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Interview with Adriana Camarena

Adriana Camarena

Interviewee : Adriana Camarena
Interviewers : Jocelyn Mendoza, Kimberley Aguilar
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Oral History Transcript

KA: Recording this interview. Are you ready to begin?

AC (Auntie): Sure Kimberley.

KA: Okay.

AC: Yeah, go ahead. Let's introduce ourselves. (laugh)

KA: Hi my name is Kimberley Aguilar and

JM: Hi I'm Jocelyn Mendoza. It is May 3rd, 11:02 a.m. and I'm conducting an interview with Adriana Camarena.

KA: Okay so, should we begin?

AC: And yeah sure, I am Adriana Camarena. (laugh)

KA: (laugh) Oh sorry that was part of the first question.

AC: Go ahead

KA: Can you start off by introducing yourself?

AC: My name is Adriana Camarena. How do I introduce myself? I do several things in my life. I am a writer that includes community journalism, but also creative literary nonfiction. I also do have a background, I'm a Mexican lawyer, so I do law related things. But in this case, I do a lot of consulting about reforms in Latin America. And I'm also a community activist and I work a lot around anti-police brutality issues. So I do human rights work in the sense of accompanying families who have been hurt by police, especially immigrant Latinofamilies.

KA: So you stated that you're a Mexican lawyer and your activism with police brutality. Can you elaborate on that? How has it impacted your life and the community?

AC: Sure. Then I just want to clarify, I mentioned that I'm a Mexican lawyer because I do not practice law in the United States.

KA: mhm

(00:02:11)

AC: But for the same reason I found a way to make my legal background useful to immigrant Latinx families in San Francisco who suffer great harm, the death of a beloved family member at the hands of police. And so the type of human rights work I do as accompaniment, and it seems simple, but what I do is that I make sure that they're accompanied in their journey. It started with the case of Alex Neotel in March 2014 and I accompanied his family for two years through their entire process through a civil trial that they lost. However, as a community and working with many other people, of course, I'm just one person in the community, I would say we won the story of Alex Neval. In the sense, the injustice done to his family and him, despite the lack of legal consequences, was made clear. And soon after the trial, which was two years later in March, I mean, from the moment of Alex's death in April Luis Gongora Pat was killed. He was a Mayan Indigenous father, brother, son. And his cousins and his brother here, Jose, started a campaign for justice also. It was a very long, very tedious, and many things have happened in the middle of it, including the rise of the Black Lives Matter movement. And so that that process has also informed their struggle and they've become part of a broader conversation. The last thing we did and one thing we're promoting right now is not only still justice with the new D.A., but also the development of compassionate alternative responses to policing homeless populations, because Luis Gongora Pat was homeless. And there's a proposal right now on the table that we're presenting to the city. So I don't know if that answered your question, but there has been multiple impacts. (laugh)

KA: Yeah (laugh)

AC: So if you want to know something specific ask me.

KA: So as I was listening to you speak, it seems like you do have passion for what you do. Does it have to do with something with your family background?

AC: It's really interesting that you asked me, Kimberley and Jocelyn, because I would say that I have had a very safe upbringing. My dad was born a campesino, my mom, the daughter of artists in the Ciudad de Mexico, but together they made a life in which I didn't struggle much. But I have always been very close to both my roots, both the intellectual, artistic, bohemian roots that are part of my mother's family, but also the past struggles of my father and his family, and farm workers. So they supported my education and that of my sisters. And so we have all had professional lives. But once I moved to the mission district here in San Francisco, which was 14

years ago, I decided to go rather than follow a career track and become a better community member. And to get closer to the struggles of immigrant communities and it began a storytelling but soon it became this work of accompaniment that I've mentioned.

KA: In your website you mentioned you came to the U.S. from Uruguay in 2008. What was the experience like?

AC: So how old are you guys right now?

KA: 18. I'm 18.

JM: I'm 18 as well.

AC: Okay. You're 18 so, when I was 18, I was living in Uruguay. And this was also because of my dad's work. My father, through great effort of his, not only got his college degree in Mexico, but he was offered a job to work at the Inter-American Development Bank in the Human Rights Resources Department. So I was raised in the US. from the age five to 15. But then as part of his work, he was offered to work in the IDB as a representative in Uruguay, so we lived in Uruguay for four years, my high school years. I lived in Uruguay and that was incredibly formative. First of all, it shaped me as someone you can imagine, as someone who identifies very strongly as a Mexican national. Like I am a Mexicana no?

KA: Mhm

AC: I lived as what I would feel as an outsider in the U.S., in my youth. And then again, I was an outsider, an expat Mexican in Uruguay. And I got along with a lot of international people. So that shaped me also. But what tends to happen in those groups is that you become very attuned to struggles because you are raised becoming aware of differences across countries. So I knew I was an outsider, I was a guest in another country and I love Uruguay. It was a second home for me, it shaped me. It's shaped my imagination of what Latin America is like. And the teachers I had also helped me think in progressive ways and worldly ways. At the same time of being very attuned to injustices in the world and my family, my intimate family, my parents, my sisters, we have always been taught to be of service. So but, of course, I can tell you more. There's so much to say. Can I tell you about the food I ate, the chivitos and [laugh] the fact that I live one block away from the beach and that everybody rode their bicycle to school on their motocicletas.

KA: [laugh]

AC: [laugh]

KA: You mentioned that in the U.S. you felt like an outsider did when you were in Uruguay, did you ever feel that way at any point? Were there any people that made you feel that way, although

you felt that you really did belong and that that was your home?

AC: Well, yeah, I did. As an outsider, and you have to understand that that happens anywhere you go, like I had a lot of trouble making friends among the Uruguayans. And part of it was that I was always la Mexicana, and the other thing was that I was part of a private school and they separated out the people who had…there were two systems of schooling and one was called it was the regular Uruguayan curriculum and then within that, there was what they called the International Baccalaureate and any Uruguayan who wanted was welcome to participate in the International Baccalaureate, but most of us who came from outside just studied International Baccalaureate, and it was an extremely demanding educational program in English. So the Uruguayans had to speak English, but it created a separation. So I ended up having for sure Uruguayan friends that I have to this day, the closest ones we remain close. But I have had to deal all my life with knowing myself. To have had an experience of the world makes me a bit of an outsider, and I would say that experience was the same even when I moved to San Francisco and I became part of the Mission district, which is known as the Latinx barrio of San Francisco. And I had to understand the culture here, too. I had to understand that the majority of people in the neighborhood had had an immigration experience as working class people. That it was my duty to try to sit back and try to understand what connection I had to everybody in the neighborhood, and to this day I continue to do that work. That's where my storytelling project began to try to find those connections. And it has rooted me in deep struggles in the community in terms of how I interact in the community.

KA: Thank you. Jocelyn.

JC: In regards to your website, can you explain to us what you mainly focus on.

AC: Why? Because it's all over the place. (laugh) So I think the website, I could look at it, but I believe I mentioned I'm a writer. I mention I'm a human rights defender and I'm also a consultant. And I believe I say I'm also a curler, right? And so the truth is that I think I focused on everything. And it's one of the things that I been fortunate to learn, I was put on a fast and furious career track. All throughout my twenties, I was very much on a career track. I got my law degree. I was on to a master's degree. And then in my thirties, I started my doctorate degree. But the thing is that I was always searching for belonging even in those professional environments. And one of the blessings I had for moving to San Francisco is that I moved here in the middle of the recession. So despite all my degrees, I couldn’t find work very easily. And that once became a blessing because it allowed me to sit back for a second and figure out do I really want to continue to be a lawyer? And I already knew that the answer was no. I didn't want to be a straight up lawyer. And so I just had the opportunity to start writing and somebody published an essay of mine. And it just made me realize that I don’t have to follow an expected career track. So what I would say is that that career track was really incredibly beneficial because it is the basis of the majority of my income. That is how I make most of my income. Why? Because I can charge a higher rate as a consultant than I could ever as a writer. Right? But what I do is that I'm self-employed. I do consulting jobs and the degrees, of course, help because one has to have a

pedigree in that world. But then what I most spend my time on is on lowly paid or unpaid work, which is what makes me happiest. And I would say it tends to occupy the vast majority of my time. At times, it might be that the work of a company man is the thing I might spend weeks on. And I'm not getting paid for any of that. But I know that I'm doing it because there are higher values that I have. And the same goes with my writing, this is something that I do to understand the world and share a perspective. It's challenging for me because I don't think I have any unique special perspective. But as a writer, you can't help yourself. You're like, I'll just put this up there and start a dialogue. But I do a lot of that work. And since two years ago, I started playing as part of the Mexican National, a team for curling. And that was just my outlet. So I actually spent quite a little bit of time thinking and training around curling, even if it's something of a quirk, something strange. (laugh) Or unexpected, maybe.

JM: You have mentioned that you moved here during the recession. How was that like?

AC: Well, first of all, it was an important decision for me, because as I had mentioned to you before, I moved a lot as a child, I bumped around. So the idea that I would set roots in that place. First of all, to just choose a place, because when I came back to deliver my dissertation, that allowed me a work visa to stay here for one year. So I said, I'm going to work here and figure out how I can stay in San Francisco. And it was the year that I met my husband and I will be honest, I don't think we were ready to get married. But he's like, yeah, so you can stay and then we'll figure it out. (laugh) And so far it's worked out three years later. But that was also helpful to have somebody say, yeah, you just stay and figure it out. But I did it because I wanted to, actually, San Francisco reminds me a little bit of Montevideo and Uruguay. So I wanted to live in a place where I felt I had a little bit more belonging. And I think in my search for belonging in San Francisco that the Northern California culture was a little bit closer to how I saw the world. But as you can tell from the work I do, I search to work for the people of Mexico and Latin America. I'd never want to let go of that route. I will never stop working on issues that matter in our communities in Latin America and the Caribbean. So I need to have a foot in both places. I must. It's just imperative. So it was challenging not to have work. It was challenging to reinvent myself. And I think right now during the pandemic, you'll see that a lot of people had to reinvent themselves. So I think that maybe something that I would say I had to do before and I had to do it again, the pandemic, no? (laugh) So it's OK. And what I've learned to realize is that we can't always hold anxiety of having work, that's what it taught me, that we can let other doors open.

KA: In the website we read that you have a book called *Unsettled in the Mission*. Can you describe what it is about and the inspiration behind it?

AC: So I should say it's a draft book, it's a book that I've been working on for a very long time. But one of the things that I do and I think more representative of what I would like that book to be are a series of stories under that same title that I wrote in the Tecolote, the local bilingual newspaper in the mission, it's called *Unsettled in the Mission* and you'll like it because this is a

history class, right? So you'll like it because one of the things that I do for each of those chapters in those essays that have appeared in the *Tecolote* and this is how I am structuring the book, is that I excavate an old chapter of the indigenous or the Ohlone history. And since our records are so weak, except at the moment of colonization, that I often pry these stories out of the... I'm looking over all my books that I have on that…I pry it out of the old Spanish diaries and I like to look at those diaries even in the original Spanish. And then I pair those narratives with an oral history that I've done in the neighborhood with somebody who's a contemporary. And I often tried to write stories if I can find the people who identify as indigenous of some sort, whether they're, I have yet to do an interview with an Ohlone person, but I have done Mayans, Yucatec Mayan people who have been part of my stories significantly so that the family of Luis Gongora Pat, but also a Native American woman who works as a sex worker in a neighborhood originally from Washington state, also a Akeshe Mayan during the pandemic - Akeshe Guatemalan Mayan man. And so I love these stories because they often take us traveling somewhere else to someplace other of origin and to question, again, our sense of belonging. So you might see a thread in my story. So it is the question of who belongs where and what does territory mean to us, especially in my neighborhood where there have been gang violence. So I'm interested in this attachment to territory. And one of my first stories I wrote was about a local homeboy who after resolving his issues of addiction and kind of like a maturing, having a family of his own. It was just the situation that he got killed after I had interviewed him. So I went back even to talk to his mom and to see the aftermath. And that was very powerful to me to experience the suffering of young people in the neighborhood, which the same poverty actually exposes them to make ends meet through selling drugs or which same poverty of the parents leaves them to tend to themselves and find connection and family when they are neglected and maybe not because parents want to neglect them, but because they are off working. So all those stories for me are composed of generations of people who have been pushed out of their countries. And you can trace all these histories to who has power, who doesn't have power. And so when I talk about *Unsettled in the Mission*, of course, it's a play on words of a mission. The original mission of San Francisco, this neighborhood where I work and who settled, who unsettled and how we may feel unsettled, which in Spanish, I ended up translated as *Inquietos en La Mission*. Unsettled in that way. No, not only unsettled and territorially. Does that help explain? (laugh)

KA: Yes.

JM: So what inspired you to become a writer?

AC: Oh Jocelyn. It's a deep question because I think it started with the fact that I was a little Mexican girl that was once taken by her hand, by her mom to school in the United States and placed in the first year class and I realized I didn't understand the language. I have very vivid images from those early days of understanding maybe the cycle language of what the teacher wanted us to do. And there was a young Peruvian boy in my class and already with very in my ears accented Spanish, but he would kind of give me some clues of what was going on. Edgar was his name? It's his name, probably. And I became very attuned to language. And by the time I was just a few grades up, I was writing. I was not quiet at home, but I was pretty quiet in class. But I

was writing English very well and I just absorbed it. My mother told me that I had stopped talking for a month after I started schooling. And then when I started talking again, I started talking English. The struggle for my parents was to make sure that we kept our Spanish. They put us in Spanish school, which we hated anyways, but I'm very grateful now. But anyways, it was almost an obsession with me. And I remember one teacher, one English teacher who took me aside one day because I would even do stories for extra credit at school. She took me aside and questioned me whether I had written what I wrote. And I remember at the same time being shamed that she thought that I hadn't. That somehow I copied this or that I couldn't have done it, right. At the same time, I'm a very stubborn person, it made me realize that my way to fight back was to quietly excel at academics. Especially because, as I told you in my world, I was put in constantly in schools that were private schools, so everybody around me was not of the same culture. So that was challenging in its own way. I've had to come to terms with the fact that I also suffered discrimination, but I didn't understand until I was an adult, like I would say, even like 10 years ago, I had to understand what in my childhood looked like discrimination in that environment. But that also has made me somebody who is very stubborn, I'm very competitive, which is why I ended up on a Mexican national team curling, I think. (laugh)

JM: What is your favorite current event to write about?

AC: What is my current event? It's funny that you ask, because I can't do it right now because I actually have two different community research projects I'm doing plus a consulting job. But I am dying to free my time because I absolutely know what I want to write about. I want to do a series of interviews with people in the mission who had absolutely no support during the pandemic and who had to reinvent themselves and create a little street food business. Because what I'm seeing on the streets of our neighborhood is this creativity, this grit of people who are selling tamales, frutapicada, tacos de canasta, and it's happening at every corner. There's a guy that drives in from San Diego selling pulque up and down the coastline. He might. Where are you guys right now?

KA: I'm in King City, CA

JM: I'm from SLO County.

AC: Look out for the pulque van he might be in your neighborhood (laugh) And so I'm just amazed and this is beautiful to me that people use what they know how to do to survive. And this is all traditional arts, right? I say it looks like to me like the sidewalks of Mexico City, which I feel is my hometown, with people selling whatever they can. And so when everything fell it became, the culture got deeper. Suddenly this culture is very visible out on the streets of people making it work. No, not only paleteros but just all sorts of other creative culinary arts that we're seeing. So that's what I would write about. And it has to do with the research that I'm doing also right now with a group of workers. This is a group of women who are workers about how needing to pay rent impacted the numbers of Covid-19 in our community.

KA: How did you hear about the Auntie Sewing Squad? And how did you first get involved?

AC: So the context to that question is that since I can't keep still when the pandemic started, I had just finished one of my consulting jobs I write back home. And soon enough, I was wringing my hands, like, I have to do something. What do you mean I have to stay home? I don't want to stay home (laugh). But of course, when you're in a panic yourself about the pandemic. No? So I started, I wrote a little article for el Tecolote because, I don't know if you could see it, can you see my sewing machine? (laugh)

KA: Yeah.

AC: And my little sewing kit (laugh) So I sew as a little hobby. And so I created a pattern. I researched patterns and I created a little simple how-to manual for *El Tecolote* that goes online if somebody wanted to make their own mask with things that you might find at home. And then my friend Rebecca Solnit, who is also an auntie, I don't know if you know about her but she's actually one of the first people who published one of my stories, and she said, do you know about the Auntie Sewing Squad? And I said, no, what is that? She's like, I'm going to put you in the group and you can check it out. And so soon I was like, oh, wait, they're making masks. Before that, what had happened is that after I did that, I realized soon enough that our undocumented people were gonna get no support. So there was one fund that was working that actually came out of the wildfires in Sonoma called Undocu Fund SF. And so I would trade people. I would say, if you tell me that you've made a donation to Udocu Fund SF, I will give you a mask. I started trading masks for that and that's when my friends told me about the Auntie Sewing Squad. So I started making masks. I would make a few batches of masks. I don't have the productivity of other aunties, which I think is insane. It's amazing, insane, like a thousand masks. I'm like que es eso (laugh) But anyways, I would just do little batches here and there for providing masks. Then the Black Lives Matter and George Floyd crisis erupted. And so I kind of pivoted back into that role of support for my communities. But then the wildfires came up and then I ended up doing a run precisely with the family of Luis Gongora Pat. We made a run with I think it was like two tons of water. It was insane. And five hundred masks up to two different communities in Healdsburg on behalf of the Auntie Sewing Squad. Healdsburg and Petaluma, I think it was.

JM: Does your family have a history of sewing prior to you joining?

AC: My mother for sure sewed. And the funny thing is that she didn't actually teach me, but I watched her all through my youth. She made all my Halloween costumes when I was a kid. We'd be the last kids on the block to get out the door because she had to perfect the costumes. When I was older, actually, I got curious and somebody else taught me. But it is because I remember that being part of who she was. And as I told you, part of being placed on a career track sometimes makes you think that you have to abandon some things of your past. And what I've been doing is that I've been pushing back on that and I've become I would say I'm a pretty good cook and also competent if not good a seamstress/sewer. But so she didn't teach me but yes it was just like all women would be taught to sew so that was how my mom knew how to sew.

KA: What does it mean to you to be part of the Auntie Sewing Squad?

AC: For me, it gives me great pride because I am in admiration of this peer to peer nationwide network. And I think it's one of the best examples of functional anarchism in which everybody self-assigns a role. And collaboratively, we create a network of aid which has gone beyond, I think, our wildest imaginations. So it is very meaningful for me that even to turn around and say I can provide 10 masks can add up because there's all somewhere in that production line an auntie counting how many masks total are getting sent where that can provide an entire community with the support that they need. I think it's one of the most remarkable community efforts that I've seen born of the pandemic.

JM: Are there any other projects or groups that you've been involved in?

AC: The other thing that I started doing in the neighborhood, we soon realized that our people were going to starve because there wasn't support there, especially our immigrant community. So this neighborhood where I live also has a long history of organizing. So one of the best known organizers started the mission food hub. And soon enough, it was part of the Latino task force for Covid-19 efforts in the city. And so one of my absolute favorite things I've done is provide food boxes and why? And actually we just did a full research about this with 10 volunteers as one of the jobs that I do right now. It's because I found a space that was supporting my mental health and to the extent that I could help even push a box down the line and be in a group of other were similarly minded workers, most of them unemployed working class volunteers, they didn't have work, but they showed up to do that work for their community. It was so motivating and so amazing that I continue to go, right now it's hard for me because I'm doing that research with them. But that's one of the most important works that I found to be another one of these remarkable grassroots efforts that's powered by volunteer labor, which I think it's not ideal, but I hope it shapes our imagination of how powerful we are as people.

JM: Can you tell us the impact it’s had on you?

AC: Which one? The mission food hub?

JM: Yes.

AC: Oh, remember how I told you that I was always looking for belonging? It's almost like when I'm in a room full of people who are dedicating their volunteer labor to feed everybody else. It's almost like you find your tribe is like, oh, these are people, or like their instinct is to be out there in the middle of a pandemic for our own mental health, of course, because we all go crazy at home or we can't get out there. But also just to make sure that we can't not do work of service. And the other thing is that it's, of course, humbling, because, as I told you, I'm always kind of like I was taught to excel well, to exceed my expectations. But when you're working on a line, you

stay humble. You just do that work just like the next person like you. And so that I love that, I love just being a little bit of a cog in the wheel also. I just like making things turn. And it actually shaped me in another way because I have a friend who's an artist who had a big artist grant. And he said, hey, you're a researcher. And I thought because I was writing for the Tecolote voluntarily all this time around COVID. And he said, well, I have this little grant to do what they call a participatory action research project. And after struggling a little bit to find the right way, we said, why don't we just shoot at the Mission Food Hub? I've been working with 10 volunteers in the Mission Food Hub to do a research project there that's kind of led by them, shaped by them, determined by them. And so it's another way it's expanded and blown my mind, because one of the main issues we're looking at is mental health in the community in the middle of the pandemic. We're now moving on to another phase in the project, but it's been really exciting to just learn how, exciting in the sense of minds blown, this is a really unattended problem in the community and we need to talk about it. And people want to talk about it. That's surprising. It doesn't always happen in our community. And we've been in such a state of emergency around feeding people, vaccinating people, taking care of sick people, that we forget that there's another illness happening in the community. So it's blown my mind in many ways. It's a shaping moment.

KA: Can you tell us how COVID-19 has impacted your contribution to the Auntie Sewing Squad and yourself?

AC: Well, if not for COVID, there's no Auntie Sewing Squad, right? But in terms of my participation, as you can tell, from what I'm telling you, it's not that I need to stay home. But when I needed to stay home, I still needed to do something. And so it was a way of trying to be responsible and not be outside while still finding a way to help. So it was, again, similar to the mission food hub, a way in which I could be myself within the pandemic, which by that I mean I am still contributing solutions in a moment of crisis. In this case, I call it emergency relief aid, especially when you see that there is no government that was in the position to respond to this. But people responded in incredibly creative ways. So to find that avenue of being able to be of support was very important. And allowing me to exercise my values as a human being, of empathy towards others. So that was helpful. But once they discovered that I could figure out a way to go out, my work with the Auntie Sewing Squad diminished a little bit. And, of course, the first chance they said who could take aid up to the farm workers? I was like me! (laugh) I want to go. But that's my instinct, no?

JM: For our final question in the future, do you see yourself joining any groups, organizations or any movements?

AC: Of course, I'll be involved and I'll continue to do the work of accompanying the family of Luis Gongora Pat. It has led me to be in communication more with the Mayan community in San Francisco. And even one of these pandemic opportunities I've been learning Mayan, don't ask me anything. I can't speak it. But I will continue to do that work. In terms of organizations, there's so many in the mission that I'm more interested in, I don't know if it's so much joining an organization, but I'm going to keep on pulling on the threads of what we started with these two

research projects I'm involved in and following through to figure out how our own community can research and provide the solutions to our own problems, and take them up to the point where we're defining city policies. So this will happen in group. It cannot happen otherwise. One of the things I have learned most about these research projects I've been involved in is that we live in a world of hierarchies all the time, but I have learned that I don't have to be the one that solves anything for my community. It has to be a group of us at least, a group of us and in contact with a group of many other people who together we have the brainpower and the intelligence and the capacities to understand what's best. And so that's the work that I will probably be involved in in the near future.

KA: I actually have one more question.

AC: Sure.

KA: So for a young adult that wants to be involved in their community and organizations and movements, what would you advise them to do in order to get involved?

AC: I think I would need to know more about that young person. But what I would tell them is like maybe I would ask a series of questions. Try out different things, like learn where some voluntary work is happening right now. There might be even jobs, some might have stipends for young people right now. But if you don't know where else to go, it's not a bad idea to start at a food bank. Or if there were already organizations that you know of to start asking, what programs are there? But not only that, like what we're discovering right now in the community here is that there's a lot of things that you can do. Like people are asking right now for like I would like to learn how to do more bordado. I would like to learn an indigenous language. I would like to learn how to do carpentry. So it is possible that at this moment, while there might be a lot of organizations just gathering amongst yourselves and your friends and asking you some of these questions about what might you do? What are you interested in? What problems are you seeing that are unattended and going out and then asking other people about it? You might actually find a route saying this is the type of work I want to be doing now. So I think just trust those questions that are coming up. And be curious with other people about where their hearts are at and I think together you'll find that there's a lot of work to do and maybe it's with an organization or maybe it's a new idea that you can bring forward. What are you interested in Kimberley and Jocelyn?

KA: So for me, I am planning to do work in the social work field. And I don't know, I've read a lot about organizations and helping people like the Black Lives Matter movement and all of those topics with organizations, it interests me a lot. And I would like to take part in something great to help people and to make a positive impact in my community and other communities as well.

AC: And you Jocelyn?

JM: My major is environmental studies. So I would like to, like, impact the environment by

having good environmental justice for all.

AC: You were probably really active on Earth Day then. Interesting. There are very different things, but I know for sure Kimberley that there's gonna be a lot of work right now around rent relief and doing a lot of intake. So I would volunteer where there's a lot of need. And I think you might see a lot of like expansion of work. And I know, Jocelyn, one of the things that Mission Food Hub is pivoting towards, and it's insane to me, to start providing food boxes for the farm workers. Farmworkers don't have enough food. That makes me crazy because they are the ones probably putting the food in the food boxes that we might end up delivering back. And so I think it's underestimated how much the environment is connected to agricultural work. And so that could be interesting. Like, if you want to just put yourself in the middle of it, just go throw yourself at wherever you see there's food boxes being handed out, or relief work being and or surveys being whatever. They won't say no.

KA: Okay, so thank you so much for letting us interview you. It's been a pleasure getting to know more about you.

AC: Well, I think your questions have been really smart.

JM: Thank you so much. It was nice meeting you.

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