

GENDER & CLASS

IN THE AMATEUR FILM COLLECTION
OF WESSEX FILM & SOUND ARCHIVE 1895-1950

COLLECTION SURVEY FINDINGS

2

Women's filmmaking labour has been masked at collection level by up to 50%. Within the sample there are:
15 women filmmakers
4 families/couples
13 Collectives
28 men

1

Through a review of the collection of 12,000 cinefilms this study has created detailed case studies of 60 filmmakers and collated occupational data of 260+. Allowing for discovery of previously unknown filmmakers and analysis of socio-economic background.

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WHO WERE THESE WOMEN?

Women filmmakers within WFSA broadly fall into 2 categories:

- A) Married and moneyed or
- B) Independent paraprofessionals

But often moved between groups at different life stages. They also made up to 40% of Cine club membership.

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WHAT ABOUT CLASS?

Predominance of filmmakers in (ISCO-08 Groups 1,2 & 10) Managers, Professionals & Military offset by a strong representation amongst Groups 3 & 7 (technicians, craft workers) of all genders.

Earliest known woman filmmaker working in an amateur context dates to 1913- Louisa Gauvain (below left).



Plaster of Paris (1913, Gauvain)

Medical film demonstrating the application of a full body cast on a female patient. Made at the Treloars hospital, Alton, by Louisa Gauvain. 35mm nitrate (AV90/6).

Cataloguing for the film reduces the female filmmaker's involvement to a genitive pronoun; 'wife of'. Thus, female involvement is obscured through the application of legacy terminology, applied through necessity and matter of process.

Pathé Motocamera

Arthur Ferrer illustration

EARLIEST WOMAN AMATEUR

dates from

1913

LOUISA GAUVAIN



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