

On June 19, 2018, in response to 45th administration's<sup>1</sup> Zero Tolerance policy and its impacts, four Latinx entertainment media professionals founded LOUD (Latin@s-Outraged-United-Defiant), an activist group based in Los Angeles, CA. For transparency, I note my position as a founding member of the group. It is from this insider's perspective that I approach this analysis.<sup>2</sup> In this paper, I bring my experience in the Hollywood entertainment industry into conversation with critical archival studies and border activism literature.

The LOUD team came together because we refused to watch the U.S. government's violence against immigrant and refugee families unfold while comfortably reacting to it via our digital devices. We were also compelled to speak up because we believe there is a link between the exclusionary media that traditional Hollywood systemically produces and this current U.S. government-crafted humanitarian crisis. Acknowledging this link is important because it can open the door for honest dialogue geared towards taking sustainable corrective steps—at an infrastructural level—for more balanced representations of all of our communities in the media. As LOUD founding member, Yareli Arizmendi, states:

As Latinx working actors (and union members) we have become hardened to the words used to describe us in the industry, to the characters we are called to play time and time again: Murderers, drug lords, rapists, kidnappers, gang members, illegal aliens, and only sometimes, undocumented humans. But, while we are hired to bring these roles to life, the country learns. It gets used to this convenient fiction standing in the place of truth . . .

We, as working actors and media creators, feel responsible for having softened the soil upon which these atrocities are being committed. We thus feel a responsibility to raise our voices publicly.<sup>3</sup>

<sup>1</sup> My refusal to name him *in a consistent manner* is a deliberate act of resistance.

<sup>2</sup> I am not speaking for the group, but sharing my own learning process during the course of our activities. Though, admittedly, at times, this line might seem blurred.

<sup>3</sup> Yareli Arizmendi quote emailed to LOUD team on Aug. 16, 2018. [Edit by author.]

It is because of this link between Hollywood and this crisis that it is imperative that media professionals raise our voices.

Many of us in the Hollywood entertainment industry who represent the majority world (Alam, 2008), are familiar with its endless “symbolic pronouncements and token gestures” (Hunt, 2011) regarding equitable, fair, and diverse representation. The NAACP (National Association for the Advancement of Colored People; 2019) Hollywood division was created as a watchdog organization after the whitewash fiasco of the 1999–2000 Network TV lineup when not one single actor of color was featured in any of their shows. The 2014 “Latino Media Gap” report found that Latinx representation in media, relative to our share of the U.S. population, was even lower in 2014 than it was 70 years prior (Negrón-Muntaner, 2014). In 2015, #OscarsSoWhite, created by April Reign, went viral on Twitter as a pushback against the all-white Oscar nominees.<sup>4</sup> The 2016 and 2017 USC Annenberg “Comprehensive Report[s] on Diversity in Entertainment,” found “an epidemic of invisibility” in Hollywood, where the entire industry is still “a straight, White boys’ club” (Smith, Choueiti, & Pieper, 2016).

These data indicate that the media traditionally produced by Hollywood, tell an incomplete and unbalanced narrative about U.S. society. Latinx communities are largely misrepresented, symbolically annihilated, and/or hierarchically situated on a secondary-strata to Anglo “normativity” (Caswell, 2014; Chávez, 2015). This centralizing of whiteness in the media is oppressive to the majority world. As Jesús Treviño (2001) states in the preface to his book, *Eyewitness: A Filmmaker’s Memoir of the Chicano Movement*:

The evening news, documentaries, primetime television, radio, movies, and other forms of popular culture establish the facts of record, set the tone and parameters for their acceptance, endorse what will be remembered as historically important, and sanction what is valid in society . . . . The converse is also true. If mass media ignore an event, it simply didn’t happen. Although individuals may remember the importance of a given event, unless validated by media, its significance for society may be forever lost in a black hole of cultural forgetfulness. (xi-xii)

<sup>4</sup> April Reign’s Twitter handle: ReignOfApril.

In the activist arena, like in Hollywood, LOUD members are involved in memory work. In the media, we must remain vigilant and stand up against any willful obfuscation of the existence, complexities, and contributions of our communities to society, as well as to any irresponsible perpetuation of the myth of Anglo exceptionalism. In the activist space, we must not allow the state to control the narrative about Zero Tolerance, its impact, nor to define and dehumanize the people they are targeting. This is why we must be deliberate about our archives. As Verne Harris (2002) contends, the archive “is a battleground for meaning and significance.” Our documentary records and recordkeeping practices are our active participation in this “battleground.” Taking control of them is a political move, which denotes our active participation in constructing the narrative of this crisis from our own perspectives.

In the next section, I will define my terms. Then, I will take a look at the ways in which we have engaged with social media and digital tools in the course of our activities, in both our public-facing and internal-facing arenas. My goal is to identify the archival needs that have emerged at different instances of LOUD’s process and to think through the ways in which archivists trained in human rights might be key allies for our activist group.

## **Key Terms**

### **Zero Tolerance**

The 045<sup>th</sup> administration’s border militarization policy systematically criminalizes refugee asylum seekers (United Nations, 2016) and seems to specifically target border crossers with children (Flores, 2018; Levinson, 2018). According to an NPR report, Zero Tolerance was modeled after Operation Streamline, which began in 2015 in Del Rio, Texas (Burnett, 2018). Andrew Burrige (2008) connects Streamline to the growth of the Prison Industrial Complex, which Zero Tolerance seems to be escalating (Sharma, 2007). One difference is that under Streamline, families were not torn apart.

Zero Tolerance was officially announced by Attorney General, Jeff Sessions, on April 6, 2018 (United States

Department of Justice, 2018). However, officials had been discussing the scheme to tear children from their parents as a deterrent strategy for border crossers more than a year earlier. In a March 7, 2017 interview on CNN's "The Situation Room," Wolf Blitzer asked Secretary of Homeland Security, John Kelly:

Are Department of Homeland Security personnel going to separate the children from their moms and dads?

To which Kelly replied:

Yes . . . . I am considering exactly that. They will be well cared for as we deal with their parents. (Díaz, 2017)

Continuing its practices of separating families that started with slavery and Native American boarding schools, the U.S. government is, once again, separating children from their families (Kaur, 2018). A move, which Amnesty International has characterized as, "nothing short of torture" (Amnesty International, 2018).

## **Records**

I am engaging with the definition of records provided by the International Council on Archives (ICA):

A record is recorded information produced or received in the initiation, conduct or completion of an institutional or individual activity and that comprises content, context and structure sufficient to provide evidence of the activity. (ICA, 1997, p. 22)

In his article, "Concepts of Record (1): Evidence, Information, and Persistent Representations," Geoffrey Yeo (2007) points to the affordances of records. These include: "memory, accountability, legitimization of power, a sense of personal or social identity and continuity, and the communication of such benefits across space and time" (p. 330). Records are key to LOUD's work because of these affordances. The records we are (co-)creating provide, for example, evidence of the government's violent acts against refugee families, so that the administration can be held accountable.

## **Memory**

Yeo links records to memory stating:

Records are linked with collective memory because they transcend the limits of a single human mind . . . . They allow communities, and their individual members, to recall things otherwise forgotten, or at best imperfectly remembered . . . . The concept of memory implies a capacity to retrieve information from the past . . . . Evidence can substantiate memories and help prevent their falsification. (pp. 330-331)

Evidential records participate in memory work. This is why we must interrogate, as Michelle Caswell, Ricardo Punzalan, and T.-Kay Sangwand (2017) discuss in “Critical Archival Studies: An Introduction,” the context of record creation and the power-dynamics that come into play (Caswell, Allina Migoni, Geraci, & Cifor, 2017). Additionally, Katherine Hite (2011) points to the link between social memory and the politics inherent in which groups participate in the creation of the memory surrounding an event:

. . . the concept of “historical memory” . . . refers to ways in which groups, collectives, and nations construct and identify with particular narratives about historical periods or events. (pp. 1079-1082)

Memory work is central to LOUD. The records we are (co-)creating in the process of our work participate in shaping and sustaining the memory of Zero Tolerance from perspectives that push back against the Trump administration’s deceptive rhetoric.

Next, I will take a look at the types of records we are engaging with and (co-) creating in our public-facing arena and the archival needs that these have revealed.

### **LOUD: Our Public-Facing Arena**

LOUD’s public-facing activities have included: building a social media presence, participating in marches, protests, and rallies, presentations, fundraising, and video production. All of

these activities have necessitated the use of digital tools, engagement with and the creation of records, and they have also revealed a series of archival needs.

### **Social Media, Digital Tools, and Our Recordkeeping Needs**

The goal of our social media presence has been to recruit, to inform, and to inspire action. We created a LOUD Gmail account and put out a call on Facebook for volunteers. We received emails and began building our network. We also used Facebook to inform and motivate others to join us at marches, protests, and rallies. Limits of this approach are that we reached only those already on our Facebook networks, digital distance came into play,<sup>5</sup> and it kept our communications within the Facebook and Google gazes.

We documented our participation at marches, rallies, and protests via photographs and videos, which serve as records of actions.



*Figure 1.* Keep Families Together march in downtown Los Angeles. Vivianne and Ruth attended. This march was an emotional roller-coaster for us. From an angry man throwing stuff at marchers from his second story window to our final stop at the Metropolitan Detention Center where we communicated with detainees via cellphone lights. June 14.

<sup>5</sup> By this, I mean the affective dimensions of not communicating face-to-face.



*Figure 2. Westwood, CA rally. The four of us attended. Maxine Waters gave a speech that was later criticized by Schumer. The spirit of Waters' speech was, in my view, not as he framed it. June 23.*



*Figure 3. Keep Families Together march in downtown Los Angeles. LOUD's growing network in attendance. June 30.*

In an effort to inform, we also created a Facebook page, HowtobeLOUD (2019). A series of challenges emerged. These included: keeping up with the daily deluge of news stories, how to store and organize these stories for future access, and what curation protocols we should establish. Ultimately, we decided that our Facebook page should serve as a resource for those looking for ways to take action.

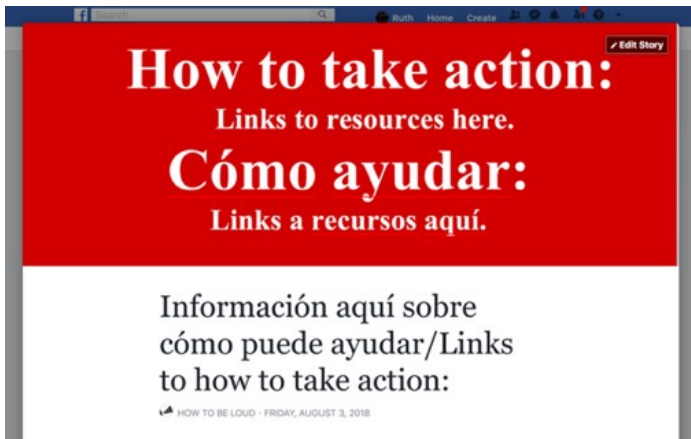


Figure 4. Image from HowtobeLOUD Facebook page.

In some cases, this has simply meant sharing stories and asking others to do the same. The goal has been to keep the human impacts of this barbaric administration and its Zero Tolerance policy from getting lost in the deluge of information, and thus silenced and forgotten:

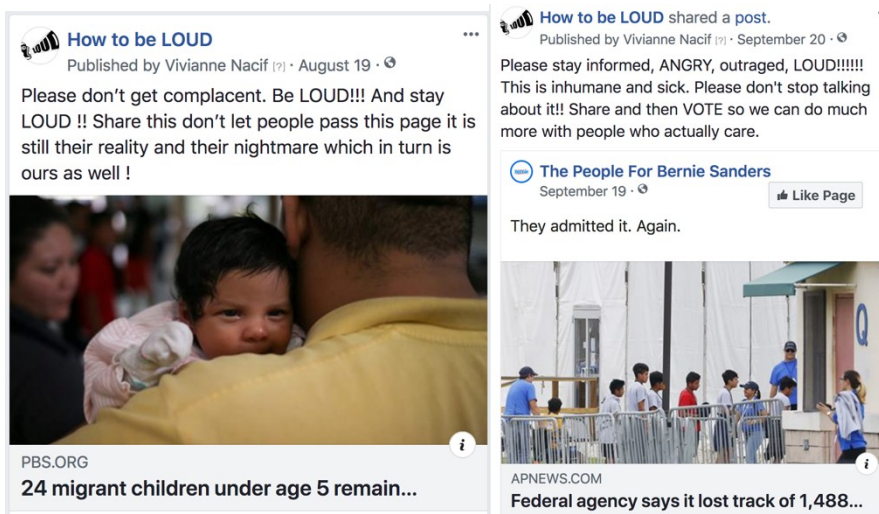


Figure 5. Image from LOUD's HowtobeLOUD Facebook page.

We also produced videos as vehicles via which to unite our voices in visible support of impacted immigrant and/or refugee families:

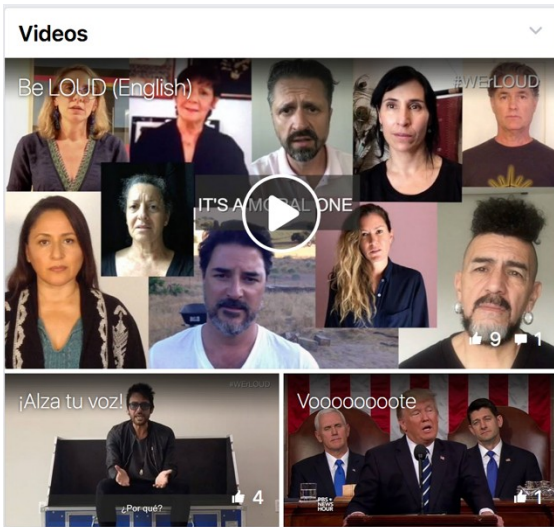


Figure 6. Image from LOUD's HowtobeLOUD Facebook page.

The recruitment emails, Facebook page, news stories, photographs, and videos are all records that are associated with our public-facing activities. Via these records, we are creating an archives of events as they unfold. Referring to Michelle Caswell et al.'s (2017) article, "To Be Able to Imagine Otherwise': community archives and the importance of representation," keeping a record of our work may be a move towards imagining otherwise and participating in how this historical moment is represented in the future.<sup>6</sup>

To establish our recordkeeping system and deliberately take control of how our records might participate in the social memory of this moment, we ought to recruit an archivist. The right archivist for our team needs to be trained in human rights and embrace the praxis of social justice. This is because with every archival decision that is made, from how our records are created, described, organized, stored, made accessible, and preserved, the focus needs to be on centralizing the interests and well-being of the populations we aim to support. LOUD's archival project must be community-centric: A means for community self-representation, identity construction, and empowerment (Caswell, Allina Migoni, et al., 2017).

Given the urgency of the crisis, however, it stands to question: Should archival concerns come into play at this early

<sup>6</sup> Even though we do not think of ourselves as a community archive.

stage of our activities? In the next section, I will take a look at the myriad of ways in which archival concerns have come into play during our engagement with sensitive information and the (co-)creation of active records and discuss why I believe the answer to the above question is 'yes'.

### **LOUD: Our Internal-Facing Arena**

I first became aware of Zero Tolerance and its impacts via social media. Managing the deluge of information about this administration's barbaric policy and the escalating horrors that were revealed by the tireless efforts of journalists, public leaders, whistleblowers, and activists, was not an easy task (Democracy Now, 2019). Finding an optimal system of sharing them among the group in an effort to understand the problem and in order to plan our strategies, was also challenging.

### **Records and Recordkeeping**

In an effort to organize and preserve some of these news stories, I turned to Zotero; a free, open-source tool that helps to manage research material. An affective dimension to organizing the records, is that it helped to alleviate some of my anxiety regarding their access for future use. Ensuring their future access was also a way of holding myself accountable for not forgetting these stories, even if and when the media turned its attention elsewhere.

The content of these records participate in telling particular narratives about this crisis. The following images of an August 30, 2018 Tweet from MSNBC correspondent, Jacob Soboroff, serve as examples:

Description	Phase 1 (Under 5)	Phase 2 (5 and above)	Total
Total number of possible children of potential class members originally identified	103	2,551	2,654
Discharged Children			
Total children discharged from ORR care:	84	2,097	2,181
<ul style="list-style-type: none"> <li>Children discharged by being reunified with separated parent</li> </ul>	72	1,905	1,977
<ul style="list-style-type: none"> <li>Children discharged under other appropriate circumstances (these include discharges to other sponsors [such as situations where the child's separated parent is not eligible for reunification] or children that turned 18)</li> </ul>	12	192	204
Children of Out-of-Class Parents Remaining in Care with ORR			
Children still in care where further review shows they were not separated from parents by DHS:	5	52	57
Children of In Class Parents Remaining in Care with ORR			

You Retweeted  
**Jacob Soboroff** @jacobsoboroff · Aug 30  
 BREAKING: 497 of the 2,654 migrant kids the Trump administration separated from their parents are "still" in custody, according to a just-filed government update.

Parents of 322 of those kids have already been deported.

22 of the still-separated kids are under 5 years old.

Phase 1 (Under 5)	Phase 2 (5 and above)	Total
103	2,551	2,654
Discharged Children		
61	1,876	1,937
20	200	220
81	2,076	2,157
Children Remaining in Care with ORR		
22	475	497
5	47	52
1	166	167
6	316	322
2	15	17
9	26	35
1	17	18
0	3	3

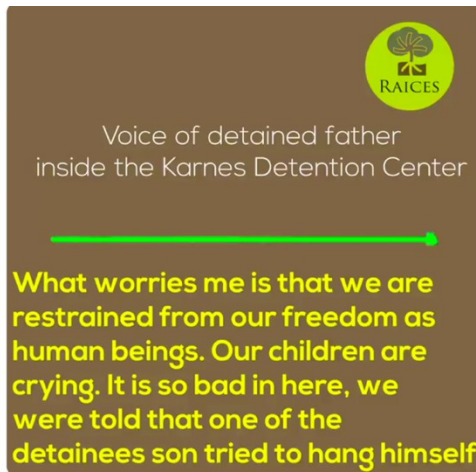
The Court also requested updated information regarding reunification efforts involving children in New York State. Defendants have provided updated, aggregate information related to those children in their concurrent Joint Status Report in the *N.T.C.* case.

Figure 7. Soboroff, Jacob. Tweet from Aug. 30, 2018. <https://twitter.com/jacobsoboroff/status/1037832627825201152>.

The first image represents page 3 of 20 of document 213. It gives us a case title, a page ID, and the form contains categories, descriptions, and numerical values. This digital image opens up questions of provenance and authenticity. It also contains data about how many children were reported to have been in custody as of the date of the tweet, how many of their parents had been deported, and how many children in prison were under the age of five. This image is also embedded with information about the power-dynamics that went into the creation of the document. Its format and content decisions are not neutral. They are political because, in reducing the humans it represents and the violence to which they have been

subjected to numbers, this document fails to communicate the physical, emotional, and psychological impacts of Zero Tolerance.

This next image is of a tweet from Raíces, one of the most vocal and active pro-immigrant groups during this crisis.



*Figure 8.* Raíces Tweet from August 16, 2018. An audio recording of an interview with a father incarcerated at the Karnes Detention Center.

<https://twitter.com/RAICESTEXAS/status/1030265187323006976>.

The original tweet contains audio in Spanish and is accompanied by English language translations. The format of this record also tells a story about the power-dynamics that have participated in its creation. In this case, we hear from a father who is telling, in his own voice, what he has experienced and witnessed while at the Karnes Detention Center. This format allows us to understand—at a visceral level—the horrors to which these fellow human beings are being subjected.

While Zotero has proven to be a good first step in helping to organize and make these records accessible for future use, an archivist trained in human rights might help us understand their content and context more critically. LOUD has also created a series of internal records, which demand features beyond what Zotero provides. These records include notes from our meetings, emails, photographs, videos, databases, communications among our volunteers, and records that we are (co-)creating in collaboration with other activist groups. Next, I

will take a closer look at the types of digital tools and digital records management system requirements that this collaborative work has revealed.

### **Co-created records and Digital technologies**

Immigrant activist groups have employed digital technologies to facilitate their work at the U.S. southern border. Humane Borders is a group that has used geospatial information technologies (GIS) to create maps that help guide migrants to water stations and the Electronic Disturbance Theatre (EDT) repurposed cellphones to create the Transborder Immigration Tool (TBIT), which aids migrants on their journey while keeping the transmission signal outside of the government's gaze (Walsh, 2013). Though our brief intervention in the activist arena has taken place beyond the border, our work has also been facilitated by the use of digital technologies.

Digital tools have allowed us to participate in fulfilling the most critical self-assessed needs—including food and medical attention—for immigrant families and/or asylum seekers who have been released from detention. Some of the people we have reached out to are families who have been released and reunited. In other cases, one or more of the family members, usually the children, are still imprisoned. To fulfill their needs, volunteers have directly communicated with these families and used the digital tools with which they are most familiar in order to collect the needed information. Though functional, this process has revealed a tension between the urgency of the work and the thoughtful consideration of any potential unintended consequences of these actions.

In other words, while digital tools have facilitated our activist work, they have also complicated it. This bifurcation has brought to light the need for an optimal digital records management system that addresses some key archival concerns, including: the ethics of file formats, issues of privacy, authenticity, rights in records, the right to be forgotten, preservation, and access (Terwangne et al., 2013). The questions that we need to address during the process of our activities are:

- Which *file formats* are we using and why?

- What are the *ethics* around this?
  - Are the formats available to all? Can the information be edited? By whom? When?
- Via which *platforms* are we communicating and sharing documents?
  - Are these protected environments? Do they prioritize *privacy*?
- How are we taking *privacy* concerns into consideration?
  - Whose *privacy* are we taking into consideration?
- Who has *access* to the records?
  - How? At which stage(s) of the process?
- How do we establish a record's trustworthiness? *Authenticity? Reliability? Provenance?*
- Do refugee/migrants have a say in what and how their information is collected?
- Do refugees/migrants have a say in if, how, when (their) records are destroyed? (The right to be forgotten).
- Who has a right to the record?
- Who is visible and to whom, in this infrastructure? And, why?
- Who are the point people at each stage of the process?
  - What are their responsibilities and *accountabilities*?
- How are records being *archived and preserved*?
- What are the ethics around *sustainability*?
- What *guidelines/standards/protocols* have been put in place?
- What power dynamics are embedded in the records?
- What liability concerns are at play?

It is beyond the scope of this paper to delve into each concern. The key takeaway is that it is crucial that we interrogate how sensitive information is being collected and organized, and by whom, because it is vital that we create and sustain sensitive information in the most secure and ethical environments. To refer back to my earlier question: *Given the urgency of this crisis, should archival concerns come into play at this early stage of our activities?* The answer is yes, because archival concerns emerge as a consequence of the work itself.

Archival concerns need to also be taken into consideration because the active records that we (co-)create to address today's urgent needs can also serve as evidential

records in the future. Taking a cue from Frank Golding's (2015) work on the "A Charter of Rights to Childhood Records," we should take into account that our co-created records may contain instances of how the U.S. government is currently violating the 1989 United Nations Convention on the Rights of the Child (United Nations, 2019) and might, therefore, serve as evidential records of government misconduct in the future. Anne Gilliland (2000) explains:

The archival concern for the description and preservation of evidence involves a rich understanding of the implicit and explicit values of materials at creation and over time. It also involves an acute awareness of how such values can be diminished or lost when the integrity of materials is compromised. (p. 11)

Therefore, *because* the situation is urgent, collaborating with archivists trained in human rights who can keep these considerations at the forefront to ensure they are factored into the groups' decision-making processes, is imperative.

Again, along with archival concerns, these activities have revealed some specific technological necessities. We need digital tools that will help us determine immigrant and/or refugee families' most urgent needs, tools that will ensure these needs are fulfilled, and tools that facilitate and ensure that our communications are private and outside of the social media and government gazes.

## **Our Digital Records Management System Requirements**

In my initial research, I have not found any digital records management system that addresses our needs, fulfills all of our requirements, nor also aligns with our community-centric values. Because of this gap, we are left to do our work piecemeal. This also means that we gravitate towards digital tools, including file formats, that are recognizable and readily available to us, regardless of the archival concerns these might raise. As stated earlier, the volunteers on the ground have to continually balance the tension between the urgency of the crisis we hope to help alleviate and the thoughtful consideration of any unintended consequences our choice of tools and approaches might put into play.

It, therefore, stands to be interrogated: How many resources and how much funding have been allocated towards designing information technologies that specifically address the semantic, epistemic, and ontological preferences and/or needs of the U.S. Latinx migrant and refugee populations and those of the activists who want to help and support them? In *Algorithms of Oppression: How Search Engines Reinforce Racism*, Safiya Noble (2018) points to André Brock, and she explains:

. . . Whiteness and maleness [are normalized] in the domain of digital technology and as a presupposition for the prioritization of resources, content, and even design of information and communication technologies (ICTs). (p. 90)

When “Whiteness and maleness” are centralized in the design of digital tools, the needs and voices of activists and the migrant communities they aim to support, may be marginalized and/or fail to be considered. The practical and affective challenges of activist work are augmented and the tensions around workflow can cause friction among volunteers. Meanwhile, funding structures and decision-makers seem to remain comfortably out of reach from any accountability within the conversations among volunteer on the project.

Latinx communities frequently have to recalibrate the ways in which we understand and navigate the world in order to conform to the worldviews and biases that are incorporated into digital designs. This means, however, that we come to understand the world in more complex ways; from both our points of view and those of the current designers of these technologies. As Anzaldúa (1987) teaches us, “[the] energy [of *mestiza* consciousness] comes from breaking down the unitary aspect of each new paradigm.” Latina feminist frameworks, “[allow for] new knowledge [to be] uncovered by looking at liminal spaces and interstitial gaps for the “unheard, the unthought, the unspoken (Fierro & Bernal, 2016).” This design gap should, therefore, also be seen as a design opportunity.

Given my experience in this activist arena thus far, I (re)imagine our optimal digital records management system to address the following:

- The system needs to be conceptualized as an activist tool that participates in the network of border and immigrant activism.
- The designers need to be versed in Chicana/o, Latina Feminist, and LatCrit Methodologies.<sup>7</sup>
  - For example: Muxerista Portraiture (Flores, 2017), Platicas (Fierro & Delgado Bernal, 2016), and Papelitos Guardados (Latina Feminist Group, 2001).
- It needs to facilitate our archival needs: including the description, storage, access, and preservation of diverse types of records.
  - It must allow us to create and upload written, oral, and visual records and testimonios.
  - It needs to allow for these diverse types of records to be shared and tracked among different stakeholders.
  - It must offer differing levels of control and accessibility.
- The system needs to facilitate our ability to securely collect and analyze data remotely and from different sources.
- It needs to be secure: Privacy concerns must be prioritized.
- We also need a “fulfillment tracker” that will help us keep track of:
- What has been promised?
  - To whom?
  - By whom?
  - What has been fulfilled and/or at which stage of the fulfillment process each item is?
  - Expected dates of delivery and/or completion.
  - Who is accountable at each stage of the process?
- The system needs to allow for “the Right to be Forgotten.”
- It must have the capacity to operate across different linguistic, semantic, and ontological considerations.
- It must be participatory, in its design.
- Taking a cue from EDT, the voices of the immigrants/refugee populations we are working with, must be heard and incorporated into the system’s design (Walsh, 2013).
- These individuals must also have the ability to upload their own data and be able to track their records.

<sup>7</sup> I was introduced to these concepts by Yadira Valencia during her presentation in Professor Danny Solorzano’s Fall 2018 RAC.

As a new grassroots activist group in the information age working with traditionally marginalized communities, we, at LOUD, ought to be deliberate about our archival autonomy (Evans, 2015). In order to achieve this, we need a digital records management system designed to address our specific needs while being semantically, ontologically, and culturally relevant and aligned with our community-centric values.

## **Conclusion**

In this article, I have taken a look at LOUD, a Latinx-led, grassroots activist group created by entertainment professionals in response to the 045<sup>th</sup> administration's Zero Tolerance border militarization policy. I have analyzed the ways in which the group has used social media and digital tools in the course of our activities, the records we have (co-)created, and the archival needs that these have revealed. I have pointed to the ways in which archivists trained in human rights might be key collaborators to the group, and I have (re)imagined the features required of an optimal digital records management system specifically designed to address the group's needs and those of the populations we aim to serve and support. Though at first glance, organizing and storing records may not seem to be the most pressing concerns of grassroots activist groups like LOUD, the evidential power contained in records should be considered from the moment of their creation and thus prompt discussions of archival concerns from the outset. LOUD has worked with and (co-)created records in both our public-facing and internal-facing arenas. In each instance, specific archival needs have been revealed, thanks in part to the different ways in which the group's activities are involved in memory work.

The social memory of Zero Tolerance as a policy enacted by the 45<sup>th</sup> administration to justify the psychological, emotional, and physical harms they have perpetrated on thousands of children and their families, must not be forgotten (Goudarzi, 2018; Wagner, 2018). As entertainment media professionals, we at LOUD feel responsible for speaking up. As caring humans, we must serve as witnesses to ensure that state records (or the lack thereof) are not the only documentary accounts of these families' time in and out of detention (Burrige, 2009; Golding, 2015; Pratt, 2008). As activists in this arena, we must

participate in disrupting the hegemonic control over how this crisis is historicized, extending our work beyond the present moment by deliberately archiving our activities. This is why we must make sure we participate in if, how, and when the narratives about our communities are included in the records of society, both in the physical and in the digital spaces. Archivists trained in human rights and versed in digital, Chicana/o, Latina Feminist, and LatCrit methodologies would be invaluable to these efforts.

In future work, I look forward to being in conversation with other activist groups with similar focuses in order to assess if, when, and how our data collection, digital records management system, and archival needs intersect and where they might differ.

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