

CINENOVA is a new organisation (launched in October 91) committed to the promotion of film and video made by women. After a period of some uncertainty about the future of womens distribution in this country, CiRCLeS was relaunched as CINENOVA and has subsequently taken on some of the work originally distributed by Cinema of Women. The company was launched with a series of screenings at the ICA entitled CELLULOID BODIES which looked at film and video by women produced over the last two years, coupled with a three week screening of PRIVILEGE by Yvonne Rainer which we have taken into distribution. The season in the Cinematheque went exceptionally well, and at a discussion event held at the end of the programme, it became apparent that there is a tremendous need to reestablish some kind of dialogue about the issues, themes and formal concerns which inform womens filmmaking today.

One of the ways of reopening debates which appear to have been stifled, simply perhaps from lack of opportunity, is to present as packages work from the last twenty years which charts the progress, lack of progress, shifts in form and ideology, relationship between theory and practice and continuing exclusion of women. The exploration of this "history" will inevitably open up discussion about current practice.

Our idea is to take as the basis of a touring package the films and videos which CIRCLES has acquired since its beginnings in the late 70s. Some of that work is well known, other films and videos have not been screened publicly for a long time, but within the context of the package appear to offer important insights into a seminal period of womens filmmaking. This work would be counterpointed against films and videos made in the 80s and 90s and distributed through LVA and LFMC, or perhaps never distributed at all. Although focussing to some extent on this country we would also hope to include work from influential filmmakers from Europe and the U.S.

CIRCLES has left us the legacy of a commitment to work by women artists and a very good track record in packaging together work. Previous packages have included the MAYA DEREN films which have been a huge success and played no small part in introducing Deren to a whole new generation. There was also the HER IMAGE FADES AS HER VOICE RISES, partly funded like the Deren package by the Arts Council. Since then several other packages slanted more towards educational use have been produced (BLACK WOMEN AND INVISIBILITY, WHO'S CALLING US CRAZY, JOBS FOR THE GIRLS).

What we intend to do is invite someone with a wide and profound knowledge of experimental filmmaking to research and develop the idea of a touring package which would function in the same way as the Film and Video Umbrella: a selection of work on film and/or video, with supporting documentation, which would tour around the UK and abroad. Some of the work would be hired in, in some cases a print or video might be specifically purchased as with the ELUSIVE SIGN and ICA Biennial. Royalties would be paid to the film and videomakers on our usual percentage. We would hope to launch the package at the ICA Cinematheque as CINENOVA are about

to enter into a series of regular screening slots there, following the success of CELLULOID BODIES. Bookings would be made via CINENOVA and the dispatch handled by Glenbuck, who house our prints and tapes.

The woman we would like to take on to programme the package is Beverley Zalcock, currently lecturing at Goldsmiths, Four Corners and ? , who has indicated that she would be very interested. *St Martin's*

LCP.

The benefits to galleries, museums and film courses of the package are self evident, there may also be interest in purchasing copies on VHS for archive and library use. There would be an opportunity to provide speakers to support the package and lead discussion.

Matching funding could only be provided in kind: CINENOVA is in possession of BFI revenue funding, but it's unlikely that we could approach them for further additional funding, although we intend to discuss possibilities with Steve Brookes under the BFI's Regional Production fund, for which certain distribution activities may be eligible. We have also applied for a grant to purchase a MAC computer with DTP function which will pay for a great deal of the production costs of supporting material and flyers. CINENOVA would provide viewing facilities for the programmer, access to which is normally chargeable, would provide marketing back-up and would be the distribution agent for the package. We would research possible outlets and venues with the aid of our own mailing lists and those of the Coop and the Umbrella.

At this stage any budget is necessarily provisional but experience and research suggest that the figures below are a reasonable estimate. If we are awarded charitable status, for which we are currently applying there may be more scope for sponsorship, but there will also be a considerable amount of earned revenue, whether in hire or sales. Any artists who are not already contracted with CINENOVA will be given a special contract for this programme which will ensure royalty payments.

This project links in beautifully with our commitment to promoting work of cultural and ideological difference and artistic quality to as wide an audience as possible. It also presents a radical move in womens distribution of reclaiming and reevaluating the vanguard work of feminist filmmaking in what is so often termed a "post feminist" context.

ENCLOSED;

CINENOVA catalogue
Examples of previous packages
List of some of the titles currently distributed.
Draft Budget.

PACKAGING POSSIBILITIES

These are the various thematic ideas I've had, some more worked through than others:

1. REPRESENTATIONS OF IRISH WOMEN

Rituals of Memory Pat Murphy

A Place Away

MOther Ireland

Anne Devlin

The idea is to present a package, or two complementary programmes which explore the traditional way Irish women have been portrayed, and how Irish women filmmakers try to reconstruct their identities.

2. JEWISH IDENTITIES

Given that being a Jewish woman making films appears to be one of the most marginalised positions in terms of access to an audience, and that we have a number of interesting titles, maybe we should look into the possibility of constructing a programme around the portrayals of experience from Jewish women in Britain and abroad.

3. EXPERIMENTAL FILM AND VIDEO BY WOMEN

This is the biggie..... we have loads of films in the catalogue which may or not be interesting but if we could set up two or three packages which basically showed how the artistic and thematic concerns of women artist filmmakers have shifted over the last 15 years. There are any number of recurring themes handled in a range of formal and ideological positions. See separate sheet for the titles I've identified from the catalogue: it will be a big job to sort through this lot..

@. FILMS FROM AUSTRALIA

Given the interest in the LITTLE WIZARDS FROM OZ programme, what about simply putting together three or four titles like

NICE COLOURED GIRLS
RABBIT ON THE MOON
A SONG OF AIR
SERIOUS UNDERTAKINGS

VELO NERO (what's it like?)
MOODEIJT YORGAS (ditto?)

and the popular SHADOW PANIC....

PERIMENTAL FILMS AND VIDEOS IN CATALOGUE:

FREE SHOE
I DISH
ALMOST OUT
I CAT

Jayne Parker

FOCCI
THATS ENTERTAINMENT
WISH YOU WERE HERE
MANTRA

Jeanette Iljon

NOW
THE COLD EYE
THE SKY ON LOCATION
WHAT MAISIE KNEW
THERE? WHERE?

Babette Mangolte

HEY MACK
PLAYPEN
CLAPPING SONG
SHADOW OF A JOURNEY
SHE (COSMOPOLITAN)
BED TIME STORY

Tina Keane

SLIDES I-V

Annabel Nicholson

ROOTLESS COSMOPOLITANS
TEA LEAF

Ruth Novaczek

THE HIDDEN WISDOM
BACCHUE

Patricia Diaz

EMERGENCE
SARI RED
Pratibha Parmar

FASTER PRINCESS
FIRST COMMUNIION

Martine Toquenne

URANIUM HEX
EDGE
ARROWS
SERPENT RIVER
PLUTONIUM BLONDE
TERMINALS

Sandra Lahire

SEA DREAMS
WATER INTO WINE
REMEMBER ME
MYSTERIES

Judith Higginbottom

THE WHITE ROOM
TO GRIPS WITH THE GRIT
DANIELLA AND NICOLE

El Glincoer

AN EPIC POEM

Lezli-An Barrett

TEH TIES THAT BIND
GENTLY DOWN THE STREAM

Sue Friedrich

A COLD DRAFT
LIGHT READING
PICTURES ON PINK PAPER

Lis Rhodes

SHE SAID

Susan Stein

THE MAN WHO ENVIED WOMEN

Yvonne Rainer

IN LANDS WHERE SEREPNTS SPEAK

Janni Perton

THE MARK OF LILITH

Brune Fionda, Polyy Gladwin, Isling Mack-Natiaf

NIGHTSHIFT

Robine Rose

INVISIBLE ADVERSARIES

Valie Export

KEEPER OF ACCOUNTS

Lily Markiewicz

OFTEN DURING THE DAY

Joanna Davis

SEMIOTICS OF THE KITCHEN

Martha Rosler

PHOTOGRAPHIC EXHIBITS

Clair Barwell

EXPENDITURE

RESEARCH AND DEVELOPMENT (INCLUDING PROGRAMME NOTES)	2,000.00
REPLACEMENT PRINTS, VIDEO TRANSFERS PRINT HIRE *	2,000.00*
PRINTING AND COMPILING PROGRAMME NOTES, FLYERS, ADVERTISING, MAILOUT	2,000.00
TOTAL	6,000.00

*This would be for initial period, any further expenditure for damage etc. would be offset against rental revenue. This budget takes into account CINENOVA provision of viewing facilities, DTP, marketing and distributing.

PROJECTED INCOME

BASED UPON HIRE FEE OF £60 FOR 90/120 MINUTE PROGRAMME AND ALSO COSTING IN VHS SALES AT £120 AND PACKAGE RUNNING TO AT LEAST TWO PROGRAMMES

24 BOOKINGS PER PACKAGE.	1,440.00
XTWO PACKAGES	1,440.00
12 X VIDEO SALES	1,440.00
TOTAL	4,320.00

ROYALTIES; CINENOVA SPLIT IS 50/50 TO FILMMAKERS