Gregory Waller: ...which is about, I would at least like to put it on the table that questions about the materiality of film prints are pretty far from the conversations that you heard up here. These are about historical resources. Now maybe there's a connection and maybe they're related. They seem to be interestingly different kinds of questions because in fact the sort of research that's done and this seems to me entirely typical of film historiography, early cinema historiography especially, has moved increasingly away from film text as Matt [Bernstein] suggests. It's about what's beyond cinema. So the questions then become about exhibition, reception, what's called movie culture and how to access that principally through a print record, an extant print record. It's about the prominence of mapping as a technology but also as a historiographical move as a goal as a way to understand larger constructs and C-systems and networks in action whether it's one city or whether it's in a more grand design.

It can be following individuals, exhibitors, [Oscar] Micheaux, for example, or personalities who take movies down to Cuba and then bring them back. It's less; it seems to be off the hook in some respect by not talking about the movies that are being shown because the movies are not extant. So far and not only that I mean it's quite a ways from not even, not so much not just talking about the films, which is a question we can take up, but not talking about the materiality of the print seems to be a stage even removed from, a stage further down the road from the conversation that's going on here.

A couple of other points about the digital that I think are crucial and I was really taken by how much we need to be skeptical and in what particular ways we need to be skeptical about the search engines and the available of digital resources and the ease of that and the tendency perhaps to recycle particular sources because of their immense availability. In that regard it was fascinating to me that the Media History Digital Library just put up Cine-Mundial, the 20 years of the Spanish language for the first time put up a Spanish language equivalent to Moving Picture World which then became a film, sort of a fan magazine. I did a random search on Micheaux in that last night. It just got put up, I think, three days ago or something. I did the search on Micheaux and there are Spanish language ads for Micheaux's films being advertised in South America, pretty elaborate ads by 1926 with full listings of films and titles. My Spanish is not good enough to tell where, how one might trace that. But the idea is that I think digital resources in that regard are really going to open up phenomenal possibilities for continuing some of these questions about the international, about circulation and the international possibilities.

Finally, and this goes to Shola's [Lynch] comments, I think, that introduced this here which were very much about representation, issues of representation, which are even a further step removed from the kind of historical work that's become so crucial and so important for understanding American film history and its complexity and especially the place of African American film history in that. It really has moved farther and farther from questions of representation. I'm just wondering if we want to, if it's worth opening that up again. I know there have been great attempts to combine the history of representation and the history of exhibition and circulation like in Jackie's [Jacqueline Stewart] book. I think that's an important question and just as my anecdote is I've been teaching the history of Hollywood in this room yesterday like for the semester. In fact,

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very intentionally taught "Birth of a Nation" about a month and a half ago but what's been really interesting in the 1920's is that every film that I've shown from the 1920's, every film from the 1930's, has African American characters in it, every single film does. "The Sheik" does, "The Big Parade" does, "Underworld" does. In other words, it's repeated in a kind of constant motif. It doesn't mean they're primary characters. In fact, it often means the movies are about making choices about whose story to tell and subordinating particular stories as not even possible of telling. But the fact is, for those students they're getting a sense of not so much invisibility and not so much a separate cinema but questions of representation that have to do with mainstream cinema yet again. Somehow a mainstream cinema that's not thinking about those issues of representation somehow beyond the movies that we would normally turn to like "Birth of a Nation" or "Imitation of Life" or "Song of the South" that we have to turn to.

So I would like to maybe put those on the table, representation, questions of representation, questions of what role does the film and especially the materiality of the film print have to do with the kind of conversations that we've been having and about this kind of connection between digitized, you know, the digital as a way to make film prints available shot by shot perhaps to trace those histories and as a way to bring primary source material which turns out in almost all cases to be print newspaper as the primary version of that source material. Chris? [Jan-Christopher Horak]

Jan-Christopher Horak: Morning, Greg [Gregory Waller]. You had to be provocative, didn't you? Well, first of all I have to disagree with your opening thesis on a couple of fronts. First of all, and Jackie [Jacqueline Stewart], her book already demonstrates some of that too. One point, a couple of years ago I did a piece on film identification of films that had not been identified. It became clear to me at that point that there were whole layers of film history that were still complete terra incognita because they existed, so to speak, below the grid. A classical Hollywood film histories only dealing with basically the theater chains owned by the major studios and such, etc., and then all of a sudden we realize that there's this whole other system of distribution which is distribution through itinerant projectionists who are in fact buying prints and then just running them until they are dead.

That is a specific and the only way to identify the film I did was to look at that level, to look at local newspapers because you were not going to find any information about the film in the trades. It was a film distributed through states' rights organizations and itinerant projectionists.

The second point I would make is that there is a reason why when we look at the surviving prints of Oscar Micheaux and often times when only one single print survives it is because Micheaux himself was his own itinerant projectionist and would make one print and then run it until it disappeared or he had to make a new one and then sometimes not even that. So there is a very definite connection between the state of the prints and their rarity, especially when we're dealing with race film history and other minority cinemas that doesn't exist and to understand that and to understand the materiality and why it is that way you have to go to these other sources.

Jacqueline Stewart: I also want to respond to that provocation. First, I should say that all of the presentations are really amazing and one-way I'm thinking about responding to the question is precisely the granularity of the kind of research that you all described. It seems to me that even where prints don't survive and, Cara [Caddoo], your work exemplifies this, your map is about mapping and the creation of a kind of social history based on thinking about those roots and the experiences of these individuals who were taking the films around and people who saw them. But the stuff that they're taking around those are films. Even when we don't have the films these materials, even if we can't look at them, become the occasion for precisely the kinds of social engagements and political questions that we're raising in this research. So it seems to me that even when we can't actually look at the, if there's one print we certainly don't want to romanticize it or imagine that the state of that print tells us everything we need to know about the circulation of that text. But there must be some new kinds of questions that we can ask when we just think about what it takes to move these prints around, what formats they're in, what the sort of technological infrastructure was for showing these things, and how those might give us some insights into the kinds of cultural formations that the films represent.

Matthew Bernstein: Yes, it's interesting. This is something else in the Norman collection that Richard Norman, one of his biggest complaints was about exhibitors who would not take care of his prints and would show them and tear them up and then what it cost him to recover the prints or try to repair them and make them usable again rather than having to strike a whole new print. If you look at some of his correspondence you can see who the worst perpetrators are. He writes letters like your projectionist obviously has no idea what he's doing because half of my print has been torn up.

I didn't mean to suggest, I threw out the phrase the new cinema history, which again, in an extreme form and I've heard Richard Maltby advance this in person in a talk he gave at Emory this idea that the film doesn't matter. That is certainly not what we're basing our research on at all. The idea is to actually synthesize that because what is the discourse surrounding the film and what are people picking up on in the film. So my example of the censor who doesn't notice the black couple on the dance floor with the white couple you have to be able to take into account what is actually in the film. At the same time we have an extraordinary, exciting kind of research that Cara [Caddoo] is doing and Ally [Allyson Nadia] Field is doing where the prints don't exist anymore and so kind of reconstructing the culture around them at the same time.

Cara Caddoo: Just to respond, I think Jackie [Jacqueline Stewart] brought up something that was really interesting, the idea of and this is something I've discovered in my work. Thinking about the equipment that they have what does itinerancy mean for the way that films are exhibited, what kind of access do you have. So one thing that I've done is I've looked at the ways that different papers will perhaps report just a tiny little bit about what was exhibited and piecing that together over a tour you kind of get a better sense of the kinds of films that were shown.

For example, there was an exhibitor named William G. Hines who produced a film in 1905 of the National Baptist Convention. He would exhibit these films alongside things

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like the burning of the General Slocum ship, which was like this huge disaster. It was a ship that exploded and all these children and adults died and a film of the Iroquois fire so like these films of disasters alongside this image of, these images of black progress and black leaders. I think together and he shows this over and over and over again, which is very different from the way that, for example, films were shown especially in the chaser period in commercial like Vaudeville theaters. There would be one kind of spectacle at the very end and they would turn it over because it's a static location. It's one place and people don't want to see the same film over and over again whereas with a tour they can develop these narratives or these stories or these exhibitions across time for months. So disaster films plus these films of black progress then together kind of create this different story about modernity, about the modern, about modern progress. In this world where there's all of these terrible things happening the one emblem then of progress and of the successes of modernity then are these black leaders.

Gregory Waller: And I think, just to be clear on the point I was making, I think one of the claims I was making is that over the, the points I was making to kind of provoke a little discussion was really about the absence of, there's such an emphasis on the materiality, the concrete, the presence of the film. How do we preserve it and what do we do with it and how crucial that is to a really interesting understanding especially of in a world where there are so few prints that exist.

Now, in this kind of research I think very often times it's about the absence, especially the earlier you get it's about the absence of film. How do you take the film, maybe the question is how do you take the film into account when there is no film to take into account, which I think is about, it's not about denying materiality at all. In fact, it is thinking about how things were shown, where they were shown, what kind of technology was in place. But it's also where do we center that part of the analysis in the bigger, in the larger historical picture that's going to take us to movie culture to reception to exhibition? I think that isn't a dead issue. It's been an issue in film history for years and I think it deserves to be a central issue. It deserves always to be a central issue. Where are those films in our analysis? Where does representation come back in as a topic of pressing interest, especially in public histories and thinking about reclaiming images of the past? So it's only to push a topic that seems to me inevitable and necessary, especially the closer you get to public dissemination of material whether it's in a classroom or whether it's through museum exhibits. That was the point.

Dana White: I don't know if this really fits but I wanted to bring it up anyway. A [Oscar] Micheaux film "Body and Soul," takes place in Georgia. There were two scenes in it that take place in Atlanta. When you look at the scenes the first one is the opening and it's a sky view, a bird's eye view of the city. I don't know exactly what building he, they shot it from but I can guess. It's a little cluster of buildings. They were all white owned. Did [Oscar] Micheaux shoot those or was that stock film that he bought from someone else? It's kind of an interesting question.

The second question is, the second film clip there that deals with Atlanta there's a scene where the heroine is going, is falling apart and she buys a bad sandwich in the street. The site that [Oscar] Micheaux chose for that was Decatur Street, which is a mixed race

area. This was the sin area of the city. My question is, did he choose it for that purpose or did he choose it because there's a really neat aqueduct behind him, a railroad aqueduct. Then the guy who sells her the bad sandwich, its rotten food, the guy who sells her the sandwich has a European accent. There weren't very many people at that time in Atlanta with European accents. This would not be a typical sort of situation so why is he doing this? I think you can take place and pull parts of a film apart and look at the place itself and see some sort of interaction. No answer but an interaction.

Shola Lynch: Actually I find the research to be fascinating because as a visual researcher this gives me a whole new level and layer of places to look. So for instance, if we think that all of this happens outside of theaters, it happens among churches and to trace the map. I think of Pullman Porters, right, carrying things. So who are the main Pullman Porters? These are relationships. Perhaps one guy took a film home and it's sitting in his family's attic. But the major churches, who are the main pastors? Where did those collections of material go? There are probably papers and papers and papers and there might be a little scrap of film, something that was shown and forgotten about in that church's papers or that lodge's papers.

There always is a keeper of the stuff in every black community. Locating that person or that institution, especially related to early film, if we know the names to look for, if we know the institutions to look for it becomes a fascinating resource for a whole new level of unearthing. So while we may not see the film yet we might in the future scraps of it. So I think that's part of what's exciting about this research and about understanding in the context even if the film doesn't exist for us yet.

Gregory Waller: I would think a question in relation to that is not only discoverability but your point about locatability. I would point to archivists in the crowd and I guess that translates into metadata questions, questions about metadata. As you get progressively more nontheatrical towards home movies how complex like who is going to do the metadata on the movies Jackie [Jacqueline Stewart] is collecting in Chicago, the home movies. What do you decide to, how do we know what people in 50 years are going to want to see in those movies to be able to make an enormous quantity of material more and more accessible?

On the one hand it's that interesting historical point that stereo views were categorized in a particular way by particular people at a certain time for reasons. But if we want to think about their accessibility now what's required in terms of metadata to be able to make you or me or somebody else be able to access extraordinary collections that move beyond newspapers, that move beyond traditional films, high budget films, let's say, to especially orphan material of all sorts? How do you begin to even imagine how to locate information in that crucial source of representation? I think that's really a fundamental issue that I want, that I hope at some point the archivists speak to.

Michael T. Martin: I want to take Jackie's [Jacqueline Stewart] sort of organizing principle and Shola's [Lynch] comments and use that to suggest that absent the materiality of the artifact itself; it's presence, that there is a materiality of context. It's that context that is real, physical and that you have mapped and as Shola [Lynch] has

suggested within the larger frame of Jackie's [Jacqueline Stewart] notion of context that's inclusive to circulation, the imperfections of the print. In doing so we get, I think, to Greg's [Gregory Waller] point that from there we can understand cultural sites and specificities within those sites of black communities and how in a more general sense race is being represented.

Having said that, I was struck, and this is all new for me, that race films as early as 1904 were already in an international circuit. My question is, who in Cuba, what constituency in Cuba is demanding this type of film and how are the linguistic issues dealt with?

Shola Lynch: Copies of all the films in Cuba.

Cara Caddoo: That's my next project.

Dana White: The US Army had rather a major role in Cuba during that time period so there might be a connection there.

Cara Caddoo: Yes, they're also in Mexico, in Canada but, yes, I haven't been able to go to those archives and go through them yet. But I think those are really important questions to think about because it really does follow along with this I think this bigger pattern of migration that's circulating between, for example, Mexico and Texas and through the Southwest, between Florida and Cuba. So it's following along these geographies of black social life that I think are really important to kind of, that cinema gives some insights and to understanding how these are formed.

Just to briefly talk about the question of representation because I think that's important. One of the main things I've kind of thought through in my project is representation, race, determining kind of space of the screen. As I had mentioned before I think I had started out thinking about how was representation imposed upon black people. I came to understand the way that, in 1900 there's a guy from Jamaica named Johnny Lewis who is exhibiting films in Wichita and through Kansas when there's no, he's like one of the first people to do this before many white exhibitors. Black Americans were really at the vanguard. It's not just like following along. They were contributing to and investing in the idea of representation as well. So because cinema played such an important role in the idea of black progress and uplift they're using these exhibitions at black churches to raise money to buy bigger black churches, to build theaters that are all making claims to space in Jim Crow city. They're investing in images. They're making films about the National Baptist Convention, black progress; they're celebrating, the working class in particular is investing in the images on screen with Jack Johnson's victory in 1910. I think it's a really kind of complicated process that it's important to understand the way that cinema functioned in black life to understand how very important and how black Americans contributed to this idea of representation.

Allyson Nadia Field: Thank you all. This is really, really fascinating. I wanted to bring it back to the question of the digital for a moment and kind of think about Shola [Lynch] said about the historical imagination. I think it's really important as historians when we are approaching this material to put ourselves in that mindset. I think that's really to

think more expansively and creatively about how it would have been. I think in order to do that, in order to understand the material that we're looking at we really have to read fully in context which is why I'm so glad Matthew [Bernstein] brought that up and to in some ways learn the language of every type of newspaper we're looking at or what the trades and how they spoke. If you're searching for just one word you're not going to find that because you don't know how they're speaking. So the more familiar we get with the ways in which people were talked about, the ways in which film was talked about, then I think it's easier to interpret that context but that changes depending on the subject and the material we're looking at. That's one of the dangers, I think, that we should really flag about search engines and about relying too much on the digital and not browsing and really immersing ourselves the way you have to when you're looking at microfilm.

Matthew Bernstein: One of the most fascinating things we've uncovered actually came not on the film pages of *The Daily World* but in the society column, the gossip column, so to speak. It was in early 1935. The society columnist was so excited about film he proposed a film contest in which readers of *The Daily World* would submit their ballots for their favorite films. They could nominate three films and they had to choose their best favorite actor or favorite actress and they had this category called entertainer. What was wonderful for us was they printed everybody's ballot by name. So Dana [White] and I were able to go through city directories and I think identify about 80% of the participants, many of whom were faculty or students at the Atlanta University Center. The results were kind of surprising but all of that was not on the film page. Also, just sort of becoming familiar with the culture of this particular publication and seeing that this is where this kind of thing is being carried out is very important.

Dana White: The interesting thing too is that in the white papers or any official documents during this time period African Americans are not referred to as Mr., Mrs. or Miss but always by the first name. So when Booker T. Washington's wife died it wasn't the announcement in any white paper was not Mrs. Booker T. Washington but the wife of Booker T. Washington. But in the black papers these were always included. So in our sample obviously we had the distinction between the male and female but we also had between Mrs. and Miss so we could get a sense of, we could break it down that way. Then we mapped all of this out, very much the way you did, with pencils and finally we got a big map and put it on the wall and put colored pins in as to where they lived because we had their addresses. We could get a sense of, at least from the sample, and it's a small sample obviously. If anyone could come up with a better sample we would welcome it. But it does tell us where the people lived and worked because in most cases it would have, I shouldn't say most. In many cases it would have in the city directory it would have, again, the name, the address, often the work address; sometimes a telephone number and we have all of those here. This is all going to be digitalized and then we're hoping the next thing is to go to the census. The 1930 census is the first census that has radio in the home and why this becomes significant is that one of the most popular, well, they asked for, in the contest they asked for favorite film, actor, actress, and entertainer. The entertainer was unclear in terms of definition. When we added up, and we did, we added up scores of who came in first, second and all that. The white actor entertainer who did best was Bing Crosby and he did better as an entertainer than he did as an actor. But then when you look at Bing Crosby's career at this point he

was really at his high point in 1935 before his voice went out. People were probably picking him up on radio rather than on film. He was, of course, very close to Louis Armstrong and both of them worked very close together during that time period and after. So these wrinkles come in but it's very personal. These are names. These are not just numbers. Some of them had, some of them played with names. John Magua Smith from "Last of the Mohicans." Another one would play with another name like that so that they become real people. Every time we got one it was hurray, it was very exciting.

Matthew Bernstein: And even more interesting, equally interesting was that when this entertainer category was described at the first proposal of the contest they were throwing out names like Jackie Oakie and then the ballots come back with not just Bing Crosby but Cab Calloway, Duke Ellington. So the readers, the respondents, are actually bringing their own sense of the category together. Jackie Oakie didn't score in the top five even.

Cara Caddoo: I think also to Ally's [Allyson Nadia Field] point about the ways that certain terms are used or names, you've probably also seen the term race progress pictures. So if you typed in motion pictures you're not going to find those and they're films. It's race progress pictures. So you have to kind of understand the, I guess, the historical context or the language or whatever to find those kinds of things.

Doug Reside: My field is mostly the digital humanities and sort of the intersection between or actually not really just the intersection but the overlap between humanities scholarship and also digital production. I guess I hear a lot of sort of anxiety about the affordances and limitations of our current digital tools and the way that they may influence our research. I think we're at a moment now where those tools are created by us and where we can modify what those tools are doing. It's perfectly possible to create a tool that replicates what microfilm does in the sort of browsing sense.

So I wonder what are the tools that would be most useful for the study of black film that don't currently exist and how can we think about creating those?

Gregory Waller: I think one thing is if you look at, I don't mean to keep pushing the media history digital library program but I think that's designed by film that was designed with the intention of film historians driving it. It's gotten better in its search functions. In other words, it's not dealing with newspapers so you're not dealing with all of the problems of broken letters and line problems, character recognition, which is huge beyond just the word recognition. It's just the sheer character recognition with newspapers, especially stuff that's been digitized from microfilm, which has dropped letters, different cases. It gets really, really, very, very difficult to get accuracy in that.

I think if you look at the media history digital library program it's full, you can, one option on the front page is full context. So you can download the whole journal. If you find a hit on a word like [Oscar] Micheaux in the Spanish language *Cine-Mundial* I can immediately download the whole issue and flip it page by page. I can do that with a whole year if I want to and I can make PDF's of anything in there to save and make them actually print, viewable. I've got people publishing stuff in film history that's coming out

of screen grabs off of that digital source. So it's high quality, it's high res, it's readable, it's complete, as complete as possible and it's full issue oriented to solve some of the problems. But I don't think that, I think newspapers pose their own, this is so deeply tied to newspaper research. This research is so deeply tied to newspapers local, African American, metropolitan newspapers that there's the danger of the ProQuest model like getting every student citing the same *New York Times* or *Washington Post*, *Chicago Tribune*, *LA Times* sources because it's the easiest one. Do you want to pay for NewspaperArchive.com or Genealogy Bank, which has hundreds of randomly, selected pages?

One argument about all that is that it's absolutely invaluable to do the work that Cara [Caddoo] is doing. It would be absolutely invaluable for comparative studies. It's virtually the only way to track the nontheatrical is through the local newspaper in some regard to pick up random screenings of the same film across 50 different sites in 1916 is to be able to chart a system that we don't even believe exists that actually exists deeply in America at that point.

Doug Reside: I guess that's sort of my bringing up sort of process together commercial things - by thinking of the digital as we can see or the product that we use and instead as part of the scholarship that we use. So it's not that the digital is this sort of other uncontrolled thing and this thing that we don't like but rather that our scholarship doing what we want it to do in our books and our articles...

Gregory Waller: And what would you suggest? I know there's a follow up to this.

Doug Reside: Inaudible.

Mike Mashon: Sorry, Ally [Allyson Nadia Field], I've got the mic. I just wanted to respond a little bit to Greg's [Gregory Waller] point about making the material more discoverable. There are a lot of different things that we're looking at the Library of Congress but one that is of particular interest and I can only speak inarticulately about this because I am not a cataloger. We're all familiar with cataloging of books in particular in the MARC format. When you go and look in your library catalog typically that's what you're looking at. The library is moving away from that. It's a real paradigm shift in terms of the cataloging and something that they're calling the bibliographic framework initiative and it uses linked open data models in order to be able to share information amongst libraries and archives.

So we think about the kind of content that is being generated or the information that's being generated about the content in libraries and archives. This is searching for a way in order to be able to share information more readily between libraries and archives that could be more readily added to the record so you have almost like an unlimited consortium of people, libraries, archives, that are adding to the collected body of knowledge about any particular item.

As so many things are at the Library of Congress it's focused mainly on books. We are working with the folks who are in charge of bibliographic framework, bib frame we call

it, to make sure that film and video are included in this as well. So this is an ongoing process. It's going to be very iterative but I think it will give us an entry point and a way to be able to make a lot more moving image content discoverable using some of the tools that bib frame will employ.

Allyson Nadia Field: Just to that question, I think in my fantasy world what a search engine would be able to do is to create the synonyms, generate synonyms automatically so you don't have to search for colored, black, negro, everything. There are a lot of terms that we wouldn't even think of and you wouldn't even know. Also in fantasyland something that maybe down the road the Schomburg might want to think about is having kind of tools for researchers of what are the newspapers. It's not that easy actually to find titles, regional titles of black newspapers. You have to look in many, many different places which is having kind of a central place of where to access even what existed as a portal to what is currently available and in what kind of format so you know what basement you need to go to, what microfilms you need to look or perhaps what's on the internet archive already and what's not.

Shola Lynch: When I was doing Jazz research we could use the name and try to find and unearth material. I just think that's an excellent point that sometimes just we take for granted what we actually know and putting things in a list and index could be incredibly helpful. That's a great idea as a beginning.

Doug Reside: I've recently been interested in too the sort of searches that computers can do that sort of eliminate the semantic ideas that we have about the content. So rather than the sort of predefined categories that we put things into looking for pictures that look mostly yellow or things that have these particular shapes in them or that have a particular, I don't know, statistical pattern that a computer could recognize that a human would have difficulty finding. My concern about that is does, I think providing those as an alternative or as another search is interesting. Are there things to be concerned about through that sort of elimination of the semantic and historical understanding of the material? In some ways I think it helps us think outside of the categories that we've put things into and so we might discover, for instance, the cotton field stereographs if they were put into a category that we wouldn't ordinarily think to look in them. Is there any danger, I guess, to that sort of one or two steps removed from human understanding organization created by algorithms rather than by human agency?

Cara Caddoo: Yes, I definitely think so. I do use a lot of the digital tools but I use it in the way that Greg [Gregory Waller] has just mentioned. I look at full pages and scan them in the same way that I would look at microfilm. I do think that because search terms and things like that build upon previous research and we know the large majority of research is not, that this is recent stuff, our understanding of early black cinema, for example. So a lot of those search terms and a lot of the ways that the search functions or organized have racial implications to them. Does that kind of answer your question?

Doug Reside: I'm wondering if there is a way that you can conceive of a search engine that doesn't use any of the predefined metadata at all but instead we've programmed

something that looks like, that says to the computer go look for cotton fields wherever they may exist and not necessarily a cotton field because, of course, the computer doesn't understand what a cotton field is. We recognize certain visual characteristics of what a cotton field might look like lots of white blobs on the bottom over a fairly uniform sky like pattern. Then we could pull out cotton fields from lots of different collections and thus transcend the sort of hierarchical categories that libraries and archives have imposed on their collections in the past. But those hierarchical categories presumably have some value as well. Even if they're problematic they help us to understand the way that humans thought about these collections in the past. So I guess I'm just wondering is there any things that we who design such tools should be cautious of as we seek to transcend sort of human created semantics in favor of computer generated searches.

Shola Lynch: My response to that would be in the way that we think about it in the way that we use footnotes. It's important to be able to find an image, yes, to find a clip of film, yes, but also to be able to trace it back through its sources to where it is held, where the original is, etc. So then the context that you're talking about is not lost. I think you're absolutely right, it shouldn't be erased. We should recategorize everything but find a way. The link system that was described about the Library of Congress sound fascinating with the biblio link for adding more information, which helps us.

Gregory Waller: I think there is one way to bring this back to the opening question that I raised about what's the relation between the material, the kind of historiography that's being done here and the question of materiality. It does require moving a bit away from newspapers for a minute to think about all those other ephemeral sources that are so essential for doing this kind of history, so crucial to it that oftentimes they bear the material traces. They bear the handwriting on the back of a postcard or they bear where there's a picture of a movie theater. Typically lots of postcards of movie theaters in the early 20th century but the ones that are interesting and where people have put arrows drawn on the front of the postcard said circling it for whoever they sent it to and what's written on the back. Those bear the material traces, I think, in a way that's comparable to the print stuff. Part of the question would be how do you keep that. If you could find not just what was printed in a newspaper but flyers or any of that basic ephemera that surrounded movie culture from the very beginning in all sorts of ways. How do you keep the materiality of that in play because it's such a crucial historical component of its history?

Barbara Ann O'Leary: I would just like to introduce something that I was thinking about, Greg [Gregory Waller] that builds on that. It's not just what drew someone's attention historically but now in this process that's ongoing. I think about SoundCloud where you can listen to a digital recording and make note anywhere along the line of what you want to contribute to it, what's grabbing your attention. I think when I listen to what's happening in this room I think if people who are delving into the digitized versions of this material could have the ability to just make quick notes about what's drawing their eye, what this relates to. It wouldn't be a categorization thing but it would be also searchable and would be like you're talking about the arrow and the little note on

the back. Those kinds of technologies exist in the digital world and it might be fun to play with them and see what kinds of things arise.

Gregory Waller: One more question if you've gone one.

Brian Graney: Also, just to connect back to the question of materiality, Matthew [Bernstein], you mentioned the project in North Carolina tracing movie going through associating ephemera and newspaper records with timelines and maps. So that you could do, Doug, something similar to the kinds of searches you were talking about and explore those sorts of records not just through keyword searching but by walking through and searching instead for black theaters in towns of population under 9,000 between 1930 and 1940. Then what's revealed through that is not just the records that come up with keyword hits but records where, not descriptive metadata has been established, but just relationships between documents and points on a map or points on a timeline. That's the kind of thing that I imagine associating original prints with as well, integrating them in that kind of framework. I can see it almost as a print as a spine for mapping those kinds of relationships to ephemeral documents onto in cases where, for example, I think we have *Veiled Aristocrats* up there where one newspaper account might record it as a seven reel feature and another as a five reel feature. So you see where the reel breaks change and where the splices are printed through from the negative or hand cut in the print at different points. So, yes, that's where I'm imagining a connection between documentary research and close analysis of film artifacts tying together. I think that may be all we have time for in this session. So thanks everyone and let's meet back here at 11:30.