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Augmented Fotonovelas:

A Visual Methodology

for Community Engaged Research

A thesis submitted in partial satisfaction

of the requirements for the degree Masters of Arts

in Chicana and Chicano Studies

by

LeighAnna Grace Hidalgo

2014

ABSTRACT OF THE THESIS

Augmented Fotonovelas:

A Visual Methodology

for Community Engaged Research

By

LeighAnna Grace Hidalgo

Master of Arts in Chicana and Chicano Studies

University of California, Los Angeles, 2014

Professor Robert Chao Romero, Chair

Augmented Fotonovelas draw upon the aesthetic of traditional fotonovelas, but incorporate new technologies—such as video interviews, interactive mapping, smart phone technology, and Augmented Reality (AR). Augmented Fotonovelas also make the most of the classic form, utilizing photographs, text, and bubble captions. Through this methodology, new and old come together to produce Augmented Scholarship. I define Augmented Scholarship as knowledge production bridging the gap between communities of color and the academy, where researchers and communities draw on creative research and traditional research methods to produce alternative narratives that reveal erased histories that are seen and heard using AR. As a decolonial research method, Augmented Fotonovelas privilege the voices of the community, thus amplifying their knowledge and experiences in ways that are accessible to both the community

and the academy. Chicana/o scholars can draw on this method to produce Augmented Scholarship with the power to inform, educate, raise public consciousness, elicit community action, and social change.

The thesis of LeighAnna G. Hidalgo is approved.

Leisy J. Abrego

Daniel G. Solórzano

Robert Chao Romero, Committee Chair

University of California, Los Angeles

2014

DEDICATION

For my daughter, Paloma-

Mi amor y mi esperanza para un mundo en paz.

TABLE OF CONTENTS

LIST OF IMAGES

assisting me in videotaping interviews and photographing our collaborators. Jeff's faith in me helped me to have faith in myself, and his steadfastness sustained me through all the ups and downs of the last decade.

A final thank you for all the people in Arizona and Los Angeles who participated and contributed to each of the Augmented Fotonovelas. Street vendors, community organizers, neighborhood residents, professors, colleagues, photographers, and historians, I am indebted to all of you and this thesis would not exist if it was not for you. Thank you for being brave, for working with me to develop a brand new methodology, and for teaching and learning with me through the process. Above all, I want this thesis to honor you and the stories you shared.

INTRODUCTION

From the inception of El Movimiento in the 1960s, one of the central concerns of

Chicana/o studies has been how researchers can genuinely and respectfully engage communities

in the production of knowledge, action, and education. Like many Chicana/o researchers

concerned with the ways research practices are dehumanizing and harmful to our communities, I

initiated the development of the first Augmented Fotonovela with the hope that a creative,

methodological approach could decolonize the research process (Smith, 1999, Calderón,

Delgado Bernal, Pérez Huber, Malagón, & Vélez, 2012). Through liberation from the

confinement of the research/participant binary, the researcher and participants become co-

collaborators, with the co-collaborators humanized in the production of a new media object for

social change and benefit. By incorporating Augmented Reality technology into fotonovelas, a

hybrid of traditional media and new media is produced, one I call the Augmented Fotonovela.

Augmented Fotonovelas are new media objects based on a research methodology I developed.

Augmented Fotonovelas exceeded my expectations for emancipatory research praxis and since

co-creating the first project, "Predatory Landscapes" (Hidalgo, 2011), I have produced three

subsequent Augmented Fotonovelas and have given workshops on this methodology. The fourth

Augmented Fotonovela, currently under production, began in the fall of 2013. During this time,

community organizers from East Los Angeles Community Corporation (ELACC) and the street

vendor-activists with whom they work, approached me about co-creating and launching an

1

Augmented Fotonovela that will be used as a savvy, city-wide social media campaign informing the public and policy makers about their plight to legalize street vending in Los Angeles. This project will be discussed further in the case studies section of this thesis.

The power of the Augmented Fotonovelas is clear when you see the look of familiarity, excitement, and pride as co-collaborators page or scroll through the samples of previous Augmented Fotonovelas or one we are developing together. Oftentimes, co-collaborators will share anecdotes from a particular fotonovela series they enjoyed before migrating to the United States (U.S). To the elderly Latina/o immigrants I work with, fotonovelas were part of the cultural landscape back home. In Latin American working class neighborhoods, it was common to have one or more entrepreneurs with a fotonovela rental library with multiple volumes to chose from (Flora & Flora, 1978, p.136). It is common within a working class household for a family member to read a purchased volume and then share it with family and friends outside the household (Flora & Flora, 1978, p.136). The popularity of the fotonovela aesthetic has ties to comic books and graphic novels popularized among youths in the United States (U.S.), therefore the fotonovela has a visual appeal that crosses cultures, languages, ages, and geographies (Wright, 2001). For Latina/o immigrants, seeing their images reflected back in a fotonovela is a source of enjoyment and pride, as evidenced when they enthusiastically share it with their family and friends. The groups I have worked with take a central role in the stories told within the fotonovela, which makes the process empowering because their storytelling abilities are being respected and valued. Although many are being exposed to Augmented Reality (AR) for the first time, co-collaborators are excited by the particular innovation that AR brings to the fotonovela, allowing them to not only be seen captured in a still image, but seen in motion and heard within the pages of the Augmented Fotonovela.

AR is a promising area of computer graphics that superimposes "computer-generated information directly into a user's sensory perception" (Liarokapis, et. al., 2002, p.173). Essentially, AR is a tool that allows you to bring fotonovelas to life by superimposing video interviews over images that are activated and begin streaming in real-time with the use of a free cell phone application. When you open the program and scan it over the Augmented Fotonovela image, the corresponding video begins to play on your phone. Images of community members begin to move and speak and stories are shared, engaging users in captivatingly new and meaningful ways. Augmented Fotonovelas establishes a platform for community members to voice their knowledge and become visually represented through that process. The Augmented Fotonovela privileges the voices of the community, amplifying their knowledge and experiences in ways that are accessible to both the community and the academy, creating a bridge for knowledge to be shared.

In this thesis, I argue that Chicana/o researchers can use the Augmented Fotonovela methodology to foster community engagement in their research praxis and bridge the gap between the University and Communities of Color. I begin by providing a brief overview of how the authors of El Plan de Santa Barbara (1969) originally conceptualized what the role of Chicana/o researchers would be in the academy and the community. Then I provide examples of how I draw from the work of community engaged scholars whose epistemologies, theoretical frameworks, methodologies, and academic disciplines, embody the vision of El Plan. I summarize the literature on the history and import of the fotonovela in Latin America and in the U.S. Then, I outline the Augmented Fotonovela methodology and the disciplines and theoretical frameworks guiding the creative research process underlying Augmented Fotonovelas. Lastly, the article presents three case studies of an Augmented Fotonovela project—"Predatory

Financial, Legal and Political Landscapes in Phoenix, Arizona: A Fotonovela" (Hidalgo, 2011);

"Casos de Justicia: ¡Campaña Para Legalizar La Venta Ambulante!" (Hidalgo, 2014);

"Desaparecid@s: A Fotonovela on Brown Bodies Disappeared and Divided by the Border"

(Hidalgo, 2013).

LITERATURE REVIEW: AUGMENTED FOTONOVELAS AND CHICANA/O STUDIES

The Augmented Fotonovela methodology is a strategy that combines the principles of El

Plan de Santa Barbara, which are to produce research and knowledge relevant to Chicana/o

people, with the purpose of promoting action and change. This set of principles is central to the

foundation of Chicana/o Studies. Augmented Fotonovelas enable Chicana/o researchers to meet

El Plan's call for community-engaged research and decolonized research methods, while also

harnessing the power to liberate by engaging participants in the creative research process. I begin

by providing an overview of El Plan de Santa Barbara as it pertains to the genealogy of the

scholar-activist concept embedded in the Augmented Fotonovela's philosophy of community

engagement.

During the 1960s and 70s, El Plan was one of the manifestos that helped found Chicana/o

Studies during the Chicano Movement (El Movimiento). The founding manifestos have

rightfully been critiqued, due to the cultural nationalist ideology imbued with sexism and

militarism (Muñoz, 1989). The traditional mestizaje discourse of the manifestos also has a

narrow view of both race and gender, one that unfairly places emphasis on Spanish and

indigenous contributions to Mexican culture while conveniently excluding other ethnicities,

including Africans, Arabs, and Asians (Chao Romero, 2007). Despite this fact, the document

reveals a vision for research methodologies that require community engagement and an action-

4

oriented approach, as well as key insights into what the contemporary role of Chicana/o researchers should be in relation to their communities.

El Plan de Santa Barbara was a manifesto drafted at the University of Santa Barbara by the Chicano Coordinating Council of Higher Education (CCHE) in April 1969 (Muñoz, 1989). CCHE was composed of students, faculty, and staff who envisioned the creation of programs that would encourage the recruitment and retainment of Mexican Americans in California's universities and colleges (Muñoz, 1989). In this document, the authors carefully outlined key strategies for educational reform that would bring about higher education curriculum more relevant to Chicano people. They put fourth the curriculum for Chicano studies programs in higher education, the strategies of recruitment and admissions of Chicano students, and the role of the University and the Chicano community. The authors of El Plan wanted the Chicano community to feel ownership over the university, and the researcher's role was to be the bridge between the University and the community. I focus on research and the way the authors of El Plan in El Movimiento envisioned the reclamation of the University by outlining the relationship between Chicano researchers and the Chicano people.

According to El Plan, the first fundamental task of university researchers is to conduct a "rigorous analysis" of the social inequalities flowing from racist relationships between "gabacho society and Chicanos." This "analysis of conditions" brings about the identification of key issues, which leads to the second fundamental task of researchers: determining priorities, strategies, and tactics for the purpose of reforming the community's structural relationship to gabacho society (Chicano Coordinating Council on Higher Education, 1969, p.78). In other words, the researchers' obligations to the Chicano community do not end after the production of knowledge, it requires taking action in cooperation with the community because it is the goal for

research to become the foundation for Chicano political strategy and action. According to the manifesto, the third fundamental task of university researchers is to educate the Chicano community, raising their historical consciousness in hopes of moving toward a new vision of Aztlan, as exemplified in the following passage:

> "The role of knowledge in producing powerful social change, indeed revolution, cannot be underestimated. But it is equally important to recognize that research will not only provide Chicanos with action-oriented analysis of conditions, it will also aid significantly in politically educating the Chicano community" (Chicano Coordinating Council on Higher Education, 1969, p.78).

The authors of El Plan felt strongly that the University is critical for the transformation of the Chicano community, with much of their influence coming from educator Paolo Freire's "Pedagogy of the Oppressed," which asserted dialogic education had the potential of raising consciousness, liberation, and humanization. Like the authors of El Plan, Teresa Córdova asserts the University rightfully belongs to those who pay taxes to sustain the institution. Córdova also argues the hegemonic control of the university is an attribute of colonialism (1997). Given the colonialism Córdova implies is inherent in how the university is controlled, the act of building and connecting with community is a way for Scholars of Color to challenge the "anti-humanistic essence" of the University (Córdova, 2005, p. 223). For her, the purpose of People of Color within the institution is to humanize the University by forcing it to be held accountable to Communities of Color (1997). In particular, Córdova believes Chicana/os in the University have the ability to make the institution a community-centered environment, one "where knowledge is disseminated and produced for the benefit of the people" (1997, p. 40):

> "The University is set up to detach us from community—from our community and sense of community. Part of humanization is to build community and all that involves. Building community opposes domination and injustice. In this effort, we can find allies and build coalitions" (Córdova, 1997, p.40).

6

Córdova wants to return to the original ideas expressed when Chicano Studies was first developed. (1997). As the first generation of Chicana/o qualitative researchers, trained in Chicana/o Studies, we have an obligation to our communities: knowledge production with the goal of action and education with the purpose of liberation. In applying the wisdom of El Plan (1969) and Teresa Córdova (1997) to Chicana/o qualitative research, we must ask for whom are we conducting this research? As Chicana/o researchers, Córdova challenges us to, "reframe our questions in the community, based on the needs of those communities" and develop methods that allow "involvement in our communities, not detachment" (p.41). This is precisely the task my method of Augmented Fotonovelas is designed to accomplish. The activist scholarship called for by the authors of El Plan goes by many specific names today—"action research, participatory action research, collaborative research, grounded theory, public intellectual work, engaged research"—however in this thesis I refer to activist scholarship primarily as engaged research (Hale, 2008, pg.3). Many engaged researchers are Scholars of Color within ethnic studies programs that have "…greater affinities with imagined political-intellectual communities revolving around feminist theory, critical race theory, and activist scholarship" rather than the disciplines they were indoctrinated in (Hale, 2008, p.3). Below, I present the work of scholars who have engaged the community in the practice of decolonial knowledge production leading to action and education.

Notably, I follow in the tradition of previous scholars who have worked from multiple epistemological, theoretical, and conceptual frameworks and disciplines in order to acknowledge and validate the perspectives and experiences of People of Color often distorted in social science research. Below, I highlight four major bodies of scholarship and academic disciplines that echo Chicana/o Studies call for scholar-activism and are embedded in the Augmented Fotonovela's

7

philosophy of community engagement: the conceptual framework of Community Cultural Development, the epistemological framework of Chicana Feminist Epistemology (Cultural Intuition); the theoretical framework of Critical Race Theory (Counter-storytelling); and the academic discipline of Anthropology (New Media Ethnography and Engaged Ethnography). Each of the following epistemological, theoretical, and conceptual frameworks and disciplines help to outline the role of Researchers of Color in relation to their communities, providing a vision for research methodologies that require community engagement and an action-oriented approach.

The goal of Chicana/o Studies, embodied within Augmented Fotonovelas, is promoting community engaged knowledge, action, and education, which complements the Community Cultural Development (CCD) conceptual framework. Community Cultural Development comes from art and theatre and is defined as "community artist-organizers who collaborate with others to express identity, concerns, and aspiration through the arts and communications media, while building cultural capacity and contributing to social change" (Adams & Goldbard, 2002, p.8). In Community Cultural Development, the work is "community-focused," "aimed at groups rather than individuals," and in it, "issues are considered in the context of collective awareness and common interests" (Adams & Goldbard, 2002, p.8). The following principles underlie Community Cultural Development: all cultures are equal, diversity is a social asset, culture can cause social transformation, culture is a means of emancipation, culture is dynamic and artists are agents of transformation (Adams & Goldbard, 2002, p.9,10). The goal of CCD work is "to give expression to the concerns and aspirations of the marginalized, stimulating social creativity and social action and advancing social inclusion" (Adams & Goldbard, 2002, p.18). Through dialogue and collaboration, artists, researchers, and communities are able to co-create art that

address social issues in meaningful ways. The life-long mural work of Professor Judy Baca exemplifies the conceptual model of CCD. Her process of developing and creating murals is collaborative and provides a venue for the community's voices, memories, and stories (Baca, 1995, p.136). Augmented Fotonovelas follow the conceptual framework of CCD by co-creating creative visual research where the researcher and participant work in unison to raise awareness on the social issues affecting them.

Augmented Fotonovelas are rooted in an epistemological framework called Chicana Feminist Epistemology (CFE). CFE is grounded in the "cultural intuition" of the researcher, which comes from four sources of knowledge: "one's personal experience, the existing literature, one's professional experience, and the analytical research process itself " (Delgado Bernal, 1998, p.563). In using a CFE framework, I learned to "trust my inner voice, my intuition, and interpret research outside existing paradigms" to develop the Augmented Fotonovela methodology (Calderón, Delgado Bernal, Pérez Huber, Malagón, & Vélez, 2012, p.518). In "A Chicana Feminist Epistemology Revisited," the authors respond to Gloria Anzaldúa's call for decolonizing our mind-body-spirit through the research process. The authors propose a Chicana Feminist Epistemology (CFE) in education studies that draws on an anti-oppressive research framework from the "questions they ask, to the analysis of their findings, to the political and ethical considerations they make" (2012, p.515). A crucial feature of Augmented Fotonovelas is that participants work together with the researcher to drive the guiding questions and analysis.

Drawing on a CFE research praxis, scholars "disrupt traditional researcher/participant or teacher/student binaries" (p.517). The authors propose research methodologies that contest the "Western model of education research that calls for a split of the bodymindspirit" (p.517). Instead, they align themselves with "Anzaldúa's reclamation of Coyolxauhqui," saying they are

9

"rejoining severed pieces of ourselves" designing research that humanizes both the participant and the researcher (p.517). The authors deconstructed traditional research approaches by coproducing research with the participants, allowing for collaborative input in the research questions, objectives, and goals, including the co-presentation of the research project at a conference in the field of education (2012, p.533). A fundamental characteristic of Augmented Fotonovelas is to humanize researchers and participants rejoining the body-mind-spirit through the process of coproducing creative research that highlights the knowledge, memories, and histories of both.

The goal of Chicana/o Studies works well with the Critical Race Theory (CRT) in educations' desire to develop a "theoretical, conceptual, methodological, and pedagogical strategy that accounts for the role of race and racism in the U.S. (Yosso, Villalpando, Delgado Bernal, & Solórzano, 2001, p.90). CRT in education works toward the elimination of racism as part of a larger goal of eliminating other forms of subordination, such as gender, class, and sexual orientation" (Yosso, Villalpando, Delgado Bernal, & Solórzano, 2001, p.90). CRT and the co-creation of alternative narratives, established through ethnographic research, have the power to build on "thick descriptions and interviews" in order to "document institutional as well as overt racism" that builds cases "against racially biased officials or discriminatory practices" (Parker & Lynn, 2002, p.11).

The CRT methodology of counter-storytelling is used throughout Augmented Fotonovelas. Counter-stories are a response to majoritarian storytelling, or what Anzaldúa and Keating (2002) describe as established narratives that "privileges Whites, men, the middle and/or upper class, and heterosexuals by naming these social locations as natural or normative points of reference" (Yosso, 2006, p.27). Often, majoritarian storytelling is rooted in negative stereotypes

about the "Other," yet the stories are disguised as being "neutral" and "objective" (Yosso, 2006, p.29). Majoritarian storytelling "distorts and silences the experiences of people of color" (Yosso, 2006, p.29). Yosso (2006) discusses the methodology of counter-storytelling, saying counter-stories "challenge majoritarian stories that omit and distort the histories and realities of oppressed communities" (p.10). Yosso (2006) outlines four functions of counter-stories: 1) They build community among the marginalized, 2) They challenge the perceived wisdom of those at society's center, 3) They nurture community cultural wealth, memory, and resistance, and 4) They facilitate transformation in education (p.15). This is a central aspect of Augmented Fotonovelas, as marginalized communities claim a digital and textual space to voice their concerns and experiences, directly challenging the dominant view in ways resonating with members from within and outside of their community.

The goals of Chicana/o studies are complemented by methodological approaches of new media ethnography and engaged ethnography practiced in Anthropology. In the 20th century, visual anthropology was a tool of "colonial surveillance and objectification processes" (Wilson, 2010, p.1). In the last forty years, anthropologists began to challenge the "dominance of the author's voice in ethnographic descriptions" (MacDougall, 1991, p.1). Gradually, anthropologists began opening "their work more fully to the voices of their indigenous subjects," however further critique has argued that "indigenous voices remain as subjugate as before," as inevitably these visual projects are "*our* projects" (MacDougall, 1991, p.2). Since then, the sub-discipline has moved to "the construction of multimedia contexts for cultural data" that draws on the "collaborative production"…of…"shared ethnographic films" and "various social interventions" in the field of applied visual anthropology (Wilson, 2010, p.1). The marriage of art and social science represented in new media objects, draws on various modes of new media

in storytelling in order to produce community-based, applied visual anthropology projects. New media ethnographies challenge notions of authority in storytelling by increasing community input and including multiple voices in storytelling. They also generate greater audience interactivity that is meaningful to communities participating, as new media objects break from unilinear storytelling, allowing users to decide how they navigate through the new media ethnographies and which ethnographic interviews audiences choose to watch (Wilson, 2010).

Over the past two decades, engaged ethnographers have attempted to formulate "a new way to work collaboratively rather than hierarchically with communities" in addressing the public issues of "war, terrorism, environmental injustice, human rights, and violence" (Low & Merry, 2010, S203). Engaged ethnography is increasingly used by researchers who wish to challenge dualistic, subjective-objective paradigms. Engaged ethnographers take a political/ethical stance, rather than being the neutral observer and disengaged scientist. Setha M. Low and Sally Engle Merry create a preliminary typology with a wide range of engaged practices that are not mutually exclusive and are overlapping. The different types of engagement under Low and Merry's (2010) rubric are as follows: 1) Sharing and support, 2) Teaching and public education, 3) Social critique, 4) Collaboration, 5) Advocacy, and 6) Activism (S204). Engagement may take the form of relationships based on solidarity and shared visions of social justice; offering the public workshops, lectures, seminars, and engaged teaching; critiquing structural powers of inequality and exposing human rights violations; collaboration through participation at the research site to shared leadership on a research project; advocacy by partnering with communities in organizing efforts through serving as translators, witnesses and giving testimony; and activism by actively confronting human rights violations and partnering with communities in political struggles (Low & Merry, 2010, S207-S214).

Drawing on the major bodies of scholarship and academic disciplines embodying community engagement, the method of Augmented Fotonovelas capture elements of these conceptual, epistemological, methodological, and academic disciplines in order to produce knowledge, action, and education in accordance with the goals of Chicana/o research outlined in El Plan. Augmented Fotonovelas follow in the tradition of socially conscious public art through creative research for the people and by the people. As CCD projects, Augmented Fotonovelas privilege the voices of community members by articulating "…the conditions of their people" and serving as "catalysts for change" (Baca, 1995, p.137). Like scholars embodying a CFE researcher praxis, I am what Anzaldúa defines as a nepantlera, whose methodology of Augmented Fotonovelas' serves as "agents of awakening," inspiring and challenging "others to deeper awareness, greater conocimiento" serving as "reminders of each other's search for wholeness of being" (Anzaldúa, 2009, p.293). Augmented Fotonovelas draw on my cultural intuition and "extends one's personal experience to include collective experience and community memory, and points to the importance of participants' engaging in the analysis of data" (Delgado Bernal, 1998, p. 563-564).

In addition, Augmented Fotonovelas are new media visual counter-stories that contribute to knowledge, action, and education by providing spaces for erased and silenced stories to be voiced and for the concerns, experiences, and knowledge of community members to be heard (Solórzano & Yosso, 2001; Solórzano & Yosso, 2002; Yosso, 2005; Yosso, 2006). Augmented Fotonovelas center the role of race along with other forms of subordination, focus on lived experiences, and engage communities as co-collaborators in the research and artistic processes (Delgado Bernal & Solórzano, 2001). Moreover, Augmented Fotonovelas are visual counter-stories that center the experiences of People of Color, thus serving to contest dominant narratives

13

about marginalized populations in ways accessible and meaningful to the everyday lives of Communities of Color (Solórzano & Yosso, 2002). Finally, Augmented Fotonovelas attempt to democratize the research and artistic processes through the co-creation of new media objects that address the concerns of Communities of Color, thus creating community-based collaborative Augmented Scholarship.

HISTORICAL ORGINS OF THE FOTONOVELA

In Mexico during the 1850s, Jose Guadalupe Posada became known as the founding father of political cartoons, soon regarded as forms of arte público (public art) (Stavans, 1990, p. 55). Due to pervasive illiteracy among the working class poor in Mexican society, Posada used graphic art with text as a form of political activism to educate and inform the everyday people of Mexico about social issues. Posada injected humor into his work, but the purpose of the images was to "condemn injustice" and describe "the struggles of popular heroes" (Stavans, 1990, p.56). Fotonovelas are another form of arte publico, originally created after the advent of film in the 1940s for commercial consumption rather than social change and benefit (Flora and Flora, 1978). The fotonovelas were designed as "tactile representations of the movie with which they correlated" (Carrillo & Lyson, 1983). Fotonovelas are a traditional print medium with a long history in Latin America. Essentially, they are photo-based comics combining elements of written text, bubble dialogue captions, sequential photographs, and artistic alterations (Emme, Kirova, Kamau, & Kosanovich, 2006). Fotonovelas are a popular adult literature that began with stills from films aimed at retelling the plot of a motion picture in an accessible and affordable medium (Flora & Flora, 1978).

Fotonovelas are popular in Spain, Italy, Portugal, Mexico, Latin America, and the Caribbean. Through the fotonovela, the masses with limited literacy levels who lacked financial

14

access to the cinema could affordably experience the film through the fotonovela (Emme, Kirova, Kamau, & Kosanovich, 2006). The fotonovela is linked to Mexico's historietas, also popular with adult audiences, but the latter featured "illustrated cartoon retellings of popular novels" available in Mexico since the early 20th century (Emme, Kirova, Kamau, & Kosanovich, 2006).

In Latin America, fotonovelas began presenting original content, gradually diverging from films. For example, during the 1960s, 23 movies were featured in fotonovelas, while three times that were based on original content and were circulating through Mexico, Central, and South America (Carrillo & Lyson, 1983). The historical import of the fotonovelas as a form of arte popular (popular art) merits greater emphasis. In the late 1980s, Mexico published an estimated 70 million fotonovelas each month (De Larrea & Chellet, 1979). During this period, three types of fotonovelas emerged: novelas rosas, centered on true love, marriage, and family; novelas suaves, describing middle-class life and its challenges; and novelas verdes, emphasizing sex and violence (Flora, 1980; Flora, 1985). For generations of Latina/os both young and old, the historical influence and cultural significance of the fotonovela should not be underestimated. In fact, critical media analysts argue fotonovelas are used in countries coming into capitalism as a mechanism for promulgating the dominant ideology. Flora and Flora argue the fotonovela serves three primary functions of domination: 1)"…break primary ties and integrate workers and peasants into an urban lifestyle," 2) "…a mechanism of escape from real problems," 3) "…encourages consumption of middle-class items" (Flora & Flora, 1978, p.135).

Mexican scholars like Miguel Sabido developed a communication theory in the 1960s and 70s called entertainment-education. Much like Jose Guadalupe Posada, Sabido began by taking melodramatic comics and embedding them with a pro-social message, which he found

altered the readers' behavior (Sabido, 2004, p.63). Later he worked with Televisa applying his theory to television soap operas for social change and benefit. The Sabido method was successful in enrolling adults in literacy courses, encouraging people to the adopt family planning methods, and supporting women's rights issues (Sabido, 2004, p.64).

The fotonovela's long history as a form of popular art in Latin America has made it possible to now use the fotonovela to serve educational purposes for social change and benefit among Latin American immigrants in the U.S. Scholars and practitioners in the U.S. have utilized the fotonovela medium in different ways. In the U.S., the public health community uses fotonovelas as a tool for health education by using soap-opera style story lines that address social issues, such as HIV (RWHP 2010) and Diabetes (USC School of Pharmacy) among the Latino community. Organizations like the Rural Women's Health Project (RWHP) have used fotonovelas as an educational outreach tool for public health interventions for 20 years because of the familiarity of the fotonovela and its ability to address health issues among Spanish-speaking immigrant populations with limited literacy skills (RWHP 2010). The fotonovela has been recognized by educators for its potential to serve as a "mechanism for innovations in literacy and research" and a "vehicle for liberatory social interventions" that answer Paolo Freire's call for "liberatory interventions to be guided by the people rather than the pedagogues" (Emme, Kirova, Kamau, & Kosanovich, 2006, p. 163). In addition, Los Angeles-based Chicano artist Harry Gamboa uses the fotonovela medium to "blend identity, politics, relationships, and philosophy in a sort of photo-graphic poetry" (Emme, Kirova, Kamau, & Kosanovich, 2006, p.162). Human rights organization called National Day Laborer Organizing Network (NDLON) has been using the fotonovela to inform Latino immigrant workers about their rights.

The next stage of development for fotonovelas is bringing this traditional print medium into the digital age by incorporating the use of Augmented Reality. This technology creates altered environments that connect the fotonovela back to film through video interviews, increasing the interactivity of audiences and adding new dimensions to counter-storytelling. Currently, we are in a historical moment in which new technologies are available to allow researchers to benefit from development of the Augmented Reality in scholarship. Chicana/o scholars dedicated to engaging communities in the research process are also at a pivotal moment and should begin incorporating these new technologies into their work.

DEVELOPMENT OF THE AUGMENTED FOTONOVELA

In academia, it is our task to produce knowledge within the institution, but as a Central American who identifies as a Chicana, in addition to being a Guanaca and Chapina, I come from communities rendered invisible in mainstream society. Therefore, I have a unique obligation to create scholarship that is accessible and engages marginalized communities in the critique of the issues that most impact their daily lives. I excavate my past to uncover where the desire to create Augmented Fotonovelas was born, as the methodology I propose in this thesis is rooted in my cultural intuition.[1] When I was an undergraduate student at Arizona State University (ASU), I worked as a bilingual student researcher as part of an undergraduate Chicana/o and Latina/o research team in South Mountain Village (SMV).[2] We investigated household coping strategies

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[1] Augmented Fotonovelas embody a Chicana Feminist Epistemology (CFE). They are grounded in the "cultural intuition" of the researcher, that is "experiential, intuitive, historical, personal, collective, and dynamic" (Delgado Bernal, 1998, p. 567-568).

[2] South Mountain Village is a low-income minority community on the northeastern border of the 16,500-acre South Mountain Park. The demographic composition of South Mountain Village is 61.8% Latinos, 18.8% African Americans and 17.2% Whites (Census 2003). Despite the national prosperity of the 90s, in 1999 the median income

[2] South Mountain Village is a low-income minority community on the northeastern border of the 16,500-acre South Mountain Park. The demographic composition of South Mountain Village is 61.8% Latinos, 18.8% African Americans and 17.2% Whites (Census 2003). Despite the national prosperity of the 90s, in 1999 the median income of a South Mountain Village household was in the 25,000-35,000 dollar range and 21.7% were at the poverty level.

for staying healthy despite the uncertainty of the economic downturn and changing immigration and employment laws. The Principal Investigators (PIs) on this project cared deeply about involving undergraduate students in the research process and eliciting our input as community insiders and knowledge bearers. They insured we were well-versed in the ethics of research, teaching us awareness and sensitivity to power dynamics, and putting the participants' needs for anonymity above the University's legal demands. In addition, we provided access to informative pamphlets as needed, and we fairly compensated participants for their time. As a member of this project, I learned firsthand how to practice qualitative ethnographic research methods, taking extensive field notes after every household interview and remembering the layout of each family's home, memorizing every expression, every smell and anecdote. I became haunted by the families I interviewed and found myself awake at night replaying their stories in my mind, hearing their voices and seeing their faces. I still remember their eyes when they detailed painful stories about the strain of the economic downturn exacerbated by an increasingly hostile political climate.

On the way home from one of our interviews with a household, a colleague asked me in a grave voice, "Do you think what we are doing is going to help these families?" I realized this question had been eating at me all along. When I was honest with myself, I did not see how all the qualitative training we benefited from and the data we collected would change the conditions those families were living in. The longer I worked on the project, the more I realized the duration of the research process—data collection, analysis, and write up—took several years and perhaps several more to have a positive impact. The PIs from the research team made extraordinary efforts to share the study findings with the SMV community through a community forum and a

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Even though the median household income in 1999 is consistent with that of the greater Phoenix area, which was $41,207, the dramatically high poverty rate suggests that there is wide economic variation between families in South Mountain Village (US Census Bureau 2000).

bilingual newsletter, while also sharing findings with local health service providers and with politicians in Phoenix and Washington DC. However, as student researchers we would graduate soon, moving on to graduate school in other states, but what would happen to the families we met and interviewed each week? How should I respond when families asked us if we thought SB 1070 would pass and whether or not we thought the conditions would worsen?[3] The burden and helplessness I felt as I left each home weighed heavily on me. As a young ethnographer in training, I became conscious of how dehumanizing the research process was. I was benefiting from gaining the families' trust, while they continued to experience fear, violence, and oppression long after we left. In the face of the helplessness I felt witnessing the community under siege, I resisted being a passive researcher by taking action whenever I had the opportunity to do so.

The political atmosphere of Arizona during this time required everyone involved in the research project to take an active stance on the immigration debate. Even if I wanted to remain a neutral observer, the families themselves demanded I verbalize my political position. It was critical to honestly voice my pro-immigrant views because of the fear and mistrust in this community due to anti-immigrant policies that increased police and vigilante aggressions. When I stated my viewpoint, I would inform them that I had been participating in pro-immigrant rights marches with my family since 2006 and would continue to protest against SB 1070 and every piece of anti-immigrant legislation that was introduced. A few families shared that they wanted to be at the demonstrations, but feared deportation and family separation. These families told my colleagues and I to go to the protests knowing we had their support, their gratitude, and jokingly

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[3] SB1070 is Arizona's controversial anti-immigrant law with the following four provisions: 1) It made it a crime for undocumented immigrants to seek or accept work, 2) It mandated police to investigate the immigration status of anyone suspected of being "illegal," 3) It criminalized immigrants failing to carry federal registration papers, and 4) It made those "transporting, harboring, or concealing unlawful aliens" subject to fines (ACLU, 2011).

asked that we shout extra loud on their behalf if we caught a glimpse of Sheriff Joe Arpaio or Governor Jan Brewer.

Many of us student researchers on the team found ourselves conducting interviews with community members in South Phoenix in the morning and heading to the Arizona State Capitol building in the afternoon. We were protesting the imposed legislation affecting participants living in SMV, as well as undocumented student researchers within the research team, and our own communities, as many of our friends, families, and loved ones were also impacted by the SB 1070. During the interviews I conducted, I saw my Salvadoran uncles, aunts, and cousins looking back at me and sharing what it is to live undocumented in Arizona. The common struggle for justice, the mutual desire to live with dignity, and efforts to maintain the integrity of our families inextricably tied us to the participants from SMV. After spending hours with families in SMV, we came to understand our connections to participants and SMV felt like our community, even though some of us did not reside there. Through these experiences, my activist-researcher roles became cemented, as I intuitively realized the extreme political violence I witnessed required me to take a radical stance because research alone was not enough. At this point, two members of the student research team and I joined other students in Phoenix and Tucson to begin planning a non-violent disobedience that resulted in nine students chaining themselves to the State Capitol building on April 20, 2010. We believed we had to risk it all to be in the trenches with the families we worked with. If the state wrote legislation that chained this community, then we would actively participate in chaining members of our group to the state buildings.

The families we interviewed each week sensed how much we cared and how invested we were in them because they thanked us for interviewing them and said how much it meant to them

that young students in universities cared about them enough to visit them and hear their stories. In spite of their words of gratitude, I continued to wrestle with the feelings of helplessness and hopelessness as I interviewed a woman whose belongings were in boxes as she faced impending eviction from her home. She insisted on participating in the interview despite the circumstances and shared how as a recently divorced undocumented woman, she had little economic resources to sustain herself outside of making homemade queso fresco for friends and family. In my desperation to help this woman, I bought several pounds of queso fresco and asked my colleagues to purchase cheese from her when they were in the neighborhood. I connected her with a local farmers' market where she could begin selling her cheese; however, there were many obstacles to her being able to vend in that space.

Another woman I interviewed shared that her husband was undergoing deportation after a police officer stopped him for driving a vehicle with a broken tail light. Now, she was alone with their three daughters and her only recourse for sustaining herself was selling donated clothing in yard sales. The PIs and I attempted to give her information that would link her to free legal counsel.

Another man told me of his oldest son, who was the only one of his four children not born in the U.S.; therefore, he could not visit the dentist because he lacked the legal documents required for public health services. The father told me he did not know how to explain to his son why his brothers and sisters could go to the dentist and he could not. With a pained voice, he asked me for information about how undocumented youths could go to college. I promised I would do research and send him the necessary information. After extensive research on community resources for undocumented students, I prepared English and Spanish packets with

information and resources for undocumented students regarding higher education. These packets

were then mailed to all the participants' homes under direction of the PIs.

While working on the research project, I noticed that in addition to disproportionate

health and environmental burdens, the landscape had a high prevalence of fringe financial

services and few traditional financial services, such as banks and investment firms.[4] I met several

families who experienced an auto title lender repossessing the second family vehicle. These

families now faced the dilemma of transporting all the members of their family with only one

vehicle. Again, in 2010, my instincts told me to take action. With the extraordinary support of a

PI from the project, I began to independently research and map the racially-constructed financial

inequalities between White neighborhoods and Latina/o neighborhoods a lo rasquache (by the

crudest means).[5] After writing a full report and presenting it at the Mujeres Activas en Letras y

Cambio Social (MALCS) Summer Institute and the Arizona Hispanic Community Forum, I was

dissatisfied. Although I had conducted sound research that was academically satisfactory, I felt I

had not adequately addressed the issue in ways accessible to a non-academic audience, namely

the families exposed to these socio-spatial economic injustices.

Again the voice of my colleague echoed in my ear, "Do you think what we are doing is

going to help these families?" Realizing my independent research project and efforts to map

financial inequalities would not ameliorate the economic and political violence the families of

South Phoenix were living tormented me. I carried that burden with me as I left the state to begin

a master's program in applied anthropology at California State University at Long Beach. My

deep frustration over the limited impact my independent research project had led me in search of

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[4] Economic experts define fringe financial services as "companies that defer payment and charge an excess of fees
for their services, such as payday lenders, check cashing services, rent-to-own stores, sub-prime mortgages, and
title/pawn lenders" (Graves, 2003, p.303).
[5] Using a Pearson Chi-Square test demonstrated there was a statistically significant association between location and
the type of financial services found in each neighborhood.

22

innovative ways to conduct research and share research findings in ways capable of bridging the academy with Communities of Color. Inspired by anthropological traditions, like Participatory Action Research (PAR) and Community Based Participatory Research (CBPR). In doing so, I developed an alternative way to present my findings and in doing so I developed a new visual methodology and way of working with Communities of Color that sought to destabilize the power imbalance between researchers and participants opening up the possibility for collaboration.

My graduate program offered a visual anthropology course called "New Media Research Methods," which is where I was introduced to the Augmented Reality (AR) platform and the aesthetics of digital comic book making. During that time, I had an epiphany and began contemplating ways I could draw on new media-making, allowing my findings on predatory lending to be made accessible in a shorter time span and relevant to multiple audiences—young and old, Latino and White, Spanish and English speakers. Augmented Fotonovelas immediately became salient. By bringing a collaborative approach into the creation of Augmented Fotonovelas, I felt participants could have an active role in the research process, instead of relegating participants to being excerpts extracted from transcripts, published years later, and circulated among limited audiences.

I have innovated the fotonovela by bringing the print medium into the digital age, digitizing the fotonovela and embedding video ethnographic interviews within the online fotonovela, making it accessible across multiple platforms. The epistemological foundation of Augmented Fotonovelas privileges participants' autobiographical narratives, along with my own observations, research, and collection of documents. By including video interviews and eliciting photography from community artists and activists, I treated participants as experts and

collaborated with community members, gaining community input, and facilitated a space for the community to voice alternative narratives. My frustration over the marginalization of the Latina/o community propelled me towards video interviews that would force audiences to 'see' and 'hear' my community and fully recognize Latina/o immigrants in Arizona as the dignified and resilient people they are. Depending on how this tool is used, Augmented Fotonovelas have the potential for allowing marginalized communities to regain control and dictate the narrative by which they are described, discussed, and analyzed. Augmented Fotonovelas provided a space for communities to take an active role in co-creating visual counter-storytelling that present new narratives. At last, I felt satisfied that I had come across a creative research method that was accessible and engaging.

I realize now what led me to Augmented Fotonovelas was a desperate attempt to humanize the research process. My goal was to humanize the research experiences for participants in making them my collaborators, but unconsciously I lost sight of my own need for humanization and liberation. With "Predatory Landscapes (Hidalgo, 2011)," the first fotonovela I created, I never made myself vulnerable enough to share with collaborators where my passion for combating payday lending in communities of color stemmed. Seeing the proliferation of fringe financial services in Latina/o immigrant neighborhoods hit a raw nerve, as I had intimate knowledge of the financial stress that structural predation causes. As new arrivals to the U.S. adjusting to the different realities of life, my family experienced many difficulties: economic deprivation, limited resources, marginalization, and isolation, leading my father to take out an auto-title loan. When our family defaulted on this loan, we lost our only vehicle and this perpetuated our economic hardships. I had lived the consequences of predatory lending, yet I had written my own experiences out of "Predatory Landscapes" (Hidalgo, 2011). Beneath the

24

literature review on payday lending studies across the nation, I placed a photo of myself with a thought bubble that said, "What does this mean in Arizona?" I had "…(un)consciously attempted to separate myself from my research", placing myself within the fotonovela as a detached researcher, silencing my own story in "…contradiction to the research I was so passionate about and to the researcher I thought I was" (Calderón, Delgado Bernal, Pérez Huber, Malagón, & Vélez, 2012, p.528).

It was not until my second fotonovela, "Desaparecid@s" (Hidalgo, 2013), that I began the process of healing by allowing myself to be vulnerable to collaborators. I shared my experiences and put my story and my family's stories into my new media projects. Now when co-creating fotonovelas, I am conscious of being drawn to projects close to my own experiences. In telling our collective stories, I am recovering the memories and reclaiming pieces of myself lost because of the amnesia that occurred during my early education in the U.S. Living in the U.S., I internalized the belief that my stories and experiences as a Woman of Color in predominantly White institutions, had no value. Augmented Fotonovelas are a decolonizing methodology aligned with Anzaldúa's reclamation of Coyolxauhqui—where the creative research process brings healing through rejoining the severed pieces of ourselves in order to experience the wholeness of bodymindspirit (Calderón, Delgado Bernal, Pérez Huber, Malagón, & Vélez, 2012).

METHODOLOGY

Consistent with the history of Chicana/o Studies and its dedication to community engaged research, the method of Augmented Fotonovelas facilitates co-production of research with communities. This allows the democratization of research and artistic processes, creating a new form of scholarship called Augmented Scholarship. Augmented Scholarship is a co-

collaborative process between researchers and oppressed communities to produce alternative narratives and reveal erased histories using AR to inform, educate, raise public consciousness, elicit community action, and social change, thus bridging the gap between communities and academia.

Ethnographic research methods, such as participant observation with extensive field notes and formal and informal interviews, inform Augmented Fotonovelas. In accordance with the Chicana/o research tenets of knowledge, action, and education, along with a decolonial research praxis, the research design of the Augmented Fotonovela is openly discussed with community members and stakeholders during multiple formal and informal conversations over the course of several months. Augmented Fotonovelas are curated and edited in collaboration with the community and determined by the following four factors: 1) What narrative we wish to tell, 2) What will that narrative look like, 3) Who will be the audience for our narrative, 4) How do we wish the audiences to engage with our narrative.

Based on ethnographic work with the group, a conceptual storyboard of the Augmented Fotonovela that represents the research questions, objectives, counterstories, and goals of the group is designed. These methods have the goal of eliciting community collaboration in the creation of Augmented Fotonovelas to begin engaging communities in the creation of alternative stories that are meaningful and relevant to community members. The ability to work collaboratively comes from building relationships based on mutual respect with participants and co-collaborators that develop over a period of several months, years, or a lifetime. Co-collaborators have been family members, friends, colleagues, community organizers, community artists, and community members; they have been both male and female, young and old, Spanish dominant, English dominant, or Spanglish speakers with varying levels of education and literacy.

Coming from a CFE research praxis requires being honest and vulnerable with participants and co-collaborators, openly sharing personal experiences which are sometimes painful to recount. For example, sharing the experience of losing a family vehicle to an auto-title lender during adolescence; or of spending childhood in Central America with imposed curfews, disappearances, and deaths whispered about in hushed tones; or working with family members as bible book vendors, janitors, and newspaper deliverers— experiences are not only shared as reciprocity, but also because as a community member, there is a personal stake in the stories being told.

Activism in the Latina/o immigrant community in Arizona and California informs the work and influences relationships with community members. The scholar activist role helps not only gain access to the various communities, such as community activists and street vendors, but also inadvertently helps develop a rapport with community members. Since relationships with co-collaborators are forged in political settings, the Augmented Fotonovelas created inevitably become politicized with a goal of promoting an "action" for social change and benefit, whether it is rethinking the use of fringe financial services or legalizing street vending.

Data collection for the Augmented Fotonovela is acquired from four sources: (1) Archival, commissioned photographs and elicited photographs from community members. (2) A compilation of video-taped interviews with participants and co-collaborators from these communities, (3) Existing research from film documentaries, literature reviews, and research reports and, (4) Federal demographic data from the U.S. Census Bureau American Community Survey (ACS) and U.S. Customs and Immigration Services.

Due to co-collaborators involvement from the inception of the project, they are keenly aware of the stories they want to share once the camera is rolling. Therefore, video interviews in

27

all three case studies presented in the following section are improvisational, with minimal

prompting such as, "What would you like the public to know about payday lending in your

neighborhood?" Or, "Tell me what kind of food you are vending and why your products are so

popular in the community?" Interviews are held in mutually-agreed upon locations, including

homes and work sites. Interviews took between 30 minutes to one and a half hours, depending on

how much time each participant spent answering the questions. Questions asked during

interviews reflect the goals for the project that were agreed upon beforehand. In addition to these

improvisational video interviews, clips from video footage and documentaries that coincided

with the theme "desaparecid@s" were collected for the second case study in order to

demonstrate how state-sponsored disappearances have a history in Latin America and a

connection to what Latina/o immigrants experience in the U.S. For the third case study, an in-

depth audio interview based on a semi-structured, open-ended and closed-ended interview

schedule was completed to fulfill the broader research question collaboratively undertaken.

After compiling and organizing the data, the analysis of the data begins. The data is sifted

through, with near-constant revisiting and revising of the storyboard to assure the original goal of

the project is fulfilled by consulting with co-collaborators and revisiting field notes and memos.

The storyboard begins to take substance and transitions into an Augmented Fotonovelas using a

free design template called Comic Life Software. During this time, the design, layout, and

content is negotiated with the input of co-collaborators. It is important to note, Augmented

Fotonovelas draw on the Chicana/o art sensibility of rasquachismo. Amelia Mesa-Bains (1999)

describes how Tomas Ybarro-Frausto (1987) first described the phenomenon of *rasquachismo*

present in Chicana/o visual art, theatre, music and poetry as an "underdog perspective" (p. 157).

On rasquachismo Mesa-Bains (1999) argues it is a working class sensibility with a "dual

function of resistance and affirmation" (p.158). As such, rasquachismo is an aesthetic expression

that "is both defiant and inventive," comes "…from discards, fragments, even recycled everyday

materials," and is "…a combination of resistant and resilient attitudes devised to allow the

Chicano to survive and persevere with a sense of dignity" (Mesa-Bains, 1999, p.157). Likewise

in Augmented Fotonovelas, "the irreverent and spontaneous are employed to make the most from

the least" (Mesa-Bains, 1999, p.157) in a digital age. Using entirely free or cost-effective

technologies and software enables us to piece together resources, such as comic book templates,

Augmented Reality cell phone applications, trial subscriptions to GIS, and web publishing

platforms. In essence, Augmented Fotonovelas rely on resourcefulness to learn just enough, but

not too much about technologies and software in order to repurpose, appropriate, and reinvent

them, subverting them from their original intent or function into a creative improvisation that

meets the communities needs.

This is a unique time, one where smart phone applications and access to the Internet

allow researchers to re-invent the fotonovela to expand the aesthetic into the digital age. The

Augmented Fotonovela is designed to be multi-modal–existing in print, online, and on smart

phones. Once an Augmented Fotonovela approaches a final draft, online and print version are

designed with a separate set of navigational instructions. The online version of Augmented

Fotonovela is created through a free publishing platform called Calameo, which enables video to be embedded and audio interviews to be featured. The print version of the Augmented Fotonovela is created using a free web platform called Aurasma Lite that relies on Augmented Reality technology to superimpose video interviews on to corresponding 'trigger' images that bring audio-visual stories to life. AR allows the fotonovela to be layered with "multimedia that enhances the real world through the addition of virtual information" so that select images throughout the fotonovela can trigger the corresponding video to begin playing on your smart phone (Liarokapis & Anderson, 2010, p.1).

Currently, major corporations are using AR advertising for product campaigns, but AR is also used in the classroom to enhance learning environments for students through non-linear, collective, and active learning experiences (Dunleavy, Dede, & Mitchell, 2008; Liarokapis, et. al., 2002). Beyond advertising, there has been little consideration by researchers on how AR could be used for adults, in particular Latina/o immigrants. Upon exposure to AR in 2011, I began thinking of ways to appropriate AR to meet the needs of my community through "digital rasquachismo," adapting "market place technologies" and developing "new technologies through art-making traditions" (Martinez, Kemp, & Tolentino, 2010). Despite the persistence of racial inequalities in all forms of technoculture, cyberspace has the potential for egalitarianism. Indeed, compared to the rest of the population, Latino/as previously exhibited the lowest rates of technology use in the U.S. (Sandoval & Latorre, 2008, p.86).

By 2012, the digital divide had begun to narrow and Latinos are as connected as other ethnic groups in three key ways: 1) Through smart phone ownership, 2) By using the Internet

30

from a mobile device, and 3) By using social media networking sites (Lopez, Gonzalez-Barrera, & Patten 2012). Seventy-eight percent of Latinos use the Internet, compared to 87 percent among Whites. The gap in cell phone ownership between Latinos and other groups diminished, with 86 percent of Latinos reporting they own a cell phone, similar to Whites (84 percent) and Blacks (90 percent). In addition, 49 percent of adult Latinos own smart phones, which is comparable to Whites (46 percent) and Blacks (50 percent). The driving force behind the increase of cellular phone use among Latinos resulted from the technology adoption of two key groups: the foreign-born and the Spanish language dominant (Lopez, Gonzalez-Barrera, & Patten 2012). The findings demonstrate Latina/os are more connected than ever to smartphones, social media, and digital technology, therefore Chicana/o scholars are at an opportune moment to explore new media's liberatory potential by appropriating AR to produce augmented scholarship.

The vast majority of AR platforms are proprietary, extremely expensive, and therefore inaccessible to Communities of Color; however, companies like Aurasma Lite offer free AR platforms, facilitating the opportunity for Chicana/o scholars to begin appropriating cost-effective AR technologies to meet the needs of Communities of Color. As this technology becomes more accessible, it should be in the hands of People of Color in order for them to become the authors of their own stories. This is where the Augmented Fotonovela method can intervene in facilitation a visual media space where Communities of Color address the issues that impact their daily lives and have active input in the ways they are represented in creative research. The issue of representation is particularly salient given that the dominant narrative demonizes Latina/os as "poor, uneducated, and unassimilated to U.S. society" (Dávila, 2008, p.34). Latina/o immigrants become "the scapegoat and the main impediment to progress" for Latinos' incorporation into the middle class (Dávila, 2008, p. 45). Augmented Fotonovelas can

31

serve as a powerful tool to facilitate the dissemination of asset-based counter-narratives celebrating Latina/o communities without sanitizing the reality, which is that "…Latinos are still overwhelmingly working and lower middle class…" and "…the gap between Latino households and all U.S. households has actually widened…" (Dávila, 2008, p.29). Augmented Fotonovelas highlight the realities of the working poor and working class People of Color. Below three Augmented Fotonovelas are presented as case studies demonstrating how Augmented Fotonovelas can serve Chicana/o researchers in the task of engaging communities in the research process in ways both culturally and visually relevant.

CASE STUDY 1: "PREDATORY, FINANCIAL, LEGAL, AND POLIITICAL LANDSCAPES IN PHOENIX, AZ: A FOTONOVELA"

This case study focuses on the historical and geographic role that race has played in shaping the economic outcomes of Latino immigrant neighborhoods. Here, I demonstrate how the Augmented Fotonovela engaged a community on a discussion of how history, geography, and race have shaped the financial access of residents of South Phoenix. In turning my research report into an Augmented Fotonovela, I turned to the Latina/o grassroots group Puente Arizona who "successfully mobilized a coalition of immigrants, students, religious believers, artists and other to hold Dignity Marches" in order to "consistently be a vocal presence at the Arizona Capitol demanding the repeal of SB 1070 " (Szkupinski Quiroga, 2013, p.584). Through these contacts, I collaborated with community members, organizers, activists, artists, designers, and photographers to gather research and art and to create a dialogue that challenged the racist, nativist framing of our communities as illegal immigrants, which to some, justified efforts of exclusion from U.S. society, including political, legal, and economic access (Pérez Huber, 2009, p.705).

32

The fruits of this labor became "Predatory Financial, Legal, and Political Landscapes in Phoenix, Arizona: A Fotonovela" (Hidalgo, 2011), (hereafter referred to as "Predatory Landscapes"), an Augmented Fotonovela visually accessible and culturally relevant to the Latina/o community, featuring the voices and images of my community contesting immigration laws and socio-spatial economic policies that disproportionately targeted Latina/o communities. Image 1 is a photograph of the fotonovela featuring a community organizer expressing his concerns about how immigration laws impact the economic options available for undocumented Latina/o immigrants. Image 2 highlights the photography by Diane Ovalle, a photographer, social worker, community organizer, and single mother from Phoenix, who curated these photographs for the Augmented Fotonovela. Through Augmented Fotonovelas, researchers, community members, activists, architects, designers, photographers, and artists contest the historical way that space, race, and nativism produces economically marginalized People of Color, while highlighting ways in which Communities of Color resist the hegemony by establishing counterspaces like yerberias (herbal stores), carnicerias (meat markets), and eloteros (corn vendors) (Yosso, Smith, Ceja, & Solórzano, 2009, p.677).

Image 3 shows a video interview with an SMV resident, architect, and photographer Caleb Alvarado, who articulates his opinions on SB 1070, payday loan outlets, and counter-spaces. This project was particularly powerful, as the introduction of SB 1070 in 2010, "…tended to suppress the voices of those who most felt threatened by the law" (Szkupinski Quiroga, 2013, p.582). Augmented Fotonovela creates a space for community members to illuminate how immigration laws economically devastate their neighborhoods by weakening social networks like tandas (traditional rotating credit systems). This methodology also highlights co-collaborators opinions on the proliferation of payday lending in their communities,

Image 1. *Augmented video interview with Carlos Garcia from a Latina/o grassroots group called Puente Arizona.* Copyright 2011 by Jeff Newton. Reprinted with permission.

Image 2. *Photograph featuring day laborers looking for work and a paleteros' (ice cream man) cart confiscated by a police officer.* Copyright 2010 by Diane Ovalle. Reprinted with permission.
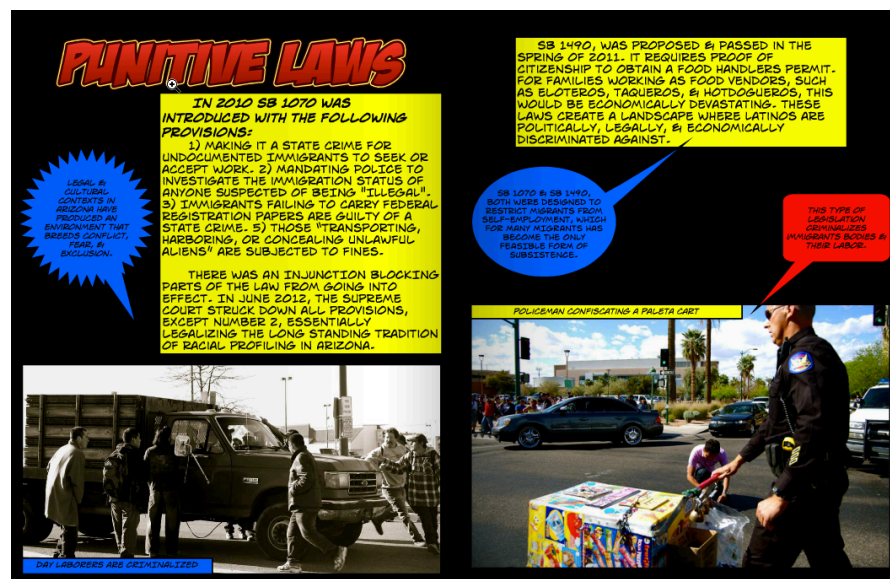
and illustrate instances where Latina/o immigrants are pushing back against economic

domination through the informal economy and small ethnic businesses.

Image 3. *Augmented video interview with South Mountain Village (SMV) resident, architect, and photographer Caleb Alvarado.* Copyright 2011 by Jeff Newton. Reprinted with permission.

In addition to sharing multiple voices, Augmented Fotonovelas draw on archival photographs and Critical Race Spatial Analysis to locate space in South Phoenix through time, uncovering the legacies of inequality and making visible the erased histories of Arizona (Sampson, 2012). Image 4 highlights archival photographs of South Phoenix residents, spatially segregated from the rest of the city. In uncovering this history, "Predatory Landscapes" (Hidalgo, 2011) demonstrates how the disproportionate number of fringe financial services in SMV stems from the ways in which race permeated zoning regulations and influenced urban development and bank lending processes, which enforced patterns of housing segregation, racialized employment patterns, and predatory financial practices (Bolin, Grineski, & Collins, 2005). As Phoenix became an agricultural center, water and land became valuable political economies. As early as 1877, the expansion of the east-west railroad corridor created a physical and symbolic line that divided Anglo Phoenix from Mexicans in South Phoenix. When the Salt River flooded in 1891, it initiated northward bound migration of Anglos that spurred the development of

northern Phoenix (Bolin, Grineski, & Collins, 2005). In the 1890s, with a population of 5,000, Whites constructed racial categories and spatial practices that worked together to "produce a stigmatized space of racial exclusion and economic marginality in South Phoenix" (Bolin, Grineski, & Collins, 2005, p.156). It is important to note that exclusionary policies towards Latinos in general – and Mexicans specifically – were not limited to Phoenix. By the 1900s, the fervor of xenophobia was taking shape, forming segregated spaces like South Phoenix in towns and cities all across the southwest (Bolin, Grineski, & Collins, 2005). By the late 19th century, Latinos were the largest minority group to be systematically disadvantaged in the early political economy of the city (Bolin, Grineski, & Collins, 2005). Mexicans were excluded from the economic sectors and the southwest came to rely on low-wage Mexican labor, specifically, agricultural production (Bolin, Grineski, & Collins, 2005). In the dominant ideology of the

Image 4. *Archival images from 1958 of South Phoenix residents.* Copyright 1958 by the Jose Villela Collection at the Chicana/o Research Collection and Archives at Arizona State University. Reprinted with permission.
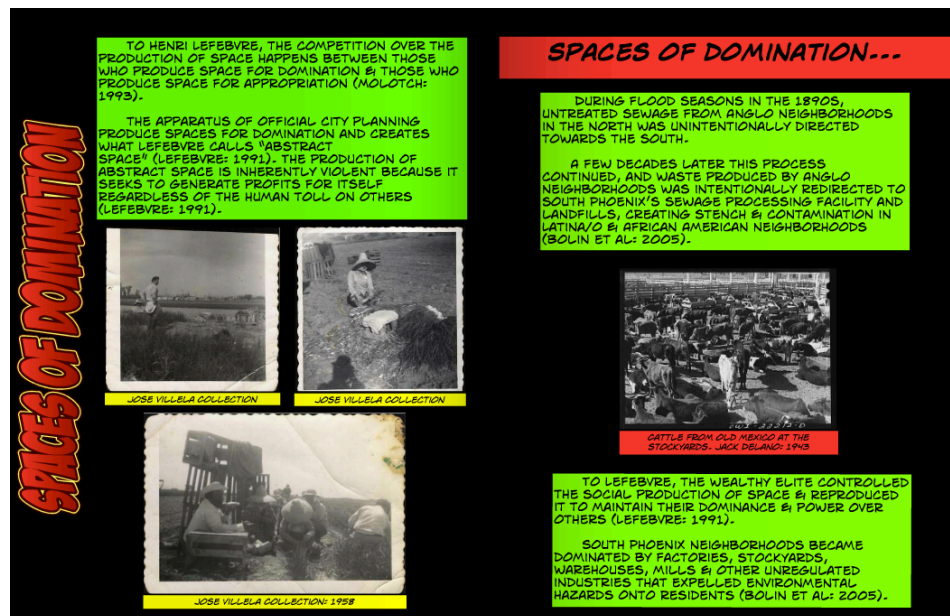
period, Mexicans were primarily relegated to low-wage fieldwork, as it was generally accepted that they were better adapted to withstanding hard labor, low wages, and poverty (Bolin, Grineski, & Collins, 2005).

During flood seasons in the 1890s, untreated sewage from Anglo neighborhoods in the north were directed towards the south. A few decades later, this process continued, as waste produced by Anglo neighborhoods was intentionally redirected to South Phoenix's sewage processing facility and landfills, creating stench and contamination in Latino and Black neighborhoods (Bolin, Grineski, & Collins, 2005). Factories dominated South Phoenix neighborhoods, along with stockyards, warehouses, mills, and other unregulated industries that exposed residents to environmental hazards (Bolin, et. al., 2005, p.158). In the 1920s and 30s, the dire living conditions claimed many lives, as heat-related deaths, high infant mortality, and epidemics of typhoid and tuberculosis swept through the district (Bolin, Grineski, & Collins, 2005). As one space was systematically disinvested in and exposed to hazardous chemicals and untreated sewage, with the establishment of "Whites only"/"People of Color only" spaces in 19th century Phoenix, Arizona Anglos in "White-only" neighborhoods continued to expand into middle-class suburbs, away from not only the city center, but also the pollution and poverty of South Phoenix. Until the 1960s, public expenditures such as water lines, sewage, paved roads, and urban services were directed towards northern, Whites-only neighborhoods, while South Phoenix *barrios* had to do without such amenities (Bolin, Grineski, & Collins, 2005, p.159).

The area of SMV continues to have low land value and continues to attract industrialization (Bolin, Grineski, & Collins, 2005). In the 1990s, zoning officials across the country partitioned and sold residential lands in low-income neighborhoods to hazardous fringe financial outlets (Gallmeyer & Roberts, 2009). What resulted in the 21st century is the exposure

to hazardous financial services and the continued disinvestment of Latina/o communities in Arizona. The "Predatory Landscapes" (Hidalgo, 2011) Augmented Fotonovela serves as a pedagogical and social justice tool to demonstrate how racism and nativism produces spaces of economic marginalization that continue to be a part of modern day racism, while also uncovering the legacy of White supremacy. This methodology allows for the augmenting of history, enhancing it by making visible the historical legacy of racism and by reclaiming and retelling stories that have been lost. "Predatory Landscapes" (Hidalgo, 2011) helps raise public consciousness about contemporary forms of economic domination. Furthermore, the Augmented Fotonovela provides a space where community members voice the ways in which residents of SMV resist economic domination by engaging in informal economies and micro-enterprises that thwart the city's hegemonic domination. Through Augmented Fotonovelas, I was able to work with community members to provide examples of various "social counterspaces" in South Phoenix. Social counterspaces build community and cultivate a sense of family, home, and belonging (Yosso, Smith, Ceja, & Solórzano, 2009, p.677). For example, a family which sells illegal DVDs, a network of neighbors who took turns cooking and selling platos típicos (traditional foods) from their home countries, and a family who operated a small tienda (shop) from inside their home. These examples demonstrate how the spaces claimed by Latina/os become social counterspaces of resistance that nurture resilience for the Latina/o community (Yosso, Smith, Ceja, & Solórzano, 2009, p.677). Augmented Fotonovelas serve as critical race tools that "challenge dominant perspectives of communities of color and recognizes the ways" they "historically built on generations of resources to survive, adapt, thrive, and resist within racist institutions and social structures" (Pérez Huber, 2009, p.711).

In addition to being shared with the civil rights and advocacy organization Arizona

Hispanic Community Forum and requested by ASU's Morrison Institute for Public Policy,

"Predatory Landscapes" (Hidalgo, 2011) has been used as a teaching tool in three workshops and

in four undergraduate classrooms at Arizona State University and California State University at

Long Beach. This project is not complete, as fringe financial services continue to evolve and

expand, amassing great fortunes at the expense of Latina/o communities. The Augmented

Fotonovela is a work-in-progress and expands as the technology and funding opportunities

evolve in order to meet my goal of hiring Arizona community members to help me develop this

fotonovela in Spanish and add audio-capabilities for non-literate populations.

CASE STUDY 2: "CASOS DE JUSTICIA: ¡CAMPAÑA PARA LEGALIZAR LA VENTA AMBULANTE!"

As an adolescent, I spent many of my days assisting my father in his occupations as a

janitor and newspaper deliverer, as well as in his entrepreneurial endeavors as a CD salesman.

These experiences made me keenly aware of the important role that entrepreneurship has on

Latina/o immigrants adapting to new economic environments with limited opportunities for

formal employment and livable wages. The invisibility of my father's labor and sacrifice,

coupled with the public disdain I saw him encounter regularly inside and outside of the

workplace, draws me to work with immigrant entrepreneurs whose lives are rarely portrayed

with the dignity they deserve. Majoritarian storytelling does not acknowledge the sacrifices and

economic contributions of Latina/o immigrants. Majoritarian storytelling distorts the reality that

anti-immigrant policies like the 287 (g) agreement implemented at the federal and state level all

across the nation with the "…largest impact on noncriminal immigrants, such as day laborers,

39

street vendors, and drivers with broken taillights" (Shahani & Greene, 2009)[6]. This rhetoric also allows the public to indignantly ignore the economic, social, and political struggles of Latinos immigrants in the U.S. Augmented Fotonovelas intervene in this invisibility by providing counterstories that acknowledge the experiences of immigrant entrepreneurs by allowing them a space to speak for themselves. This case study will highlight the role that ethnographic research methods, such as participant observation and interviews, help inform Augmented Fotonovelas. Here, I shed light on the harsh realities street vendors face in Los Angeles and how my interactions with street vendors have shaped the fotonovela.

I begin by providing a general historical and legal context underlining the conditions faced by immigrant street vendors in Los Angeles. Since the 1890's, street vending has been a popular informal economic activity in areas of Los Angeles where Mexican immigrants settled (Muñoz, 2008). In the 1980s, newly-arrived Central Americans also began practicing street vending (Chinchilla & Hamilton, 2001). In the 1990's, two-thirds of Latino street vendors were Mexican and the rest were Central American, predominantly from El Salvador and Guatemala (Muñoz, 2008, p.43). Researchers investigating the heightened presence of street vending find this industry is characterized by variable and erratic income, by internalized shame due to the low-status ascribed to this labor, and frequent police harassment leading to ticketing, fines, confiscation of property, and jail sentences (Zlolniski, 2006; Estrada & Hondagneu-Sotelo, 2011; Bhimji, 2010). In 1994, the City Council of Los Angeles adopted an ordinance (No. 169319) "prohibiting the sale of goods, wares, or merchandise on city sidewalks," while simultaneously

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[6] In 1996, the 287 (g) agreement was created by the U.S. Department of Homeland Security (DHS); however, it was not implemented until after the attacks on September 11, 2001 (Menjivar & Abrego, 2012). Under the program, local law enforcement may chose to collaborate with Immigration and Customs Enforcement (ICE) in order to "target and detain" undocumented immigrants with the purpose of increasing deportations (Menjivar & Abrego, 2012, p.1394). The 287 (g) program is linked to racial profiling practices that criminalize noncriminal immigrants (Menjivar & Abrego, 2012).

approving the formation of Special Sidewalk Vending Districts (SSVD) (Miller, 2014). Street

vendors and their allies succeeded in claiming the Westlake neighborhood's MacArthur Park as a

SSVD in 1995 (Muñoz, 2008, p.44). However, restrictive food vending policies enforced in 2008

ceased renewing food vendor permits and MacArthur Park has since became inactive.

While street vending is permitted in other large cities like New York, San Francisco,

Houston, Portland, and Chicago, current city-wide policies criminalize and restrict street vendors

with impunity, thwarting their ability to thrive in Los Angeles (Miller, 2014). The Los Angeles

Police Department (LAPD) has intensified its efforts to clamp down on street vending. In 2012,

there were 795 street vendor arrests, while the following year there were 1,235 (Miller, 2014).

The Police Divisions responsible for the greatest proportion of arrests are Central, Rampart,

Newton, and Hollywood (Miller, 2014). During Fiscal Year (FY) 2012-2013, there were 271

citations issued, but as of March 2014, there have been 286 citations issued FY 2013-2014

(Miller, 2014). The violation, classified as a misdemeanor, is accompanied by imposed penalties

ranging from $0 to $1,000 and/or jail based on the judge's discretion (Miller, 2014). Los

Angeles' stringent anti-street vendor policy does not exist in a vacuum; it reflects a nationwide

attempt to deteriorate the living conditions of immigrants living in the U.S. Street vending is a

perilous income-generating activity for Latina/o immigrants, as immigration policies

strategically target immigrant workers by limiting access to gainful employment through wage

labor and criminalizing strategies of self-employment. The collusion of local police with federal

Immigration Customs Enforcement (ICE) negotiated by the 287 (g) programs ensures many of

these noncriminal immigrants end up facing detention and deportation (Shahani & Greene,

2009).

As bell hooks writes, "…when the state eliminates street vendors, they take away public culture" and "begin the process of colonizing that territory, making it not visibly Black" and in the case of Los Angles, not visibly Black and Latino (hooks and Mesa-Bains, 2006, p.67). In spite of these deterrents, approximately 10,000 street vendors operate in Los Angeles, with livelihoods unsanctioned by the city (Muñoz, 2008). Street vendors are important members of U.S. society who contribute to the culinary and cultural landscape through what Mike Davis (2000) calls their "…genius for transforming dead urban spaces into convivial social places" (p.55). They continue establishing roots, developing communities, and gaining a sense of belonging by claiming rights through cultural citizenship (Estrada & Hondagneu-Sotelo, 2011; Bhimji, 2010). Street vendors transform "street corners, yards, and parking lots into informal commercial profit-making sites" (Muñoz, 2008, p.39). At this critical juncture, it is important to produce knowledge that informs policy makers, stakeholders, and the general public about the daily contributions of street vendors to the local economy.

For the last two years, the Boyle Heights-based community development corporation East Los Angeles Community Corporation (ELACC) has worked with street vendors, community residents, and community partners to address two main issues: 1) The transformation of city-wide policies to legalize street vending, and 2) The creation of pathways for street vendors to develop their skills and improve small business development. After nine months of regularly attending meetings and events, street vendors and ELACC organizers approached me to conduct a two-part qualitative research project aimed at demonstrating how street vendors play a key role in Los Angeles' economy. I was asked to develop an Augmented Fotonovela with the goal of launching a savvy, city-wide social media campaign based on the qualitative data collected. The first phase of the study will consist of in-depth audio interviews with 20 street vendors, while the

second phase of the study will draw on video interviews and photography co-creating narratives for the Augmented Fotonovela. Both parts of the study have the purpose of assisting street vendors and their allies to build a case for the legalization of street vending and informing the public and policy makers about the street vendors' plight.

I have been conducting fieldwork for the last year, attending meetings and events aimed at legalizing street vending, such as "Policy Con Pan," "The Street Vendors Summit," and street vendor organizing meetings hosted by ELACC. I have also been informally speaking with street vendors at their work sites. I witnessed how street vendors take on roles as community activists and leaders, while confidently advocating for themselves during speaking engagements, newspaper and radio interviews, and through photography and videography. Attending street vendor organizing meetings made me privy to the ways street vendors shaped the recent City Motion by adamantly advocating for the inclusion of non-food and non-Latina/o street vendors into the legalization agenda. On November 6, 2013, the street vendors and their allies successfully lobbied City Councilmember Jose Huizar, representing East Los Angeles, and Curren D. Price, representing South Los Angeles, to introduce a motion to City Council to legalize food and non-food street vending on Los Angeles city sidewalks. This historic moment offered potential solidarity between policy-makers and street vendors from different ethnicities, races, and city districts.

My fieldwork with street vendors has helped inform the design of the Augmented Fotonovela, as well as the narratives featured in the fotonovela. A few street vendors mentioned their fondness for the fotonovela called "Casos de Alarma," a crime series of fotonovelas popular in Mexico. I appropriated the aesthetic of "Casos de Alarma" to design the cover for the Augmented Fotonovela I called "Casos de Justicia!: Campaña Para Legalizar La Venta

43

Ambulante!" (Hidalgo, 2014), (hereafter referred to as "Casos de Justicia!") shown in Image 5. The street vendors I work with declare they are proud of their work and their contributions to the culture of the city. As part of photography discussions for the fotonovela, street vendors expressed their disappointment with photography focused only on the food they produced, which had the effect of rendering them invisible in the process. They requested to have not only their faces shown, but also their identities revealed, demonstrating pride and ownership in their contributions to the city. The street vendors' analysis of the dehumanizing ways they are visually represented helped inform the content for the first layout of the fotonovela. On the left page there is a cluster of tightly cropped photos of food and non-food items commonly sold by vendors with a caption asking, "Who is behind the food and merchandise we see on side walks?" On the right side of the page there is a cluster of tightly-cropped photos of the street vendors with captions identifying each vendor by name.

Street vendors indicated they wanted the public to be aware of the physical and verbal abuse they are subjected to daily by authorities and community members. They are keenly aware that the subjugation that is part of their daily life stems from racism and nativism. During meetings and interviews, they share testimonies of how undocumented Latina/o immigrants are disproportionately targeted for citations and arrests as compared to U.S.-born Latinos. With tears and emotion, street vendors recall instances when their products, carts, and grills were confiscated by authorities. They express the pain caused by having all their work, investment, and potential earning thrown in the garbage. Street vendors recollect instances when they were victims of physical and verbal abuse – and even robbery – by authorities and people from their own communities. Street vendors summoned to appear in court for violations, who are monolingual Spanish speakers, report the translators assigned to them during court hearings fail

5. *Photograph featuring the cover of "Casos de Justicia!" (Hidalgo, 2014).* Copyright 2014 by Jeff Newton Photography. Reprinted with permission.

to adequately translate on their behalf and inform them of the court proceedings. There is a layout in the Augmented Fotonovela dedicated to capturing the combination of these testimonies, complimented by photography and video interviews. Street vendors believe that if the public can read, see, and hear the injustices they encounter simply for working and attempting to provide for their families, they will receive public support in their efforts to legalize.

To street vendors, it is important that the Augmented Fotonovela emphasize the wide diversity of vendors, the variety of reasons vendors participate in this industry, and the range of products sold, as listed below:

- Gender: Many street vendors are women; however, there are also many men who participate in vending predominantly non-food items.

- Location: Street vending does not only take place in East Los Angeles, it is also a common phenomenon across the city and in Latina/o and African American neighborhoods like South Los Angeles.
- Race, Ethnicity, and Nativity: Latino immigrants, U.S.-born Latinos, and African Americans participate in food and non-food street vending.
- Reasons for Vending: Some vend because their age and/or immigration status make it difficult to find other types of work. Others prefer this type of work because they practiced this form of labor in their country of origin or have greater independence and the possibility of earning more than in other types of work.

Each layout of the Augmented Fotonovela attempts to show a counterstory, highlighting the range of reasons for vending, as well as the diversity of vendors and their products. In addition, street vendors and their allies want the Augmented Fotonovela to convey three key campaign messages: 1) Street vendors are contributing to the local economy, 2) Street vendors provide fresh, healthy, and affordable food options, and 3) Street vendors are dignified human beings who work hard to sustain their families. These campaign messages are incorporated throughout the Augmented Fotonovela in addition to a petition at the end of the fotonovela for audiences compelled to support the campaign.

Counterstories about street vendors who live, work, and continue to not only survive, but thrive in increasingly hostile anti-immigrant environments, are stories that need to be uncovered, told, and retold because they highlight the hope and dignity of street vendor activists. During interviews, street vendors express how the legalization of street vending would allow them to have the freedom and liberty to invest in their businesses without fear of it being confiscated by the authorities. They also expressed their desires to expand their businesses by working more days and selling a wider variety of items. In Image 6, Doña Caridad, a food street vendor working in partnership with her daughter, is saving her modest wages to get a second van she will dedicate to starting a food catering business. When street vending is legalized, Doña Caridad

will expand the number of days she vends food on the sidewalk, thus allowing her to reach the

dream of opening the catering business sooner.

Image 6. *Photograph of Doña Caridad and her daughter*. Copyright 2014 by Jeff Newton
Photography. Reprinted with permission.

While this research project is in preliminary stages of data collection, street vendors

asked me to present my testimony to the City Council's Economic Development Committee

hearing on May 13, 2014 based on preliminary findings of my study. This demonstrates how the

methodology, based on qualitative research, allows the researcher to take an active political

stance in solidarity with street vendors, while also fulfilling obligations to co-collaborators. The

Augmented Fotonovela provides a platform where street vendors can raise public consciousness

about their lived experiences while advocating for the legalization of the street vending industry.

Once the Augmented Fotonovela is completed, ELACC will assist in its printing costs and online

distribution. Street vendors will also assist in disseminating the print version of the fotonovela

through their work sites and the online version of the Augmented Fotonovela through their social

media outlets. Street vendors shape their destinies through economic strategies and their stories

are a testiment to how communities of color have "historically built on generations of resources to survive, adapt, thrive, and resist, within racist institutions and social structures" (Pérez Huber, 2009; Yosso, 2006).

CASE STUDY 3: "DESAPARECID@S: BROWN BODIES DISAPPEARED AND DIVIDED BY THE BORDER"

The previous case studies looked at the Augmented Fotonovela methodology, where co-collaborators were community members living outside of the academy. Here, I outline how this method is applicable across multiple contexts, including an academic setting. In this case study, I explore how the Augmented Fotonovela helped develop community and healing. This community building and healing extended outside the university and to their respective communities. Through a common goal students and their friends, families, and community members were able to work across differences. The Augmented Fotonovela demonstrates how co-collaboration can take place among graduate students in an academic setting, where we are often discouraged from producing and sharing knowledge cooperatively and from bringing our own histories into our work. The Desaparecid@s project demonstrates all that Chicana/o scholars are able to accomplish when working collaboratively and engaging friends, families, and community members in addressing the problems ailing the diverse range of communities we come from.

In the winter of 2013 I had the opportunity to take a Community Cultural Development course offered by Professor Judy Baca at the Social and Public Resource Center (SPARC) during the first year of my training as a doctoral student. The class was composed of nine graduate students, seven of whom were from the first cohort of PhD students from the Department of Chicana/o Studies: Jacqueline Cáraves, Omar Gonzalez, Silvia Rodriguez Vega, Carlos Rogel, Kendy Rivera, Tsukasa Bender, Claribel Valdovinos, Angélica Becerra, and myself. Under the

48

guidance of Professor Baca we developed an exhibition that combined the passions, strengths, and interests of the collective group. After many weeks of dialogue, we discovered what united us was the privatized system of deportation and detainment affecting the various communities we come from. Since each of us came from unique positionalities as Central Americans, Immigrants, and LGBTQ graduate students of color, we were each able to bring a different perspective to the table. In addition, each of us had training in varied disciplines, ranging from the arts, geography, and anthropology to education, ethnic studies, and political science.

For our collaborative project, the metaphor underlying our theme was the concept of deportations as disappearances. From the standpoint of the Central American members of the collective, the metaphor of disappearances connected our families' experiences of civil war in countries of origin to the current experiences of Latino immigrants in the U.S. (Menjivar & Abrego, 2012). The militarized violence, substantially funded by the U.S., led to the disappearance of a quarter of a million people in Guatemala over three decades. In El Salvador, tens of thousands disappeared over the course of 12 years (Menjivar & Abrego, 2012; Menjivar, 2000). In many ways, the political conflicts our families escaped in their countries of origin are transmitted to the U.S., as Latino immigrants live in a persistent state of "legal violence" where immigration laws fuse with criminal laws to restrict immigrant rights and disrupt the work, education, and family spheres of immigrants (Menjivar & Abrego, 2012, p.1384). As a collective, we sought to challenge the idea that families should be lawfully separated from each other and disrupt majoritarian stories that normalize highly militarized inhumane practices, such as detention and deportation justified under "the law is the law" rhetoric. We began analyzing the way that disappearances manifested themselves as state sponsored deportations in our communities. As this metaphor of disappearances began developing, we started conceptualizing

49

how we could turn this theme into an art exhibition that spoke to our distinct training,

perspectives, and positionalities.

We agreed the title of our exhibition would be, "Desaparecid@s: Brown Bodies

Disappeared and Divided by the Border" (hereafter referred to as "Desaparecid@s"). Carlos

Rogel would curate the show featuring visual art, including murals, stencils, short film, portraits,

and mixed media, along with the display of interactive audiovisual material and live

performance. The exhibition was set to open towards the end of the spring quarter of 2013. Upon

showing the group my "Predatory Landscapes" (Hidalgo, 2011) Augmented Fotonovela, I was

asked to create a fotonovela originally conceived of as an "exhibition catalogue," but quickly the

fotonovela became a vehicle for counterstorytelling. In our weekly class discussions, additional

subthemes began developing within the metaphor of deportations as disappearances. These

subthemes became six counterstories featured in the Augmented Fotonovela, outlined below:

- Desaparecid@s: The experiences of Central Americans where tens of thousands were disappeared during the Guatemalan and Salvadoran civil wars.
- Family Separations: The experiences of families who have experienced the trauma of highly militarized home invasions by ICE (Immigration and Customs Enforcement) border patrol agents.
- Wards of the State: The children born in the U.S. left behind and placed into the foster care system when they are separated from their parents as the parents are forcibly placed in detention centers awaiting deportation.
- Transgender HIV Migrants: The experiences of transgender HIV migrants under detainment experiencing a higher incidence of rape, sexual assault, and physical torture, in addition to the routine denial of access to hormone treatments and HIV medications.
- Family Reunifications: The testimonies of families separated after attempts at crossing the border fail and temporarily divide parents from their children causing emotional pain and trauma until reunifications occur.
- Repatriad@s: The experiences of immigrants detained, deported, and repatriated to Tijuana, where the lack of infrastructure, services, and resources for the repatriated results in further police brutality and imprisonment.

Each of us conducted research and gathered data and visual content along the subtheme

that spoke to our personal and professional interests. In addition to researching the experience of

Central Americans and interviewing my own family, I began working with each person in the group to make their research visual as part of the Augmented Fotonovela. Collectively, we each began conducting individual tasks that would then contribute to the content for the Desaparecid@s exhibition and fotonovela. I began compiling a visual database of video documentaries that each collaborator had found in order to touch upon their assigned subthemes. In addition to the documentary footage, Jacqueline Caraves, Silvia Rodriguez-Vega, Claribel Valdovinos, Omar Gonzalez, and I each conducted five qualitative interviews with families, friends, and community members about deportations as disappearances. Audio interviews, video interviews, and photographs visually represented these interviews. In addition to the audio-visual content, each co-collaborator wrote text drawing on qualitative interviews, research reports, federal demographic data, and U.S. Customs and Immigration Services.

Early on, I had a growing concern for protecting the identities of the participants in this project, especially as the fotonovela was part of the exhibition that audiences could take home and continue interacting with long after the exhibition had ended. My dilemma became how to conceal the identities of participants, while at the same time humanizing their experiences by showing their faces and voices. Image 7 demonstrates how, with the technical support of the SPARC digital lab administrator, I began developing a way to conceal their identities using a software plug-in installed into Adobe Photoshop that applied a filter that "cartoonified" each photo. I replicated this process with all the video materials we gathered. This produced a result that masked the real identities, while preserving the integrity of their gestures and expression, thus revealing the human experience and allowing for audiences to connect and identify with participants. This process of "cartoonifying" visual materials for the fotonovela became the aesthetic for the art installation in the Desaparecid@s show. The Augmented Fotonovela

51

embedded with Augmented Reality (AR) is designed to speak to audiences interacting with the technology by overlapping an image or video on a user's view of the real world, thus making a blended view. Carlos Rogel applied a similar concept to the installation where the portraits based on photographs taken from qualitative interviews had censors that triggered the audio interviews as audience members approached the portraits on the wall. This created continuity between the fotonovela and the exhibition, where portraits and photographs could speak to audiences and share their stories.

My co-collaborators influenced the alternative meanings behind the aesthetic and design of the Augmented Fotonovela. The aesthetic took on unexpected meaning, as it proved to be

Image 7. *Photograph of the "Desaparecid@s" (Hidalgo, 2013) cover photo.* Reprinted with Permission.

empowering for many of the participants. For example, when Silvia Rodriguez Vega first interviewed a young boy, he began retreating into himself, but upon learning his image would be

52

refashioned into a "cartoon," he became excited by the prospect of becoming a "superhero" and this gave him the motivation to voice his experience of an ICE home invasion. My co-collaboration influenced the layout design of the Augmented Fotonovela as one of my co-creators, Omar Gonzalez, made me more conscious about how the LGBTQ community is often absent in storytelling about immigrant issues and the concerns of undocumented populations. Image 8 shows how I designed the layout of the fotonovela to place the story of a transgender HIV migrant at the center of it. All too often during discussions, transgender migrants are relegated to the margins of immigration issues. The purpose of this design choice was to break up the heteronormativity of immigrant narratives and queer the undocumented familia.

Image 8. *Photograph of Transgender HIV Migrant Counterstory in "Desaparecid@s" (Hidalgo, 2013).* Reprinted with Permission.

Part of the beauty of this collaborative work was that it allowed us to draw on our personal experiences and professional strengths in ways that we had never been able to express in the confines of traditional academia. Collaboratively working in a safe environment made it possible for me to begin the process of healing by interviewing my grandmother and father for

the "Desaparecid@s" (Hidalgo, 2013) Augmented Fotonovela. My family was eager to participate and take a visible role in my academic work, as I had spent years interviewing Latina/o immigrants, but never my own family. Image 9 shows how through the Augmented Fotonovela, I was able to excavate the past and recover what desaparecid@s means for my family and myself as a Central American. As a child, while my cousins would play, I always wanted to stay by the adults because this was my only chance to hear the remembering of the war. The telling and retelling of who died and how they died, as well as how some miraculously managed to get away, fascinated me. I thought about how close I was to never being born. For the first time, I allowed myself to be vulnerable and share my father's experiences being

Image 9. *Photographs of Hidalgo family in "Desaparecid@s" (Hidalgo, 2013).* Reprinted with Permission.

disappeared from El Salvador and reappearing in Guatemala only to be surrounded by more disappearances. For others in the group, working on this project allowed us a space to begin a dialogue with our families on topics deeply personal, such as detention and deportation, that our

parents rarely discussed. This process proved to be painful, healing, and transformative for our families and ourselves.

Drawing on our personal experiences and professional strengths, we were able to cover a wide range of subthemes using different mediums to assist one another in the storytelling process. We repurposed the data collected to fit across multiple platforms, including the fotonovela and the exhibition. Tsukasa Bender's training was in geography and she began developing a map with embedded time lapse that could demonstrate the expansion and intensification of ICE over several decades. The map became part of the Augmented Fotonovela and was projected on a wall during the exhibition. In addition, original poetry written by Kendy Rivera and Angelica Becerra became a part of both the Augmented Fotonovela and the exhibition. Both of their poems spoke directly to the experience of having an identity forged in the borderlands. Kendy Rivera and Jackie Cáraves photographed the border between Tijuana and the U.S., and these images became visually integrated in the Augmented Fotonovela and Desaparecid@s installation.

Kendy Rivera worked with Carlos Rogel to write the language about what our collective was hoping to achieve through the installation. This text, featured below, became the mission statement of both the Augmented Fotonovela and the Desaparecid@s exhibition:

> The notion of "Desaparecid@s" emerges as an attempt to convey a parallel between the Latin American experience with U.S. Violent interventions, such as the cases of Guatemala, El Salvador, Chile, and Argentina. For us, the increased militarization of law enforcement agencies, policing of brown bodies on both sides of la frontera, and the displacement of "surplus" populations is a result of the same capitalist border that cuts across them. We remap the treatment of migrants deportad@s (deported) or repatriad@s (repatriated) to desaparecid@s (the disappeared), to decontextualize the displacement of migrants as a violation of human rights.

Image 10 is from the opening night when the Desaparecid@s exhibition received 400 visitors to the SPARC Armando Duron art gallery located in Venice. The show featured the poetry and live theatrical performance by Kendy Rivera, Angelica Becerra, Silvia Rodriguez Vega, and Jacqueline Caraves. Over 200 copies of the Augmented Fotonovela were distributed to guests during the event. The Augmented Fotonovela was a part of the exhibition audiences could take home and it provided detail and background to the testimonies of the individuals and families

Image 10. *Photograph featuring the "Desaparecid@s" installation in the SPARC Armando Duron art gallery*. Copyright 2013 by Jeff Newton Photography. Reprinted with permission.

interviewed and featured in the exhibit. The Augmented Fotonovela facilitated a way for audiences to continue interacting with the counterstories long after the exhibition ended. The exhibition remained on display over the summer and was visited by a diverse range of people, including graduate students, undergraduate students, groups of foster care youths, and immigrants rights groups. Currently, the digital version of the Augmented Fotonovela is housed on the SPARC website and on my personal website as a way for audiences to continue engaging with the counterstories for years to come.

CONCLUSION

Through the case studies above, I demonstrate how researchers can respond to the call of El Plan de Santa Barbara (1969) to bridge the gap between the university and the community by

engaging communities' in the production of knowledge, action, and education through the co-production of Augmented Fotonovelas. Augmented Fotonovelas are a multi-modal new media object that center the knowledge of the Latina/o community in ways accessible and meaningful to multiple audiences. Augmented Fotonovelas draw on the aesthetic of traditional fotonovelas, but incorporate new technologies—such as video interviews, interactive mapping, smart phone technology, and Augmented Reality (AR), along with the classic form of photographs, text, and bubble captions—to produce Augmented Scholarship. I define Augmented Scholarship as knowledge production bridging the gap between communities of color and the academy, where researchers and communities draw on creative research and traditional research methods to produce alternative narratives revealing erased histories that are seen and heard using AR. Augmented Scholarship has the power to inform, educate, raise public consciousness, and elicit community action and social change.

Underlying the mechanisms used in the co-production of Augmented Fotonovelas is the Chicana/o working class sensibility of rasquachismo (Mesa-Bains, 1999). *Rasquachismo* comes "…from discards, fragments, even recycled everyday materials," and is "…a combination of resistant and resilient attitudes devised to allow the Chicano to survive and persevere with a sense of dignity" (Mesa-Bains, 1999, p.157). Likewise, Augmented Fotonovelas are co-produced drawing on "digital rasquachismo," where "market place technologies" are adapted to develop "new technologies through art-making traditions" (Martinez, Kemp, & Tolentino, 2010). Augmented Fotonovelas are created using entirely free or cost-effective technologies and software to piece together resources, such as comic book templates, Augmented Reality cell phone applications, trial subscriptions to GIS, and web publishing platforms. Scholars are

currently in a technologically optimal moment for appropriating, repurposing, and reinventing technologies like AR to meet the needs of our communities.

I see the enormous possibility for more Chicana/o scholars to continue to experiment with (AR) in creative methodological approaches which decolonize the research processes. I have found both healing in the liberation from the confinement of the research/participant binary and creativity by co-creating Augmented Fotonovelas for social change and benefit. Augmented Fotonovelas attempt to democratize the research and artistic processes through the co-creation of new media objects which address the concerns of Communities of Color. Through Augmented Fotonovelas, I reframe my research questions, based on the needs identified by the communities I work with. This methodology allows for the "involvement in our communities, not detachment" (Córdova, 1997, p.41).

Similar to many Chicana/o researchers, I am concerned with the ways that research practices dehumanize both researchers and participants. My hope is to contribute to the body of work on research methods that disrupt the researcher/participant binary by sharing the example of the Augmented Fotonovela (Delgado Bernal, 1998; Calderón, Delgado Bernal, Pérez Huber, Malagón, & Vélez, 2012; Yosso, Villalpando, Delgado Bernal, & Solórzano, 2001; Yosso, 2006; Wilson, 2010; Low and Merry, 2010, Hale, 2008; Baca, 1995; Solórzano & Yosso, 2002; Smith, 1999). Augmented Fotonovelas challenge the researcher/participant binaries by centering the knowledge of the Latina/o community, including multiple voices in storytelling, and by producing counterstories and visual media spaces that allow Communities of Color to be seen and heard actively addressing the issues affecting them.

The Augmented Scholarship highlighted through this thesis demonstrates how the University can be a "critical agency in the transformation of the Chicano community." Through

multi-modal new media objects like the Augmented Fotonovela, scholarship, researchers, and

community members are liberated, no longer bound to university settings or buried in libraries.

Our co-productions have a life existing in public settings, such as community centers,

workshops, and events. They can also be enjoyed in private settings, including family

households. Augmented Scholarship exists on multiple platforms to appeal to many audiences in

various settings and is accessible on smart phones and computers by community members living

far from the institutional setting. Just as the generation of Scholars of Color before me, I believe

my role in the University is for "…the humanization of the University and making the University

accountable to the community" (Córdova, 1997, p.42).

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