

FINANCIAL STATUS REPORT
(Short Form)

- *Final report* due no later than 90 days after the award end date.
- Please type or print clearly.
- FAX one copy to 202/682-5610 or 202/682-5609 — **OR**— Mail to: Grants & Contracts Office, National Endowment for the Arts, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506-0001

| | | |
|---|---|-------------------------------------|
| 1. FEDERAL AGENCY TO WHICH REPORT IS SUBMITTED: National Endowment for the Arts | 2. FEDERAL GRANT OR OTHER IDENTIFYING NUMBER ASSIGNED BY THE FEDERAL AGENCY: <u>0 7 -- 3 4 0 0 -- 7 0 0 3.</u> | OMB APPROVAL #: 0348-0039 |
|---|---|-------------------------------------|

3. RECIPIENT ORGANIZATION (Name and complete address, including ZIP code):
Pacifica Foundation / Pacifica Radio Archives
3729 Cahuenga Blvd. West, North Hollywood, CA 91604

| | | | |
|--|--|---|---|
| 4. EMPLOYER IDENTIFICATION NUMBER: <u>9 4 -- 1 3 4 7 0 4 6.</u> | 5. RECIPIENT ACCOUNT NUMBER OR IDENTIFYING NUMBER: | 6. FINAL REPORT: <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO | 7. BASIS: <input checked="" type="checkbox"/> CASH <input type="checkbox"/> ACCRUAL |
|--|--|---|---|

| | |
|--|---|
| 8. GRANT PERIOD: From: (Month, Day, Year) 02 / 01 / 07 To: (Month, Day, Year) 01 / 31 / 08 | 9. PERIOD COVERED BY THIS REPORT: From: (Month, Day, Year) 02 / 01 / 07 To: (Month, Day, Year) 01 / 31 / 08 |
|--|---|

| 10. TRANSACTIONS | I PREVIOUSLY REPORTED | II THIS PERIOD | III CUMULATIVE |
|--|-----------------------------|----------------------|-------------------|
| a. TOTAL OUTLAYS (actual) | | | 73,026 |
| b. RECIPIENT SHARE OF OUTLAYS (non-Federal) | | | 58,026 |
| c. FEDERAL SHARE OF OUTLAYS | | | 15,000 |
| d. TOTAL UNLIQUIDATED OBLIGATIONS | | | 0 |
| e. RECIPIENT SHARE OF UNLIQUIDATED OBLIGATIONS | | | 0 |
| f. FEDERAL SHARE OF UNLIQUIDATED OBLIGATIONS | | | 0 |
| g. TOTAL FEDERAL SHARE (Sum of lines c and f) | | | 0 |
| h. TOTAL FEDERAL FUNDS AUTHORIZED FOR FUNDING PERIOD | | | 15,000 |
| i. UNOBLIGATED BALANCE OF FEDERAL FUNDS (Line h minus g) | | | 15,000 |

| | | | | |
|----------------------|---|---------|-----------------|------------------|
| 11. INDIRECT EXPENSE | a. TYPE OF RATE: (Place "X" in the appropriate box.) <input type="checkbox"/> PROVISIONAL <input type="checkbox"/> PREDETERMINED <input type="checkbox"/> FINAL <input type="checkbox"/> FIXED | | | |
| | b. RATE % | c. BASE | d. TOTAL AMOUNT | e. FEDERAL SHARE |

12. REMARKS: ATTACH ANY EXPLANATIONS DEEMED NECESSARY OR INFORMATION REQUIRED BY FEDERAL SPONSORING AGENCY IN COMPLIANCE WITH GOVERNING LEGISLATION.

13. CERTIFICATION: I CERTIFY TO THE BEST OF MY KNOWLEDGE AND BELIEF THAT THIS REPORT IS CORRECT AND COMPLETE AND THAT ALL OUTLAYS AND UNLIQUIDATED OBLIGATIONS ARE FOR THE PURPOSES SET FORTH IN THE AWARD DOCUMENTS.

| | |
|--|--|
| TYPED OR PRINTED NAME AND TITLE: Lonnie Hlcks, CFO, Pacifica Foundation | Phone: (5 1 0) 8 4 9 - 2 2 8 1 ext. 2 0 4 |
| | Fax: (5 1 0) 8 4 9 - 2 6 1 7 |
| SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL: | E-mail: Innie@ix.netcom.com |
| | Date report submitted: 4 / 31 / 08 |

FOR AGENCY USE ONLY
GRANTS & CONTRACTS REVIEWER: _____ G & C APPROVAL: _____



NATIONAL ENDOWMENT FOR THE ARTS

FINAL DESCRIPTIVE REPORT

For use for any year

rev. October 2005

Submit the completed Final Descriptive Report (FDR) within 90 days after the grant period end date. In Part I, describe your project and its accomplishments. In Part II, provide quantitative data about project activities and audiences/participants.

You may complete the information on-line, or print out and type on this form, or copy this information onto your personal computer. For further instructions, consult your *Reporting Requirements*. You may fax the report to 202/682-5609 or 5610.

| | | |
|--|--|--|
| Grantee: Pacifica Foundation / Pacifica Radio Archives | | Grant #: 07-3400-7003 |
| Contact Person: Brian DeShazor | | 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 | | |
| Period of Support: | Start Date (mm/dd/yy): 02 / 01 / 07 | End Date (mm/dd/yy): 01 / 31 / 08 |

PART I: Project Narrative. Begin by briefly summarizing the project in the space below (i.e., what activities were carried out, for whom, and with what results?)

Pacifica Radio Archives, repository for programs broadcast by the Pacifica Radio Network (1949-present) identified, preserved, digitized, corrected descriptions and catalog entries, made available, and publicized 30 historic radio art programs; and digitized and made available, via publicly searchable web access, 5 editions of the Folio (illustrated station program guides). The online public access program catalog was migrated, corrected and improved. Tape preservation and digitization by Safe Sound Archives, Philadelphia.

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 Grantee Name and Grant # on all pages.)

1. What activities did the grant 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? Note: beginning with grants awarded in FY 04, all grantees must respond to this question; also FY 02 and 03 Arts Learning grantees.
5. Beyond the project's direct accomplishments, what was the impact on – or benefit to – your organization, your discipline/field, and/or community?

Note: We encourage you to include "human interest" stories or other anecdotal information about the project. You may also include programs, reviews, relevant news clippings, or other evidence of your accomplishments, including evidence of your acknowledgement of Arts Endowment support, (no more than three copies of each item) as attachments. Finally, be sure to review your "Reporting Requirements" to determine if you must submit work products in addition to your narrative.

1. What activities did the grant support and what did the project accomplish?

Pacifica Radio Archives, repository for programs broadcast by the Pacifica Radio Network (1949-present) identified, preserved, digitized, corrected descriptions and catalog entries, made available, and publicized 30 historic radio art programs from the Pacifica Radio Archives; and digitized and made available via publicly searchable web access, 5 editions of the Folio (illustrated station program guides). The online public access program catalog was migrated, corrected and improved. Tape preservation and digitization by Safe Sound Archives, Philadelphia.

For Programs Preserved --See: " List of 30 historic programs preserved":
<http://www.pacificaradioarchives.org/projects/nea0708.html>

For Catalog Improvements--See: "search our site": <http://www.pacificaradioarchives.org/search/searchform.php>

For Digitized Folios--See: "Folios": <http://www.pacificaradioarchives.org/projects/folios/index.html>

For report summaries see: Technical Reports--
<http://www.pacificaradioarchives.org/projects/techreports/index.html>

Final Descriptive Report, continued
Grantee: Pacifica Foundation / Pacifica Radio Archives

Grant #: 07-3400-7003

For Part II, figures should encompass only those activities and individuals *directly affected by or involved in* your project between your grant start and end dates. Leave blank any items that are not applicable or for which you do not have actual figures or reasonable 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 catalogues published**
 (The # of different titles, not the # distributed. Do NOT include performance programs or guides, newsletters, or other ancillary materials.)

_____ **# of artworks conserved/restored to save or prevent from decay or destruction**

- **# of artworks identified/documentated**
 (For the purpose of creating a comprehensive list, inventory, or catalog. Include works digitally converted for documentation or access purposes.)

35

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_____ **# 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 grant. Do NOT include public service announcements, advertising, or other promotional activities, or Web-casts.)

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PART II B. PARTICIPANTS/AUDIENCES BENEFITED:

_____ **# 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.)

_____ **Total # individuals benefiting**

- (Include all those from the left column plus others involved in the project during the "Period of Support." 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 grant. Do NOT include public service announcements, advertising or other promotional activities, or Web-casts.)

NEA Grantee: Pacifica Foundation / Pacifica Radio Archives

NEA Grant #: 07-3400-7004

Project Narrative Continued page 2

In addition to the 30 historic radio art programs identified, preserved and made available by this grant, this grant project allowed us to identify an additional 150 programs (as an ancillary result of the research funded by this NEA award) which were added to the preservation shipment to SafeSoundArchive. These included key African American History tapes including Lorraine Hansberry and Duke Ellington, and “1968 Revolution Rewind Project” tapes including reports from the Chicago DNC and film, literature, music and theater-related recordings.

<http://www.pacificaradioarchives.org/projects/revolution/index.html>

Many of the original 30, and additional 150 recordings were used in the PRA productions, “From the Vault”, for audio programs featured at the Pacific Film Archive (Berkeley, California), and as “sound bites” for BBC and NPR programs, as well as for programming on Pacifica Radio stations. For example, PRA’s “From the Vault” featured a program based on the Christopher Isherwood tape, and one utilizing many of the 1968 tapes preserved such as Langston Hughes, and a radio documentary on the 1968 Chicago Democratic National Convention.

Pacifica “Folios”: A key aspect of the work completed during this funding cycle has been to continue to digitize and make publicly available via our Web site selected issues of Pacifica program guides giving additional information and context to the recordings.

<http://www.pacificaradioarchives.org/projects/folios/index.html>

We made significant upgrades to our site in support of the “1968 Revolution Rewind” project to highlight and provide access to this newly restored audio

2. Were you able to carry out the approved project activities? If not, please explain.

We were able to carry out the approved project activities, even though the initial grant, which was far less than the original request, required the parent organization considerable stress to make up the balance. It’s important for all involved to realize that preservation activities are costly and do not result directly in income.

3. The key artists and partnering organizations were the original program producers, the Pacifica Radio Stations, and new users of the target materials. Beginning with PRA’s first NEA grant, original program producers and station personnel have been involved in the identification, assessment, and development of further use of historic programs. In addition, PRA staff incorporated these materials in “From the Vault” programs, and in developing programs and program materials for Pacifica Radio Station producers, and others.

NEA Grantee: Pacifica Foundation / Pacifica Radio Archives

NEA Grant #: 07-3400-7004

Project Narrative Continued page 3

4. Outcomes:

1). Pacifica Radio Archives staff achieve better ways of identifying, reviewing, assessing, contextualizing and describing content of materials. See: Annotated list of programs, and descriptions.

2). Tapes from the grant period reported on were used for “From the Vault”, BBC radio Four, BBC radio Five Live, and other programs. See: <http://fromthevaultradio.org> and <http://www.bbc.co.uk/fivelive/programmes/upallnight.shtml>

3. Tapes from the grant period reported on (and tapes preserved by past NEA grants) compiled 20 hours of “From the Vault” episodes with Professor Lamont Yeakey for student required listening as part of Cal State LA history and Civil Rights courses. Two hundred (200) students have used the programs in two semesters to date.

4). PRA utilizes NEA selection for jump-off for 1968 project, resulting in additional programs being identified, preserved, digitized, promoted, and made available.

5.) Over 105 hours of preserved audio was uploaded and made widely accessible via a new relationship with Internet Archive where useful measures of usage are available.

For example: A 1968 interview with science fiction writer Arthur C. Clarke was made available on the occasion of his death on March 19, 2008 and as a result over 72 downloads were recorded. http://www.archive.org/details/pacifica_radio_archives

5. Pacifica Radio Archives Director, Brian DeShazor, and PRA Preservation and Access Project Coordinator, Adi Gevins, made presentations at the National Federation of Community Broadcasters, the Association for Recorded Sound Collectors, and other organizations regarding the preservation and access of recorded audio broadcasts. These presentations generated interest amongst scholars, radio station personnel, and radio producers. PRA identified, preserved, and made available approximately 150 additional tapes of radio broadcasts because of the NEA grant activities. The NEA project allowed PRA to participate in national discussions concerning description, digitization, and metadata for public radio archives. Public awareness of PRA materials was generated through events for public participation in preservation projects, made possible by the work done through this NEA grant.

Pacifica Radio and the Pacifica Radio Archives have been motivated to dedicate a significant portion of staff time and budget to preservation activities as a result of the priorities defined by this grant.

See attached online NEA grant pages

<http://pacificaradioarchives.org/projects/nea0708.html>
