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Shana Weinberg [00:00:00] Do you want to start by introducing yourself and talk about, maybe just briefly, the path that led you to archives? Sure, absolutely.

Bianca Pallo [00:00:08] Absolutely. My name is Bianca Pallo. I served as the project archivist, the Global Curatorial Project archivist. I was drawn to archives during my undergrad time at Florida State University, where I was working doing collections work for a local historic house museum. And I was also interning at a World War II archive that was student-run. And it was during that time where I— getting these one-on-one experiences with historic items that I was like, how do I make this a career? How do I keep doing this? How do I connect people with objects and stories? And I, you know, managed to find that archives, so it was the path for me. It was very special, and oh goodness. And the historic house museum I worked at was focused on civil rights in Florida from the end of slavery up until the 1960s. And it was a really eye-opening experience for me, having grown up in Florida. And I want to say like, and this kind of plays into a lot of things Tony [Bogues] told me about when we were first talking about the project. How there's just this lack of in-depth information in school about the systems of slavery and the impact it had going forward, like after it was abolished and just those lasting impacts. So I felt like I was missing these huge chunks of history from the state I grew up in and it took until college for me to find these things out and even on my own just being in the archive. And so I thought, you know, it's really important that I help address those archival silences and bring these stories to people because a lot of people don't know what they don't know and if you give them a chance to put those things in front of them, you know, it's a great learning opportunity.

Shana Weinberg [00:01:52] Oh, that's great. Yeah, it's interesting to hear about your interest in these untold stories, even from a long time back. [Yes. Yes.] Yeah. And so I was wondering, like, when you first saw the listing for the Unfinished Conversations or the Global Curatorial Project, like, what was your impression of what the project might be like?

Bianca Pallo [00:02:09] Oh my goodness, I was incredibly impressed and almost intimidated to try and put my hat into the ring to help because it seemed so impressive and needed and wonderful that the Simmons Center and the Smithsonian were going to be trying to create such a large repository spanning so many countries and so many communities. But, like I said, with my background— having that moment of realization of all the pieces that I was missing in my own education, I thought, well, this is incredibly necessary to kind of approach it like this, like telling these stories and collecting them so you get a fuller picture of the history and its lasting impact. So that's what I was thinking. I was like, if I can help in some way, I really, really want to, and that's why I wanted to be a part of it.

Shana Weinberg [00:03:01] Could you describe, as part of your interview, how you see the Unfinished Conversations project?

Bianca Pallo [00:03:07] Oh my goodness, how do I see it? It's strange because I came from a very traditional archives background where I was dealing with physical objects, letters, photographs, and things like that. So to deal with an incredibly— entirely digital collection, I was worried that it was gonna feel very remote and I wondered about my connection to it, but working with a project, it was so unique and it was emotional. It was so different from everything else that I've worked on. [From your perspective, could you just describe the Unfinished Conversations project?] Absolutely. So it is a 26, 28 terabyte collection of oral histories, including videos, photographs, any behind the scenes footage,

environmental footage, artifact footage, all documenting the lives of people who live in communities that were impacted by the Transatlantic Slave Trade and racial slavery, and then the afterlives of colonialism in those areas, and how that plays into their sense of identity, their sense of connection to their communities, to their own personal history, and then oftentimes it plays into themes of generational trauma and the violence they've experienced, and I... it's also... One of the things that I was surprised to see quite a bit in it is the, not only the senses of sadness and loss, but also the way people found joy. A lot of times across a lot of locations those— through music and then just being in contact and almost like a living memory with their, their past generations and sharing those stories. So that was really moving for me. So it's a very human and living collection of interviews. That's what it is to me anyway.

Shana Weinberg [00:05:14] You mentioned how this role is a bit non-traditional compared to your other roles, but could you describe the work of the archivist for this particular project?

Bianca Pallo [00:05:23] Sure, so I've had a bit of practice in describing this as like non-jargony as possible um so my job basically was to collect, receive all of the the hard drives that were being sent to us from the partner locations and they had all the videos all the photographs on there. So then my job was to take those hard drives, scan them kind of see what was on them, do a lot of technical things to it, just to make sure that... None of the files were bad and, you know, they wouldn't cause any kind of errors. And then I was moving them onto the library server and then processing them, meaning that I was arranging them in a way that would be more accessible to researchers or any potential audiences that might want to delve into the collection, because a lot of the hard drives were arranged in a that made sense to videographers, but that doesn't necessarily translate to people who are doing research. So, kind of working in tandem with the Simmons Center, with the students, and trying to keep in mind of those, what's the most accessible way for people to think about where these objects would be, rather than, you know, for instance, things being arranged by day, putting them with the people that they go to. Especially because one of the things that really drew me to this project was the shared authority, ethos that was really at the heart of it, the whole— they really own their materials. And that was another thing that was also very unconventional for this project for such a large institution because shared authority is something you see more with like community archives. So I was impressed that Brown was doing something that was so much, that was putting more, I want to say authority and power into the hands of the people who were the subjects. So kind of addressing that power and balance that comes along with these academic colonial institutions. So I thought that that was really great. And I thought it was like a sign of respect for how vulnerable people are being and entering into this relationship.

Shana Weinberg [00:07:29] You were describing some of your words. I don't know if there's anything else from that you want to talk about.

Bianca Pallo [00:07:33] So because of the shared authority, I wanted to make sure that everything that belonged to somebody was arranged in a way that would be easy for them to find if they came to the collection themselves, or if down the line they decided they wanted to remove their materials. That way, if they did do that, there wouldn't be a question of whether or not they were still in the archive. So I definitely wanted to keep that in mind as we were processing and arranging things. So that was a big part of my role. And then kind of the end product was making a finding aid, which for people who aren't super familiar with archives is basically like a big inventory, a big list of the context of

where the collection came from, who's responsible for making it, where it lives, what kind of subjects are being addressed in the collection. And then a big of every single, usually it's a box and then a folder, but because it was digital it was a little different. But it's still describing how everything is arranged. So if somebody wanted to see something from Brazil specifically for a certain interviewee, they'd be able to go to the Brazil tab and go down and find that person quite easily. So that's the culmination of everything. And now it's alive and available for people to explore. And then through that, they could then request those items to see them, or if down the line, like I said, an interviewee wanted to remove their materials. They'd be able to pinpoint it right in the finding aid.

Shana Weinberg [00:09:05] I was wondering, you mentioned shared authority and how important that is, I was wondering if you could explain to someone who might be watching this what shared authority is.

Bianca Pallo [00:09:11] Sure, great point. So the shared authority that I was talking about is different from normal archives in that it's an agreement that the repository, like the archive, doesn't own the materials. The person who, I don't want to say donated because that's more traditional, but they share their materials with us, they own it. So they have final say over what happens to it, whether or it's available to people, whether or not it gets taken out. Those kinds of decisions. Because normally when people do donate their stuff to an archive, they're signing a deed of gift which is saying what you can and can't do with it. But ultimately, you're turning over ownership and authority to the repository. So this is different because it's not doing that. So we're just stewarding the materials rather than owning them. So I thought that that was— I thought that that that, was a good way to approach it. Excuse me, because Tony had mentioned in the past that a lot of these communities had experienced very extractory, I want to say, like interviews and other kind of research processes. So they were like quite burned by the process in the past because it felt like they just went in, took the stories they need and left. So I thought this was a good way to kind of try and build back those bridges.

Shana Weinberg [00:10:34] What do you think it means for an institution like Brown to be stewarding these kinds of stories?

Bianca Pallo [00:10:40] I think it means that Brown is staying committed to the promises they made with the report on slavery and the steering committee. And I think it's also kind of trying to maybe even decolonize the archive in a way because it's showing that you don't necessarily have to take ownership of things in order to help share and promote them. And it's not like Brown needs to own it anyway. So that's kind of what I think. I don't know if that's helpful.

Shana Weinberg [00:11:16] Yeah, I think it's a really nice sentiment to share and it's helpful to think about it in terms of archival terms. I was also wondering if you could talk a little bit, you mentioned about if someone might want to remove their story, and I know that was something that Tony mentioned a lot, so I wonder if you could speak to like why someone might to and how that differs perhaps from a traditional archive.

Bianca Pallo [00:11:41] Right, so like I said with a deed of gift, when someone signs things over, they really, depending on what the legal agreement is, because there might be something in there saying, oh, well, this won't be available until maybe after I've passed, or for a couple of decades, or until after my career with this thing is over, and that's usually to protect the person's privacy. You can make those kinds of agreements, but at a certain point, you are signing away any kind of authority over making decisions. And then also

ownership. So if like things were to be credited, it's gonna go to Brown. So in that way that it's different.

Shana Weinberg [00:12:16] Yeah, I was just wondering why someone might want to remove it.

Bianca Pallo [00:12:20] Oh, why they would want to remove it, that's right. And honestly, again, it goes back to the privacy thing because a lot of the interviewees were talking about very traumatic experiences that they've had or family members have had or ancestors had had and it could possibly, unfortunately in certain circumstances, endanger their current family members or living family members or themselves from some kind of retaliation, especially in South Africa, we did see that, where people were more concerned about their privacy because they feared retaliation from the winery owners and things like that. And also, I think also in Senegal, someone was worried about if it would limit their grandchildren's opportunities if people knew that their ancestors had been categorized as slaves. So those are those instances where people might think about, well do I want those materials to stay in there? Or do I want people to know that it's me? Because some people opted to do just voice recordings. So it's that matter of privacy and control. And then if somebody wanted their materials removed, I think it was either because, I mean it could be a multitude of feelings of maybe I don't want this information out there anymore or maybe I don't feel... Exactly in line with the project anymore, and they might want their materials back. Really, it's just whatever the person feels is safe and worth their privacy for them.

Shana Weinberg [00:13:57] Thank you. I think that's really helpful to share. I was wondering if you could talk a bit about how this work was different in terms of working with an oral history collection and digital collection versus with paper and more materiality.

Bianca Pallo [00:14:13] Sure, so this is a very like archives-heavy question. So when you're working with paper materials, it's a little bit different because it's a little bit easier to pop the lid off of a box and do a quick survey of the materials you have and then kind of arranging things that way. And then you also get a sense of, you know, how large the things, how large a collection is gonna be, how much space it's gonna take and making a plan for moving forward. This project was very different because with normal archival collections, you're usually dealing with the materials after they've been donated and accessioned, meaning that somebody has already gone in, surveyed what was gonna be taken in, and you have an idea of how big it is. And that might change depending on if you keep certain things. This was different because we were, Wye was processing and accessioning things as they were being created. So those two processes that usually happen separate from one another were happening at the same time, so things changed quite a bit. And then it was different in the fact that I had to adapt to the way we were processing and accessioning things as they came in, because those things are happening at the same time. So some people might arrange something a certain way, or they were naming files a certain way. And I had to adapt my process to accommodate for that. Because when things are digital, it's a little bit harder to keep track of things because of the way that things are named if you're not very careful about it. Because a lot of people will just take what the camera spits out of— like the random numbers and things. But that's not really gonna be helpful for a researcher if they're just looking at a list of file names and... it's not really giving them information about what the thing is. Whereas if you're looking at a box you're going to see folder titles or like headings on a paper and that kind of gives you an idea of what the thing is. So that's where it's a little different and you have to work with that. Digital objects can also be a little bit fussy because of the different file

formats. So normally as an archivist you're dealing with paper or photographs or maybe microfiche, something physical that people can look at. But if you don't have the proper programs to deal with certain file formats, you're not gonna be able to look at the thing. So it has its own requirements that you have to think about differently. And that was a learning curve for me, definitely.

Shana Weinberg [00:16:41] I was also wondering if there was anything about the difference between working with people who are still alive versus people who may have donated after they've passed.

Bianca Pallo [00:16:51] Oh, great question. Working with people who are alive, maybe in certain aspects makes things a little easier because you can always go back and ask them, well, what is this? Or like, what did you mean by this? Or if you have any certain questions about provenance or like context, you can also always go back to the source. But if someone's passed away, you don't really have that option anymore unless you can track down family members. Or maybe, if you're lucky, some kind of record that they've kept themselves that explains certain things. So that's different. But I think, like I said, there's that tension of if someone's alive, they might change their mind, or actually down the line, they might wanna add more to it, or continue on with their own kind of archival genealogical projects. So that's where it kinda differs. It's not that it's when someone passes away that the items become... stagnant, it's just that you can't go back to that person for those questions, but they're still very much kept alive in memory.

Shana Weinberg [00:18:00] Another piece I was wondering if you could talk about was about the number of collaborators. I imagine that was a really big difference between traditional projects.

Bianca Pallo [00:18:08] That was a huge difference because I attended some oral history conferences during my time while doing this project to kind of get an idea of how other people were approaching oral history projects. And there were only a couple where I found that they had like quite a large scope, but they were over many, many, years. So it was very different. So it was quite difficult because you're dealing with people of so many different backgrounds who have different, there's a whole different structure for like names and whatnot, whereas, you know, in the West we do like first name, last name, or if we're arranging things in the files, it'll be last name comma first name. But that's not normally the case for other places. So it's kind of trying to figure out how they wanna be represented. And that was kind of like, I can't force Western archival concepts onto people if that's just not gonna work and not gonna respect their identity. So I was trying to make sure that we're being consistent but respectful. But then it was also very interesting for me to be able to be in contact with partner institutions in so many different countries, because that was really unusual for me. Because in the past, I've only worked with different academic institutions with some different departments. Or different museums who also were within the same consortium, things like that. So this was very different for me to say, oh yeah, you know, I've got a Zoom at 9 a.m. With Brazil. it's no big deal. [chuckles] So it was very interesting and it was definitely a moment for me to take a step back and be like, I can't be so focused on archival standards in a way that's gonna mess with people's identities.

Shana Weinberg [00:19:59] Yeah, and I think, you know, at this moment you're one of maybe two people, perhaps you and Yannick, because you really know the full collection. [Sure.] I was wondering if you wanted to share a story from an interview or a moment of a recording that was really poignant to you.

Bianca Pallo [00:20:15] Oh boy, that's really tough, oh no. Oh gosh, okay, I think I have two. So the first would probably be a set of interviews from Senegal from when I first joined the project because I didn't really know what to expect and I didn't really know what was gonna be discussed. And so when I started watching and reading the transcripts, I'm blanking on her name. But I can see her, she was an older woman, and she was describing in the most casual way... a level of violence she experienced that really broke my heart and it hit me all at once how serious and important this project was. Like, I was aware of it but it wasn't like an emotional thing for me at that point and having heard her and seeing the toll it's taken on her even in her old age it— it really hit me. And it really brought... The human emotion and the human element to it for me. Because when you're doing archives, very often, you get kind of caught up in the papers and the boxes and whatnot, but at the core of it, it's the human elements. And that's a human experience and that's what's really important. And so that really hit it for and really got me like, okay, I'm fully in this and I'm dedicated to this for over how long it's gonna take. So... That was that one for me. And then there were a series of interviews from Africatown where, oh goodness, I think it's, oh God, what's her name? Horton and Munnerlyn. I'm remembering their last names because that's what I was arranging things by. They were two older community members chatting about their memories of the locations, of the neighborhoods, the way things used to look, who was doing what, and it, being from Florida, I've like traveled back and forth to Alabama and whatnot, so it felt again that it was hitting home for me because I grew up around people who use the same kind of slang, who spoke similarly, so it just was really special for me for a moment where I'm sitting there and I'm like, you know, this is a moment, where I am connecting with them and then hearing about how special it was for them growing up, seeing how every business on this street was Black-owned, growing up being so connected with everyone and that there was a real sense of community and then again, your heart breaks because then you're hearing them talk about how those things were then torn apart by things like environmental racism, which was contributing to a lot of those people who were members of this community passing away from various cancers, other diseases, or having to move because it was just not inhabitable or rent being driven up, so it again it just makes it so much more personal when you can connect with materials that way. And so those were the moments that really stood out for me.

Shana Weinberg [00:23:44] You did a really, really great job and I really love hearing, I mean we've talked throughout the process, but to just be able to like hear it is really, it's great.

Bianca Pallo [00:23:52] Yeah, and it's like, it shouldn't have to be personal for things to matter to you, but it just makes it that much more of an attachment when you can really relate to something. Cause I can throw out, there were like 130 some people who were interviewed, but it's not gonna really hit for you unless you're like, oh, well I really spent my childhood doing dance or practicing music and it really brought me closer to these family members and what not. So I can understand that connection that person is having and the memories it's keeping alive for them. So, you know, people are just like that.

Shana Weinberg [00:24:28] I was wondering if we could turn now to the student researchers because they worked for two summers and a couple academic years. So I was just wondering if you could talk about the work that you did with them. Yeah, kind of describe the work they did and how you, you know, worked with them?

Bianca Pallo [00:24:43] Absolutely. So I normally in the archives, I work kind of solo. So this was a very unique opportunity for all of us. But my goodness, would i not have been

able to do the work that I did without those student workers. And they were incredible from the start. So to go into more the students joined because the Smithsonian, in doing the exhibit, was going to have so much information to have to drill down through with all these different interviews. And they were looking for very specific themes. So the students were brought in to kind of help streamline that information for them. And while that was the main part of why they were brought in, we used this also as an opportunity to make things a little bit more accessible for people looking to get into the archive. So with their summaries we had them make of the interviews— we had them not only look for themes that were important for the Smithsonian's exhibition, but also themes that would be something important to pull out for subject headings to put into the finding aid and also just tag the other kind of documentation so that if somebody was looking for something, a topic or whatnot, this collection would come up. And it was so much information to get through that if I tried to do that myself, without any help, it would have taken so much longer. I wouldn't have been able to do it. And because they were able to do that, we were able to provide so much rich information about this collection that just widens the audience. So their work was invaluable. And then the summaries they did as well also helped people kind of get an idea of what's in the interview without having to watch or read the whole transcript. Which is also good for the fact that a lot of the materials is traumatic. And so in a way, it also helps people decide, am I in a place to connect with that? Because for a lot of students, we kind of tried to warn them, you know, this is very traumatic, this is very emotionally intense, take time and space for yourself. For me, having experienced very weird moments in the archive, seeing objects that were like, you know, related to death, related to any kind of racism or any kind of crime against humanity. It's almost like it's, it's shocking. And a lot of the— the students were people of color. And I think a couple of them were from the South. So they had, when watching stuff from Africatown, it hit harder for them. So their work was... I told them every time we met was invaluable and astonishing to me, and they bring such a rich perspective to the materials that I, as just a cis white woman, would not have been able to bring. So I was very grateful for all the work that they did and all the emotional labor that they did, you know. And that was... Something I'm very grateful for and something that I could never pay them back for and the only thing that I can offer moving forward is any kind of support for, there's a couple of them who decided to go into the library field and I feel very indebted to them for all the work that they did while balancing all the other aspects of their lives while dealing with these traumatic materials that I was like, you wanna talk to somebody from Lucasfilm? Great. You wanna talk somebody from Liberty Mutual? Sure. Or the other archives I've worked at, or connecting them with anybody or any advice that I could offer, anything.

Shana Weinberg [00:28:39] For those students who may pursue a library pathway, I was wondering what you think they may have gotten from the experience.

Bianca Pallo [00:28:47] Oh, goodness. I think from the experience they kind of got an appreciation of how important record keeping is and how being so intentional about directions and the way you arrange things can be and how you have to just kind of take a step back from yourself when you're doing these things because you have to think about audiences. And with a collection like this, it's tough because you're dealing with global audiences. So it's really important to kind of get as many perspectives as possible. Whereas when with regular archives, you're kind of working, I don't want to say in a vacuum, but it's often just you and the materials. So I think that's something that they took away from it, as well as kind of the ethics questions of a lot of materials, especially with oral histories, because you want to give people the space to feel safe, to talk about these things, or to not talk about them if they decide not to. And to... You know, be as respectful as possible, make it as conversational as you can, because while you're trying to get

specific soundbites or moments for things as people want to do with productions, you wanna make sure that with oral histories, it's about the person and not the end product. And that's a whole different thing from just being a regular archivist if you're involved with that part of the production process and just reminding people of that. So I think that that's something that I wasn't aware of coming into this because I really wasn't involved in the production part of oral histories before, but that is a really important takeaway that I've taken from this. And I think that as they continue on, if they continue with oral histories as an archivist, then that's something that they'll take with them too.

Shana Weinberg [00:30:33] And I remember so much of that summer, maybe we didn't plan for it, but there were really vibrant conversations, right, about what it means to do this work and work in the archives. So I was wondering if you could talk a little bit about the kinds of topics they raised more generally.

Bianca Pallo [00:30:49] I think that they were concerned with, if it's ethical, with, like I said, with a lot of the Western archival standards, trying to impose that on something that they were hoping was going to be more like a community archive. And those things can be very different. So I think it was one of those things, but also with terminology. And so we were kind of like, okay, well, I'm not going to teach you... Like to use a control vocabulary as if you were, you know, a library student, I was like, just do tagging as if we were doing a social media post. Think of it that way. And so it was that conversation of language and how we should represent that. And then Yannick brought up the really good points of like, since he was doing a lot of the language work, was in moments where older generations were using things that would be considered slurs that were used very frequently during like colonial periods in Belgium, in the Congo and Rwanda, and also in Senegal. And so I was thinking about that, which then developed into conversations about content warnings and whatnot with the collection so that people are going in as informed as possible. So it was a lot of conversations about archival ethics with the students.

Shana Weinberg [00:32:07] I was wondering if you could talk about how this project may shape your future work.

Bianca Pallo [00:32:12] Oh, gosh. It's made me a little more intentional about the work I do in archives and that it's not just about me having those really cool moments with historical objects. It's about, again, like the human experience part of it and making sure that that's at the forefront of everything and that is not just, you know, however many folders in a box. It's seeing the people in the collection. So I think that's really informed it. And I mean, I had that through line from working at a civil rights museum to working on this collection of wanting to help people connect with underrepresented stories and dealing with archival silences. So I think if anything, that's just motivated me more to keep going with that, especially with everything going on with the current presidential administration and the way that they are going after libraries and archives for trying to address these topics. In a way that doesn't shy away from it, because it is part of our history, and if you ignore that, you're not going to learn from it and then there can be no healing. So I think, if anything, I'm more motivated than ever to keep pursuing projects like this.

Shana Weinberg [00:33:32] And when, you know, considering all the work we did over these last few years to make an accessible collection of stories that are largely unknown, what is your hope that a visitor may get from coming to this collection? Like, what does your hope of what a researcher may take away?

Bianca Pallo [00:33:51] Oh gosh, that's so hard to say, because everyone comes to collections differently with different intent, and some people come to the reading room because they're researching something very specific, but some people were just like, I just happened to find this, and I just wanted to look into it some more. So I hope people are able to find things that they're able to connect to, whether it's the way people talk about their grandparents and whatnot, or, like I said, their relationship with music and dance, or if it's reflecting on that community memory and trauma around those lasting impacts of colonialism and racial slavery. And then I also want people to use it as a moment to reflect and think about all those instances where they were exposed to that as well. Like I said, as a cis white woman, that's not necessarily what I grew up experiencing, but it's given me a moment to reflect on all the moments where those things were happening around me and I wasn't aware because I didn't know. And now I know and I need to keep my eyes open. So that's something that I took away from it, but I hope people connect with it and grow from it.

Shana Weinberg [00:35:10] This is such a beautiful interview, [inaudible] Is there anything that we didn't, that you didn't get a chance to share that you'd like to discuss? Or a question you'd like me to ask?

Bianca Pallo [00:35:19] I don't know that I have anything I didn't share except that I think one of my favorite parts of working on this whole thing was working with the students because I didn't realize how much I needed them and they were so helpful and I was a little bit jealous of them because they were having these moments where they were learning about certain things in their classes and it dovetailed with the work they were doing in the archive. And I remember as an undergrad that that was always such like an electrifying, as nerdy as that sounds, it was an electrified moment for me because it was like I was able to talk about these things in class and share them with people and connect with people about it. And that was my favorite thing about archives was like, you don't know about this story but let me tell you about this because it's going to become important to you too. So that was really, I was really envious of them that they were getting to do that. Because everyone else in the library is so busy with their own projects they're like yeah we know it's very important and whatnot but I'm also working on this collection on you know 'Divided America' or whatever, so I was jealous of that and then I also I really loved watching them slowly realize how much influence they had over the archival collection that they weren't just doing work for us like interns but they were actually shaping the way the archive was being formed, like, in the manual as well, documenting all the work we did, the language that's being used to describe it, and then as well as the summaries, because those are, like I said, like a starting point for people to dig down into the collection. So I loved seeing that realization for them. They were like, are we doing this right? Are we doing a good job? And I was like, you're doing so good, do not worry about it. So that was one of my favorite parts.

Shana Weinberg [00:37:13] That's great. I love that. Yeah, I hope in your future projects you'll get a chance to work with students as well.

Bianca Pallo [00:37:20] I don't know if I want to expose them to the same moment of like opening a box, there's those folding papers. Because that happens with unprocessed old collections, you know, but then that's working with the conservation lab.

Shana Weinberg [00:37:31] Oh, thank you so much, Bianca. This was really great. I'm so excited for your piece and the student to be part of the collection. Yeah, it just really gives an important perspective.

Bianca Pallo [00:37:43] Sure. I mean, it's very unusual for me to be not the person behind the computer, behind the camera, like doing things, for people to want to know about archival stuff because it's like, to some people, you know, just like how I'm not great with math, but so like some people might be like, I really don't care about record keeping. And I'm throwing jargon at them, You know, they might not love it.

Bianca Pallo [00:38:07] So it's very, it's a weird experience for me to be here.