

## Recordings at Risk Sample Proposal (Fourth Call)

**Applicant:** The Regents of the University of California, Berkeley – UC Berkeley Art Museum & Pacific Film Archive (BAMPFA)

**Project:** Saving Film Exhibition History: Digitizing Recordings of Guest Speakers at the Pacific Film Archive, 1976 to 1986

Portions of this successful proposal have been provided for the benefit of future Recordings at Risk applicants. Members of CLIR's independent review panel were particularly impressed by these aspects of the proposal:

- The broad scholarly and public appeal of the included filmmakers;
- Well-articulated statements of significance and impact;
- Strong letters of support from scholars; and,
- A plan to interpret rights in a way to maximize access.

Please direct any questions to program staff at [recordingsatrisk@clir.org](mailto:recordingsatrisk@clir.org)

# Application: 0000000148

Recordings at Risk

## Summary

**ID:** 0000000148

**Last submitted:** Jun 28 2018 05:14 PM (EDT)



Application Form

**Completed** - Jun 28 2018

## Form for "Application Form"

Section 1: Project Summary

### **Applicant Institution (Legal Name)**

The Regents of the University of California, Berkeley

### **Applicant Institution (Colloquial Name)**

UC Berkeley Art Museum & Pacific Film Archive (BAMPFA)

**Project Title**

(max. 50 words)

Saving Film Exhibition History: Digitizing Recordings of Guest Speakers at the Pacific Film Archive, 1976 to 1986

**Project Summary**

(max. 150 words)

In conjunction with its world-renowned film exhibition program established in 1971, the UC Berkeley Art Museum and Pacific Film Archive (BAMPFA) began regularly recording guest speakers in its film theater in 1976. The first ten years of these recordings (1976-86) document what has become a hallmark of BAMPFA's programming: in-person presentations by acclaimed directors, including luminaries of global cinema, groundbreaking independent filmmakers, documentarians, avant-garde artists, and leaders in academic and popular film criticism. Until 2006, BAMPFA recorded speakers on consumer audio cassettes, a medium at significant risk for deterioration and loss of content. With this project, we propose to digitize 750 of the earliest recordings (those at greatest risk); provide on-site and online access; enhance and publish descriptive metadata; ingest master files and metadata into BAMPFA's digital repository; and promote this extraordinary collection as a vital document of film culture.

**What is the size of the request?**

Applicants may request as little as \$10,000, or as much as \$50,000, per project.

\$45882

**Provide the proposed project length in whole months.**

Projects must be between 3-12 months in length.

All project work must take place between October 1, 2018, and September 30, 2019.

**Provide the proposed project start and end dates.**

**All projects should start on the first of the given month (e.g. January 1), and end on the last day of the given month (e.g. November 30) when the project closes**

(format MM/DD/YYYY)

Project Start	10/01/2018
Project End	09/30/2019

**Resubmission?**

**No Responses Selected**

**If this application is a resubmission, explain what changes have been made in response to reviewer comments.**

(max. 500 words)

(No response)

Section 2: Description of Content

## **Description of materials.**

Provide a description of the source materials to be digitized. This should include:

- all available information about their provenance,
- their current arrangement, any descriptions of them in catalogs,
- databases or finding aids,
- and their current accessibility for public use (if any).

If applicable, provide URLs for any collection descriptions available online.

(max. 300 words)

The content to be preserved represents a unique collection of recordings of guest speakers, including directors, film scholars, and cultural critics, who presented to live audiences at the Pacific Film Archive between the years of 1976 and 1986. The collection comprises 747 audio cassettes and three open-reel audio tapes, produced in-house by BAMPFA staff. The recordings include introductions by guest speakers before films were screened and post-screening question-and-answer sessions, as well as longer lectures, interviews, and panel discussions. The recordings are of varying length.

All of the cassettes produced up to 2006 are inventoried with basic metadata in an internal FileMaker Pro database, with the exception of approximately 250 of the earliest recordings, which are inventoried on paper records. Inventory entries typically include the date of a recording, its accession number, speaker name(s), and the main film titles being discussed. Release forms are in hard-copy only for records created before 1990; this permission information will be added to the inventory database as part of this project. A collection-level finding aid exists on the Online Archive of California (OAC) and the UC Berkeley library catalog, OskiCat. The FileMaker Pro database is available to researchers for consultation on-site only, and most of the recordings are presently only available on-site as well.

Ninety-seven cassettes were previously digitized either in-house or with support from the California Audiovisual Preservation Project/California Revealed. We have restricted researchers' access to all other early recordings due to their condition. The proposed project will provide enhanced online item-level access to descriptive metadata for these previously digitized recordings as well as for the 750 recordings covered in this proposal, as well as access to all of the digital files.

**Geographic Scope.**

Describe the range of geographic regions represented in the materials nominated for digitization. Do not describe the current or future location(s) of the original, physical materials.

(max. 50 words)

All speakers represented in this collection were recorded in Berkeley, California, but hail from all corners of the globe. Their geographic scope includes Japan, the former U.S.S.R., Cuba, China, France, Germany, Egypt, and Poland, as well as Canada, the United States, and many other locations.

**Date range of materials to be digitized.**

List your best estimate of the date range covered by the materials, in whole years.

(format YYYY - YYYY)

1976-1986

**Condition.**

- Describe the current condition and housing of the materials, and the means by which the condition was assessed.
- Identify the individual(s) responsible for the assessment and approximately when the assessment took place.
- Describe any environmental provisions made for the long-term management of the source materials.

If information relevant to condition and housing of materials is discussed elsewhere in the application, such as in a service provider's proposal, you may refer to the pertinent sections or attachments (provided that all the required information is covered).

(max. 300 words)

The entire collection was stored in metal drawers in a collection storage area at BAMPFA until 2009, at a temperature of 68 to 72 degrees Fahrenheit, plus or minus three degrees, and approximately 50 percent RH. Since then, the drawers housing the tapes have been stored in BAMPFA's climate-controlled film vault at 60 degrees Fahrenheit with 45 percent relative humidity.

Most of the earliest recordings are on Scotch brand HIGHLANDER cassettes, a relatively inexpensive tape stock often used for voice recordings in school and institutional settings. In October 2017, BAMPFA Film Library staff visually assessed the entire cassette collection and physically inspected 50 of the recordings made on HIGHLANDER stock. Visually, the tapes all appear to be in good condition, though many have sat for unknown lengths of time with tape wound between the take up and supply reels instead of being fully rewound, as is recommended best practice. Some tapes also displayed an uneven pack.

BAMPFA already follows best practices for passive preservation of the collection, but our in-house efforts to digitize some of the HIGHLANDER cassettes have revealed problems with the cassette shells and with the tape substrate, showing some symptoms of Soft Binder Syndrome.

### **Material quantity and type.**

Enter quantities and types of recordings to be digitized in the proposed project. You may add as many different measurement/material types as you like by, but each individual item should be accounted for in only one category.

How many categories would you like to enter?

2

#### **Category 1**

Material Type	Audio cassette
Amount of Material	747
Unit of Measurement	Items
Additional Information	(No response)

#### **Category 2**

Material Type	Open-reel audio tape
Amount of Material	3
Unit of Measurement	Items
Additional Information	(No response)

Section 3: Scholarly and Public Impact

## **Describe the impact of the proposed project upon scholarship and the public.**

Address the importance of the collection to teaching, research, and the creation of new knowledge, art, or experience.

(300 words max.)

This project will allow important filmmaking and cultural voices to be heard, many for the first time since the recordings were made, giving listeners invaluable perspectives on not only the creative process, but also how such creativity is spoken about and analyzed. Many speakers are well-known names in filmmaking and film criticism (Akira Kurosawa, David Lynch, Roberto Rossellini, Shelley Duvall, Werner Herzog, Errol Morris, Susan Sontag, and Pauline Kael); these recordings provide rare and intimate access to their unscripted insights. Numerous recordings reflect important voices from independent, anti-establishment, or marginalized movements, including women directors embodying the feminist filmmaking wave (Chantal Akerman, Yvonne Rainer, Barbara Hammer); independent American artists in resistance to Hollywood (George Kuchar, Wayne Wang, Kenneth Anger, Lourdes Portillo, Marlon Riggs), and global filmmakers representing anti-imperialist, occupied, or “Third World” cinema (Youssef Chahine, Tomas Gutierrez Alea, Jan Nemec, Sohrab Shahid Saless).

Many of the speakers in the collection have little recorded representation. This project will resurface their own concepts and creativity, contributing to scholarship in film and media studies, history, journalism, political science, ethnic studies, and other fields, while also serving more casual listeners interested in particular filmmakers. Many of the recordings offer a rare glimpse into the emerging cultural, intellectual, and resistance scenes of the 1970s on American campuses.

Recent use examples attest to the breadth and scholarly value of this unique collection: a CUNY professor accessed recordings of filmmakers from the African American “L.A. Rebellion” movement of the 1970s; a film enthusiast discovered an appearance by silent film star Viola Davis from 1977; and a Concordia University professor listened to 1976-79 recordings of Eastern European and Senegalese filmmakers for a book on Russian/American/African cultural relations.

## Section 4: Risk Assessment

**Explain the urgency of the proposed project in terms of the risk of loss of recorded information on the audio or audiovisual carrier.**

(300 words max.)

The recordings in this collection, and in particular the early tapes under consideration for this project, were made on consumer-grade tape stock. Most of the earliest recordings are on Scotch brand HIGHLANDER cassettes. These tapes have demonstrated “Soft Binder Syndrome” (SBS) by squealing on playback, and some have had difficulty being played at all. BAMPFA follows the first line of defense recommended against SBS by storing tapes in our climate-controlled vault. While the entire collection of analog tapes is at risk of losing this content permanently, the earliest tapes (those chosen for this project) already display deterioration and have the most urgent need for preservation.

This content captures speakers from around the world, including Bruce Conner, Terry Gilliam, Masahiro Shinoda, Eugene Ionesco, Wim Wenders, Michael Powell, Alain Tanner, and Larissa Shepitko, speaking at a moment in global cinema when underrepresented voices in film began to assert themselves within the mainstream. These voices represent a unique moment in filmmaking, but also a moment of change in how scholars and the public came to view film as a “legitimate” art form in our society. Losing these recordings would represent a gap in the story of our society’s transition to becoming a thoroughly visual culture.

## Section 5: Rights, Ethics, and Re-Use

**Summarize all known rights, embargoes, and ethical or legal considerations pertinent to the nominated collection and describe how this information will be communicated to future users.**

Explain how these issues will affect circulation of, access to, and/or re-use of the digital copies (including any plans to charge fees for commercial and/or non-commercial use or specific attribution requirements for re-use of digital copies created through this project). If personally or culturally sensitive information is present (or could potentially be present) within nominated recordings, describe how the institution will uphold ethical and moral claims and the rights of interested individuals or communities.

(500 words max.)

**Aside from copyright, there are no known embargoes, ethical, or legal considerations pertinent to this collection. Since 1978, BAMPFA has requested that all speakers sign a release form giving permission for their recordings to be accessible to researchers. In early years, the release form was less specific than it is now (samples of former and current**

release forms are in the Appendix). Although these were signed before the arrival of the Internet, we feel confident that speakers who gave unlimited permissions would not object to this use. Should any objections arise, we would remove the content from the Internet. The great majority—some 70 percent—of the post-1977 recordings in question have releases and will be made available online at Internet Archive as streaming-only files. Records in OskiCat, Calisphere, and Digital Public Library of America (DPLA) will link to these streams. Each metadata record will include a rights statement, such as the one below, indicating that the copyrights to the recordings are held by the speakers:

**“Copyrighted. Rights are owned by respective speakers. Transmission or reproduction of materials protected by copyright beyond that allowed by fair use requires the written permission of the copyright owner. In addition, the reproduction of some materials may be restricted by terms of gift or purchase agreements, donor restrictions, privacy and publicity rights, licensing and trademarks. Works not in the public domain cannot be commercially exploited without permission of the copyright owner. Responsibility for any use rests exclusively with the user.”**

For any recordings without release forms, we will attempt to locate the speaker or speakers to obtain permission. This process will follow the successful procedures we developed and still follow for clearing rights to make film-related documents accessible on our CineFiles database (<http://cinefiles.bampfa.berkeley.edu>) and for other recordings previously made accessible via the California Audiovisual Preservation Project. All digitized recordings will be available for on-site listening on BAMPFA’s premises. Any recordings for which we cannot locate a copyright holder will be made available online as streaming-only files with the following rights statement:

**“Copyright status unknown. This work may be protected by the U.S. Copyright Law (Title 17, U.S.C.). In addition, its reproduction may be restricted by terms of gift or purchase agreements, donor restrictions, privacy and publicity rights, licensing and trademarks. This work is accessible for purposes of education and research. Transmission or reproduction of works protected by copyright beyond that allowed by fair use requires the written permission of the copyright owners. Works not in the public domain cannot be commercially exploited without permission of the copyright owner. Responsibility for any use rests exclusively with the user. Pacific Film Archive attempted to find rights owners without success but is eager to hear from them so that we may obtain permission, if needed. Upon request to [bampfa@berkeley.edu](mailto:bampfa@berkeley.edu), digitized works can be removed from public view if there**

are rights issues that need to be resolved.”

**All parties to this proposal understand that as a condition of acceptance of any Recordings at Risk award from CLIR, all metadata created in the course of funded project activities must be dedicated to the public domain under a CC0 Creative Commons license. Exceptions to this requirement will be made for culturally sensitive metadata.**

### **Responses Selected:**

Confirm

**All parties to this proposal understand that as a condition of acceptance of any Recordings at Risk award from CLIR, recipient institutions must not claim additional rights or impose additional access fees or restrictions to the digital files created through the project, beyond those already required by law or existing agreements. Exceptions may be made for those materials in the public domain without the express wishes of local, traditional, and indigenous source communities.**

### **Responses Selected:**

Confirm

## Section 6. Project Design

**Describe the technical approach to be employed for the digitization, metadata creation, ingest, and digital preservation activities to be undertaken during the project term.**

In cases where these details are covered elsewhere in the application, such as in a service provider’s proposal, it is acceptable to reference that documentation rather than repeat the information.

(400 words max.)

**Please see MediaPreserve’s proposal for details on the digitization and metadata creation tasks they will undertake between November 2018 and July 2019.**

**BAMPFA will ship tapes to MediaPreserve in three batches, following reverse chronological order. The first batch of 150 tapes, representing the most recent (1984-1986) will be shipped in November 2018. The 250 earliest tapes, which have not yet been entered in the database, will be shipped last, allowing the temporary Project Assistant to create the database records when they commence work in January 2019.**

**Between January and September 2019, upon receipt from MediaPreserve of each batch of processed tapes and digital files, the Project Assistant will:**

- Verify that all original materials are returned, that expected audio and metadata files exist for each cassette, and that they meet required technical specifications.**
- Validate each master file against the checksum provided by MediaPreserve.**
- Perform QC checks for each master file, including spot listening and using QCTools to examine the waveform and check for digitization errors.**

**Next, the audio and metadata files will be ingested into the BAMPFA digital repository (see Digital Preservation Plan). During ingest, copies of access files and descriptive metadata are posted to our restricted audiovisual Asset Management System, ResourceSpace, and to Piction, BAMPFA's DAMS for still images and born-digital audio.**

**This project's public impact will be enhanced by the creation and cleaning of metadata describing the recordings. We will use OpenRefine to standardize speaker names and film titles in existing FileMaker inventory records. Metadata records for our entire cassette collection will then be integrated with those for born-digital recordings in Piction.**

**Item-level MARCXML records received from MediaPreserve will be batch-loaded to WorldCat, then exported to OskiCat. As appropriate, streaming-only recordings will be posted to BAMPFA's archive.org portal and links to these streams added to Calisphere and DPLA.**

**List and describe all envisioned project deliverables.**

Explain the means through which each will be available to the public, and any applicable conditions or terms limiting their availability.

Describe all project deliverables and articulate your strategy for project-related outreach to scholars, professionals, and the public once the materials have been digitized. Explain the means through which the content can be made available for study and re-use, plans for connecting the content to related collections held elsewhere in your own and at other institutions, and any planned or potential future initiatives to be built upon this investment.

(300 words max.)

**Access copies of all digitized recordings will be made available for onsite research access at drop-in carrels in the BAMPFA Film Library and Study Center. Where permissions allow, recordings will also be posted to BAMPFA's Internet Archive collection page. Links to these streaming files will be added to the Online Archive of California finding aid for the collection, which will facilitate adding the links to BAMPFA collections on Calisphere and Digital Public Library of America.**

**MARCXML files delivered with each recording will include data harvested from the cassette inventory database and will allow batch loading of item-level records for digitized tapes to the UC Berkeley OPAC. Links to streaming files on archive.org will be added to relevant catalog records.**

**BAMPFA Film Library and Communications staff will produce blog and social media posts through the project's duration, highlighting streaming recordings when they become available. A curated set of such highlights will be advertised on the BAMPFA website and made available in the BAMPFA Film Library as we do with digitized video.**

**BAMPFA Film Library staff will write a summary of the project and its outcomes for the International Federation of Film Archives and Association (FIAF) of Moving Image Archivists (AMIA) publications and listservs.**

**BAMPFA Film Library and Curatorial staff will reach out to faculty at UC Berkeley and elsewhere to inform them about this new resource and will work with them to develop ways to integrate it into their courses and research.**

**If applicable, list the name(s) and URL(s) of the catalogs/repositories/services through which the digitized files and/or associated metadata will be made available (optional)**

How many names and URLs of catalogs/repositories/services would you like to add?

**6**

**Names/URLs of catalogs/repositories/services**

	Name	URL
<b>1</b>	<b>The Internet Archive</b>	<b><a href="https://archive.org/details/pacificfilmarchive">https://archive.org/details/pacificfilmarchive</a></b>
<b>2</b>	<b>The Online Archive of California</b>	<b><a href="https://oac.cdlib.org/institutions/UC+Berkeley::Berkeley+Art+Museum+and+Pacific+Film+Archive">https://oac.cdlib.org/institutions/UC+Berkeley::Berkeley+Art+Museum+and+Pacific+Film+Archive</a></b>
<b>3</b>	<b>Calisphere</b>	<b><a href="https://calisphere.org/institution/5/collections/">https://calisphere.org/institution/5/collections/</a></b>
<b>4</b>	<b>Digital Public Library of America</b>	<b><a href="https://dp.la/search?provider=%22UC%20Berkeley%20Art%20Museum%20and%20Pacific%20Film%20Archive%22">https://dp.la/search?provider=%22UC%20Berkeley%20Art%20Museum%20and%20Pacific%20Film%20Archive%22</a></b>
<b>5</b>	<b>OskiCat</b>	<b><a href="http://www.lib.berkeley.edu/">http://www.lib.berkeley.edu/</a></b>
<b>6</b>	<b>BAMPFA.org</b>	<b><a href="https://bampfa.org/about/search/film-video-and-book-catalogs">https://bampfa.org/about/search/film-video-and-book-catalogs</a></b>



June 21, 2018

Council on Library and Information Resources  
1707 L St. NW, Suite 650  
Washington, DC 20036

Dear CLIR Recordings at Risk Review Committee,

On behalf of the UC Berkeley Art Museum and Pacific Film Archive (BAMPFA), I enthusiastically support the application submitted by BAMPFA to the Council on Library and Information Resources *Recordings at Risk* grant program. The proposed project, **Saving Film Exhibition History: Digitizing Recordings of Guest Speakers at Pacific Film Archive, 1976 to 1986**, will preserve and make widely accessible an extraordinary collection of 750 audio recordings of filmmakers, film critics, and scholars, many of which have not been heard since they were first recorded.

The collection represents a treasure trove of cinematic history; the recordings from the 1970s and early 1980s—which are showing signs of deterioration and are at great risk of being lost forever—capture filmmakers as diverse as Douglas Sirk, Marlon Riggs, Russ Meyer, Werner Herzog, Larissa Shepitko, Wayne Wang, Jon Jost, Chantal Akerman, Lourdes Portillo, Errol Morris, and Les Blank. Pauline Kael and Susan Sontag are among the notable film critics and scholars represented in the collection. Many of the recordings offer a rare glimpse into the cultural, intellectual scenes of the 1970s and '80s on American campuses, and document both leading and emerging voices in the fields of global cinema, feminist filmmaking, and resistance cinema.

Founded in 1971, the Pacific Film Archive is regarded as one of the nation's most important film and video centers. The archive is committed to exhibiting works under the best possible conditions, and to contributing to the understanding, appreciation, and preservation of the moving image through the acquisition and preservation of films, videos, and related collections. Developed over the last half-century, the collection today totals more than 17,500 films and videos and an extensive film research collection of more than 10,700 books; 315 journal titles; 58,000 film stills; 8,300 posters; and 235,000 documents, including screenplays, international film festival programs, and distributors' catalogs. Among the collection are approximately 2,500 audiotape recordings of filmmakers and other guests who have presented as part of BAMPFA's film programming. The 750 recordings that are the subject of the proposed project reflect a significant and yet under-examined aspect of the collection.

Through this project, we will make these recordings available to scholars, students, and the general public through a combination of on-site and online access. BAMPFA's new building in downtown Berkeley, which opened to the public in 2016, includes two state-of-the-art film

theaters and an updated Film Library & Study Center, which provides a growing range of digital resources for ease of research. Stations in the Film Library & Study Center are designed to facilitate drop-in, casual listening and viewing of digitized recordings, films, and videos by both researchers and the general public. We will offer free on-site access to all works digitized as part of this proposal. We will also provide free online access to streaming-only copies of the digitized recordings we have permission to display on the Internet Archive (<http://archive.org>), with links to them from UC Berkeley's Library catalog OskiCat, UC's Systemwide Calisphere database, and the global library catalog WorldCat. BAMPFA's Library and Communications staff will produce blog and social media posts throughout the project's duration, highlighting streaming recordings as they become available. Scholars and researchers will be notified through academic journals, professional associations, and listservs.

The project builds on decades of BAMPFA curatorial scholarship around the history of film and video. BAMPFA film curators have organized thousands of landmark programs featuring special guests and films otherwise inaccessible to the public. By preserving 750 of the most at-risk recordings from these programs, this project will ensure wide access to a truly unique and valuable asset for generations to come.

The project leverages the talent and knowledge of BAMPFA's permanent library staff, led by Head of the Film Library and Study Center Nancy Goldman, who is internationally known for her cataloging expertise and her work managing the film- and video-related document digitization project CineFiles. Ms. Goldman and her library staff have been recognized for their efforts to make film documents freely available online. BAMPFA is committed to providing institutional support in the form of permanent staff time dedicated to the project, as outlined in the budget narrative and project plan. The requested grant funds will support a third-party vendor to digitize the recordings and a temporary part-time assistant, both of which are essential to BAMPFA's ability to undertake this ambitious project.

The proposed project aligns with BAMPFA's five-year Strategic Plan, which emphasizes collections access, preservation, and relevance as major goals. The project also serves to advance BAMPFA's mission to inspire the imagination, ignite critical dialogue, and activate community engagement through art, film, and other forms of creative expression.

This letter confirms that the project proposed has the full support of BAMPFA; that we are prepared to undertake the work; that the files created from this effort will be made freely and publicly available as described in the proposal, and that we claim no new rights and introduce no new restrictions, except those already required by law and/or existing agreements pertaining to the source materials.

Thank you for your consideration of our request.

Sincerely,

Lawrence Rinder  
Director and Chief Curator, BAMPFA



Communications 101  
phone: (831) 459-3204  
fax: (831) 459-1341  
e-mail: [film@ucsc.edu](mailto:film@ucsc.edu)  
<http://film.ucsc.edu>

June 15, 2018

Members of the Review Committee  
Recordings at Risk Project  
Council on Library and Information Resources  
1707 L Street NW, Suite 650  
Washington, DC 20036-4201

Dear Committee Members,

I am delighted to write in enthusiastic support of the Berkeley Art Museum and Pacific Film Archive's (BAMPFA) project to digitize, preserve and provide access to their collection of recordings of PFA guest speakers during the years 1976-1986. As I will explain, this is a project of great cultural and historical importance that is not only timely but urgent, and an initiative whose time has come.

I attended PFA programs regularly during 1976-1980 and was present at many events represented in this collection. Film culture was flourishing during this period, and it was typical for speakers and presenters to address a packed theater. PFA's national and international reputation for curatorial excellence attracted an eminent and diverse group of makers, scholars and writers to Berkeley, where they enjoyed the opportunity to speak to and with a sophisticated and often challenging audience.

The inventory of recordings makes fascinating reading, filled with prominent and less-prominent but important names, many identifying people who are no longer with us. Along with recognized greats like Pare Lorentz, Charles Burnett, William K. Everson, Yvonne Rainer, Chantal Akerman, Wayne Wang and Les Blank, we see Richard Myers, an Ohio-

based experimental filmmaker whose reputation has grown greatly with time; Robert Gitt, legendary UCLA film preservationist; Nathaniel Dorsky, highly-praised and prolific maker of meditative media; Joel DeMott and Jeff Kreines, documentarists of Midwest working-class life; Nan Goldin, photographer and documentor of the 1980s New York cultural scene; and pioneering feminist filmmakers and animators like Suzan Pitt, Dorothy Wiley and Gunvor Nelson. Many of the makers and films documented in these recordings are breaking out of a period of obscurity and speaking to emergent generations, and these materials will serve both to address lack of knowledge and correct historical oversights and misconceptions.

The corpus of these recordings constitutes a broad and deep record not only of filmmaking and film studies, but of the artistic, cultural and social preoccupations of the era. And since it includes presentations by more senior makers like Douglas Sirk, Lester Cole (a member of the Hollywood Ten), and Shirley Clarke, the importance of this collection extends back into earlier eras. Replete with evidence, anecdote and interaction, these recordings will be valuable source material for researchers and scholars, extremely useful in the classroom, and raw material for future DVD/Blu-Ray/video-on-demand supplements. I can easily imagine using segments from these recordings in my Documentary Film & Media course at UC Santa Cruz, for example.

Due to the documented fragility of audiocassette tape and its containers, this collection is presently at risk and urgently needs preservation. BAMPFA presents a rational digitization and metadata plan organized around currently accepted best practices. The project team, a qualified vendor and requisite expertise are present. I am confident that this project will be executed within the time and budget parameters proposed.

I very much look forward to having the opportunity to explore, study and write about this rare and significant collection, and I am gratified at your plans to make it accessible. I strongly urge CLIR to support this endeavor.

Sincerely yours,

Rick Prelinger  
Professor, Film & Digital Media

Council on Library and Information Resources  
1707 L Street NW, Suite 650  
Washington, DC 20036-4201

June 11, 2018

Dear Members of the Review Committee:

I am very pleased to write this letter in support of the UC Berkeley Art Museum and Pacific Film Archive's proposal to digitize 750 audio recordings from their collection of recordings of guest speakers who appeared at Pacific Film Archive's film exhibition program in the 1970s and 1980s.

I was privileged to visit the BAMPFA Film Library and Study Center earlier this year to conduct research on the reception of Soviet and other international filmmakers in the United States during the Cold War. One of the collections I found particularly valuable was the audio recording collection. Having access to these rare original recordings allowed me to witness first-hand the interaction between American cinephiles and visiting filmmakers, such as the tape I heard with an award-winning Soviet director Larisa Shepitko. The recordings offer insightful access to filmmakers' thoughts and creative process, their understanding of their own role as cultural ambassadors in a foreign country, and the questions Americans had for visiting artists. Sometimes the tapes even contain impromptu debates between filmmakers. German director Werner Herzog was in the audience that night, and asked Shepitko a question that put her work in an entirely new light for me.

Providing online access to these audio recordings will greatly broaden their impact. They will offer a wider range of scholars and the public a wealth of rare data without the added expense of travelling to Berkeley to gain access to these unique items. The tapes will help contextualize canonical films of that era. To me, they showed the links between American and global political processes, such as the tape where US black activist Angela Davis appears as a translator for Senegalese director Ousmane Sembene, who is often called "the father of African cinema." I would never know about this encounter if it wasn't for this tape. Digitizing these recordings will also serve to preserve the voices of filmmakers from around the world, many of whom may not have recorded statements like this elsewhere, such as less renowned Senegalese filmmakers who appeared with Sembene in 1978. I especially look forward to the discoveries in the uncatalogued early recordings from the 1970s that the PFA hopes to process with the CLIR grant.

Collections like those at the Pacific Film Archive are a significant benefit to scholarship. Digital access to them will help me in my future research and teaching. They will make it easy to assign directors' Q&A sessions together with their films to my students, to contextualize historical reception of films. And my writing will benefit from being able to go

back and hear the tapes again to catch more detail in the conversation. The tapes will certainly benefit a wide range of other scholars as well. Film historians are only beginning to analyze the role of American film archive curators in the global circulation of art cinema. My own research shows that the Pacific Film Archive played a key role in the circulation of foreign films and filmmakers in the United States in this period, alongside such venues as the Museum of Modern Art in New York. Digital access to the tapes will allow scholars to better understand this aspect of world cinema history.

I urge the Review Committee to award funding to this unique and valuable project.

Sincerely,

Elena Razlogova

Associate Professor  
Department of History  
Concordia University  
Montreal, Canada



# Hamilton

June 7, 2018

Dear Members of the CLIR-Recordings-at-Risk Review Committee:

I am one of the many researchers who have made use of PFA's collections over the years—and I have always been impressed with the expertise of the staff and the Archive's commitment to accessibility. I am writing to express my enthusiastic support for BAMPFA's CLIR "Recordings at Risk" application to digitize and preserve audio recordings of guest speakers who appeared at PFA between 1976 and 1986.

A bit of background: I relied heavily on PFA's collections when writing my book *Art in Cinema: Documents Toward a History of the Film Society* (Philadelphia: Temple University Press, 2006), as well as when researching *Canyon Cinema: The Life and Times of an Independent Film Distributor* (Berkeley: University of California Press, 2008). And I contributed to *Radical Light: Alternative Film and Video in the San Francisco Bay Area, 1945-2000*, the overview of independent media activity in the Bay Area, edited by PFA curators Kathy Geritz and Steve Seid (in collaboration with Steve Anker).

More relevant to this current project, I have spent much of my life as a researcher/writer doing oral history: interviewing filmmakers who have made important contributions to American and world culture, for my *Critical Cinema* and *Avant-Doc* collections (published by University of California Press and Oxford University Press, respectively)—because I believe that knowing what these filmmakers have to say is important for our full understanding of their work.

The recordings housed at PFA are unique documents that offer listeners insight into film artists' creative processes. And since the PFA has been able to host so many accomplished filmmakers over the years, their recordings are a treasure trove—or will be once they are accessible to researchers and teachers.

PFA's extensive collections are crucial to the field of cinema and media studies, and the proposed project will offer scholars unprecedented access to rare audio recordings that capture the voices of a wide range of independent filmmakers, as well as film artists working within the commercial industry. Access to these recordings is sure to encourage new scholarship.

The PFA's proposed preservation and access activities will make possible new research in a range of related fields, including Film Studies, American Studies, History, Ethnic Studies, Art History, and Journalism. I enthusiastically endorse the application.

Sincerely,

Scott MacDonald, Professor of Film History  
Chair, Cinema and Media Studies  
Art History Department  
Hamilton College, Clinton, NY

**Partial Inventory of Recordings to be Digitized**

This inventory, excerpted from our FileMaker Pro database, represents a partial listing of the recordings to be digitized, showing Date, Speaker, Title, and Accession number fields. The inventory lists records for 97 tapes that have already been digitized through previous grant projects as well as 500 of the 750 to be digitized with CLIR funding. 250 of the earliest recordings are currently only inventoried on paper catalog cards. Likewise, permissions information for all of the recordings covered by this project also exists only on paper forms. These early paper records and permissions information will be added to the inventory database as part of the proposed project.

We do not currently have data on tape length, condition, or rights entered into the inventory database for these 750 records. Most tapes are recorded on 60-minute cassettes, but running times vary considerably depending on the event. Data on physical item condition and duration will be gathered as part of the digitization process and returned to us from MediaPreserve in each object's metadata. As part of the ingest process, this data will be merged into our digital repository, which already includes fields to describe physical item condition, duration, and rights, among other fields. When this project is completed, all metadata will display in our internal systems as well as in the public catalogs OskiCat, Calisphere, DPLA, and Archive.org.

<b>Date</b>	<b>Speaker</b>	<b>Accession No</b>	<b>Titles</b>
1976-02-04	Shelley Duvall	515	THIEVES LIKE US THE FRONTIER EXPERIENCE
1976-11-08	Pare Lorentz	512	FIGHT FOR LIFE
1976-11-10	Pare Lorentz	511	NUREMBERG TRIALS
1976-11-12	Pare Lorentz	504	PLOW THAT BROKE THE PLAINS
1976-11-29	Chantal Akerman	387	
1976-12-19	Kenneth Anger	516	KFRC RADIO INTERVIEW IN SAN FRANCISCO (AIR DATE)
1977-09-09	Larissa Shepitko	59	THE ASCENT
1977-09-13	Leonide Massine	60	THE RED SHOES
1977-09-14	Anthony Harvey	61	DR STRANGELOVE LOLITA
1977-09-20	Gary Beydler	62	HAND HELD DAY PASADENA FREEWAY STILL MIRROR
1977-09-20	Yvette Biro	63	THE LOVERS
1978-01-19	Robert Kramer	505	TROUBLEMAKERS IN THE COUNTRY
1978-01-24	Robert Kramer	506	THE EDGE
1978-01-26	Robert Kramer	507	AGITATION & PROPAGANDA #505 PIG POWER
1978-01-31	Robert Kramer	508	ICE
1978-02-01	Robert Kramer	509	MILESTONE
1978-02-03	Robert Kramer	510	SCENES FROM THE CLASS STRUGGLE IN PORTUGAL
1978-10-31	Kath Walker	540	THE BEGINNING OF LIFE IN THE DREAM TIME
1978-11-24	Denis Sanders	517	CRIME AND PUNISHMENT U. S. A. INVASION OF THE BEE GIRLS
1978-12-05	Louis Hock	230	MISSISSIPPI ROLLS PACIFIC TIME
1978-12-12	Laraine Gray Ginora Johnson	231	WITH BABIES & BANNERS
1978-12-13	Ron Maiberg	232	MASADA MIGHT FALL AGAIN
1979-01-02	Jean Pierre Gorin	241	TWICE UPON A TIME
1979-01-11	Mary Woronov	233	HOLLYWOOD BLVD. SUGAR COOKIES
1979-01-12	Barbara Steele	234	BLACK SUNDAY CASTLE OF BLOOD 8 1/2 YOUNG TOPLESS
1979-01-14	Albert Johnson	235	GIRL CRAZY PRESENTING LILY MARS
1979-01-15	William K. Everson	236	GOLDEN DAWN HEARTS IN DIXIE
1979-01-16	William K. Everson	237	THE BAT WHISPERS THE GHOUL THE UNDYING MONSTER

**UC Berkeley Art Museum and Pacific Film Archive**  
*Saving Film Exhibition History:*  
**Digitizing Recordings of Guest Speakers at the Pacific Film Archive, 1976 to 1986**

1979-01-17	William K. Everson	238	BRIEF ECTASY SEVEN SINNERS
1979-01-18	William K. Everson	239	NON-STOP NEW YORK THE DARE DEVIL REPORTER THE HOLE IN THE WALL THE ROAD BACK
1979-01-20	William K. Everson	240	IT'S A GIFT SONS OF THE DESERT
1979-01-23	Andriano Apra	241	BEFORE ITALIAN NEO-REALISM 1860
1979-01-23	Kath Walker	242	SHADOW SISTER & POETRY
1979-01-24	Jim Szalapski	245	OUTLAW COUNTRY
1979-01-26	Andriano Apra	246	I'LL ALWAYS LOVE YOU
1979-01-26	Haile Gerima	261	BUSH MAMA HARVEST: 3000YEARS
1979-01-31	Andriano Apra	248	AN ADVENTURE OF SALVATORE ROSA
1979-02-01	Gonzalo Herralde	249	THE PEDRABLES MURDER RACE THE SPIRIT OF FRANCO
1979-02-02	Andriano Apra	250	LA SIGNORA DI TUTTI
1979-02-06	Andriano Apra	251	THE UNKNOWN ITALIAN CINEMA (LECTURE)
1979-02-07	Barbet Schroeder	252	KOKO-A TALKING GORILLA
1979-02-12	Alejandro Grattan	253	ONLY ONCE IN A LIFETIME
1979-02-13	Michael Rubbo	254	ZOLZHENITSYN'S CHILDREN WAITING FOR FIDEL
1979-02-14	Michael Rubbo	255	I HATE TO LOSE LOG HOUSE THE WALLS COME TUMBLING DOWN
1979-02-15	Michael Rubbo	256	THE MAN WHO CAN'T STOP PERSISTENT & FINAGLING
1979-02-16	Costa Werner	257	THOMAS GRAAL'S BEST FILM TO KILL A CHILD THE TRAIN
1979-02-17	Michael Rubbo	258	WET EARTH AND WARM PEOPLE ZOLZHENITSYN'S CHILDREN
1979-02-20	Michael Rubbo	259	I AM AN OLD TREE SAD SONG OF YELLOW SKIN
1979-02-27	Richard Serra	262	HIS FILMS
1979-03-04	Bobby Roth	263	THE BOSS' SON
1979-03-06	Jon Jost	260	CHAMELEON
1979-03-06	Vincent Grenier	264	HIS FILMS
1979-03-13	Dana Gordon	265	HER FILMS
1979-03-13	James Benning	266	GRAND OPERA
1979-03-17		274	FAMILY-SOUNDTRACK
1979-03-20	Astrid Lindgren	267	THE BROTHERS LIONHART
1979-03-21	Reinhard Hauff	268	KNIFE IN THE HEAD
1979-03-21	Chantal Akerman	269	MEETINGS WITH ANNA
1979-03-23	Yousef Chahine	270	ALEXANDRIA WHY?
1979-03-26	Hans-Jurgen Syberberg	271	HITLER: A FILM FROM GERMANY
1979-03-30	Jacques Rouffio	275	SUGAR
1979-03-30	Jean-Francois Stevenin	276	MOUNTAIN PASS
1979-03-31	Nikos Panayotopolous	272	THE IDLERS OF THE FERTILE VALLEY
1979-03-31	Errol Morris	273	GATES OF HEAVEN
1979-04-03	Susan Pitt	282	ASPARAGUS AND OTHER ANIMATION
1979-04-05	Sonia Braga	277	DONA FLOR AND HER TWO HUSBANDS THE LADY IN THE BUS
1979-04-06	Maurizio Grande	278	THE LAST WOMAN THE WEDDING MARCH
1979-04-07	Maurizio Grande	279	THE MAN WITH THE BALLOONS
1979-04-10	P. Adams Sitney	280	ENTHUSIASM FORWARD SOVIET ZVENIGORA
1979-04-10	P. Adams Sitney	281	SAME AS 280:SIDE B
1979-04-13	Michael Snow	283	LA REGION CENTRALE
1979-04-13	P. Adams Sitney	284	DREYER AND BRESSON (LECTURE)
1979-04-17	P. Adams Sitney	285	ANEMIC CINEMA L'AGE D'OR ETOILE DE MER LAND WITHOUT BREAD

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1979-04-25	Walter Reisch	286	NINOTCHKA MASQUERADE
1979-04-26	Rudi Fehr	287	I CONFESS POSSESSED
1979-04-27	Walter Reisch	288	MASQUERADE
1979-05-09	Donald Richie	289	SEVEN SAMURAI
1979-05-12	Donald Richie	290	THE MOST BEAUTIFUL NO REGRETS FOR OUR YOUTH
1979-05-19	Les Blank	297	DEL CORAZON GARLIC IS AS GOOD AS TEN MOTHERS
1979-05-24	Lester Cole	298	HOUSE OF 7 GABLES
1979-06-01	Roberto Vargas	291	NICARAGUA FREE HOMELAND OR DEATH
1979-06-04	Stanton Kaye	292	HE WANTS HER BACK
1979-06-05	Babette Mangolte	299	THE CAMERA: JE OR LA CAMERA: I
1979-07-21	Hans-Jurgen Syberberg	293	OUR HITLER. . .
1979-07-24	Emmanuel Cousin	312	NORTH TCHAD
1979-07-25	Delphine Seyrig	294	MURIEL RAK
1979-07-29	Hans-Jurgen Syberberg	295	HITLER
1979-08-03	James Toback	296	FINGERS
1979-09-07	Shuji Terayama	300	EXPERIMENTAL FILMS (1) PASTORAL HIDE AND SEEK
1979-09-10	Alain Tanner	301	CHARLES DEAD OR ALIVE LA SALAMANDRE MIDDLE OF THE WORLD
1979-09-13	Alain Tanner	302	JONAH WILL BE 25 IN THE YEAR 2000
1979-09-14	Alain Tanner	303	MESSIDOR
1979-09-18	Leslie Shatz	304	THE NEW KLAN DEL CORAZON
1979-09-19	Maureen Gosling		DEL CORAZON
1979-09-19	Dorothy Wiley	305	BEFORE NEED
1979-09-19	Gunvor Nelson		
1979-09-26	Rob Nilsson	306	NORTHERN LIGHTS
1979-10-01	Andron Mikhailkov-Konchalovsky	307	THE FIRST TEACHER THE FEROCIOUS ONE
1979-10-03	Andron Mikhailkov-Konchalovsky	308	A NEST OF GENTLE FOLK THE SLAVE OF LOVE
1979-10-04	Luiz Keller	309	TRINDADE
1979-10-06	Ian Merrick	310	THE BLACK PANTHER
1979-10-08	Martha Ansara	311	BACKROADS LOVE LETTERS FROM TERALBA ROAD MY SURVIVAL AS AN ABORIGINAL PROTECTED
1979-10-12	Friedrich Knilli	313	THE HOLOCAUST RESEARCH PROJECT
1979-10-12	Friedrich Knilli	314	THE HOLOCAUST RESEARCH PROJECT
1979-10-14		315	[UNKNOWN]
1979-10-15	Tomas Gutierrez Alea	317	THE LAST SUPPER
1979-10-16		316	[UNKNOWN]
1979-10-16	Tomas Gutierrez Alea	318	PORTRAIT OF TERESA
1979-10-16	Susan Sontag	500	BROADCAST ON KPFA INTERVIEW-RADIO (PART 1)
1979-10-16	Susan Sontag	501	BROADCAST ON KPFA INTERVIEW-RADIO (PART 2)
1979-10-17	Tomas Gutierrez Alea	319	DEATH OF A BUREAUCRAT THE SURVIVORS
1979-10-19	Barbet Schroeder	320	PERCEVAL
1979-10-23	Larry Gottheim	321	HORIZONS
1979-10-24	Herbert Achternbusch	322	BYE BYE BAVARIA THE YOUNG MONK
1979-10-25	Sohrab Shahid Saless	331	A SIMPLE EVENT FOR FROM HOME
1979-10-26	Bastian Cleve	323	S.F. ZEPHYR
1979-10-27	Sohrab Shahid Saless	324	DIARY OF A LOVER
1979-10-27	Uwe Brandner	325	FIFTY-FIFTY
1979-10-30	Brigit & Wilhelm Hein	326	FROM HERE TO ETERNITY
1979-10-31	Brigit & Wilhelm Hein	327	NEW GERMAN EXPERIMENTAL
1979-11-06	George Griffin	328	LINEAGE AND OTHER ANIMATION
1979-11-08	Hellmuth Costard	330	THE OPPRESSION OF WOMEN...
1979-11-09	Hellmuth Costard	332	FOOTBALL (SOCCER)
1979-11-09	Sergio Castilla	333	DISAPPEARED
1979-11-10	John Nathan	334	THE BLIND SWORDSMAN
1979-11-12	Eckhart Stein	335	IRACEMA

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1979-11-12	Jean Pierre Gorin	337	POTO AND CABENGA
1979-11-13	Hellmuth Costard	336	THE LITTLE GODARD
1979-11-15	Eckhart Stein	338	THE MIDDLE OF THE ROAD IS A VERY DEAD END
1979-11-16	Werner Schroeter	360	THE COMMANCHE DER BOMBERPILOT MARIA MALIBRAN
1979-11-18	Florence Eldridge	340	ACT OF MURDER
1979-11-26	Werner Schroeter	341	KINGDOM OF NAPLES
1979-11-28	Sirk, Douglas	342	ALL I DESIRE ALL THAT HEAVEN ALLOWS
1979-12-01	George Moore	343	THE FOUNDLING SHADOW RIDER THE WOBBLIES
1979-12-05	George Moore	344	LENZ
1979-12-06	George Moore	345	Z
1979-12-07	Vassilis Vassilikos	346	FLOORSHOW
1980-01-22	Richard Myers	347	HAPPIEST DAYS OF YOUR LIFE
1980-01-26	William K. Everson	348	INSPECTOR CALLS REGENERATION YELLOW TICKET ROAD TO GLORY PLOUGH AND STARS THE GROWLER STORY
1980-01-27	William K. Everson	349	SHIP OF LOST MEN YOUNG GIRLS IN DISTRESS
1980-01-29	William K. Everson	350	SINGING IN THE RAIN & EXCERPTS SONG OF THE STREET MOVIES OUT OF THIN AIR
1980-01-30	Walter Plunkett	351	ONE MORE SPRING HOOPLA TURNED OUT NICE AGAIN
1980-01-31	William K. Everson	352	KING OF Z PASSIONATE FRIENDS WRONG WAY OUT
1980-02-01	William K. Everson	353	STONY ISLAND STORY OF ANNA O VIXEN MUDHONEY FASTER PUSSYCAT, KILL, KILL
1980-02-04	Andrew Davis	355	SPIRIT OF THE WIND
1980-02-05	Terrel Seltzer	354	FULL MOON LUNCH FARM SONG PENITENTIARY
1980-02-09	Russ Meyer	356	RACE THE SPIRIT OF FRANCO THE PERALBES MURDERER
1980-02-11	Ralph Liddle	357	EXPOSURE A CHILD'S VOICE
1980-02-12	John Nathan	358	JUMP STREET
1980-03-03	Jamaa Fanaka	359	FUNNY FACE
1980-03-06	Gonzalo Herralde	368	
1980-03-11	Kieran Hickey	366	
1980-03-11	Christine Burrill David Davis	367	
1980-03-13	Stanley Donen & Richard Avedon & Albert Johnson	363	
1980-04-01	James Hall	365	PROMISE THEM ANYTHING: POLITICAL SPOTS 1933-80
1980-04-03	Issam Makdissy Terry Eubanks	364	LIARS DICE
1980-04-05	Michael Powell	361	PEEPING TOM SMALL BACK ROOM
1980-04-07	Jacques Richard	369	LE ROUGE DE CHINE & SHORTS
1980-04-08	Carolyn Swartz & Ann Schaetzel	370	STUDENT FILMS FROM M.I.T.
1980-04-09	Herbert Feinstein	362	MAN OF MARBLE
1980-04-11	Yvonne Rainer	371	JOURNEYS FROM BERLIN/ 1971
1980-04-15	Kurt Kren	372	THE FILMS OF KURT KREN
1980-04-17	G. Aravindan	373	THAMPU KUMM ATTY
1980-04-21	Eberhard Fechner	374	TESTIMONIALS FOR KLARA HEYDEBRECK UNDER LANDMARK PROTECTION
1980-04-24	Eberhard Fechner	375	TADELLOESER & WOLFF (RIGHT OR WRONG: MY COUNTRY)

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1980-04-25	David MacDougall and Judith MacDougall	376	UNDER THE MEN'S TREE THE WEDDING CAMELS
1980-04-28	Les Blank & Maureen Gosling	377	GARLIC IS AS GOOD AS TEN MOTHERS WERNER HERZOG EATS HIS SHOE
1980-04-29	David MacDougall & Judith MacDougall	378	THE HOUSE-OPENING LORANG'S WAY
1980-04-30	Allan Francovich & Howard Dratch	379	ON COMPANY BUSINESS
1980-05-01	Pauline Kael	382	PAULINE Kael AT PFA (3 OPEN REEL TAPES)
1980-05-02	Masahiro Shinoda	380	THE SCANDALOUS ADVENTURES OF BURAIKAN DOUBLE SUICIDE
1980-05-03	Derek Lamb	381	ANIMATION FROM N.F.B. OF CANADA
1980-05-06	Alex Gordon	389	TRAILERS DRAGSTRIP GIRLS GIRLS IN PRISON
1980-05-07	Alex Gordon	390	BUCK JONES SERIAL RIDERS OF THE PURPLE SAGE BAR 20 RIDES AGAIN
1980-05-09	Robert Richter	391	VIETNAM: AN AMERICAN JOURNEY
1980-05-13	Tim Bruce	392	CORRIGAN HAVING RECOVERED A CUP OF TEA VIEW FROM REARDON VISIT
1980-06-03	Anne Claire Poirer	383	PRIMAL FEAR
1980-06-04	Bob Rosen	384	MACBETH (ORSON WELLES)
1980-06-17	Pat Ferrero & Carol MonPere	385	QUILTS IN WOMEN'S LIVES BATTLE OF WESTLANDS
1980-06-20	Thomas McGuane	386	92 IN THE SHADE
1980-06-24	Andrej Zdravic	388	VIA SOUND HOME MANA'S WORLD NEW YORK STUDIES///VENEZIA///
1980-07-05	William K. Everson	412	HOLIDAY FOR HENRIETTE HOLIDAY CAMP
1980-07-06	William K. Everson	409	WILD AND WOOLEY FATTY ARBUCKLE TRIBUTE
1980-07-07	William K. Everson	410	ARE PARENTS PEOPLE? WOMAN OF THE YEAR ORCHIDS AND ERMINE
1980-07-14	William K. Everson	411	MOVIES OUT OF THIN AIR
1980-07-21	William K. Everson	394	MOULIN ROUGE BELOVED ROGUE
1980-07-22	Elfriede Fischinger	393	WAX EXPERIMENTS / STAFFS / SPIRITUAL CONSTRUCTION / SPIRALS / STUDY #LLA / VINKA STUDY #3 / STUDY #8 / KREISE CIGARETTE ANIMATION / TESTS / MURATTI MARCHESON / SQUARES /COMPOSITION / IN BLUE TESTS / COMPOSITION / IN BLUE / COLOR RHYTHM / RADIO DYNAMICS / ORGANIC FRAGMENT / MUTOSCOPE REELS
1980-07-28	William K. Everson	395	SHOOTING STARS THURSDAY'S CHILD HOLLYWOOD BLVD
1980-07-31	William K. Everson	396	JUST PALS HANGMAN'S HOUSE FOUR SONS
1980-09-08	Michael Goodwin	397	LESTER GOODWIN'S OBJECTIVE BURMA
1980-09-18	John Lowenthal	398	TRIALS OF ALGER HISS
1980-09-26	Bruce Ricker	399	LAST OF THE BLUE DEVILS
1980-10-06	Giles Rosseleni	408	INDIA
1980-10-07	Eileen Bowser	401	SECRETS OF THE FILM ARCHIVE
1980-10-14	Albert Johnson	402	NIGHTS OF CABIRIA & CLIPS
1980-10-21	Gabor Boby	403	AMERICAN TORSO
1980-10-22	Connie Helds	404	LIFE AND TIMES OF ROSIE THE RIVETER
1980-10-24	Edward Pressman	405	BADLANDS OUT OF IT
1980-10-27	John Chapman	406	EL SALVADOR: REVOLUTION OR DEATH NICARAGUA 1979 SCENES FROM THE REVOLUTION

1980-11-11	Anne Bohlen	407	WITH BABIES AND BANNERS
1980-11-12	Stephen Lighthill	407	TAKING BACK DETROIT
1980-11-20	Helga Reidrniester	437	A MATTER OF DESTINY
1980-11-26	Petra Haffter	421	CRAZY THE WHOLE LIFE IS CRAZY AND ABOUT MY VOYAGES
1980-12-01	Patricia Moraz	420	LE CHEMIN PERDU
1980-12-02	Taka Iimura	415	STIIL MOVIE PRAEPARAT LIKE THE TRAIN IS PASSING CORRESPONDENCE HELIOGRAPHY SUMMER IS GONE
1980-12-10	George Kuchar	438	AQUEERIUS MONGOLOID NOCTURNAL IMMACULATION SYMPHONY OF A SINNER
1980-12-13	Maureen Gosling & Les Blank	444	SPROUT WINGS AND FLY THE POLKA FILM HERZOG GOES PERU
1980-12-16	Wim Wenders	419	LIGHTNING OVER WATER
1981-01-13	William K. Everson	414	IMPATIENT MAIDENS WHILE PARIS SLEEPS HIS WOMAN
1981-01-14	William K. Everson	418	A KISS FOR CINDERELLA
1981-01-15	William K. Everson	416	CISCO KID THUNDER TRAILS
1981-01-22	Bastian Cleve	413	HOLI
1981-01-27	Carroll Ballard	422	RODEO PERILS OF PRISCILLA CRYSTALLIZATION PIGS WAITING FOR MAY SEEMS LIKE ONLY YESTERDAY
1981-01-31	Istvan Szabo	424	CONFIDENCE AND FATHER
1981-02-02	Shirley Clark	417	THE COOL WORLD
1981-02-03	Roger Horrochs	445	TRIBUTE TO LEN LYE (SHORTS)
1981-02-17	Chris Welsby	423	ESTUARY CLOUD FRAGMENTS SEA SHORE
1981-02-27	Barbette Mangolte	430	THE COLD EYE (MY DARLING BE CAREFUL)
1981-03-02	Enno Patalas	426	SIEGFRIED
1981-03-02	Enno Patalas	427	SIEGFRIED PART TWO
1981-03-02	Enno Patalas	428	SIEGFRIED PART THREE
1981-03-02	Enno Patalas	429	SIEGFRIED
1981-03-03	Mindy Affrime, Rachel Lyon, Susan O'Connell	425	TELL ME A RIDDLE
1981-03-04	Enno Patalas	429	SPIES (FRITZ LANG)
1981-03-10	Vivienne Dick	441	BEAUTY BECOMES THE BEAST SHE HID HER GUN ALREADY
1981-03-18	Robert Pansard-Besson	431	LE ROSE ET LE BLANC
1981-03-24	Kazoo Miyagama	432	YOJINIBO & CONFLAGRATION
1981-03-26	Anna Than as	433	THE HAUNTING OF M
1981-03-28	Albert Finney	434	CHARLIE BUBBLES GUMSHOE
1981-04-01	Niven Busch Albert Johnson	434	PURSUED & FILM CLIPS
1981-04-01	Niven Busch Albert Johnson	435	PURSUED: AN EVENING WITH NIVEN BUSCH PART TWO
1981-04-03	Steve Horowitz &	430	SPRING RIVER FLOWS

1981-04-04	Kevin Rocket	439	EXPOSURE CRIMINAL CONSERVATION BENEFICIARY OVER HERE ON A PAVING STONE MOUNTAIN
1981-04-09	Kevin Rocket	440	LAMENT FOR ART O'LEARY POTEEN CHRISTIMAS MORNING WHEELS KINKISHA IT'S HANDY WHEN PEOPLE DON'T DIE EMTIGON WITHDRAWAL DOWN THE CORNER
1981-04-16	Niklaus Schillino	441	WILLIE BUSCH REPORT
1981-04-28	Paul Robeson, Jr. & Albert Johnson	442	BODY & SOUL PAUL ROBESON: TRIBUTE TO AN ARTIST
1981-04-29	Chris Monger	446	REPEATER
1981-05-05	Jeremy Lamer	447	THE CANDIDATE DRIVE, HE SAID
1981-05-07	Jon Jost	443	STAGEFRIGHT GODARD '80
1981-05-16	John Jeremy	448	BLUES LIKE SHOWERS OF RAIN JAZZ IS OUR RELGION ST. LOUIS BLUES BLACK & TAN AFTER HOURS
1981-05-21	Jo Menell	449	NOTHING TO LOSE
1981-05-23	Ray Harryhausen	450	FILM CLIPS & JASON & THE AROGNAUTS
1981-06-02	Judith Rascoe	451	WHO'LL STOP THE RAIN ROAD MOVIE
1981-06-03	Diane Johnson Albert Johnson	452	THE SHINING
1981-06-19	Jay Kugelman	453	THE BEATS: AN EXISTENTIAL COMEDY PULL MY DAISY DUTCH EXPERIMENTAL FILMS
1981-06-23	Peter Rubin	454	A SUNDAY IN HELL
1981-07-08	Jørgen Leth	455	GOOD AND EVIL
1981-07-14	William K. Everson	456	PADDY AMATEUR DADDY DEVIL'S LOTTERY
1981-07-16	William K. Everson	457	NELL GWYN SPRING IN PARK LANE
1981-07-20	William K. Everson	458	CATHERINE LA P'TITE LILI THE MILKY WAY TIGER ROSE
1981-08-13	Eugene Corr	459	OVER-UNDER, SIDEWAYS-DOWN
1981-12-04	Andron Mikhalkov-Konchalovsky	485	UNCLE VANYA
1981-12-05	Andron Mikhalkov-Konchalovsky	486	SLAVE OF LOVE
1981-12-08	Ingo Petzke	476	GERMAN EXPERIMENTAL FILMS
1981-12-08	Ingo Petzke	477	GERMAN EXPERIMENTAL FILMS
1981-12-10	Wayne Wang	478	CHAN IS MISSING
1982-01-09	Les Blank	479	PELICULA O MUERTA
	Maureen Gosling		
	Michael Goodwin		
1982-01-13	Ray Keating	480	KLASH STRUGGLES
1982-01-14	Richard Heuss	481	FEELING GOOD, FEELING PROUD
1982-01-15	Amalie Rothschild	482	CONVERSATIONS WITH WILLARD VAN DYKE
1982-01-23	William K. Everson	536	MERRY-GO-ROUND DANSE DU MORTE MAN OF MANY SKINS
1982-01-26	William K. Everson	483	UNDERGROUND QUIET WEDDING WE DIVE AT DAWN

1982-01-28	William K. Everson	484	D. W. GRIFFITH
1982-01-30	Joseph H. Lewis	487	GUN CRAZY
1982-01-30	Joseph H. Lewis	488	SO DARK THE NIGHT
1982-01-31	Joseph H. Lewis	489	01/30/82 CONT'D.
1982-02-03	Costa-Gavras, Edward Lewis, Mildred Lewis	490	MY NAME IS JULIA ROSS
1982-02-05	Anthony Slide	520	MISSING
1982-02-11	John Dunkley-Smith	491	VAUDEVILLE ON FILM
1982-02-11	Paula Gladstone	533	CITYS CAPE CITIES
1982-02-24	Norbert Nuckelmann	492	THE DANCING SOUL OF THE WALKING PEOPLE
1982-02-25	Warren Sonbert	493	LAST YEARS OF CHILDHOOD
1982-02-25	Robert Towne	493	DIVIDED LOYAL TIES
1982-03-02	David Neves	521	NOBLESSE OBLIGE
1982-03-03	David Neves	522	PERSONAL BEST
1982-03-04	Klaus Telscher	534	MEMORY OF HELEN
1982-03-09	William Rothman	494	ITS NICE TO MEET YOU
1982-03-09	William Rothman	495	LAGADO
1982-03-12	Louise Carre	496	KASKARA
1982-03-13	Jean Beaudin	497	SHADOW OF A DOUBT
1982-03-20	Robert Gitt	523	3/09/82 CONT'D.
1982-04-03	Robert Gitt	535	IT CANT BE WINTER WE HAVENT HAD SUMMER YET
1982-04-04	Maurice Hatton	498	CORDELIA
1982-04-06	Martin Lucas	525	DEVIL AND MISS JONES
1982-04-14	Merce Cunningharr	499	HISTORY IS MADE AT NIGHT
1982-04-27	Ulrike Ottinger	526	MACBETH
1982-04-28	Agust Gudmundsson	527	ARGONAUTS OF CALIFORNIA
1982-05-07	Zsolt Kezdi-Kovacs	528	LONG SHOT
1982-05-21	Robin Wood	530	PRAISE MARX AND PASS THE AMMUNITION
1982-05-22	Robin Wood	531	TIGHTEN YOUR BELTS
1982-05-22	Larry Cohen	537	BITE THE BULLET
1982-05-23	Robin Wood	539	CHANNELS/INSERTS
1982-05-25	Alexandre Rockwell	532	FREAK ORLANDO
1982-07-23	Jerry Barrish	552	TICKET OF NO RETURN
1982-07-23	Dan Rathod	552	LAND & SONS THE OUTLAW
1982-07-23	Sally Cruikshank	552	THE NICE NEIGHBOR
1982-07-23	Ernie Fosselius	552	( 05/21/82 CONT.)
1982-07-30	Les Blank	541	CAT PEOPLE
1982-08-05	William K. Everson	542	I WALKED WITH A ZOMBIE
1982-08-06	William K. Everson	543	IT'S ALIVE
1982-08-07	Raymond Bellour	544	SERPENT
1982-08-09	William K. Everson	545	EYES OF A STRANGER
1982-08-10	William K. Everson	546	DRESSED TO KILL
1982-08-13	William K. Everson	547	DAWN OF THE DEAD
1982-08-21	Lourdes Portillo Nina Serrano	548	LENZ
			DAN'S MOTEL
			DLSTANT TRAVELER
			ASSORTED ANIMATION
			ASSORTED SHORTS
			BURDEN OF DREAMS
			IT STARTED WITH EVE
			THIRTEEN WOMEN
			COLLEGE SCANDAL
			SECRETS OF THE FRENCH POLICE
			L'IMAGE DU CINEMA
			WENT THE DAY WELL?
			NICHOLAS NICKLEBY
			CHEER BOYS CHEER
			PAINTED BOATS
			MAD WHIRL
			HELLIZAPOPPIN'
			BOTTOMS UP
			LUCKY DEVILS
			AFTER THE EARTHQUAKE
			CHICANA!
			AGUEDA MARTINEZ

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1982-08-22	Jesus Salvador Trevino	549	SEGUIN BORDERLANDS THE UNWANTED
1982-09-08	David Bradley	556	BLUE BOTTLES PICCADILLY TWINKLETOES
1982-09-09	David Bradley	557	THE SALVATION HUNTERS SHANGHAI GESTURE
1982-09-10	David Bradley	558	SHREDNI VASHTAR SUDDEN FEAR
1982-09-22	George Kuchar	596	6 FILMS BY KUCHAR
1982-09-30	Jan Troell	559	HERE IS YOUR LIFE CLIP: FLIGHT OF THE EAGLE
1982-10-07	Bengt Forslund Anthony Slide	598	A SALUTE TO RADIO TOO WISE WIVES '49-'17
1982-10-08	Margery Wilson	550	ASSORTED FILM CLIPS (INCL. INTOLERANCE)
1982-10-08	Margery Wilson	551	CONTINUED
1982-10-09	Steven Gong	553	THE CHEAT
	Walter Lew		THE DRAGON PAINTER
	Donald Sosin		(A TRIBUTE TO SESSUE HAYAKAWA)
1982-10-12	Wayne Wang	560	CHAN IS MISSING
1982-10-15	Jim McBride	561	DAVID HOLZMAN'S DIARY GLEN & RANDA
1982-10-17	Gil Scline	562	HOME ON THE RANGE
1982-10-19	Alessandro Cavadini	563	TWO LAWS
1982-10-22	Andron Mikhailkov-Konchalovsky	564	SIBERIADE
1982-10-23	Errol Morris	565	GATES OF HEAVEN
1982-10-23	James Benning	566	HIM & ME
1982-10-30	Curtis Harrington	570	WHO SLEW AUNTIE ROO? WHAT'S THE MATTER WITH HELEN SIGMUND FREUD'S DORA: A CASE OF MISTAKEN IDENTITY
1982-11-06	Jane Weinstock	571	
1982-11-12		576	BAY AREA FILMMAKERS SHOWCASE BAY AREA FILMMAKERS SHOWCASE
1982-11-12			THE FILMS OF GEORGES MELIES
1982-11-16	Mme. Malthête-Méliès	572	
1982-11-18	Anne Wheeler	567	A WAR STORY
1982-11-19	Nora Sayre	573	FORCE OF EVIL
1982-11-20	Abraham Polonsky	574	HOLLYWOOD AND THE COLD WAR SEMINAR MY SON JOHN
	Nora Sayre		
	Alvah Bessie		
	Michael Rogin		
1982-11-20	Abraham Polonsky	575	HOLLYWOOD AND THE COLD WAR CONTINUED 11/20/82 CONT'D.
	Nora Sayre		
	Alvah Bessie		
	Michael Rogin		
1982-11-30	Yvonne Rainer	568	JOURNEY FROM BERLIN LIVES OF PERFORMERS
1982-12-01	Anibal Cabezas	569	DECISION TO WIN: THE FIRST FRUITS
1982-12-01	Mario Martinez	569	EL SALVADOR: DEATHFLIGHT
1982-12-03	Derek Jarman	577	JUBILEE SEBASTIANE
1983-01-11	Yan Nascimbene	578	THE MEDITERRANEAN
1983-01-15	William K. Everson	579	KING OF THE JUNGLE SYNCPATION MR. DYNAMITE DR. BROADWAY
1983-01-19	William K. Everson	580	LUCRETIA LOMBARD
1983-01-19	William K. Everson	581	ALL QUIET QUIET ON THE WESTERN FRONT
1983-01-22	William K. Everson	595	CHRISTMAS HOLIDAY SON OF DRACULA
1983-01-23	William K. Everson	582	LADY OF SECRETS PICK UP YOU AND ME
1983-01-24	William K. Everson	582	DAUGHTER OF SHANGHAI THIS WAY PLEASE
1983-01-28	William Rothman	583	YOUNG AND INNOCENT

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1983-01-29	William Rothman	585	STAGEFRIGHT
1983-01-30	William Rothman	587	NORTH BY NORTHWEST
1983-02-05	Kraysztof Zanussi	589	IMPERATIVE UNAPPROACHABLE
1983-02-18	Stanley Cavell	592	ADAM'S RIB THE MARQUISE OF O
1983-02-20	Anton Kaes Eric Rentschler	590	BERLIN ALEXANDERPLATZ
1983-03-05	Wim Wenders	599	THE STATE OF THINGS
1983-03-10	David Bordwell	593	DAYS OF YOUTH
1983-03-15	Michael Snow Henry Kaiser	601	CONCERT
1983-03-15	Michael Snow Henry Kaiser	601	CONCERT
1983-03-17		594	MAHATMA GANDHI: 20TH CENTURY PROPHET -- COLLOQUIUM
1983-03-22	Bill Brand	602	CHUCK WILL'S WIDOW & OTHER FILMS
1983-03-26	Aaron Lipstadt	603	ANDROID
1983-03-28	Christoph Hubner	604	UNRECONCILABLE MEMORIES THE LIFE OF ALFONS S. MINER
1983-03-29	Sharon Conzin	605	DEUCHLAND SPIEGEL SALVE NEW FILMS
1983-04-08	Mitsuo Yanagimachi	607	A 19-YEAR OLD'S PLAN
1983-04-09	Mark Cantor	608	RARE JAZZ CLIPS
1983-04-15	Emile de Antonio	610	IN THE KING OF PRUSSIA
1983-04-26	Tom Palazzolo	611	CALIGARI'S CURE
1983-04-28	Rudolf Bregstein	612	JEAN ROUCH AND HIS CAMERA IN THE HEART OF AFRICA
1983-05-06	Robert Breer	606	TRIAL BALLOONS SWISS ARMY KNIFE & OTHER SHORTS
1983-05-12	Monica Flaherty Frassetto	613	MOANA OF THE SOUTH SEAS
1983-05-13	David Owens	624	INTRODUCTION TO IMAMURA SERIES
1983-05-14	Les Blank Maureen Gosling Chris Simon	625	IN HEAVEN THERE IS NO BEER?
1983-05-17	Louis Hock	626	SOUTHERN CALIFORNIA
1983-05-31	Stuart Sherman	614	FILM AND PERFORMANCE
1983-06-07	Nathaniel Dorsky	615	HOURS OF JEROME PNUEMA ARIEL
1983-06-25	Stephane Tchalgaieff	637	LE DIABLE PROBALEMENT CHANTS DES OLSEAU
1983-07-05	James Broughton	616	CANYON CINEMA TRIBUTE
1983-07-20	Steven Okazaki	627	SURVIVORS PIKA-DON
1983-08-01	William K. Everson	617	THE DEVIL IS DRIVING CAPTAIN CELLULOID VS THE FILM PIRATES SUCH WOMEN ARE DANGEROUS
1983-08-03	William K. Everson	618	BULLDOG JACK TROUBLE BREWING OH! MR. PORTER
1983-08-06	William K. Everson	619	THREE ON A MATCH WE'RE ONLY HUMAN SAFE IN HELL
1983-08-07	William K. Everson	620	PALM SPRINGS MILLIONS IN THE AIR THE BATTLE
1983-08-11	James B. Harris	621	SOME CALL IT LOVING
1983-08-12	James B. Harris	622	LOLITA
1983-09-08	Charles Musser	623	AN EDWIN S. PORTER PROGRAM
1983-09-15	Nagisa Oshima	629	THE CEREMONY
1983-09-26	Sidney Peterson	597	ASSORTED SHORTS
1983-10-02	Anthony Slide	630	STARS OF THE BRITISH MUSIC HALL ON FILM
1983-10-18	Daniel Barnett	632	FILMS OF DANIEL BARNETT

1983-10-25	Ernie Gehr	633	HISTORY SERENE VELOCITY TABLE BEHIND///
1983-11-01	Gunvor Nelson	634	FRAME LINE RED SHIFT
1983-11-08	James Broughton	635	BIRTHDAY TRIBUTE GARDEN TESTEMENT DEVOTIONS
1983-11-15	Warren Sonbert	636	A WOMAN'S TOUCH NOBLESS OBLIGE
1983-11-22	Louise Peaudet	638	CHARLES R BOWERS
1983-12-01	Enno Patalas	639	METROPOLIS
1983-12-02	Enno Patalas	640	VARIETY LAST LAUGH
1983-12-10	Mark Cantor	641	GROOVIN' HIGH RARE JAZZ CLIPS
1983-12-16	Paul Sharits	642	TAILS, SOUND STRIP FILP STRIP, SYNCHRONOUSOUND-TRACKS, ELEMENT STUDIES EARTH/WATER/SKY/FIRE
1983-12-18	Charles Hopkins	643	ANIMATION OF THE 30'S
1984-01-12	William K. Everson	644	THE LOST SON MASSACRE
1984-01-13	William K. Everson	645	FRIDAY THE 13TH THE GOOD COMPANIONS
1984-01-14	William K. Everson	645	THE PHONTOM OF CRESTWOOD THE CANARY MURDER CASE
1984-01-15	William K. Everson	646	STATE'S ATTORNEY THE GREAT PROFILE
1984-01-16	William K. Everson	646	GUN SMOKE MAN OF CONQUEST
1984-01-17	William K. Everson	647	NUMBER PLEASE! THE CANADIAN MR. COHEN TAKES A WALK
1984-01-19	William K. Everson	647	IT PAYS TO ADVERTISE THE RAGE OF PARIS THE HALF-NAKED TRUTH
1984-01-20	William K. Everson	649	VANITY A VILLAGE TALE A DANGEROUS WOMAN
1984-01-24	Diane Orr	648	SL—I
1984-02-02	David Shepard	650	THREE WORD BRAND A SLAVKO VORKAPICH TRIBUTE OUR DAILY BREAD PROLOGUE
1984-02-03	Dan Woodruff	651	BIRTH OF THE MOVIES THE WIZARD OF OZ
1984-02-08	Philo Bregstein	652	WHOEVER SAYS THE TRUTH SHALL DIE?
1984-02-08	Giuseppe Zigaina	653	(2/08/84 CONT'D.)
1984-02-09	Giuseppe Zigaina	654	WHOEVER SAYS THE TRUTH SHALL DIE? TEOREMA LA RICOTTA
1984-02-11	Giuseppe Zigaina Beverly Allen	655	READING OF PASOLINI POETRY
1984-02-15	Alex Gordon	825	RIDER OF DEATH RIDERS OF THE PURPLE SAGE
1984-02-24	Tod Gitlin Michael Kozell	656	HILL STREET BLUES
1984-02-27	Robert Hillman	657	FIRE ON THE WATER
1984-03-06	Les Blank Maureen Gosling Chris Simon	658	SPROUT WINDS AND FLY IN HEAVEN IS THERE NO BEER

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1984-03-08	Gian-Piero Brunetta	659	LA TERRA VISTA DALLA LUNA CHE COSA LE NUVOLE? IL FIORE DI CARTA LA MURA DI SANO COMIZI D'AMORE
1984-03-11	Toshiro Mifune	660	THE HIDDEN FORTRESS
1984-03-13	P. Adams Sitney	661	"DOING WHAT THE CINEMA WAS DOING" THE LIMITATIONS OF A CUBIST CINEMA
1984-03-14	P. Adams Sitney	662	PASOLINI'S POETRY
1984-03-14	P. Adams Sitney	663	PASOLINI'S CINEMA OF POETRY
1984-03-15	Nora Sayre	664	GABRIEL OVER THE WHITE HOUSE THE PRESIDENT VANISHES
1984-03-20	Erika Beckman	665	YOU THE BETTER OUT OF HAND
1984-03-26	Charles Burnett	666	MY BROTHER'S WEDDING
1984-03-29	Jorge Grau	667	EL ESPONTANEO ACTEON
1984-04-10	Larry Gottheim	669	TREE OF KNOWLEDGE
1984-04-16	Billy Woodberry	670	BLESS THEIR LITTLE HEARTS
1984-04-16	King Ampaw	671	KUKURANTUME?THE ROAD TO ACCRA
1984-04-18	Taieb Louhichi	718	SHADOW OF THE EARTH
1984-05-03	Bert Gould	672	BERKELEY HISTORICAL FILMS
1984-05-24	Robert Watts	673	INDIANA JONES AND THE TEMPLE OF DOOM
1984-06-05	Rudy Burckhardt	725	UNTILTED HAITI
1984-06-08	Dan Woodruff	674	THE HISTORY OF TECHNICOLOR
1984-06-22	Mark Cantor	675	A NIGHT IN TUNISIA: MODERN JAZZ ON FILM
1984-06-23	Mark Cantor	676	A TRIBUTE TO THE COTTON CLUB
1984-07-10	Jeff Kreines	677	SEVENTEEN
1984-07-10	Joel Demott	677	SEVENTEEN
1984-07-11	Villi Hermann	678	IT'S COLD IN BRANDENBURG (FILL HITLER)
1984-07-18	Marlies Graf Werner Zuber	680	HANDICAPPED LOVE (BEHINDERTE LEIBE)
1984-08-03	King Hu	679	LEGEND OF THE MOUNTAIN
1984-09-04	Malcolm Le Grice	686	FINNEGAN'S CHIN-TEMPORAL ECONOMY
1984-09-05	Sue Yung Li	687	A TASTE OF CHINA
1984-09-18	Michael Rogin	688	PRESIDENTS ON FILM: KING'S ROW MILLHOUSE: A WHITE COMEDY
1984-10-11	Wolfgang Ruf	689	FILMS FROM THE INTERNATIONAL SHORT FILM FESTIVAL OBERHAUSEN
1984-10-16	Calogero Salvo	690	JUAN FELIX SANCHEZ LA GUAJIRA
1985-01-27	Robert Gitt	691	ANIMAL KINGDOM
1985-02-01	Andre de Toth Anthony Slide	692	DARK WATERS TRIBUTE TO ANDRE DE TOTH
1985-02-02	Anthony Slide Andre de Toth	693	TRIBUTE TO ANDRE DE TOTH PITFALL MONKEY ON MY BACK
1985-02-03	Anthony Slide	694	BRITISH MUSICALS OF THE THIRTIES LOOKING ON THE BRIGHT SIDE
1985-02-05	Bruce Conner Tom Luddy RG Davis Peter Gessner	695	THE SIXTIES
1985-02-05	Bruce Conner Tom Luddy R.G. Davis Peter Gessner	695	THE SIXTIES
1985-02-10	Jean-Pierre Gorin	697	CLUB NIGHT
1985-02-12	Osha Neumann Paul Krassner Peter Gessner	696	THE SIXTIES: MAGIC THINKING
1985-02-19	Arlene Goldbard Anne Weills David Wellman Ronnie Davis	698	THE SIXTIES: CATCH-ALL TIME CAPSULE

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1985-02-19	Arlene Goldbard Anne Weills David Wellman Ronnie Davis	698	THE SIXTIES: CATCH-ALL TIME CAPSULE PART TWO
1985-02-20	Stephen Peet	699	YESTERDAY'S WITNESS: THE GREAT SIT-DOWN BURSTON SCHOOL STRIKE
1985-02-20	Stephen Peet	699	YESTERDAY'S WITNESS: THE GREAT SIT-DOWN BURSTON SCHOOL STRIKE
1985-02-26	R.G. Davis Peter Gessner Jean-Pierre Gorin Todd Gitlin	700	THE SIXTIES: FICTION AND THE AFTERMATH
1985-02-26	R.G. Davis Peter Gessner Jean-Pierre Gorin Todd Gitlin	700	THE SIXTIES: FICTION AND THE AFTERMATH
1985-03-02	Dan Einstein	701	TELEVISION BEFORE 1950
1985-03-04	Barbara Christian	702	JOURNEY ACROSS THREE CONTINENTS: ILLUSIONS BLACK GIRL BOROM SARRET BAARA
1985-03-06	Albert Johnson	703	BOROM SARRET BAARA
1985-03-08	Vojtech Jasny	704	ALL MY GOOD COUNTRYMEN THE RETURN
1985-03-08	Vojtech Jasny	704	ALL MY GOOD COUNTRYMEN THE RETURN
1985-03-10	Michael Friend	705	HEARST NEWSREELS
1985-03-12	Vincent Grenier	706	FOUR FILMS BY VINCENT GRENIER
1985-03-13	Semere Haile	707	JOURNEY ACROSS THREE CONTINENTS: POKO SEY SEYETI
1985-03-18	Larry Clark	708	ASHES AND EMBERS
1985-03-20	Mani Kaul	709	MECHANICAL MAN FILMS OF RITWIK GHATAK
1985-03-24		710	WAY DOWN EAST: ORGAN SCORE
1985-03-24		710	WAY DOWN EAST: ORGAN SCORE
1985-03-24		710	WAY DOWN EAST: ORGAN SCORE
1985-03-24		710	WAY DOWN EAST: ORGAN SCORE
1985-03-24		710	WAY DOWN EAST: ORGAN SCORE
1985-03-27	Mani Kaul Satti Kanna	711	MIND OF CLAY FILMS OF RITWIK GHATAK
1985-03-27	Mani Kaul Satti Kanna	712	MIND OF CLAY
1985-03-29	Edith Kramer Zsolt Kezdi-Kovacs	713	RIGHT TO HOPE ANOTHER WAY
1985-04-03	Mani Kaul	714	SOLARIS
1985-04-06	Audie Bock	715	FILMS OF MIKIO NARUSE: FLUNKY, WORK HARD! APART FROM YOU
1985-04-11	Xie Jin	716	TWO STAGE SISTERS WHIRLPOOL
1985-04-14	Werner Grusch	717	WHITE ELEPHANT
1985-04-20	Rodolfo Kuhn	719	ABSENCE
1985-04-20	Rodolfo Kuhn	719	ABSENCE PART TWO
1985-04-21	Robert Gitt William Ault	720	EARLY PAPER PRINTS
1985-04-26	Mark Cantor	721	GIANTS OF JAZZ
1985-04-28	Mark Cantor	722	BLUES, ROCKABILLY AND WESTERN SWING
1985-05-07	Nobuhiro Kawanaka	723	JAPANESE EXPERIMENTAL FILMS
1985-05-07	Nobuhiro Kawanaka	723	JAPANESE EXPERIMENTAL FILMS PART TWO
1985-05-09	Enno Patalas	724	FILMS OF FW MURNAU: RESTORED PRINTS FROM THE MUNICHFILMMUSEUM: JOURNEY INTO NIGHT
1985-05-14	Patricia Gruben	726	LOW VISIBILITY
1985-05-14	Patricia Gruben	726	LOW VISIBILITY: NEW CANADIAN INDEPENDENT CINEMA

1985-06-04	Willie Varela	727	RECENT SUPER 8 FILMS
1985-06-18	Valie Export	728	THE PRACTICE OF LOVE
1985-06-19	Janos Rosza	729	DREAMING YOUTH MASCOT
1985-06-21	Janos Rozsa	730	GRIMACES
1985-06-22	William K. Everson	731	STRANGERS IN THE NIGHT THE FRANCHISE AFFAIR
1985-06-23	William K. Everson	732	THE LITTLE AMERICAN THE DEVIL HORSE WILD GIRL
1985-06-24	William K. Everson	734	LANCASHIRE LUCK CHANCE OF A LIFETIME
1985-06-25	William K. Everson	735	40,000 HORSEMAN OWD BOB
1985-06-25	William K. Everson	735	BRIEF ECSTASY MADEMOISELLE DOCTEUR SECRET LIVES
1985-06-28	William K. Everson	736	THE STORY OF TEMPLE DRAKE NO ORCHIDS FOR MISS BLANDISH
1985-06-29	William K. Everson	737	FOR THEM THAT TRESPASS WITHOUT HONOR THE FALL GUY
1985-07-01	William K. Everson	738	BEHIND THE HEADLINES THE LAST MILE WESTERN APPROACHES
1985-07-02	William K. Everson	740	THE WOMAN MEN LONG FOR HUNGARIAN RHAPSODY
1985-07-04	William K. Everson	738	OH! ROSALINDA
1985-07-04	William K. Everson	739	(07/04/85 CONT'D)
1985-07-20	Pascal Kane	741	LIBERTY BELLE
1985-08-12	Samuel Bronston	742	EL CID
1985-09-07	Jonathan Dennis	743	THE LOST TRIBE THE QUIET EARTH
1985-09-14	Jonathan Dennis	748	SYLVIA PICTURES BASTION POINT — DAY 507
1985-09-19	Jonathan Dennis	744	MAORI ARCHIVAL FILMS AND RECENT DOCUMENTARIES
1985-09-22	Witarina Harris		
1985-09-22	Mary Lea Bandy	746	ORPHANS OF THE STORM
1985-09-25	Tom Luddy	747	MISHIMA
	Eiko Ishioka		
	Michael Chandler		
1985-10-01	Ellen Gaine	749	RUSHLIGHT GREAT NECK EDGE
1985-10-03	Nan Goldin	750	THE BALLAD OF SEXUAL DEPENDENCY
1985-10-11	Bob Dalva	751	LATINO
1985-10-15	Trinh T. Minh-ha	752	NAKED SPACES: LIVING IS ROUND
1985-10-17	Kim Shelton	753	THE HIGHLY EXALTED COWGIRLS
1985-10-18	John Weldon	754	A TRIBUTE TO CANADIAN ANIMATOR JOHN WELDON (SEE ALSO ANIMATION, CANADIAN)
1985-10-22	Yvonne Rainer	755	THE MAN WHO ENVIED WOMEN
1985-11-05	Richard Myers	756	JUNGLE GIRL
1985-11-19	Morgan Fisher	757	PRODUCTION STILLS PICTURE AND SOUND RUSHES THE WILKINSON HOUSEHOLD FIRE ALARM CUE ROLLS PROJECTION INSTRUCTIONS STANDARD GAUGE
1985-11-26	Daniel Barnett	759	WHITE HEART
1985-12-15	David Bradley	758	THE EYES OF JULIA DEEP
	Ken du Main		THE GHOST OF ROSY TAYLOR
1986-01-17	William K. Everson	773	THE GOLDEN SALAMANDER LES ESOIOMS

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1986-01-19	William K. Everson	761	SOMETHING IN HER EYE A LUCKY STRIKE POOR LITTLE RICH GIRL CHAMPAGNE CHARLIE BE MINE TONIGHT
1986-01-21	Terry Gilliam	760	BRAZIL
1986-01-22	William K. Everson	762	THE GREAT K AND A TRAIN ROBBERY WAGON TRACKS THUNDERING HOOFS
1986-01-23	William K. Everson	763	SECOND FIDDLE THE COMING OF AMOS LA FERME DU PENDU ROBINSON CRUSOE
1986-01-26	William K. Everson	764	THE CRADLE OF COURAGE DICK TURPIN TALL TIMBERS
1986-01-29	Nathaniel Dorsky	765	WHAT HAPPENED TO KEROUAC
1986-01-30	Les Blank	766	ZIVELI: MEDICINE FOR THE HEART GAP-TOOTHED WOMEN WARMTH AND WILDNESS CAJUN MUSIC FILM (WORKS IN PROGRESS)
1986-01-31	Jan Nemeč	767	DIAMONDS IN THE NIGHT A LOAF OF BREAD ORATORIO FOR PRAGUE
1986-02-01	Robert Gitt	768	DOCTOR X THE TOLL OF THE SEA MYSTERY OF THE WAX MUSEUM
1986-02-07	Jon Gartenberg	769	NOTHING SACRED NOTORIOUS DODSWORTH THE BIG TRAIL
1986-02-12	Tony Rischardson	770	THE LONELINESS OF THE LONG DISTANCE RUNNER
1986-02-23	Lawrence Daressa James Roy MacBean Jon Jost	772	FORUM: FOND DE LA TELEVISION: IMPLICATIONS OF THE GODARD TAPES FOR AMERICAN INDEPENDENT TELEVISION PRODUCERS
1986-02-25	Clemens Klopfenstein	771	THE CALL OF SIBYLLA TIERRA DEL FUEGO, A WHOLE NIGHT LONG THE STORY OF NIGHT THE SILESIAN GATE TRANCES: RIDER ON A DEAD HORSE
1986-02-28	George Kuchar	826	WEATHER DIARY ASCENSION OF THE DEMONIDS
1986-03-04	Christoph Janetzko	774	FENSTER CHANGE SN S1
1986-03-05	Lourdes Portillo Susana Munoz	775	LAS MADRES DE PLAZA DE MAYO
1986-03-08	Stephen Gonn	776	LOST HORIZON
1986-03-10	Terry Zwigoff	777	LOUIE BLUIE
1986-03-12	Stanley Kramer	778	GUESS WHO'S COMING TO DINNER
1986-03-19	Robert Gardner	779	FOREST OF BLISS
1986-03-21	Fernando Birri	780	MY SON CHE
1986-03-23	Anja Breien	781	WIVES WIVES—TEN YEARS AFTER
1986-03-26	Dennis O'Rourke	781	HALF LIFE
1986-03-29	Paul Leduc	782	FRIDA
1986-04-01	Ian Christie	783	DEVIL'S WHEEL (RUSSIAN ECCENTRICS SERIES)
1986-04-04	Joe Empsuga	784	ARCHIVAL TREASURES FROM AFI
1986-04-08	Paul Sharits	785	3RD DEGREE BRANCUSI'S SCULPTURE ENSEMBLE AT TIRGO JIU
1986-04-09	Bill Bailey	786	SPANISH CIVIL WAR FILMS: THE GOOD FIGHT THE SPANISH EARTH GUERNICA
1986-04-10	John Baldessari	787	TITLE SCRIPT SIX COLORFUL INSIDE JOBS

1986-04-13	Jørgen Leth	788	MOMENTS OF PLAY NOTEBOOK FROM CHINA
1986-04-19	Alan Pakula	789	ALL THE PRESIDENTS MEN
1986-04-22	Stan Brakhage	790	(8 FILMS)
1986-04-29	Guy Sherwin	791	SHORT FILM SERIES MESSAGES
1986-05-01	Masahiro Shinoda	792	GONZA THE SEPARMAN
1986-05-01	Masahiro Shinoda	793	GONZA THE SEPARMAN
1986-05-03	David Lynch	794	THE ELEPHANT MAN ERASERHEAD
1986-05-05	Wayne Wang	795	DIM SUM
1986-05-06	Tony Buba	796	THE BRADDOCK CHRONICLES
1986-05-09	Lorraine Gray	797	THE GLOBAL ASSEMBLY LIN
1986-05-15		798	MARRIAGE SACRIFICED YOUTH OUR FARMHAND NEIGHBORS HE ROAD
1986-05-27	William K. Everson	799	OFF BEAT MY LEARNED FRIEND SLEEPING CAR TO TRIESTE MINE OWN EXECUTIONER COTTAGE TO LET MY SISTER AND I THE HOUSE OF THE ARROW
1986-05-29	William K. Everson	800	COTTAGE TO LET MY SISTER AND I THE HOUSE OF THE ARROW CIRCLE OF DANGER THEY MADE ME A FUGITIVE DAYBREAK
1986-06-01	William K. Everson	801	SOMETHING IN HER EYE A LUCKY STRIKE IRENE WITHOUT HONOR THE DANCERS 90 DEGREES SOUTH ROUGH ROMANCE TUNDRA THE WOODEN HORSE CONVOY
1986-06-05	William K. Everson	802	SUMMER STORM SLEEP MY LOVE STRANGLER OF THE SWAMP DEVIL BAT'S DAUGHTER DOGS, DO YOU WANT TO LIVE FOREVER
1986-06-07	William K. Everson	803	TELL NO TALES TURN BACK THE CLOCK THE KENTUCKY DERBY THE WHITE TIGER THRU DIFFERENT EYES
1986-06-11	Audie Bock	805	KINOSHITA TRIBUTE: YOU WERE LIKE A WILD CHRYSANTHEMUM DISTANT CLOUDS
1986-06-14	Mario Monicelli	804	COMEDY ITALIAN STYLE SERIES: LET'S HOPE IT'S A GIRL BIG DEAL ON MADONNA STREET
1986-07-01	David L. Brown	806	A QUESTION OF POWER
1986-07-08	Warren Sonbert	807	MARNIE A WOMAN'S TOUCH
1986-07-22	Theresa Tollini	808	BREAKING SILENCE
1986-07-29	Bill Brand	809	COAL FIELDS CHUCK WILL'S WIDOW
1986-09-02	Fernando Birri	810	TIRE DIE LOS INUNDADOS
1986-09-06	Agnieszka Holland	811	A WOMAN ALONE

1986-09-07	Anna-Lena Wibom	812	HAXAN
1986-09-11	Scott Simmon	813	LIBRARY OF CONGRESS FILM PRESERVATION
1986-09-16	Richard Gordon	815	ALL UNDER HEAVEN AND SMALL HAPPINESS TO TASTE A HUNDRED HERBS
1986-09-16	Richard Gordon	816	TO TASTE A HUNDRED HERBS
1986-09-18	Louis Hock	817	THE MEXICAN TAPES: A CHRONICLE OF LIFE OUTSIDE THE LAW, PARTS I AND II THE MEXICAN TAPES: PARTS III AND IV
1986-09-26	Lucy Phenix Veronica Selver	818	YOU GOT TO MOVE
1986-10-07	Tatsu Aoki	819	JAPANESE EXPERIMENTAL FILMS: JIKKEN EIGA TOUR '87
1986-10-16	Klaus Voelker	820	BRECHT AND EISLER: A LECTURE BY KLAUS VOELKER FOLLOWED BY KUHLE WAMPE, RAIN AND NIGHT AND FOG
1986-10-17	Elem Klimov	821	COME AND SEE
1986-10-18	Albert Mkrтчian	822	TANGO OF OUR CHILDHOOD
1986-10-21	Alan Berliner	823	FOUND IMAGES AND SOUNDS COLLAGE FILMS
1986-10-23	Pal Schiffer	824	LET ME REST IN PEACE
1986-11-11	Warren Sonbert	827	DIVIDED LOYALTIES HALL OF MIRRORS THE CUP AND THE LIP
1986-11-13	Lea Pool	829	A WOMAN IN TRANSIT
1986-11-18	Jean-Claude Lebensztejn	828	FILMS BY KENNETH ANGER

**UC Berkeley Art Museum and Pacific Film Archive**

*Saving Film Exhibition History:*

*Digitizing Recordings of Guest Speakers at the Pacific Film Archive, 1976 to 1986*

**Project Plan**

**Responsible Staff:**

Nancy Goldman, Head, Film Library and Study Center

Michael Campos-Quinn, Metadata and Digital Asset Manager

Jason Sanders, Film Research Associate

<b>TIMEFRAME / DEADLINE</b>	<b>ACTIVITY</b>	<b>RESPONSIBLE PARTY/PARTIES</b>
Oct 2018	List position for Project Assistant at 50% FTE for 8 months.	Nancy Goldman, BAMPFA
Oct 2018	Write blog post on BAMPFA.org describing the project and its goals, with links to sample previously digitized recordings.	Jason Sanders, BAMPFA
Oct 2018	Clean inventory database entries for first 150 tapes going to MediaPreserve: analyze personal name and film title entries for authority control using OpenRefine; normalize date formats; enter speaker release information from paper forms.	Michael Campos-Quinn, BAMPFA Jason Sanders, BAMPFA
Early Nov 2018	Create manifest spreadsheet for first 150 tapes to send to MediaPreserve. Tapes will be sent in reverse chronological order.	Michael Campos-Quinn, BAMPFA
Nov 2018	Pack, ship first 150 tapes to MediaPreserve using insured FedEx 2-Day service.	Michael Campos-Quinn, BAMPFA
Nov 2018 - Jan 2019	First batch of 150 tapes received and digitized by MediaPreserve technicians. (See technical approach description and MediaPreserve proposal for details.)	MediaPreserve
Jan - May 2019	Research and obtain copyright holder permissions where needed.	Nancy Goldman, BAMPFA
Jan 2019	BAMPFA Project Assistant hired and onboarded.	BAMPFA Film Library Staff
Jan 2019	Enter data from paper records for 250 tapes not already in FileMaker database; perform data cleanup for existing records following procedure for first batch.	BAMPFA Project Assistant
Jan - Feb 2019	Receive first 150 tapes and hard drive with corresponding files from MediaPreserve, shipped to BAMPFA insured FedEx 2-Day service. Inventory and verify condition of tapes upon receipt; verify receipt of all files requested for tapes in manifest; verify metadata and checksum files present for all files received.	BAMPFA Project Assistant

**UC Berkeley Art Museum and Pacific Film Archive**

*Saving Film Exhibition History:*

*Digitizing Recordings of Guest Speakers at the Pacific Film Archive, 1976 to 1986*

Jan 2019	Pack, ship second batch of 300 tapes following guidelines as above.	BAMPFA Project Assistant
Jan - Mar 2019	Begin QC on master files received from MediaPreserve: Perform fixity check against MediaPreserve-created checksums; spot check recordings; create QCtools reports.	BAMPFA Project Assistant Michael Campos-Quinn, BAMPFA
Jan - Mar 2019	Begin ingesting master files and metadata into BAMPFA digital preservation system (see digital preservation plan for details); post access files with appropriate releases to Internet Archive for streaming.	BAMPFA Project Assistant Michael Campos-Quinn, BAMPFA
Mar 2019	Pack, ship third batch of 300 tapes following guidelines above.	BAMPFA Project Assistant
Mar 2019	Export cassette inventory database and integrate with Piction metadata records for born-digital audio recordings	Michael Campos-Quinn, BAMPFA
Apr 2019	Write a BAMPFA.org blog post on the project progress, share via social media, and share links to selected streaming files.	Jason Sanders, BAMPFA
Apr - Jun 2019	Receive second batch of 300 tapes from MediaPreserve, following guidelines above. Continue QC and ingest procedures on delivered files.	BAMPFA Project Assistant
Jul - Sept 2019	Receive third batch of 300 tapes from MediaPreserve. Continue QC and ingest procedures on delivered files.	BAMPFA Project Assistant
By Sept 2019	Complete QC and ingest procedures on delivered files	Michael Campos-Quinn, BAMPFA
Sept 2019	Write and disseminate a BAMPFA.org blog post summarizing outcomes and publicly accessible recordings on archive.org	Jason Sanders, BAMPFA
Sept 2019	Write a press release publicizing the outcomes of the project and availability of the collection for research	Jason Sanders, BAMPFA
Sept 2019	Summarize the project and its outcomes in articles for film archive professional organizations including the International Federation of Film Archives (FIAF) and the Association of Moving Image Archivists (AMIA). Publicize the collection in targeted emails to UCB and other institutions' faculty and via in-class presentations.	Nancy Goldman, BAMPFA Jason Sanders, BAMPFA

## **Digital Preservation Plan**

### **Overview**

Stewardship of the digital files created during the proposed project will be the responsibility of the BAMPFA Film Library and Study Center, which has maintained the PFA speaker recording collection since the 1980s and helped with its transition to digital recording in 2006. Film Library staff maintain the BAMPFA digital repository in conjunction with BAMPFA Film Collection, IT, and Digital Media staff. This repository infrastructure is based on open source microservice scripts and digital asset management system (DAMS) software, ResourceSpace. Ingested assets are stored with their derivatives and technical metadata as Archival Information Packages (AIPs) following the Open Archival Information System (OAIS) reference model. Long term storage is realized on Linear Tape Open (LTO) media using open source LTFS tools, with duplicate copies of each LTO tape stored in separate locations. Fixity checks and maintenance of descriptive, technical, and preservation metadata are integral to the repository and serve our ultimate goal of preserving access to our digitized materials over the long term.

### **File creation**

In three batches, between November 2018 and July 2019, MediaPreserve will create a preservation master file, a mezzanine file, and an access copy for each cassette or audio reel that will be returned to BAMPFA along with a corresponding checksum and MARXML metadata file representing the cassette. On receipt of the files in each batch, the BAMPFA project assistant (a temporary position to be created for purposes of this project) will verify each file against the provided checksum, perform quality control, and ingest the files into the BAMPFA repository, which triggers the creation of technical and preservation metadata files. These elements are incorporated into an AIP, and copies of access files are delivered automatically to ResourceSpace.

### **File formats**

Preservation master: BWF, 96 kHz, 24 bit

Mezzanine: WAV, 48 kHz, 16 bit

Access: MP3

### **Storage**

After each batch of tapes is received, verified, and QCed, between January and September 2019, AIPs for each ingested object are staged on our repository server. At this point, each AIP includes a checksum manifest describing the package, and this manifest is added to the repository's MySQL database for future fixity checks. Packages are written on demand to two LTO tapes at once, which includes verification that the entire AIP made it to both tapes successfully.

Upon ingest, copies of access files from each AIP are posted automatically along with any available descriptive metadata to ResourceSpace and will be added in batches to Piction, our DAMS for still images and born-digital audio. Copies with sufficient permissions will also be posted to BAMPFA's Internet Archive collection for further dissemination. The BAMPFA project assistant and Library staff will also manually transfer copies of master files to an enterprise ZFS storage system on our network.

### **Fixity checks**

Fixity checks are performed upon each file movement during the ingest process. File movement relies on the UNIX tool, rsync, which incorporates checksum validation into file

transfers. When moving an AIP to long-term storage on LTO, a full audit of the package is performed against the checksum manifest that is created during ingest.

Because our long term storage is on a linear tape medium, [best practices](#) recommend against scheduled fixity checks so as to avoid unnecessary wear on the physical tape. However, when transferring files from LTO to local storage, another fixity check is performed. This will allow us to validate each AIP when migrating to new LTO versions or other storage options in the future.

### **Metadata creation**

MediaPreserve will create MARCXML files for each cassette during digitization, which will facilitate the creation of item-level catalog records in the UC Berkeley OPAC. The BAMPFA ingest process includes the creation of technical metadata files using MediaInfo. Among these is a framemd5 report created with ffmpeg that will allow us to identify potential file errors down to the second.

Prior to each ingest batch, BAMPFA will harvest descriptive metadata for each cassette from our updated inventory database; this metadata, stored as a JSON file, populates a PBCore XML file for each AIP during ingest. The JSON file is also used in the automated API call to ResourceSpace during ingest, providing descriptive metadata to records in the DAMS.

The ingest logging process also reports PREMIS-based preservation events, object characteristics, and fixity benchmarks to text log files and to a MySQL database.

### **Storage migration**

BAMPFA plans to migrate from LTO version 7 to LTO 9 by 2021. Our server storage and databases are backed up monthly, and disk images stored on offline disk storage.

## **Budget Narrative**

### **Budget Line Items**

**Project Assistant:** The grant would allow for the temporary hire of a dedicated Project Assistant. This additional support is critical to our ability to carry out the project as BAMPFA's permanent library staff is limited in its capacity and cannot take on the scope of work required for this project without additional staffing. The Project Assistant's responsibilities will include packing, shipping, and reconciling return shipments (30 hours); performing quality control on all digital files (averaging 30 minutes per tape, or 375 hours); ingesting files into digital preservation and access systems (30 hours); troubleshooting (35 hours); and helping to create and enhance metadata and add permissions data (170 hours). This position will be hired at 50 percent FTE for a period of eight months, January through August 2019. The salary was calculated with an hourly rate of \$22.83 for 640 hours, totaling \$14,611 in wages. Benefits are calculated at 48 percent, UC Berkeley's mandated rate, totaling \$7,013. **\$21,624 requested.**

**Tape digitization and re-shelling:** This line item reflects the estimate provided by MediaPreserve to digitize 750 tapes at a cost of \$25 per tape (\$18,750). It also includes funds for MediaPreserve to perform re-shelling for an estimated 300 tapes at a cost \$5 per tape, and post-production trimming for an estimated 375 tapes at a cost of \$6 per tape (estimated \$3,750). **\$22,500 requested.**

**Shipping:** This line item includes insured round-trip shipping of 750 tapes in 14 boxes from Berkeley, California to Cranberry Township, Pennsylvania, estimated at \$1,582 for two-day FedEx shipping (round-trip), plus the purchase of 14 shipping boxes (\$26.00). **\$1,608 requested.**

**LTO-7 tapes (2):** BAMPFA uses Quantum Ultrium LTO-7 tapes for digital preservation. We will need two tapes (@ \$75 each) for redundant, geographically dispersed preservation. **\$150 requested.**

**BAMPA permanent staff:** Outside of the requested grant, BAMPFA will provide institutional support to the project in the form of dedicated staff time. This amount includes a portion of BAMPFA's Director and Chief Curator, who will serve as Principal Investigator, overseeing the project budget and general administration (two percent); Head, Film Library and Study Center, who will serve as Project Manager, responsible for staff supervision, budget and project reporting, and clearing permissions (five percent); Metadata and Digital Asset Manager, who will be responsible for all technical aspects of the project such as digital asset management, metadata creation and migration and will direct the Project Assistant's daily work (eight percent); and Film Research Associate, who will help inventory, pack, and ship the initial group of tapes and will write blog and other social media posts, press releases, and articles to help publicize the project (eight percent). BAMPFA's institutional support is estimated at \$26,159. **No grant funds requested.**

## **Grant Management**

General administrative oversight of the grant will be provided by UC Berkeley's Sponsored Projects Office. For BAMPFA, Lawrence Rinder, Director and Chief Curator, will oversee the project budget and administration. Nancy Goldman, Head of BAMPFA's Film Library and Study Center, will serve as Project Manager, supervising the work performed by BAMPFA permanent staff, temporary Project Assistant, and third-party vendor, and ensuring the completion of all project deliverables. Ms. Goldman will work with BAMPFA's business department to ensure that grant funds are spent and administered properly and will coordinate with BAMPFA's development department to ensure that all grant reporting requirements and deadlines are met. These efforts are part of BAMPFA's institutional support, for which no grant funds are requested.

## **Rationale for Support**

BAMPFA's Film Library and Study Center is one of the most utilized film reference resources in the United States but relies on a small staff of three career employees totaling 2.75 FTE (the Center's Head; Metadata and Digital Asset Manager; and Film Research Associate), plus .5 FTE of student assistants, to serve a growing community of students, researchers, and the general public. This small team is tasked with managing acquisitions, cataloging, reference, collection use, and digital asset management and preservation.

In order to undertake a large-scale preservation and access project like the one proposed, BAMPFA must contract with an external service provider to perform tasks such as cleaning tapes, inspecting and managing tape degradation during transfer, digitization in real time, and creating metadata for digitized output. BAMPFA lacks the necessary equipment and staff resources required to perform these and related digitization tasks. The Film Library also lacks staff resources to perform the preparatory work and preservation activities that will ensure the efforts of this digitization remain accessible over the long term. These steps, to be performed by a temporary Project Assistant hired with requested grant funds, will include the creation and analysis of metadata, development and verification of collection manifests, fixity checks on returned files, quality control on all deliverables, ingest into the BAMPFA digital repository, and troubleshooting as required for each of the proposed 750 digitized recordings. This foundational work, which BAMPFA is currently only able to achieve on the smallest scale, will ensure ongoing access to this valuable collection. Currently, BAMPFA does not have a dedicated budget for preservation or digitization services and relies on outside grants for the digitization of large audiovisual collections.

**BUDGET AND FINANCIAL REPORT**  
Council on Library and Information Resources

Hover over **red** numbered items for additional guidance (also located in "Instructions" tab).\*

GRANT INFORMATION	
Organization Name <b>(1)</b> :	The Regents of the University of California, Berkeley
Grant Title <b>(2)</b> :	Saving Film Exhibition History
Grant Start Date <b>(3)</b> :	10/1/2018
Grant End Date <b>(4)</b> :	9/30/2019
Requested Amount <b>(5)</b> :	45,882.00
Awarded Amount <b>(6)</b> :	
Reference Number <b>(7)</b> :	

Cells shaded gray contain formulas that cannot be edited.

Description	Reporting Period I <b>(8)</b>	
	10/1/2018	9/30/2019
	Budgeted	Actual
Opening Balance:	45,882.00	0.00
Investment Income <b>(9)</b> :		
Total Expenses:	45,882.00	0.00
Closing Balance:	0.00	0.00

Description of Costs <b>(10)</b> :	Budgeted	Actual
Project Assistant	21,624.00	
Tape digitization and re-shelling	22,500.00	
Shipping	1,608.00	
LTO tapes (2)	150.00	
Total Expenses:	45,882.00	0.00
Variance:		(45,882.00)

**This budget and financial report has been reviewed and approved by the following individual who has institutional responsibility for financial reporting **(11)**:**

Name: Richard Tellnghuisen  
 Title: Chief Administrative Officer  
 Email: rtelling@berkeley.edu  
 Date: 22-Apr-18

Total Grant Period	10/1/2018 - 9/30/2019	
	Budgeted	Actual
	45,882.00	0.00
		0.00
	45,882.00	0.00
	0.00	0.00

	21,624.00	0.00
	22,500.00	0.00
	1,608.00	0.00
	150.00	0.00
	0.00	0.00
	0.00	0.00
	0.00	0.00
	0.00	0.00
	0.00	0.00
	0.00	0.00
	45,882.00	0.00
		(45,882.00)

\*This worksheet should be used both for **proposal budgets** (budgets submitted with the grant proposal) and for interim and final **financial reports** on approved grants. Grantees should save the budget worksheet submitted with the grant proposal and update the "Actual" columns in the same worksheet for each Reporting Period. After the proposal budget is approved, categories of expenses and funding sources and amounts in the "Budgeted" columns cannot be changed absent the prior written approval of CLIR. Non-US institutions should enter all amounts in local currency.



**University of California, Berkeley  
Art Museum & Pacific Film Archive  
Audio Digitization Project**

**June 12, 2018**

June 12, 2018

Nancy L. Goldman  
Head, Film Library & Study Center  
UC Berkeley Art Museum & Pacific Film Archive (BAMPFA)  
2120 Oxford Street #2250  
Berkeley CA 94720  
510-642-0366  
[nlg@berkeley.edu](mailto:nlg@berkeley.edu)

Dear Nancy,

Thank you for contacting The MediaPreserve with your reformatting needs at the University California, Berkeley Art Museum & Pacific Film Archive (BAMPFA). I appreciate the opportunity to assist you in your preservation efforts, and I am confident that we will provide you with the efficient, scalable, and cost-effective services required to meet your reformatting goals.

BAMPFA is an institution that inspires the imagination, ignites critical dialogue, and activates community engagement through art, film, and many other forms of creative expression. Once the unique audio materials of your collection are digitized, they will be a cherished asset to students, teachers, and researchers throughout the city of Berkeley, the state of California, and the entire world.

The MediaPreserve has worked with many institutions with similar collections to yours. For many years now, we have partnered with California Revealed, the New York Public Library, and Northwestern University to digitize thousands of audio materials. These materials range over a wide variety of audio formats, like ¼" open reels, grooved discs, and audiocassettes. Each of these clients presented unique challenges that were all met by the talented staff of The MediaPreserve. These talents will be at your disposal to reformat your collection and ensure it is available for generations to come.

Based on your April 16<sup>th</sup> email, we understand that you have a collection of 747 audiocassettes and three (3) ¼" open audio reels that you are interested in digitizing. We will provide you with a 24-bit 96kHz Broadcast Wave format preservation master, a 16-bit 44.1kHz Broadcast Wave Format edit master, and an MP3 streaming file. We can also provide you with any other types of files that you require. The cost of digitization also includes basic cleaning and preparation, as well as MARC XML metadata.

In the following pages, you will find a project proposal and budget estimate for your collection. Prices are based upon the approximate runtimes provided in your April 16<sup>th</sup> email. Should actual runtimes prove longer or shorter than anticipated, prices will be adjusted accordingly.

For your reference, I have also included a description of the services and resources we provide. The packet contains an overview of our facilities in Cranberry Township, PA, our migration services, and a description of our audio workflows. It also includes a brief history of The MediaPreserve and a series of short bios so that you may become acquainted with our key personnel.

If you have any further questions or concerns, please feel free to contact me at any time. I am always available. Thank you for considering The MediaPreserve, and I look forward to hearing from you.

Best regards,

James Lewis  
Preservation Program Specialist

## Sample Metadata Records and Streaming Media

*This appendix includes examples of metadata records and streaming media for materials that were processed in a similar manner to the materials we propose to digitize in this project, which will follow many technical and access-related precedents set by these efforts.*

### I. Sample Streaming Media

Materials digitized in the proposed project will be uploaded to the Internet Archive (<http://archive.org>), like the streaming media examples below. These recordings are part of the BAMPFA Speaker Recordings cassette collection and were digitized with support from the California Audiovisual Preservation Project in 2013.

Tongues Untied plus Affirmation: Video Artist Marlon Riggs in person (1990)

[https://archive.org/details/cbpf\\_000023](https://archive.org/details/cbpf_000023)

A Birthday Tribute to James Broughton, Filmmaker in Person (1983)

[https://archive.org/details/cbpf\\_000013](https://archive.org/details/cbpf_000013)

### II. Sample Metadata Records

#### A. Sample inventory record from BAMPFA FileMaker Pro database

This record describes a 1986 recording of Alan Pakula discussing *All the President's Men* (1976), for which he won the Academy Award for Best Director.

All The Presidents Men			
Tape No	<input type="text" value="4000 01 789"/>	Auto Accession	<input type="text"/>
Date	<input type="text" value="4/19/1986"/>	Location	<input type="text" value="PFA"/>
Speaker	<input type="text" value="Alan Pakula"/>		
Title	<input type="text" value="All The Presidents Men"/>		
Authorization	<input type="text"/>		
Notes	<input type="text"/>		

#### B. Online Archive of California collection level record

This record describes the collection of audiotapes as a whole.

<https://oac.cdlib.org/findaid/ark:/13030/kt800038cr/>

### C. Metadata records for related digitized material

Sample MARC, Digital Public Library of America, Calisphere, and Internet Archive records for an audio cassette digitized in 2013 as part of the California Audiovisual Preservation Project (CAVPP).

Basic cataloging including Library of Congress Subject Headings was provided by BAMPFA as part of the CAVPP nomination process. The proposed project will produce similar records using established procedures and the more limited metadata available in BAMPFA's inventory database.

#### 1. UC Berkeley Library catalog record:

<http://oskicat.berkeley.edu/record=b20912055~S1>

Title Tongues Untied plus Affirmation: Video Artist Marlon Riggs in person. [electronic resource].

Link to online version(s):

[Connect to https://archive.org/details/cbpf\\_000023](https://archive.org/details/cbpf_000023)



<b>Description</b>	1/8 inch audio cassette 1 Tape of 1
<b>Physical Medium</b>	1/8 inch audio cassette
<b>Note</b>	Original Sound
<b>Summary</b>	Video artist/filmmaker/poet/educator Marlon Riggs introduces his films ""Tongues Untied"" and ""Affirmation,"" and discusses the films, homophobia, and representations of gay African Americans in mass culture. <a href="http://www.oac.cdlib.org/fndaid/ark:/13030/kt800038cr">http://www.oac.cdlib.org/fndaid/ark:/13030/kt800038cr</a>
<b>Terms Of Use</b>	US Copyright permission status pending.
<b>Language</b>	English
<b>Added Author</b>	<a href="#">University of California, Berkeley Art Museum and Pacific Film Archive</a>
<b>Added Title</b>	<a href="#">California audiovisual preservation project</a>
<b>Standard No.</b>	cbpf_000023 4000-01-1022 cavpp000221 ark:/13030/kt5t1nf3hg ark:/13030/tf2580094t
<b>Direct Link</b>	<a href="http://oskicat.berkeley.edu/record=b20912055~S1">http://oskicat.berkeley.edu/record=b20912055~S1</a>

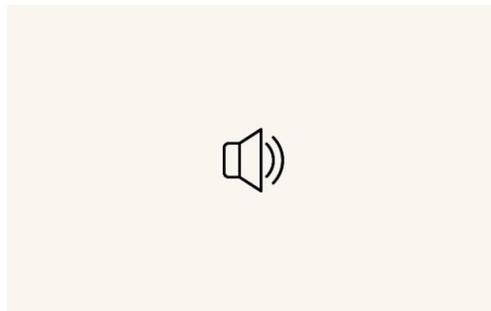
## 2. Digital Public Library of America record:

<https://bit.ly/2Mbi5Yp>

**D P L A** DIGITAL PUBLIC LIBRARY OF AMERICA marlon riggs tongues untied

All items > Tongues Untied plus Affirmation: Video Artist Marlon Riggs in ...

### Tongues Untied plus Affirmation: Video Artist Marlon Riggs in person



[View Full Item](#)

Created Date	1990-02-24
Description	California Audiovisual Preservation Project (CAVPP) Video artist/filmmaker/poet/educator Marlon Riggs introduces his films ""Tongues Untied"" and ""Affirmation,"" and discusses the films, homophobia, and representations of gay African Americans in mass culture.
Creator	University of California, Berkeley Art Museum and Pacific Film Archive
Partner	<a href="#">California Digital Library</a>

### 3. Calisphere record:

<https://calisphere.org/item/7e90ec96d82ef65753e8d619ea5b7331/>

The screenshot shows the Calisphere website interface. At the top left is the Calisphere logo with the text 'CALISPHERE UNIVERSITY OF CALIFORNIA'. To the right is a search bar containing 'tongues untied' and a search button. Further right are links for 'About', 'Contact', 'Help', and 'Terms of Use'. Below the search bar is a teal navigation bar with 'Contributing Institutions', 'Collections', and 'Exhibitions'. The breadcrumb trail reads: 'UC Berkeley, Berkeley Art Museum and Pacific Film Archive > California Light and Sound from University of California, Berkeley Art Museum and Pacific Film Archive > Tongues Untied plus Affirmation: Video Artist Marlon Riggs in person'. The main title is 'Sound / Tongues Untied plus Affirmation: Video Artist Marlon Riggs in person'. Below the title is a large grey square with a white circle containing an orange speaker icon. Underneath the icon is the text 'Play audio on contributor's website.' with an external link icon. At the bottom left is a 'Get Citation' button, and at the bottom right is the text 'Have a question about this item?' followed by a 'Contact Owner' button.

Item Information. [View source record on contributor's website.](#)

Title	Tongues Untied plus Affirmation: Video Artist Marlon Riggs in person
Creator	University of California, Berkeley Art Museum and Pacific Film Archive
Contributor	Riggs, Marlon T
Date Created and/or Issued	1990-02-24

#### 4. Internet Archive record:

[https://archive.org/details/cbpf\\_000023](https://archive.org/details/cbpf_000023)



### Tongues Untied plus Affirmation: Video Artist Marlon Riggs in person

by Pacific Film Archive



Publication date 1990-02-24

Topics [californialightandsound](#), [African American motion picture producers and directors--Interviews](#), [Motion picture producers and directors--California--San Francisco Bay Area--Interviews](#), [Experimental films--California--San Francisco Bay Area](#), [Video art--United States](#), [Artists--California--Interviews](#), [Gay motion picture producers and directors--Interviews](#), [Male homosexuality--Poetry](#), [Male homosexuality--United States](#), [Homophobia--United States](#), [Riggs, Marlon T.](#) Language English

**Description:** Video artist/filmmaker/poet/educator Marlon Riggs introduces his films "Tongues Untied" and "Affirmation," and discusses the films, homophobia, and representations of gay African Americans in mass culture.

**Collection Guide:** [Pacific Film Archive Audio Recordings Collection](#)

**Accession Numbers:** 4000-01-1022

197 Views

1 Favorite

Stream Only

Stream playlist  
(VBR)

#### IN COLLECTIONS

[University of California,](#)



**UC Berkeley Art Museum and Pacific Film Archive**

*Saving Film Exhibition History:*

*Digitizing Recordings of Guest Speakers at the Pacific Film Archive, 1976 to 1986*

**Sample Release and Request for Permission Forms**

The following documents include a sample of the release form used by BAMPFA from 1978 through 2007, as well as the form BAMPFA currently requests speakers to sign. Also included is a grant of permission form which BAMPFA will email to any speakers, or their representatives, whose release information is not currently on file. Some speakers represented in the proposed project, whose specific recordings are missing permission information, have already granted permissions to BAMPFA, either through other digitization projects such as the California Audiovisual Preservation Project, or through more recent appearances at BAMPFA. We have included an example of a permission form used in such cases.



Pacific Film Archive  
University Art Museum  
Berkeley, California 94720  
Telephone: (415) 642-1412

5/30/78  
Date

Dear Pacific Film Archive Guest:

As a matter of record we make tape recordings of all guests who visit the Pacific Film Archive. Please sign your acceptance of one of the following:

1. I do not wish to have my remarks recorded at all by the Archive:

\_\_\_\_\_  
signature

2. I agree to be taped for the Archive's records and ask that you contact me at any future time that a film researcher expresses interest in transcribing or using my tape in any way.

\_\_\_\_\_  
signature

3. I agree to be taped for the Archive's records and give my permission for my tape to be transcribed or quoted by a film researcher in the future.

REDACTED SIGNATURE

\_\_\_\_\_  
signature

Thank you.



## GRANT OF PERMISSION

On behalf of myself or the organization named below, I grant permission to the UC Berkeley Art Museum and Pacific Film Archive to preserve:

Title of work \_\_\_\_\_  
recorded on \_\_\_\_\_ for non-commercial, educational and research purposes:

1. Make digital copies for which I or my organization holds copyright; and
2. Give my permission to make the recording accessible online (including the BAMPFA website), to use in BAMPFA educational materials and publications, to copy for individual research use, and to change the preservation format as technologies change.

I affirm that I have the authority to grant this permission.

Signed \_\_\_\_\_ Date \_\_\_\_\_

Name \_\_\_\_\_

Title \_\_\_\_\_

Organization \_\_\_\_\_

Copyright Holder's Address \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_