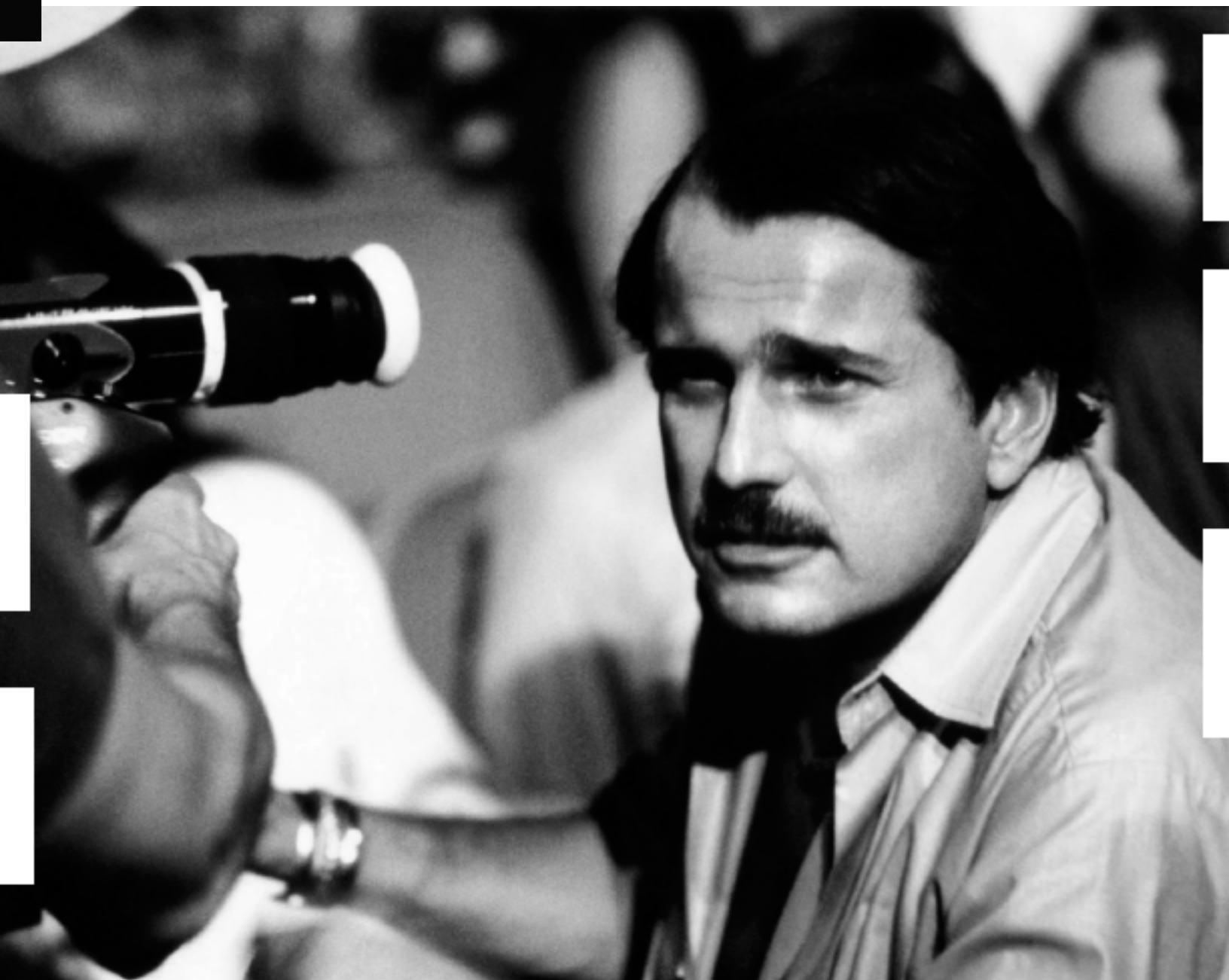


THE ANDREW J. KUEHN JR.

A J K

F O U N D A T I O N



Dear Friends of the Andrew J. Kuehn Jr. Foundation

It is my privilege, once again, to send our yearly report. As ever, the news is good and testifies to the inspiring, invaluable and life changing interventions that AJK funds allow in communities across Southern California and beyond.

Thanks to the creative and commercial success of the movie marketing pioneer Andy Kuehn, a legacy of humanism and good works endures!

As we celebrate the achievement of people and institutions helped by the AJK Foundation in 2022—in education, arts preservation and dissemination, media research and scholarship—we also reckon with forces of reaction and resentment waging cultural warfare. Book banning, educational gag-orders, forced pregnancy, attacks on gender-affirming medical care; targeting trans-people for erasure and violence; lies about election integrity: all of these are affirmed as “winning” politics by one of our major parties.

Education and representation are key assets in the struggle against fear, ignorance and resentment. Through grants, AJK affirms humanistic scholarship, scientific methodology, evidence based research and creative story-telling in their exploration of what it means to be human, to be part of a family, a community, a state and a nation.

AJK believes in lifelong learning and self-examination, privileging the arts and humanities as our best guides.

In the reports that follow, you will recognize long-term recipients of AJK funding and hear of their latest activities and achievement. We are delighted to welcome Columbia College of Chicago to our roster of beneficiaries in 2022. This seat of higher learning in the urban heart of the Windy City boasts a top tier program in film and television and a student body whose ambition and energy is matched by its diversity and determination.

**Courage,
Will, Debbie & Alan**



In 1999, the acclaimed public television series *In the Life* recorded a 21 minute interview with Andy Kuehn, speaking about his life, his work and his identity.

Our friends at the UCLA Archive alerted us to the existence of this gem in their holdings.

Founded in 1987, the Orange County School of the Arts (**OCSA**) provides a creative, challenging and nurturing environment for bright and talented students as well as an unparalleled preparation for higher education and professional attainment in the arts. OCSA ranks among the top schools in the State of California.

The only specialized arts program of its kind in the region, OCSA offers tuition-free academic and arts instruction to students from Orange, Los Angeles, Riverside, San Bernardino and San Diego counties. A non-profit, OCSA relies on private and corporate donations to finance its many arts conservatories.

Serving 2,000 students in grades 7-12 from over 100 cities across Southern California, OCSA places personal growth and educational achievement first. Excellence, innovation, professionalism and integrity are expected of every student.

AJK has supported OCSA's Film & TV Conservatory for so long, that much of what students learn and produce involves equipment, facilities and software underwritten by our grants.



Film & Television Conservatory Students Filmed a Subaru Commercial!

With in-person, on-campus learning returning in 2022, Film & Television Conservatory students were invited to make a holiday-themed commercial for local auto dealer, McKenna Subaru. Written, directed and produced by students, the resulting :30 second spot appeared locally and on **McKenna's** website.



FTV students prep a scene for their McKenna Subaru holiday commercial, "Subaru Stole the Role" last October.



• Watch the commercial [here](#).

Summer Hawaii Documentary Filmmaking Trip

In July, OCSA a group of FTV students traveled to the Big Island of Hawai'i for a documentary filmmaking trip. They filmed at the HRD Wind Farm, the Hawaiian Cultural Center of Hāmākua, Big Island Farms and Hawai'i Volcanoes National Park while learning about indigenous leaders, culture and island history, touring National Historic Sites and exploring natural diversity and microclimates from, sea-level to mountain summit. Toting Blackmagic 6K Cameras purchased with AJK grants, they made a number of documentaries, including one about the HRD Wind Farm which you can watch [here](#).



OCSA student filmmakers and their instructors at elevation in Hawaii

2022 Project Honor Roll

Senior projects showcased Conservatory training in creative storytelling and production expertise. Here are some capstone films that figured in competition at national festivals:

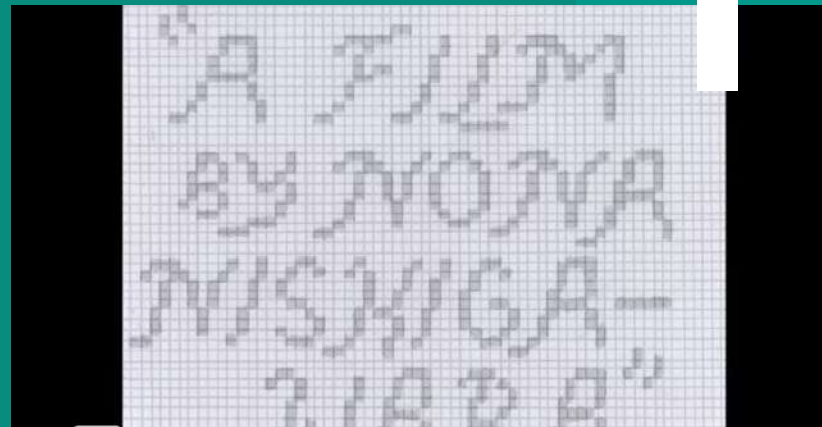


Tu:li: directed by Carrington Holritz

A taxidermist comes across a new bird species that should've remained undiscovered.

A Film By Nona Nishigawara

A kaleidoscopic journey of memory and childhood via animation and family footage.



Mother's Smile, Father's Laugh



Mother's Smile, Father's Laugh

A girl grieves the loss of her ladybug parents and explores her own sense of self.

Behind the Lens

A young man shares a dark secret that may not be true.



Once again, Film and Television Conservatory students found audiences and earned awards with their work.

Ethan Chu's ('21) film *"Pho"* screened at the DisOrient Asian American Film Festival and DC International Film Festivals. It later picked up Best Film at the Westflix Film Festival in Hollywood and then earned Chu best directing, audience favorite and judges choice awards from the Screen Film Festival in Santa Monica. Lastly, *Pho* screened in Cannes, France, as part of the American Pavilion's Emerging Filmmaker's Showcase (High School Division). Get to know Ethan in **this** profile from the Irvine Community News:

Anirudh Kota's ('22) film *"Perfect"* was awarded an Honorable Mention at the Around International Film Awards in Berlin.

Youning Jiang ('22) was named the OC Artist of the Year for Film in a contest sponsored by the OC Register, Chapman University and Laguna College of Art & Design. She was also nominated by the YoungArts Foundation to be a U.S. Presidential Scholar in the Arts.

Sean Goedecke ('24) won Best Editing for his film *"Genesis"* at the SCREEN Film Festival in Santa Monica.

David Du ('24) was awarded a Silver Key from the Scholastic Art and Writing Awards for his Dramatic Script, *"Tokyo from Afar, LA SALVATION."* He was also awarded an Honorable Mention for his animated film *"Incent City."* He then received a Bronze Remi Award in the High School Short Film category at the 55th WorldFest-Houston International Film Festival for *Incent City*, which later screened at the LA Underground Film Forum.

Jack Rosenberg ('25), **Timothy Okajima** ('25) and **Micah Lai** ('25) were awarded Staff Pick awards for their film *"Riverine Revolution"* at the High Tide Film Festival at the Aquarium of the Pacific.

Ellie Weber's ('21) film *"The Omega"* won Best Film at the SCREEN Film Festival, and was a Semi-Finalist at the Dallas Shorts Film Festival. It then screened at the Vegas Shorts Film Festival and was exhibited at the Duemila 30 Film Festival in Milan, Italy.

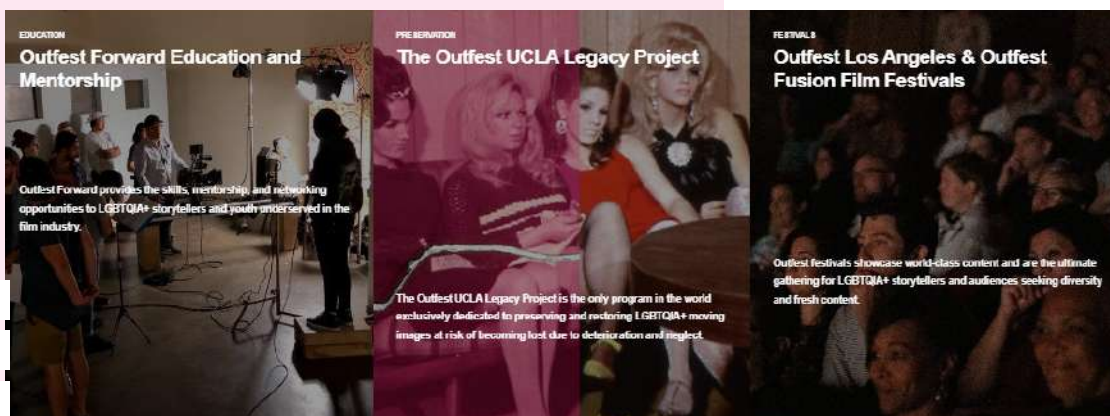
Kenneth Ha ('25) was shortlisted at the STUFFit Film Festival for *"Burning Memories."* His film also screened at the Topanga, Tallgrass, Broadway International and SFO Short Film Festivals.



Ethan working behind the camera

In 1982, UCLA Students founded Outfest as a driver of LGBTQIA+ equality. Through the creation, distribution and preservation of moving images, Outfest nourishes LGBTQIA+ community by presenting filmed and videotaped stories from the lives of diverse populations. It preserves the past, celebrates the present and nurtures the future by enabling artistic expression of gender, sexuality, LGBTQIA+ culture and its transformative social impact. While inspiring visual storytellers, Outfest uses the power of movies to promote acceptance and equality for all LGBTQIA+ people.

Over the past three decades, Outfest has showcased thousands of films from around the world, educated and mentored hundreds of emerging filmmakers, archived more than 40,000 LGBTQIA+ films and videos and painstakingly restored 25 seminal films. Key programs include the annual Los Angeles LGBTQIA+ Film Festival, the largest such event in the world; Outfest Fusion, a yearly festival of films by and about LGBTQIA+ People of Color; Outfest Forward, dedicated to educating and mentoring the next generation of film artists; and the UCLA Legacy Project.



The UCLA Film & Television Archive is the second largest moving image archive in the United States and the world's largest university-owned repository of media materials. An unparalleled resource for UCLA's department of Theater, Film & TV, the Archive, located at the magnificent Packard Institute for the Humanities in Santa Clarita, is treasured by visual storytellers, film historians, students of media and industry professionals.

Combining gifts and acquisitions from all the major studios and television networks, leading producers and legendary figures in the history of broadcasting, the Archive prioritizes preservation and restoration.

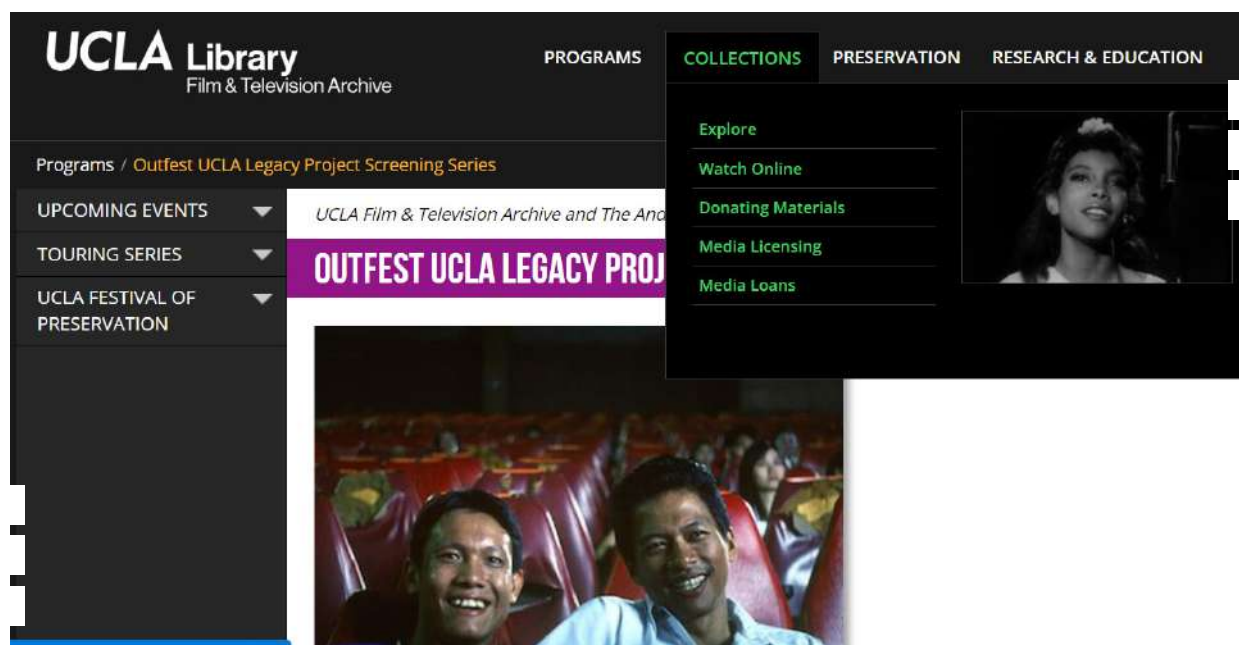
As the collection grows, iconic materials are continually returned to public view and made available for research.

*Screenings of rare and important art-house and historical works at the Archive's **Billy Wilder Theater** make this superb, Westwood venue a global destination for film lovers.*



Legacy Project Screening Series

Outfest and the UCLA Film & Television Archive partnered in 2005 to create the Outfest/UCLA Legacy Project, the only program in the world exclusively focused on preserving lesbian, gay, bisexual, transgender, queer, intersex, asexual and other moving images at risk of loss due to deterioration and/or neglect. Together, these two institutions have established the largest publicly accessible collection of LGBTQIA+ moving images anywhere in the world. Holdings include features and shorts, activist and experimental works, television programs, public service announcements, commercials, music videos, electronic press kits and Outfest Film Festival entries, materials which provide an incomparable view of LGBTQIA+ identities and experience.



In 2022, Outfest and UCLA Archive marked 40 years of commitment to LGBTQIA+ media with *Pioneers of Queer Cinema* programming, treating audiences live and online to on-stage interviews with filmmakers. As in past years, AJK grants underwrote restoration, curation and exhibition.

In-person Outfest UCLA Legacy Project Screening Series programs resumed in April, 2022 with writer-director Ryosuke Hashiguchi's cult classic *HUSH!* (2001) and a special preview screening of the Sundance award-winning documentary, *Framing Agnes* (2022), about pioneering transgender research at UCLA and the pseudonymous woman at its center. This screening was followed by a conversation about the film and issues facing the trans community between filmmaker Chase Joynt and UCLA graduate students.

Every screening in the program was accompanied by in-person guests, including filmmakers Gregg Araki, Arthur Dong, Zackary Drucker, Rob Epstein, Jan Oxenberg, Peggy Rajski and Gus Van Sant. Extending the impact of this initiative, the Archive, IndieCollect and Outfest organized a touring version of the series that screened at North American venues including Gene Siskel Film Center in Chicago, The Cinematheque in Vancouver and the Metrograph in New York.

Other work screened as part of the 2022 season included *Desert Hearts* (1986), *Parting Glances* (1986), *The Watermelon Woman* (1996), *The Times of Harvey Milk* (1984), *Paris is Burning* (1990) and *Tongues Untied* (1989). All screenings were presented to a public audience free-of-charge.

In keeping with the political urgency of 2022, Outfest Legacy Project completed restoration of Lucy Winer's 1979, *Greetings from Washington D.C.*, documenting the 1st National March on Washington for LGBT rights, just in time for Outfest's yearly Film Festival.

At a time when politicians and many state governments are intent on limiting the visibility of LGBTQIA+ people, the Legacy Project's work is more important than ever.

Arthur Dong in conversation with Outfest UCLA Legacy Project Manager Brendan Lucas at the screening of *Coming Out Under Fire* (1994) and *Tongues Untied* (1989) on February 20, 2022.
Photo by Todd Wiener



Filmmakers Jenni Olson, Donna Deitch, and Jim Hubbard before the screening of Olson's *Blue Diary* (1998), Deitch's *Desert Hearts* (1986) and Hubbard's *Memento Mori* (1995) on March 28, 2022.
Photo by Todd Cheney Photography

Filmmaker Rob Epstein in conversation with actor-director John Cameron Mitchell after the screening of *The Times of Harvey Milk* (1984) on March 12th, 2022. Photo by Todd Cheney Photography



Before the screening of *Fireworks*(1947, Kenneth Anger), *Seascape* (1984, Mike Kuchar), *At Least You Know You Exist*(2011, Zackary Drucker) and *Nitrate Kisses*(1992, Barbara Hammer).

From left to right:

Archive Programmer K.J. Relth-Miller; Archive Motion Picture Curator Todd Wiener; Zackary Drucker; the widow of Barbara Hammer, Florrie Burke; and Outfest UCLA Legacy Project Manager Brendan Lucas. Photo by Todd Wiener.



Before the screening of Peggy Rajska's *Trevor* (1994) and the Mariposa Film Group's *Word Is Out* (1977) on March 7, 2022.

From left to right: the Archive's Motion Picture Curator Todd Wiener; filmmaker Peggy Rajska; and Archive Programmer K.J. Relth-Miller. Photo by Todd Wiener

Recently, AJK Foundation representatives visited the breathtaking Packard Institute for the Humanities **facility** — inspired by an ancient Greek Stoa— in Santa Clarita, home of the UCLA Archive and its world-class team of film preservation technologists. Archive Director May Hong HaDuong led a small group of donors into all corners of this temple of the moving image, introducing us to the curators and preservationists who do the meticulous, painstaking work of bringing film and tv back to life. The dedication of the archive staff for recovering film art in general, and those created by underrepresented filmmakers in particular, was truly inspiring! Continuous gifts from AJK allow the archive to accomplish its invaluable work— money well spent. The 1999 interview with Andy from the long-running series “*In the Life*” is one of their recent discoveries, but only one of hundred of a/v objects since returned to public visibility.



The world renowned UCLA School of Theater, Film and Television is an interdisciplinary professional program that develops outstanding storytellers, industry leaders and scholars whose voices and vision enlighten, engage and inspire the world. For its diverse mix of undergraduate and graduate students, TFT offers courses in acting, directing, writing, producing, animation, cinematography, digital arts, lighting design, set design, costume design, sound design and Moving Image Archive Studies. The school confers BA, MA and Ph.D degrees in Theater and Performance Studies as well as in Cinema & Media Studies, educating creative and ambitious students in their pursuit of careers in theater, motion pictures, arts and digital media.

In 2006, the AJK Foundation made a major gift to UCLA TFT. That gift, managed by UCLA, generates income, dedicated to the support and development of TFT programs and faculty. In 2022, the Andrew J. Kuehn, Jr., Marketing Fellowship prize was not awarded while the department re-evaluated the program. Instead, proceeds from Andy's gift provided salary support for distinguished industry veteran, Glenn Williamson, who lectures in TFT's famous Producer's Program on entertainment business and creative affairs.

The lion's share of the interest goes, yearly, to UCLA TFT's marquee conference, **Transforming Hollywood**, now in its 10th year. Produced in concert with USC's Annenberg School, this one-day gathering introduces eminent scholars in media studies to industry leaders for a collision of analysis, experience and creativity. We excerpt the opening remarks below and briefly describe the panel discussions that followed:



"Welcome to "Streaming to Global Markets," the 10th edition of the Transforming Hollywood conference, . . . this year's Transforming Hollywood conference focuses on the massive, cultural-industrial shift underway as digital distribution platforms harness algorithmic technologies to greenlight projects, manage production workflows, engage in targeted marketing and foreground their own streaming originals — both short-form videos and premium-quality film and series — using automated curation." — Henry Jenkins, Provost Professor of Communication, Journalism, and Cinematic Arts, USC, and Denise Mann, Professor and Co-Head of the Producer's Program, UCLA.

Panel 1 - Examining Amazon Studio's Carnival Row.

Engages in a deep-dive exploration of Amazon Studios' Carnival Row as one of the high-profile, world-building, effects-laden original series being financed and made by U.S. streaming services to keep global consumers actively engaged with their 24-7 ecosystems. In conversation with practitioners and scholarly experts, we will unravel the interlocking, infrastructural workplace tactics used by Amazon to execute its globalization strategy.



Panel 2 - Toward Data Driven Entertainment:

Streaming companies are known to have unprecedented access to data on the behavior of their subscribers. They collect information that traditional studios could never gather, so they know better than ever what we consume, but also how, when, and on which media we watch our favorite films or shows... . This panel will shed light on their [data scientists] activity and key role. A range of data specialists working for the streamers and/or studios will engage with scholar experts in a conversation about the central impact of data in the age of global streaming.



Panel 3 - Streaming the global majority.

As film and tv distributors shift to global streaming, how does that shift the conversation around diversity, equity and inclusion? The term "global majority" is as contested as "BIPOC" (Black, Indigenous, People of Color) for the ways both collapse the complexity and intersectionality of communities... .Join executives from across the industry and the world to discuss how Hollywood is expanding the concept of representation in the 21st century.



Closing Discussion

Q & A with Amanda Lotz.

Amanda Lotz has written extensively about the post-network television era and the impact of streaming services on the way we view and engage with online entertainment. Drawing on her two decades of research, Lotz talks with USC Professors Henry Jenkins and David Craig, interrogating similarities and differences between leading streaming video services (Netflix, Amazon Prime Video, Apple+, Disney+, HBO Max) and previous video distribution technologies (broadcast, satellite and the internet). Drawing on her forthcoming book, "Netflix and Streaming Video" (2022), Lotz discusses the business of subscriber-funded streaming video and its implications for the future of online culture.



We are delighted to welcome this institute of higher learning to our roster of grant recipients. Now that AJK Foundation Chair, Will Gorges, lives in Chicago, it was only a matter of time before he identified an organization doing the kind of work Andy would have admired and supported.



Columbia College's Cinema and Television Arts Department is one of the school's largest, most visible and best ranked. A donation made in December at the annual "Unleashed" Gala will help fund *Persistence Scholarships* for continuing students at Columbia College. Since applications are still being reviewed, we look forward to telling you about 2023 recipients in next year's newsletter. Andy was born on the South Side of Chicago so it's especially gratifying to see his legacy at work in this city he loved and admired.



Los Angeles Leadership Academy

Located in downtown Los Angeles between Montecito & Lincoln Heights, the Los Angeles Leadership Academy prepares over 900 economically disadvantaged young people in grades K-12 for success as students and citizens. Dedicated to academic and personal development, LALA nurtures achievement, engagement and character.

LALA culture is defined by real and enduring relationships among students, teachers and staff. Attention to individual needs, abilities and interests supports a community of capable, self-directed learners. Integrated curriculum and performance-based assessment promote critical thinking and intellectual depth, breadth and agility. Opportunities to work with community leaders on the issues affecting student lives provide practical applications of classroom lessons and skills training.

At LALA, every student is asked to embrace the principles of Community, Empowerment, Well-Being, Creation, Love, Integrity, Scholarship, Activism and Courage. Creating a just and humane world is an integral part of the educational mission.



In 2022, an unrestricted gift from AJK was used to kick-start a new social media studies program at LALA. Taking advantage of students' native familiarity with the tools of modern digital communication, program instructors are harnessing their energy, engagement with and passion for social networking to promote, publicize and position the school within conversations about education in Los Angeles and opportunities for disadvantaged and under-resourced communities. As you might expect, AJK funds were used for the technology (hardware & software) and curriculum development needs of this new program. Here are some excerpts from the proposal:

Introduction to Digital Social Media & Film is designed to teach students how to use social media to convey, express and showcase their talent, community and school culture at LALA Middle School. Learning goals include: planning a content calendar, posting strategy; video vs. images vs. reels; engagement with and by others; monetizing accounts (YouTube, Tik-Tok, Twitter, FaceBook, Instagram); content creation; content editing; short film capture; and editing. A YouTube channel dedicated to LALA news is planned for both middle and high school participants, providing a place to publish for a global audience. Off campus visits to and seminars with social media professionals are scheduled.

STORIES

THE AIDS MONUMENT

In stories and sculpture, the AIDS Monument seeks to memorialize the AIDS/HIV Crisis and honor the courage of activists, caregivers and community leaders. Nearly 1,000,000 Americans have died since 1981 and while the losses have slowed, the threat continues.

In recalling and retelling the stories of those who fought, those who died and those who endured, the AIDS Monument advances the work of raising awareness and money for research and treatment of persons living with AIDS/HIV.



AJK, courtesy of an ongoing pledge of annual giving, has been involved with Stories: The AIDS Monument since its inception. In 2022, friends of The AIDS Monument ramped up the most forward facing aspect of their work of memory, organizing Story Circle events around Los Angeles and collecting powerful and affecting reminiscences, tributes and revelations from survivors, friends and colleagues. As described by FAM board chair (and long-time friend of Andy) Irwin Rappaport: “In these intimate events, six storytellers and one facilitator are randomly assigned to a circle where they sit around a candlelit table, telling and reacting to stories that some haven’t told in years or have never told anyone. Each event has 8-10 circles, for a total of 48-60 storytellers.” The sense of community, trust and shared endeavor allows participants to relate—often for the first time—experiences of HIV/AIDS, covering every emotion and relationship. Stories on the FAM website can be read [here](#).

While groundbreaking on the construction of the permanent installation along San Vicente in West Hollywood Park has been delayed by design and build challenges, agreement on plans and choice of a contractor is anticipated in 2023. We look forward to visiting, strolling and sitting among the “traces” (15’ tall copper pillars) in reflection, remembrance and resolve.