

La Voz de Esperanza

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SAN ANTONIO, TEJAS



PASEO POR EL WESTSIDE 2019

May 4, 2019

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2018 Paseo photos by Lupito's Photography



La Voz de Esperanza

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* We ask that articles be visionary, progressive, instructive & thoughtful. Submissions must be literate & critical; not sexist, racist, homophobic, violent, or oppressive & may be edited for length.

* All letters in response to Esperanza activities or articles in La Voz will be considered for publication. Letters with intent to slander individuals or groups will not be published.



Las Tesoros at Paseo in 2018, L to R: Rita Vidaurri, Beatriz Llamas & Blanca Rodríguez

like the Westside of San Antonio have awakened to the fact that our places matter, too!

Since *Paseo* began we have gone through many changes. The *Rinconcito de Esperanza* at 816 S. Colorado St. that originally included *Casa de Cuentos*, *Casita* and *Ruben's Ice House* has undergone major renovations in each building. In addition, a new compressed earth block building completed in 2017 now serves as the new home of *MujerArtes*, Esperanza's clay arts cooperative. *Ruben's Ice House* will undergo more changes as it transforms into San Antonio's *Museo del Westside* planned for next year. (see article pgs. 7-9).

Likewise, the future bodes well for other sites like *Giovanni's Pizza*, 913 S. Brazos, that was willed to non-profit groups in the Westside including Esperanza that are now planning for a food coop there that will offer vecinos of the Westside healthy and affordable food. And, let's not forget the continuing renovations at *Lerma's*, 1612 N. Zarzamora St., that is now listed on the *National Register of Historic Places*. It will soon return as a venue for the preservation of conjunto music and much more.

Even though we emphasize the preservation of places during *Preservation Month*, they can not be separated from the people that made them historic or culturally relevant. This year we will endure the absence of *La Calandria*, Rita Vidaurri of *Las Tesoros de San Antonio*, who passed into spirit in January, 2019. Her presence at the *Rinconcito* was there from the beginning and she will always be a part of us. Now only two *Tesoros* are left to celebrate *Paseo*: Blanca Rodríguez, aka *Blanca Rosa* and Beatriz Llamas, aka *La Paloma del Norte*. Janet Cortez, aka *Perla Tapatia*, who passed in 2014 also left an indelible mark as one of *Las Tesoros* and as a musical star of the Westside.

Returning to *Paseo* in 2019 will be the *Conjunto Heritage Taller* with a new generation of musicians, *Panfilo's Güera* fiddling her way into our hearts, *Azul de Noche Azul de Esperanza* and Juan Tejeda—all of whom present and preserve our musical traditions.

Ten years ago, *Paseo* began as a way to stop the demolition of *Casa Maldonado*, aka the *Pink Building* at 1312 Guadalupe St. The push to preserve that building was born in the memory of a great loss when in 2002, the historic *La Gloria* was demolished. *Paseo* also began validating Westside lives through the exhibition, *En Aquellos Tiempos: Fotohistorias del Westside* with photographic banners depicting the daily life of Westsiders exhibited throughout Westside streets and walls. Tours of the Westside with pláticas on the people, the architecture and historical events that make up the Westside began with *Paseo*. *Cuentos, juegos*, childhood memories and activities—all, make up *Paseo Por El Westside*. Our annual celebration of goes well beyond preserving buildings. Join us in 2019 as we celebrate the 10th anniversary of *Paseo* and the historic Westside of San Antonio.—*Gloria A. Ramirez*, editor

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VOZ VISION STATEMENT: La Voz de Esperanza speaks for many individual, progressive voices who are gente-based, multi-visioned and milagro-bound. We are diverse survivors of materialism, racism, misogyny, homophobia, classism, violence, earth-damage, speciesism and cultural and political oppression. We are recapturing the powers of alliance, activism and healthy conflict in order to achieve interdependent economic/spiritual healing and fuerza. La Voz is a resource for peace, justice, and human rights, providing a forum for criticism, information, education, humor and other creative works. La Voz provokes bold actions in response to local and global problems, with the knowledge that the many risks we take for the earth, our body, and the dignity of all people will result in profound change for the seven generations to come.

Ten years have passed since the Esperanza Center began celebrating the Westside of San Antonio with the annual *Paseo Por El Westside*. It began as an observance of *Preservation Month* celebrated in May on a nationwide basis to promote historic places for the purpose of instilling national and community pride, promoting heritage tourism and show the socio-economic benefits of historic preservation. Historically, the observance did not include communities of color except as they fit into the American history narrative, but in recent years neighborhoods



Puerto Ricans Confront Trump & American Empire



By Julio Noboa Polanco

Donald Trump:

“...*The best thing that ever happened to Puerto Rico is President Donald J. Trump*”

“... *but politicians like the crazed and incompetent Mayor of San Juan have done such a poor job of bringing the island back to health....*”

Carmen Yulín Cruz:

“*Mr. President I am right here ready to call you on every lie, every hypocrisy and every ill-fated action against the people of Puerto Rico...*”

It would be a difficult and onerous task to compile all the lies, distortions and misinformation we read and hear from Trump and his supporters. In an era when a blatantly biased network such as Fox News, can openly call themselves “fair and balanced” we have to contend with more double-speak coming from the halls of power than what George Orwell could have even imagined.

As it is with every critical aspect of U.S. life, Trump and his Trumpists have launched quite a few hot air balloons about Puerto Rico that can easily be deflated. In addition to the above two quotes Trump tweeted the false claim that “*Puerto Rico got 91 Billion Dollars for the hurricane, more money than has ever been gotten for a hurricane before....*” Yet, the Washington Post promptly reported that the island had received just 11.2 billion!

Not too long ago, Trump refused to acknowledge that close to 3000 Puerto Ricans had lost their lives. Contrary to Trump's claim that his administration “*did a fantastic job in Puerto Rico*” after Maria devastated the island, a General Accountability Office report documented that FEMA “... failed to adequately house disaster victims, distribute financial assistance in a timely fashion or do enough to prevent fraud.”

Miami Herald parent company McClatchy analyzed FEMA's public data and discovered that an average of \$1,800 was given to Maria survivors in Puerto Rico, compared to survivors of Hurricane Harvey last year in Texas who got \$9,127.

Ever since he was seen on international TV throwing paper towels out to a Puerto Rican crowd, there's been no love lost between Trump and Boricuas. Moreover, he has to contend with two Wise Latina Boricua women, Rep. Alexandria Ocasio-Cortez (AOC) here in Congress, and on the island the indomitable mayor of San Juan, Carmen Yulín Cruz. His denigration of Puerto Ricans, his statement about *shithole* countries, and his treatment of Central American asylum seekers are all part of his White supremacist attitude towards Mexicans, Blacks, Muslims, and other People of Color.



Carmen Yulin Cruz, mayor of San Juan, Puerto Rico responded to President Donald Trump calling her “crazed and incompetent.” (Getty Images | Source: CNN)

In classic imperialist style Trump also tweeted that “*Puerto Rico is just taking from the U.S.*” In an MSNBC interview Trumpist spokesman Hogan Gidley apologized for having referred to Puerto Rico as a *country* since he should have correctly labeled them as a mere *territory*. The colonial status of the island could not have been more clearly stated as it was from confused conservative Dinesh D'Souza who tweeted the following question: “*Normally colonies provide resources for the nations that rule them. What does Puerto Rico provide the US?*”

Not having, as Boricuas like to say, “*pepitas en la lengua*” my favorite Boricua sheroe, AOC promptly responded via Tweet to his ignorant inquiry:

“- *Hundreds of thousands of soldiers to the US military*
- *Nat'l supply of hospital IV bags & medical supplies*
- *Historically, sugar, coffee, crops*
- *A strategic port in the Atlantic*
and Importantly for the 1%, one of the biggest loophole tax havens for the super-rich.

It is revealing that this question:

a. *comes from quite the colonial mindset of “what value is this territory providing us anyway?” (Do we ask that about Appalachia, etc?)*
b. *implies that PR's current status is somehow an act of charity - also a sentiment rooted in colonialism.*”

Given its colonial status, it is painfully clear that even before Hurricane Maria came to the shores of Puerto Rico, it was an island in economic, political and cultural crisis. The Commonwealth government was bankrupt, hundreds of schools were closed, all public services were drastically cut, and the Empire imposed a non-elected Fiscal Control Board, not to protect and ensure domestic well-being, but to guarantee the investments of bankers and financiers.

The unmasking of the island's colonial status was painfully evident in numerous ways, most notably by the inability of Puerto

El Yunque – the good spirit ‘Yuquiyu’ (or ‘Yokahu’) reigned on it's mighty mountain-top throne, protecting Puerto Rico and its people.”

Rico to declare bankruptcy, as do other cities and states, and by the continued imposition of the Jones Act with maritime laws denying islanders the right to receive goods from other nations.

For over 100 years this faithful colony has been a playground for tourists, a haven for corporate profits, a source of cheap labor, and also soldiers for the front lines in every military conflict since World War I. Despite being poorer than Mississippi, the poorest state, with barely half its annual income, Puerto Ricans nevertheless pay on average 20% more for U.S. products. Yet, incredibly, they represent the fifth largest market for U.S. manufactured goods in the world!

All this pertains to an island that before María had a poverty rate of 48% — now a meaningless measure given the literal struggle for existence millions of Puerto Ricans are confronting. Nevertheless, Puerto Ricans have maintained a sense of pride in their cultural identity, from the diminutive island mascot coquí frog to the massive mountains of *El Yunque* rainforest, from recognized artists such as Lin-Manuel to intellectual eminences such as Supreme Court Justice Sonia Sotomayor.

We united across our own deeply divided political lines to protest against the devastation of Vieques Island as a target for U.S. Navy bombing, and to demand the release of our most dedicated patriots jailed for decades as political prisoners, the most recent—Oscar López Rivera.

Puerto Rico has the dubious distinction of being the oldest colony in the world! Yet, even if the simple majority of islanders voted to become a state, it would not be their decision to make. It would be up to a Congress many of whose members are ignorant about Puerto Rican history and culture and uncaring toward its issues and problems. Given that over 20 states have fewer citizens than Puerto Rico, their representatives are unlikely to permit over 3 million Spanish-speaking, mixed-race residents to have more representation in Congress than their own state.

On the other hand, the struggle for Puerto Rican independence has been embraced and championed by some of our greatest leaders, thinkers and artists. Still this legitimate movement has been deliberately suppressed as much by outright violence and massacre as by political and economic colonization. For these and other reasons, those who vote for independence have been reduced to barely 5 percent.

Given the current unmasking of U.S. Empire, the long sought-after dream of independence may be considered by more Puerto Ricans than ever before, but would still require an extensive and



Working Families Party/Flickr

lengthy process of decolonizing our collective mind. Scholars have identified and discussed for decades the many aspects of our domination, which reflect psychological dimensions of profound political and cultural colonization.

In the political realm, Puerto Ricans are being denied a fundamental human right: the right to a voice and vote commensurate with their population. Over 3 million American citizens living on the island cannot vote for president in the general election and have only one representative in Congress with a voice but no vote.

We were taught in public schools of the U.S. that in 1776, the slogan that encapsulated and energized the American Revolution against the British Empire was, “*No Taxation without Representation*.” After a century of American Empire, for Puerto Ricans it is “*No Legislation without Representation*,” an injustice that in many ways is an even more profound and damaging imposition of Empire on its own citizens.

What Trump has accomplished in Puerto Rico is to bring together that incredibly wide political spectrum within our small island; from socialist *independentistas* on the left to colonized seekers of statehood on the right, they all hate Trump! Not since our common struggle to stop the Naval bombardment of Vieques have we been so united; this time in our disdain for Trump himself and everything he represents.

Nevertheless, the people of Puerto Rico are focusing profound efforts at recovery, despite having lost an estimated 70% of their agriculture after the hurricane. Our island is also experiencing a surge of “*si se puede*” attitude with people coming together and collaborating in communities to rise up, restore, and rebuild.

In a symbolic event, it is interesting to note that a 400 year-old Ceiba tree in the island of Vieques, which had withstood decades of U.S. naval bombardment and was then ravished by Hurricane María, has come back to life and even blossomed again! To those who are confused about who Boricuas are, let me clarify: *We are not a simple territory, nor a mere piece of U.S. property, we have a history, we are a people, we are a nation.*

Bio: Julio Noboa Polanco is a writer, columnist, and social justice activist who served as Chair of the Esperanza Board in the 90s. He was also a columnist at the *San Antonio Express-News* for nearly a decade. His writings continue to appear in Texas (*Houston Chronicle*) and in Costa Rica (*Semanario Universidad*) where he and his wife now live. Recently retired as Assistant Professor of Social Studies from UTEP, his focus is on Latino History, Mexican American Studies, critical pedagogy and multicultural education.



S.O.S. Necesitamos Agua/Comida! photo via Ricardo Rosselló/Facebook

Digital Keepers: The Ethics of Saving Online Data about Latin American Social Movements

By Itza A. Carbajal

On March 26, 2015, Soad Nicole Ham Bustillos, age 13, and three other young Hondurans, all high school students, were murdered in Tegucigalpa. Less than 24 hours earlier, video footage had shown them publicly protesting against recent cuts and changes imposed by the Ministry of Education. The video footage displayed faces of minors, included names or ID tags, a school uniform, a location, and possible relationships. This video also captured in real time the anger and frustrations Honduran students faced and served as evidence of a vexed populace. The video made the rounds on social networks shortly after Soad’s student group had gathered to protest. She never made it home that day, and her body was found strangled and beaten.

As researchers continue their exploration on the use of digital data in their intellectual pursuits, there exists a crucial need for caution. Similarly, groups and individuals who work on social justice issues in Latin America have also increased their use of information-sharing online to spread the word of their plight and implore others to join their cause. How often do researchers consider their role and responsibility in using and preserving online born digital data documenting activism in Latin America? If they do practice preservation strategies, how do they navigate issues of privacy and safety, while also subverting the possibility of providing intel for surveilling institutions? This article highlights some ethical dilemmas researchers face with regard to digital data, in hopes that researchers will further develop their digital sensibilities.

This research analyzes different aspects of the information lifecycle as it relates to the processes researchers encounter when handling digital data and engaging in digital scholarship. Utilizing an expanded model of the Information Lifecycle, three areas will be highlighted, including the Describe, Review, and Deposit/Archive phases. These suggested stages highlight just a few approaches to cultivating a vigilant and less damaging digital scholarship framework that both consider the needs of academic inquiry and the safety of the people captured through the data.

INFORMATION LIFECYCLE

When using online digital data, researchers must develop a better understanding of how information typically comes into existence. The Information Lifecycle Model (Figure 1) has historically been used to convey the different stages data typically undergoes. In my research, that model has been expanded to include the additional areas of Describe, Review, and Release (Figure 2). This expanded model avoids a strictly linear and chronological structure and instead focuses on a multilayered, non-sequential, and nonlinear approach.

The multilayered design serves as an example of how information goes through different layers of existing that often occur simultaneously and, depending on the user or creator of the data, can be acted on or ignored. In addition, the non-sequential aspect facilitates an understanding that information can remain in a

static state, can be handed

over to another caretaker, or it can cease to exist. For researchers, the expanded model more closely aligns with their tendencies when handling digital data. Researchers typically start by either creating digital data, or harvesting data created by members of a social movement. If the researcher creates the data or harvests raw data, they typically store the data afterward. Given today’s unstable political climate around the world, including Latin American countries, the availability of collected data can jeopardize the safety of individuals the data includes. Social media, an exclusively online and public platform, has recently become the topic of cyber safety discussions as more state surveillance agencies such as the National Security Agency (NSA) and local police departments turn to these public platforms in an effort criminalize and persecute organizers.

DIGITAL ACTIVISM RISKS AND DIGITAL FREEDOMS

Given the fluid and intangible nature of digital media, researchers can easily forget the very real dangers participants may face when engaging in digital activism. Researchers, especially those not residing at the site of conflict, often communicate and engage with the work on the ground using information communication technologies (ICTs) such as cell phones, mobile devices,

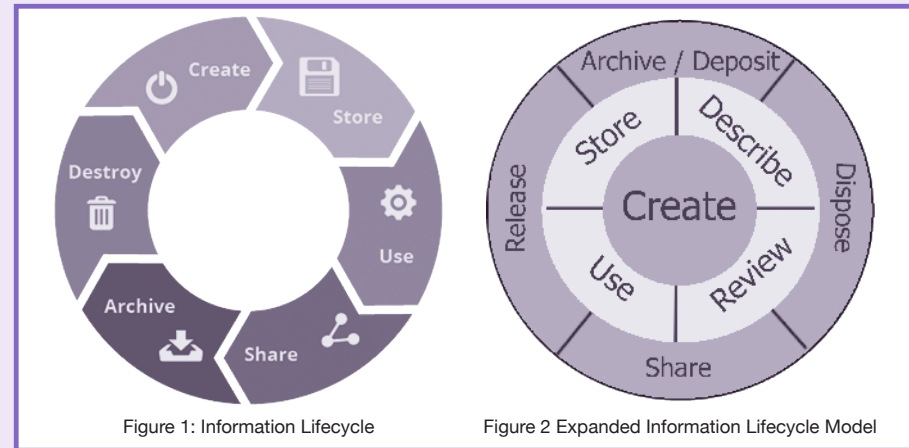


Figure 1: Information Lifecycle

Figure 2 Expanded Information Lifecycle Model

Digital images by Itza A. Carbajal, 2016

or the internet. Activist groups, in turn, share information with researchers and other members of the public through websites, blogs, and social networks. Some argue that these new possibilities have broken down barriers “created by money, time, space, and distance [with information] disseminated cheaply to many people at once.” Despite these new possibilities, one must avoid romanticizing ICTs, as many people around the world continue to struggle to connect and there are numerous pitfalls of overindulging in digital engagement. One of the most fascinating and terrifying aspects of the relationship between social networks and personal information goes back to the fact that much of it is crowdsourced from the original creator and their immediate peers. Take face recognition, for example. Facebook has been said to have a 95 percent accuracy rate compared to the Federal Bureau of Investigation’s 85 percent. Many factors contribute to the facial recognition algorithm’s success, but much can be said about an individual’s own contribution to the wealth of the personal information database. Researchers also play a crucial role in providing valuable information; for that reason, their responsibility toward activist and organizing groups is significant.

Depending on the country, activists and organizers may face dangers ranging from online harassment to death threats to actual persecution by either state officials or violent oppositional groups. When contemplating the level of caution needed, one crucial step is to review the degree of digital freedom the particular country in question provides its population. Digital freedom refers to the levels of freedom countries grant their people. Depending on the defined areas of measurements, digital freedoms can include extent of internet infrastructure, amount of financial barriers to access, limits on what content can be displayed, as well as extent of user rights, from privacy to protections from repercussions for online activity and content. Several global reports exist that measured the extent of digital freedoms around the world, with many reporting negative trajectories as more governing bodies view online interactions as possible threats to their dominance. This article focuses exclusively on highlighting the relationship between user rights while online and the ethical responsibilities of researchers when interacting and using digital data.

ETHICS OF DESCRIPTION

A recent trend in digital activism in the United States can function as commentary on the realities of other countries. In the wake of the election of Donald Trump, and the mighty opposition it has stirred in the United States, a particular graphic continues to spread in social network threads. During the inauguration protests, the phrase, “The riot is one night . . . but metadata lasts forever,” set in a digital graphic design, spread like wildfire as the news of anti-Trump demonstrations circulated on people’s de-

vices. As more and new people join efforts to dismantle the many oppressive systems in the United States and to actively combat against the destructive policies of the current U.S. administration, there seems to be a strong tendency to train new folks in ways that provide for their safety and security. Despite precautions, even if organizers and activists take necessary steps at one moment, this does not guarantee that personal information has not attached itself to their online presence ubiquitously. At many protests, digital data are now regularly captured using drones, video footage such as that captured by body cameras, and protesters’ own mobile devices. When harvesting or accessing this sort of data, researchers must practice caution, especially if they plan to store digital data sets for future use or to deposit their data at a university, research center, or other storage facility.

ETHIC OF REVIEW

When researchers deal with digital data, the data review phase often comes as they contemplate depositing their research data in an archive or perhaps publishing that data in print or digital form. Yet the review phase is frequently overlooked as it can appear as though all cautionary practices come at the beginning of a research endeavor. This assumption can be misleading, especially considering the very shareable nature of digital data. Even if a researcher makes all the correct decisions when selecting data to include or highlight in publications and presentations, this does not guarantee that others will follow suit with that same data. Depositing raw datasets is, thus, risky. Luckily, groups such as Documenting the Now, Witness, and others that work with Indigenous communities

are actively developing standards and practices that emphasize notions of consent and safety regarding creators and their digital footprints. This becomes extremely important as state surveillance tactics increasingly utilize and invest in digital surveillance technologies. As digital information becomes more ubiquitous in scholarship, researchers will face an even greater responsibility to review all content before handing it over to another entity.

ETHICS OF DEPOSIT/ARCHIVING

For archivists, the relationship to researchers and their data is one of the most enduring and fruitful. Despite this long-standing relationship, levels of communication and understanding between archivists and researchers continue to fluctuate. When dealing with digital datasets, archivists find themselves in predicaments related to sharing and providing access online. As the chain of custody becomes blurry, even archivists who wish to protect creators’ personal information face obstacles ranging from having to locate subjects and obtain consent, to deciding what information to provide in online digital archival portals. Given that much of

Continued on Page 10

The Museo del Westside

Becoming a Reality

By Sarah Zenaida Gould,
Director of San Antonio’s Museo del Westside

On Sunday, March 24th community members gathered at *Casa de Cuentos* for our first meeting regarding the design phase of San Antonio’s *Museo del Westside* project. The meeting began with an introduction of the team that is working on the rehabilitation of the historic *Ruben’s Ice House*, that will house the *Museo del Westside*. The design is being headed up by architect Dwayne Bohuslav, who has worked with Esperanza on several previous projects including the rehabilitation of the *Casa de Cuentos* and the *Casita* at the *Rinconcito de Esperanza*. We are thrilled to have Dwayne working with us again as he really understands our ethics and commitment to working with

community. Arturo Vilchis, one of Dwayne’s former students and now a professional designer, created the digital drawings of the rehab plan. Arturo is particularly interested in the reuse of older buildings like Ruben’s and is a great addition to the team. David Grabitske is our museum consultant. He is co-author of the book *Building Museums: A Handbook for Small and Midsize Organizations*, a book which has been invaluable to me in this process. Finally, the *Museo Advisory Committee* is made up of *Buena Gente* who volunteered to serve on this project along with Esperanza’s Executive Director, Graciela I. Sánchez, and myself, Sarah Zenaida Gould, Director of the *Museo del Westside*.

Graciela gave an overview of the history of the *Rinconcito de Esperanza* beginning with our purchase of *Casa de Cuentos* and the *Casita* in 2001 and their rehabilitation, followed by the purchase of *Ruben’s Ice House*, formerly owned by Manuel and Elida Reyes, with the blessing of the Reyes children in 2007. Then,

in 2017 we built the new *MujerArtes* studio from compressed earth block – the first of its kind in the Westside in a century!

I then introduced the basic concept of a museum, explaining that most of us associate museums with art, but in fact most museums in the US are history museums. At their core, museums acquire, conserve, research, communicate, and exhibit heritage. Our idea for the *Museo del Westside* is to be a community participatory museum, meaning that we will focus on the local area – the Westside – and invite the community to participate in developing our exhibits and programs.

Bernard Sánchez of the *Museo Advisory Committee* introduced the *Museo’s* working mission statement developed by the committee: ***The Museo del Westside is dedicated to preserving and presenting the unique history, heritage, culture, pride, work ethic, and diverse experiences of la gente del Westside of San Antonio, Texas, to increase understanding and appreciation by building and strengthening knowledge of the Westside in order to create a more vibrant future for our community.***

David then gave a brief presentation on what makes a museum building special. He asked which do you think is the biggest challenge for museums? Water, light, or dust? He then explained that ultraviolet (UV) light is one of the most destructive elements in a museum environment—capable of causing permanent and irreversible damage to artifacts and therefore we must create an environment that limits UV light damage. Dust is then the next most damaging element, followed by water. These issues along with maintaining proper temperature and humidity, providing appropriate fire suppression and security and systems, using appropriate materials and maintaining a pest management protocol will provide a safe environment for our guests and the artifacts we display.



Ruben's Ice House was acquired in 2001 and is being renovated as the site for the Museo del Westside.

The Museo del Westside is dedicated to preserving and presenting the unique history, heritage, culture, pride, work ethic, and diverse experiences of la gente del Westside of San Antonio, Texas, to increase understanding and appreciation by building and strengthening knowledge of the Westside in order to create a more vibrant future for our community. (working Mission statement)

Museo del Westside



The plan is to preserve as much of the original Ruben's building as possible, and incorporate a new addition to the rear of the existing structure.

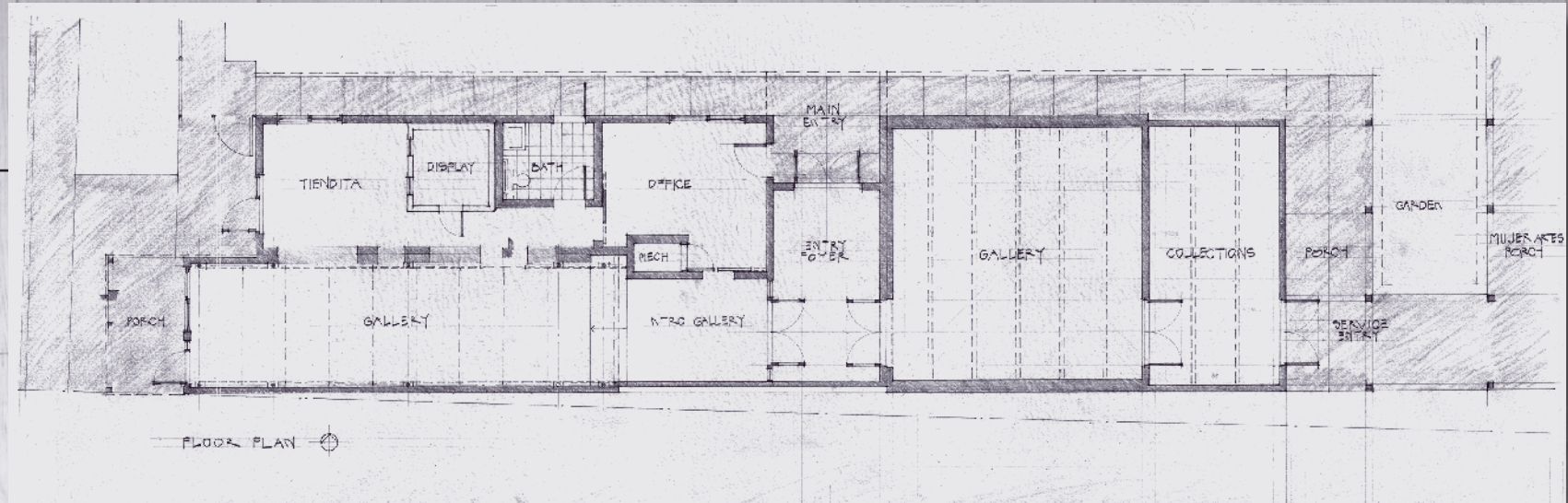
This was followed by the unveiling of the preliminary rehabilitation design plan. Dwayne and Arturo walked us through their design drawings. The plan is to preserve as much of the original Ruben's building as possible, and incorporate a new addition to the rear of the existing structure – potentially to be made from compressed earth block to match the *MujerArtes* studio - to allow for more gallery space and collections storage. After the presentation, we exited *Casa de Cuentos* so that Dwayne and Arturo could show us how the existing concrete pad behind Ruben's could be reused and then we went inside Ruben's to see how what is already there will be rehabilitated.

Attendees were given time to ask questions at the meeting, but were also asked to fill out feedback forms so we can do our best to meet the community's expectations. One question that was asked was, will the *Museo* have a perma-

nent collection or only borrow artifacts for display? The answer is, yes, we will have a small permanent collection (small because we don't have unlimited space), and we will accept artifact donations if they fit within the *Museo's* collection scope. We will also borrow artifacts for display as needed. We received a number of ideas for future exhibits, which I've added to a growing list of exhibit ideas that we've been collecting at *Second Saturday Convivios* since last summer. Finally, there was also discussion about creating a landscaping plan for the outdoor areas that will connect all the buildings at the *Rinconcito*. Plants, benches, and a water element were suggested.

The building does pose some challenges to meeting American with Disabilities Act (ADA) requirements so we are hard at work trying to resolve those issues and hope to have an update on that at the next community meeting (stay tuned for the date!). Because Ruben's Ice House is historic, once the design details are worked out we will need to go to the city's *Historic and Design Review Commission* to get approval and then we will need to get the project priced out. That will tell us how much money we need to raise to fund the rehabilitation. I am really grateful that at the meeting several attendees expressed their willingness to help us with the fundraising phase of the project. I also want to thank the *San Antonio Conservation Society* and *National Trust for Historic Preservation* for helping us fund the hiring of the outside design team members.

Please stay tuned for the announcement of the next *Museo* community meeting!



Side View of the proposed *Museo*, porch is on far right.

LONGITUDINAL SECTION
MUSEO DEL WESTSIDE
EL RINCONCITO DE ESPERANZA

Top: Plans show an entrance to the *Museo* gallery at left with a *tiendita* next to it. Additional exhibition space, an office and collections' space continue towards the back opening to an outdoor garden near *MujerArtes*.

The *Museo* Advisory Committee met at the *Rinconcito* where Dwayne Bohuslav gave them a history of the four buildings on site.



Dwayne Bohuslav, center right, goes over plans inside Ruben's with committee members while Graciela Sánchez takes photos from behind.

Sarah Zenaida Gould, Director of the *Museo del Westside*, organized an exhibit on the Alazán-Apache Courts.



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

Continued from Page 6

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

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.

Note: Digital Keepers, was first published in the 2016-2017 issue of Portal, the annual review of LLILAS Benson Latin American Studies and Collections at The University of Texas at Austin. The accompanying notes and bibliography that appeared with the article are available to Voz readers upon request from: lavoz@esperanzacenter.org

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Estela, Zulema, Minerva & Alice Cruz

Continued on Next Page

Thank you!
for making
Big Give
a HUGE success!

continued

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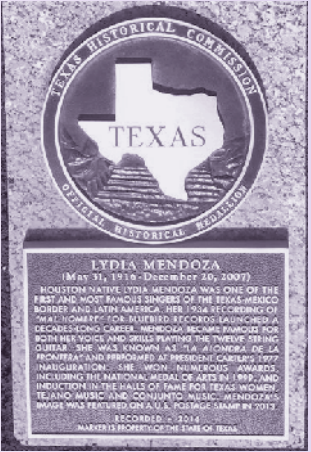
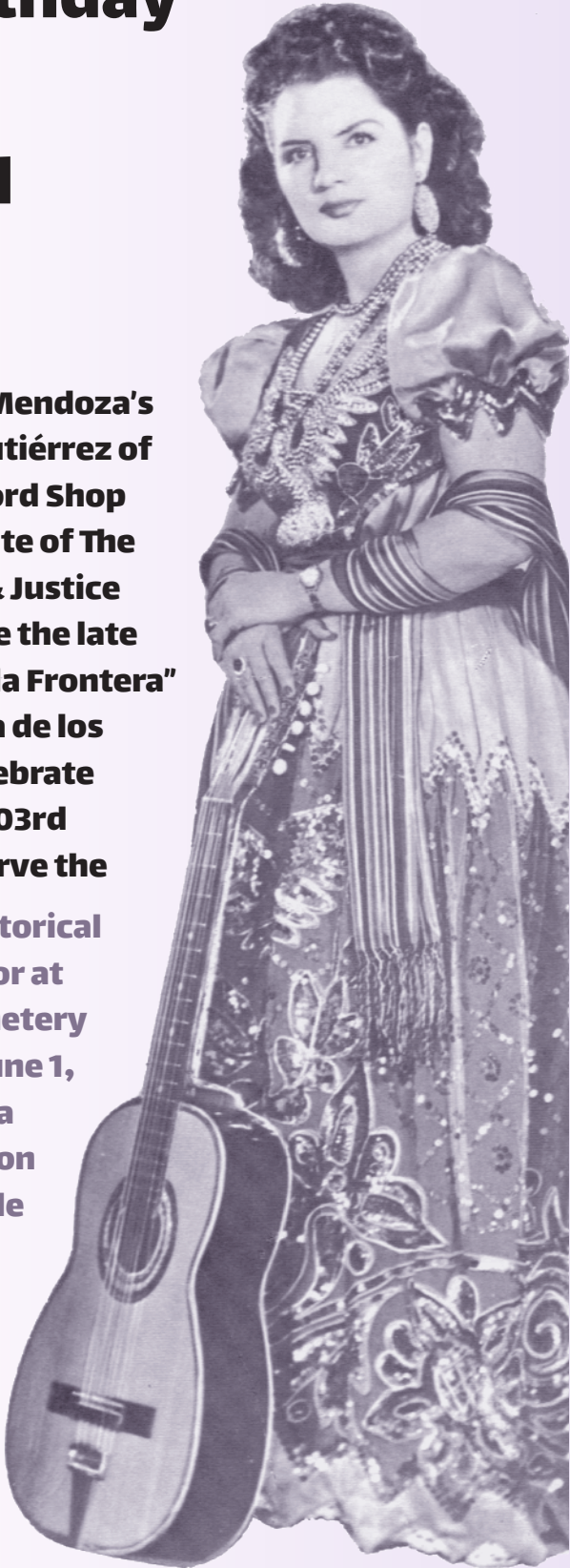
Lydia Mendoza

Honored on her 103rd Birthday with an Historical Marker

Join singer Lydia Mendoza's family, Rodolfo Gutiérrez of the Del Bravo Record Shop and the Buena gente of The Esperanza Peace & Justice Center to celebrate the late great "Alondra de la Frontera" aka "La Cancionera de los Pobres", as we celebrate Lydia Mendoza's 103rd birthday and observe the

unveiling of an historical marker in her honor at San Fernando Cemetery #2 on Saturday, June 1, 2019, followed by a birthday celebration at the Rinconcito de Esperanza.

May 31, 1916 -
December 20, 2007



formed at President Carter's 1977 inauguration. She won numerous awards including the National Medal of Arts in 1999, and induction in the Halls of Fame for Texas Women, Tejano Music, and Conjunto Music. Mendoza's image was featured on a U.S. postage stamp in 2013. —Text of Historical Marker

"Whether I was singing a bolero or a waltz or a polka it didn't matter... I felt what I was singing. Every song I ever sang I did with the feeling that I was living that song."
—2004 NPR interview

Lydia Mendoza, *La Alondra de la Frontera*, was born on May 31, 1916 in Houston, Texas to a family that moved back and forth from Monterrey, Mexico to Texas as her father worked on the railroads and later followed the migrant streams North working in fields and factories. She was born into a musical family with the women playing instruments and singing as far back as her great grandmother. When Lydia was 4 years old, she nailed rubber bands to a piece of wood to create her own instrument to use as she sang. Her mother, Leonora, became her greatest musical influence. At 9 years old Lydia accompanied the family on guitar and when she exhausted her mother's repertoire of songs she found more songs in the gum wrappers of the time. There she found the lyrics to *Mal Hombre*, the song that made her famous.

By the time Lydia was 12 years old in 1928, she made her first recording in San Antonio, Texas through *Okeh Records* with her family's group, *Cuarteto Carta Blanca*. For a while the family toured as a variety show in the tradition of las carpas following "los trabajos". From 1928 to 1935 they continued playing for tips in the streets, markets, restaurants and barbershops from Texas to the Midwest and back. Among gente, Lydia became known as *La Cancionera de los Pobres* because she lived the life of the working poor. Through her music she brought validation to lives that might otherwise go unnoticed. In the early 1930s, the Mendozas began performing in San Antonio's famous *Plaza del Zacate*. Years later in 2001, the Esperanza Center would bring Lydia back to *Plaza de Zacate* to celebrate her 85th birthday.

Lydia's big break came in 1943 when she won a singing contest on radio that led her family to sign a contract with Bluebird Records. The producers asked Lydia to record some solo cuts including "*Mal Hombre*," a song about a coldhearted man who breaks his lover's heart. It became a hit and continues to be an iconic rendition. The Mendozas then began to perform in clubs and theaters. By the time World War II broke out, Lydia had recorded more than 200 songs and would eventually have over

50 LPs to her name. She played the violin and mandolin but the 12-string guitar became her signature instrument. It was rare for a woman to play such a guitar and rarer still for women to sing as a solo performer, but that is how she distinguished herself.

The war slowed Mendoza's career for a bit. In the late 1940s, married and with children, she returned to recording and performing. Non-Spanish-speaking audiences started discovering her music in the 70s. As her fame spread, she began to be recognized as an American folk icon and was invited to sing at folk festivals and college campuses. In 1988, a stroke again slowed her down.

Lydia's career spanned over seven decades, but recordings released since her death indicate that her career is still going strong. She has influenced many popular international stars such as Astrid Haddad and Lila Downs (one of Down's recent CDs, *La Cantina*, emulated the cover of Lydia's CD, *Mal Hombre* reissued by Arhoolie). Her enormous repertoire of 1,000 canciones: boleros, corridos, danzas, and tangos included ballads about historic figures and songs about hard work, lost love, and the joys of everyday life. In 1971 Mexico, not the U.S., chose Mendoza to represent them in the *Smithsonian Festival of American Folk Life*. Since then she has won numerous awards and recognitions.

Two books that have been written on Lydia include a family autobiography by Chris Strachwitz and Jame Nicolopulos published by Arte Publico Press (1993) and a bilingual autobiography by Yolanda Broyles González, *Lydia Mendoza's Life in Music: La historia de Lydia Mendoza* by Oxford Press (2001). Her music has been re-released through *Arhoolie Records*. A film, *Chulas Fronteras*, as well as a play, have been produced about her life.

Lydia Mendoza, with her soulful voice accompanied only by the playing of her 12-string guitar gave a voice not only to gente North and South of the border, but also to Latinos throughout the Western Hemisphere. Her final resting place in San Antonio, Texas will finally have a historical marker of its own. ¡Que viva *La Alondra de la Frontera*! ¡Que Viva la Cancionera de los Pobres! Lydia Mendoza—¡siempre presente!

Unveiling Ceremony

San Fernando Cemetery #2, 2-4pm
(746 Castroville Rd.)

Juan Tejeda, Master of Ceremonies
Lanier High School Color Guard
Lanier High School Mariachi
Las Tesoros with Beatriz Llamas, *La Paloma del Norte* and Blanca Rodríguez, *Blanca Rosa*.

Birthday Celebration

Rinconcito de Esperanza, 5-8pm
(816 S. Colorado St.)

Music by Belén Escobedo & Ramón Gutiérrez
Music, food, stories, birthday cake y más

Amnesty International #127 Call Arthur @ 210.213.5919 for info.

Bexar Co. Green Party: Call 210.471.1791 | bcgp@bexargreens.org

Celebration Circle meets Sun., 11am @ Say Sí, 1518 S. Alamo. Meditation: Weds @ 7:30pm, Friends Meeting House, 7052 Vandiver. 210.533.6767.

DIGNITY SA Mass, 5:30pm, Sun. @ St. Paul's Episcopal Church, 1018 E. Grayson St. | 210.340.2230

Adult Wellness Support Group of PRIDE Center meets 4th Mon., 7-9pm @ Lions Field, 2809 Broadway. Call 210.213.5919.

Energía Mia: Call 512.838-3351 for information.

Fuerza Unida, 710 New Laredo Hwy. www.lafuerzaunida.org | 210.927.2294

Habitat for Humanity meets 1st Tues. for volunteers, 6pm, HFHSA Office @ 311 Probandt.

LGBTQ LULAC Council #22198 meets 3rd Thursdays @ 6:45pm @ Luby's on Main. E-mail: info@lulac22198.org

NOW SA meets 3rd Wed See FB | satx.now for info | 210. 802. 9068 | nowsaareachapter@gmail.com

Pax Christi, SA meets monthly on Saturdays. Call 210.460.8448

Proyecto Hospitalidad Liturgy meets Thurs. 7pm, 325 Courtland.

Metropolitan Community Church services & Sunday school 10:30am, 611 East Myrtle. Call 210.472.3597

Overeaters Anonymous meets MWF in Sp. & daily in Eng.

www.oasanantonio.org | 210.492.5400.

PFLAG, meets 1st Thurs. @ 7pm, University Presbyterian Church 300 Bushnell Ave. | 210.848.7407.

Parents of Murdered Children, meets 2nd Mondays @ Balcones Heights Com. Ctr, 107 Glenarm | www.pomcsanantonio.org.

Rape Crisis Center, 4606 Centerview Suite 200, Hotline: 210.349.7273 | 210.521.7273 Email:sschwab@rapecrisis.com

The Religious Society of Friends meets Sunday @ 10am @ The Friends Meeting House, 7052 N. Vandiver. | 210.945.8456.

S.A. Gender Association meets 1st & 3rd Thursday, 6-9pm @ 611 E. Myrtle, Metropolitan Community Church.

SA AIDS Fdn 818 E. Grayson St. offers free Syphilis & HIV testing | 210.225.4715 | www.txsaaf.org.

SA Women Will March: www.sawomenwillmarch.org | (830) 488-7493

SGI-USA LGBT Buddhists meet 2nd Sat. at 10am @ 7142 San Pedro Ave., Ste 117 | 210.653.7755.

Shambhala Buddhist Meditation Tues. 7pm & Sun. 9:30am 257 E. Hildebrand Ave. | 210.222.9303.

S.N.A.P. (Survivors Network of those Abused by Priests). Contact Barbara at 210.725.8329.

Voice for Animals: 210.737.3138 or www.voiceforanimals.org

SA's LGBTQA Youth meets Tues., 6:30pm at Univ. Presby. Church, 300 Bushnell Ave. | www.fiesta-youth.org



¡Todos Somos Esperanza! Start your monthly donations now!

Esperanza works to bring awareness and action on issues relevant to our communities. With our vision for social, environmental, economic and gender justice, Esperanza centers the voices and experiences of the poor & working class, women, queer people and people of color.

We hold pláticas and workshops; organize political actions; present exhibits and performances and document and preserve our cultural histories. We consistently challenge City Council and the corporate powers of the city on issues of development, low-wage jobs, gentrification, clean energy and more.

It takes all of us to keep the Esperanza going. What would it take for YOU to become a monthly donor? Call or come by the Esperanza to learn how.

¡ESPERANZA VIVE! ¡LA LUCHA SIGUE, SIGUE!

FOR INFO: Call 210.228.0201 or email: esperanza@esperanzacenter.org

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Make checks payable to the Esperanza Peace & Justice Center.
Send to 922 San Pedro, SA TX 78212. Donations to the Esperanza are tax deductible.

Notas Y Más

May 2019

Brief news items on upcoming community events. Send items for Notas y Más to: lavoz@esperanzacenter.org or mail to: 922 San Pedro, San Antonio, TX 78212. **The deadline is the 8th of each month.**

The **Mission Marquee Plaza Farmers & Artisan Market** provides live music performances, food trucks, fun family activities and more! The markets are brought to you by the **City of San Antonio World Heritage Office** and the **Mission Marquee Plaza**, 3100 Roosevelt Ave. The next scheduled dates are: **Saturdays, May 18th & Jun 15th** from **10am-12pm**. Check: events.getcreativesanantonio.com

San Antonio's Literary Arts Center, offers **Meditations on the Mind and Mouth: Jazz and Poetry with a Purpose**, featuring **Andrea "Vocab" Sanderson** on **Thursday, May 30th** at **Carmen's de la Calle**, 320 N. Flores St. Tickets are \$7 advance/\$10 at the door. Doors open at 7:30pm and the reading begins at **8pm**. For a schedule see: geminink.org

The **2019 Cambio Conference** will be held in Columbia, MO, from **June 5-7**. The annual multistate conference is in its 18th year. People who work with Latinos and immigrant communities convene to share research and best practices facilitating the integration of newcomers into communities throughout the U.S. See: cambioconference.wordpress.com/ or www.cambiodecolores.org

Join an **Alternatives to Violence Project** workshop, where you can learn and practice creative conflict resolution. The workshop will be held on **Friday June 7** in the evening, and all day **Saturday and Sunday the 8th and 9th** at **Presentation Ministry Center**, 2003 Ruiz. Sponsored by **Friends Meeting of San Antonio** and the **Poor People's Campaign**. Fee for registration is \$75 with sliding scale fee available. Call 210-495-5669 or email: margaritamcauliff@gmail.com

The nation's first and longest running Latino film festival returns this summer with the 41st edition of **CineFestival, Frontera in Focus** presented by the **Guadalupe Cultural Arts Center**. The annual celebration of independent Latino cinema takes place **July 11-14, 2019** at the **Guadalupe Theater**. See www.guadalupeculturalarts.org/cinefestival

To become part of the **El Placazo** Newspaper Program as a youth staff member, a writing, photography or layout/design mentor, or a general volunteer, contact **San Anto Cultural Arts** at 226-7466 or elplacazo@sananto.org.

A reminder! **HEB Free Tuesdays** at the **San Antonio Museum of Art (SAMA)**, 200 W. Jones Ave. are ongoing weekly from **4-9pm on Tuesdays** to encourage families to visit the museum's exhibits free! See: samuseum.org/ for more.

Nickie Valdez, A 2019 Peace Laureate

Editor's note: Nickie Valdez of Dignity San Antonio, Rebecca Flores of the United Farm Workers and Patricia Castillo of P.E.A.C.E. Initiative were chosen in 2019 as San Antonio's Peace Laureates. Deb Myers was asked to share with Voz readers the introduction that she wrote about one of the honorees, Nickie Valdez.



Nickie Valdez(L) and Deb Meyers

I'm supposed to tell you a story about Nickie that has inspired me. That's a very difficult task since we've been together for 33 years! So, I will tell you the threads of her story that have inspired me. It's her courage and perseverance... characteristics that run deep in her from her childhood. She learned them hard and fast: As a young child she was abandoned by her mother, when she professed religious life she was turned away on a technicality and when she came out, her father rejected her. So, a story...

Once upon a time, in a very different San Antonio, when LGBTQI people didn't have last names or changed their names for fear of retaliation from work, family or friends—Nickie had the courage to come out publicly. She was one of the first to do so in San Antonio. She had the courage to be who she was, to believe in her goodness and came to recognize that she was a child of the universe and that she belonged!

Since then she has been steadfast and committed to creating the same thing for others. She has been an advocate of and for the community. As she likes to say...our work is to afflict the comfortable and comfort the afflicted. Throughout her work

with *Dignity* and the larger community... her perseverance and courage are strong threads in her story. A few samples:

She sat on the steps of the Catholic Student Center at San Antonio College with Fr. Alex Nagy, Sunday after Sunday, until people came. When the *Congregation for the Doctrine of Faith* of the Catholic Church declared us intrinsically disordered and morally evil, many gave up on the Catholic Church and *Dignity*—and gave Nickie a hard time for staying. She continued to believe that faith and spirituality are stronger than doctrine.

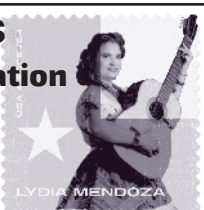
When the larger LGBT community in San Antonio was in turmoil over major issues, her strong desire was to bring people together. When being inclusive of women in liturgy was challenged, she led the way and held strong that God is neither male nor female. God is greater than anything we can imagine. When Bishop Cantú kicked us out of our home at St. Ann's Catholic Church—Nickie helped to make our home in a new place, claiming our spirituality comes from within—not in a building.

She has beaten cancer once and she is giving her 6-year struggle with Multiple Myeloma a run for its money. But her most important work is the people she has helped along the way. She has created a space for us to reconcile our spirituality with our sexuality, providing healing and wholeness to countless LGBTQI people. She inspired me 33 years ago and still inspires me today, to do the same! Thank you Nickie for your courage and perseverance... I love you.

**Lydia Mendoza's
103rd Birthday Celebration
and Historical Marker
Unveiling**

See Page 13 for details

Saturday June 1, 2019



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