-19 crisis consolidating the NFSA’s drive towards the digital: *“an experiment [...] testing just how far we can keep the collection open in a purely existing digital content context”.*

While not streaming films, the NFSA has nevertheless focused on digital preservation, continuing the digitisation of magnetic tapes during shutdown.

Films to the people

Two days after our interview, Dixon was put on furlough, her pay reduced by 20 per cent and her future employment uncertain. For now, her team *“split work. [...] We’ll cover a skeleton service”.*

But she remains optimistic about the impact of COVID-19 on the BFI and its operations.

The pandemic has *“proved the worth of digitising material and putting it online in a massive way”*, she says. *“If it means that the people don’t go to the films, we need to take the films to the people.”*

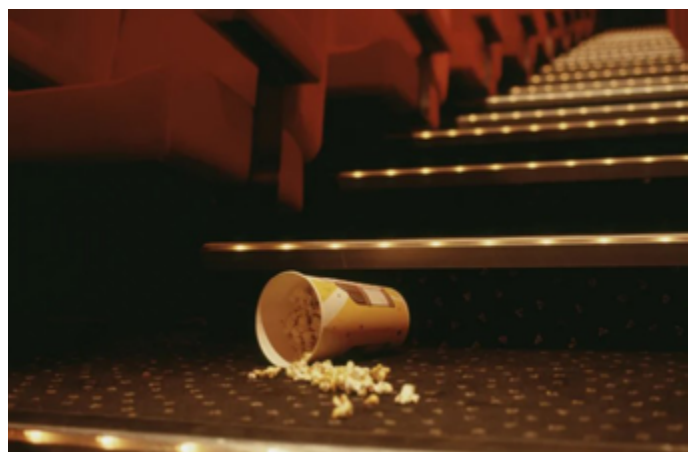
The increased traffic to the BFI and Cineteca Milano shows there is a want to engage with our film histories – coronavirus makes obvious how hampered Australians are in the access to ours.

Victoria Duckett is a senior lecturer in screen at Deakin University. This article is republished from The Conversation under a Creative Commons licence.

Gone to the movies: the future for cinemas after coronavirus

Stephanie Bunbury - Sydney Morning Herald. April 19, 2020
After *“All This”* – as this weird period of deep-dive Facebooking, elaborate cooking, excessive drinking and slow-mo couch potato weariness is often called – what is going to happen to movie-going?

It’s a serious question. With a fistful of newish subscriptions to every available streaming service on television, will you really be bothered going to see a film in a cinema again? Assuming cinemas are still in business, of course.



Getty Images

Inevitably, social isolation has hit cinemas around the world. In Australia, Village Roadshow and Event Cinemas and Hoyts have closed their doors, cut

executive salaries and watched their share prices plummet, but their official announcements have yet to take on a truly apocalyptic tone.

“We will plan for our businesses to open again once it is safe and prudent to do so,” Village chief executive Clark Kirby told the Australian Stock Exchange on March 22. “Our primary focus is to get through this.”

Benjamin Zeccola, chief executive at Palace Cinemas – which shut a week before the multiplexes – says they negotiated with landlords to stop paying rent but have kept paying all staff. He remains upbeat. *“We just can’t wait for the green light to be given so we can open up again and put everyone back to work,”* he says.

Tidings from elsewhere, however, hint at worse possibilities.

The world’s biggest cinema chain, AMC – founded in 1920 in Kansas City and now carrying a staggering \$US4.75 billion debt - is likely to declare bankruptcy any day, according to trade magazine Variety. Europe-wide Cineworld, the world’s second largest chain, has said that if a lockdown lasts longer than two months, it will fold. In Europe, the arthouses have banded together to plead for funds from the European Union. Some are already saying that they may never open again.

Meanwhile, many of the hundreds of film festivals that are the launching pads and negotiating tables for the independent film sector have been cancelled. Cannes Film Festival, the daddy of them all, is traditionally held in early May and had been provisionally delayed until June or July. This week, director Thierry Fremaux admitted that couldn’t happen but insists it would be unthinkable to stream the films to festival delegates instead. *“Directors of ‘films’ are driven by the idea of showing their movies on a big screen and sharing them with others at events like festivals,”* he told Variety. *“Not for their works to end up on an iPhone.”*

The unthinkable, however, has already been thought. CPH-DOCS, the world’s biggest documentary festival, took the whole festival online a few days after lockdown, selling “tickets” to audiences to stream the films at home.

Tribeca is putting part of its program online; Al Cossar, the director of the Melbourne International Festival, which was due to take place in June, says the festival is looking at possibilities and to “watch

this space” *; even Toronto, which doesn’t happen till September, is making provisions for an online festival.

“From a democratic perspective, it was remarkable; we reached people we never reach, including 30 per cent outside Copenhagen which never happens,” says CPH-DOCS founder Tine Fischer. She now wants to make the digital program part of the festival.

Some say that COVID-19 has just brought into focus the changes to cinema-going that were happening anyway. Thanks to video and DVDs, we have been able to watch movies at home since the late ‘70s.

The streaming services have changed the game, however, by making their own films with star directors – Martin Scorsese’s *The Irishman*, Alfonso Cuarón’s *Roma* – and original series of cinematic quality, all for a modest monthly fee. The televisions on which we watch them, moreover, are now huge. We have surround sound. The HD image is clear and crisp. Staying at home is not a Cinderella deal.

Until now, cinema has ostensibly held its own. Last year, global box office was US\$42 billion: an all-time high. For the first time, however, people spent more – US\$53 billion – on streaming platforms. And more options keep coming.

Six months ago, Disney+ entered the field and already has 50 million subscribers even before reaching China. Next month, HBO Max – which has the entire Warner Bros movie and television archive as part of its offer – comes online in the United States.

It has already registered a trademark in Australia, where there are currently over 14 streaming services – plus free-to-air on-demand services providing even more at-home viewing choices. Figures from Roy Morgan show that 14.5 million Australians had access to a paid TV subscription service last year. Understandably, subscription rates have jumped since we’ve been housebound. This is what is getting us through lockdown! The question is whether, by the time we get the all-clear, we’ll be entrenched in our lounge rooms forever.

So here are a few arguments that say that’s not going to happen. Firstly, the people who watch movies at home are the same people who go to the cinema: US figures show that streaming service users are twice as likely to go to the cinema as non-subscribers. Secondly, the successes of Netflix’s

Marriage Story and *The Irishman* notwithstanding, streaming services aren't the easiest places to find movies.

Going into the annals of Amazon or Netflix is nothing like a trip to Blockbusters used to be. You can't browse, except across their homepages; the only way to find something outside their current highlighted list is to search for it specifically. You'll never be surprised by that random cover that caught your eye; you'll never be nudged, as you are by cinemas, to see something you wouldn't have known about otherwise.

Thirdly, cinema has its own dynamic. Watching a film in a dark room full of strangers united for that purpose is the polar opposite of sitting on your couch with a cup of tea, occasionally checking your emails. You don't concentrate in the same way; there isn't the same focus, communal feeling or sense of occasion. The arthouses increasingly include a bar, maybe a restaurant and a clubby, classy atmosphere that reminds you that this is a night out – and when All This is over, a lot of us are going to be dying to go out pretty much anywhere.

Multiplexes are temples of technological excellence, thanks to years of investment to ward-off the streaming challenge, immersing audiences in whizz-bang action in a way nothing at home can match. *"I think when people feel safe to go out and mingle, cinemas are absolutely going to boom,"* says Zeccola. *"And there is a whole slew of great product waiting to be released as well."*

It is true that distributors are holding back their best films for as long as possible. Some have offloaded smaller films to Netflix and quite a few – *Onward*, *The Invisible Woman*, *The Hunt* - moved online to VOD platforms faster than they would have otherwise. But there has been no suggestion that any of the big-ticket films postponed until the coast is clear – *Mulan*, *A Quiet Place II*, *Fast and Furious 9* and, of course, the latest *James Bond* – will be released digitally. Not yet, anyway. Of course, if the pandemic lingers, that could change.

And even if everyone manages to hold out, the return to cinemas is going to be complicated. Al Cossar points out that safety restrictions, such as a limit on numbers of people in one place, may remain in place well after the pandemic has ostensibly passed.

Fear of a secondary wave may mean we have to maintain our distance. And, having already lived with

fear for months, we may want that anyway. That presents cinemas of all sizes with logistical problems, but particularly smaller ones.

"From an economic standpoint, the cinema can't operate by selling every third seat, for example," says Zeccola. *"Cinemas would open purely to lose money. So I think that's a really dangerous moment for the industry. When it's time to restart, we need to be able to restart properly."* What potential audiences can afford to spend is also an issue, Cossar points out, if the pandemic is succeeded by the predicted recession.

Of course, the death of cinema has been foretold many times. Each time, it has managed to mutate, survive and thrive. When cinemas reopened after the Spanish flu epidemic in 1918-19, audiences came back in bigger numbers than before. The same could happen again.

Cossar imagines people holed up with their films, books and televisions rediscovering *"the broader value of art, creative expression and storytelling itself ... In that mindset, post lockdown they'll come rushing back to cinemas with open arms."*

Others worry quietly that audiences, particularly the older audiences who sustain arthouses, will feel safer staying at home with Netflix. At this stage, as with so much to do with COVID-19, we just don't know.

* NOTE: MIFF did end up running the festival in August as an on-line event.

- Editor

What does the article above mean for Film Societies?

- A post-covid boomtime? Maybe people will feel safer in small groups at their local FS.
- Or maybe drive-ins will make a comeback.

- Editor



A new AGM model in the time of Covid-19

Gaille Abud, Secretary of St Andrews Film Society, sent us this model for an AGM in isolation. Some other film societies may find it a useful tool when planning their AGM.

Hello FVFS,

St Andrews Film Society recently held our AGM with good results, especially considering there wasn't the attraction of getting together, having a shared supper, a drink, and a film!

We thought other film societies might find our process useful, so here's a quick rundown.

There were various options open to us, but the most simple, workable approach, was by email. Internet reception is too poor for many of our members to use Zoom or similar. We had already had several practice runs in the form of email committee meetings, and adjusted as necessary.

We selected the evening of Wednesday 19th August 2020 from 6pm to 9pm. This would seem to give plenty of time for people to get involved, taking into account our AGMs usually take about 45 minutes.

We sent the usual AGM notice with the usual attachments eg Financial Report, last Minutes etc. The Agenda had a voting form included with instructions how to use it, and the following comments:

"If there are any matters arising in the attachments to the notice of AGM that you would like to comment on or any amendments you would like to move, please return them by the 12th August, to give us time to respond" (i.e with an amended agenda). Note: I think we should have put out Notice of Meeting a week earlier, with a cutoff date for amendments etc two weeks before the AGM date, in order to comply with the regulations.

"As usual, all positions on the committee become vacant at the AGM.

"If you are interested to stand, please complete the Nomination Form attached. Nominations must be in by 5pm on 19.8.2020."

We had 20 members out of 76 membership, and no complaints. In fact several other local organisations in the area are now using this model.

This model was fine for an AGM with its limited scope but would obviously be more difficult for an Ordinary General Meeting with sometimes complex issues to be discussed amongst a large group.

Thanks to FVFS for your assistance in developing this!

AGENDA

#	ITEM
1.	Welcome, Present and Proxies
2.	Minutes To confirm the Minutes of the Annual General Meeting of 20.9.2019
3.	President's Report and Annual Report of the Committee To receive and consider the President's and Committee's annual report for the year 2019-20
4.	Treasurer's Report and Financial Statements for ... To receive and consider the financial statements for 2019-20
5.	Election of Committee members 5.1 To determine the number of members of the Committee

NOTE: The AGM must set the number of committee members. We currently have a total of seven, that is four office-bearers plus three general members including one from the Day Group.

	<p><i>Committee recommends 7 members for 2020.</i></p> <p><i>NOTE: Each Committee member and office-bearer holds office until the next AGM.</i></p> <p>5.2 To elect the office bearers: Nominations to date: <u>President</u> Pat Reynolds <u>Vice-President</u> Pat Vaughan <u>Secretary</u> Gaille Abud <u>Treasurer</u> Maryanne Freeman</p> <p><i>NOTE: By regulation, we are required to have these four office-bearers.</i></p> <p>5.3 To elect the other members of the Committee in accordance with 5.1 Nominations to date: Dawn McDonnell (Day Group), Maureen Orders, Maryan Devos. <i>NOTE: our Rules require us to have at least one member from the Day Group</i></p>
6.	<p>Annual subscription and fee on joining To set the annual subscription for membership and the fee on joining.</p> <p><i>NOTE: The AGM has to set the annual subscription etc. Your outgoing Committee recommends:</i></p> <ul style="list-style-type: none"> • <i>That for a person becoming a member during the course of a subscription year, the full subscription (Day Group \$25, Friday Group \$35) shall be payable. This seems reasonable given the very low price of membership and keeps things simple.</i> • <i>That as recommended by the committee, current members shall have their membership carried over for the next year.</i>
7.	<p>No other business may be transacted by the meeting.</p>

	<p>WHAT TO DO AND HOW TO DO IT</p> <p>1 Please read through this document carefully and record your vote on the table at the end.</p> <p>2 All members responding between 6pm and 9pm on 19.8 2020 will be recorded as participating in the meeting.</p> <p>3 Where required, the first and second responders to the questions below will be recorded as the mover and seconder of the motion unless you request otherwise.</p> <p>4 To indicate your response simply complete the included table with Yes or No to indicate your responses.</p> <p>5 To do so, HIGHLIGHT the table, select COPY, return to email format, then PASTE the table in the email. Add any comments then SEND. Or, simply OPEN the document, allow EDIT and send as an ATTACHMENT.</p>
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ITEM	YES	NO
1.If you attended the 2019 AGM do you accept the attached Minutes as being a true record of the meeting?		
2.Are there any matters arising from these Minutes? If yes, please include them in your response.		
3. Receive the President’s Report as attached		
4. Receive the Treasurer’s Report as attached		
5. Do you accept committee’s recommendation of 7 committee members?		
6. Nomination for President: Pat Reynolds		
(other, as nominated)		
7. Nominations for Vice President: Pat Vaughan		
(other, as nominated)		
8. Nominations for Secretary: Gaille Abud (other, as nominated)		
9. Nominations for Treasurer: Maryanne Freeman (other, as nominated)		
10. Nominations for committee: Dawn McDonnell, Maureen Orders, Maryan Devos (other, as nominated)		
11. Fees: that the fee for new members remain at \$35 Friday Group and \$25 Day Group		

Many thanks to Gaille and the members of St Andrews Film Society for sharing their process, and hopefully making it easier for some of us. - Editor

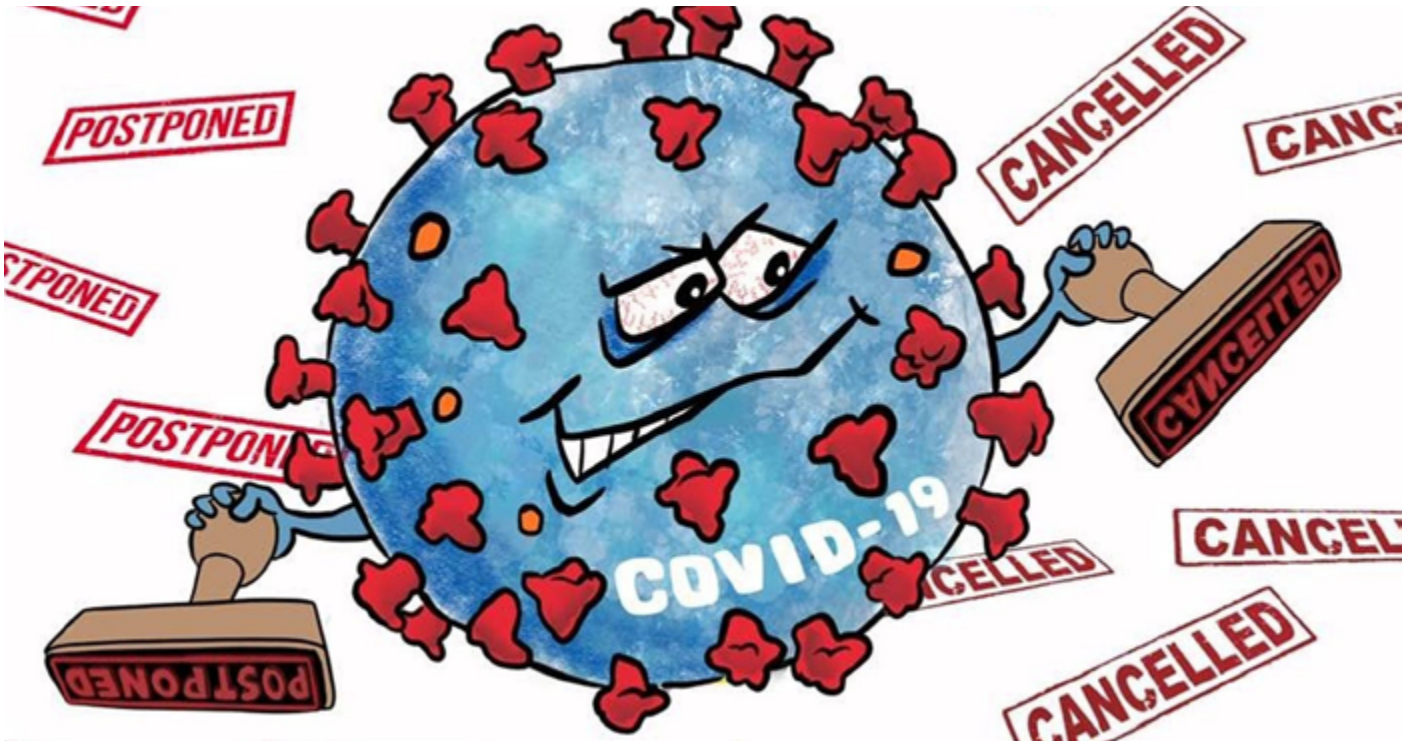
★ ★ ★ FILM QUIZ ★ ★ ★

Test your movie knowledge!

1. What are the dying words of Charles Foster Kane in Citizen Kane?
2. Who played Mrs. Robinson in The Graduate?
3. What was the first feature-length animated movie ever released?
4. In The Matrix, does Neo take the blue pill or the red pill?
5. For what movie did Tom Hanks score his first Academy Award nomination?
6. What 1927 musical was the first “talkie”?
7. What’s the name of the skyscraper in Die Hard?
8. What flavor of Pop Tarts does Buddy the Elf use in his spaghetti in Elf?
9. What shocking Wes Craven horror movie carried the marketing tagline, “To avoid fainting, keep repeating, ‘It’s only a movie...’”?
10. What pop vocal group performs at the wedding in Bridesmaids?
11. What real-life on-again off-again Hollywood power couple starred in the film Who’s Afraid of Virginia Woolf?
12. What American writer/director starred in several iconic European-produced “Spaghetti Westerns”?

Starting up again after COVID-19

A Covid-19 risk assessment from Ian Davidson



All film societies have now been in suspension for around 3-4 months, and, now restrictions are starting to be eased. Once venues are allowed to admit larger audiences, film societies should be able to re-commence normal operation.

But will normal operation be good enough? Should societies take extra care over seating arrangements, hygiene and cleanliness? Here are some points to consider.

Each film society or club, is responsible for their own risk management and to ensure they take all necessary steps to comply with health guidelines or restrictions set by State and Federal Governments. In some cases their venue operator may also have guidelines for you to consider.

Note that if a negligence case were to arise, the insurer may not provide cover if your management showed reckless disregard for any guidelines, or restrictions issued by State or Federal Government or local council.

Your venue

Assessment of the size of the venue will need to be undertaken to ensure there is sufficient space to meet the requirements of physical distancing which may vary across each State and Territory. Physical

distancing requirements need to be considered in relation to general seating, food handling, and socialising.

- Is it still available for your use?
- Is it large enough for physical distancing requirements? Don't forget to allow for those with mobility difficulties.
- Is there a separate entry and exit?
- How will you keep track of who attends each session? Use of a membership "tick sheet" to keep track of who attends, is recommended.
- Should you set up multiple sign-in points to minimise crowding?
- Where should you locate hand sanitising stations? Will they be supplied by you or the venue operator?
- Do you need to check every member's temperature on arrival? A no-contact thermometer is recommended. Normal retail price is around \$100 - \$120.
- Have you prepared sufficient signage to remind members of the appropriate precautions, and why certain precautions have been taken?
- Will your organisation or the venue operator be responsible for thorough cleaning before

and after the screening?

- Will the seating arrangement allow for the normal attendance numbers while still meeting the distance separation restrictions?
- Will you offer tea/coffee as usual, or will you give it a miss while the virus threat is still with us? If you do offer refreshments, how will you ensure good hygiene and maintain physical distancing? Consider using disposable cutlery and cups.

Communication

As it may have been some time since your last screening, regaining communication with members will be important.

- Did all your members rejoin for this year before the restrictions came into effect? If so, are they still contactable, and do they wish to resume attending screenings?
- What financial allowance will you make for members who have missed so many screenings? Options are to refund the difference, or offer a discount for members when they rejoin next year. In some cases it may be possible to add additional “catch-up” screenings during what is left of this year.
- Consider what additional communication you will need to have with your members to advise them of the resumption of screenings and any special arrangements while partial restrictions still remain.
- Will all members wish to resume attending screenings immediately? Do you need to set up some sort of RSVP system to keep track of likely attendances?
- Will you need to print new promotional material to cover the remainder of the year?
- Will you restrict attendances to members only?

Reminders

Clubs and Associations should have processes in place to continually remind members of their responsibilities i.e. do not attend events when unwell and/or have been in contact with someone that is unwell. Consider:

- Publishing requirements in Newsletters.
- Announcements at screenings.
- Inclusion in new member induction kits.
- Usage of signage where appropriate.

- Using the COVIDSafe app.

Incident response

- Should an attendee test positive, the event organiser, ie the Club or Association will be required to contact all other attendees to advise. Consider including contact information in attendance records. Establish a process to record contact information for any visitors. Confirm with venue if they require a copy of attendance records
- Is there a plan should an attendee test positive?

Financial

- Will you still accept cash as payment?
- Has the onset of the COVID-19 restrictions and its aftermath caused your film society to have financial concerns?
- Has COVID-19 caused a drop in membership numbers to a point where the society is no longer viable?
- Do you need to approach the FVFS for further guidance or support?

Restrictions

Australian State and Territory governments have different restrictions in place for public gatherings. Please visit your State or Territory website for more information.

- [Australian Capital Territory COVID-19 site](#)
- [New South Wales COVID-19 site](#)
- [Northern Territory COVID-19 site](#)
- [Queensland COVID-19 site](#)
- [South Australia COVID-19 site](#)
- [Tasmania COVID-19 site](#)
- [Victoria COVID-19 site](#)
- [Western Australia COVID-19 site](#)



Tell us how your is FS planning a comeback.

(send your ideas to reelnews@fvfs.org.au)

From Prom Coast :

- No plans to recommence until at least 50 people are permitted in our venue.
- No refunds offered (due to administrative workload). Annual memberships will be valid for all of 2020 and 2021. 3 month memberships paused.
- Planning an Isolation Film Festival (for members only) where we plan to screen all films not shown over one weekend.
- Provision of the usual preventative tools (distancing, sanitising, cleaning).
- Contemplating if food and drink service is too much risk/work.

- Andrew Oldroyd

Or maybe you have a workaround during the crisis - we'd love to hear what you're doing.

(send your ideas to reelnews@fvfs.org.au)

From St Andrews FS:

A socially distanced lending library for members.

"Members had been borrowing and returning from our library of DVDs on film nights when we were still having these.

Now we're all isolated, we're still lending them out. Members have an emailed list of what's available, they email the 'librarian' with what they'd like to borrow (up to 2) and the librarian's letterbox is used for pickup and return. A record's kept of what goes where and when."

- Gaille Abud

REMEMBER: StarBoxes are free!

To receive your FREE StarBox, just email the FVFS at admin@fvfs.org.au and we can post one.

From Old Scotch FS:

"We have introduced selecting films from SBS On Demand and inviting our members to email their impressions of each film and with their Star Box Rating each fortnight.

Pleased to say we are receiving a growing number of members participating.

Presenting the films in this way has the advantage of reading members' comments about each film and any additional anecdotes such as having been to that town or country or historical incidents.

Kind regards,

President Ian Macfarlane."

Beloved movies that Roger Ebert hated

There are few film critics who have earned a legacy more revered than the late Roger Ebert. The Pulitzer Prize-winning journalist and movie reviewer is one of the absolute best at his craft, and his knack for writing simple-yet-elegant and deeply profound works of film appreciation and criticism are some of the finest writing you'll ever find from movie reviews. Nevertheless, when it came to his opinions on a few of the most popular films of the 20th/early 21st century, Ebert didn't always agree with the general consciousness. In fact, there were times when Ebert's film opinions went completely against the norm.

*"**Fight Club** is the most frankly and cheerfully fascist big-star movie since *Death Wish*, a celebration of violence in which the heroes write themselves a license to drink, smoke, screw and beat one another up... It's macho porn — the sex movie Hollywood has been moving toward for years, in which eroticism between the sexes is replaced by all-guy locker-room fights. Women, who have had a lifetime of practice at dealing with little-boy posturing, will instinctively see through it; men may get off on the testosterone rush. The fact that it is very well made and has a great first act certainly clouds the issue..."* 2/4 stars.

- Will Ahton - <https://www.cinemablend.com/>

LOOKING AHEAD

What next for films? Right now the crystal ball seems pretty murky.

Films destined for big screen distributions have been in trouble for some years. Hollywood and other big production places are mainly interested in investing in action-packed blockbusters, and there is comparatively little money available for the sort of thoughtful, possibly quirky films that people who have graduated from adolescence prefer to watch. They are still being made but in fewer numbers than they were, say, ten years ago.

A crisis has slowly been taking place. These are some of the factors that have brought it about.

The main reason is a shift in control.

In the not-too-recent past, film distributors had the power to decide what showed, where, and for at least 90 days of big-screen exclusivity. For producers, finding a good distributor was as important as making a good film. Distributors, in turn, needed to have an array of appropriate venues for the films they signed up for - the range between Nova and Hoyts, for example.

A factor was the whole awards business. For the Oscars, for example, a film had had to have a big-screen release to be in contention. There was no argument about this hegemony.

A film would have a big screen release and, judging by the attention it received, would either slowly do the rounds from cinema complex to cinema complex, or would be sent to limbo-land, alias DVD-land.

The system worked, and made enough people rich for it to stay working in this way. But it was slowly being white-anted.

It's cold outside. You and your nearest dearest are in your trackies, Uber Eats is a button-press away, and Netflix, Stan, Fox, SBS, Kanopy and others offer more choices than Forest Gump's box of chocolates. They don't cost all that much, compared with the price of movie tickets.

If you feel like you can pause and go and make a cup of tea, or go back and review a scene that you specially liked or missed the point of, or flick to something that offers less of whatever it is that irks you.

What would you miss? For some, the nuisance of having to brush teeth and hair, change into something that doesn't challenge the pride, emerge into the weather, park, get waylaid by popcorn and choc-top requests, climb past people, have other people climb past you, and then watch up to half an hour of local advertising before you get what you paid for. So it is a toss-up. If

watching films on devices is heads then going to flicks has increasingly been tails. For some people, anyway.

Do you remember "Roma" in 2018? The thrill and outrage of the arguments as it had a brief showing on some big screens so as to qualify for an Oscar nomination, and then went to Netflix? No respectable wait between screening and streaming. It was as though a shotgun marriage had taken place. A year later "The Irishman" almost ostentatiously had a one-week big-screen release before hopping into its true Netflix nest, no shotguns in evidence.

With coin-tosses coming up heads for it every time, Netflix used its power to do some strategic diplomacy. First it leased the Paris Theatre in New York, and then bought The Egyptian Theatre in Los Angeles. They use both for big screen releases and special occasions, keeping things a bit sweet, a bit Awards-savvy. And keeping things almost nostalgic in a way, because the big screen movie era was about to become a victim of the COVID-19 hurricane that took control of almost everything, and has distorted every aspect of human endeavour in the past seven or eight months.

People who love going to the movies, weather, queues and popcorn notwithstanding, at first simply wouldn't, and then they simply couldn't. The huge hole this formed was almost immediately filled by Harvey Norman.

You must have seen the page-after-page of advertising for elephantine comfort-furniture and for door-sized television screens, all for no deposit, no interest and five years to pay. In January 2020 Harvey Norman shares hit an eleven-year low. In early July their half-year statement showed their profit up 19.4 percent. Now there are elephant-sized lounges in many a room, cradling Uber-eating trackie wearers.

Film societies got caught up in the COVID-19 hurricane too. CFS is not the only one in Australia to decide to skip most of the year.

This murky crystal ball suggests that we who love the feeling of watching a film surrounded by a couple of hundred others who are having similar reactions to it, who love that anticipatory buzz, that good sound system, that ability to see the vastness of mountains and oceans and the tiny flowers at the feet of the actors and, perhaps, their nose-hairs - the stuff you miss on your SmartWatch or even door-sized screen - will be OK. We'll still want to see films on the big screen.

Yes, says the murky crystal ball. Film societies, which have withstood many shocks over the years, will handle this one too. Just keep watching.

- Viki Wright Rivett
Croydon Film Society

How TV and movies are being filmed during lockdown

With most of us stuck inside, TV and movies may have our attention now more than ever. That's great for networks and streaming platforms if shows have already been filmed. But shows that haven't finished shooting have either had to abruptly end seasons or use workarounds to finish them.

Meanwhile, Hollywood is already talking about how to work when restrictions ease. Social distancing is easy enough for camera people, but actors can't do a kissing scene 6 feet apart. Some film sets are talking about quarantining together so they can keep working.

"Almost like visiting a biosphere or something where you're all agreeing to go into this enclosed environment, make the movie and then come out of it," said Tom Nunan, a professor at the School of Theater, Film and Television at UCLA.

Nunan said filming will be easier for certain story lines, like legal or medical dramas that have smaller casts and tighter plots. But shows like *"Zoey's Extraordinary Playlist"* on NBC depend on extras. It's music-driven, with scenes where people pour into the street and dance together.



"Those kinds of scenes I think are just going to be difficult to shoot and capture safely," Nunan said. "And in some cases, creatively, they may even feel uncomfortable for the audience."

If shows keep doing these scenes, it'll probably be a "fake it till you make it" situation, with the help of computer-generated images and animation.

Kristin Schwab, <https://www.marketplace.org/>

The movies that predicted an outbreak like coronavirus

Analysis by Brian Lowry - CNN



Andromeda Strain - 1971

Amid fears stoked by the coronavirus, *"Contagion"* -- a 2011 movie about a pandemic with potentially eerie similarities to recent events -- has been climbing up the iTunes rental charts, reflecting how people often use fiction as a means to process reality.

Yet that film is only one example of a recurring theme in movies associated with such an outbreak, a longtime staple of science fiction that has always been informed by science fact.

Not surprisingly, the Hollywood version of global pandemics has frequently spiraled off in fantastic directions, birthing armies of zombies in movies like *"The Omega Man,"* *"World War Z"* and *"Pandemic."*

More sober stories, however, have tapped into the notion of mankind being threatened with annihilation not by nuclear weapons (a favorite topic in the 1950s and '60s) but a microbial killer.

Early examples include the 1971 thriller *"The Andromeda Strain"* -- adapted from a book by the prescient author Michael Crichton, who repeatedly returned to concepts (see *"Westworld"* and *"Jurassic Park"*) in which scientific and technological breakthroughs created existential threats to humankind.

The juxtaposition of those impulses within the genre can be seen in two movies released in 1995: *"12 Monkeys,"* a science-fiction plot about using time travel to try to thwart a nascent plague that will wipe out most of humanity; and *"Outbreak,"* a more grounded premise in which an airborne virus gets inadvertently smuggled into the US from

Africa, requiring a team of doctors (led by Dustin Hoffman) to race against time trying to save a town where the infection is spreading.



Outbreak - 1995

Nor have screen versions of these stories been confined to fiction. Just last year, the National Geographic network aired “*The Hot Zone*,” a fact-based account about the emergence of Ebola virus in 1989, and Army scientists reacting to potential exposure in the suburbs of Washington DC, via imported monkeys.

For all those examples, “*Contagion*” correlates most directly with the current danger, beginning as it does with a woman (played by Gwyneth Paltrow) who returns to Minnesota with a strange illness after a trip to Hong Kong.

In a matter of days, she’s dead, leaving her husband (Matt Damon) in a state of shock, before others begin exhibiting the same symptoms, as the outbreak spreads across the world.

Directed by Steven Soderbergh and written by Scott Z. Burns, the movie offers an alarming glimpse at a worst-case scenario. Rumors and panic begin to spread, and the guardrails quickly start to come off society as the days click by, amid quarantines, looting and chilling scenes of vacant airports.

Watching the movie again, what stands out -- beyond an inordinately good cast that includes Kate Winslet, Jude Law, Laurence Fishburne, Marion Cotillard and Bryan Cranston -- is how difficult it is to convey the global sweep of such a story without sacrificing something in terms

of the drama.

Specifically, “*Contagion*” scatters its attention among so many characters -- including victims and those desperately working to find a vaccine -- that it suffers in stoking an attachment to any one of them.

Buried within the film, though, is a stark warning that feels even timelier today, subtly conveying how one misguided policy decision or thoughtless action can have a devastating domino effect, sowing the seeds of destruction in a vast, interconnected world.

At the time of the movie’s release, Laurie Garrett, a consultant on the film who wrote the book “*The Coming Plague*,” stated that the plot is “part fantasy, part reality and totally possible.”

In that sense, “*Contagion*” is well worth seeing -- or seeing again -- as a reminder that some of the scariest stories don’t involve supernatural threats, but those that hew most closely to reality.



Tell your story.

Items for possible publication are welcome, especially your StarBox results, info about your film society's activities and any ideas you would like to share.

**Please send your submissions to
reelnews@fvfs.org.au**

**Deadline for November 2020
issue: October 10 at the latest.**

Note:

If you are submitting an article for inclusion in ReelNews, please add your name and FS to the article so that you can be credited as the author.

To make life easier for the editor, please send your articles in Word format or in the body of the email, and send your jpeg images separately.

And please ask someone to proofread your article before submission. Thank you!

Quiz answers:

1. Rosebud
2. Anne Bancroft
3. Snow White and the Seven Dwarfs
4. Red
5. Big
6. The Jazz Singer
7. Nakatomi Plaza
8. Chocolate
9. The Last House on the Left
10. Wilson Phillips
11. Elizabeth Taylor and Richard Burton
12. Clint Eastwood

A brief reminder to all members to ensure your contact details as shown on the FVFS website are kept up to date. They are intended to be used by DVD distributors as well as potential new members, so it is important that they are current.

Check www.fvfs.org.au/members/ to check the contact details for your society. When you re-apply for membership with the FVFS each year, you are asked to check these contact details but it appears that many applicants approve the details without actually checking the website. In some cases the contact is not the secretary of the film society, so unless you tell us when there is a need to change the details, they will remain the same. We will only change the details at your request.

If you are unsure about publishing your email address, consider setting up a generic email account, such as fredsfilmsociety@gmail.com and arranging for it to forward all incoming emails to the address of your current secretary.

In answer to a question from a member FS regarding FVFS membership fees:

Waiving of FVFS fees is yet to be decided. The reason for a reduced fee, is that societies are having a hard time this year with nothing happening, and reasons against are that the FVFS has been operating as normal, organising DVD rights, answering questions circulating info, writing newsletters etc.

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The FVFS does not necessarily endorse the statements or views contained in any personal articles, letters to the editor, films etc., mentioned in this newsletter.

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