

Interview with Matt Barr
Friday, April 15, 2022
The Hill Cumorah Legacy Project

Recorded over Zoom
Interviewee: Matt Barr
Interviewer: Daniel Gorman Jr.
Duration: 33:30
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Transcript

[00:00]

Dan Gorman: Today is Friday, April 15, 2022. It's 10:46 in the morning in Rochester, but it's 8:46 in the morning in Utah, where I'm speaking to Matt Barr, who is our guest today. Matt is the head of Barr Photography. Hello, Matt.

Matt Barr: How's it going?

Dan Gorman: I have a lot of people to interview in the next few weeks.

[Matt and Dan laugh]

Matt Barr: Busy man.

Dan Gorman: So, to begin, this is an oral history project about the Hill Cumorah Pageant. Could you tell us briefly, in your own words, who you are and what your connection is to the LDS Church?

Matt Barr: Sure. So, as you introduced mys[elf; sic]—introduced me, my name is Matt Barr. I'm formerly from Australia. In fact, I was *born* in Australia, raised in Australia for most of my formative years, and as... I *am* a member of the Church, and I was raised *in* the Church, as a member, going to Sunday School and various activities that you *do* as a member of the Church. At one point in time, however, I had to *personally* have my own “come unto Christ” sort of moment and decide, “Hey, is this, in fact, what I want to do? Do I want to stay here and be a part

of this Church?” And so, around the age of 14 or 15, I had that moment where I had my *own* conversion. And so, when people ask, you know, “Are you a member of the Church? Were you *born* into the Church?” or “Were you converted?” I truly believe I was converted to the gospel of Jesus Christ. And so, my life was, since that point, very much a conscious decision to follow as closely as I can the teachings of Jesus Christ.

That led me on a mission for our Church to Korea. I lived in Korea for two years, as a missionary. After I returned from Korea, I then married my sweetheart, who I met *in Utah*, on just a—kind of a student exchange type of thing. It wasn’t a formal program. I just came to Utah and met this beautiful girl at the—when I was 15 [laughs] years old. And, you know, we kept in touch for many years. So, after my mission, we got married and lived in Australia for a number of years, had two children there, moved back to Utah, where I started my business over here. I sold my business in Australia, which was a wedding and portrait business, and set up another wedding and portrait business here in Utah and ran that for a number of years before I transitioned into a commercial space. And now, my profession is as a commercial photographer and a videographer. So, yeah.

Dan Gorman: So, you’re based in Utah.

Matt Barr: Yes.

Dan Gorman: The Pageant obviously was not based in Utah.

Matt Barr: Mhmm.

Dan Gorman: Can you explain a little bit how you got roped into participating in the Hill Cumorah Pageants? And also, since you are a photographer and videographer, were you *paid* for any of the work you did out in New York?

Matt Barr: Sure. So, a gentleman who is in our Church unit where I live—his name is Bruce Anderson—and Bruce had been involved in Pageant for a number of years. His father—father-in-law, sorry—I believe was the Pageant President or maybe a counselor in the Pageant Presidency for a number of years. And so, he was involved in it very heavily and explained to us about the experiences *his* family had had. Bruce was involved in the technology side of Pageant. And he said, “Matt, you know, with your skill set, I could really see you being a great asset to Pageant.” And when I heard about what was going on and what they were doing, I thought, “*Man*, this sounds like an *amazing* opportunity for me and my family.” And so, it was really Bruce’s introduction to Pageant—I had heard of it, never had any real drive or interest in being involved, until Bruce started to tell me a little bit about it, that I really started to think this would be a great thing for my family.

As far as payment, no, there’s no payment. Within my business, even *before* Pageant came along, I’ve always had a bit of a drive to do humanitarian-type work. I spent a couple of trips in Africa doing nonprofit work. Some of those were paid; some were nonpaid, purely because I feel a desire to help out in some fashion. Now, my skill set is in media creation, in still and video imagery. And so, I use that skill set to help promote further humanitarian programs in Africa. And so, [05:00] I look at the Hill Cumorah [Pageant] as my opportunity to be able to give back in some sort of fashion to a cause that I *believe* in, and Hill Cumorah was related to my faith in the gospel of Jesus Christ. And so, that’s where I put some attention.

Each year, I try to contribute some of my *time*, for no *pay*, to an organization that I believe in. Last year—was it last year or the year before? I can’t remember now; it’s getting all foggy, but—the television series *The Chosen* [about the life of Jesus] was being filmed in Utah. And I saw that program as a great opportunity to donate some of my time. Pageant wasn’t

running due to COVID, and so I gave some of my time to *that* program under the same sort of premise, that—let’s donate my time and resources to help an organization or a program that I feel passionate about.

Dan Gorman: Let’s go back to the first year where you participated in the Pageant. My notes (that my community contacts shared) said that you were also a cast member at some point during the Pageant.

Matt Barr: I personally was never a cast member. I went up onstage in 2019 for the opening processional. That’s the *only* time I ever got dressed up as a cast member to go onstage. And that was partly because of the dynamics of my family. The first year, 2016, when I began, my wife was pregnant and, in fact, had a baby while I was en route to Rochester. Came ear[ly]—two months early. And so, I dropped off my kids, turned around, flew right back to Salt Lake, spent a few days with her, made sure *they* were situated well, then flew back to Pageant to finish off my commitment there. And so, that baby was now four or five—I think about four years old—three or four years old—in 2019, and so I carried that baby up onstage because my wife and my children had different roles. And so, I had cameras set up, people manning them. I’d go up onstage, hold the baby. When the processional was done, I’d hand off baby, run back to take care of my other duties. So, that’s the only time I ever got onstage as a cast member.

Dan Gorman: And little did you know that was going to be the last production because of COVID.

Matt Barr: Right, right. We were *hoping* for another year and very sad that it didn’t happen, but yeah.

Dan Gorman: Let’s talk more about the photography and videography work that you did.

Matt Barr: Mhmm.

Dan Gorman: What aspects of the production fell under your scope? For instance, you mentioned that you had cameras set up during the opening procession.

Matt Barr: Right.

Dan Gorman: Was your job to film the show itself? Did you collect behind-the-scenes footage as well?

Matt Barr: Yeah. So, going into Pageant my first year, my roles were under the infrastructure team, and my role was primarily to help facilitate the recording for archival purposes—Pageant, just a basic, *simple* recording, just a fixed camera; “let’s just see what was recorded.” There was that aspect. The second part of that was to broadcast the production to about 14 monitors backstage, which gave the cast something to watch when they were not onstage. What was explained to me is that, prior to doing that, they would have cast members coming out into the audience to watch the show, which obviously is not ideal in a theatrical situation. And so, they set up, prior to me coming, about 14 monitors backstage. Some were in trees. Others were in rooms. Some were in covered shelters. And so, my role was to make sure that *that* system ran and stayed up. Excuse me. So, we had various technologies deployed to make sure that what we were filming was in sync as close as possible to the actual live production. And we had a very short lag time with, you know, some relatively basic technology which evolved over the few years that I was there.

But that was my primary role going into Pageant. What happened *in* that first year, I was looking for opportunities to use my skills as a photographer in *other* ways as well. And so, I overheard somebody in the main office saying, you know, “We need some photography,” and whatnot. And that was Amanda Lonsberry, which [sic] I believe you may have or may be interviewing.

Dan Gorman: Two of my students interviewed her within the last two weeks. I don't know the exact date.

Matt Barr: [10:00] Right. So, I spoke with Amanda, and I said, "Amanda, I overheard you saying this. Happens to be, I'm a commercial photographer." Explain[ed] my background. And she said, "*Wonderful.*" So, I kind of unofficially joined her public relations team. And so, I was under the infrastructure team, officially, but was helping *her* out [to] gather still imagery and video content. So, yes, B-roll, lots of B-roll material that we just captured. And then, as we went along of these, there was [sic] interviews that we would capture of cast members, of staff members, of crew, and so forth.

Dan Gorman: As you produced this video material, did you have a sense of where it was going to be sent or stored eventually? I know, you mentioned that the Pageant video itself was going to be archived, but this other material you were collecting—did you receive any indication if it would be used for Church promotional videos? Or would it go straight to the Church History Library in Salt Lake City?

Matt Barr: Yeah, I pretty much had the feeling that this material would be archived for Church history purposes, and then some of it would be used for promotional purposes, which it was. And Amanda would contact me and say, "Matt, I need some images of this for a specific need that we have." And so, I really just availed myself of, "What—If you need my services in any way, shape, or form, I'm happy to give them." And so, that was the feeling that I had and the intent that I had, and the imagery that I created, you know, I expected that it would be used by the Church or by Pageant-related media needs.

Dan Gorman: And speaking of media, did you have any interaction with local or national news crews that came to the Hill Cumorah?

Matt Barr: Um, very *little*. I don't recall any interaction. Very little, if *any*. I think I may have supplied some *material* to them, but that's about all.

Dan Gorman: I'm curious, too, did you allow—well, not you—did the whole [Pageant] project allow for people in the audience to film their own [videos]? Could they take their own home movies of the Pageant, or was that not allowed?

Matt Barr: I don't think that was *supposed* to happen, and yet you would see, every night, people's cell phones up, taking photos and videoing and things like that. And so, there was usually a copyright notice at [the] beginning of Pageant that they weren't *supposed* to do that. But in such a large audience, [it's] inevitable that somebody's going to be out there with a camera. I did run into a couple of people on different nights with some professional-looking gear that were out there doing some shooting. Yeah.

Dan Gorman: I just have this... I have this idea in my head of sort of bootleg Hill Cumorah tapes being swapped around like Grateful Dead bootlegs.

[Matt laughs]

Matt Barr: Right, right.

Dan Gorman: “Did you see it this year? Did you see it that year?” But, um...

Matt Barr: Right. Yeah. Yep.

Dan Gorman: But that—but you make a good point about copyright that, if someone did try to upload one of those tapes to, say, the Internet Archive, the Church's Intellectual Reserve would probably stamp down on that.

Matt Barr: Yeah, right. There *was* actually one year that we had a gentleman come out—in fact, it may have been 2019, or the year before, 2018—but he had gained permission from the Church *somehow* to create a small documentary. And it was partly funded by, I think, RadioWest? And I

can't remember *his* name now, but he was not a member of the Church, but he was just documenting Pageant from a—just his perspective, and the piece that he put together, I thought it was quite well done. So, that *is* one person, media-related, that I had *more* significant interaction with, helping him achieve *his* goals as well.

Dan Gorman [typing]: I may have actually seen that movie. Um...

Matt Barr: Mhmm.

Dan Gorman: I showed a brief video to my class on the first day.

Matt Barr: Oh, okay.

Dan Gorman: [Googles] Oh, it *was* the RadioWest production. So—

Matt Barr: Okay.

Dan Gorman: I've seen the film you're referring to.

Matt Barr: Yeah. They kind of followed the guy who played Moroni, I believe. But yeah. I helped him and gave him some access to some of my footage to use and so forth.

Dan Gorman: Curtis Whitear, that's—

Matt Barr: Curtis.

Dan Gorman: The director's name. [*Editor's Note: The film in question is A Mormon Pageant, directed by Curtis Whitear, RadioWest Films, 2017, <https://films.radiowest.org/film/a-mormon-pageant>, <https://web.archive.org/web/20230417152812/https://films.radiowest.org/film/a-mormon-pageant>.*]

Matt Barr: Yes. That's the one. Mhmm.

Dan Gorman: It's an interesting little film. I—like I said, I played it on the first day of class, where I explained to my students that, yes, this is a digital history course and we're going to be learning about software, but we have to also learn the *history* to *put on* the website.

Matt Barr: Right.

Dan Gorman: And so, I played this video [15:00] of the Pageant, and I said, “We’re going to get a crash course in religious history and”—well, basically—“summer stock theater.”

Matt Barr: Yeah.

Dan Gorman: And I think they weren’t quite sure what to make of it at first.

[Matt laughs]

Dan Gorman: It was a *lot* of information in one day.

Matt Barr: Yeah.

Dan Gorman: But it is a useful documentary because, as you said, it has behind-the-scenes footage. It shows the Pageant. There’s [sic] some drone overhead shots, I believe.

Matt Barr: Mhmm.

Dan Gorman: And there’s [sic] even a few talking heads interspersed.

Matt Barr: Yeah. Yeah. No, I thought it was a good piece. And I have a feeling that the drone pieces may have been mine? I can’t remember. So...

Dan Gorman: Did you speak to anyone in the Pageant Presidency or in the cast who had done videoing for the Pageant in, say, the 1990s? I’m curious if there was any discussion of the video goals changing over time, and if anyone talked about the technology changing from analog film to digital.

Matt Barr: Oh, that specific topic, I don’t feel like it was really addressed on—as far as what the *goals* were. I guess—I had *numerous* people comment to me—who ha[d been]—were longtime Pageant go[ers]—um, staff members—who said, “The picture quality has *never* been this good.” You know, to hear that sort of thing, feedback coming through, was nice for *me* because I felt

like, “Hey, I’m *bringing* something. I’m improving something. I’m *helping* the experience of the Pageant attendees.”

For example, they—the Pageant camera was quite an old camera. It was just a 1080p, very basic camera, nothing fancy. And with somebody who doesn’t understand cameras, to put it on a tripod and just film, then you get a pretty ordinary sort of picture. But I was able to come in and *work* with things a little bit so that the picture quality actually was improved using the exact same piece of technology. For example, when you see Christ descending, and all this light is pounding on him, and they have it on all auto settings, then you get this white blob, and that—and you don’t see any definition. And so, for me to be able to go in and work with some iris control and some ND [neutral density; best guess] and so forth, then I was able to create an image that you could actually enjoy.

So, that was year *one*. In some subsequent years, I started bringing in some of my *own* equipment, which increased the resolution, the clarity of the image, obviously, and as the technology—we started investing in—excuse me—better technology, we—the picture going out to those fourteen remote TVs was *far* superior to what they had ever had, and which in turn resulted in a much better experience for the people in costume, for example. Who—they’re changing and gathering *wardrobe*, as people are coming and changing. They have the TV there that they can now *enjoy* watching Pageant instead of, “Oh yeah, there’s a picture, but we can’t really see anything.” So...

Another, I guess, area where maybe goals changed, I presented to the Presidency the idea of, “Hey, we can create some merchandise for Pageant cast and crew that they can enjoy as a little token and a memorabilia type of thing.” And so, some of the imagery that I shot, we printed onto a postcard—a specific printer that I worked with in the past—and created little postcards

that people could take home, and it had some very high-quality, nice-looking imagery that they could enjoy. There was that.

One of the things that I truly feel was a *highlight* from my experience was being able to be *onstage*, *shooting* the Pageant from the *onstage* perspective, versus out in the bowl, or out in the audience. And that was an incredible experience, to be *up close* and *in the crowd* and shooting it from that perspective. And those opportunities—I think I had maybe two or three times that I did that—I *was* in costume, just so I blended in a little bit more.

Dan Gorman: One other thing that comes to mind is the fact that the 2019 recording, which I guess you made—

Matt Barr: Mhmm.

Dan Gorman: Is now the only public-facing, full-length video footage of the Pageant that is—

Matt Barr: Right.

Dan Gorman: Legally sanctioned by the Church. The copyright paperwork is in the right place.

Matt Barr: Yes [best guess].

Dan Gorman: You can watch the whole thing, I believe, on YouTube as well as the Church website. And—

Matt Barr: [indistinct].

Dan Gorman: You can even download the whole file and keep it on your computer if you want.

Matt Barr: Mhmm.

Dan Gorman: How does it feel that *your film* of the *Pageant* is now the Pageant in perpetuity since the real thing [20:00] isn't being staged anymore?

Matt Barr: Yeah. Um, there's a bit of excitement in that, a bit of, like, "Oh, wow," you know, "this is what I helped create." I actually have a *little* bit of regret because, in 2019, as we were

filming that, President Pitts, he said to me, “Matt, you know, do what you need to get a really good recording this year.” And he probably would have authorized some better equipment. I was using the equipment that I had with me, which was not really designed to shoot a multi-angle Pageant on a single night. And so, he probably would have authorized me to go and get some more camera equipment to do a *better* job than what we did do. And so, there’s a bit of a regret there that I didn’t move forward with that, ’cause I thought, “*Next* year, I’ll do that,” which, obviously, next year never came. Sorry, let me just turn my phone off. My... Okay. So, there was a little bit of that regret. But, yeah, it’s—there’s this kind of feeling of, hey, this is kind of nice that my contribution is something now that will be a part of Church archives and Church history, and so I *like* that. But I’m a small piece. I’m just a very small piece in a very big production that is so much, so much greater than what *I* am.

In *creating* that video, I was working on trying to put together a full 4K version. When I ended up meeting with the—I’m not even sure what they’re called, but the people who—at the Church level who took that file and then made it ready for broadcast and such—I sat down in their editing base with them, went through, did some cleanup and such. But they pulled it all back to 1080. They said the 4K was just not usable for them. So, all the 4K recording that I have was just not even used, which was kind of unfortunate as well. But that recording is done from multiple sessions of Pageant over 2019. It’s not one given night. And I also filmed it that way, partly with the idea that Pageant isn’t about the characters—it’s—or, the actors. It’s not about the actors; it’s about the production. And so, I wanted to give different actors an opportunity. You see that Nephi changes from one scene to the next. We’ve got a—the Nephi in the tights [tight shots] is from a different night to the Nephi in the wides [wide shots]. So, there’s some of that that’s in the video that I don’t know if people notice or not, but... Yeah.

Dan Gorman: In terms of archiving the 4K footage, you mentioned that you still have it on your hard drives. Have you shared that with the Church? And do you have any hopes that it might be released in the future as sort of a remastered version?

Matt Barr: Yeah, I did share it with the Church. They have all of everything that I had. So, they have access to it. I don't know what they've done with it. *I* still have access myself. I *would* like to see a higher resolution version output at some point. But I think it just looks so much nicer in 4K than 1080.

Dan Gorman: A related question I would ask actually ties into your career as a wedding and portrait photographer, also.

Matt Barr: Okay.

Dan Gorman: Now, I am still a big believer in physical media, personally. I—but I realize many people are going streaming-only.

Matt Barr: Uh-huh.

Dan Gorman: And right now, the video of the Hill Cumorah Pageant is streaming-only. The Church hasn't made a DVD or Blu-ray of it. Do you think there would be a market for that in the future, or is a physical media option really going the way of the iPod?

Matt Barr: My opinion is exactly what you just said. Physical media is going away. I don't—and *sadly*, in some respects, I—yeah, I don't see that there probably will be produced to DVD or Blu-ray. That's my own opinion. I have no... Yeah. [indistinct]

Dan Gorman: As we move toward the end, we've talked primarily about your video work for the Pageant, but I am curious about your photographic work as well.

Matt Barr: Mhmm.

Dan Gorman: While you were filming the Pageant, did you have still cameras rigged up to take periodic snapshots? I'm also curious if you took behind-the-scenes photographs as well as B-roll video.

Matt Barr: Yeah, a *ton*—a ton of still imagery. In fact, I would say more heavy still than video. While I certainly created a lot of B-roll footage [25:00] and filmed every night, yeah, there was just a ton of behind-the-scenes stills and production stills. When I was onstage, predominantly, I was shooting stills onstage. And then from, you know, from the bowl, from the audience, I was shooting stills as well. So, yeah. A lot of still photography.

Dan Gorman: The costumes for the show were spectacular. I saw it three times, in [counting] 2017, 2018, and 2019.

Matt Barr: Okay.

Dan Gorman: And I know that there were professional-grade lighting crews onsite.

Matt Barr: Mhmm.

Dan Gorman: Can you talk a bit about how you handled color saturation and, almost, the oversaturation of light coming from the high stage towers?

Matt Barr: Mhmm.

Dan Gorman: I'm just curious how you approached it, thinking about lighting and color.

Matt Barr: Okay. So, in a live performance scenario like that, obviously, I can't contribute any lighting. I need to take what they're giving me. And so, I try to render—when I'm outputting and doing my postproduction—I try to make that *feel* like you're there. And so, when you're watching that sort of production, it's very contrast-y. You have these deep shadows because they're only putting light where they want it. And so, it's very contrast, high contrast, saturated.

And so, I try to let that—let it go that way. When I work on the imagery, I tend to just keep that same sort of feel.

Dan Gorman: And I would ask a follow up question to what I said before. Did you discuss the photographic aspect with people who had been there long-term? I'm curious, also: Did senior members bring old scrapbooks of pictures to the Pageant?

Matt Barr: Yes, there were definitely old photos that I was seeing and having some interaction with. The Pageant Presidency at one point said, "Matt, we would love to put up some nice images of Pageant in the office," where people as they're coming in and doing their various business in the office, then they can see some nice imagery. So, they had some old, old, old images there. But I also gave them access to some files that they printed up to create some nice imagery to beautify the office space—obviously, the postcards that we already talked about.

I did receive recently a filing cabinet of old slides, which I began digitizing, and once I've digitized them, I'm going to hand those slides off to Church Archives or Church History. I wanted to make sure that they—*somebody* had digitized them, and they didn't get to Church Archives and just get *buried* and forgotten. And so, I have those slides in my possession right now, which I'll—once I'm finished digitizing them, and I'll get them over to them.

Dan Gorman: Once again, this dovetails very well with the class we've done [at RIT], because we've dedicated several classes to discussing digitizing cultural heritage objects like these slides—

Matt Barr: Uh-huh.

Dan Gorman: And then the importance of having metadata and giving a good submission information package to the library—so—

Matt Barr: Right.

Dan Gorman: Catalog information, the provenance. And I would imagine this is true for your videotapes as well.

Matt Barr: Mhmm. Absolutely.

Dan Gorman: Well, *files*, excuse me. There are no more videotapes. [laughs]

Matt Barr: Right, yeah. [laughs] Well, actually—

Dan Gorman: I'm dating myself.

Matt Barr: Yeah, I actually *do* have some videotape—well, I *did* have some video *tapes* that were part of prior Pageants. That was the—you know, the camera that I mentioned earlier, that they were using, it was a digital camera, but it still recorded to tape.

Dan Gorman: Mmm.

Matt Barr: And so, there were some tapes with that. One other thing that I just thought of is, there was a gentleman one night who came up to me, said, “Matt”—he said, you know, introduced himself—and he said, “Matt, I have some video and photos from a Pageant”—*way* back when; I can't even remember when—and he said, “I don't know *who* to give them to.” You know, I said, “Sure, give them to me; I'll take care of them and get them to the right people.” And so, I was able to take possession of that. I handed a lot of that off to Church Archives. Um... Yeah.

Dan Gorman: My final question for you is twofold. What do you think the lasting legacy of the Pageant will be for your life? And also, what do you think the legacy of all this digitized material you've produced will be?

Matt Barr: As far as the legacy of the digitized material, who knows? Technology is changing so rapidly. My *fear* is that we've become out of touch with the physical—you know—
[Matt picks up his cell phone]

Matt Barr: I can touch it, and I can feel that [best guess] it's here. When I've traveled in my life and I've gone to places, I will *touch* the *wall* of a place, or a tree or things, [30:00] and just... Maybe I'm cuckoo, but [laughs], you know, I feel like there's something about a wall that has stood for 300 years, or 500 or 800 years, in a place that I was in Germany, and I just touched that wall to *feel* like I'm connecting with the past in some fashion. And so, as we digitize things, that connection disappears. One of the things that's amazing about the daguerreotype, that plate was in the camera in the room at the same time the person posed for their photograph. And so, when you look at a daguerreotype, it's just this connection with the past that you *lose* and you don't have with something that's digitized.

Now, I shoot *everything* digital. I have fully embraced the digital world. But I *fear* that, at some point, we could have a disruption and a disconnect from our past because things have become so digital. So, that's a comment on that part of it.

As far as the legacy of Pageant for me personally, it has been such a short period of my life, but one that has had an *enormous* impact on my life. What I experienced at Pageant—I would assume, maybe, you've he[ard]—[are] familiar with the term Zion.

Dan Gorman: Yes.

Matt Barr: In Scripture, [it] talks about Zion, a—you know, the City of God and Zion, a people of one heart and one mind, and things of that sort and nature. The period that I was at the Pageant, it was truly the most *Zion-like* experience that I think I've ever had. The people there, the cast and the crew, the staff, were as close to a Zion-like people for that short couple of weeks that I've ever experienced. And that had a profound impact on me, that, as we come together, as we focus our energies, get rid of our differences, there were no rich and poor when we're at Pageant. You could overlook that. Now, you could kind of *see* it in some respects, when you'd

see some people tenting it, and others were in a nice, air-conditioned trailer. But there was no rich and poor in the sense of we were there *working* to create this amazing experience with one *goal*. And so, that just... I don't think that could ever leave my mind. That was—that's just been such a *huge* impact on my life. And still as a family, we talk about and reference Pageant frequently, very frequently.

Dan Gorman: Well, Matt, thank you so much for your time.

Matt Barr: Yeah [best guess].

Dan Gorman: This interview, in addition to taking us behind the scenes of the Pageant, dovetailed with the larger project architecture and the fact that this was a teaching project. So, even though it's probably not as polished as, say, something run by the Church [History] Library itself—

Matt Barr: Mhmm.

Dan Gorman: We've done the best we can, and I think my students have learned a lot about—

Matt Barr: Mhmm.

Dan Gorman: Some of the things you were even talking about.

Matt Barr: Yeah.

Dan Gorman: Will these files last? Who knows?

Matt Barr: Yeah.

Dan Gorman: But that doesn't mean we shouldn't try.

Matt Barr: Right. Yeah, absolutely.

Dan Gorman: Well, thank you so much.

Matt Barr: Yeah. Thank you.

Dublin Core Metadata for the Interview

Title: Interview with Matt Barr, Friday, April 15, 2022

Subject: Hill Cumorah Pageant, Australia, Film, Photography Cinematography, Film Editing, 4K HD Resolution, 1080p HD Resolution, Preservation

Description: Matt Barr is an Australian photographer and videographer who now lives in Utah. In this interview, Matt tells how he was recruited in 2016 to film and photograph the Hill Cumorah Pageant. He returned in this role for several years and ultimately filmed the final run of Pageant shows in 2019. His resulting film of the Pageant is the one that is available on the Church website as of 2023. Matt explains the logistics of running such a large shoot, and he discusses his unreleased 4K HD version of the 2019 Pageant. The interview closes with a discussion of digital preservation.

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- Gorman_MattBarrInterview_04-15-2022_audio_2595882425.m4a
- Gorman_MattBarrTranscript_04-15-2022_Edited.pdf