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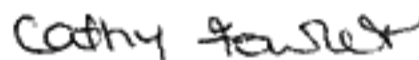
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Support for the continuation of Cinenova

Following the cut to funding of Cinenova I am writing in support for its continuation. I have encountered the work of cinenova in several contexts: as a post-graduate student undertaking work on women filmmakers in the 1970s, as an annual visitor to the Creteil Women's film festival, and now as a lecturer in film. The collection and the offices have always offered a unique site for the dissemination of women's work, and over the 7 years that I've been teaching at Southampton the films I've hired and had my library buy have challenged hundreds of students.

Without cinenova, early French avant garde filmmaking would be a male domain, with it Germaine Dulac has been discovered by my students. Equally thanks to Cinenova my first year students have been able to compare the use of editing in *Casablanca* and Maya Deren's *At Land*. Cinenova, then, has played a key part in educating my students in women's work, and though I haven't managed to get them so familiar that they take it for granted, they are at least more inclusive.

In the light of the parity of resources for women's work in the UK and elsewhere, cinenova **must** be supported.


Dr Catherine Fowler
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