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**Subject:** cinenova

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Please if you get a chance to read this through, it is quite loose.  
I am away as of tomorrow for 3 weeks, but will still be contactable here.  
all the best Emma

I can see Cinenova as a source of very specific knowledge and as a network and cultural community which not only engages directly with women's film and video work, but also it's ability to make this knowledge more widely available through more open and direct service to it's users/ contributors. Cinenova's knowledge is about the distribution and exhibition of film and videos directed by women, but also, because of it's history and current position within a cultural sphere, it has a knowledge of distribution and exhibition of a broad range of film and video work and the sector as a whole.

Cinenova comes from a development of a subjective position a feminist one, a process which unravels the degree to which knowledge is circulated, and by whom. This is very important when seeking those who are engaging or wanting to engage with that knowledge and some might say, the taking place of culture.

It is this knowledge that I think Cinenova can more effectively interlink with the material it serves, making it always available wherever Cinenova material is, through a variety of channels linked into the knowledge available through the Cinenova network/ organisation.

At this point in time when the very material (tapes and film prints) are seeking a place of storage, and possible work space and facilities for work, to operate the Cinenova service I am thinking that we can look at what can be done with the organisation, with fewer resources. Can Cinenova continue to circulate it's knowledge with very little money? In relocating or storing material for a period of time, how can Cinenova re-address it's activities and make new plans for a flexible and relevant programme of work and research? What existing structures, institutions and individuals exist that have expressed interest in Cinenova now and in the past, and research into other potential channels to present Cinenova knowledge.

The years of and continuation of communication between artists and Cinenova, and then festivals, curators, cinemas, educational establishments, shifts from person to person depending on the time they can engage with the project, we can develop a central pool of that variable knowledge and information, and make it available in a specially designed flexible form.

The website is one tool for this activity. A more active discussion and noticeboard on the website can develop from this point on, to communicate all ideas and proposals for the cinenova project. Artists should be encouraged more regularly to update a kind of schedule of their activities, and cinenova could post details of all projects related to individual and collected works.

A more engaged discussion could generate future ideas and contextualise individual work in a broader cultural context, addressing a willing audience of keen observers in the development of Cinenova as a project, of which they

are a part.

Some examples of current proposals for research and presentation of Cinenovas knowledge from Cinenova knowledge users. These could become key contributors in the circulation of information and knowledge about the Cinenova project.

New Opportunities Fund, Cinenova digitisation and online development project. We have been granted funding for this project to go ahead, in a consortia with Lux (ex) and the BFI. This could act as an umbrella for Cinenovas existing development, although none of the funds from this project can be used to support regular Cinenova business, ie rent. The project relies on the availability, processing and expansion of existing Cinenova material, informed by Cinenova knowledge.

Make and Women's art Library, housed at Central St Martins. Sharing information and knowledge, trying to re-establish links with other organisations. There are negotiations with Make to incorporate in the short term some of the physical part of Cinenova into their organisation and develop links between material and services, through a number of projects, related to their common agendas, or trying to find a new ground for both organisations to meet on. Later when Make and the WAL move to new premises it is possible the whole collection could move there. This relationship could provide the starting point of a curated series specially developed by the two organisations, providing the basis for further curated programmes that reflect current practice.

Julia Knight, Luton University. HRB application for research into the independent video and film distribution sector, service to institutions, theatrical, museums etc. Cinenova would make available records of bookings for film and video work since 1982. Julia's project in the long term could provide a useful and fascinating study into the character of independent film and video distribution, the institutions it serves, or those created as a result of the availability of independent film and video work.

Julianne Pidduck, Lancaster University An extended essay entitled 'Lesbian and Gay Cinema Since 1980'. This will be the afterword to the new edition of Richard Dyer's seminal lesbian and gay film history book, Now You See It (new edition forthcoming with Routledge 2002). This book has been used widely as a core teaching text for lesbian and gay cinema. The book has a primarily historical focus, but I have been commissioned by Routledge to update the material in the light of independent lesbian and gay production, and the 'new queer cinema'.

Given the wide remit of the subject, the essay will include a number of case studies, one of which will be about lesbian and gay independent and art film and video. I treat this as a vital part of the development of lesbian and gay (as well as feminist) audiovisual production. Research for this essay would not be possible without the assistance of independent distributors such as Cinenova. Indeed, the essay will argue that independent distributors and film festivals have facilitated the growth of a thriving lesbian and gay film culture. I will fully credit Cinenova with their assistance. Finally, part of the intent of covering lesser-known works will be to facilitate a wider public awareness of their existence, and how to access them.

Rainbow Network, Digital TV channel. Their letter of request...We are currently researching and compiling programs for acquisition for the channel, and would like to see gay, lesbian, bisexual and transgender based film and video work. We are specifically looking for shorts, documentaries, feature films and series with a strong gay theme, or made by or about somebody who is known for being gay. As for the license terms we would be looking for, ideally we would like 3-4 years UK satellite and cable

broadcast rights on an exclusive basis with unlimited runs, though obviously exclusivity and licensing fees are open to negotiation depending on a variety of factors. At this point we are simply looking at a lot of material to decide the overall direction of the channel, which will show a variety of programming relevant to the gay and lesbian market, as well as, eventually, some commissioned material. We hope to launch in April/May 2002, so that would be the proposed commencement date for any license term.

Christine Kay Slide and Video Librarian Henry Moore Institute, Exchange and expression of interest in buying copies of works from the database.

Mirjam Westen, Curator museum of modern art Arnhem . Proposal for website review in the Dutch magazine 'Lover'.

Anne Quiryman, Berlin. 'The Lady is hungry' research into video documentary based on womens experimental film, with conversations and discussions between women film and video makers. Anne Spent a day viewing work recently and would like to work with Cinenova's knowledge and relation to artists to bring some of this material together on film.

Florian Wust, Curator of Special Programme in Oberhausen, entitled 'Catastrophe'- Research and selection into film and video work for the programme, Florian also communicated the importance of Cinenova to his network.

Cinenova is a resource in Europe for videotapes, film prints, articles and publicity material made by and about women film and video makers. Cinenova serves women artists and directors, in the distribution, promotion and dissemination of their film and video work, acting as an agent between artists, researchers, curators, educators, and their audience in turn. Founded in 1982 , from the merger between Circles and Cinema of women at the inception of the feminist media arts movement in the UK and its ongoing redefinition and social, political and economic concerns. Cinenova provides the means to see and hear about experimental film, narrative feature film, art-based video, documentary and educational video made by women, in Europe. The Cinenova database features innovative video work made by artists from an aesthetic, political or personal point of view and includes seminal works that, seen as a whole, describe the development of womens use of film and video, since before the 1920's. Through a national and international distribution service, Cinenova seeks to serve artists, educators, curators and their audience and is working to provide more support and information to projects through a more closely linked exchange and discussion. Cinenova offers over 500 titles by artists for sale, rental and previewing to individual researchers, educational, cultural, arts, political and social groups and television markets nationally and internationally.

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