



NATIONAL ENDOWMENT FOR THE ARTS

FINAL DESCRIPTIVE REPORT

For use for any year

Revised November 2009

Submit the completed Final Descriptive Report (FDR) within 90 days after the award period end date. In **PART I**, describe your project and its accomplishments. In **PART II**, provide quantitative data about project activities and audiences/participants. In **PART III**, provide information about the geographic location of project activities.

This is a fillable form. You may also print it out and type on this form, or recreate this form on your personal computer. For further instructions, consult your *Reporting Requirements*. The report may be faxed to 202/682-5609 or 5610.

Recipient Organization: Pacifica Foundation/Pacifica Archive		Award #: 09-3400-7030
Contact Person: Brian DeShazor, Archives Director		E-Mail: pacarchive@aol.com
Telephone: (818) 506 – 1077	ext. 263	Fax: (818) 506 – 1084
Project Related Web site, if any: http://www.pacificaradioarchives.org/projects		
Period of Support:	Start Date (mm/dd/yy): 02 / 01 / 09	End Date (mm/dd/yy): 05 / 31 / 10
PART I: PROJECT NARRATIVE. Begin by <u>briefly</u> summarizing the project in the space below (i.e., what activities were carried out, for whom, and with what results?)		
<p>Over 100 hours of arts heritage radio programs (1957-1992) broadcast by Pacifica Radio stations were preserved. Reel to reel ¼" master audio tapes were digitized by Safe Sound Archive (Philadelphia). Corrections and improvements were made to Pacifica Radio Archive's Public Access Database and in-house database. Newly digitized programs were publicized and (18) made freely available online .</p>		
<p>Continue your narrative in the next section. Address the following points, as applicable. (Attach up to 2 additional pages; the section will NOT continue automatically to a second page. Include Recipient Name and Award # on all pages.)</p> <ol style="list-style-type: none"> 1. What activities did the award support and what did the project accomplish? 2. Were you able to carry out the approved project activities? If not, please explain. 3. Who were the key artists and partnering organizations, and what was the nature of their involvement? 4. What Arts Endowment outcome did you address with this project? Was it achieved? What indicators were used to measure outcome achievement? 5. Beyond the project's direct accomplishments, what was the impact on – or benefit to – your organization, your discipline/field, and/or community? <p><i>Note: We encourage you to include "human interest" stories or other anecdotal information about the project. You may include programs, reviews, relevant news clippings, playbills, or other evidence of your accomplishments, including evidence of your acknowledgement of Arts Endowment support, as attachments. You may also provide high-resolution images (300dpi or higher) of your project for our use. Refer to the "Reporting Requirements" document or if a cooperative agreement refer to the award document to determine if you must submit work products in addition to your narrative.</i></p> <p>The more than one hundred hours of program material preserved and digitized constituted approximately 170 items (multi-reel programs, etc). The programs, originally broadcast on Pacifica Radio stations KPFA-Berkeley, KPFK-Los Angeles, KPFT-Houston, WBAI-NYC, WPFW-Washington D.C., included interviews with artists, performers, radio drama, poetry reading, "radio art", events coverage, and award-winning documentaries. Many of the programs were partially funded by the National Endowment for the Arts, the National Endowment for the Humanities, or state arts & humanities councils. The complete list of programs saved by this grant can be found on the PRA website. http://www.pacificaradioarchives.org/projects/nea0910.html</p> <p>Eighteen (18) of these programs can be freely heard by the general public on the PRA website. http://www.pacificaradioarchives.org/projects/nea0910.html</p> <p>Newly preserved historic programs have already inspired episodes of PRA's weekly nationally distributed program "From the Vault". http://fromthevaultradio.org</p>		

Final Descriptive Report, continued

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For Part II, figures should encompass only those activities and individuals *directly affected by or involved in* your project between your award start and end dates. Leave blank any items that are not applicable or for which you do not have actual figures or supportable estimates.

PART II: A. PROJECT ACTIVITY:

- _____ # of artworks created
(Do NOT include student works, adaptations, re-creations, or re-stagings of existing works.)
- _____ # of concerts/performances/readings
- _____ # of lectures/demonstrations/workshops/symposiums
- _____ # of exhibitions curated/presented
(Include visual arts, media arts, films, film festivals, and design. Count each curated film festival as a single exhibition.)
- _____ # of books and/or catalogs published
(The # of different titles, not the # distributed. Do NOT include performance programs or guides, newsletters, or other ancillary materials.)
- 144 # of artworks conserved/restored to save or prevent from decay or destruction
- _____ # of artworks identified/documented
(For the purpose of creating a comprehensive list, inventory, or catalog. Include works digitally converted for documentation or access purposes.)

- _____ # of artists' residencies
(Artists' activities in schools or other community settings over an extended period of time.)
- _____ # of schools (pre-K through grade 12) that actively participated
(Those schools that were involved actively in your project, not those to which material simply was distributed.)
- _____ # of organizational partners
(Organizations that combined resources and worked together to make the project happen. Do NOT include funders unless they actively participated.)
- _____ # of apprenticeships/internships
- _____ # of hours broadcast on radio, television, or cable
(For series, include hours for all broadcasts. Include broadcasts that occurred after the end date of the project only if they were a direct result of the funding of this award. Do NOT include public service announcements, advertising, or other promotional activities, or Web-casts.)

PART II: B. PARTICIPANTS/AUDIENCES BENEFITED DURING THE PERIOD OF SUPPORT:

- _____ # of artists
(Those artists who actively participated in the project, including members of performing groups and living artists whose work was represented. Do NOT include technical, managerial, or administrative support. If an artist is also a teacher, you may count that person as either an artist or a teacher, but not both.)
- _____ # of teachers
(Those teachers who actively participated in the project. If a teacher also is an artist, you may count that person as either an artist or a teacher, but not both.)
- _____ # of children/youth
(Those 18 years of age or younger who benefited from the project.)

- _____ # of other individuals who benefited
- _____ Total # of individuals who benefited
(Add the four previous numbers to provide this total. Do NOT include broadcast audiences; see below.)

_____ **For radio, television, and cable broadcasts, total audience**
(For series, include audience totals for all broadcasts. Include broadcasts that occurred after the end date of the project only if they were a direct result of the funding of this award. Do NOT include public service announcements, advertising or other promotional activities, or Web-casts.)

Final Descriptive Report, continued

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PART III: GEOGRAPHIC LOCATION OF PROJECT ACTIVITY.

If you have questions about Part III, call 202/682-5424.

Note: Provide information about places where award-supported activities occurred **during** the period of support (including areas reached through touring, broadcast, etc.), not places from which audiences may be drawn.

A. Recipient Address: **3729 Cahuenga Blvd. West** Award Amount: **\$ 15,000**
North Hollywood, CA 91604-3504

B. Contact Person for further geographic location information (please print or type):

Name: Brian DeShazor Telephone: **(818) 506 - 1077 ext. 263**
Title: Archives Director E-mail: **pacarchive@aol.com**

C. Check the **one** item that best describes where project activity for this award took place:

- In one city/county.
- In more than one city/county but within one State (include State-wide activity).
- In more than one State but within the same metropolitan area (e.g., New York City/New Jersey).
- In more than one State/metro area, but within the same geographic region (e.g., Western States).
- In more than one State and more than one geographic region (include nationwide activity).
- Outside the United States and its jurisdictions.

D. List locations where project activity for this award took place, including the complete address (street/city/state/Zip+4) for each venue. Note that the full Zip+4 must be provided; for assistance with Zip Codes, go to <http://zip4.usps.com/zip4/welcome.jsp>. Attach additional sheet(s) as necessary, using the same format. Include your organization's name and award number at the top of each page.

<u>Activity Title and/or Type</u>	<u>Activity Date(s)</u>	<u>Location(s): Name & address; Zip+4 required.</u>
Tape selection, assessment, shipping, cataloging, storage	02/01/2009-08/31/2010	3729 Cahuenga Blvd. West North Hollywood, CA 91604-3504
Tape transfer / digitization	08/07/2009-12/10/2009	21 West Highland Avenue Philadelphia, PA 19118-3309

Pacifica Foundation / Pacifica Radio Archives
Grant Award: 09-3400-7030
Final Descriptive Report Narrative

PROGRAMS PRESERVED & DIGITIZED

The more than 100 hours of reel-to-reel ¼” master tapes of recordings of Pacifica Radio recordings preserved and digitized by NEA grant 09-3400-7030 include interviews with, and readings by: W.H. Auden, Muriel Ruykeyser, Robert Creeley, Ted Shawn, Ed Sanders and Dustin Hoffman, “Poems and Graffiti of the French Revolution”, “Dial-a-Poem”. Documentaries on Marilyn Monroe and Billie Holiday. Multiple award-winning documentary series which raised the genre to an art – “The Bill of Rights Radio Education Project”, “The Family of Women” (U.N. Conference on Women, in Nairobi, 1984), and “D.C.’s Consciousness Industry”. A selection of eighteen of these programs are freely available for on-line listeners on the PRA website. They include: “The History of the Berkeley Movement”, “Why Wounded Knee?” (1975), “Bill of Rights Radio Education Project” (1982/83), “Civil Rights Radio Education Project” (1979), “Harlem Revisited: James Baldwin” (1970), “Take Back the Night” (1978), “Lowriders” (1980), “Women as Peacemakers” (1986).

<http://www.pacificaradioarchives.org/projects/nea0910.html>

PROMOTION AND ACCESS

One of our objectives was to utilize and publicize the newly digitized programs. As of this writing, programs used in PRA’s weekly radio & website series, “From the Vault” include: “Remember Marilyn: A Memorial Montage” (1964), an interview with Dustin Hoffman (1971) “Lady Day is Dead” (1969), and “Low Riders” (1980). “From the Vault” is heard on the five (5) Pacifica Radio major market stations, and 19 other community radio stations around the country. It is also available on-line at the series’ website:

<http://fromthevaltradio.org/home>

The Campus Campaign is PRA’s initiative to distribute key historic audio materials to school, college and university libraries and classrooms. The collection of over 180 episodes of “From the Vault” include many recordings preserved by this and previous NEA grant -funded preservation and access projects. Academic consultants helped identify materials complimentary to their curriculum. The collection is offered to Pacifica station listeners during a two-day simulcast live broadcast in the five (5) station markets. PRA donors choose a school to sponsor and PRA sends copies of the recordings to the school libraries. To date over 1900 schools, colleges and universities have received copies of the compilations including Harvard University, Oakwood University in Huntsville, AL and Arcadia High School in Arcadia, CA. Tapes digitized and preserved by this grant project, and included in the Campus Campaign collection, include a 1975 concert by Inti Illimanti, and the poetic documentary about the American Indian Movement, “Why Wounded Knee?” (1975). A list of programs and schools sponsored are available online: <http://www.pacificaradioarchives.org/cc-index.html>

Pacifica Foundation / Pacifica Radio Archives
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Final Descriptive Report Narrative continued

IMPROVEMENTS TO DATABASE / CATALOG

As important as salvage and preservation is the problem of access. We researched the provenance and historic context of the newly digitized programs, and made corrections in the online public access catalog (PAC) and in-house database.

<http://www.pacificaradioarchives.com/search/searchform.php>

We made changes in the in-house database metadata and structure to be more compatible with evolving public broadcasting standards.

We worked with library catalog expert Karen Coyle and web/programmers from Rooty Hollow to fix glitches and make some improvements in the search functions of both the PAC and the database. We also worked with our consultants to develop a plan to further consolidate and upgrade our websites and databases. This will include audio clips from digitized programs integrated into the catalog record, and internet search engine findability for individual program records. Please see attached report by Karen Coyle.

PROGRAM GUIDES / "FOLIO"

We have continued to make more historic station program guides freely available on the internet. This project continues without further NEA support, thanks to the Internet Archive. Currently the complete run of KPFFK-LA and WBAI-NYC "Folios" is digitized and searchable. KPFA-Berkeley will be available soon. These program guides include station schedules, program descriptions and credits, as well as original and unique visual art and essays which contextualize the PRA collection and Pacifica's perspective and serve as useful "finding aids".

<http://www.archive.org/search.php?query=pacifica%20folio>

PLANS TO INCREASE PUBLIC AWARENESS & ACCESS

A full list of programs preserved will be distributed to Pacifica station programmers and to the network affiliate stations via email notice. We worked with our catalog, database, web and technology experts to develop a plan for promoting awareness, access and usability of the historic audio digitized as a result of this grant. We are working to improve the visibility of the collection on the web, to integrate information about the collection into other sites (such as wikipedia entries on relevant program subjects), and to distribute through other platforms such as external websites and blogs, iphone apps, itunes, etc. Please see attached report by Karen Coyle.