#33: 3/14/14 Panel on Preserving And Activating Local Art Histories  
Chicago Cultural Center, 78 E Washington St,  
Part of Chicago Creative Expo 2014

Invited participants: Sara Chapman (Media Burn Archive); Tempestt Hazel (Sixty Inches From Center); Skyla Hearn (Never The Same and UIC Resident Archivist for Social Justice and The Social Justice Initiative); Faheem Majeed (Independent Artist/UIC/Former Director of South Side Community Arts Center); Leslie Patterson/Bob Sloane (Chicago Artists' Archive at Chicago Public Library) ; Anthony Romero (Independent Artist/Extinct Entities); Jacqueline Stewart (South Side Home Movie Project).

For further information see never-the-same.org

To further make public our insights, activities and dialogues, NTS organized a panel discussion with some of the participants in the year long Unfurling activities oriented around the question: What do you preserve and to what ends?

SARA CHAPMAN (SC): The Media Burn Archive is an archive on the northwest side from Chicago. What we collect is work produced on videotape by independent producers. The majority of the collection is nonfiction but there is also video art, shorts, narrative, TV, all sorts of things. And the reason we collect it is because we are interested in it, and because videotape is a very short-lived medium. Every videotape that has ever been made is going to stop working, shortly. So our urgent work is letting people know that the work that they produced in the seventies or the eighties, it may seem like it is just sitting in the closet, fine, but it is actually deteriorating very, very quickly. It needs to be transferred. And we have been around for ten years now. We are celebrating our ten year anniversary this year.

A lot of the work in our collection came out of this period of experimentation in the late sixties and early seventies when videotapes first came into existence. It was seen as a time when people would be able to communicate more broadly and easily than ever before and use TV as a medium for expression.

And so when we came about, it was because we saw that the internet was starting to become that same kind of tool. We didn't want to be a traditional archive where we have a room and people look at a card catalog and they pull up a thing or whatever. Always, our intention was to be an online archive so people all around the world could see our entire collection. So, from that point in 2003 when we were just a room full of tapes, we now have more than 2,500 hours of video online at mediaburn.org. And we continue to preserve our collection and get more and more tapes from artists around Chicago and the world and
add to the collection. So, we preserve things because they are in grave danger and the end is so that people around the world can see them.

TEMPESTT HAZEL (TH): I'm the co-founder of Sixty Inches from the Center. It is funny because Sixty, we are not archivists, we are not the ones doing the archiving. We are facilitators for archiving. We are the people in between who find themselves in galleries or artist studios and in different spaces and collect many different things and give them over to the archivists who are people who know what to do with those materials and how to handle them. So, Sixty, just to give you the spiel, we are a nomadic online publication, driven by our writers and our contributors. So they are self-guided. They follow the type of work that they are really interested in and we allow them the timing to do that and we publish it on our website. It used to be weekly but now we are turning it into a bi-monthly topic-driven magazine. So, that's kind of what we do.

Where the archiving comes into place is when we go out and we write these articles or produce these interviews or do this work, there's a lot of things that come with that. So we might get postcards or catalogues. The article that is ultimately produced out of the studio visits or the conversations with artists or the things that our writers are doing, that material we will actually pass over to the Chicago Artists Archive at Harold Washington Library. They are the ones that take that information, catalogue it, know what to do with it, house it, and keep all that ephemeral material, because we don't necessarily want to be the ones to hold onto that. One of the biggest issues of archiving is space and really handling and preserving and keeping that material. So, that's what we do.

What we see ourselves preserving, is the art and the voices that are usually missed by mainstream art history conversation. Chicago is a great place to be doing this because there are a lot of people doing this. But for us, and our partners who I co-founded the organization with, we went through an art history program, we learned the traditional art history story, we learned what was said to be important and although we understand the importance of that, what we were seeing were the artists and friends that we knew who were doing amazing things that weren't in the books. So, what we saw ourselves being able to impact was who was telling the story and how that story was being told and preserved, focusing on the things that we think are important but might be missed.

Audience member #1:: Please tell us, Ms. Tempestt Hazel, the difference between an archivist and a curator? You don't curate. You're an archivist.

TH: I'm not! An archivist is the person who catalogues the material. They are the person who organizes it. A curator, on the other hand, is a person who has something to say, who
chooses from a mass amount of information and pulls it together to say something, to educate, to tell some kind of pointed story in. At least that's how I take it. That's my own practice.

SKYLA HEARN (SH): I am an archivist. To answer the question [about archivists]...We wear many hats. So sometimes archivists are also curators and sometimes curators are also archivists. And I have also worked as a curator in some of my archival practices.

So, I'm just going to address the question, "What do I preserve and to what end?" I'm going to say that I would think that we should preserve everything, but I know that that is impossible because we don't have the space to do that, so there needs to be focus. As someone who represents community as well as someone who represents institutions, I often find myself in the position of a liaison between the two and trying to get folks on both sides to understand what the intrinsic value or archival materials are and why they should be preserved and are so important. What Tempestt was just mentioning is that when we find these institutional archives, often times the voices of people of color and other groups who are marginalized often are not represented in these "ivory tower institutions." So I've taken that as a personal challenge. It is part of my personal drive to work at that capacity to represent those particular archival collections and in the sense help them to have a voice.

So I'm currently working at UIC as of last week. I'm in my second week and am really excited about my position. I am the resident archivist at the UIC Social Justice Initiative and within the University Library Special Collections. Again, wearing that double hat, triple hat. Some other projects I've worked on were for the Vivian G. Harsh Research Collection, which is housed at the Woodson Regional Library out at 95th and Halsted, with the Addie Wyatt photograph collection. Other projects include working with the South Side Community Art Center, Never the Same, and the Great Black Music Project. And also working directly in the community with folks on their personal archiving assisting with preservation strategies. A project that I'm currently working on with the Social Justice Initiative is to further provide documentation of underrepresented groups on the Westside of Chicago because there isn't as much documentation of the Westside as there is on the North and Southside.

And so to address the Never the Same archival project, Daniel and Rebecca pulled me in to work with all their wonderful stuff, to describe and attribute an organizational structure to all of their collected materials, which would aid in the process to provide access to those materials. So, again, my focus is in working as a liaison to navigate between institutions and communities to preserve legacies because I feel that we all at some point have made contributions. We all have stories and at some point in our lives, if we haven't already, then
I’m pretty sure before we pass away, we will make our mark on the world. And I think it is really important that at some point, the connection is made between us and our contributions as a person and that it is preserved and documented so in the future, people will be able to come together more with a better understanding and knowledge of who we are through our contributions and through our stories.

FAHEEM MAJEED (FM): My name is Faheem Majeed. I am an artist, administrator, a community connector I guess in a lot of different ways. My artwork kind of mirrors my interests and experiences here in Chicago for the past ten, twelve years. One of my capacities was former director of Southside Community Art Center. I definitely encourage you to visit this seventy-five year old institution, which was unique in that it was founded as predominately black institution funded by the government through a collective of women that were looking to support artists. They came together to form this really phenomenal space that actually ends up being a platform for a lot of emerging young artists at the time when they didn't have that type of support. Over the years, you can imagine over seventy-five years, that have happened, too much too get into to now. I walked in that space with just a shirt on my back, came from Minnesota, didn't know anyone and they were like, "That's where you go when you need a little support." So I went there. But I kind of hung out and over several years I went from vagabond to executive director as well as curator. Along the lines of “what do you preserve?” my background was in metal sculpture but I had these two kind of passions that ended up happening. So I figured out a way to merge those two things together into the work that I create. So, you can imagine in seventy-five years lots of stuff... stuff to “unfurl.” Daniel and Rebecca found a great term for what I was doing for so long, which is just unfurling things out on the floors, oftentimes jostling things from one side to the other. So people like Skyla came through and archivists made sense of a lot of that stuff, that archive. But the thing that I often say I preserve, one of the challenges is having an archive that makes sense. We do a lot of oral history. So a lot of my artwork now deals in those voices and connecting interests and engaging people who I have come into contact with over the years, mashing them together to make new communities, new interesting kind of exchanges. I make spaces. And then I invite those interesting and engaging people to come together and then make more stuff together that we can archive together. I guess that’s a good explanation for what I do. I preserve relationships and those relationships and voices have things attached to them and I try to mirror that in the work that I create.

LESLIE PATTERSON (LP): Bob Sloan and I are from the Chicago Public Library in the Art and Information Center where we have a few art archive collections, like the Chicago Artist Archive. What this is is it is actually a paper file housed in the Harold Washington Library
Center and it includes papers, slides, photographs... And it was actually started in this [The Chicago Cultural Center] building back when this was the Chicago Public Library in the 1930s, when they started having art exhibitions at libraries and we started archiving information about Chicago artists. And then in the forties, they started developing the archive more and more and we actually kept it going to the present day. To this day, we have over eleven thousand artists in the archive and a lot of it is just paper but we also have 235 videos, 10,000 slides, exhibition catalogues, and a lot of stuff. And we preserve it and save it for the library. One of the great things about it is that we use it constantly as librarians because there are so many artists that don't get books written about them and we get questions about these people everyday and we are able to go into the files and find interesting information about their lives and their work. One example is a couple of years ago, an art museum in Ohio was doing an exhibit of Midwest artists in contact with us because they were doing research and couldn't find anything in books or online about these artists. Other things that we get are people that may have a painting or an artwork that they love and they want to know more about the person who created it. Another good one was a person contacted us who wanted to know more about his professor from art school who had died and it was one of his favorite teachers and he wanted to know more about his work and his life. So we were able to send him a good amount of information about this person. So, that I guess speaks to the use and why do we collect things. Because it is housed in the public library, it there for the public to use and then we also have the list of the artist names online, which is how we get a lot of our reference questions - we get most of our questions now from emails. People just googling someone's name if they are researching and then our archive pops up and then we are able to respond to their question and send them the materials.

BOB SLOAN (BS): In addition to the Artist Archive, we also have a Chicago dance collection, which includes very similar materials, articles, archives, world histories, videotapes, things of that nature related to the dance community. The music department, they have been collecting things probably since the 1960s on Chicago musicians. There's a Chicago blues archive, there's a gospel archive. It goes on and on. The library itself has had a long institutional interest in the city of Chicago obviously. It is the Chicago Public Library. And they have been collecting these materials and preserving them, not just in the Harold Washington library but also at the Harsh Collection down on the Southside and also at Sulzer on the Northside they have their collections as well. So it is Chicago history, Chicago art, all kinds of things, and performing and visual artists that the library tends to collect. If you are a working artist in the city of Chicago, we will accept your items into the Chicago Artist Archive as well.
ANTHONY ROMERO (AR): Good afternoon. I am going to begin in the middle. I want to think about how we begin to track sensations, how we begin to track feelings, I want to begin to think about how we create history out of how those sensations and those feelings migrate from person to person and community to community. I want to think about this because it is feelings and sensations that grounds excluded populations. And by that, I mean those of us who were excluded from dominant historical narratives because of color, expression, sexual identity, ability, and the list could go on and on. This is what I do as an artist, an organizer, and an archivist.

I think about how these feelings and sensations can exist outside of documents. What did it really feel like to be in that space, not just through an image of that space but through the body, and from there to begin to speculate on all the things that happened inside of that space. What it felt like for our bodies to occupy that space together, whether it be a dance floor, a backyard, whether it be a lecture at a community center...What did it feel like for us to be there together to share in those moments and to be creating culture and history as a group and as a social bond. So for the past two years, I've been working on a project called Extinct Entities with two other collaborators, Anthony Stepter and Erin Nixon. Extinct Entities over the course of those two years has been a lot of different kinds of things. We've done public symposiums, we've produced publications, we have been part of Never The Same’s Unfurling exhibition...

But it culminated in a nine day festival of time based artworks at Links Hall in January of this year and the premise of the show was to invite artists who work in time and across space. So we are thinking about sound, we are thinking about writers, people who use their voice, we are thinking about dancers, performers, musicians.... to invite them to awaken archives and histories of Chicago's various art productions and communities with their bodies and their practices. So what was produced over the course of those nine days was a lot of different kinds of projects. We had an artist by the name of Daviel Shy produce a work called Hindsight, which was an evening program of nineties lesbian cultural production here in Chicago, specifically focusing on videomakers. We also had a great closing event that dealt with Chicago House Music History in relationship to contemporary queer social clubs and parties and nomadic nightlife as a kind of social practice.

JACQUELINE STEWART (JS): I am a professor in the Department of Cinema and Media Studies at the University of Chicago, and in 2005, I started a project called the South Side Home Movie Project, which is inspired by a couple of different things. One, there was an international movement to prioritize home movies. A bunch of archivists working to uncover a kind of informal history through amateur filmmaking practices. And I thought it would be a good idea to do something like that in a local fashion here in Chicago. Also, as a film
historian who works largely in silent film, I was growing frustrated with the lack of materials that survived and thinking about how much material exists, not in archival collections, but in private holdings. So, as a nosy person, I just started bugging people about what was in their attics and basements. As it turns out, there is tons and tons of this material. I focused on 8mm and super 8mm films. Some of you know what I'm talking about. Talking with Sara [Chapman from Media Burn]... I have become much more concerned with home video, which is a much bigger set of materials and that will be the next phase of the project if I can find more money to try to collect and preserve that material.

The project was also driven by effort to address some of the issues of exclusion and marginalization that all of the other panelists have been talking about. The University of Chicago sits at a site that has really fraught history. The relationship between that institution and the Black communities that surround it. What happened when I started activating this material, showing these films, you see that a birthday party in Chatham looked a lot like a birthday party in Bridgeport. Magical kinds of conversations would happen among people in the crowd who never would have talked to each other decades before. They recognized they had very similar, largely middle class backgrounds, because those are the people who had cameras and were shooting this material. Also, the more that I look at the material, I became interested in what was happening in the background. We see buildings that no longer survive. We see an old Comiskey Park and the original Maxwell Street. And I was really interested how this constituted precious historical material.

But for the purposes of this panel, I guess I should also add that I became more appreciative of how these films function as art in a number of ways. Some of the filmmakers didn't just shoot birthday parties and graduations and the like; they tried to be kind of fancy. Like, they are panning and zooming and doing little skits with their kids. There's a family, the Maxwells, who every New Year's would do a little sketch where the brother would put cotton balls around his face to play the Old Year going out, and then the little sister would come down draped in a sheet like a Baby New Year. There is a guy named E. Hector Coates who was in real estate in the Hyde Park and Woodlawn communities and he'd make films showing people's gardens. A shot of the tulips and then a street sign ... to show where these gardens existed. To show that this is a good place to live. Don't be too scared that the ghetto is going to encroach on you. So, looking at these gardens, and people dancing, and fashion, the way people walk and move, these kind of everyday aesthetic, and affective dimensions of life on the Southside ... these struck me as not separate from what we think of as a straight historical documentation, but part of the history of these communities, and the ways that people felt. It is a beautiful way that you express this sense of sensation and emotion. And certainly when we show these films, people weep sometimes. They don't have projectors anymore. They see their mother
moving for the first time in years. And so being prepared for those kinds of responses has also been an incredibly important learning experience for me as part of this project and I would think any project that is trying to activate these kinds of erased or submerged local histories.

DT: Lets think about these things while we prepare for questions from the audience: the comment around "curator versus an archivist?"; different approaches to access, and experiences that exceed the material itself - such as relationships, feelings and affects.

Audience member #1: I'm a known Bronzeville collector, in fact that is my nickname. I first read the book Black Metropolis back in 1973. I've been, not an archivist, but as a community organizer working with youth for forty years. We say we make up the Black Metropolis Historic District, and as you well know, our community is being gentrified in a very rapid pace. So how do we commodify that component of it and how do we build in back into the public library and the educational system? I think that Chicago having an international significance of the African American experience in Bronzeville, it goes to blue, jazz, gospel music, and politics that we elected and re-elected the first African American president, from 1890 in my opinion, all the way through to 2000. How do we get that wealth of intellectual property into an imaginable collaboration where we can use it to help market Chicago as an international tourist destination and educate our children on their deep cultural legacies so they can part of the emancipation of African American communities in Chicago.

Faheem Majeed: Well, one of the problems, and I'm sure everyone up here knows, is there are so many archives but only so much space and so much resources. I mean, the time it takes to just get one object and do all that... I mean, for those that, you know, it is a lot of work. And archives are popping up everyday. Now we are at the point where we are having more conversations about collecting stuff and keeping it. I would say that for every archive, it has to have someone there who is speaking for that archive. And there are a lot of different places it could fit. It could fit in one of the schools. Maybe it is the responsibility of the school to take home that archive and then kids can grow and develop that. I think advocacy [for archives] is important.

JACQUELINE STEWART (JS): You have to get people to re-think what archive means. I mean, there's no word more unsexy than archive. Seriously. People just start yawning. They are not thinking about “archives” in the sense that they have their own collecting that they do personally. It is digital. That's the point. It is amazing how “the cloud” has somehow become an archival metaphor, but it has. So we have to figure out ways to get people to
think about how they can use the material and have some kind of living relationship with it, I think [by using] digital means. At the same time, you need people like us who are finding the resources and the time to hold onto the physical materials so we can constantly retransfer things to whatever the current medium is.

SKYLA HEARN (SH): I just wanted to add something. Practically speaking, did you mention that you have an actual physical collection which was donated to you, you said?

Audience member #1: We have accrued an archival position over the last forty years. I have a personal archive from over forty years, we are also a Bronzeville visitor center archive and people come to us all the time with documents and we have been talking to U of C, our nemesis, trying to get them to support...

SH: What happened?

Audience member #1: Basically, somebody came in later on and the new professor now didn't pick up the old concepts of the old professor then they said they were going to help us do an archival piece, it fell apart... because we are not PHD qualified. We are not part of that. We have more authenticity...

Audience member #2: How do you address the kind of subtleties and more delicate... things getting lost. We've only been preserving essentially an icon of the experience. How do you address what is lost... and how do you feel about the icon replacing the history? [By “icon”] I am referencing...Like these become the representation of whatever experience they were part of. So, where, how do you feel about that? It is not a dance or a story like in other traditions that get passed down. Like, this is what's gets passed down in our tradition and how do you feel about that?

BOB SLOAN (BS): Looking at what we do here at the library... I think we are just skimming the very surface of what is out there. When we are talking about the whole city of Chicago, there's a massive amount of material that is being produced, history of individuals, groups, etc. And it is just by haphazard, or maybe they saw something or heard something and then the artist gets all excited and then they never bring anything in, they don't know how to organize it themselves or anything like that. It is basically, you get somebody excited about it, they'll bring things in. If they don't get themselves organized then who knows what happens. It ends up with a relative or it ends up in a dumpster. All kinds of stuff like that happens, constantly. So how to catch real history? It is just... trying to get the word out there, letting people know you exist and maybe get them excited enough to bring something in.
Get them to know how to create an archive, their own collection, [and know] what is important to save and what is important not to save.

Audience member #1: Sadie Bruce was the lady who dressed up as a majorette in Bronzeville back in the day. She owned the house on 54th. She basically got old, she lost her house, etc. Her stuff wound up in a dumpster. I got a buddy who is a scavenger. He wind up with her entire collection from the dumpster. And that's the kind of loss that we can have for real artifacts and people who were great contributors in our community.

ANTHONY ROMERO (AR): I was an archivist for a performance company called Goat Island, which was a performance company here in town that was active for twenty years. It was while working on that archive that it occurred to me that you have a collection of documents and these documents tend to just sit static inside of these archives. [Related to the] question of access, I've been working for the last few years to try to open up this particular archive because I think it is important for people doing performance work here in town to see this legacy and think through Goat Island’s process.

But this is the question that I think all of us are facing in terms of what to do with these collections so that you have a collection and then that collection begins to represent someone's life or our community's history or a particular trajectory or some legacy of some place or some thing. And if it is lucky, then that collection ends up in an institution and that institution, in order to preserve those documents, wraps it up very tightly. So then only certain kinds of people can visit it from certain periods in time. So you have to make an appointment weeks in advance, you probably have to have a certain kind of training or education to know that you need to go to these places and that there are these requirements there. And then you go there, you probably wear white gloves, you can't photocopy anything, maybe you can make some photographs, maybe you can't. So you are collecting all this stuff based on these documents.

So it was in this process that it occurred to me that the documents are only one portion of what is actually happening in, lets just say, this particular city, for example. So, when we were invited to be a part of this Unfurling exhibition that Never the Same put together at the Gray Center, we put together a program and asked artists to respond to the Affro Arts Theater. The Affro Arts theater was a very important site of Black cultural production on the south side. And part of our desire to awaken this legacy had to do with the fact that it is very difficult to get access to those images, to that kind of representation, to see that history and to see that legacy. But if we could get artists access to that, if we could give them some piece of that, which we are able to thanks to Never the Same’s interview with Kelan Phil Cohran, then they could take that and make something out of that spirit and from that
legacy and that those feelings, that sensation, could be carried in their bodies and that we could all share in that together. That [is what] we hope the audience was left with [after] they saw an intergenerational program of Black artists in Chicago making work in spirit, in relationship, to this history and this legacy. And that's a thing that we all get to share. Even if we don't all have access to those kinds of representations, we get to see that.

So ultimately, for me, it becomes this way of transferring kinds of representation because if we don't see it, then we have nothing to aspire to. I think that the danger of these excluded histories is that then for generations and generations, there is nothing for us to look up to see, "that looks like me or that looks like something I am familiar with. So, therefore I can start my own community center. I can open up my own space. I can invite my own friends in. It can be social, it can be political, whatever." So, for me...I hope that answers it in a long-winded way, but it is just about moving it from this thing to our bodies and sharing that together.

JACQUELINE STEWART (JS): I’m thinking about the body as a preservation medium and emotions as preservation media. So if you never get to touch the thing, and it doesn't activate that engagement, there is a way things can be preserved beyond the objects. And so, then that art fuels so much more than can be anticipated. It is really interesting to think about it in terms of icons. I think that's a really useful way of thinking about the object-ness and the symbolic nature of what really archivists kind of fetishize because you can't touch this thing. But it is meaningless if it can't circulate.

SARA CHAPMAN (SC): Yeah, just to bring this to a literal level instead of a conceptual level— one of the things that makes our archive unique is that we don't just collect a finished documentary. It is extremely important to us that if we have a finished documentary, that we also have the fifty hours of footage that went into the shooting of the documentary. We have the memos that went out, the production documents, posters, sketches, ephemera from that era to provide a whole picture beyond just "here's a documentary." Some of that is so much more valuable than the documentary itself. One collection we have is a collection of fifty hours inside Alderman Vito Marzullo's office. He was a really powerful machine politician for like thirty years. The documentary is great, but just sitting there and watching hour after hour of constituents coming and asking for favors, watching him making deals with the city council, that kind of thing is like incredibly more significant to preserve than a finished piece of art.

Audience member #3: You were talking about the different stages in the process and all of you mentioned getting the word out, so how do each of you get the word out so people who do have things to contribute and can give that to you?
FAHEEM MAJEED (FM): Right. So I'm going to talk for the Southside Community Arts Center. I think very similar to the Bronzeville experience [that was described] It is like when people are aging or getting to the point where they have to find a place to take care of their stuff. And we have had a physical structure where a lot of our predecessors and founders of the organization would often take that stuff in. The only issue with that is there weren't any rules about how that is done. It was way before conversations of an archive. So it was more like, "We'll take your stuff," and then that stuff gets mixed into other stuff and it becomes very murky. And then this guy comes along and has a huge job trying to connect the dots and everything.

A big part of my time there was I realized there is a lot of attention around these objects, this artwork, these collections and these documents, but there wasn't even a thought or any type of resources. So, we partnered with several type of organizations to figure out how to raise funds and build climate controlled storage for this archive of ours. So I passed the torch to a woman named Heather Robinson and before I left, I was able successfully negotiate with University of Chicago [to give Rebecca Zorach and Skyla Hearn access] that she couldn't have without having someone to give her that access. Before, the doors were being closed because there was suspicion around her intentions, but we worked really closely to figure out... "You need this from me. I need this from you. Let's figure out how we can partner," and eventually we became family and I met Skyla along the way. Now she is on the board.

But I'm actually questioning, I was one of those questioning, along the way... I mean, it is a lot of stuff. What is the value of all that stuff. I mean, how much stuff can we just take in? I mean... You said a lot of stuff. So what is it... I have a personal philosophy of use. Like, can you use this stuff? Can you give access? So I'm always pushing sharing it but that is not necessarily the traditional way of thinking about archives. Precious, precious material.

LESLIE PATTERSON (LP): I'd say for the library, one thing we do is we do art exhibits. So, every time we do a call for artists we are getting material from artists and making connections with artists and adding those to our archive. And then also, we do partnerships with groups, especially Sixty Inches from Center, which do an awesome job of bringing artists to us. So we really appreciate that; Especially, younger generations of artists that we weren't aware of. And then, like Sixty is a really good example of what I think of as friends to the archive because we have other people too that will take an interest in it and then promote it to their artist friends or art groups, the other community. Like, Chicago
Sculptors. They brought a group of sculptors in and we talked to them about the archive and then they all brought their stuff in. So definitely partnerships are a good way to do it.

SARA CHAPMAN (SC): I just think briefly, when we are talking about word of mouth it really relates to what we were talking about earlier with curators versus archivists because I think that although it is great that we can make our entire collection just available, when you say, "there it is. It’s all there," no one uses it. In order for people to actually use it, we do actually have to be curators. We figured that out after a little while. So, we take and we cut short pieces from the collection that relate to current themes and events and send them out. So I think in order for archives to be used, you really need to be both curators and archivists.