

My Neighborhood is NOT for Sale!

Mi Barrio No Se Vende is a collation of vecinos and organizations based in the Westside of San Antonio. Our goal is simple: Stop the further displacement of our gente. We want to be able to stay and grow in our barrios, alongside our friends and family.

This gentrification of the Westside is cultural genocide. It is the erasure of our communities that have lived here for generations. It is the erasure of our culture, which has been a means of survival for decades. It is the erasure of our arte, our música, our literatura and our stories. As we lose our neighborhood, we lose ourselves.



that significantly impacts San Antonio. Housing has become inaccessible to most of our working class community, pushing many out of city limits or to live on the streets. We must question the policies and actions that perpetuate this crisis, affecting us the most. We strive to work in community to create a strong, supportive, and proactive strategy to halt the gentrification of the Westside. As downtown expands into our barrio, we must protect our neighborhood from becoming unaffordable and inaccessible to our community, our gente.

The coalition meets through a series of *cafecitos* where neighbors talk about the housing issues that are affecting their day to day lives. These *cafecitos* can take place anywhere that folks are able to meet. They can be at *Rinconcito de Esperanza*, your Tía's sala, or your own front porch! *Cafecitos* are facilitated by other vecinos, identifying some of the issues and solutions to these concerns. In this way, with *pláticas* and gatherings, together we can propose solutions to the threat gentrification and the housing crisis pose for our neighborhoods. Call the Esperanza, 210.228.0201 for information.

!Mi barrio no se vende! —Yaneth Flores

What is your favorite thing about El Westside?

Is it the neighbors? The folks you have shared many *domingos* with, accompanied by *carne asada y una cerveza*. Is it the *música*? The rhythm of the *accordion y bajo sexto* that makes dancing a polka a reminder of home. Is it the art that covers the walls of our *casitas*? Or our stories that tell our history painted on walls throughout the barrio that has watched us grow. Is it the sense of community—with the promise that it will always be?

The Westside is nothing without us. As San Antonio grows, it must grow for us. We are in the midst of a nationwide housing crisis

Digital Keepers

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the information on who, what, when, where, and why stems from the researchers' work, researchers are best suited to reviewing and identifying possible concerns. They can also help by filtering sensitive information prior to depositing data into an archival facility during any of the steps of the information lifecycle.

APPROACH WITH CARE

Many of the issues discussed in this essay stem from a U.S. perspective, given the author's location and familiarity. Given this limitation, the topics discussed serve as a cautionary tale about long-established colonial practices embedded in institutions in the United States and many other countries. Researchers should approach digital data with the same care as they do when dealing with sacred or highly sensitive physical materials, for digital data does not exist independently from its creator. For Soad and her peers, the shared video represented both a symbol of resistance and an opening for more danger. Honduran news agencies claimed that

Soad's appearance on social networks had reached thousands of angry Hondurans at home and abroad, costing Soad her life. Others would claim that her appearance paved the way for more vocal and visible opposition to the many struggles Honduran students face. Both interpretations speak to the way Soad's digital footprint brought on more impact on her efforts and thus attracted attention from those not threatened by her gained impact. Through Soad's example, readers can recognize that the creators and those captured in digital data exist beyond the screen, and their safety should be of the utmost concern, especially for those wishing to become an

extension of the work being done on the ground.

Bio: Itza A. Carbajal, the daughter of Honduran immigrants, is a native of New Orleans, and a survivor of Hurricane Katrina. She is pursuing a Master of Science in Information Studies with a focus on archival management and digital records at the UT Austin School of Information.

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Soad Nicole Ham Bustillo, 13, at a student protest in Tegucigalpa, Honduras, March 2015. Source: YouTube video by Dick Emanuelsson.