

Rachael Stoeltje: So we have scholars who are talking about these collections that have been lost. We have people working in preservation and trying to make them more accessible. And then we have archivists and curators, directors of collections who are actually trying to, the way I think about Leah [Kerr] is trying to fill in the holes in our cinematic heritage, right? So if this is the lost part of our cultural heritage, and some large institutions who have most of our cinematic history, it's interesting to go back and look and see where the voids are, this is how I'm thinking about you as an advocate for filling in those gaps. So our next, which maybe you could just clarify if I'm totally off target but that will be she seems like she has a really fun job. So Leah Kerr, she was formerly the Director of Collections at the Mayme A. Clayton Library and Museum. She has recently, I think in the last year, taken on the position of Collection Coordinator at the Academy Museum of Motion Picture Arts and Sciences. And I think she's going to present one more interesting, thought-provoking, talk that we can talk about later.

Leah Kerr: Hi, everyone. So, yes, I'd like to think that we're working on the access end of whatever all of this work that everyone was doing. Let me get my little screen up here. We're going to ... our project is sort of the new kids on the block. I'm working with the Academy Museum and the Motion Picture Academy, when they were founded in 1927, it was basically a group of 36 movers and shakers and Hollywood magnets and movie stars. And they decided that they needed to do something to give film a better image. So ... you can't find me? Excuse us. Here, try that. Sorry to be the least smooth person up here. Thank you, dear. Thank you, dear.

So anyway, as I was saying, when the Motion Picture Academy was founded in 1927, there were black filmmakers, but obviously they weren't working within the studio system. So, therefore, the Film Archive does not have a lot of early black film. This is something I think that they're working to change. There we go. Thanks.

So I just wanted to talk about what the museum's plan is for trying to add for underrepresented filmmakers and maybe a little bit of comparisons between the treatment of early black film and experimental film, because that's something that we do have a lot of at the academy. And how we can provide access so that people can study the content and, let's see. So, the Academy Museum, oops I went the wrong way, sorry, is not built yet. It's a project that should be breaking ground next year, and then opening in 2017 or 2018. We are going to be using, this is an iconic May Company building. It used to be a department store. And it's in Museum Row in Los Angeles. So what will happen is this Renzo piano rendering where the earlier slide is basically this corner over here and this is all the new back of it where all of the work will be done. And we're going to have three theaters there, and a lot of the importance of the museum will be in education, programming, and exhibition. So, Mike [Mashon], I know you were saying you were concerned about access, so we may be borrowing a lot of films from you in order to, you know, fill out our changing exhibitions.

And, certainly, we'll be having our own films there, such as, like I said, the experimental films where you can look at the way that the film is made in splices, and timing, to get notes on how a filmmaker is thinking about making a film. And when the restorations are done, the archivists at the Academy try to keep that intact so that it presents what the feeling is of the filmmaker, and is there available for researchers when they come in

to look at the films. We also offer the Margaret Herrick Library, which a lot of you I'm sure have done research at, and with the production notes that are there, or the notes on censors, that offers a lot of information where films have had to be spliced, or cut, or changed in order to show in different venues. But again, that's not us having the actual objects. One thing that we have at the Academy collection, I mean, you know it's a large collection. It's just that they were not concerned with my area, which my area is gathering objects for the museum. They were more concerned with gathering films, of course, where they have more, and photographs where we have more than 10 million photographs, we have lots of scripts, 80,000 scripts I think is a lot, 46,000 posters, 20,000 production and costume drawings, a lot of paper, a lot of film. And for my project of gathering objects, not very much, although we have a lot of, in our small and growing collection of objects, we do have a lot of technology. We have projectors from the very beginning of using projectors to almost current. So, that is something to help in understanding how early filmmakers were actually showing these films at the time.

So we plan to do, let's see, as was done with the Edward Mapp Collection, which the Academy has, that has posters from 1921 to 2001, and this was a traveling exhibition, so that people could see the actual original posters so that you could see the shape they were in because they did travel from location to location, and actually I think it's kind of amazing that some of them still exist. But along with traveling exhibitions, we're going to try to tell the stories of the filmmakers who are involved with the museum. So, there are 17 areas. It's a member museum. So it started out with just the five categories of actors, directors ... I'm sorry, what were they? Actors, directors, writers, producers, technicians, and now it's 17 different categories. So we are trying to tell the stories of each of these categories and that is, for me, meaning to collect things like makeup cases to explain how makeup was done, or costumes, or any other object that I may be able to come across. So, basically that's it. It's a big project, a very exciting project, because there's a lot of work to be done at the academy to try to bring us up to speed, to be able to represent early black film. They are very strong in films from the 60's, and Civil Rights area, and going forward, and collecting films such as now, like this is a big year for black films. But as far as the past, we have a lot of catch-up to do. And I'm hoping that everybody in this room would be able to help me out with that if they come across things. We do have the facilities to be able to take care of some of this and also to present it in a different way to provide access. So, thank you.