

Erica López

Howard Besser

Cine-GT 1803

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Texas Archive of Moving Images and The Latin@ Voice

On Christmas Day, 1975, the Picón Family recorded the family's celebration<sup>1</sup>. The young daughter, Diane, sings 'Jingle Bells', as a jump cut of Diane dancing to a popular Mexican ballad<sup>2</sup>. The home movie ends with all the young family members singing 'Jingle Bells' and 'Silent Night'<sup>3</sup>. These images illustrate a Latin@ experience in navigating between Spanish and English, and, Mexican and American culture. This is one of many home movies that Texas Archive of Moving Images has collected, digitized, and made accessible online to the public. Home movies allow us to control, construct, direct and self-represent our own narratives and images. This is a powerful tool for marginalized communities to self-represent themselves, and challenge the narratives and images that have been superimposed to the mass. As collections of home movies grow in cultural institutions, it is important to ask why are these collections largely white home movies? Were home movies only made by white middle class America? Did Latin@s not make home movies? These home movies are essential to demystifying, and deconstructing stereotypes of Latin@s. The paper will focus on two parts. The first part will

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<sup>1</sup> "Picón Family Memories - Christmas Singing and Mexican Dancing (1975)." *Texas Archive of the Moving Image*, [www.texasarchive.org/library/index.php?title=2014\\_00676](http://www.texasarchive.org/library/index.php?title=2014_00676). Accessed 7 May 2017.

<sup>2</sup> "Picón Family Memories - Christmas Singing and Mexican Dancing (1975)." *Texas Archive of the Moving Image*, [www.texasarchive.org/library/index.php?title=2014\\_00676](http://www.texasarchive.org/library/index.php?title=2014_00676). Accessed 7 May 2017.

<sup>3</sup> "Picón Family Memories - Christmas Singing and Mexican Dancing (1975)." *Texas Archive of the Moving Image*, [www.texasarchive.org/library/index.php?title=2014\\_00676](http://www.texasarchive.org/library/index.php?title=2014_00676). Accessed 7 May 2017.

discuss TAMI's background, and, their acquisition policies and practices. The second part will focus on what TAMI's collection communicates about Latin@s narratives.

### **Introduction of Home Movies**

Home movies were not always thought as important cultural artifacts. Today, they are a part of film festivals that celebrate the 'amateur' aesthetic look and a sense of family nostalgia. The shift came during a time when organizations such as Center for Home Movies established their first Home Movie Day screening on August 16, 2003.<sup>4</sup> Followed by the Library of Congress adding home movies to the National Film registry in 2006. There is no one specific reason or one effort that took place in the 2000s that had institutions collecting home movies and screening them across America. The shift came naturally, as home movies kept infiltrating conversations about moving images and self-representation. Today, there are numerous cultural institutions that collect home movies. All though we realized the value in home movies, they were essentially a homogeneous one that did not include Latin@s or other marginalized communities. The idea of being marginalized by a marginalized medium is ironic because home movies were marginalized from cultural institutions and were not thought as valuable. TAMI is one of the few cultural institutions that does have a wide collection of not just home movies, but specifically, Latin@ home movies.

Moreover, there has been an extensive amount of literature written about home movies. Historically, home movies were a sign of social status that was mainly white. But this may not be the entirely accurate. For example, as Alan Kattelle establishes in *Home Movies: A History of the American Industry, 1897-1979* "...Japanese Americans prior to World War II were almost never

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<sup>4</sup> Arcsin, Wwww.arcsin.se. "Living Room Cinema." *Living Room Cinema*, [www.centerforhomemovies.org/livingroomcinema/about/md.html](http://www.centerforhomemovies.org/livingroomcinema/about/md.html). Accessed 7 May 2017.

featured in new stories, movies or other media, except for occasional villainous roles.

Fortunately, several home movies taken by some early Japanese settlers in this country have been collected and restored by Robert A. Nakamura, a Los Angeles Filmmaker”<sup>5</sup>. Additionally, “When the first amateur movie camera became available to the public, Hashizume embraced the new art form with enthusiasm. Now he could use his creativity to make moving pictures to send back to Japan to show what life in America was like.”<sup>6</sup> What Kattelle uncovers is that home movies were not just a white middle class hobby, but marginalized groups that did not navigate those spaces were also making home movies. What is important for this discussion is that there is much work to be done to in looking closely to uncover home movies that were made from non-white middle class.

## **TAMI**

Texas Archive of Moving Images (TAMI) mission is to collect moving images that showcase the heritage and culture of Texas. The archive was established in 2002 as a non-profit organization by Dr. Caroline Frick, a film archivist and a professor at University of Texas at Austin.<sup>7</sup> Their collection includes “home movies, amateur films, advertisements, local television, industrial and corporate production, as well as Hollywood and internationally produced moving images of Texas.”<sup>8</sup> TAMI has specific guidelines in what they collect. The material must be “shot in Texas, shot by a Texan, or be about Texas.”<sup>9</sup> Even though their focus is not Latin@

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<sup>5</sup> Kattelle, Alan. *Home Movies: A History of the American Industry, 1897-1979*. Transition Publishing. 2000. Nashua, New Hampshire. Print.(289)

<sup>6</sup> Kattelle, Alan. *Home Movies: A History of the American Industry, 1897-1979*. Transition Publishing. 2000. Nashua, New Hampshire. Print.(289)

<sup>7</sup> “About - TAMI.” *Texas Archive of the Moving Image*, [www.texasarchive.org/library/index.php?title=About](http://www.texasarchive.org/library/index.php?title=About). Accessed 8 May 2017.

<sup>8</sup> “About - TAMI.” *Texas Archive of the Moving Image*, [www.texasarchive.org/library/index.php?title=About](http://www.texasarchive.org/library/index.php?title=About). Accessed 8 May 2017.

<sup>9</sup> “Texas Film Round-Up.” *Texas Archive of the Moving Image*, [www.texasarchive.org/library/index.php?title=Texas\\_Film\\_Round-Up](http://www.texasarchive.org/library/index.php?title=Texas_Film_Round-Up). Accessed 8 Apr. 2017.

home movies, Texas and Latin@s are historically connected, and without them it wouldn't represent Texas' heritage or cultural justly. From the very beginning, TAMI saw the Latin@ community as an important part of their institution, and not separate.<sup>10</sup>

TAMI was focused on Texas heritage and culture, and they took it a step further than preservation. TAMI "...digitize and provide easy access to these materials via the web, communicating Texas history across the state, nation, and world."<sup>11</sup> Their mission to have their cultural material accessible not only to Texans, but on a global scale. Education also plays a role in TAMI's practices. They have partnered up with the Office of the Governor's Texas Film Commission to educate the public on media and to digitize moving images, which is made possible by their primary program Texas Film Round-Up. The focus "to promote the preservation of and access to Texas' moving image heritage."<sup>12</sup> And by March 2009 TAMI held their first 'Texas Film Round-Up'. The program is an active part of the organization to seek out home movies. This program is more than just collecting Texan's home movies it "educates Texans on how to best care for their film and video and offers free digitization services."<sup>13</sup>

### **Texas Film Round-Up**

The Texas Film Round-Up takes place three times a year, in various locations throughout the state of Texas, and digitize items free of charge. These films are not just home movies, but

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<sup>10</sup> Frick, Caroline. Phone Interview. 3 May 2017.

<sup>11</sup> Peck, Megan. "Making Texas' Moving Image Heritage Accessible" *Microform & Digitization Review*, 40.3 (2011): 122-126. Retrieved 16 Apr. 2017, from doi:10.1515/mdr.2011.016

<sup>12</sup> Peck, Megan. "Making Texas' Moving Image Heritage Accessible" *Microform & Digitization Review*, 40.3 (2011): 122-126. Retrieved 16 Apr. 2017, from doi:10.1515/mdr.2011.016

<sup>13</sup> Peck, Megan. "Making Texas' Moving Image Heritage Accessible" *Microform & Digitization Review*, 40.3 (2011): 122-126. Retrieved 16 Apr. 2017, from doi:10.1515/mdr.2011.016

the material needs to be filmed in “...Texas, filmed by a Texan, or feature Texas or Texans”<sup>14</sup>. They have collected an impressive variety of moving images that provide a perspective of Texas culture and heritage, through a variety of genres. Since Texas Film Round-Up began in 2009, they have digitized over 30,000 films. A portion of the digitized material can be viewed by the public online. Unfortunately, like many cultural institutions, they do not have enough staff to catalogue their material and upload them for public access.<sup>15</sup> Since the start of the project, TAMI continues to reach out to communities to add to their collection and be able to have a variety of perspectives and narratives of Texas heritage and culture.

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<sup>14</sup> “Texas Film Round-Up.” *Texas Archive of the Moving Image*, [www.texasarchive.org/library/index.php?title=Texas\\_Film\\_Round-Up](http://www.texasarchive.org/library/index.php?title=Texas_Film_Round-Up). Accessed 8 Apr. 2017.

<sup>15</sup> Frick, Caroline. Phone Interview. 3 May 2017.



**APR 11** **Killeen, Texas Film Round-Up**  
Public · Hosted by Texas Archive of the Moving Image

★ Interested    ✓ Going    ...

🕒 **April 11, 2015 – April 25, 2015**  
Apr 11, 2015 at 10 AM to Apr 25, 2015 at 6 PM CDT

📍 **Killeen Public Library** [Show Map](#)  
205 E Church Ave, Killeen, Texas 76541

**About**      Discussion

**3 Went · 0 Interested**  
Share this event with your friends

According to Dr. Frick, TAMI's director, "...we send information about our program in Spanish out to the media and to communities to which we are traveling. We also translate into Spanish our exhibitions (both online and in person)."<sup>16</sup> TAMI's translators are a means into actively including a demographic that would be otherwise looked over or not seen. In doing so, it

<sup>16</sup> "RE: Student of Howard Besser." Received by Caroline Frick, *RE: Student of Howard Besser*, 3 May 2017.

illustrates the power in how a cultural institution can actively seek out a marginalized community and include them in a narrative about a specific space that acknowledges the diversity within. In addition, they use social medias to reach audiences across Texas, and even those living outside of Texas that may have items that fit TAMI's collection policy.<sup>17</sup> By using social media, and other advertisement avenues, it not only informs the public of upcoming events, but it of what TAMI is about and exposes them to the 30,000 films that they provide online for free.

The image above is an example of how TAMI uses social media to promote their Round-Up events. Furthermore, the archive also provides updates about their collection on their Facebook page. In the image below, a screenshot from the collection, is posted up with a brief description of that collection.



<sup>17</sup> Facebook." *Security Check Required*, [www.facebook.com/texasarchive](http://www.facebook.com/texasarchive). Accessed 13 April 2017.

The upload of the Cruz collection on their Facebook page allows the public to be informed of new material that can be accessible. Even more so, it promotes a diverse representation of peoples lived experiences, and it shares a Latin@ experience to different communities that may not interact with this community. In using this platform to share their collection, it reaches a larger audience that would not know about TAMI or the accessibility of home movies that they offer. Additionally, it is a powerful tool to use Facebook in today's world of communicating and an effective means to promote cultural institutions that are often unknown of.



Texas Film Round-Up comes to SETX

Additionally, TAMI also uses television broadcasting to reach communities of upcoming Round-Up events. In this clip, they discuss what steps TAMI takes to collect moving images, and briefly discusses the importance in having these moving images digitized and preserved. In providing awareness through social media platforms and broadcasting, it greatly raises the outreach in having the community participate in these events that makes it possible for TAMI to collect home movies.



### Spoken Languages and Population in Texas

Texas has a rich historical past. Latin@s are a big component of that past, and have contributed to the culture of Texas, such as language. Latin@s are the second largest demographic in the state, and shares a border with Mexico. The chart below outlines the top ten languages, other than English, spoken in Texas households from 2013<sup>18</sup>.

Spanish	6,983,380
Vietnamese	193,408
Chinese	140,971
Tagalog	72,248
German	69,140
French	60,730
Hindi	59,602
Urdu	57,662
Korean	55,794
Arabic	55,305

<sup>18</sup> Ura, Alexa, and Jolie McCullough. "As Texas Population Grows, More Languages Are Spoken at Home." *The Texas Tribune*, 26 Nov. 2015, [www.texastribune.org/2015/11/26/languages-spoken-texas-homes/](http://www.texastribune.org/2015/11/26/languages-spoken-texas-homes/). Accessed 13 Apr. 2017.

It is important to note that the chart above does not represent those participants that are English speakers as well. The chart also lays out the different communities that a cultural institution would want to reach out to. Additionally, it illustrates the diversity that make up our communities, and how demographics are changing. In knowing the types of communities and the languages they speak, it can help strategize in how to include these communities in cultural institutions. Especially when institutions focus on a specific culture, such as Texas, where demographics are changing and cultures are being redefined and renegotiated.

Moreover, looking at population in specific areas that have partnered up with Texas Film Round-Up can provide us with an idea of the types of communities make up that specific space. Additionally, it gives an overview in how this program does outreach to communities and what type of information is given. In 2012, Collin County Genealogical Society and Collin County Historical Commission teamed up with Texas Film Round up on July 14, 2012 from 9am to 2pm at the Heard-Craig Hall Gallery to allow the community to drop of their moving images. On their web page, they state

“During this event, people can drop off their home movies to be digitized, watch videos from the Texas Archive of the Moving image (TAMI) video library, and learn about safe media storage. TAMI representatives will be on hand to answer questions and evaluate potential donations.”<sup>19</sup>

Along with defining what can be digitized, they reiterate that material needs to be filmed in Texas, filmed by a Texan, or feature Texas or Texans. Additionally, from July 1st to July 12 they had 9 other participating locations where the community had the option to drop off early their

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<sup>19</sup> “Collin County TX Film Round-Up.” *Collin County TX Film Round-Up*, [www.rootsweb.ancestry.com/~txcolcgs/tami.htm](http://www.rootsweb.ancestry.com/~txcolcgs/tami.htm). Accessed 9 Apr. 2017.

materials. The webpage informs patrons on what information the archive finds important and helpful to better manage the material. For example:

“label each item with your contact information; group items together in a Ziploc bag, box, or plastic shopping bag, fill out the Loan and Use Agreement paperwork (available at drop-off points), and turn them in at the Texas Film Round-Up event in McKinney on July 14 or at an early drop-off location listed above. The Texas Film Round-Up accepts the following formats: Super 8, 8mm, 16 mm, VHS, SVHS, Beta-SP, U-matic 3/4", and 8mm video.”<sup>20</sup>

TAMI does not keep the original material; the items are returned to its owner. Participants must agree to donate a digital copy of their material to TAMI’s video library.

The chart below illustrates the different demographics and population from Collin County. In looking at Collin County’s we can begin to see the demographics of that make up this community and compare it to what TAMI collects from the Film-Round-Up. Collin County reported a total population of 914,127 in 2015<sup>21</sup>. Out of that population they determined the following percentage:

Population	914,127
White	73.3%
Black	9.8%

<sup>20</sup> “Collin County TX Film Round-Up.” *Collin County TX Film Round-Up*, [www.rootsweb.ancestry.com/~txcolcgs/tami.htm](http://www.rootsweb.ancestry.com/~txcolcgs/tami.htm). Accessed 13 Apr. 2017.

<sup>21</sup> <https://www.census.gov/quickfacts/table/LND110210/48085>

American Indian and Alaska Native alone	0.7%
Asian Alone	13.5%
Native Hawaiian and Other Pacific Islander	0.1%
Hispanic or Latino	15.2%

The overall population of Collin County is white, leaving 26.7% to be non-white. Comparing the population of Collin County to what TAMI collected would be able to provide an insight to not only who produced moving images, but who had access to resources. Additionally, in looking at the demographics, where TAMI has their Film-Round-Up, can be helpful in being prepared to better serve members of the community. For example, having translators or material in different languages to reach a bigger population. Communities are constantly in motion with redefining who occupies spaces within those communities, and it is important for cultural institutions to be conscious that cultures and communities are not fixed, but in motion.

In addition, on June 23rd, 2016, Galveston, in the Houston area, held their Film-Round-Up event. The event spanned for three days at Galveston's Rosenberg Library during open hours of operation. They provide important information as Collins County did. The type of films they digitize "...Texas-related films and videos, including home movies, advertisements, PSAs, educational films, and more."<sup>22</sup> Additionally, they disclose to patrons that they must be willing to donate a digital copy to TAMI. Moreover, the article also uses the event to raise funds for a preservation project about the 1931 Pageant of Pulchritude from Rosenberg's collection.

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<sup>22</sup>News, The Daily. "Texas' Oldest Newspaper." *The Daily News*, [www.galvnews.com/](http://www.galvnews.com/). Accessed 9 Apr. 2017.

Ultimately, to help restore the color of the film to its intended state. The event not only helps patrons reformat and preserve their home movies, but are given knowledge about the types of tasks that archives do and what that means to a cultural institution.

In looking at Galveston's population<sup>23</sup>

Population	47,743
White	29,835
Black	9,145
Some Other Race	5,232
Two or More Races	1,586
Asian	1,512
American Indian	410
Hispanic or Latino	14,925

Galveston's population illustrates the same patterns in demographics as Collins County. White is the majority population, and Hispanic or Latino are the second largest demographic. Further analysis of TAMI's acquisition at Galveston's Film-Round-Up would provide a better examination in how these numbers relate to their collection. These questions are important to ask when a cultural institution has a mission to collect moving images that provide perspectives of communities that make up, in this case, Texas state. But, it is also as much important to ask in

<sup>23</sup> News, The Daily. "Texas' Oldest Newspaper." *The Daily News*, [www.galvnews.com/](http://www.galvnews.com/). Accessed 9 Apr. 2017.

how these communities are being reached. How are these demographics situated within Galveston. One possibility may be social economic, but it is not the only possibility. On the other hand, this can mean that the area is predominantly white, therefore, the majority of the items that are collected would reflect home movies of white people.

Furthermore, if TAMI has digitized over 30,000 films since the project began in 2008, it is important to look at the population state. As of 2015, Texas population: <sup>24</sup>

Population	27,469,114
White	79.9%
Black or African American	12.5%
American Indian and Alaska Native alone	1.0%
Asian alone	4.7%
Native Hawaiian and Other Pacific Islander alone	0.1%
Hispanic or Latino	37.6%

Texas overall population as of 2015 has been predominantly white. The Latin@ community is the second biggest demographic of Texas. These numbers are a starting point to see how TAMI's collection offers a perspective of the state's cultural and heritage of moving images, and to examine if any communities are missing. Even though the population would not necessarily

<sup>24</sup> "US Census Bureau: State and County QuickFacts." *US Census Bureau: State and County QuickFacts*, [serc.carleton.edu/resources/22344.html](http://serc.carleton.edu/resources/22344.html). Accessed 9 Apr. 2017.

provide a solid reason to why the collection offer a white narrative, but it's part of all the other factors that can contribute to understanding why and how Latin@s, and other marginalized communities, are represented in a cultural archive such as TAMI. It is important to keep in mind that these numbers illustrate those that wished to participate in the state census.

TAMI have always been conscious that Latin@s would be a part of their collection. Latin@s are connected to the historical narrative of Texas. Texas has a long and complicated historical narrative with Mexico and the US. Texas entered the US as a constituent state of the Union in 1845, becoming the 28th state. Texas became a melting pot of Mexicans and whites. Many Mexicans remained adamant in maintaining their cultural ties to Mexico, even though the ‘ownership’ of the land has switch hands. Thus, leaving an overtly presence of Mexican culture and heritage, and throughout time, a mixing pot of both cultures. Furthermore, as the US began to support, endorse and promote the bracero program, and then debunk it, it left the Southwest with a big population of Mexicans. As the chart below illustrates the population of Mexicans in Texas from 1850, 1930, 1960 and 1990:<sup>25</sup>

1850	14,000
1930	700,00
1960	1,400.000
1990	4,000,000

<sup>25</sup> “Texas Almanac - The Source For All Things Texan Since 1857.” *American Indians in Texas / Texas Almanac*, 27 July 2010, [texasalmanac.com/topics/culture/american-indian/american-indian](http://texasalmanac.com/topics/culture/american-indian/american-indian). Accessed 9 Apr. 2017.

The chart below illustrates the same years from above chart, of total Texas population.

1850 <sup>26</sup>	154,034
1930 <sup>27</sup>	5.844 million
1960 <sup>28</sup>	9.624 million
1990 <sup>29</sup>	17.06 million

These numbers highlight a common trend that was happening throughout the Southwest. Texas would be one of the many states that has a strong Latin@ presence, and a rich and vast variety of cultural artifacts. The charts also illustrate that demographics are constantly changing for various reasons, and will continue to change.

### TAMI's Webpage

TAMI's online collection is user friendly. Fields such as "About the video", "Texas Locations: and "Keywords", and depending on the collection, can provide additional information about the collection. The webpage also allows visitors to add information to collection, such as identifying people, locations, or time periods. In looking at TAMI's online home movie collection, specifically those of Latin@s, much of the moving images that are accessible online

<sup>26</sup> [https://www.google.com/webhp?sourceid=chrome-instant&rlz=1C5CHFA\\_enUS733US735&ion=1&espv=2&ie=UTF-8#q=texas+population+in+1850](https://www.google.com/webhp?sourceid=chrome-instant&rlz=1C5CHFA_enUS733US735&ion=1&espv=2&ie=UTF-8#q=texas+population+in+1850). Accessed 9 April 2017.

<sup>27</sup> [https://www.google.com/webhp?sourceid=chrome-instant&rlz=1C5CHFA\\_enUS733US735&ion=1&espv=2&ie=UTF-8#q=texas+population+in+1930](https://www.google.com/webhp?sourceid=chrome-instant&rlz=1C5CHFA_enUS733US735&ion=1&espv=2&ie=UTF-8#q=texas+population+in+1930). Accessed 9 April 2017.

<sup>28</sup> [https://www.google.com/webhp?sourceid=chrome-instant&rlz=1C5CHFA\\_enUS733US735&ion=1&espv=2&ie=UTF-8#q=texas+population+in+1960](https://www.google.com/webhp?sourceid=chrome-instant&rlz=1C5CHFA_enUS733US735&ion=1&espv=2&ie=UTF-8#q=texas+population+in+1960). Accessed 9 April 2017.

<sup>29</sup> [https://www.google.com/webhp?sourceid=chrome-instant&rlz=1C5CHFA\\_enUS733US735&ion=1&espv=2&ie=UTF-8#q=texas+population+in+1990](https://www.google.com/webhp?sourceid=chrome-instant&rlz=1C5CHFA_enUS733US735&ion=1&espv=2&ie=UTF-8#q=texas+population+in+1990). Accessed 9 April 2017.



range from the 60s to the 80s. In looking at results for “Home Movies”, there were two collections that did not fall into these dates. The Fuentes Collection is made up of 6 home movies. They range from 1920s to a 1938 films. Another exception is the Ortiz Collection. This collection is made up of 6 home movies, 4 from early 1940s, and the two from the 1960s.

The Fuentes collection includes keywords such as “Mexican American”, “Mexican-American culture” and “Mexican American culture.” It classifies the collection as identifying as Mexican American, and even more so the hyphen between the Mexican-American culture, and the tag without the hyphen. The Fuentes collection illustrates that Mexicans were making home movies, even if one can argue that can be due to socioeconomic reason. But a socioeconomic explanation would insinuate Latin@s do not belong to this class, therefore home movies wouldn’t exist. This is one of TAMI’s oldest home movies that captures the life of not only Texans, but of a certain demographic that is often overlooked and marginalized.



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On the other hand, the Ortiz collection can be described as a Latin@ home movie by the last name. This collection does not have a tag with “Mexican American”, hyphenated or not. In browsing TAMI’s home movies, if one comes across the Ortiz collection, one would assume that they were viewing a Latin@ home movie. Furthermore, the Chavira Estrada Collection also poses the question into why these collections are not tagged as Mexican-American. This collection uses keywords in Spanish to describe the content of the film. For example, it uses the

<sup>30</sup> “Mexican-American Community in Corpus Christi.” *Texas Archive of the Moving Image*, [www.texasarchive.org/library/index.php?title=2015\\_01103](http://www.texasarchive.org/library/index.php?title=2015_01103). Accessed Sept. 2017.

Spanish words ‘cascarones’ and ‘cascarone’ for shells and shell.<sup>31</sup> Yet, the video does not include any keywords to indicate any Latin@ identity.



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<sup>31</sup> “The Chavira - Estrada Collection, No. 1 - Home Movie Compilation, 1977.” *Texas Archive of the Moving Image*, [www.texasarchive.org/library/index.php?title=The\\_Chavira\\_-\\_Estrada\\_Collection%2C\\_no.1\\_-\\_Home\\_Movie\\_Compilation%2C\\_1977](http://www.texasarchive.org/library/index.php?title=The_Chavira_-_Estrada_Collection%2C_no.1_-_Home_Movie_Compilation%2C_1977). Accessed 8 Apr. 2017.

<sup>32</sup> “The Ortiz Family -.” *Texas Archive of the Moving Image*, [www.texasarchive.org/library/index.php?title=2013\\_04473](http://www.texasarchive.org/library/index.php?title=2013_04473). Accessed 8 Apr. 2017.



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From the home movies that was sampled, the archive has a collection of Latin@s home movies that range from the 60s to the late 80s. One explanation that TAMI offers is that their overall collection does not reflect their entire collection of Latin@ content, due to not having enough staff to catalogue their material. Moreover, the collection covers home movies from the 1920s to 1990s. Even though TAMI does have home movies from the 20s, 30s, and 40s of Latin@s, it is

<sup>33</sup> “The Chavira - Estrada Collection, No. 1 - Home Movie Compilation, 1977.” *Texas Archive of the Moving Image*, [www.texasarchive.org/library/index.php?title=The\\_Chavira\\_-\\_Estrada\\_Collection%2C\\_no.\\_1\\_-\\_Home\\_Movie\\_Compilation%2C\\_1977](http://www.texasarchive.org/library/index.php?title=The_Chavira_-_Estrada_Collection%2C_no._1_-_Home_Movie_Compilation%2C_1977). Accessed 8 Apr. 2017.

missing home movies from the 1950s. There are various explanations that can explain why the TAMI is missing this, but we can assess what Texas was for Latin@s in the 1950s.

What is remarkable about home movies is that it gives the person in control of their narrative. Marginalized communities have been capitalized by mainstream media in flooding screens with images that depict these communities in problematic forms. But home movies provide an avenue to contest these stereotypes, to challenge them, to deconstruct them and demystify what moving images have communicated to the masses about the other. TAMI's collection provides answers within their collection.

In 1954 Donald L. Hockaday and his father, Dr. James A. Hockaday happened to document Texas "Operation Wetback"<sup>34</sup>. This was the state's effort to end their 1942 Mexican Farm Labor Program Agreement that is known as the Bracero program. This was an effort to remove undocumented Mexicans from the Southwest. But, this home movie emphasizes and highlights the racist discourses that supported such 'operation'. For one, by calling the operation 'wetback' is racist, and a derogatory term. The language exemplifies the socio-political climate of the 1950s for Latin@s living in not only Texas, but in the US. TAMI does acknowledge it and in within their practicing standards in documenting items, as they are, they do not condone this type of language. TAMI states "Please note:" "Wetback" is a derogatory term applied to Mexicans laborers who crossed the Rio Grande River. The Texas Archive of the Moving Image does not condone the use of this term, but presents this film with its accurate historical context,

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<sup>34</sup> "Dr. J. A. Hockaday Collection - Operation Wetback (1954)." *Texas Archive of the Moving Image*, [texasarchive.org/library/index.php?title=2012\\_00583](http://texasarchive.org/library/index.php?title=2012_00583). Accessed 8 Apr. 2017.

because to do otherwise would be the same as to claim this discriminatory behavior never existed.”<sup>35</sup>

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Now that cultural institutions see the value that home movies have, we move away from debating whether they are valuable or not. We are now at a point where the question is where are

<sup>35</sup> “Dr. J. A. Hockaday Collection - Operation Wetback (1954).” *Texas Archive of the Moving Image*, [texasarchive.org/library/index.php?title=2012\\_00583](http://texasarchive.org/library/index.php?title=2012_00583). Accessed 8 Apr. 2017.

<sup>36</sup> [www.texasarchive.org/library/index.php?title=2012\\_00583http://www.texasarchive.org/library/index.php/Special:GSMSearchPage?fulltext=operation+wetback&process=&sortby=sorttitle&mode=post&rows=40&namespace=0](http://www.texasarchive.org/library/index.php?title=2012_00583http://www.texasarchive.org/library/index.php/Special:GSMSearchPage?fulltext=operation+wetback&process=&sortby=sorttitle&mode=post&rows=40&namespace=0). Accessed 8 Apr. 2017.

all the other non-white home movies? Latin@ communities have always been a part of the nation's demographics, and without their home movies would suggest that they do not exist, or never existed. TAMI clearly illustrates that Latin@s did actively document their families. The work that TAMI has done, and continues to do, is an example of how cultural institutions can actively get their communities involved in sharing and preserving their narratives. In 2002, TAMI set out to preserve and make accessible moving images that celebrate the state's heritage and culture. They had seen the Latin@ community as a part of this project, and not a separate one.<sup>37</sup> And by 2009, they launched their Texas Film Round-Up events that would actively partner up with other institutions or spaces to actively collect moving images about Texas. The program has produced successful results with being able to collect a large content of Latin@ home movies. Even more so, these collections are available to the public on TAMI's website. What is available on the web is not the entirety of their collection, but what is accessible is powerful enough to breaks down stereotypes of Latin@s. In today's political climate, Latin@ home movies illustrate that marginalized communities are not a threat, that we are more the same then different. And, more importantly, that our differences should be celebrated and not feared. As TAMI continues to actively partner up with institutions across Texas, they are ensuring that Latin@s' voices and images are an essential component to the heritage and culture of a state that is, often times, a right-wing state.

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<sup>37</sup> Frick, Caroline. Phone Interview. 3 May 2017.

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