Ernesto Galarza
Commemorative Lecture

Resolana: A Chicano Pathway to Knowledge

Third Annual Lecture
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Stanford Center for Chicano Research
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Ernesto Galarza
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Presented by

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University of New Mexico

Third Annual Lecture
Tornas Atencio has long been recognized for his strong and distinctive sense of how culture and knowledge must be grounded in their local settings. His originality and wealth of experience led to his selection as the speaker in the third annual Ernesto Galarza lecture sponsored by the Stanford Center for Chicano Research. We are indebted for their fine choice to the selection committee whose members were Jerry Lopez (chair), Professor of Law; James Leckie, Professor of Engineering; Carlos Munoz, Professor of Ethnic Studies, University of California, Berkeley; Jose Padilla, Director, California Rural Legal Assistance; Robert Trujillo, Curator for Mexican American Collections; Armando Valdez, Associate Director, SCCR, and Richard Valencia, Professor of Education, University of California, Santa Cruz.

Atencio has challenged the notion that culture and knowledge find their highest form in ancient Athens and western Europe. Instead he proposes the resolana, a conversation among men, as an equally powerful form of wisdom, indeed one that offers more insight for Hispano populations in particular and Americans in general than conventional Eurocentric models. He forcefully argues that in our post-industrial age of information, such oral forms (including those of women, Native Americans, and Afro-Americans) offer the potential of playing a leading role in reorienting and renewing knowledge and culture for all Americans. As an intellectual whose message emanates from his local setting, Atencio fits well within the tradition of Ernesto Galarza whose memory these lectures honor.

Ernesto Galarza was a nationally recognized intellectual, a community leader, and an activist scholar. His work was associated with Stanford from his graduate studies in Latin American history to his work with a community health center in Alviso and his founding of a bilingual program in San Jose. Galarza did not fit the usual molds; he worked as a poet, an organizer, a writer of children's stories, a leading figure in the Organization of American States, and an author of scholarly tomes. Throughout he worked toward the betterment of Chicano workers. He took pride in his culture and never doubted his identity. We hope these lectures serve to renew his vision for ourselves and others yet to come.

Renato Rosaldo
Director, SCCR
Ernesto Galarza was a man of stature. He was a man of conviction and action. He was recognized both within the Chicano community and, as witnessed by his nomination for the Nobel Peace Prize, internationally. He knew his mission in life and pursued it with a rare precision and determination. Yet Don Ernesto was also a humble man of letters. This small tribute in no way pretends to be comprehensive; our intention is to provide an outline of his life and work, and provide a glimpse of the person behind these actions.

Don Ernesto often opened his speeches to congressional committees and foundations by stating that he was of Mexican origin. He was born in Jalocotan, Nayarit, Mexico on August 15, 1905. His early years were spent in that small village where he was always attuned to the rhythms of life and nature. Perhaps the rhythm of the countryside was the well-spring to which he would consistently return as an older child and adult.

These important early moments were to be changed by historical forces already at work. The rise of the Mexican revolution signaled the movement of many families north to the United States; Ernesto, his mother, aunt, and uncles were part of this movement. His family finally settled in Sacramento, California, where Ernesto assisted his family during the harvest season as a farmworker while he attended Lincoln Elementary and Sacramento High School. As a youth he became
involved with the labor movement.

Although he had not initially planned to further his education, he was encouraged by a teacher to attend Occidental College. He received a scholarship to attend college and returned to Sacramento during the summer to work as a farm laborer and cannery worker. After graduating from Occidental, he attended Stanford University where he received his Master's degree in History and Political Science. After his graduation, he married Mae Taylor in 1929. They were to have two children.

From Stanford, Ernesto attended Columbia University where he received a fellowship to complete his graduate training. Between 1932 and 1936 Don Ernesto and his wife served as co-principals and then as owners of Gardner School, a private school in Jamaica, Long Island, known for its commitment to progressive education. While working at the Gardner School, Don Ernesto finished his graduate coursework. He was awarded his Ph.D. in Economics in 1947.

By this time, we can clearly see major areas of motivation had already been formulated and acted upon. Don Ernesto's goal was to improve the living conditions of working-class Latinos. He saw education, research, and organization as the principle vehicles to accomplish that goal. He saw education not as an end unto itself, but as necessary to pursue his larger goal. He saw the need to change established educational philosophy and curriculum in schools. These motivating forces, goals, and vehicles remain constant throughout his later work.

During the 1950's, Galarza became a familiar face in congressional hearings where he exposed the abuses of the Bracero Program and the socio-economic status of Mexican Americans. His attacks on the Bracero Program accelerated. He realized that "unionization was futile while the Bracero Program remained". The National Farm Labor Union was renamed the National Agricultural Workers Union (NAWU) in 1956. By that time, Galarza had become discouraged by the symbiotic relationship between agribusiness, government bureaucrats, and organized labor, and he decided to fight against it.

In late 1955 Galarza received money from the Fund for the Republic to write a report on the Bracero Program. This report, Strangers in the Field, had immediate impact. Government officials in favor of the Bracero Program sought to discredit Galarza. The report, however, was given national press and was a serious blow to the Bracero Program.

In 1964, he completed Merchants of Labor, an analysis of the Bracero program. The first printing was self-published. He moved to Los Angeles where he worked for one year as an Economic and Opportunity Agency officer. This move was significant in another respect: it signaled his work with his Mexican American Urban populations. Don Ernesto would focus his organizing efforts on the Mexican urban working-class population for the remainder of his life. Another major activity at that time was teaching at colleges and universities. He was a professor at the University of Notre Dame, San Jose State University, and the Universities of California at San Diego and Santa Cruz. He often referred to himself as a migrant academic. He once said of tenure, "If I stay here much longer than three quarters, I'll feel that I am sinking roots into a cemetery". Yet the academic atmosphere allowed Don Ernesto to continue writing principally on farm labor. He authored Spiders in the House and Workers in the Field (1970), Barrio Boy (1971), Mexican Americans in the Southwest (1969), and Farmworkers and Agribusiness (1977).

Galarza's community work continued in Oakland where he compiled a report on the economic status of the Mexican American community there. This report served as the building block for the current Spanish Speaking Unity Council, which is a community development corporation in that area. In approximately 1966, his concern for the urban plight of Mexican Americans drew him to Alviso, a small Mexican community north of San Jose. Alviso
had become a community threatened by the metropolis. Teachers often visited Galarza to discuss the educational problems of students. Besides acting as a formal and informal consultant, Galarza began writing books for children. He called these the Colleccion Mini Libros. He was trying to fill a need voiced by many teachers. All but one of the books in the collection were self-published.

Another of Galarza's major efforts concerning education was the establishment of the Studio Laboratory. The Lab's primary mission was to develop alternative education methods for students. Its major effort was to work with teachers to develop new curricula. Don Ernesto was convinced that teachers had to retrain in order to become more sensitized to student needs. The Lab was funded by both private and local public sources, including the San Jose School District.

The Laboratory was considered too progressive for the district, which initiated its own bilingual education program with other districts, that became known as the Bilingual Consortium. Galarza and those who had worked with the Lab decided to monitor the new Consortium. He charged that it was being unresponsive to the community and student needs and was more interested in getting more funds than in the education of youth. Galarza, together with concerned community members, developed the Community Organization to Monitor Education (COME). COME exposed the lack of community input in the Bilingual Consortium and its use of ineffective methods and curriculum. Galarza, with the assistance of COME, published Temas Escolares, a kind of white paper on the Bilingual Consortium. Galarza detested the way bilingual education had been co-opted. He also detested the manner in which a few Latinos became co-opted into the bureaucracy.

Ernesto Galarza was known as an activist, scholar, and organizer. He was a model to many who sought to improve the conditions of working-class Chicanos in the U. S. His initial work with foreign policy issues in Latin America provided the base for his well-known work on farm labor. His interest in literature combined his ties to nature and his belief in the need for relevant education. There is a consistent pattern of values and ideals—a strong humanistic orientation and a dream of a better world—in much of his writing. Those of us who had the pleasure and honor of working with Don Ernesto Galarza also witnessed his intellectual vigor, his sense of action, his belief in change, his life of praxis, his humanity and humility.
One of the founding texts of contemporary Chicano Literature, Tomas Rivera's *y no se lo trago la tierra* (And the Earth Did Not Part), opens with the following narrative sequence:

Siempre empezaba todo cuando oia que alguien le llamaba por su nombre pero cuando volteaba la cabeza a ver quien era el que le llamaba, daba una vuelta entera y asi quedaba donde mismo. Por eso nunca podia acertar ni quien le llamaba ni porque, y luego hasta se olvidaba el nombre que le habian llamado. Pero sabia que el era a quien llamaban.

Una vez se detuvo antes de dar la vuelta entera y le entró miedo. Se dio cuenta de que el mismo se había llamado.

(These things always began when he would hear someone call him by name. He would turn around to see who was calling, always making a complete turn, always ending in the same position and facing the same way. And that was why he could never find out who it was that was calling him, nor the reason why he was being called. He would even forget the name that he had heard.

Once he stopped himself before completing the turn, and he became afraid. He found out that he had been calling himself.)

This call to self confronts individuals and groups at significant junctures in their human trajectory. For those of my generation involved in the sociopolitical thrusts of the Chicano movimiento of the mid-nineteen sixties, the personal and collective reflections about identity, historical destiny
and cultural heritage generated a multi-faceted Cultural Reclamation Project—a concerted effort by Chicano scholars, intellectuals and community activists to denounce and eradicate external configurations of Chicano experience that focused on cultural essentiality and determinism. New revisions of self were encoded in art forms presenting fluid, dynamic and historically derived versions of Chicano identity and culture.

Visual artists joined writers, dancers, musicians and filmmakers in an alternative arts movement that while responding to the values of a heterogeneous community, also stressed such collective goals as the recuperation and validation of vernacular expressions, the affiliation of art and politics and the articulation of a bilingual bicultural sensibility. The Cultural Reclamation Project aimed not simply to reclaim traditions but to reinterpret them in ways that would allow for class and regional variation as well as historical change. A persistent admonition was to integrate cultural production to the texture of lived experience, to produce interpretation and analysis anchored in patterns of everyday life.

Every latino community harbors respected practitioners of traditional arts and sciences such as poetas and curanderos. Usually elders, they maintain alive ancient rites and systems of belief and knowledge. The most venerable retainers of these ancestral practices are affectionately anointed with the title of m'aeastro(a), a designation connoting authority, experience and wisdom. M'aeestros(as) are the human embodiment of the values, decorum and ethos of the community. They maintain, transmit and transform the core life practices that constitute and configure a distinctive Chicano perspective and way of life.

Ernesto Galarza, whose memory we honor today, was such a m'aeastro, an organic intellectual who extended his imagination outward to the social predicaments of his community and his time. His legacy of engaged scholarship and civic responsibility is echoed and paralleled in the social activism and academic research of today's honored guest and commemorative speaker, Dr. Tomas Atencio.

Assuredly a m'aeastro within this legacy of sabios de la comunidad (keepers of community wisdom), Professor Atencio has labored unceasingly to create systems of thought and organize knowledge into strategies for human empowerment. Mining the discursive, aesthetic and philosophic traditions of the oncianos in the pueblitos of northern New Mexico, Tomas Atencio has conscientiously investigated the interaction of folk knowledge and social transformation. Moving beyond a salvage paradigm, Professor Atencio has conceptualized provocative social visions that interface vanguard theories of cultural analysis and traditional patterns of Chicano life. His ongoing research at the Hispanic Cultural Center of the University of New Mexico posits the reciprocity of institutionalized and folk knowledge. Rooting his theoretical preoccupations with utilitarian concerns of cultural change, conversion and survival, Professor Atencio has uncovered and released subjugated knowledge systems as constituent elements of a resilient and flexible contemporary Chicano culture in process.

Today he will share his particular process of thought and action; please join me in welcoming un m'aeestro de adeveras—(a teacher in the true sense of the word)—Tomas Atencio.
The theme of this lecture, the emancipation and democratization of knowledge, is embedded in the Galarza legacy, for the work of la Academia de la Nueva Raza, which makes up the substance of this presentation, was supported and encouraged by Ernesto Galarza. In a 1976 interview published in the last Academia issue of El Cuaderno (de vez en cuando), Ernesto Galarza shared his thoughts on education and social change with Estevan Arellano, editor, and Antonio Lujan, Academia Asociado from Las Cruces, New Mexico. This presentation examines these concerns and reflects specifically on the impact of social change on the Hispanic community as we enter the Information Age.

The response of Chicano Fellows at Stanford University to our work also is critically linked to Academia's history. Armando Valdez filmed our community's vanishing traditions and life styles; Stanford established el Oro de la Universidad; and Jose Padilla, then an undergraduate student at Stanford, conducted an Academia oral history project in Brawley, California, his home town.

The Stanford Center for Chicano Research is therefore a natural place for this Resolana in honor of Ernesto Galarza.

The term Resolana derives from a real place—a space of smoothly tamped earth on the south side of a building or plaza. This place, protected on all sides from breezes, allows the south wall to receive the rays of the sun. "For generations, in fall, winter and spring, the village men—resolaneros—spent countless hours talking. Protected from the wind and spurred on by the sun they talked about many things. At times they
engaged in idle gossip or made sharp, satirical comments about some event or occurrence of village interest. They related cuentos, chistes, dichos, and they joked and laughed about the tragedy-comedy of life's paradoxes. They lamented the death of a compahero or made wry observations about villagers who passed by. And in the sun-filled area of la resolana they reached into their memories and found ways to sustain and strengthen life and to realize a sense of plenitude" (T. Atencio and Consuelo Pacheco, 1981).

Resolana, an actual place and space, is the communications center in traditional villages where men come together. Expanding on the idea that Resolana is a place where the sun reflects off the walls, we proposed that in the Resolana, men, women and children reflect on their experiences by talking to each other in a place of light. A statement that expresses the essence and meaning of this concept is the Papago Indian view of communication: "The sun shining on everything and everybody is seeing everything as it is at the same time."

"Resolana," and the Papago view of communication were appropriated by la Academia de la Nueva Raza and conceptualized as a process that recalls and releases memories people have about their experiences. Dialogue uncovers and interprets human experience and brings about an understanding of life in the community. This process creates a body of knowledge, understood within that experience and related to universal knowledge expressed in other cultural and intellectual achievements.

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The need for Resolana became evident during the Civil Rights Movement when Chicanos demanded access to educational opportunities. We became aware, however, that although the established educational system could impart skills and scientific knowledge, it did not have a humanistic body of knowledge contextualized within our culture and experience. Moreover, Chicanos, in our search for indigenous roots, appropriated Indian identity; it offered us an alternative world view and different epistemological foundations and therefore another way of understanding human experience. Resolana creates a relevant body of knowledge by integrating critical everyday life experience with other knowledge.

The bringing together of everyday life experience with the knowledge of other intellectual achievements requires dramatic adjustments in the university. The creation of practical knowledge, i.e., knowledge for social action, demands the same zeal that forged the development of scientific knowledge (Habermas, 1973; Gadamer, 1988). Moreover, the university needs to link with the community in a reciprocal relationship that is bound by the necessity to democratize knowledge as the developed world moves from an Industrial Society to a Communications Society.

I propose Resolana is a path towards open knowledge, and in this lecture I will examine the development of Resolana as a concept and will discuss its relevance to Hispanos in a Communications Society.

The quest for la resolana as a metaphor for this process started when I lost my intellectual innocence. The loss of innocence came when I, a college student majoring in philosophy, realized that philosophical, or classical, knowledge was elitist; it wasn't really for everybody and it was believed not to derive from everyday life experience and action. Furthermore, philosophical knowledge was hostage to colleges and universities. Yet, I was fascinated by
Socratic (Platonic) Academia, especially the use of language and words in dialogue and discourse as a way to communicate and understand. The irony was that the symposia where this dialogue had taken place had created a body of knowledge which today constitutes the knowledge I perceived to be hostage to the university. Nonetheless, I realized the process of discourse could be used to create knowledge from everyday life that was contextualized within a particular experience—my own.

Reflecting about life in the villages of northern New Mexico, I wondered whether the men and women there did the same thing as the symposia participants of Ancient Greece. I recalled the older men and women talking at length about religion, morality, politics, witchcraft, love, death, conflict and reflecting on issues that also concerned Plato in his writings. But there were no books in the library written by them. Even the Mexican and Spanish intellectual legacies were not to be found in the philosophy section, much less the New Mexico Hispanic experience.

At about the same time that my views about classical knowledge were forming, I was wrestling to make sense of a dominant society whose values I could not easily accept, and this made it difficult for me to adjust in the social world in which I lived. Reflecting on my own experience, I concluded that the social structures—social, political and economic institutions—that shaped my existence were impairments to my fulfillment as a Chicano.

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Despite the dominance of the values and institutions of society giving birth to the values that in turn guided behavior within these institutions. Values and the institutions were interlocked with each other. These values and norms underpinned the structures that gave them birth. Values such as competition, individualism, and progress were difficult for me to incorporate as guides to my life, since they were in conflict with the beliefs and commitments of traditional people in the villages of northern New Mexico where I was born and raised. There was no way for me, I concluded, to penetrate the dominant social structures unless I changed my values—my culture. But if, on the other hand, I wanted my own values to be affirmed and to flourish I had to rename the world, if not reconstruct it.

Naming the world from my historical and cultural experience became my vocation. Personal experience and education provided the tools to work towards that goal. I was trained in social work to practice psychoanalytically-oriented casework. In other words, I considered the influence of unconscious forces on development patterns in discerning and explaining behavior. At first that was not necessarily relevant in my job as a child welfare worker in northern New Mexico. I listened as people relayed more than their misfortunes. They told me about the difficult but pristine existence in the beautiful mountain valleys where they had survived as subsistence farmers and stock raisers, but they also conveyed the visions of any parent, and shared feelings about their pains, their fears of death and views about immortality. These people talked about their beliefs in virtues and values, about God and the power of santos, and demons. Stories of fiestas and
Witchcraft, fantasies and dreams were openly shared, in verse, dichos, cuentos, adeuianzas, and mplatica (informal discourse). They expressed individual as well as communal knowledge about northern New Mexico society. They demonstrated that clinical approaches to interviewing were not only relevant to an understanding of the psychosocial development of an individual, but become useful in understanding the community's cultural and spiritual development.

The idea of listening to stories, cuentos, and oral history came together through another personal experience. Storytelling was close to my own upbringing, since my father, a man in his late sixties when I was a child, recounted tales about his father and grandfather, taking me back to the early 1800s in New Mexico. Thus, as my social work experience stimulated my interest in documenting people's stories, I turned to my uncle, the last living Atencio male of my father's generation, to reconstruct the stories I had heard from my father. One day he gave me a bundle of papers that had been in the family for generations. Among them were deeds, last wills and testaments, and other papers. The oldest, dated 1776, was a will pertaining to Embudo, now called Dixon, and signed by a magistrate in Santa Cruz de la Canada, the Alcaldia headquarters.

One sunny winter day I took my uncle's papers to la Resolana, the place. In la Resolana that day, men gathered around and examined the old documents with intense interest. They shared information and knowledge about their version of life in Embudo. At that point it made sense that the Academia Socratica, which had influenced my perspective on knowledge during my college days, could be la Resolana Chicana.

In 1963, the intervening years were important in many respects. As an administrator of a program for migrant workers, I saw university trained and supervised teachers teaching Mexican and Mexican-American farmworkers how to read English from books that had been developed for first graders of the general population. During that period, universities opened their doors to Chicano students and I wondered if the same insensitivity would prevail in introducing Chicano college students to the world of knowledge. The need for a culturally and socially contexted body of knowledge and a method for its transmission was imperative; the time for Resolana had come.

In 1968, Padre Luis Jaramillo, Facundo Valdez and I agreed that we needed an intellectual center to build a Chicano body of knowledge from the everyday life experience of people. With an arrogant naivete we announced that our body of knowledge would grow from the barrios of the Southwest, from the mining towns in the Rocky Mountains and the desert foothills of Arizona, from the farm labor camps across the west and Midwest, from the penitentiaries, and from the mountain villages of northern New Mexico, our home.

I chose the name for the fledgling Center: la Academia de Aztlan. Aztlán, the legend that the Aztecs had originated somewhere in the Southwest and its interpretation that Chicanes—descendants of the Aztec—symbolized the return, had captivated the imaginations of young Chicano activists. Aztlan gave many Chicanos a spiritual grounding in the New World.
It was not European, and the idea furthermore was loaded, by intent, with political implications. In political terms, the return ideally implied the taking of the Southwest by its heirs: Chicanos. Indian heritage served as an anchor for a new identity for Mexican and Spanish Americans. Those who accepted this interpretation of history and myth were Chicano.

From a broader humanistic perspective, we who were establishing this Center were Chicano, because, according to Padre Jaramillo, "American society had left us no choice." Our vision, asserted Jaramillo, goes beyond: "We are not Spanish. We are not Mexicans. . . . We are not Americans. We are much more than the sum total of all these. We are la Nueva Raza... The destiny of man is beyond the sum total of all men." (Jaramillo, 1970)

Jaramillo was saying that we must strive for a new humanity that tears down all class and racial barriers. That is la Nueva Raza. And hence, La Academia de Aztlan became known as La Academia de la Nueva Raza. Aztlan would remain an important part of la Academia, as it was of all Chicano Movement activities.

Why Academia?

Although Resolana was already emerging as a parallel to the Socratic Academia, Academia seemed a more appropriate name. The Socratic Academia was a major influence in my college days. Moreover, Academia was a well-known name and concept in Spanish speaking countries, as an intellectual endeavor. As we affirmed the need for indigenous structures and processes for uncovering and understanding the memories of human experience, Resolana became Academia's pathway to knowledge.

The first step in Academia's journey towards creating a contextual body of knowledge was to borrow the Socratic Academia's idea of discourse and dialogue in a symposium setting and integrate it eclectically into our own work. The analogy used to explain this process was the act of removing a rubber glove by volteando el guante. Placing the gloved hand before you and yanking the glove from the open end, the glove is reversed, or turned inside out. The glove does not change form but it does point in the opposite direction. The Socratic Academia turned inside out is la Resolana Chicana.

As this project was in progress, I served as consultant to a barrio mental health program in San Antonio, Texas under the auspices of the Mexican American Unity Council. Mariano Aguilar, its director, had the insight to suggest that the healing element in their community was el oro de barrio. Aguilar's contribution to the emerging Resolana was the term el oro del barrio. Described as the wisdom of the people by Academia, the concept of el oro del barrio subsumed the four parameters, or methods, already in use by Academia as Resolana's pathway to knowledge. They are: personal history, oral history, folklore, and art. According to Aguilar, within el oro del barrio were the healing powers of a community. For Academia, el oro del barrio had locked within it the knowledge and wisdom of the people. When released, this wisdom would lead to a new awareness and understanding of our lives, plenitude, and ultimately to a New Humanity—La Nueva Raza.

Personal history, oral history, folklore and folk music and art became avenues to understand human experience in northern New Mexico. The understanding and meaning of the content of this material was achieved through platica, or, in other words, discourse and dialogue in the process of documentation through either of the four paths. Discourse and discussions
continued in subsequent analysis among the collectors and in the sharing of the material among the various contributors who had given us similar information.

The specific steps involved in documentation are explained as follows: the dialogue between a tutor, or collector, and a contributor engaged both individuals in a creative process of thought and action. This dynamic relationship begins by reflecting on a deed, or action, under discussion in the personal history, oral history, or folklore that is being documented. I assumed the content of an oral history or folklore was based on an actual occurrence—something that happened—that may have been generalized or embellished by subsequent reporters of the event. Whether the story was factual or not, was not important. Our concern was to reflect critically on the individual's perceptions, whether these were mental images or sensory experiences. Upon reflection, the meaning of that account, within a historical context, was revealed and led to subsequent action by the participants in the dialogue. That action could be manifested externally or remain within the mind as an intended or conceived action. In either case, it is action that results from reflection on a previous action. Subsequent action, in turn, becomes material for reflection again. This creative process gives birth to a dynamic spiral of thought and action.

As more was uncovered, the collector and contributor became dynamically linked in a closer understanding of each other’s information and knowledge. Language diminished in importance as a tool for understanding as the individuals moved from a rational to a more intuitive mode. In northern New Mexican street language it was malisidindola. It was communication with full integrity in the message occurring in a reciprocal exchange of words and meaning. As understanding is fully achieved, "the sun is shining on everything and everybody is seeing everything as it is at the same time." The spiral of thought and action progressed from the more rational and verbal to the less rational and nonverbal—from words to no words, from the rational to the intuitive. Ultimately, those involved in the dialogue would be SEEING—the way of the mystic.

The spiral of thought and action operates at two levels: the micro spiral and the macro spiral. The micro spiral refers to individual documentation involving the tutor and the contributor; the macro spiral refers to exchange of ideas and information by several individuals who come together because they have contributed similar information in the individual collection. Material from the macro spiral becomes "objectified" knowledge—knowledge that is committed to print or adapted to other media and is disseminated. Once "objectified", this knowledge logically becomes material for further reflection at a wider spiral of thought and action. The micro dimensions produce self-knowledge; the macro creates practical knowledge. The difference between these two kinds of knowledge will be discussed later on.

Resolana is a pathway to knowledge that derives from a transactional relation between thought and action in the everyday life of people. Next I will give an interpretive framework that deals with the origins and the content of knowledge and its immediate practical applicability in cultural action.

The initial interpretative framework grew out of my social work and
mental health experience and training. I made the assumption that the content of information conveyed through personal history, oral history, folklore and art represented not only social and cultural action, but also uncovered the preconscious forces and images not readily apprehended by the individual client or social worker. These preconscious dimensions can be discerned by examining and understanding behavior, social expressions such as language, and cultural productions that convey beliefs and ideas as well as levels of consciousness. What was revealed to me in discourse or what I observed in people's behavior became my starting points. In other words, I began with the empirical, the rational, and the verbal.

Appropriate intervention could only occur if, as a social worker, I understood the dynamics of the preconscious, their social manifestations and their meanings to people. For example, I noticed that the sense of belonging and the idea of homeland, deeply imbedded in the people's consciousness, was somehow tied to the land, to nature, and that the loss of land was intertwined with family cohesion or its breakdown. I had to have a more global understanding of life and not merely take for truth what was obviously revealed in behavior. Intervention strategies then had to incorporate the objective manifestations and the spiritual meanings not readily identified in everyday life.

As a mental health consultant, I identified social structures that were related to land, such as Acequia Commissions, and worked to strengthen them. Acequia Commissions determine and manage the allocation of irrigation water. Such intervention mechanisms, I argued, could reestablish a sense of solidarity as well as preserve the land and keep people living on it.

Using a naturalistic code and Einsteinian language, Luis Jaramillo took the concept of the preconscious and the appearance of its elements in culture and drew the analogy that Energy is to Matter as Myth (the preconscious) is to Culture. In the naturalistic code, electrons and protons constitute a web of interacting relationships that manifest in matter, with the speed of light multiplied by itself as the constant. The speed of light determines the status of energy-becoming-matter.

What would determine the relationship of myth to culture in the cultural code? The closest concomitant within the logic of the analogy that I could identify was consciousness (i.e., consciousness of mental images and consciousness of sensory information) and experience. In the myth-culture code, Jungian-like images, in a reciprocal interaction with the environment, appear in culture as consciousness integrates these images and sensory information with everyday life experience. Images are given life by the same primordial force that is seen as energy and matter in the natural world. Images are apprehended by consciousness and are given form. Such forms appear in culture as symbols in the visual arts, i.e., the serpent eating its tail, or in legends that attempt to explain existence and the life cycle (Neumann, 1954), and as values and norms that guide behavior and action.

How the images flowing out of the primal force appear in culture, either as belief, statements, or action, depends on what takes place when the
social world of experience and the archetypes intersect and what meaning is given by consciousness as they become integrated in the social world. I will attempt to explain how images, or archetypes, become integrated in culture in the narrative below.

Sensory stimuli and mental images make up the information that is apprehended by consciousness. The processing of this information by consciousness occurs in a dynamic process of apprehending and responding. More specifically, the meaning attributed by consciousness to the interacting of images and sensory information from the natural world, causes humans individually and in groups to respond to that awareness. Consciousness of something, is awareness. Viewing this from a social perspective, some of the responses that occur at this stage are legends that serve to explain life, the development of values to guide the individual in relation to others, the creation of norms by which to behave, recurring patterns of behavior, and the development of language and symbols that facilitate communication with each other and that assure survival. I proposed, for example, that values as virtues and the commitment to "care" emerge early in the development of consciousness in Individuals or groups intuitively close to the primordial images. Gradually, reason becomes a characteristic of consciousness and the more reason is applied in understanding human existence, the more primordial images become hidden in the knowledge that explains and guides the social world; consequently, culture becomes concrete: virtues become instrumental values, care is institutionalized, norms are rigidified, laws are codified, the social world becomes more bureaucratized, and interpersonal relationships become truncated. In the Academia publication of Entre Verde Y Seco, to which I will refer in detail later on, these examples come alive. The more myth becomes concrete in culture, and the dynamic relationship between the two is severed, the more the social world becomes wrenched from its divine source.

The relationship of myth and culture is reflected in the stories people tell of their experiences, in cultural action, and in the roles individuals play in society. It is possible to identify individuals who have heightened levels of consciousness that connect them to mythical elements. Among them are the curandera (healer) or arbolaria (shaman), the priest and the santero. There is also the hero and anti-hero. Viewed through other socio-cultural frameworks, some of these individuals could be labeled as deviant. Seen through the myth/cultural continuum, they are considered gifted because of their link to the divine.

In Academia, we looked at the Picaro, a rogue who plays the archetypical role of an anti-hero. In this role the picaro retains a sense of personal freedom by choosing to be marginal within an ordered society whose inauthenticity he clearly understands and chides. He rejects the order of society but consciously uses his wits to get from it what he needs. The picaresque character, immortalized in Spanish literature in the sixteenth century and introduced to Academia by Alberto Lovato, became a category in my own work in mental health to explain certain behavior within our cultural context. Psychosocially this behavior would be interpreted as deviant, but the picaro is a profound character who constantly reminds us that personal freedom
has its price: an ordered life within society is paid by relinquishing this freedom. Estevan Arellano's novel, Inocencio, follows the life of a New Mexico village picaro. The narrative depicts a person que ni siembra, ni escarda, y siempre se come el me/or elote (he neither plants nor hoes but always eats the best ear of corn).

The socio-cultural equation and the documentation and reflection of el oro del barrio are linked in these ways. Through the myth/culture framework, one understands the origins and meaning of knowledge disclosed through the documentation process; the documentation process can discern whether mythic elements and social experience are in balance in a given culture. Thought and action theoretically can be used in community as a critical socio-therapy that serves to strengthen or reestablish a dynamic relationship between myth and culture, that is, to create myth in the everyday life of people.

The actual documentation of the community's experience unweaves or unravels the way consciousness processes mental images and sensory information into knowledge that then becomes imbedded in culture. Beginning with what is revealed through culture, dialogue discloses the memories of experience and in critical reflection through interpersonal interaction moves the process of understanding to a higher level of consciousness. It is visualized as an upward spiral towards awareness (self-knowledge) and respond-ability, the capability to respond to what one becomes aware of. Respond-ability grows with practical knowledge which helps explain social phenomena and serves in making ethical decisions. It can be an aid in removing impairments to freedom and fulfillment. In Paulo Freire's word: conscientizacion.

The uncovering and understanding of information with a contributor is facilitated and enhanced in dialogue by the knowledge and skill of the interviewer. In this interaction both parties reach a mutual understanding and learn from each other through the exchange of information. It was clear at the outset of our documentation program that some of the material being documented had already been critically analyzed by the contributors, and the dialogue facilitated reflection.

The re/ran, dicho, or proverb shows that the information being documented has undergone critical reflection. The proverb, a way of communication often used by the traditional resolanero, is a statement that conveys distilled observations and reflections about human experience. It is generally used as a remache (rivet), which summarizes concisely and concretely the elements of the message. To express doubt or cynicism about something, people usually say, "Noes el leon como to pin-tan." When contributing to someone else's project where there is no reciprocity, the common saying is, "El que le da pan al perro ajeno, pierde el pan y pierde el perro." To describe ignorance among the many and enlightenment by a few in a social situation, the saying is, "En la ciudad de los ciegos el tuerto es rey." New management implementing its own agenda would be described as "Nuevos reies nuevas leyes." About the Welfare state, the observer is likely to say, "ni te mata ni te mantiene." About losing one's rights as a result of dependence on a benevolent master, the dicho is, "El que mantiene manda." Parables or short stories, Cuentos moralejos, commonly used by elders to give advice, consejos, to the younger generation, are nonabrasive ways of communicating. Indirectas, (oblique
messages) are highly skilled and subtle ways of conveying a message that tests the mental acuity of both the sender and the receiver of the message.

Academia sought to communicate and enlighten the community about the social contradictions affecting our lives and to raise a consciousness of our life situation. The documented material was reviewed, and from it twelve categories were selected which accounted for almost all the documentation Academia had at that time. Themes such as land, family, religion, justice, values, and health, among others, were chosen. Verbatim vignettes composed of information about land, for example, were abstracted from the material. All vignettes about the same topic were returned to contributors, each getting the other's material as well as his or hers. Contributors were then brought together to discuss each other's work—the macro spiral of thought and action went into play. This served to reflect critically on one another's contributions and knowledge, within a group. Although it was not a goal of the group sessions, consensual validation was also achieved, as a culturally contextualized body of knowledge began to form.

The vignettes were arranged by topic to be published in a book and returned to the community. The book was edited by alternating the sequence of vignettes between those that described the "good" (the verde) and the "bad" (the seco) of life. The first vignette about land, for example, depicted the beauty of life on the land, and the next described how the land was lost through unjust political maneuverings. This showed the ups and the downs, the green and the dry of life. Hence the book was titled Entre Verde y Seco.

The woman, in her early seventies and mother of four, tells: "I never knew a doctor in my childbearing years—for any of my children. La partera, the midwife, una viejita, a little old woman, would deliver us, she nursed us to health by holding us to a strict forty day dieta—a period of time when we did nothing. We were kept still and undisturbed, quiet as brooding hens. She nurtured us with lots of atole, piloncillo, chaquegue with milk, and boiled eggs."

This publication returned to the community its residents' own account of human experience in their native language, something never done in the region, and it laid bare the contradictions of life. Through this awareness emerged a unity of purpose for political action and theoretical freedom and human fulfillment. Moreover, this was Academia's first effort to use practical knowledge to understand the impact and meaning of social change and to apply it in the making of ethical decisions.

From a theoretical perspective, Entre Verde y Seco embodies the mental images and sensory information integrated by consciousness from which then grows the knowledge that constitutes the fabric of culture. The method used in compiling the material for Entre Verde y Seco is an example of the use of Resolana for tracing the origins of knowledge from the meaning given to mythic images and sensory information. Thus, these vignettes disclose the mythic elements integrated with experience as they appear in culture. Finally, Entre Verde y Seco shows that Resolana can be a diagnostic tool in evaluating the status of the myth/culture relationship in a particular society.

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Life and death converged in one place during childbirth. An older man who had lost his first wife and child in childbirth tells it this way: "The partera would prepare a birthing room by sprinkling it, sweeping it and placing a sheep pelt—una salea—on the earthen floor and hanging a rope from the viga. She would order the husband to heat water outside and called el tenedor—the holder—a man who would assist the partera. When the woman was ready to deliver, she entered the birthing room, knelt on the pelt and pulled on the rope. The tenedor helped by exerting mild pressure on the woman's back with his knee until the baby was born."

"In the adjoining room the husband danced to San Ramon," the patron saint of stillbirth. The dance is a way of getting in touch with the Creator of life, through a spiritual intercessor, to assure a normal and safe delivery. Santos, much as katchinas in the Indian community, serve as intercessors with supernatual forces; they also serve as social mediators and personal supporters. Sometimes the desired harmony with the forces that sustain life was not achieved. At the threshold of life, death triumphed.

The sanctity of life was seen not only in humans but in all of nature. In describing how she raised her own food, an elderly woman recounts in detailed description her relationship with the land.

"When the days get longer and warmer in the early spring," she said, "I pay someone to plow and to clean the ditches and make the furrows. Then, with my hoe I level the beds so that they look neat and clean, make straight rows where I dig small holes and there lay the seeds. Then I irrigate until the sprouts show. If the plants of chile or tomatoes emerge in little heaps and bunched up, I thin them. The tomatoes and cabbage I transplant far from their little brothers so they may thrive and grow beautifully. Then all summer long I spend my days hoeing, weeding, irrigating and building little earthen mounds to fortify the growing plants until they are ready to yield their fruits."

She adds, "the farmer and his or her work are at the mercy of God and of the weather that He may determine for that season. Not always are things the way we plan and hope they will be. What happened this year we did not expect."

"Rain and hail storms destroyed all we had planted. All that was left were the stems and stalks with small tattered leaves hanging there. And we worked so hard, and it was beautiful but all was lost. Well, God gave and God took away. And we must accept the good fortune with the misfortune. Nothing of our crop was left, but God never fails. He will see to it that we are fed. We are dependent on His will, and if we have faith. He will provide. God's power can cause the beaten and tattered plants to sprout and yield in abundance."

But the weather and the destiny of the crops were not all left to chance. As in childbirth where San Ramon was the intercessor, in the toil of the land for subsistence other santos were summoned to intercede in the farmer's behalf. "In the summer," another person said, "we would celebrate the Feast of the Virgin Mary. Early in the morning, all together, young and old, we would take the Virgin in procession trampling through the fields, without even causing any damage to the wheati" This was in preparation for the summer. When times were dry, "we would take the Santos (San Ysidro) in procession through the fields," praying for rain.
This was a life of innocence and simple faith—a reflection of the openness to myth—to primal energy. Fulfillment and freedom were harmonious relationships with nature and an acceptance of destiny.

In the social world there were good times and bad times as well. "People in years past," another woman said, "would help each other. In the summer, neighbors would join to mud plaster each other's houses. They would invite themselves to hoe and irrigate the neighbors' plots. In the fall, they harvested their crops together and at night would chuck piles of corn and tie ristras of red chile while they told stories, jokes and shared the news of the day." That was the green of human experience. But reciprocity was gradually replaced with formal exchange of goods and services. That was the dry.

"In earlier days," reflected a 90 year old man, "we had men of honor; today I don't think we have any. In those days one man would ask another, 'amigo, lend me two dollars and I will pay you when the sun sets.' At dusk the man would return the two dollars, because the word was honored. Not so today. The word of honor is useless. Instead we have complicated documents. People no longer trust."

Reflecting more profoundly about these changes, this man offers an explanation. "The true value of things has been exchanged for a promise—an anticipated life in the future. Our communities and the activities of everyday life have become alienated because our sustenance and our possessions have been purchased and have not derived from an intimate relationship among each other and with nature. We no longer pay for the harvest that sustains us with the sweat of our brows; hence we no longer feel the satisfaction of having done something useful and meaningful. We do not feel the soul of the earth because it has become a disgrace to soil ourselves with its dust. We no longer recognize the miracle—the milagro—of food, because we have not bent our bodies over a plant to care for it or to pluck its fruits. Neither do we feel the humility nor the nobility of being human because we neither do the most sublime nor the most base of things. We are satisfied with a life of leisure; with a life of no pain."

"Why has life changed?" We ask. "Strangers—foreigners have come to our lands with their own styles and manners of being... We have believed what they said because we still have some faith in people." In an ironic twist this observer concludes: "Semos tan buenos que pa nada semos buenos. We are so good that we are good for nothing." Another way of saying it is: virtues as moral values are useless as instrumental values.

But, "what else do you want?" he ponders: "Tenemos corazon bueno y sano. We have a sense of well-being and wholeness in our hearts."

Despite this fundamental commitment to virtues as moral values, struggle for fulfillment in the social and political domain persisted. The native confronted the intruder. In El Trovo del Cafe y el Atole, a debate in verse commonly used in New Mexican platicas and declamations of years past, coffee advances his argument of superiority arrogantly:

"Yo soy el Cafe.
Con azucar soy sabroso.
Tambien con carries fritas,
y con sopapilla generosos
con bollitos victorioso
y en puntos bien arreglados
bien paresco en las mesas
con huevos estrellados."

Atole, the indigenous food deriving from corn, significantly rooted in the Indian creation myth answers assertively:

"Yo tambien soy el Atole;
deciendo del maiz;
y te pondre mis parados;
que bien mantengo a mi gente
con tortillas enchiladas,
con mesquite bien tostado.
Ahora te dare noticias
Cafe por comprarle a ti
ya no se alcanzan pa camizas."

The journey, full of conflicts and contradictions, joy and pain, must come to an end. The storyteller, the listener, all must die as many who told these stories have already died. Death is our shadow—la dona Sebastiana—the Seco of life, but we must confront her, and as another man in Santa Fe said: "think about her at least three times a day," lest we miss living an authentic life.

In the tradition of the Pious Fraternity of the Brothers of Light—the Penitente—the departed brother bids farewell through the voices of his surviving brothers who sing:

"De la nada fui formado,
la tierra me ha producido.
La tierra me ha sustentado,
a la tierra estoy rendido.
Adios por ultima vez
que me ven sobre la tierra.
Ya me echan en el sepulcro,
que es mi casa verdadera."

And so ends one leg of the journey as we go back to nature, our true home.

The images of the virgin Mary, of the crucified Christ, of San Ysidro that people took in procession through the fields, and San Ramon to whom an anxious husband danced during his wife's labor were carved from wood by men who were known as santeros. They were the community's artists who expressed through the santo sentiments of suffering and meaning of an isolated community in a harsh environment. Santos were the social mediators among people and the symbols of the religious and mythical dimensions that opened the way for humans to communicate with the supernatural. These men gave the community the sacred objects for its rites and rituals.

As art, santos are reproductions and representations of European statues but carved in a rather fixed and contained style that was not idiosyncratic and did not look European. Santos, seen by some as crude replicas of the European statues, were "bonitos", pretty, to the native community and reflected a certain level of aesthetic consciousness. Weavers, engaged in a strictly utilitarian endeavor, affirm their sensitivity towards beauty. My grandmother described the hard work behind the loom weaving blankets for sale to support the family. With a smile she reflected on the beautiful labores—designs—that were incorporated into a piece. "Eran muy hermosos!" She exclaimed.

Academia's work in the arts focused on heightening awareness of Indo-Hispano culture and the presence of myth through the indigenous arts, in stimulating an aesthetic consciousness in the community, and in fostering creative expression among individuals. This was done through village art exhibits during the patron saint feast day. This afforded Academia an opportunity to observe and reflect, in a slightly different way than in the verbal and audio documentation, on the arts as symbols that mirrored human ex-
We noticed that all wood pieces, whether statues or paintings, (bultos or retablos) were perceived as santos. A santo was bonito, pretty, if it was a reasonable reproduction of traditional santos. If it varied from the accepted style, it was curioso, (exciting attention). If it was a bulto but the image was not that of a santo, it was curioso, but different, implying idiosyncrasy, or a peculiar disposition. Idiosyncratic work is often known as curioso. If not very exciting yet idiosyncratic, the work could be known as a chuchuluco, or whimsical. Fine work such as weaving that was tightly and neatly woven was simply known as fino. Fine technical work with exciting patterns and colors were hermosos—beautiful.

Reflection on art work, that not only disclosed meaningful structures related to myth and to the social world, gave us an indigenous language and a nomenclature for describing and criticizing, from within, art produced in a traditional society. This has become particularly important as the Chicano cultural renaissance has attracted the attention of the dominant society. The dominant paradigms for criticizing our cultural productions are still not contextualized in our experience. Native art therefore has had to be placed within the framework of the dominant society for criticism.

Resolana is a creative process of building knowledge. It does not build scientific knowledge that leads to technology; rather it creates practical knowledge applicable in social action. Its ultimate role in society is to help humans make decisions and achieve plenitude.

Entre Verde y Seco suggests that the culture from which the information came nurtures a dynamic relationship between myth and culture and reveals a fear of losing it in the face of its steady erosion by social change. Self-knowledge is a pathway for achieving and sustaining such a relationship.

Practical knowledge created through Resolana describes, explains, and helps us to understand observed cultural and social phenomena; it explains and helps us to understand culture through its productions; this corpus of knowledge becomes the basis for making ethical decisions. Detailed descriptions and comprehensive explanations of existing phenomena, including cultural productions, have predictive capabilities. If one knows the past and the present well enough, it is possible to predict the future. The capability to predict implies that intervention is possible to direct the anticipated event. Thus, the possibility of intervention based on advanced knowledge makes the democratization of knowledge imperative. Criticism of cultural productions provides explanations of art work that derives from the Hispano experience and leads to the understanding of the culture in which its symbols are imbedded.
Practical knowledge and self-knowledge come together in the moral domain. Authentic self-knowledge results in appropriate responses to achieve personal and communal plenitude. By the same argument, the more accessable practical knowledge is, the better prepared the individual and the community are to respond appropriately to conditions that impair human freedom and fulfillment.

The most important moral issues facing contemporary society are the allocation of world resources to feed and care for people, the environment and its increasing ecological imbalance, and world peace. Overwhelming as these global issues might be to the individual, they become personal at the decision-making level and in the political arena: when our choices as voters are exercised in the election booths; when one has to decide whether to join a social movement; and when personal choices in everyday life have to be made. Such deliberations require knowledge—knowledge of the implications of geopolitical decisions, knowledge of values that are rooted in human experience, knowledge of values as virtues that have sustained traditional societies.

The availability of knowledge to the citizenry at large and more specifically to racial and ethnic groups and to the underclass becomes even more important as we enter the information age. Moreover, knowledge and a heightened consciousness of our traditions and their relevance to the contemporary world are as important. For example, pre-industrial values and their meaning uncovered in the early work of Academia seemed consistent with what futurists were describing as compatible with a post industrial society (Masuda, 1981). The emerging social structures of the information age require superstructures, i.e., values and philosophical orientations, different from those of the industrial epoch. If this is so, and I believe it to be, then Indo-Hispano culture has a significant contribution to make.

In the next section I will examine the Indo-Hispano experience in the Information Age and Resolana as a tool to achieve the democratization of knowledge.

The Communications Revolution, a defining feature of the post-modern period, will affect the Hispanic community in a significant way. Hispanics are rapidly becoming the largest minority in the United States; they are concentrated in urban areas; in aggregate terms, they are of low socioeconomic status; and they increasingly are providing labor for the rising service industries. This picture conjures images of the latter part of the nineteenth and the beginnings of the twentieth century when Eastern and Southern European immigrants crowded into the cities and through their labor fed the emerging industrial establishment. A cursory view of that scene shows that White Ethnic immigrants provided a major part of the labor for America's Industrial Revolution. Although part of a large underclass, they gradually cut their path into the mainstream of American society. As a consequence, many severed their cultural roots, lost their languages and today they constitute a large part of middle class America.

I suggest, therefore, that we examine the relationship of Hispanics to the Communications Revolution by way of an analogy that is neither a hypothesis nor a proposition. For the purpose of this analogy I will disregard the very
important distinctions among the various groups of people of Spanish origin in this country and of the several cultures that constitute the White Ethnic immigrant community of the last century. Having said that, I suggest that Hispanics in the United States today are in the same relationship to the Communications Revolution that White Ethnics were to the Industrial Revolution in America.

The Industrial Revolution in America thrived under a capitalist mode of production where income derived principally from labor and rent. Because of their numbers, social status, and concentration in urban areas, White Ethnics provided much of the labor. Thus, it makes sense to view the White Ethnic immigrants' relationship to industrialization in America principally as one of labor. Due to their numbers, social status, and concentrations in urban areas, and Hispanics' propensity to provide the labor for the service industries today, Hispanics, I believe, are in a similar relationship to the Communication Revolution. In addition to a labor relationship, there are other similarities.

In support of this argument, I cite the results of a survey conducted by the L.A. Times Poll for the Southwest Voter Registration Project in San Antonio, Texas that disclosed that Hispanics adhere to values such as the work ethic (1985), much as earlier immigrants did. Viewed against the backdrop of the White Ethnic's role in labor, the resulting social mobility, and their values, it is logical to assume that Hispanics will follow a similar path to the mainstream of American society—assimilation. Concurrently they will lose their cultural mooring.

On the other hand, there are at least four exceptions to be considered in comparing the two groups: in the midst of a large and growing underclass of Hispanics, there is a well established and growing middle class that includes many professionals, business, and political leaders that White Ethnics did not initially have as they adjusted to their adopted country. Secondly, because of the radical changes from industry to high technology, the work place and the role of labor in a Communications Society are also changing. Thirdly, the proximity to Mexico and other Latin countries account for certain characteristics among latinos absent in the White Ethnic community. Finally, most futurists contend that knowledge rather than money will be the basis of exchange in the Communications Age.

These four factors are likely to play significant roles for Hispanics in the Information Age. The established middle class is in an advantageous position to offer political and economic leadership to the Hispanic community as we enter the Information Age; service jobs and the "Hispanization" of labor will affect the role of organized labor as a political force in a post-industrial society. Hispano social and cultural characteristics may help sustain Hispanic links to roots. Finally, the importance of knowledge in the Information Age indicates we must look at Hispanics in the Communications Society from the perspective of KNOWLEDGE—knowledge builders and knowledge consumers—rather than simply as labor. In the ensuing discussion I will examine only the prospective role of knowledge in the Hispanic experience.

Returning to the core of the analogy, I suggest that Hispanics in the United States today are in the same relationship to the Communications Revolution that White Ethnics were to the Industrial Revolution in America.
access to information and knowledge, the gap between the "haves" and the "have-nots" will grow and we will have been by-passed by the new trend. On the other hand, if Hispanics assimilate indiscriminately, we will sever our cultural roots. This is how I view this scenario developing. It is evident that information and knowledge are controlled by a rising knowledge-elite whose economic power grows from the industrial base; on the labor side, a much larger service sector creates the jobs for the rest of the population. Information and knowledge available through the established media are distilled and distorted to conform to the ideology of those in control of the transfer of information. Individuals and social and ethnic groups that appropriately link to the Communication Revolution will have access to factual information and critical knowledge and thus will thrive; those who are not in the stream of the information age, at best will provide the menial labor for the service industries and will be deprived of essential information and knowledge to participate in decision-making. Hispanics as a group are likely to fall in the latter category unless we take positive and drastic action, soon.

It is clear, however, that Hispanics are taking advantage of opportunities in various areas. The most obvious movement is in the political arena where the profound demographic changes are a principal factor, but one can begin to see Hispanics' emerging impact in film and other aspects of mass media and culture. Within the last few years several Hispanic-produced and directed films have been released, and there are several new national Hispanic publications. Various art exhibits of Hispanic art have attracted national attention, with the Corchoran exhibit (Hispanic Arts in the United States) the most widely known. In addition, Hispanics are linking to the communications and knowledge industries within the industrial society mode. In other words, they are marketing and selling information.

Closer scrutiny of this emerging picture reveals that the threats to our cultural existence are embodied in the opportunity itself. They are the most difficult to address, because opportunity is fickle, and it offers alternatives to a culture that has survived rooted to its source simply because it was missed by Industrial Society. If this opportunity is taken without awareness of the implicit contradictions, which are too many to discuss fully here, Hispanics may embrace the superstructural vestiges of an Industrial Society, wrenching the culture from its myth at a most inappropriate time. To lose our culture at a time when pre-industrial values are deemed to be significant for the larger society would be ironic and ill-advised. Resolana, I suggest, is one way of disarming the threat and of adapting appropriately to the opportunity.

Resolana was created to build a body of knowledge from the everyday life experience of people that would lead to a new awareness of their origins and of the conditions that impaired personal and communal fulfillment. Encompassed in the awareness-creating endeavor are the capabilities and tools to remove any impairments to plenitude. Resolana is a metaphor for creating knowledge. The term derives from a place where men talked and reflected on their experience; we generalized the idea to the larger community and have developed a process for men, women, and children to tap their ancestral
memories through a dynamic interaction of thought and action and to reflect on their everyday life experience. From the social interaction of people moving towards a higher consciousness and awareness that sustains the dynamic relationship between culture and myth, we build a body of knowledge that is applicable to everyday life decisions and that also contributes to the sustenance of the mythculture relationship. The knowledge that flows from the day-to-day life of the community, understood in terms of the larger world and the knowledge that it generates, is interpreted within the framework of recurring transpersonal patterns, archetypes, that are found in literature and philosophy of other intellectual and cultural advancements. Because of these characteristics, Resolana promises to democratize knowledge at this critical transition to a Communications Society. It also offers to unmask the hidden threats inherent in the new opportunities.

In specific terms, Resolana may serve Hispanics at the threshold of a Communications Society in the same way it served participants in la Academia de la Nueva Raza's learning and documentation program. Initially we began to rename our own world, starting with Resolana itself as a way to build knowledge from our experience. In examining tradition, Resolana uncovered Indo-Hispano values and patterns of relationship to nature, to humans, and to the supernatural that we deemed appropriate for the Information Age. We understood our heritage in terms of the larger world by identifying recurring transpersonal patterns specific to our culture that are common to all cultures. This placed the knowledge derived from our experience on equal footing with the legitimate knowledge of the dominant society. The micro and macro spirals of thought and action in the documentation of the everyday life experience became avenues to raise consciousness and to link these beliefs with cultural action and thus recreate myth in our everyday life. This resulted in methods for community psychosocial therapy within an ethnic framework.

Thought and action and the content that this dynamic interaction revealed was transformed in Academia into an emerging body of knowledge that explained social change and its meaning to people; we learned about the community structure of reciprocity and developed a nomenclature for expressing the meaning of art and other cultural productions in our traditional community. We learned of the family's importance in the transmission of knowledge and values of the past and affirmed its significance as a link to the future.

More important for an information society, the analysis of material and its return to the community in print to highlight the contradictions in human existence created an awareness and led to unity in community action. This endeavor supports the idea that knowledge created from the community and interpreted within the context of a larger body of information develops a captive audience and an interested readership—conditions necessary to mobilize people to action to sustain freedom. This supports the thesis that knowledge is democratized by creating it out of the everyday life experience of those who will use it.

In today's world Resolana can examine tradition to identify the source of recurring patterns in human relationships, determine their meaning and relevance, and guide us towards a link with the ultimate source; it can
raise consciousness of self within a cultural and social context and discern the path towards communal and individual fulfillment; and it can build knowledge from everyday life experience that will explain social phenomena and cultural productions. Such knowledge will lead to informed social and political action and can lay bare the contradictions of accepting opportunity that might sever one’s ethnic roots; it will create contextualized knowledge that, as I have already pointed out, is imperative in making ethical and political decisions.

Since formal institutions have neither the mission, commitment, nor the tools to create knowledge and disseminate it, especially to minorities, as is required in a Communications Society, universities, in particular, must make dramatic adjustments as we enter the Information Age. Resolana is an alternative educational model, conceivably one that can operate within a university setting, for creating knowledge from social relations. It also is a vehicle for taking knowledge to those who normally would not have it.

As in la Academia de la Nueva Raza, administratively Resolana can be transformed to Learning-Documentation Centers (LDC). They can either operate within educational institutions, other formal institutions of knowledge such as "think tanks," in churches, and or in informal settings. In the university, LDCs call for the institutionalization of the interaction between the university and the Hispanic community around the tri-part mission of universities—instruction, research, and community services.

LDCs are built upon data retrieved from at least two sources: community interaction by LDC scholars and affiliates and from satellites conveying news services information. The first is done by documenting community's everyday life experiences utilizing the Resolana methodologies, through on-site participant observation, and by way of survey research gathering data around specific issues and interests. The second source is tapped to build computerized databases of information specific to Hispanics in general, Hispanics in politics, Hispanics and natural resources, Hispanics and Latin and Central American relations, and other critical issues that may surface from time to time.

As in the method described in detail earlier, the specific information flowing from the community is analyzed to uncover the salient themes generated from the material itself. As in the compilation of Entre Verde y Seco, the material is analyzed, synthesized and distilled by contributors and scholars. These themes are understood in relationship to the larger body of information accessed through the electronic medium and are interpreted within the context of recurrent themes that are part of the knowledge of the arts, humanities and social sciences traditionally transmitted by universities.

To ensure that the knowledge-building enterprise is kept vital and dynamic, the Resolana process is taken to the telephone wire and systems of communication via interactive computer networks that link the various Learning and Documentation Centers that are part of a larger system. Within each center databases are constructed of specified areas of topical or regional interest. In New Mexico, for example, land and water and the relationship of the Hispanic community to the radically changing demographic picture is of
great concern and would form a cluster of interest among people who would discuss and interpret information derived from the community in relationship to information garnered from a newsnet satellite. Each Center could then have its own symposia, or face-to-face Resolana, around its specific interests and insights, and from time to time inter-Center face-to-face Resolanas could be held among those thematic clusters or communities of interest. Those macro spirals of thought and action would become material for documentation via video and used for subsequent dialogue and education, to be placed on-line and accessible for those interacting with the system. It becomes culturally contexted knowledge. From there it is integrated into educational curricula and is returned to the community through radio, television, symposia and publications. Knowledge becomes democratized.

And as a step to insure that this emerging knowledge does not become hostage to particular LDCs, personal as well as electronic links should be maintained with satellite LDCs in local areas and national groups who wish to interact with the system and exchange their knowledge and information. This may be established in Chicano Studies and Research Centers immediately by utilizing the existing resources of universities, but it will not be sustained and have the desired impact unless Hispanos and other peoples with a legacy of marginality get a basic and classical education and become computer literate. They must learn the basic tools of communications and computation, be exposed to the great works of philosophy and literature, and learn to use the computer as our ancestors used the tools appropriate for their society and their times. It is imperative, moreover, that as they adapt to modern technology, our youth interact socially and across generational lines if the Communications Society is to lead to human fulfillment. The family, the social link to the past as well as to the future, must be preserved. It is the most logical structure for social interaction across generations. If social interaction does not occur or be sustained, the results will be as disastrous as if our youth neglect to learn modem technology.

If Hispanos do not heed the warnings that there is a post-industrial revolution coming, they will be denied the true opportunities offered by a Communications Society. On the other hand, if we relate ourselves appropriately to the Communications Revolution from the perspective of knowledge, the future may be brighter. Knowledge is a way to equality and justice.

This ideal will lead to full integrity in the message, and will keep "the light shining on everything at the same time and everyone seeing everything as it is." However money will need to be invested to make the idea a reality. If something like this is not done, knowledge will continue hostage, and the dream of the Nueva Raza will remain a unrealized vision. Democracy will have failed.

If we are to keep alive and vital Ernesto Galarza's legacy of Knowledge and Care by gathering data, building practical knowledge, and applying it to create and sustain a just society, we must not be tantalized by the opportunity nor destroyed by the threat of the Communications Revolution. La Resolana suggests a way of linking Myth with Culture by means of technology, a process of Myth-Tech which may be the way to a post-industrial spiritualism as the basis for survival and another step towards la Nueva Raza.
Glossary

Adevinanzcis .................. Riddles.
Alcaldia.............Jurisdiction in New Mexico Spanish colonial period.
Atole ...............Blue cornmeal gruel prepared with water or milk.
Barrio ................. Neighborhood.
Bultos ............. Three dimensional wood carving, usually of a santo.
Bonito........................ .Pretty.
Compahero ... .Comrade, companion or friend.
Consejos .....................Advice.
Cuento(s).............Short story.
Curioso ..............Exciting attention.
Chaquegue.........Cornmeal gruel, prepared with oil and salt.
Chistes.......................... Jokes.
Chu.chu.luco ......Idiosyncratic craft or art work that is also curioso.
Dicho................Proverb or saying.
Dieta........................Diet, in this paper referring to a forty day period of abstinence.
Fino .....................Fine, as in silk.
Hermosos..................Beautiful.
Indirecta............. Oblique message.
Moralejo ............Pertaining to moral.
Niieua Raza ........New Humanity.
Platica .............Everyday, informal discourse, talking.
Piloncillo...............Crust of sugar.
Santo ... Hand carved wooden image of a saint.
Remache .............Rivet, used here to describe an affirmative concise statement.
Refrdn........Another word for dicho.
Ristras.......................Chile.
Retablo .............. Painting made of wood, usually of a santo.
Viga ............Round beam supporting the roof.
Literal Translation of Dichos
No es el leon como lo pintan.
The lion is not as it is described.
El que le de pan alperro ajeno pierde el pan y pierde el perro.
He who feeds the neighbor's dog loses the food and loses the dog.
En la ciudad de los reyes el tuerto es rey.
In the city of the blind the one-eyed man is king.
Nuevos reies, nuevas leies.
New kings, new laws.
Ni te mata ni te mantiene.
It neither sustains you nor kills you.
El que mantiene manda.
He who supports you controls you.

El Truro del Cafe
"Yo soy el Cafe.
With sugar I am delicious.
When served with meat and fried bread,
I'm in demand by all,
and alongside little bread rolls
on elegant tables neatly displayed,
I look distinguished
next to colorful fried eggs."

El Truro del Atole
"Yo tambien soy el Atole,
deiciendo del maiz,
y te pondre mis parados,
que bien mantengo a mi gente
con tortillas enchiladas,
con mesquite bien tostado.
Ahora te dare noticias
Cafe por comprarte a ti
ya no se alcanzan pa camizas."

"And I am gruel,
a proud descendant of corn,
ready to declare war on you,
for I nourish and sustain my people
with tortillas based in chiles,
broiled until well done on fires of mesquite wood.
Now, let the whole world know
that my people squander their money
saved to buy clothing
just to have you."

Alabado.
"De la nada auiformado,
earth gave my life its ground.
Earth gave my life its substance
and to earth I am forever bound.
This is my last farewell,
no longer will I upon this earth be found.
I am going to the grave,
my true home and final resting place."
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