

LATINOS AND LATINAS IN THE SOUTH

A REPORT
PREPARED FOR THE
SOUTHERN ARTS FEDERATION

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Preface

My work in various Latino¹ communities prior to my visit to the South in the Spring of 2003, involved literacy work in my home community of Laredo, Texas, as well as preliminary surveys of Latino traditional arts in Idaho and Tennessee, and an abbreviated workshop conducting similar work in Oregon. Armed with such experience and the knowledge of what the population shifts had meant for the area, I felt prepared for the gatherings of interested Latinos and Latinas, as well as those whose work dealt directly with this segment of the population. I soon realized that all the preliminary work had indeed paid off. Rose Rodriguez Rabin, a graduate student at the University of Nebraska in Lincoln, returned to Texas and was living in San Antonio during the spring of 2003. She worked with me to gather data and sources for a bibliography. As well prepared as I knew I was, I still felt that at the core of the meetings was something that I could not have prepared for: the people and the diversity of Latinidades that became palpable as we moved from one community to the other, and from one state to the other.

It was Teresa Hollingsworth who first contacted me at the annual American Folklore Society (AFS) meeting about undertaking the project in the South. Because of my teaching schedule, we could not arrive at a convenient time for me to make the visits, and certainly not in the extended month-long residency that she had first envisioned. So we compromised and chose spring break in March 2003 as the target date. We didn't know at the time that the week of our meetings would coincide with the beginning of the war with Iraq. It would be in the midst of such national concerns that we would be flying to four different states in four days, encountering heightened security measures and the concomitant tensions at airports in each state.

In fact, when I would "tune in" every night after we would arrive at our hotel, I felt myself being pulled, and wanting to be home at such dark times. On the other hand, the work we were doing and the hope that such work would help make the world better, if not for all, then at least for some of the Latinos and Latinas in the South, kept me going. The goal of much of my work has been to foment the work of cultural centers and activists working in communities of color, especially those serving Latinos and Latinas. Consequently, I wanted to make sure that the report would not sit on a desk or be relegated to obscurity, as the agencies that were interested dissolved, or felt that the report itself was enough. Teresa allayed my fears and suspicion, and I felt I could trust the Southern Arts Federation to carry out the project's mission and

¹ I will use the terms *Latino* or *Latina* throughout the report, for, although many of those who attended the meetings are indeed of Mexican origin, not all identify as Hispanic, Mexican American, or *Chicano/a*, which would be my preference. Thus, I have settled on a generic term more commonly used as an umbrella term, *Latino*, that includes Puerto Ricans and Spaniards, as well as populations of origin anywhere in the Americas. *Chicano* or *Chicana* would be more specific to those who hold a particular ideological view, and more closely identify with the non-immigrant Mexican population that was already here at the end of the U.S. Mexico War in 1848. I do use the term *Hispanic* when the reference is to the Census data that uses such a term. I found various terms, Hispanic, Latina/o, Chicana/o, Hispana/o, and Mejjicana/o used throughout the South. Many refer to themselves in reference to their country of origin: Panameño, Colombiana, Puerto Rican, etc.

goals in a respectful and professional manner.

The South has always been an enigma for me. It is a fascinating region, and home to many literary greats whom I have admired. While it has been the one Anglo culture in the U.S. that most resembles my Tejano root culture, it has been the one Anglo culture that has made me most afraid as a person of color. Notwithstanding that my own encounters with racism and segregation were in Texas, I feared the “Deep South,” and what I might encounter there. Since my continued visits to various parts of the South for the last ten years, however, I have grown to feel at home there. My visit to four states in one week, however briefly, gave me an opportunity to further experience its diversity. It has been the draw for many Latinos and Latinas since the 1950s. The last ten years have seen a tremendous increase of internal migration to the South from Texas and California, not to mention international immigration from Mexico. The Mexican population, the largest of the Latino groups, has increased in some areas several hundred fold.

It is my hope that this report will serve as a point of departure for all those who work in these communities. I hope it will support the work of artists, cultural workers, and both public and academic folklorists, in their work with the Latino communities in the South. Most of all, my hope is that the Latinos and Latinas who live in the South will benefit as they become more integrated into the fabric of cultural production, presentation, and preservation of their culture in their communities

There is a need to understand who is who, what a person is doing, and communicate a little more. Maybe that way... we can collaborate and work together.

Participant in New Orleans

Executive Summary

The well-documented increase in the population of the South signals a shift that compels anyone involved in cultural and arts programming, to look at the status of Latinos and their cultural production. The United States faces challenges and opportunities similar to those faced at the beginning of the 20th century, when the country's population dramatically changed due to the immigrant population coming from Europe and the Americas. We were transformed as a nation with the advent of post World War II immigration. As in other areas of the country, the current dramatic change in the South includes an intra-migratory population, as well as an international migration of Latinos and Latinas. Unlike the 1980's immigration from Central America that was mostly due to the political and military turmoil in the region, current migration is post-NAFTA, and remains largely due to the economic motor that is driving thousands of people to find employment. In the 1990's and into the new century, the dismal state of the economy of many of the Northern states of Mexico, such as Nuevo León and Tamaulipas, drove people from their homes.

As the population changes in the country, artistic traditions also undergo change, and are revitalized through the inclusion of traditional artists who have settled in the United States, or are moving from one area of the country to another. Cases in point are the Hmong and Laotian textile artists relocating in the northeast, and the Mexican American musicians moving from Texas to Portland, Oregon or Chicago. With the many migrant workers who settled out of the migrant stream in the 1950's and 1960's, and those who moved north from Texas to work in the steel mills in Indiana, came *corridistas* who would sing traditional ballads, and women who kept the foodways traditions alive. This is also the case with more recent immigrants coming to work in the meat packing industry in states like Nebraska or Tennessee. The report prepared in 1999 for the Tennessee Folk Arts Program found that "The Latino population in the state, mostly of Mexican origin, have brought with them a large repertoire of artistic traditions" (Cantú). The same can be said for the other areas of the South. The need to document and find ways to serve this Latino community in the region is what brought the Southern Arts Federation (SAF) to implement this project: a preliminary survey conducted through focus group meetings in four locations in the region, and through questionnaires.

We sought data via three major questions from those attending the gatherings. The questions helped us assess critical areas: the extent of existing assets, the obstacles to cultural activity in the region, the establishment of short term goals for such activity, and the long-range goals for the Latino community's cultural activity. This report presents data gathered during focus group meetings held in the region in spring 2003. Teresa Hollingsworth from SAF and the author visited four communities and met with various community groups composed of artists, folklorists, cultural workers and others interested in working with the Latino community.

The report is divided into four major chapters: Goals and Objectives; History and Demographics, which outlines the demographic data in the four states; Site Visits for Dalton, Georgia; New Orleans,

Louisiana; Winter Park, Florida; and Raleigh, North Carolina; and Conclusions and Recommendations. This section takes a broad view of the four states and their needs. I cite specific actions that SAF and other cultural organizations must take to fulfill the cultural needs of the Latino community. The South is in a time of transition and the time for proactive steps is now.

Introduction

As we enter the 21st century, various points of crisis loom large for our country. We can see the separation that various sectors of our society encounter due to economic, social, educational, and geographical issues. These factors seem to exacerbate the “distances” between the formally educated and the barely literate; between the owners and laborers (or workers); between the elite with political or economic power and the citizens who exist at the margin; and between the long-term citizenry and the newcomers, whose culture and language are transforming the South. While urban and rural areas negotiate these differences in particular ways, both must come to terms with the changing “face” of their community. The various regions of the United States confront a challenge as they seek to retain their regional identity while accommodating an ever-increasing diverse population. Terrorism in the post 9/11 society adds another layer of “concern,” as communities encounter outsiders, often immigrants from Eastern Europe and Mexico who are drawn by low-paying, but secure jobs.

The South has indeed become the “New South” that the newspapers predicted it would become some 20 years ago. Those newspapers continue to focus on the “New South,” as we learn the economic impact and the political ramifications that such demographic change portends for the South. A number of scholars have been pointing to the demographic change in the rural South for a number of years. In most cases, the African American community has been a strong and activist presence, therefore various institutions have come to work collaboratively with that sector. The Latino/a population presents new issues and concerns, and the public service sectors are beginning to address the needs of this ever-growing population. In terms of health concerns, for example, ethnographer Mary Anne McDonald of the University of North Carolina, and others have noted the lack of access to health care and are working in the area of public health.¹ Additionally, the lack of culturally relevant and/or culturally appropriate health programs poses a threat to the health of the entire community. Similarly, in education, there is a lack of teachers trained in bilingual education, and programs in the public schools to address the needs of Latino/a students (see Zuñiga, et. al.:2002). In the justice system, there have been some serious concerns as Latino/a defendants in some criminal cases have not been given adequate protection under the law. There are some programs that provide pro-bono legal services to workers, or to those who are unfamiliar with the U.S. legal system and need assistance. The Catholic Social Services and the Rural Legal Aid offices have been providing assistance for dealing with the complicated legal process for securing legal immigration status. We have seen communities make great strides in preparing the general public and serving emerging communities in a number of areas, but little has been accomplished in the arts and cultural worlds of the region.

¹ Personal communication at the American folklore Society Meeting, Albuquerque, NM, 2003

Goals and Objectives

The general goal of the project was to assess the cultural resources present in the Latino/a communities in SAF's partner states (Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina and Tennessee) and to assess community needs, in order to insure that SAF is fulfilling its mission in the region for all its constituencies. With such a goal, the SAF staff chose sites in four states. The specific project objectives were as follows:

- To meet with a representative group of Latino artists and cultural workers in four communities: Dalton, Georgia; New Orleans, Louisiana; Raleigh, North Carolina; and Winter Park, Florida.
- To meet with public sector folklorists and other coordinators of arts and cultural arts services to the Latino community.
- To establish networks that will result in more direct services from SAF to the targeted group, i.e. Latino cultural centers, organizations and artists.

At every location, the discussions centered around three major questions:

- What are the current services and resources available to the Latino community?
- What does the Latino community dream of having in terms of cultural and artistic activity?
- What are the obstacles that stand in the way of achieving such dreams?

As a final note, the participants were asked how they see themselves fitting in the process, and to consider what they could do to make the dream a reality. The goals and objectives were decided through consideration of what SAF's mission is, what other states had done in surveying similar community needs, and in consulting with cultural workers in the region to determine what was needed. At the May 2003 meeting of the Folklorists in the South (FITS) in Smithville, Tennessee, Teresa Hollingsworth and I presented a preliminary report, and received further feedback from those in attendance. The discussion at that meeting focused on ways to reach the community. We also reviewed prior public sector folklife work with Latino/a communities in the South. In terms of the objectives of the project, we consulted with folklorists who are working in other areas outside of the four states we visited.

History and Demographics

With the signing of the Treaty of Guadalupe Hidalgo in 1848, the U.S. Mexican War ended. Land that had formerly belonged to the nation of Mexico became part of the United States. Mexico lost the territory that is now the Southwestern states of California, New Mexico, Arizona, Texas and Colorado. With the exception of Texas, the Southern states were already part of the United States, and were not within the territory covered by the Treaty. The South began to experience a limited influx of Mexican populations even at this point. It is a complex history of the political and economic factors that led to this war, and some scholars see that as a prelude to the subsequent U.S. Civil War. For our purposes, I'll focus on the fact that the military actions by the United States at the time are indicative of how Washington viewed the Mexican nation. Many men of Mexican origin fought in the Civil War, yet it took over 100 years for significant international migratory movement of Latinos into the region to signal a shift in the South's "coming to terms" with that portion of history. In his book *American Encounters: Greater Mexico, the United States and the Erotics of Culture*, José Limón treats some of the cultural borrowings and presents evidence of "cultural bleeding" between Mexico and the South, in the chapter titled, "The Other American South: Southern Culture and Greater Mexico."

It wasn't until the mid 1980s that many Central American refugees, fleeing their war-torn countries through the assistance of religious organizations, found their way into the South. Other Latino international migration from Spain and Latin America also occurred during this period. In some states such as Florida and Louisiana, the Spanish presence predates the French or Anglo settlers. As it is now, jobs and education attracted some of the immigrants who came in the 1980's, while many were fleeing political and military strife in their countries of origin. Internal migration however, had an earlier history, from 1900 until the present. During the 1930's and for about fifty years after, most of the Latino population came to the South from U.S. border states to do seasonal work as migrant laborers. In the 1960's and through the 80's the permanent Latino population increased as a result of out-of-state job relocation by employers, and the independent pursuit of better employment opportunities by groups of individual workers. By the 21st century, the presence of Latinos, mostly of Mexican origin, is an increasingly significant factor in the South's demographics. The 2000 census reported a total of 100,236,820 persons living in the region of the South, and of these 3,704,641 were Hispanic or Latino. These individuals come from a number of Latinidades—Cuban, Puerto Rican, Mexican, Central American and South American—and not all come to the South directly from their country of origin, but move to the South from other states in the United States.

In Georgia, Louisiana, Florida, and North Carolina one hears migrant stories similar to those of Latinos in other areas of the country, as people relocate from within the country and people move here from other countries. In looking at the Hispanic population in the United States as recorded in the U.S. Census statistics, we can discern patterns of population shifts and predict future trends.² These statistics report in 2000, an estimated 35,305,818 Hispanics resided in the United States, representing 12.5% of the total population. Of these, more than half (55.8%) were born in the United States. Each year from 1997 to 2050, it is projected that less than half of total U.S. population growth will occur to the combined Black and White non-Hispanic populations. Similar to projections for the South, nationally, the race/ethnic groups with the highest rates of increase will be the Hispanic, and the Asian-Pacific Islander populations, with annual growth rates that may exceed 2% until 2030. In comparison, even at the peak of the Baby Boom era, the total U.S. population never grew by 2% in a year. Every year from 2000 to 2050, the race/ethnic group

adding the largest number of people to the population will be the Hispanic population. In fact, after 2020 the Latino population is projected to add more people to the United States every year than all other race/ethnic groups combined. Although the projections in 2000 indicated that by 2010, the Hispanic population might become the second-largest race/ethnic group in the country; in the summer of 2003, the Census reported that this prediction had already become a fact.

The Hispanic population is projected to increase rapidly over the 1995 to 2025 projection period, accounting for 44% of the growth in the nation's population. (Thirty-two million Hispanics of a total 72 million persons, added to the Nation's population). The Hispanic origin population is the second fastest-growing population, after Asians, in every region over the 30 year period. (<http://www.census.gov/populations/www/projections/ppl47.html>)

In reviewing the demographic projections for the South, I make the argument that the arts community must respond, be prepared for the future, and be prepared for a new South that is no longer Black and White, but has a significant population of brown. This "browning" of the population is not a phenomenon restricted to the South, but it is most dramatically experienced in this region where the ethnic population has been mostly African American and White. The increasingly high growth rates continue. For example, according to a September 18, 2003 press release from the U.S. Census Bureau, Henry County, Georgia, had the largest percentage increase (46%) of Latino population than any other county in the United States from 2000 to 2002.

Let us examine the documented and predicted population changes for the four states to better assess the demographic need that is only too evident. Just by visiting the communities and speaking with local residents, one can glean the dramatic changes effected by the continued migration of Latinos to the South. I will examine each of the four states separately and rely mostly on U.S. Census Bureau web site information for my discussion. After a discussion of the general data, I focus on the race and ethnic data for each state. For more detailed information or for updated data, I encourage visiting the Census Bureau site at www.census.gov

² In this section I succumb to the U.S. Census language use and labels and therefore use "Hispanic" and not "Latino."

Georgia Population Projections

One of the states experiencing the impact of the Latino population growth most dramatically is Georgia. For example, in 2001 Georgia had a population of 8,383,915, and ranked as the 10th most populous state. From 1990 to 2000, its population increased from 6,478,216 to 8,186,453, a total of 1,708,237 (total growth of 26.4%). By 2025, it is projected to be the 9th most populous state with 9.9 million people.

The increase, however, has been far greater than the 1995 projections indicated, and analysts and demographers studying the 2000 census find that it reveals a more vigorous growth, due to international and national migration into the state. Georgia is projected to rank 4th in the number of persons gained through internal migration between 1995 and 2025, gaining 953,000 persons.

Race and Ethnic Groups

During the 30-year period of 1995-2025, Georgia's non-Hispanic White population is projected to grow by a rate of 21.4%; the non-Hispanic African American population by 64.2%; the non-Hispanic American Indian, Eskimo, and Aleut population by 28.1%; the non-Hispanic Asian and Pacific Islander population by 121.2%; and the Hispanic population by 131%. In an update to the 2000 census, we see a dramatic increase as Georgia's Latino population has reached 435,227, broken down into origin categories: 275,288 Mexican; 35,532 Puerto Rican; 12,536, Cuban; and 111,871 "other Hispanic or Latino." The state's total Latino population comprised 10.3% of the state's population.

In comparison to the 50 states and District of Columbia, Georgia's rate of growth for non-Hispanic Whites ranks 16th largest. The non-Hispanic African American growth rate ranks 13th largest, while the non-Hispanic American Indian, Eskimo, and Aleut growth rate ranks 33rd largest. Only the non-Hispanic Asian and Pacific Islander growth rate, which ranks 30th largest, is higher than the Hispanic growth rate which, in 1995 ranked 27th largest. The 2002 figures already show that Georgia's Latino population continues to grow and that it is mostly of Mexican origin (see Appendix A). Although, there are other states whose Latino population dates much earlier, and is more diverse and stable.

Louisiana Population Projections

As we shift our focus, it is imperative to note that the Latino population in Louisiana dates back to the sixteenth century when the first Europeans arrived in that area. In 1995, Louisiana had a population of 4.3 million people and ranked as the 21st most populous states. By 2000, it had a population of 4,468,976, and ranked the 23rd most populous. At that time it was projected that by 2025, it would be the 24th most populous with 5.1 million people. Over the next three decades, Louisiana's total population is expected to increase by 790,000 people. From 1995 to 2000, the state had a net increase of 82,000 people, which ranked as the 34th largest net gain in the nation. The 1995 and the projected 2025 ratios rank the state as the 15th largest state.

Race and Ethnic Groups

According to the projected 2025 data, the percentage of non-Hispanic Whites living in the state will decrease from 82% in 1995 to 68%. By 2025, non-Hispanic Whites will comprise 57.3% of Louisiana's population, down from 64.5% in 1995. For the sake of comparison I am including the figures for the other ethnicities as reported in the Census figures. Non-Hispanic African-Americans will comprise 35.7% of the state population in 2025, an increase from 31.6% in 1995. Non-Hispanic American Indians, Eskimos, and Aleut will comprise 0.4% of the 1995 state population and 0.4% of the 2025 state population. Non-Hispanic Asians and Pacific Islanders will increase from 1.1% of the 1995 state population to 2.1% of the 2025 state population. While the number of Latinos, who may be of any race, is projected to increase from 0.9% of the 1995 state population to 1.5% of the 2025 state population, the 2000 census indicated 4.8% Latino representation of the total state's population, or 107,738 persons living in the state. This group was comprised of 32,267 Mexicans; 7,670 Puerto Ricans; 8,448 Cubans; and the largest group was classified as "other" which includes Latin America and Central American at 59,353. This figure is not surprising since the state's economic trade practices have traditionally drawn from areas in South and Central America.

During the 30 year period of 1995 – 2025, Louisiana's non-Hispanic White population is predicted to grow by a rate of 5.1%. The non-Hispanic African American population will increase by 33.5%; and the non-Hispanic American Indian, Eskimo, and Aleut population by 30.1%. A large increase was noted for the non-Hispanic Asian and Pacific Islander population which grew by 126%, while the Hispanic population grew by 116.7%. In comparison to the 50 states and District of Columbia, Louisiana's rate of growth for non-Hispanic Whites ranks 38th largest. The non-Hispanic African American growth rate ranks 35th largest, while the non-Hispanic American Indian, Eskimo, and Aleut growth rate ranks 32nd largest. The non-Hispanic Asian and Pacific Islander growth rate ranks 25th largest, while the Hispanic growth rate ranks 34th largest. So, while Louisiana's Latino population continues to grow, it is not as dramatic a growth as seen in other Southern states. The significantly higher number in the "other" category indicates the large presence individuals of Panamanian and Central American origin.

Florida Population Projections

In 1995, Florida had a population of 14.2 million people and ranked as the 4th most populous state. That same year projections indicated that Florida was expected to gain 1.9 million people through international migration between 1995 and 2025, placing it 3rd largest in net international migration gains among the 50 states and District of Columbia. The 2000 Census indicated a far greater gain due to internal migration. Often referred to as an aging state, Florida's population reflects the commonly held perception corroborated by analysis of its demographic changes. The number and proportion of Florida's population that is aged 18 and over increase from 10.8 million or 76.2% in 1995 to 11.7 million or 77% in 2000. This population is expected to increase to 16.7 million or 80.8% in 2025.

All states are projected to show a decline in the proportion of youth (under 20 years old) in their populations. The percentage of Florida's population classified as youth is projected to decrease from 26.1% in 1995 to 21.4% in 2025. It ranked 49th largest proportion of youth in 1995, and is projected as the 50th largest proportion of youth in 2025.

Various factors affect the population projections in Florida such as the aging "Baby Boom" generation that will be seeking retirement in the state. As the growth of the elderly population (65 and over) accelerates rapidly, the size of the elderly population is projected to increase in all states, reaching unparalleled levels by the year 2025. Florida's "dependency ratio," the number of youth (under age 20) and elderly (ages 65 and over) for every 100 people of working ages (20 to 64 years of age), could rise from an already high 80.6% in 1995 to a predicted 91.2% in 2025. The 1995 and the projected 2025 ratios rank the state as the 4th largest and 8th largest, respectively, among the states.

Race and Ethnic Groups

Between 1995 and 2025, the number of non-Hispanic Whites residing in Florida is projected to increase by 2.2 million, compared to a gain of 1.1 million for non-Hispanic African-Americans, a gain of 15,000 for non-Hispanic American Indians, Eskimos, and Aleut, a gain of 249,000 for the non-Hispanic Asians and Pacific Islanders, and a gain of 3 million for persons of Hispanic origin. In 2002, the state's Latino population had reached 2,682,715 or 16.8%; the Mexican origin population was at 363,925 or 2.3%; the Puerto Rican was at 482,027 or 3%; the Cuban was at 833,120 or 5.2%; and the Other Hispanic or Latino figure was at 1,003,643 or 6.3%. There is no doubt that the increase by 2025 will reflect even more dramatic growth. During the 30 year period, Florida's non-Hispanic White population grew at a rate of 21.8%. The non-Hispanic African American population grew by 56.2%, the non-Hispanic American Indian, Eskimo, and Aleut population grew by 41.2%, the non-Hispanic Asian and Pacific Islander population grew by 125%, and the highest gain was for the Hispanic population which grew by 152.9%. In comparison, Florida's rate of growth for non-Hispanic Whites ranks 12th largest. The non-Hispanic African

American growth rate ranks 20th largest, while the non-Hispanic American Indian, Eskimo, and Aleut growth rate ranks 25th largest. Only the non-Hispanic Asian and Pacific Islander growth rate, which ranks 28th largest, is higher than the Hispanic growth rate which, in 1995 ranked 16th largest.

North Carolina Population Projections

The state of North Carolina has experienced a dramatic population change in the recent past. In 1995, North Carolina had a population of 7.2 million people and ranked as the 11th most populous state. From 1995 to 2000, the state was projected to have a net increase of 582,000 people, which would rank it as the 5th largest net gain in the nation. The increase, however, has been far greater than those 1995 projections indicated. The 2000 Census revealed a much more vigorous growth, due to both international and national migration into the state. In 1995, projections indicated that North Carolina was expected to gain 199,000 people through international migration between 1995 and 2025, placing it 18th largest among the net international migration gains among the states. The 2000 census shows an even larger increase. In 1995, the projected growth due to internal migration to North Carolina would rank the state 3rd largest among the states, in the number of persons gained through net international migration between 1995 and 2025, gaining 1.3 million persons. Much of the intramigrant population is comprised of Latinos from California or Texas who are moving to the state.

Race and Ethnic Groups

According to the 2025 data the percentage of non-Hispanic Whites living in the state by 2025 will decrease from 82% in 1995 to 68%. By 2025, non-Hispanic Whites will comprise 71% of North Carolina's population, a decrease from 74.4% in 1995. Non-Hispanic African-Americans will comprise 23.8% of the state population in 2025, up from 22.1% in 1995. Non-Hispanic American Indians, Eskimos, and Aleut will comprise 1.2% of the 1995 state population and 1.1% of the 2025 state population. Non-Hispanic Asians and Pacific Islanders would increase from 1% of the 1995 state population to 1.8% of the 2025 state population. The number of Latinos, who may be of any race, was projected to increase from 1.4% of the 1995 state population to 2.2% of the 2025 state population.

During the 30 year period, North Carolina's non-Hispanic White population will grow by a rate of 24.1%. The non-Hispanic African American population grew by 40.1%, the non-Hispanic American Indian, Eskimo, and Aleut population grew by 23.6%, the non-Hispanic Asian and Pacific Islander population grew by 138%, and the Hispanic population grew by 110.3%. In comparison to the 50 states and District of Columbia, North Carolina's rate of growth for non-Hispanic Whites ranks 7th largest. The non-Hispanic African American growth rate ranks 31st largest, while the non-Hispanic American Indian, Eskimo, and Aleut growth rate ranks 37th largest. The non-Hispanic Asian and Pacific Islander growth rate ranks 17th largest, while the Hispanic growth rate ranked 36th largest.

Conclusion - Demographics

As we conclude this discussion of demographic change in the four states that comprise our study, I'd like to reiterate that the population numbers, demographic projections and data gathered by the U.S. Census Bureau, cannot ever offer a real picture of the population. These are projections and estimates, and ultimately rely on surveys. Because of the legal status of many Latinos in the South, census figures may not offer a true picture. In fact, the flourishing business community is perhaps a better indicator of the rate of growth.

I was impressed by the vitality of local Latino business and community activity reflected in the number of advertisements, and in the conversations we engaged during the site visits. Several other indica-

tors also point to the large number of Latinos in certain areas of particular states like Georgia and North Carolina, and to the needs that this increasingly permanent population has. Policy changes in immigration programs will no doubt affect these figures even more dramatically. In addition to documenting the community's perceived needs, we were also looking for evidence of how these Latino communities maintain cultural practices and traditional arts.

Site Visits

In the following sections, I describe each of the visits to the four communities with general impressions and observations. I summarize the discussions and conclude with some suggestions and recommendations. I offer these as evidence of the diversity among the various Latino groups in the region and of the truism that there is no “cookie cutter” solution to the problems of each state or community. Nevertheless, there are some common needs, and those can be gleaned from a review of the problems or challenges that the various participant groups identified. I present the discussions in the order of our visits: Georgia, Louisiana, Florida, and North Carolina.

Dalton, Georgia - March 17, 2003

The Meeting

We met at the Creative Arts Guild, a community-based, non-profit organization that provides a variety of art classes and cultural activities for residents in Dalton, Georgia. Unfortunately, there is little consistent participation from Dalton's Latino community, although efforts have been made to include the Spanish-speaking community in activities at the Creative Arts Guild. There was much activity at the Guild on the evening of our meeting, but only a handful of individuals attended our session.

Meeting participant Teresa Sosa, who has been teaching traditional dance to Latino children in the community for over twenty years, arrived early. Mrs. Sosa is representative of Dalton's Latino community. Her parents immigrated to the United States in search of better employment and living conditions. She attended the meeting because she had heard a rumor that the annual parade and fiesta she coordinates was endangered, and that our meeting was somehow associated with eliminating her events. I sensed her reluctance in participating in the meeting, and her discomfort in speaking English. This lack of communication seems to be endemic to what I observed in this particular community.

Soon other meeting participants began to gather including representatives from the Georgia Humanities Council, the Creative Arts Guild, the Instituto de Mexico, and the Mexican Consulate's office. A general discussion began by identifying existing events and resources in Dalton and Georgia. Terry Tomasalla, Director of the Creative Arts Guild, described Mrs. Sosa's dance ensemble, Ballet Folklorico Mexicano, and their participation in the Guild's annual fine arts festival. As is common within Latino communities throughout the country, Dalton's Latino community celebrates *5 de mayo* and *15 de septiembre* and sponsors an annual Christmas parade. The local Catholic church sponsors the traditional *posadas* and *Virgen de Guadalupe* celebrations in December, and the annual feast day, St. Joseph's, on March 19.

Sylvia Barron, from the Instituto de Mexico, and Maricarmen Moreno, from the Mexican Consulate's office, provided an overview of their cultural arts programs. These organizations have identified a number of traditional artists practicing in Georgia representing dance, ranchera singing, and several music ensembles in the Atlanta area.

Terry mentioned that the Guild is pursuing a project to preserve family stories through archived interviews and photos, and that this type of programming might be a way in which to involve the Latino community. The discussion then brought forth various names of resources in the community including a storyteller, Carmen Dede from Puerto Rico, and Javier Astorga, a sculptor from Mexico. Terry mentioned previous support from The Oscar Jonas Foundation for their exhibit of Brazilian artist Lucia Buccini.

There was some discussion of an "inclusion center" that would provide information to immigrant families about the U.S. culture and assist with the navigation of the community systems that address education, housing, etc.

Barriers

- ◆ Several spoke of the difficulty in locating leadership in Dalton's Latino community.
- ◆ The group identified the region's large area as a problem for effectively interacting with rural communities. Metropolitan Atlanta presents a similar problem in an urban setting.
- ◆ Lack of awareness; as many individuals and organizations don't know about existing resources.
- ◆ Frustration on the part of the established arts community in understanding the methodology for connecting with the Latino community.

Dreams

- ◆ Museums and other arts venues that promote Mexican art and culture. It is a challenge to have the Mexican population recognized as an important element to the local community and the state.
- ◆ Cross-cultural education.
- ◆ Increased funding applications to state humanities and arts organizations from non-Hispanic groups who seek to partner with the Latino population and from Latino groups to develop their own programs. For example, a program to teach language and culture to non-Latinos.
- ◆ The establishment and support of Latino non-profit organizations.
- ◆ A venue for classes—*folklorico* dance and other art classes.
- ◆ Sponsorship for artists/ensembles (example: *folklorico* dance costumes).
- ◆ Increased cross-cultural understanding and trust among the many Spanish speaking communities and non-Latino cultural communities in Georgia.
- ◆ Increased arts and humanities funding.

Recommendations

- ◆ Establish a network of artists and cultural workers in Dalton and in Georgia, perhaps through the Mexican Consulate's office, Georgia Council for the Arts or Georgia Humanities Council.
- ◆ Develop a closer affiliation with local churches and schools where Latinos congregate.
- ◆ The Georgia Council for the Arts needs to coordinate a field survey of Latino traditional artists in the state. A comprehensive survey has never been undertaken to identify Latino traditional arts and culture in the state.
- ◆ The local school system should establish teacher training institutes to better serve the needs of their students, and to instill a valuation of the "other" cultures to the mainstream population.

Conclusion

I would love to have had the opportunity to visit with some of the many Latino textile workers and their families that make Dalton home. Whether Dalton admits it or not, and whether the arts organizations in the community acknowledge it or not, these workers and their families will be the patrons of cultural organizations in a not too distant future. They will be the individuals using community facilities and sustaining public venues through their taxes. It is imperative that the Latino community is legitimately a part of the larger community, and that their culture is valued and appreciated. Festivals and *folklorico* dancing may be fine for now, but it is nurturing that activity and feeding the hunger for more arts in the schools and in the community that will satisfy the community's needs. The group, although small, exemplified the various sectors in the state and reflected the obstacles and dreams that exist in other communities in Georgia.

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New Orleans, Louisiana - March 18, 2003

The Meeting

We met at the Downtown Theatre of the University of New Orleans. Carlos Valladares of Musicians for Music served as our local contact. The group of 22 included staff from the Louisiana Division of the Arts, university students, media representatives, artists, community members, as well as faculty members from the University of New Orleans, Southern University of New Orleans, and Tulane University. During the introduction, participants expressed reasons for attending the meeting. Not surprisingly, the answers reflected their own needs and aspirations.

Many of those in attendance came with the intention of identifying resources and potential benefits. Several of the participants agreed that from their perspective, Latinos are currently invisible in the New Orleans community. Fortunately, the meeting interaction was fruitful despite long-term frustration expressed by some participants. As we discussed the dreams for their community, we found many similar goals.

We spent time identifying existing resources including festivals and events that serve the Latino community. Participants listed community events that are common in urban communities with significant Latino populations such as *Posadas*, Day of the Dead, and *Día de Los Muertos*. A participant also mentioned Professor Cynthia Ramírez, a faculty member at the University of New Orleans, who has been introducing a largely African American student body to Mexican culture through *Día de Los Muertos* celebrations and visiting artists.

Barriers

- ◆ Concern about intra-Latino exclusion of Afro-Latino artists; concern that Latinos of African descent are marginalized within the Latino community.
- ◆ Lack of a network or concentrated effort to identify and unite the various elements of the Latino community.
- ◆ Huge disconnect between the Latino visitors who come to “consume” New Orleans and the Latino presence that is already in the city.
- ◆ Lack of Mexican Consulate office in New Orleans.

Dreams

- ◆ For non-Latinos to learn more about the local Latino community.
- ◆ Identify Latino artists available to work with arts organizations.
- ◆ Present work by Latino playwrights.
- ◆ More representation of Latino artists by the Louisiana Division of the Arts.
- ◆ Comprehensive documentation of Latino traditions.
- ◆ A Latino arts festival.
- ◆ Education for the community at-large to encourage enhanced appreciation and patronage of the arts.
- ◆ A reevaluation of speaking Spanish in the Latino community; Spanish language valued and accepted by

the non-Latino community.

- ◆ Acceptance of a multilingual community.
- ◆ Professional development for artists to develop skills for self-management.
- ◆ More multicultural outreach of individual groups; encouragement of groups to look beyond their specific culture.
- ◆ Recognition and inclusion of Latino performers by arts community.

Recommendations

- ◆ The development of a community-wide Latino event. The group identified several existing resources to help facilitate communication and potential planning. A number of festivals already include a substantial number of Latino artists:
 - ◆ *Mensaje* (church related)
 - ◆ Carnival Latino (no longer in existence but could be revived)
 - ◆ Jazz Fest (has a Latino presence)
 - ◆ French Quarter Festival (has a Latino presence)
 - ◆ Church based festivals such as *Posadas* and *Virgen de Guadalupe* celebrations
 - ◆ *Cinco de Mayo* and *15 de septiembre* celebrations
- ◆ Better use of press contacts, including the following Spanish-language publications:
 - ◆ *La Prensa*, participants noted that it is mostly ad oriented; lacks content.
 - ◆ *Nosotros* magazine
 - ◆ *Cruceros* (mostly ad oriented, a lack of content)
 - ◆ Consulate Newsletters
 - ◆ Louisiana Weekly
 - ◆ The *Times Picayune* has a Spanish language section, *Nuestro Pueblo*.
- ◆ Encourage student university groups to work with the local community to establish networks and services for the non-university community. Existing resources include: L.A.S.A at Tulane University (Latin American Student Association) composed primarily of Latin American undergraduates, and L.A.G.O. (Latin American Graduate Organization) comprised of Latin American graduate students, and students studying Latin America.
- ◆ Preliminary survey to identify the various Latino communities and provide an accurate picture of the status of the arts in the community.
- ◆ Increased collaborations with area colleges and universities.
 - ◆ The Stone Center of Latin America Studies at Tulane University is in the initial stage of integrating the arts in their study of Latin America. They are charged with promoting the study of Latin America and providing professional development opportunities for educators to teach about Latin America. Planned Center growth includes efforts to include the Latino community and a general audience, as an interpreter between the academy and the community.
 - ◆ The Deep South Humanities Center at Tulane University, a regional center developed by the National Endowment for the Humanities, is interested in ways that their organization can facilitate groups in working together. They are interested in working as an umbrella organization for small cultural arts groups with the potential to facilitate the funding process for groups looking for grants.
- ◆ Web site and or listserv for the Latino community (either statewide or New Orleans-based).
- ◆ Technical assistance to provide strategic planning for small and newly-formed organizations.

Conclusion

It is apparent that the Latino community in New Orleans is extremely diverse in its needs. The Latino community is very much divided by economic status and class issues. It is often assumed that the “bourgeois” group of recent immigrants isn’t necessarily interested in participating in arts programming. A community arts center and/or joint programming is desperately needed to bring various Latino groups together to better understand their own diversity and celebrate their shared identity as Latinos.

The identity marker will continue to be a point of discussion as newcomers face the reality that those who have been here for decades have had to face. The celebration of the arts and venues where artists can practice their art can ease some of the tension and anxiety for Latinos in the New Orleans community. The diversity in the New Orleans Latino community is both its strength and challenge, for it cries for a truly multicultural experience within the Latino groups.

During our meeting, it was apparent that the tension and the antipathy of the groups, presented the opportunity to wreak havoc with the gathering. Representatives from the arts and culture agencies, as well as those who work within the academic setting, remained outside of this particular discussion. Their task is to provide funding and technical assistance to support and foment cultural activity. It will be interesting to see what develops within the existing arts groups, and how they utilize the media, university contacts and other resources to increase New Orleans’ Latino community’s involvement in the larger arts community.

Winter Park, Florida – March 19, 2003

Florida, a Southern state whose Latino heritage extends to the early European incursions of the 16th century, is home to the largest number of Latinos living in the SAF region. Some Latino communities date to early Spanish colonists who also settled in the Caribbean. The majority are recent immigrants from South and Central America, and states such as Texas or California. While the general Latino population is similar to that of other Southern states, one significant difference is the Afro-Latino presence in Florida due to immigrants from the Caribbean.

The Meeting

The meeting in Winter Park, Florida was held at the Crealdé School of Art with approximately 26 people in attendance. Participants included academics, cultural and social services workers, artists and a media representative. While our focus was on the Winter Park community, a suburb of Orlando, the gathering drew participants from as far away as Tallahassee and Tampa. It was a diverse group with varied interests. The participants immediately identified their strengths and weaknesses. One participant said, “We are a large Hispanic community, but we are still a small percentage of the population. We need to share more with the people around us (sic). We need to bring everybody in and embrace our culture, which is our biggest asset.”

The group discussed a number of resources based on the representation of meeting participants, including non-profit organizations, United Arts of Central Florida and the Latino Music Institute. While United Arts encourages the quality and diversity of cultural experiences in Central Florida, the Music Institute is a model program for encouraging the preservation and presentation of Latino music in the Orlando area.

At the time of the meeting, the Florida Folklife Program was seeking funding to initiate a survey of the traditional culture of Florida Latinos. The program has previously undertaken field surveys researching various geographic areas, genres, occupational and ethnic folk communities. This research has provided preliminary documentation of Florida’s diverse Latino communities, but much of the archival materials are severely dated and supplemental materials are needed. A number of Latino traditional artists have participated in the Florida Folk Festival, Florida Folklife Apprenticeship Program and other programming over the years. The Historical Museum of South Florida in Miami has also been instrumental in documenting and presenting Latino heritage and culture through exhibits and public programming.

Barriers

- ◆ Participants concurred that labeling sometimes limits them; they would like gallery owners to stop the misconception that Latin art is too ethnic for their clients.
- ◆ A vision of how the general arts community perceives Latino arts and artists became evident as several participants addressed issues such as acquisition and exposure. One participant mentioned the Orlando City Hall, which recently acquired a collection of art which failed to include local Latino artists.
- ◆ Lack of shared information and resources.
- ◆ Stereotype that Florida’s Latino community solely resides in the greater Miami area.

Dreams

- ◆ Media interest in Latino culture year-round, not only October which is Hispanic Heritage month.
- ◆ A venue for sharing and learning traditional arts and culture.
- ◆ Professional development of skills that will translate into the “business” of art, including marketing within the Latino community and community at-large.
- ◆ Updated survey of Latino traditional arts.
- ◆ Draw from individual and group strengths.

Recommendations

- ◆ The establishment of a network of existing Orlando-area groups seems to be underway as several of the attendees connected and shared information with each other.
- ◆ Meetings on an annual basis for various sectors represented educational, performing and visual arts, dance, and cultural centers to exchange ideas and information.
- ◆ Establishing a Web site seemed to be in the works, as one of the participants has access through his workplace to set up a site for the group.
- ◆ Artists join efforts and resources for potential gallery show or permanent gallery space.

Conclusion

The diversity among the meeting participants surfaced as an issue. A participant made a poignant plea, “We ourselves are not educated in the other Latin cultures. We need to expand and not just stay focused in what we know. There are biases. If we allowed ourselves to work on those, there would be a lot of barriers that would go away, and we could work as one unit... because we’re all Latinos.” Along a similar note, one participant noted that if the Latinos can “generate the sense of unity through arts and culture; we are going to make strides in politics and everything else in our community.”

The group recognized their strength is unity. At the conclusion of the meeting, participants remained to continue discussions, share contact information and make plans for additional networking opportunities. One participant noted, “There are a lot of efforts which are similar, but we don’t have a common thread. If an organization was put together that served all these smaller projects, we could create a pool of funds that would go a lot farther, than if everybody fights for what little money is out there.”

Raleigh, North Carolina - March 20, 2003

The Meeting

Our Raleigh meeting was held at El Pueblo, Inc., a non-profit statewide advocacy and policy organization, dedicated to strengthening North Carolina's Latino community. Mary Lindsley, Director of Special Events and Programs for El Pueblo, had done a superb job of disseminating news of our gathering to interested members of the Latino and broader communities. As a result, we had strong attendance at this meeting with over forty participants. The diversity of meeting participants was exhilarating! Participants included educators, civic organization representatives, North Carolina Arts Council and North Carolina Humanities Council staff members, and representatives from the Consulate of Mexico, North Carolina Museum of Art, Student Action with Farmworkers, and Center for International Understanding. Communications professionals from WSHA-Radio and the *News Observer* participated, as well as high school students accompanied by their non-English speaking parents. Most participants were drawn from the communities of Raleigh, Durham and Greensboro.

In the initial discussion, we defined some key terms and listened to examples of discontent in defining some communities. Questions that arose included: What is the definition of Latino? Will this definition include expressions such as mixed heritage? Since these are questions that surface repeatedly in groups whose own self-identity markers are problematic, I proceeded to explain that all participants should seek to be as inclusive as possible, and include expressions by any group which self identifies as Latino or Hispanic. Our goal was to include a broad representation of Latino residents.

Although the content of the discussion was structured as previous meetings, the number of participants made it clear that a different format was needed. Participants were divided into small groups for discussion. Groups were asked to identify assets and resources within the Latino community. Translation assistance was provided for individuals who spoke no English.

The small groups immediately began to list numerous resources within their communities. Several of the groups identified dance, noting various social and *folklórico* dance venues, and locations where salsa and tango classes are taught. Another group listed nightclubs and restaurants that feature live popular and traditional music, and the "*tienditas*" and bakeries that sell CDs and cassettes of Mexican and other Latin music. Many restaurants were identified as resources including those that serve traditional Cuban and Argentine cuisine. Someone mentioned the ubiquitous taco trucks that cater to workers at construction sites, and office workers in downtown areas.

Another group noted the existence of media resources that cater to the Spanish/English bilingual clientele. Among the newspapers are *La Conexión*, *El Noticiero* and *Que Pasa*, which sponsors a gallery in Fayetteville Mall that primarily features Latino artists. In addition to print media, a radio station with Spanish language programming was identified as *La Ley*, *La Super Mexicana*, 96.9 FM.

Religious celebrations discussed included *el Día de Los Muertos*, *Las Posadas* (Christmas Celebration), and the *Virgen de Guadalupe*. One of the groups focused their discussion on community festivals including *La Fiesta del Pueblo*, Latino Day and the Newton Grove Farm Workers Festival.

Area businesses either owned by Latinos or who cater to the Latino population were another area of conversation. A wide variety of businesses and service industry companies were mentioned. A number of health professionals, educational resources such as ESL programs, student orientation programs, and church programs that offer literacy, and tutoring within ecclesiastic programs, were also identified.

In eleven North Carolina counties, public libraries celebrate *Día de los Niños/Día de los Libros* in the spring. This event will feature storytellers, *mariachi* groups, story tellers and *piñata* parties in honor of the Mexican holiday, Day of the Child.

Institutions in the infrastructure of governmental community were also identified. Among these are the Consulate Offices of Mexico and Honduras, and the North Carolina Museum of Art, which offers bilingual docents, exhibit materials and programs. Hispanic Chamber of Commerce and Puerto Rican Chamber of Commerce encourage business opportunities for Latino service providers and merchants. The North Carolina Governor's Community Affairs has a division specifically devoted to Hispanic/Latino Affairs that serves as an informational source on the work of the Governor's Advisory Council on Hispanic/Latino Affairs, and sponsors events and projects involving the state's Spanish-language population.

Several groups identified *Culturas Unidas* as an important resource. *Culturas Unidas* is a non-profit organization dedicated to building a stronger community by creating opportunities for Hispanics/Latinos, and by fostering understanding and appreciation among diverse cultures. Finally, several of the groups added that partnerships and collaborations (groups like the one at this meeting) are helpful in establishing a community and building on current assets.

Resources offered through the Mexican Consulate's Office provided much discussion. Various programs include the distribution of Spanish-language books to elementary schools and library books. The Mexican Consulate also sponsors an arts contest for participation by Mexican-American and U.S. children. The art is juried in Mexico with the winning submissions featured on a calendar that is distributed to schools in Mexico and the United States.

To summarize, meeting participants found that the Latino community in North Carolina has many resources and there are a number of venues for the cultural arts to flourish.

Barriers

- ◆ Lack of consensus of which nationalities should or should not be represented when organizing community festivals.
- ◆ Media combining all Latinos into single group to convey a "pan-Hispanic" identity.
- ◆ Lack of communicating events to the larger community.
- ◆ Bridging the cultural barrier.
- ◆ Teaching an understanding of the wider sense of being Latino (not just in Latin America or in Central America).
- ◆ Funding.
- ◆ Leadership.
- ◆ Lack of bilingual volunteers to assist in schools.
- ◆ Parental involvement in schools.
- ◆ Lack of involvement by female Latino artists.
- ◆ Honoring different cultures without homogenizing them.
- ◆ Involving teenagers of different backgrounds and cultures.
- ◆ Issue of skin color consciousness and residual prejudices, and its effect on people who are trying to establish themselves in a new place.
- ◆ Stereotypes in a community accustomed to limited minorities.
- ◆ Accommodating arts requests when the need for basic services is so prevalent. (What takes precedent,

basic living needs or the need to create art?)

- ◆ Lack of widespread dissemination of existing resources and planning.
- ◆ Language barrier that needs to be addressed at the root level by a community whose language is in transition. (The fact is that for some people, educational needs might surpass artistic needs, and that makes agencies and individuals choose where to put their resources.)

Dreams

- ◆ Establishing cultural centers to cater to Latinos, and provide classes, exhibit space, and support for the arts. One group remarked that they would like “a cultural center like *Museo del Barrio* in New York, that would offer classes and exhibits working towards preserving and expanding the traditional arts.” Suggested classes included music (piano and guitar) and dance (traditional *folklórico*).
- ◆ Directory of resources (organizations) and contacts (people) interested in addressing or partnering with the community. Others responded that El Pueblo had previously created a directory, thus putting into practice one of the goals for the group meeting, which was to establish connections and networks among the various individuals and organizations represented.
- ◆ Increased services to Latino artists and the arts in general, and the opportunity to exhibit art to a wider population outside of the Latino community. They would like to see the state museum institute a more active collection policy; to begin collecting art from Latin America and to present a major exhibition of art by Latinos.
- ◆ Also, among the suggestions for improving the venues for artists, they suggested that the First Friday Walk, the monthly arts event that focuses on established galleries and artists, find a space for small gallery exhibits in their program.
- ◆ Expanding, perhaps through partnerships, the *Fiesta del Pueblo* so that it would contain a major performing arts event around the festival weekend.
- ◆ Opportunities to discuss common issues and the status of Latino art and artists.
- ◆ A festival with a broad sense that would present Latino art so that it does not romanticize or tokenize Latino culture.
- ◆ Access to more Latino literature, especially in schools and for use by mentors who can guide Latino students in after-school programs.
- ◆ Latino arts programs in the schools that include Latino artists, “to serve as role models and to break negative stereotypes.”
- ◆ Cultural/artistic survey of the Triangle to produce a Latino directory for schools, community and cultural organizations.
- ◆ Interdisciplinary Latino performance group.
- ◆ Translators and interpreters at all community meetings, and translation for print materials.
- ◆ South would evolve into a truly bilingual society.
- ◆ More opportunities for individuals and groups to meet to discuss issues and resources.
- ◆ Greater involvement by higher education institutions in the development of art careers.
- ◆ Expansion of university art programs to include more Mexican art.
- ◆ Implementation of a program to educate the general public regarding the diversity of the Latino cultures in the States.
- ◆ More opportunities for Latino artists to demonstrate or perform in schools.
- ◆ Increase of Spanish programming on public television and radio
- ◆ More Latino civic leaders, elected officials, and representatives on policy setting boards.
- ◆ A broader definition of what it means to be Latino.
- ◆ Cultural and artistic exchange opportunities

Recommendations

- ◆ Needs assessment.
- ◆ Development of inventory of existing resources.
- ◆ Implementation of a plan to establish a network of artists and cultural workers, as well as a structured schedule of meetings, such as the one we held in March. This would allow the various entities responsible for bringing arts programming to the Latino community, and the Latino community members, to discuss their common goals and develop a plan of action.
- ◆ Comprehensive survey of Latino arts and artists.
- ◆ Greater communication among Latino groups and wider dissemination of information to isolated communities.
- ◆ Development of booklets and materials to explain the Latino experience in North Carolina.
- ◆ The need for a network organization would alleviate the challenge offered by the diversity that exists within the community.
- ◆ Professional development for individual artists.
- ◆ They would like to model North Carolina's projects on what other states going through this process have used in the past when dealing with non-mainstream communities, and perhaps a program to allow bilingual individuals who can work with artists in schools.

Conclusion

Meeting participants were excellent at sharing resources to potentially provide assistance to one another. For example, the dream of providing literature in Spanish to students faced the "funding" challenge. This issue was resolved almost immediately at the meeting by the staff person from the Mexican consulate who leads a program that distributes books in Spanish for children, free of charge.

As I did at the other sites, I made it clear that our role was not to illustrate how the Southern Arts Federation could make all their dreams come true, but that our role was to find out what they identified as challenges and how they could mobilize themselves to achieve their goals.

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Conclusions and Recommendations

The increase in Latino populations in the South demands attention to services and basic needs that must be met within communities. Unfortunately, the traditional arts and cultural expressions are often neglected and not taken into account when needs assessments are conducted. While basic community needs (housing, health, education) are extremely important, we must acknowledge and consider the manner in which cultural expression intersects with the service needs of the community. Health and human services agencies may benefit from information about traditional medicine and belief systems such as faith healers, or *curanderos*, that invariably practice in most Latino communities. Building much needed bridges between existing social service resources, faith-based organizations, and Latino community leaders is central to the success of any endeavor.

The following recommendations are based on my experience from similar research and the community meetings for this project. Although each of the four states and individual communities have particular desires that require specific actions, there are generalized needs within the South's Latino communities. My recommendations fall into three general categories that correspond to the individual sites and general regional concerns:

- ◆ Linguistic and educational support
- ◆ Infrastructure support that includes physical space and venues
- ◆ Technical assistance and professional development for individual and groups of artists, cultural and social service workers

Linguistic and Educational Needs

The most salient need is for translated materials at all levels. If the newly arrived Spanish speaking monolingual is to feel at home and acquire a level of comfort, materials in museums, libraries and other public spaces such as public transportation and retail stores, must be available in Spanish. A word of caution: the translations that sometimes appear are well intentioned attempts to remedy a crisis situation. The idea is not necessarily to translate word for word with the help of a dictionary, but to present the material in the original language. The challenge of finding translators can be daunting. Soliciting assistance from local universities, many of which already have a cadre of students capable of providing translation, can result in the translation of materials. It may also create a bridge between Spanish-speaking university students and the broader community.

There is a need for mentoring and the development of programs in schools that celebrate Latino heritage. These programs will allow students and parents to feel at home, and will illustrate that educational systems acknowledge Latino heritage, culture and history. Latino parents, strong supporters of education, often see formal, non-faith based institutions as alien places. Through inclusive arts programming, alienation can be minimized. Local arts councils, educators and parent organizations must partner to coordinate Latino involvement, as well as initiate the development of culturally appropriate materials. Training workshops, perhaps in conjunction with state humanities or arts councils, can develop "master teachers" or community scholars to train educators, cultural and social service workers.

Many school and public libraries lack extensive collections of periodicals and books available in Spanish. Library and school systems should consider partnering with Mexican Consulate offices to facilitate increasing Spanish language collections. The accessibility to literature and other materials would further promote literacy in the home and provide Latino children with familiarity to their native language. For

example, Wake County Public Libraries (NC) provide a number of Spanish language activities and resources for their patrons, including the annual *Día del los Niños/Día del los Libros*. (*Día del Niños*, observed on April 30, is the Mexican holiday, Children's Day.) The *Día del los Niños/Día del los Libros* program should be considered by other state library systems as a potential model for encouraging library participation from the Latino community. *Reforma*, the national association of Latino librarians, has additional information on *Día del los Niños/Día del los Libros*.

Establish university programs focusing on Latino culture, develop Latino Studies programs, or include Latino literature, dance, music, visual arts, etc. within existing structures to broaden cultural perspectives. As more and more Latino students attend American colleges and universities, the need for such programs will increase. Additionally, the non-Latino student population will become more aware and knowledgeable of Latino culture and art.

Language and education are critical for the development of a Latino citizenry that will continue to grow and make demands for increased attention to their needs. Education does not only occur in formal school settings; tradition is typically transmitted in the home and community. Therefore, I recommend additional steps beyond the formal school structure. Some examples would be: community or school activities might include *declamación*, the traditional poetry reading contests found in some Mexican communities; the establishment of *folklórico* classes as part of after-school programming; and collaboration with literacy programs based on arts programs. For example, the participants in Georgia saw a need for structured program in dance, and meeting participants in Florida identified a need for establishing connections across Latino communities. In all four sites we visited, I recommend a survey of traditional arts that will provide a comprehensive list of artists working in the community in formal and informal structures.

Finally, Latino artists and community arts advocates should be considered for state and local arts awards and honors. This type of recognition often draws local media attention thus providing an additional educational and visibility opportunity.

Infrastructure

A second critical area addresses the infrastructure needs that include physical space and venues for cultural expressions. This issue was identified at all four of the public meetings. These potential centers would serve as a resource for community service needs, but also as venues for teaching and learning, as well as reinforcing cultural heritage. The addition of a space dedicated to specific artistic expressions has successfully become a magnet for artists and art education in a number of metropolitan areas including: San Antonio (Gudalupe Cultural Arts Center); San Francisco (Casa de la Raza and Self-Help Graphics); Chicago (Museo Mexicano); and Philadelphia (Taller Puertorriqueno, Inc.). These centers have existed for over thirty years. Omaha, Nebraska's Museo Latino and Nampa, Idaho's Hispanic Cultural Center are more recent additions, but they nonetheless provide cultural stimulus and pride in their local Latino communities.

Technical Assistance and Professional Development

Infrastructure is dependent on the quality and quantity of technical assistance and professional development. Many emerging Latino organizations are run by volunteers, while others survive with small staffs and advisory boards or committees. As illustrated through our community meetings, many non-Latino organizations want to involve their Latino neighbors in programming and other activities, yet lack the network or cultural expertise to successfully undertake these tasks. Emerging Latino organizations also need similar technical assistance and professional development to assist them in assimilating their organizations into other community groups. Financial management and the lack of coherent development planning, often make fundraising extremely difficult for these new organizations. The development of fundraising and grant writing

skills is vital. While surveys of existing arts is a worthwhile idea and needs to be supported, they will not translate into tangible and real change until the infrastructure exist to make use of the survey findings.

In summary, the need for physical space is foremost followed by a need for training and leadership development for the groups already in existence and those seeking to find a place. Cultural centers cannot exist and survive without trained staff and boards. The network that many of the meeting participants requested could be launched via the Internet, through a Web site that links and provides information to all the groups in the region. This resource would have to be facilitated and maintained by an organization with a strong understanding of Latino culture, the Spanish language, and the broad arts community.

Closely linked to the infrastructure is the third area that I've identified as technical assistance, and professional development for individual and groups of artists, cultural and social service workers. I found the community of artists, traditional arts practitioners, and scholars that we visited to be vibrant and ready for major changes. These individuals are ready to collaborate and tackle the challenges they identified. The challenges are many, but not insurmountable. With the spirit of collaboration and *ganas* (willingness and ability), they will no doubt produce positive change. In its role as supporter, the SAF can act as a catalyst for actions that will undoubtedly result in benefits far beyond the financial and time investment required.

Like each and every state within the reach of the SAF, the four sites we visited are unique and have specific needs, but all of them share some common dreams for their community and face similar challenges. The decision to focus on Latinos is a positive step and will yield a rich harvest as the seeds planted during the visits are nurtured and carefully tended by SAF and meeting participants.

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APPENDIX A

Census Data

Source: www.census.gov

Table 1: Georgia

HISPANIC OR LATINO AND RACE		
Total population	8,186,453	100.0
Hispanic or Latino (of any race)	435,227	5.3
Mexican	275,288	3.4
Puerto Rican	35,532	0.4
Cuban	12,536	0.2
Other Hispanic or Latino	111,871	1.4
Not Hispanic or Latino	7,751,226	94.7
White alone	5,128,661	62.6

Table 2: Louisiana

HISPANIC OR LATINO AND RACE		
Total population	4,468,976	100.0
Hispanic or Latino (of any race)	107,738	2.4
Mexican	32,267	0.7
Puerto Rican	7,670	0.2
Cuban	8,448	0.2
Other Hispanic or Latino	59,353	1.3
Not Hispanic or Latino	4,361,238	97.6

Table 3: Florida

HISPANIC OR LATINO AND RACE		
Total population	15,982,378	100.0
Hispanic or Latino (of any race)	2,682,715	16.8
Mexican	363,925	2.3
Puerto Rican	482,027	3.0
Cuban	833,120	5.2
Other Hispanic or Latino	1,003,643	6.3
Not Hispanic or Latino	13,299,663	83.2
White alone	10,458,509	65.

Table 4: North Carolina

HISPANIC OR LATINO AND RACE		
Total population	8,049,313	100.0
Hispanic or Latino (of any race)	378,963	4.7
Mexican	246,545	3.1
Puerto Rican	31,117	0.4
Cuban	7,389	0.1
Other Hispanic or Latino	93,912	1.2
Not Hispanic or Latino	7,670,350	95.3
White alone	5,647,155	70.2

APPENDIX B

Latino Initiative Southern Arts Federation

Contact Form

Please check:

- Add me to the Southern Arts Federation's mailing list
- Please send me a copy of the Southern Arts Federation's Latino Initiative Report

Name

Organization (if applicable)

Address

Phone 1

Phone 2

FAX

e-mail

web address

APPENDIX C

Latino Initiative Survey

Southern Arts Federation

Spring 2003

Your participation to this survey is optional. Please note that your responses and participation are anonymous and confidential. Your input is vital to assist the Southern Arts Federation in providing arts and cultural programming and assistance to the region's Latino populations.

1. Please select the response(s) that apply to you.

- Artist
 - Representative of a cultural organization
 - Other (please explain)
-

2. Answer **only** if you are an artist. Select the category that best describes your discipline of interest.

- Crafts
- Visual Arts
- Photography
- Literature
- Folklife/Traditional Arts – Dance
- Folklife/Traditional Arts – Music
- Folklife/Traditional Arts – Crafts
- Folklife/Traditional Arts – Visual
- Media Arts
- Design Arts
- Performing Arts – Dance
- Performing Arts – Music
- Performing Arts – Opera
- Performing Arts – Theater

3. If you are an artist, describe your art form. Please include information about how you learned your skill. Did you learn from a relative, elder in your community, etc. ?

4. Have you ever been associated with an arts project that received either local, state or federal funding assistance? If yes, please explain.

5. What are the barriers you encounter as an artist, arts administrator, arts advocate and/or audience member?

6. What are the best existing resources for Latino cultural programming in your community?

7. What would most help you as an artist, arts administrator, arts advocate and/or audience member?

8. How did you learn about this meeting?

APPENDIX D

SOUTHERN ARTS FEDERATION

Supporting and Promoting the Arts in the South

MEMORANDUM

To: Participants, Latino/Hispanic Initiative meeting

From: Dr. Norma Cantú & Teresa Hollingsworth

Date: March 28, 2003

Re: Follow-up from last week's meeting

Many, many thanks for your attendance and enthusiastic participation at last week's Latino/Hispanic Initiative Community meetings. We hope that the meeting you attended was beneficial to your interests and work. Your insight was vital to the discussion, reporting and planning processes.

Please find enclosed a list of participants from the meeting you attended. You will receive a copy of Dr. Cantú's bilingual report this summer.

Several of you inquired about the reports that were written for the Idaho Commission on the Arts and the Tennessee Arts Commission. Please see the following website links to download copies of those reports: <http://www2.state.id.us/arts/survey.html> and <http://www.arts.state.tn.us/latino.pdf>.

Please do not hesitate to contact us if we may be of further assistance or if you have additional thoughts, concerns or suggestions that were not addressed during our initial meeting. We can be reached at the following:

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www.southarts.org

Your state arts agency is also a vital resource for information, funding resources and technical assistance. Please keep them informed of your interest and work.

Georgia Council for the Arts
260 14th St., Suite 401
Atlanta, GA 30318
(404) 685-2787
<http://www.gaarts.org/index.html>

Florida Division of the Cultural Affairs
The Capitol – Dept. of State
Tallahassee, FL 32399-0250
(850) 922-5259
<http://www.florida-arts.org/index.asp>

Louisiana Division of the Arts
P.O. Box 44247
Baton Rouge, LA 70804
(225) 342-8180
<http://www.crt.state.la.us/arts/>

North Carolina Arts Council
NC Dept. of Cultural Resources
Raleigh, NC 27699-4632
(919) 733-2821
<http://www.ncarts.org/>

Thank you!