

**The Grammy Foundation Grant Final Report – December 30, 2005**  
**Pacifica Foundation / Pacifica Radio Archives (PRA)**  
**PRA Tape Preservation and Assessment Project, Phase Two**

NOTE: Budget report should document budget change from original budget to approved budget adjustment of September 2, 2005.

NOTE: Introductory material should document change from original end date of July 1, 2005 to Oct 1, 2005

### I. 300 WORD SUMMARY

The Pacifica Radio Archive's second preservation grant awarded by the GRAMMY Foundation (July 2004 - October 2005) supported the continued efforts of the Pacifica Radio Archives to identify, preserve and make available historic radio programs of the highest cultural and artistic value in our collection of approximately 40,500 original audio tapes. We estimate that approximately 1/4 of these tapes, originally broadcast on one or more of the Pacifica Radio Stations (WBAI in NYC, KPFK in Los Angeles, KPFA in Berkeley, CA, WPFW in Washington, DC, and KPFT in Houston, TX), are arts & culture-related. They include interviews with such artists as Paul Robeson, Pete Seeger, Odetta, Lena Horne, John Cage and Joan Baez. They document Stravinsky in rehearsal (1947), Malvina Reynolds and Buffy Sainte-Marie performing at a benefit for native Americans occupying Alcatraz island in 1969, and exclusive live performances from many dramatists, poets, and musicians from the 1950s through the 1980s.

During this grant period we worked with our expert advisors to identify over 100 tapes of major historical value. Identified tapes were assessed and descriptive cataloging was corrected or enhanced. Of these, more than 80 of the most fragile and endangered tapes were hand-carried to Safe Sound Archives in Philadelphia where they were subject to special preservation and digitized in accordance with the standards established by the GRAMMY Foundation. Over twenty (20) selected tapes are in the process of being transcribed. Seven (7) of the completed transcripts are freely available on the PRA website. The PRA staff combined their trip to Philadelphia with an appearance at the annual convention of the National Federation of Community Broadcasters where they reported on their preservation efforts and encouraged other community radio stations to embark on preservation and access projects. Crossing the country they visited many community radio stations and educational institutions, donating copies of key recordings preserved and digitized as a result of this project, to Howard University, University of Pennsylvania, and others. They also made alliances with archives and libraries with related collections, such as Naropa University in Boulder, Co.

### II. NARRATIVE REPORT

The Pacifica Radio Archive's second preservation grant awarded by the GRAMMY Foundation (July 2004 - October 2005) supported the continued efforts of the Pacifica

Radio Archives to identify, preserve and make available historic radio programs of the highest cultural and artistic value in our collection of approximately 40,500 original audio tapes. We estimate that approximately 1/4 of these tapes, originally broadcast on one or more of the Pacifica Radio Stations (WBAI in NYC, KPFK in Los Angeles, KPFA in Berkeley, CA, WPFW in Washington, DC, and KPFT in Houston, TX), are arts & culture-related. They include interviews with such artists as Paul Robeson, Pete Seeger, Odetta, Lena Horne, John Cage, Sun Ra and Joan Baez. They document Stravinsky in rehearsal (1947), Malvina Reynolds and Buffy Sainte-Marie performing at a benefit for Native Americans occupying Alcatraz Island in 1969, and exclusive live performances from many dramatists, poets, and musicians from the 1950s through the 1980s, and to the present.

During this grant period we worked with our expert advisors to identify over 100 tapes of major historical value. [See: attached list, appendix 1] Identified tapes were assessed and descriptive cataloging was corrected or enhanced. Of these, more than 80 of the most fragile and endangered tapes were hand-carried to Safe Sound Archives in Philadelphia (in two trips: January, 2005 and March/April 2005) where they were subject to special preservation and digitized in accordance with the standards established by the GRAMMY Foundation.

The digitized masters and restored originals now reside in temperature and humidity controlled, and secure vaults onsite at the Pacifica Radio Archives in Los Angeles. Many of these restored programs have already been used, in whole or part, as broadcast programs or elements of broadcast programs, or as research materials for radio, film, sound-recordings, books, theatrical sources, and other uses. Over twenty (20) selected tapes are in the process of being transcribed. [See: attached list, appendix 2] Seven (7) of the completed transcripts are freely available on the PRA website. [See: example, Lena Horne interview, appendix 3].

The PRA staff combined their trip to Philadelphia with an appearance at the annual convention of the National Federation of Community Broadcasters where they reported on their preservation efforts and encouraged other community radio stations to embark on preservation and access projects. Crossing the country they visited many community radio stations and educational institutions, donating copies of key recordings preserved and digitized as a result of this project to Howard University, University of Pennsylvania, and others. They also made alliances with archives and libraries with related collections, such as the Allen Ginsberg Library at Naropa University in Boulder, Co. [See: accompanying DVD, "Save Our Sounds (SOS) Tour"]

PRA Director, Brian DeShazor, made presentations explaining access to Pacifica Radio Archives materials at the Society of American Archivists Conference in New Orleans, and at the Grassroots Radio Conference. During the period of this grant we also worked on description and copyright issues on an item-by-item basis regarding the tapes identified as of highest value. We worked with catalog/description expert Karen Coyle to create a master plan for correction and improvement of the in-house and public access databases. Database/description expert Ginna Allison has helped incorporate our new

advanced catalog/description/access information into both our local and public access catalogs. We are in contact with the community of public broadcast archives working on PBCore (Public Broadcasting) metadata standards. Meanwhile, we are improving our database entries on an item-to-item basis, with the help of our database and technical experts.

The GRAMMY Foundation Grant has allowed us to embark on a major inventory project -- assessing and describing both cataloged tapes in the PRA collection, and unprocessed accessions. An overview report is in progress. We are working towards defining a work plan for processing our backlog. We are also working with related archives (Other Minds in San Francisco; the Allen Ginsberg Library at Naropa University; University of California, Berkeley Digital History Project, and others) with an eye towards making best mutual use of preservation and access funding and projects.

During the course of the project we made two adjustments for which we requested, and gained approval from the Grammy Foundation. In May, 2005 we requested, and were granted, an extension of our grant-end-date from July 1, 2005 to October 1, 2005. We made that request as soon as we realized that it would be impossible to complete the restoration and digitization of tapes identified and delivered to Safe Sound Archives, and have them returned, processed, and inventoried by the original end date. As of the new end date of October 1, 2005 we actually received and processed the restored masters and newly digitized copies, and made significant progress in instituting new preservation and description management processes as prescribed by our expert consultants. In September, 2005 we requested, and were granted, a change to our original budget -- transferring \$1,500.00 from the "Transcriptions" line to the "Consultants" line. We made the request when we realized that we required additional expert assistance for improving our catalog database and getting detailed advice on preservation practices, and that the required assistance was immediately available. Therefore, we decided to request permission to reduce the resources allotted to creating written transcripts, and to transfer those funds to the "Consultants" line. We felt comfortable in making the request because we knew that our transcription progress was continuing in course.

In short, GRAMMY support for the second phase of the Pacifica Radio Archives Preservation and Access Project has allowed us to begin to actualize plans and to begin implementation of recommendations made during phase one. We have identified materials for preservation; accomplished preservation, restoration, and description for a significant number of tapes of exceptional historic, cultural, and artistic value; improved access by beginning to make relationships with related and interested institutions; created plans and standards for future works; and utilized saved materials for production and scholarly projects.

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