



***Nuevo Dia* Evaluation Report**

Intact Group Dialogues

Prepared for
The Levine Museum of the New South
by the UNC Charlotte Evaluation Team

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Table of Contents

| | |
|--|-----|
| Acknowledgements | 3 |
| Executive Summary | 4 |
| Introduction | 6 |
| The History behind the Exhibit | 9 |
| The Exhibit | 12 |
| <i>Nuevo Dia</i> Dialogue Program | 25 |
| Evaluation Method | 27 |
| Results | 33 |
| Participant demographics | 33 |
| Prior knowledge and cross-cultural interactions | 44 |
| Exhibit and dialogue experience | 49 |
| Assessment of goals | 59 |
| Discussion | 78 |
| Appendices | |
| I. Dialogue Silent Tour Instructions | 89 |
| II. <i>NUEVO Dia</i> (Intact Group) Facilitation Arc – English | 90 |
| III. <i>NUEVO Dia</i> (Intact Group) Facilitation Arc – Spanish | 94 |
| IV. <i>NUEVO Dia</i> (Combined Group) Facilitation Arc | 98 |
| V. <i>Nuevo Dia</i> Dialogue observation guide | 102 |
| VI. Post-dialogue survey for intact dialogue participants – English | 105 |
| VII. Post-dialogue survey for intact dialogue participants – Spanish | 110 |
| VIII. Limitations | 114 |

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UNC Charlotte Evaluation Team

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¹ <https://pages.uncc.edu/rising/>

Executive Summary

Between September 2015 and November 2016, the featured exhibit at Levine Museum of the New South (LMNS), *iNuevolution! Latinos and the New South* explored the ways that Latinos are shaping the South and the South is shaping Latinos. Known for the thought-provoking cultural dialogues and innovative community programs that accompany its exhibits, LMNS designed the *Nuevo Dia* community dialogue program. This evaluation report comprises two years of evaluation planning, data collection, and analysis. This report is one component of a long-time and rich partnership between LMNS and UNC Charlotte.

The abbreviated goals of *Nuevo Dia* were to strengthen cultural competency, address obstacles to access and inclusion, deepen commitment to community dialogue, and inspire inclusive actions. The findings of our program evaluation are summarized below.

The *Nuevolution* exhibit and *Nuevo Dia* dialogues successfully heightened participants' awareness and understanding about Latinos in the South, ranging from demographics and statistics to personal stories of struggle and contribution to learning about the process of obtaining a US visa and citizenship. Thanks to extensive efforts by LMNS to create an exhibit that reflected the diversity of the Latino populations in the South, the vast majority of Latino participants identified with the exhibit and felt a sense of pride and recognition. Non-Latino participants were inspired to learn more. As a result of the exhibit and dialogue experience, the majority of participants set the intention to learn more, educate others, promote equal representation, continue dialogue around inclusion, advocate for immigrants, and attend Latino cultural events.

The socio-political climate brought urgency to the exhibit and dialogue experience. Specifically, the 2016 presidential campaign and election and, locally, the shooting of Keith L. Scott by a Charlotte-Mecklenburg Police Department officer and the subsequent protests, shaped how participants viewed the *Nuevolution* exhibit and what they discussed in their dialogues. **Given the political and social tensions, the exhibit offered a fixed counter-narrative to volatile and negative discourse around cultural differences and immigration. The dialogues provided an opportunity for the community to have difficult conversations around complex issues, such as immigration and race, and the participants recognized need for more learning.**

The dialogues illuminated discomfort of change and difference. In order to create a more inclusive Charlotte, we must recognize, understand, and work through these discomforts. The flexibility of the dialogue program meets people where they are. It provided a space for people to realize their limited knowledge and early stages of awareness. Equally, it allowed people who were fully culturally competent to recognize their roles, responsibilities, and leadership.

Through *Nuevolution* and *Nuevo Dia*, LMNS played a critical role in shaping community receptivity. At the individual level, dialogue participants expressed new or renewed desire to be more welcoming of Latino newcomers when encountered in their daily lives. At the community level, we observed intact groups making commitments to greater inclusivity and learning more about the growing Latino

population in the Charlotte region.

The intact group dialogues helped the museum to reach new audiences. Over 42% of dialogue participants had not been to the museum before. For 83.8% of participants, the *Nuevo Dia* dialogue was the first LMNS dialogue in which they participated. *Nuevo Dia* also attracted more Latino and younger participants than previous LMNS dialogic programming. This is a result of intentional cultural competence building within the museum and strategic partnerships.

Where participants are from and who they are affects how they view the exhibit. For example, where people have lived shaped their idea of what diversity means and what it looks like. Also, participants responded very differently to the exhibit if they were Latino or not. While non-Latinos saw the exhibit more as a learning experience, Latinos tended to ask themselves if they related to the content presented. Dialogue dynamics also shifted based on who was in the room. For instance, if there were Latinos in the group, non-Latinos tended to turn to the Latino participants for their perspective.

Attracting diverse dialogue participants continues to be a struggle. Despite drawing in new audiences, dialogue participants tend to be female, White, politically liberal, and highly educated. This reflects previous dialogue demographics and broader national museum trends. If LMNS wishes to engage additional audiences, it has to adapt its outreach strategies and consider how it, as an institution, embraces and reflects diversity and inclusion in a broad sense, from the staff, to the content of the exhibits, and the nature of the programming. The museum should continue to explore efforts to take the exhibits and programming out into the community and reduce barriers to access through creative membership strategies for new visitors.

Social distance and segregation limits people's ability to connect to the exhibit. Though there is an earnestness in participants' willingness to connect across difference, the social and spatial structure and culture of Charlotte is such that we continue to live segregated lives. Such isolation is multifaceted because it occurs in neighborhoods, social circles, and work spaces. Using dialogues to overcome the impacts of isolation and segregation requires, among other things, a rethinking of the benefits and drawbacks of intact groups and transitions into programming that intentionally provides opportunity for cross-cultural and cross-spatial interaction and exchange.

People feel uncomfortable talking about race or ethnicity in cross-cultural settings. In groups where White people were the minority, White people appeared hesitant to speak up about race. When White people made up the majority in the group, however, they felt more comfortable expressing their thoughts but, consequently, may have silenced other voices in the room. Difference, in this case, seems to trigger discomfort and selective silence. There appears to be a trade-off between making participants feel comfortable by interacting with people they know and who tend to agree with them and pushing participants to truly work across differences.

Identity and belonging in the 'New South' are difficult to define. The exhibit challenged participants to think about what it means to be American and Southern. In 2015, 14.3% of Mecklenburg County residents were foreign-born, 41.6% were born in North Carolina, and 42.8% were born in a different U.S. state. As a result, Charlotte is a city of newcomers with diverse forms of cultural identity. As an important cultural institution in our community (with "New South" in its name), the museum plays a role in defining this identity and bridging cultural understanding.

Participants provide mixed reviews on Charlotte as a welcoming place. The overall sense was that Charlotte is more welcoming to some residents and less welcoming to others. Yet, dialog participants indicated that the future direction of community toward immigration and Latinos was unclear. Would Charlotte make decisions to move toward a more welcoming city or embrace policies that were unwelcoming? The socio-political context was a significant influence on the ambiguity.

Beyond dialogue, there is a community need for cultural competence skill-building. There is a need to help people work through the complexities of issues such as immigration, cultural change, and race, and gain the tools to make specific changes to make Charlotte more inclusive and welcoming to Latinos. This way they can turn their intentions, which many dialog participants articulated generally, into actions, as many participants had a difficult time articulating specific actions.

Introduction

Levine Museum of the New South (LMNS), founded in 1991, is one of Charlotte's premier cultural institutions. Focusing on the South since the Civil War, its mission is to engage with a broad audience and to "use history to build community." Over the years, LMNS has launched award-winning exhibits and associated programming exploring a range of regionally focused, often controversial, societal issues: race and school desegregation; cultural change associated with growing internal and international migration; the lived experience of undocumented youth; the commonalities between the Jewish, Muslim and Christian Families of Abraham; and, most recently, the "Latinization" of the region.

¡NUEVOLUTION! Latinos² and the New South "is our most ambitious project to date," said Emily Zimmern, former LMNS president and CEO (1995-2015). "It tells a regional story of national significance. And it explores what many historians say is the biggest story in Southern history since the Civil Rights movement."³ Created by LMNS, in collaboration with Atlanta History Center and Birmingham Civil Rights Institute, the exhibit intended to "engage Latinos of many backgrounds together with non-Latinos, serving as a catalyst for personal reflection, cross-cultural interaction and community engagement," It aimed to "deepen understanding of Latinos' histories, cultures and experiences, foster connection across differences and promote exploration of contentious issues in a safe environment."⁴

Leading up to the opening of *Nuevolution* on September 27, 2015, Eduardo Diaz, Director of the Smithsonian Latino Center, referred to LMNS (and its partnering museums the Atlanta History Center and the Birmingham Civil Rights Institute) as a "cultural flagship in major receiving communities, committed to immigrant integration, no small task given the legacy of racial discrimination in the deep South, and nagging anti-immigrant fervor and legislation."⁵

LMNS has positioned itself as a leader in dialogue, using community dialogue as a main community engagement strategy. "Dialogue is a unique form of conversation with potential to improve collective inquiry processes, to produce coordinated action among collectives, and to bring about genuine social change."⁶ Benefits of the dialogic process include: bringing people more closely together and enabling them to learn to reason and think together; dissolving boundaries; enabling people to engage in critical,

² In this report, we follow the language of the exhibit and use the terms "Latino" and "Latinos" to refer to people living in the US who trace their ancestry to Latin America. This includes men and women, and those who identify as Latinx or Hispanic.

³ Smith, A. (2015). 9 Charlotteans you'll see in the Levine Museum's *Nuevolution*. Published on September 25. Last accessed March 31, 2017 at: <http://www.charlottemagazine.com/Charlotte-Magazine/October-2015/9-Charlotteans-Youll-See-in-Levine-Museums-NUEVOLUTION/>.

⁴ Levine Museum of the New South (2015). *¡NUEVOLUTION! Latinos and the New South* Last accessed on March 31, 2017 at: <http://www.museumofthenewsouth.org/exhibits/nuevolution-latinos-and-the-new-south>

⁵ Diaz, E. (2014). *The Nuevo South: A Changing Landscape*. Published on July 2014. Last accessed March 31, 2017 at: http://www.huffingtonpost.com/eduardo-diaz/the-nuevo-south-a-changin_b_5586045.html.

⁶ Maxwell, K. E., Nagda, B. R. A., & Thompson, M. C. (2012). *Facilitating intergroup dialogues: Bridging differences, catalyzing change*. Stylus Publishing, LLC. p.20

collective inquiry into their underlying assumptions and tacitly held views; and transforming habitually maintained boundaries between traditional adversaries.⁷ Such skills and realizations are drastically needed. Levine Museum is wholeheartedly engaged in this work—from youth and family programming, community art projects and town halls, to civic and regional partnerships—and thereby support that allows neighbors and newcomers to develop courageous leadership and vision around access, inclusion and, integration in our Nuevo South.

Building off lessons learned from previous initiatives, LMNS identified four main goals for the community dialogue program developed to support the *Nuevolution* exhibit. *Nuevo Dia* dialogue participants would:

1. Strengthen skill sets of cultural competency, including the ability to communicate and work across differences (Latino to non-Latino, Latino to Latino, non-Latino to Latino), as well as establish and sustain cross-cultural interactions.
2. Identify obstacles to access and inclusion, and within the dialogic experience and their community work, become agents for change to address those obstacles and strengthen their ability to lead across differences.
3. View dialogue as an important methodology for creating community-based leadership and to seek out opportunities for continued dialogues that address community issues.
4. Take concrete actions toward crafting new models of interaction and/or increasing inclusive action at the individual, organizational or community level.

This report details the evaluation team’s findings from 66 community dialogues and evaluates to what extent these goals were met. The report begins with an overview of the history and context of the *Nuevolution* and *Nuevo Dia* initiatives, describes the content, structure, and foci of the exhibit and community dialogue program, followed by an overview of evaluation methodology and findings.

⁷ Isaacs, W. N. (1996). The Process and Potential of Dialogue in Social Change. *Educational Technology*, 36(1), 20-30

The History behind the Exhibit

In the past 25 years, the South has abruptly emerged as the most vibrant area of Latino growth in the nation. Six Southern states—Arkansas, Alabama, Georgia, North Carolina, South Carolina and Tennessee—registered above national average rates of Hispanic population growth between the censuses of 1990 and 2000. Some of these states contain metropolitan areas such as Atlanta, Birmingham, and Charlotte, themselves registering significant increases in their Hispanic populations. For example, Mecklenburg County, which includes Charlotte, increased its Hispanic population by 500%.⁸ Between 2000 and 2013, Charlotte’s Latino growth was 168%, ranking first in the nation for fastest growing Hispanic urban areas.⁹ In Charlotte-Mecklenburg schools, 23% of students were Latino in the 2016-2017 academic year, with eighteen schools having more than 50% Latino students.¹⁰

Former LMNS Director Emily Zimmern and her staff took note of these demographic changes. Informed by presentations by Dr. Roberto Suro, founder of the Pew Hispanic Research Center and Dr. Owen Furuseh, former Associate Provost for Metropolitan Studies and Extended Academic Programs, and his team from the UNC Charlotte Urban Institute, LMNS initially developed *Changing Places: From Black and White to Technicolor*.¹¹ This exhibit opened on February 24, 2009 and explored “how people in the Charlotte region are dealing with the growing cultural diversity and change created by the influx of newcomers from across the U.S. and around the globe...[focusing] on culture, telling stories and exploring traditions of both new and longtime residents...The exhibit has become an ongoing and ever-changing conversation – newcomers and longtime residents all trading stories and perspectives.”¹² The exhibit’s associated dialogue program, *Speaking of Change*, was also evaluated by UNC Charlotte researchers.¹³ The *Nuevolution* exhibit and its associated programming and evaluation build on previous LMNS efforts and this long-standing partnership between UNC Charlotte and LMNS.

Presentations on demographic change, a *Center of International Understanding*¹⁴ trip to Mexico, and the exhibit *Changing Places* (and its associated dialogue program *Speaking of Change*) triggered a series of initiatives that enhanced the museum’s necessary cultural competence and intellectual capital to develop *Nuevolution* and its associated *Nuevo Dia* dialogue programming. In addition, the museum built on their longstanding experience with community dialogue programming. The exhibit *COURAGE*:

⁸ Kochhar, R., Suro, R., & Tafoya, S. M. (2005). The new Latino South: The context and consequences of rapid population growth. Pew Hispanic Center. p.i

⁹ Nielsen (2013) Latino Populations are Growing Fastest Where we aren’t Looking

¹⁰ Helms, A.D. (2016) CMS tally: More Hispanic and Asian students, fewer black and white. The Charlotte Observer

¹¹ Changing Places was at the museum 2/14/2009 – 11/30/2010.

<http://www.museumofthenewsouth.org/exhibits/changing-places-from-black-and-white-to-technicolor-1>

¹² Levine Museum of the New South. 2010. “Changing Places.”

<http://www.museumofthenewsouth.org/exhibits/detail/?ExhibitId=94>. Accessed on June 14, 2010.

¹³ Harden, S.B., Smith, H.A. and McDaniel, P.N. (2010). Evaluation report of Changing Places Dialogues *Speaking of Change*.

¹⁴ Now known as *Go Global NC*: <http://goglobalnc.org/>.

*The Carolina Story That Changed America*¹⁵ was the first time dialogue was used as a major method of community engagement, especially targeted to bringing in community leaders as participants. Almost 1,800 community members participated in *Conversations on Courage*, and the museum subsequently received a national award for community engagement by the American Association of Museums¹⁶ and recognition at the White House. Following the success of *Courage*, people across the Charlotte region began to view the museum as a valuable asset when mediating difficult community conversations. The *Courage* model was utilized by both *Speaking of Change* and the *Nuevo Dia* community dialogues that are the focus of this report.

LMNS was intentional in its curation and development of *Nuevolution* and its associated dialogues. With funding from the Foundations for the Carolinas, the Women’s Impact Fund, and The Innovation Lab for Museums,¹⁷ LMNS was able to partner with The Atlanta History Center and the Birmingham Civil Rights Institute and create a tri-city learning network that built the capacity and content for *Nuevolution*. A series of community listening sessions held in Charlotte, Atlanta and Birmingham between 2013 and 2015 revealed the necessity for greater community conversations around the Latinization of the US South and ways to make the cities more welcoming power structures and civic spaces more inclusive, and diverse communities more connected. This information directly shaped the goals for the *Nuevolution* exhibit and dialogues. For example, to ensure that a range of Latino voices and perspectives were represented and that the exhibit expressed robust cultural competence and sensitivity the learning network sought the guidance of local Latino advocacy, direct service and business agencies in each city. Strategies to ensure Latino engagement across all phases of development included soliciting community input on the exhibit name and logo (through widely distributed online surveys), multiple rounds of content revisions based on community feedback on all aspects of the exhibit and by trans-adapting the entire exhibit. Unlike literal translation, trans-adaptation is a functional translation that takes into account the nuances and cultural richness of the Spanish language while retaining the core message. The museum deliberately chose this approach to create deeper connections with Latino visitors and to ensure authenticity of multiple voices. Such intentionality was noticed by visitors. For instance, in the journal *The Public Historian*, Dr. Andres, Associate Professor of History at UNC Charlotte, wrote:

“¡NUEVolution! *Latinos and the New South’s* exhibit developer, coordinators, historian, and staff should be commended for their attention to detail, organization, and their multifaceted visual and audio presentation. What elevates this exhibit is its embrace of different audiences: youth and elderly, Latino and non-Latino, male and female, citizens and undocumented immigrants. The exhibit organizers succeeded in melding all of this into a coherent expression of the complex Latino experience in the New South. The model presented here of a

¹⁵ *Courage* was at the museum 1/15/201 – 1/22/2012. <http://www.museumofthenewsouth.org/exhibits/courage-the-carolina-story-that-changed-america-1>

¹⁶ Levine Museum of the New South (2010). Levine Museum Receives National Exhibit Award from American Association of Museums. Posted June 6. <http://www.museumofthenewsouth.org/media-center/news-announcements/levine-museum-receives-national-exhibit-award-from-american-association-of-museums>

¹⁷ The Innovation Lab for Museums was launched by The American Alliance of Museums’ (AAM); Center for the Future of Museums (CFM), EmcArts, and MetLife Foundation.

collaborative effort between three institutions over a period of years conclusively demonstrates how museums can be centers of authentic cultural and educational engagement with their respective communities. This reviewer has had the pleasure of visiting dozens of museum and library exhibits across the United States and Europe, and *¡NUEVOlution! Latinos and the New South* ranks among the best.”¹⁸

¹⁸ Andres, B. J. (2016). Exhibit Review: ¡NUEVOlution! Latinos and the New South, Levine Museum of the New South, Charlotte, NC. *The Public Historian*. 38: 62-67

The Exhibit

Between September 2015 and November 2016, *iNuevolution! Latinos and the New South* was featured at LMNS. The exhibit was promoted as a one-of-a-kind, 3,500 sq. ft. exhibit that drew attention to significant demographic shifts in the United States, and explored the ways that Latinos are shaping the South and the South is shaping Latinos.



iNuevolution! was divided into four different sections in which the visitor could connect southern history to their own experience in the Latino New South. Descriptions of the four sections follows:

1. **Introduction Area:** This section introduced the concept of the 'Latino New South' and established a historical context of the history of Latinos in the South before 1990. Data and maps offered a factual overview of the Latino growth in the South. For instance, "Did you know...?":

- Barely 1% of the population in 1990, Latinos are 10%-15% in many places today.
- Latino and Hispanic are new terms created in the U.S.
- About half of Latinos living in the South are already U.S. citizens.
- Latinos account for \$1.5 trillion in purchasing power.

2. **My Encuentros:** Through a series of videos and interactives, visitors were encouraged to think about the complex issue of identity. For instance, using a mirror and sticky notes, visitors were able to explore self-identity. They are asked to reflect on: What makes someone American? Southern? How do you see yourself? How do others see you? Does it matter?



This section also explored current and historic tensions that have arisen in the South as a consequence of demographic shifts and cultural change, asking questions such as 'How have other ethnic groups experienced similar challenges?'

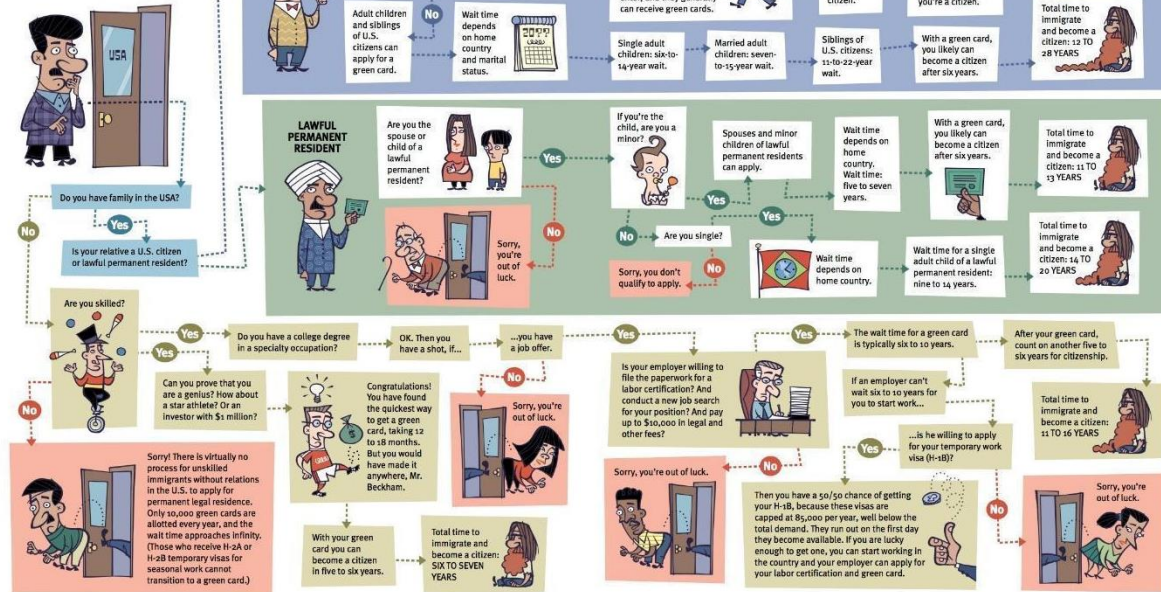
Visitors also had an opportunity to take the 10-question citizenship test and view a graphic that illustrated the complex process of becoming a documented U.S. citizen.

What Part of Legal Immigration Don't You Understand?

Mike Flynn and Shikha Dalmia

Illustrated by Terry Colon

Opponents of illegal immigration are fond of telling foreigners to "get in line" before coming to work in America. But what does that line actually look like, and how many years (or decades) does it take to get through? Try it yourself!



(Flynn is director of government affairs and Dalmia is a senior policy analyst at Reason Foundation. This chart was developed by Reason Foundation in collaboration with the National Foundation for American Policy.)

3. **Our Encuentros:** Seventeen video modules described the diversity of experiences (Latino and non-Latino) in the New South. *Encuentros* is a Spanish word with multilayered meanings, "encountering, discovering, coming together, growing" and is the organizing principle of the *iNuevolution!* exhibit. 'Desencuentros' refers to processes and instances of collision, friction, confrontation, separation, or disconnect. The LMNS partnered with noted Latino filmmaker Rodrigo Dorfman,¹⁹ plus prize-winning exhibition developer Darcie Fohrman to create a compelling visitor experience aligned with the *encuentros* principle.

The table below summarizes the themes in *Our Encuentros*.

¹⁹ Mr. Dorfman also took the exhibit photos presented in this section.

Connections to Southern History: Learning from the Past.

Describes the legacy of child labor through an interview with Neftali Cuello, a young activist in the tobacco fields of North Carolina.



Latinos Revitalize Small Southern Towns.

Latinos change the economic and social life of Gainesville, Georgia.



Religion is a Bridge Builder Between Newcomers and the Receiving Community.

Camino at the Way church in Charlotte, North Carolina, transforms itself and its congregation.



Welcoming the World.

Glen Iris Elementary in Birmingham, Alabama attempts to create a welcoming environment amidst anti-immigrant sentiment.



The Effects of Policy on Immigrant Communities.

Artist Rosalia Torres Weiner uses art to help children whose parents are in deportation proceedings.



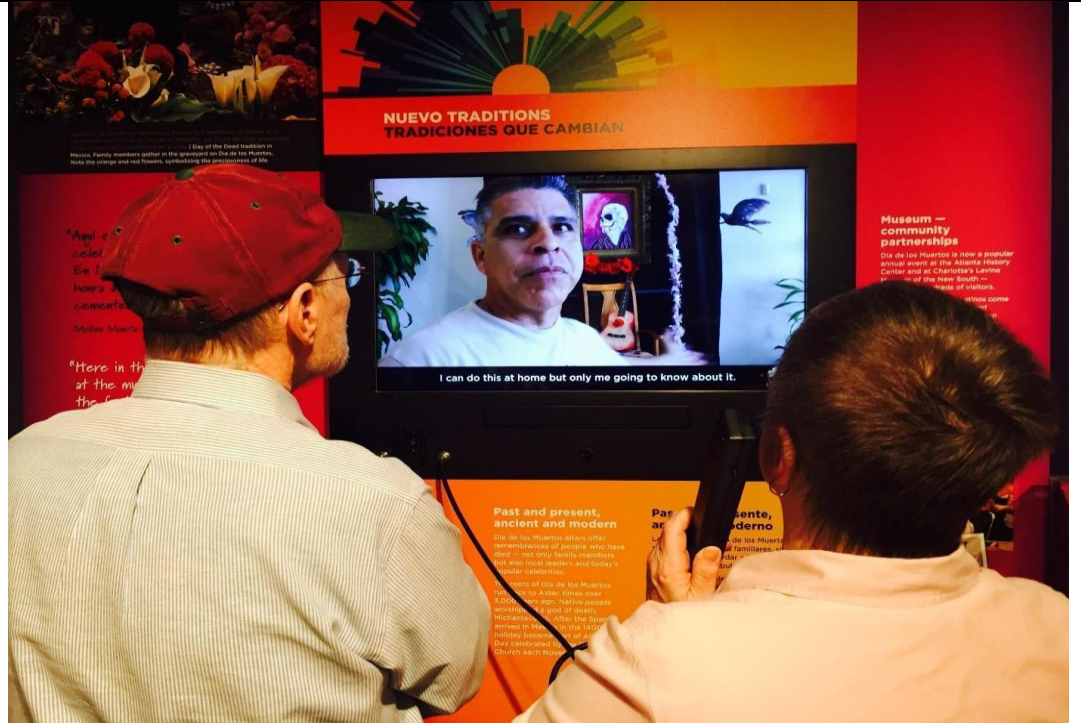
Civil Rights: Then and Now.

The *Alabama Coalition for Immigrant Justice (ACIJ)* learns from civil rights leaders as they fight against anti-immigrant law HB56.



Nuevo Traditions in the New South

Celebrating Day of the Dead, old traditions in new environments.



How do Cultures Collide on Your Plate?

A new Southern cuisine emerges as people begin to blend flavors from all over the world.



**Desencuentros –
Tensions,
Misunderstanding,
Distrust.**

This interactive corridor explores the discomfort that exists but is often not talked about in public. It shows stereotypes (between Latinos and non-Latinos, and among Latinos) on the walls and visitors can hear them as they walk through the corridor.



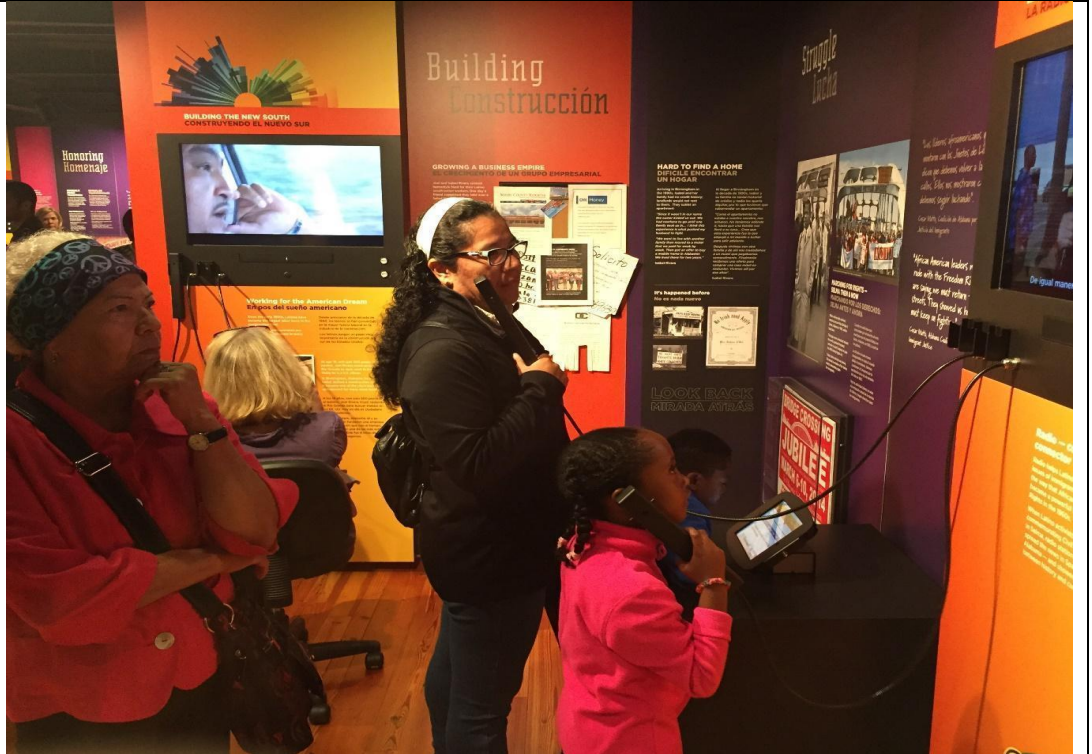
**Dancing across
Cultures.**

Dance instructors Wendy and Rodrigo Jimenez bring Latinos and non-Latinos together with music and dance.



Building the New South.

Entrepreneurs Joel and Isabel Rivera have created a business empire in Alabama.



The Rising Latino Vote.

Chronicles the efforts of the *Georgia Association of Latino Elected Officials* (GALEO) to register Latino voters.



Beyond Black and White.

Race, ethnicity, language, understanding culture is complicated.



Education for All.

Describes undocumented youth organizing for change.



Leading in the mainstream.

Latino leaders find political and economic success outside the Latino community.



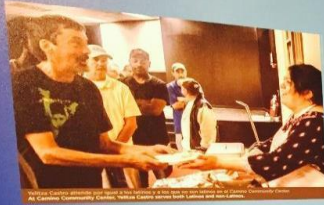
Financial Lessons.

The *Latino Community Credit Union* in North Carolina serves Latinos and non-Latinos, becoming a national model.



Serving Alongside Our Neighbors.

Many visions join together to create the *Camino Community Center* in Charlotte, North Carolina.

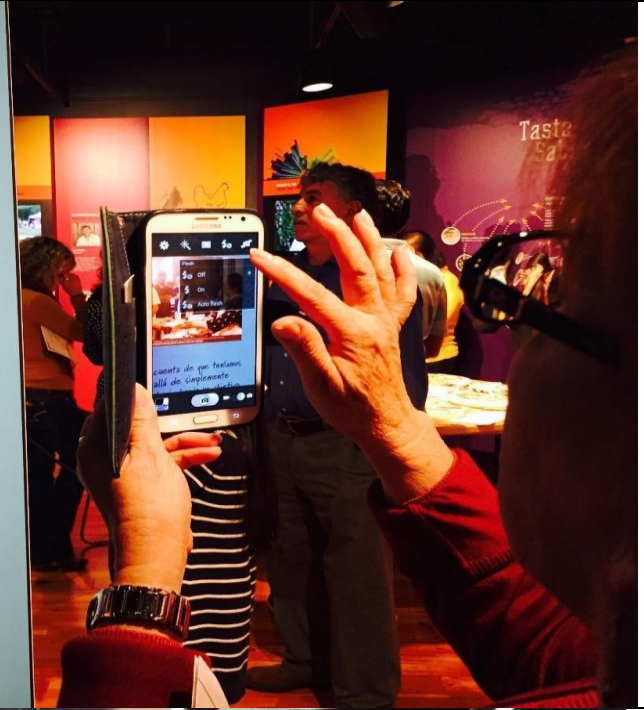


“Nos dimos cuenta de que tenemos que ir más allá de simplemente prestar ayuda, ir hacia un objetivo que nos permita desarrollarnos y contribuir más ampliamente con las necesidades de nuestra comunidad”.

Pastor Rusty Price

“We’ve realized we need to get beyond ‘giving aid to others,’ and instead grow to where we are ‘serving alongside our neighbors.’”

Pastor Rusty Price



Encuentros create new sounds.

Stirring the musical melting pot, different musical traditions mix to create new sounds.



4. **Future Encuentros:** In this section, visitors were asked to imagine a future South while thinking about how they could affect change in their communities. Interactive questions, screens and activities had visitors consider:

- How does where you come from shape who you are?
- What is your biggest hope/fear for a future South?
- How will current trends affect the future?

Visitors were invited to leave their thoughts on notes, in the form of hands or provide video responses. Visitors' contributions and comments were archived by the museum.



***Nuevo Dia* Dialogue Program**

To evaluate and strengthen the impact of *Nuevolution*, the LMNS launched a three-pronged dialogue-based program, entitled *Nuevo Dia* (“new day”). The title communicates the cultural goals of the program to consider the implications of the region’s unfolding demographic change and to embrace community inclusivity. *Nuevo Dia* expanded upon earlier LMNS experiences and provided dialogue opportunities in three distinct categories:

1. **Intact groups.** Intact groups were groups of 5-20 individuals from the same organization or university course who participated in a two-hour experience including a visit to the museum’s *Nuevolution! Latinos and the New South* exhibit followed by a facilitated dialogue. The goal was to conduct 50 intact group dialogues.
2. **Paired groups.** The LMNS had past successful experience pairing African Americans with Latino groups for cross-cultural dialogue. As part of *Nuevo Dia*, the intention was to pair similar groups/organizations (e.g. two different churches) together for a dialogue experience that facilitated cross-cultural exchange. The goal was to conduct ten paired dialogues.
3. **Sustained dialogue group.** Past dialogue participants had expressed an interest in sustained group learning. In response, the LMNS prototyped a sustained dialogue program over 10 months for emerging Charlotte area millennial leaders. Participants were recruited for their commitment to community building and interest in learning dialogue for leadership development.

Drawing from evidence collected from 66 *Nuevo Dia* community dialogues, this report assesses the extent to which the first two of these dialogue experiences met the goals set by the LMNS.

In addition to goals for the number of facilitated dialogues performed, the learning outcomes of *Nuevo Dia*, as defined by LMNS, were to:

1. “Strengthen skill sets of cultural competency²⁰, including the ability to communicate and work

²⁰ Former LMNS Director Emily Zimmern drew on the framework used by the Charlotte-Mecklenburg Schools (CMS) Cultural Competence framework that defines cultural competence as the ability to discern cultural patterns in your own and other cultures, and a continuous learning process to develop knowledge, appreciation, acceptance, and skills. Cultural competence translates into the ability to interact effectively across difference, i.e. successfully incorporate several different worldviews into problem solving, decision making, and conflict resolution.

The concept of cultural competence can be applied to individuals and to organizations. As the National Center for Cultural Competence puts it, “cultural competence requires that organizations:

- Have a defined set of values and principles, and demonstrate behaviors, attitudes, policies, and structures that enable them to work effectively cross-culturally.
- Have the capacity to (1) value diversity, (2) conduct self-assessment, (3) manage the dynamics of difference, (4) acquire and institutionalize cultural knowledge, and (5) adapt to diversity and the cultural contexts of communities they serve.
- Incorporate the above in all aspects of policy-making, administration, practice and service delivery, systematically involve consumers, families and communities.

Cultural competence is a developmental process that evolves over an extended period. Both individuals and organizations are at various levels of awareness, knowledge and skills along the cultural competence continuum.” Source: National Center for Cultural Competence. Conceptual Frameworks/Models, Guiding Values and Principles. Available at: <https://nccc.georgetown.edu/foundations/frameworks.html#ccdefinition>

across differences (Latino to non-Latino, Latino to Latino, non-Latino to Latino), as well as establish and sustain cross-cultural interactions.

- *By visiting the exhibit, people will learn, reflect and understand more about the growth of Latinos in the South and increase their understanding of cultural norms. They will then share their reactions to what they have experienced, and become more comfortable in articulating differences both in and outside of their comfort zones.*
2. *Identify obstacles to access and inclusion, and within the dialogic experience and their community work, become agents for change to address those obstacles and strengthen their ability to lead across differences.*
 - *Participants will share examples of obstacles to access and inclusion that s/he has personally experienced and then discuss collectively within the group.*
 3. *View dialogue as an important methodology for creating community-based leadership and to seek out opportunities for continued dialogues that address community issues.*
 - *By interacting and sharing authentically across differences, participants will experience individual and group learning.*
 4. *Take concrete actions toward crafting new models of interaction and/or increasing inclusive action at the individual, organizational or community level.*
 - *Participants will consider at least one action they can take to increase access and/or inclusion within their spheres of influence in our changing community.”²¹*

Additional LMNS efforts around *Nuevolution* included ‘Pop Up Porches’²² and an extensive curriculum for educators,²³ though these initiatives were not evaluated as part of this study.

²¹ As identified in the LMNS original grant proposal.

²² Levine Museum of the New South. 2016. <http://www.museumofthenewsouth.org/exhibits/nuevolution-latinos-and-the-new-south/pop-up-porches>. Accessed on January 27, 2017.

²³ Levine Museum of the New South. 2016. <http://www.museumofthenewsouth.org/assets/user/upload/files/%C2%A1NUEVolution!%20Curriculum.pdf>. Accessed on January 27, 2017.

Evaluation Method

We begin this section by noting the long-standing history of the evaluation team and UNC Charlotte with LMNS, as well as the multi-dimensional role each played in the development and evaluation of the dialogues.

Dr. Harden is an education and community engagement expert who has been involved with the museum since 2009, evaluating three previous exhibit and dialogue programs. Dr. Smith is a Geographer and immigration scholar who has worked with and researched the dynamics of Latino migration and settlement in the New South. She played a core role in the conceptualization and early development of the Learning Network that formed the content for *Nuevolution*. Prior to starting her collaboration with the museum in 2015, Dr. Schuch worked for four years with underserved and largely immigrant Latino communities in Charlotte, conducting community-engaged research in the areas of health care access and population health. In partnership with local Latino youth, Dr. Schuch launched Youth Adapt NC, a peer-based initiative that focused on improving job access for Latino youth. As such, the evaluators had a full and clear understanding of the context of and goals for the exhibit and the dialogues for both LMNS and the community it sought to profile and serve.

Participatory evaluation

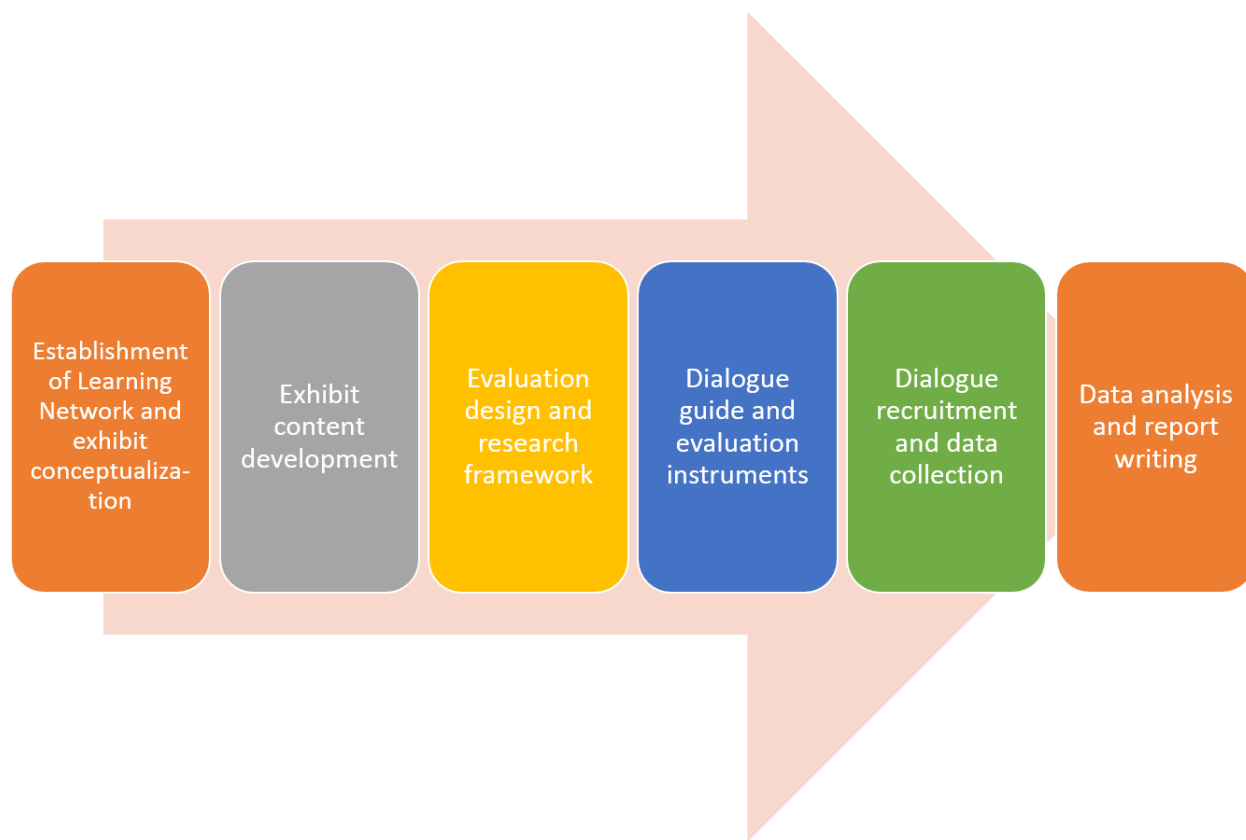
Given the relationship and high level of trust between the LMNS and the evaluation team, we chose participatory research and evaluation approaches in the conduct of this evaluation.

“Participatory evaluation is not simply about getting participants to provide data about outcomes but about increasing their *understanding* of the relationships between strategies and outcomes (...) this involves thinking theoretically about the data by understanding the relationships among organizational roles, community structures, social context, and various other variables.”²⁴ As evaluators, our role was to help the museum critically analyze the work they were doing with *Nuevolution* and *Nuevo Dia* and to assist them as they sought to broaden and deepen their community impact through outreach, engagement and programming.

In keeping with participatory approaches, members of the evaluation team were critically engaged throughout the conceptualization and development of the exhibit, dialogue facilitation guides, data collection, and evaluation processes. Their contributions aligned with their respective backgrounds in evaluation and community engaged research as well as their subject matter expertise (Figure 1).

²⁴ Stoecker, R. (2012). *Research methods for community change: A project-based approach*. Sage publications. P.198

Figure 1: Steps of the exhibit, dialogue and evaluation process to which the evaluation team contributed



We highlight three main dimensions of our participatory approach²⁵:

- 1) The evaluation process was guided by the museum’s goals and the UNC Charlotte team met regularly with LMNS Staff to ensure that the evaluation was on track and immediately responsive to any issues or challenges that arose. Such meetings meant continuous reflection, feedback, and response from both sides throughout the evaluation process.
- 2) Museum and UNC Charlotte evaluation team members collaboratively recruited dialogue groups, with particular attention paid to engaging a diverse subset of the Charlotte area population.
- 3) Working in partnership, LMNS and the UNC Charlotte evaluation team were able to achieve a full arc of participation as defined in the participatory evaluation literature. Our relationship grew from traditional consultation to “deep participation” which saw us engaged in a two-way learning process, pulling together our respective strengths and leveraging our collective knowledge, resources, and skill sets.

Throughout August, September and October, 2015, Kamille Bostick (Vice President of Education at LMNS) met weekly with the UNC Charlotte research team to develop materials for the intact, cross-cultural and sustained dialogues based on the *Nuevo Dia* goals. In addition, the UNC Charlotte team

²⁵ King, J. A., Cousins, J. B., & Whitmore, E. (2007). Making sense of participatory evaluation: Framing participatory evaluation. *New directions for evaluation* (114), 83-105.

met weekly to work on the dialogue materials, the Institutional Review Board application²⁶, and the evaluation plan and tools. These materials can be found in Appendices II-VII. Between August 2015 and December 2016, museum and UNC Charlotte evaluation team members met 36 times for 50.5 hours to report and reflect on the dialogues and their results. **This does not include time dedicated to programs and observations. These meetings were a central part of the participatory evaluation process because weekly reflections informed progress and adjusted practice when necessary. As such, the evaluation process was ongoing, iterative and critically engaged with the entire dialogue process from start to finish (Figure 2).**

Figure 2: Reflective process of weekly meetings between museum and university collaborators



Dialogue guide development

Intact and cross-cultural group dialogue guides were developed in collaboration with the LMNS, ensuring that the dialogues would target *Nuevo Dia* goals, such as helping participants better understand demographic shifts, identify obstacles to access and inclusion for Latinos in the South, and devise inclusive actions within their spheres of influence. Since there was a limited time in the exhibit space (30 minutes), LMNS also provided participants with some guiding questions and points (see dialogue guide facilitation arcs in Appendices II-IV). The guide was developed based on the arc of dialogue and International Coalition of Sites of Conscience materials to include four phases: community building, sharing experiences, exploring beyond our own experiences, and close the learning experience.²⁷

To recruit groups, LMNS and UNC Charlotte team leveraged relationships with over 100 current and

²⁶ This evaluation and its materials were reviewed and approved by UNC Charlotte’s Institutional Review Board (IRB). <http://research.uncc.edu/departments/office-research-compliance-orc/human-subjects>

²⁷ See, e.g. Bormann, T. (2009). Designing the Arc of Dialogue. Last accessed April 3, 2017: http://www.sitesofconscience.org/wp-content/uploads/2012/10/Members_member-Benefits_010.pdf

past partners across the business, nonprofit, media, education, faith and healthcare sectors. Thirteen dialogue facilitators were recruited from the Community Building Initiative (CBI)²⁸ pool. All facilitators were trained in one of two trainings sessions at LMNS. Nine of the thirteen facilitators, as well as three museum staff, led one or more intact dialogues. Many facilitators were bilingual (Spanish-English). Materials were translated into Spanish for Spanish-speaking participants. LMNS surpassed their goal for the number of facilitated intact dialogues (50) and completed 66 dialogues. Due to both scheduling and recruitment challenges (further addressed in the Discussion chapter), there were no cross-cultural dialogues.

Evaluation Elements

The UNC Charlotte team evaluated the group dialogues using the following methods:

1) Participant surveys. Every dialogue participant received a paper survey (see Appendices VI and VII) to be completed and turned in immediately post-dialogue. In total, we collected 863 surveys. Surveys were numbered, entered into an Excel spreadsheet, and analyzed with the aid of IBM SPSS Statistics (for the closed-ended questions) and NVivo qualitative analysis software (for the open-ended responses).

2) Participant observations. Thirteen of the 66 dialogues were observed (between January and November, 2016) and evaluated by two members of the research team using a standardized observation form (see Appendix V). Notes were typed up and analyzed with the aid of NVivo qualitative analysis software.

Participant surveys

Effective surveys pose standardized, formally structured questions to a group of individuals, and can be qualitative, quantitative or mixed. The questions must be carefully and thoughtfully devised and pre-tested to ensure the survey relates to the broader research question(s) and are appropriate for the target group.²⁹ If used as the sole data collection method, researchers usually aim for a high number of surveys so they can identify robust commonalities and draw generalized conclusions about a population as a whole. However, when used in combination with other methods, as in this project, the focus lies more on how data collected through the surveys can be triangulated and further examined by comparing it to data collected using other methodologies. Triangulation allows researchers/evaluators to identify convergence of themes across data collected from multiple sources and different methodologies thus allowing for validity testing.

In this evaluation, surveys were employed to gather demographic and close-ended information (using a Likert scale) as well as open-ended responses from all intact dialogue participants. The survey was structured as a combination of qualitative and quantitative questions to provide different forms of analysis. Four types of questions were included: attributes (characteristics, demographics), behavior, attitudes, and beliefs. The questions were reflective of the *Nuevo Dia* goals and informed by LMNS staff

²⁸ “Community Building Initiative (CBI) is a nonprofit organization established in 1997 by government and civic leaders to achieve racial and ethnic inclusion and equity in the Charlotte-Mecklenburg community.” (<http://cbicharlotte.org/>) Drawing on their expertise in cultural dialogue and community conversation, CBI has provided facilitators for many of the LMNS’ dialogue programs

²⁹ McGuirk, P., & O'Neill, P. (2010). Using questionnaires in qualitative human geography. In I. Hay (Ed.), *Qualitative research methods in human geography*. Oxford: Oxford University Press.

and previous dialogues.

The survey data collection process was divided into three discrete data collection moments as to allow for strategic moments of individual reflection. Each participant filled out the first page of questions prior to viewing the exhibit (pre-dialogue data). After the exhibit but before the dialogue, participants filled out a separate sheet the museum provided them to organize their thoughts. After the exhibit and dialogue, participants filled out the remaining parts of the survey (post-dialogue data). Responses to all components of the survey were assessed as a part of the evaluation.

Participant observations

Observational methods are commonly applied to examine and understand human activity. This fieldwork methodology provides direct insight into behaviors and may provide a deeper insight into people's experiences.³⁰ The goal is to use multiple senses (seeing, feeling, hearing) to look beyond the surface of what is happening and "see with clarity."³¹ The degree to which the researcher is involved with the group may vary. While evaluation team members were not engaged in the dialogue (we sat outside the circle in the corner), we did introduce ourselves and explain our presence. Challenges of observation that may reduce its validity include: a) the researcher only pays attention to aspects that fit into their perspective; b) an 'outsider' translating behaviors and interactions (verbal and nonverbal) into their version of written communication; c) a lengthy delay between fieldwork and writing.³² That said, these can be reduced through critical reflexivity and combining observational modes with other qualitative or quantitative methods. Reflexivity is self-critical introspection and self-conscious scrutiny of the self as researcher.³³

We recognize the limits of objectivity and that our own positionality and experiences influence the ways in which we process and analyze information. "With critical reflection, however, observation can be transformed into a self-conscious, effective, and ethically sound practice."³³ We therefore decided that each observed dialogue would have two observers for validity. Post-observation reviews with museum staff present in the dialogues was done to ensure inter-observer reliability. In addition to ensuring two evaluators observed and recorded independent notes for each dialogue, data collected were first analyzed by three researchers separately and subsequently together as a team to compare and cross-verify our analyses. In addition, we used field notes and reflections from weekly meetings, talking to people about the evaluation, and ongoing related events and involvements to supplement our survey and observation data.

Analysis

Closed-ended survey questions and demographic information were summarized using IBM SPSS Statistics and visualized in graphs. We ran correlations and several univariate models to analyze how the variables interacted with one another. Textual data from the surveys and observations were

³⁰ Cotton, D. R., Stokes, A., & Cotton, P. A. (2010). Using observational methods to research the student experience. *Journal of Geography in Higher Education*, 34(3), 463-473.

³¹ Kearns, R. A. (2010). Seeing with clarity: undertaking observational research. *Qualitative research methods in human geography*, 3, 241-258.

³² Jackson, P. (1983). Principles and problems of participant observation. *Geografiska Annaler. Series B. Human Geography*, 39-46.

³³ England, K. V. (1994). Getting personal: Reflexivity, positionality, and feminist research*. *The Professional Geographer*, 46(1), 80-89.

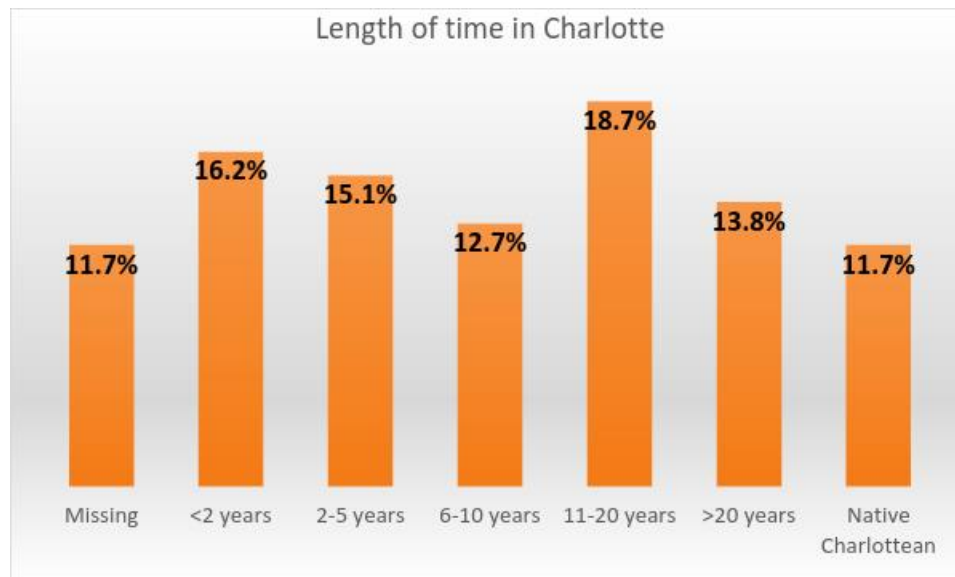
analyzed manually using NVivo qualitative analysis software. In this process, we coded and identified a priori and organic themes. *A priori* themes are pre-identified in the evaluation framework, questions, and literature review and are therefore likely to come up in the dialogues. Organic themes, on the other hand, emerge from the qualitative data analysis.

Results

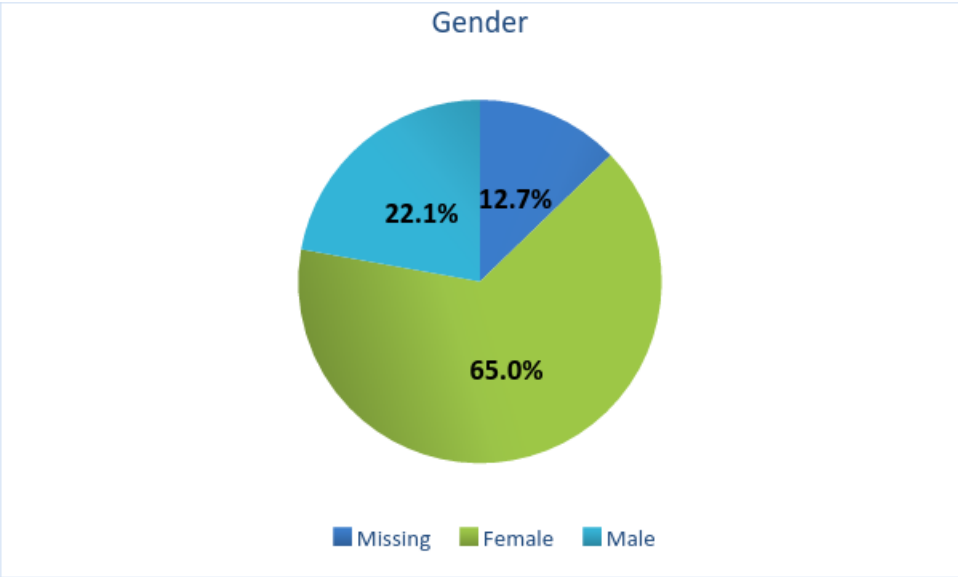
In this section, we first provide an overview of the dialogue participants' demographics and as a way to illuminate the museum's aims in terms of dialogue recruitment, compare them to the museum's previous community dialogue program, *Speaking of Change*, and to city and county population statistics. Next, we present the self-reported data from intact dialogue participants about their prior knowledge about Latinos in the South and cross-cultural interactions. This is followed by a summary of the results from key survey questions about the exhibit and dialogic experience. Finally, we assess to what extent program goals were met, drawing principally from the survey and dialogue observation findings.

Participant demographics

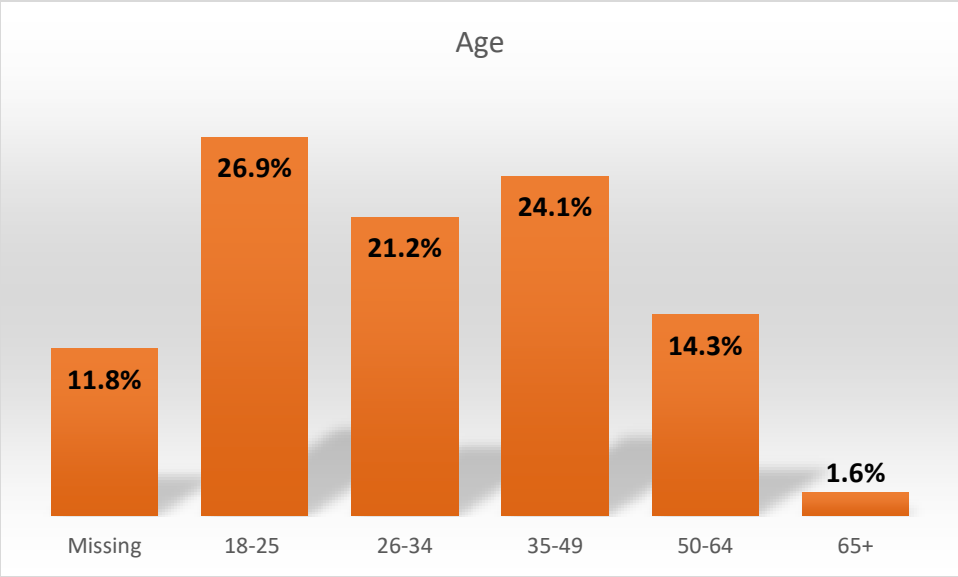
In total, we collected surveys from 863 participants who visited the *Nuevolution* exhibit and participated in a subsequent intact group dialogue. This section provides an overview of the demographics and backgrounds of these participants. All responses are in percentages.



The length of time people had lived in Charlotte (or the Charlotte metropolitan area) varied, with an almost equal amount of shorter-term residents (44.0% were here 10 years or less) and longer-term residents and natives (44.2% were here for 11 years or longer). This is similar to the participant profile of the Museum's previous *Speaking of Change* dialogues and reflects how the Charlotte area is made up of residents who are native to Charlotte, have relocated many years ago, and who arrived here more recently. In 2015, Mecklenburg County reported 990,288 residents, 14.3% of which were foreign-born, 41.6% were born in North Carolina, and 42.8% were born in a different US state (US Census). In the dialogues we observed there were typically only one or two people from Charlotte, a few from other places in the South (often smaller towns), and the rest from the Northeast and other places in the US and abroad. Since we are shaped by the places we grow up and live in, this geographic diversity among participants created an interesting mix of perspectives.



Of the participants who responded to the gender question, 74.5% were female and 25.4% were male. One participant identified as queer. Though the expectation was to attract a balanced gender composition, most participants were female. Attracting male participants is not a new challenge: in *Speaking of Change*, there was a similar gender break-down (62.1% female, 28.1% male, 9.9% missing). Though museum literature examining this trend is limited, women are slightly more likely to visit museums than men (particularly White women)³⁴ and we also had a high number of educators in the group, who are more likely to be female.

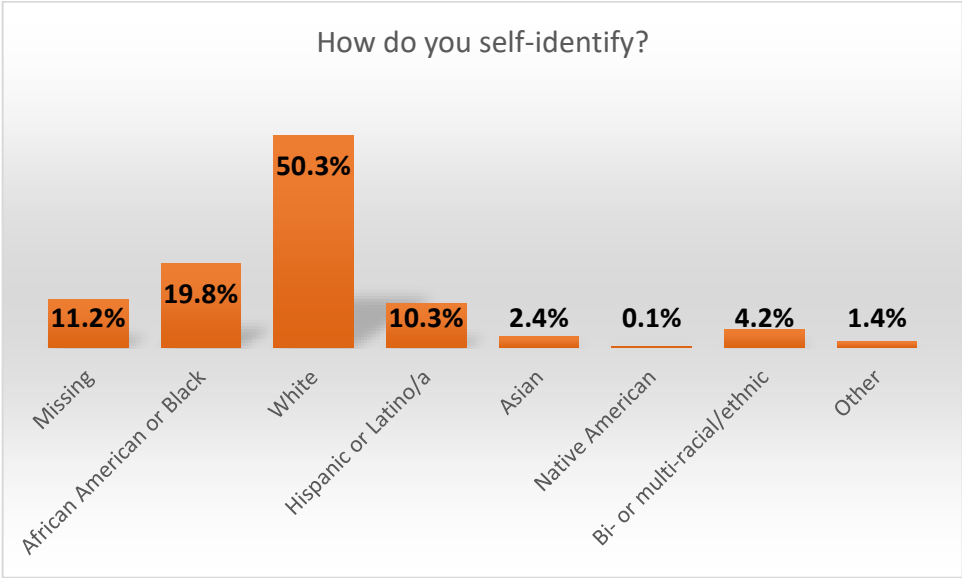


In general, participants were younger than in previous dialogues (for instance, in *Speaking of Change*, 13.2% were 18-25, 16.4% were 26-35, 35.2% were 35-49, 21.5% were 50-64 and 2.9% were over 65). We attribute this largely, though not exclusively, to a high number of student group dialogues (20 of

³⁴ Feldstein, M. (Ed.). (2009). *The economics of art museums*. University of Chicago Press. P.41

the 66 dialogues were comprised of graduate and undergraduate students). Through partnership with UNC Charlotte and a \$5,000 Chancellor’s Diversity grant, the university was able to support the participation of student groups. A skew towards younger participants did mean that comparatively, voices from older residents (particularly those over 65) were underrepresented. The median age in Charlotte in 2015 was 33.7 years (US Census). This is younger than the general North Carolina population (median age was 38.0) but comparable to Atlanta (33.4 years), another big city in the South and a *Nuevolution* exhibit partner city.

Museums often struggle to attract Millennials and we see the attracting of so many young people to *Nuevo Dia* as a program success.³⁵ Millennials are the nation’s largest and most diverse generation and attracting them can help build a long-term visitor and donor base. However, many Millennials feel out of place in museums and museums must adapt to attract this younger generation.³⁶



While the chart above shows ethno-racial identification for the group as a whole, including the 11.2% who did not respond, looking at the responses of those who did respond shows a slightly different story. Of the respondents who offered their ethno-racial identity on the survey, 56.7% identified as Caucasian or White, 22.3% as African American or Black, 11.6% as Hispanic or Latino/a, and 2.7% as Asian. This is somewhat reflective of the overall Mecklenburg County population; per 2016 US Census data, the county’s residents are 55.3% White, 30.8% African American or Black, 12.2% Hispanic or Latino/a, and 4.6% Asian.³⁷ *Nuevo Dia* engaged more Latinos than *Speaking of Change* (10.3% vs. 3.3%), but fewer Asian (2.4% vs. 3.0%) and African American or Black participants (19.8% vs. 29.9%). In the surveys and participant observations, the African American voice felt well-represented in the sense that we repeatedly heard Black perspectives of the exhibit. That said, if the museum’s goal is to attract an

³⁵ Anderson, K. (2007). *Generation Y-not: The Millennial Generation at a glance and its connection to museums* (Doctoral dissertation, University of Colorado at Boulder).

³⁶ Young, K. (2016) What are museums doing to engage Millennials? Posted on Nov 16. blogs.getty.edu/iris/what-are-museums-doing-to-engage-millennials/

³⁷ Hispanic is considered an ethnicity and not a race.

audience that mirrors the city's ethno-racial makeup, further efforts should be taken to engage racial/ethnic minorities.

Attracting racial/ethnic minorities is a challenge for museums across the US and other Western countries.^{38,39} As a result of changing demographics, “[m]ainstream cultural institutions such as museums are increasingly called upon to increase their accessibility to culturally diverse communities and audiences, including migrant groups who do not generally visit museums.”⁴⁰ For this very reason, the American Alliance of Museums (AAM) 2017 conference theme was *Gateways for Understanding: Diversity, Equity, Accessibility, and Inclusion in Museums*.⁴¹

Given intersections between race, income and educational attainment, one reason for underrepresentation of racial-ethnic minorities in museums is that museums tend to attract audiences that have high levels of education and higher income levels, while racial/ethnic minorities are overrepresented in lower income and educational attainment groups compared to their White counterparts. Another reason is that different cultural and racial groups have different art and leisure preferences. In addition, “the social aspects of an art event can be as important a motivator for attendance as the art form itself, and yet European presentation style of the arts often ignores these social aspects.”⁴² Museums have a history of being bastions of White privilege and of upholding dominant cultural narrative in their exhibits and museum staff and institutional culture. Artifacts and stories of ‘others’ have been appropriated and dislocated. Only if these founding paradigms are broken down will minorities (in terms of race/ethnicity, culture, disability status, etc.) feel included in museums.⁴³

³⁸ Harrington, J. (2009). Thinking Through Diversity. *Journal of Museum Education*, 34(3), 203-213.

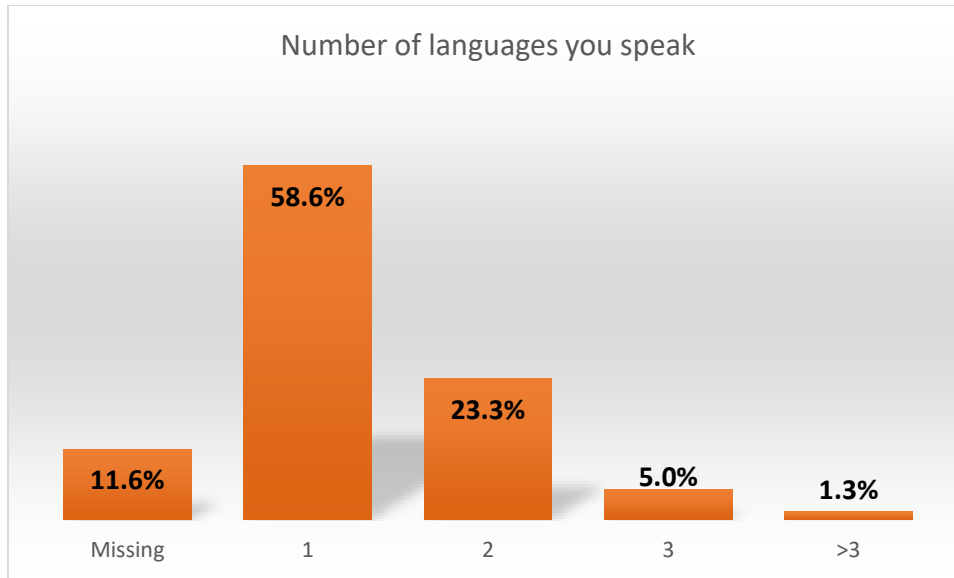
³⁹ Farrell, B., & Medvedeva, M. (2010). *Demographic transformation and the future of museums*. AAM Press.

⁴⁰ Ang, I. (2005) The Predicament of Diversity: Multiculturalism in Practice at the Art Museum. *Ethnicities*, 5(3): 305-320. P.305

⁴¹ AAM 2017 Annual Meeting and Museum Expo. <http://annualmeeting.aam-us.org/info/theme/>

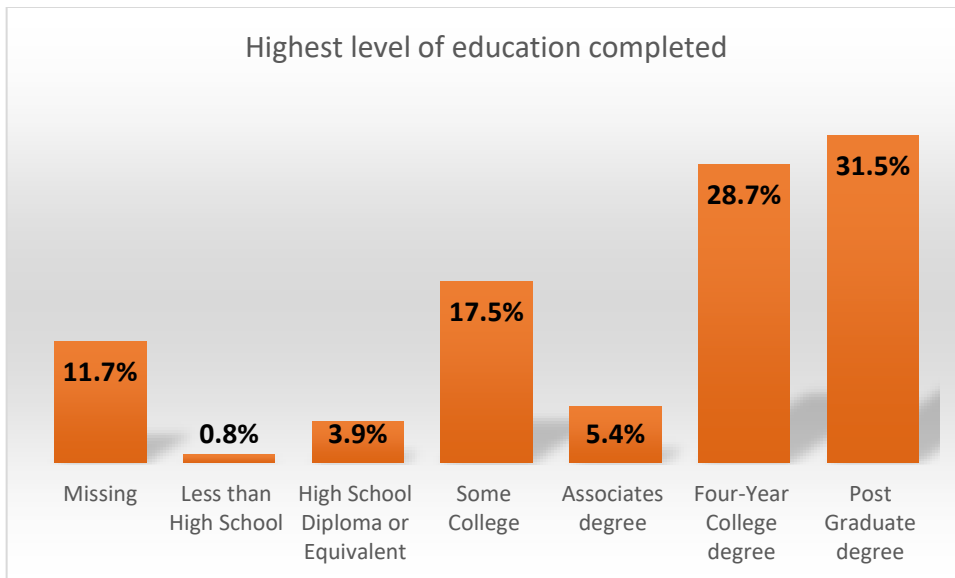
⁴² Kolb, B. M. (2002). Ethnic preference for the arts: The role of the social experience as attendance motivation. *International Journal of Nonprofit and Voluntary Sector Marketing*, 7(2), 172-181. P.180

⁴³ This was discussed at the 2017 AAM conference.

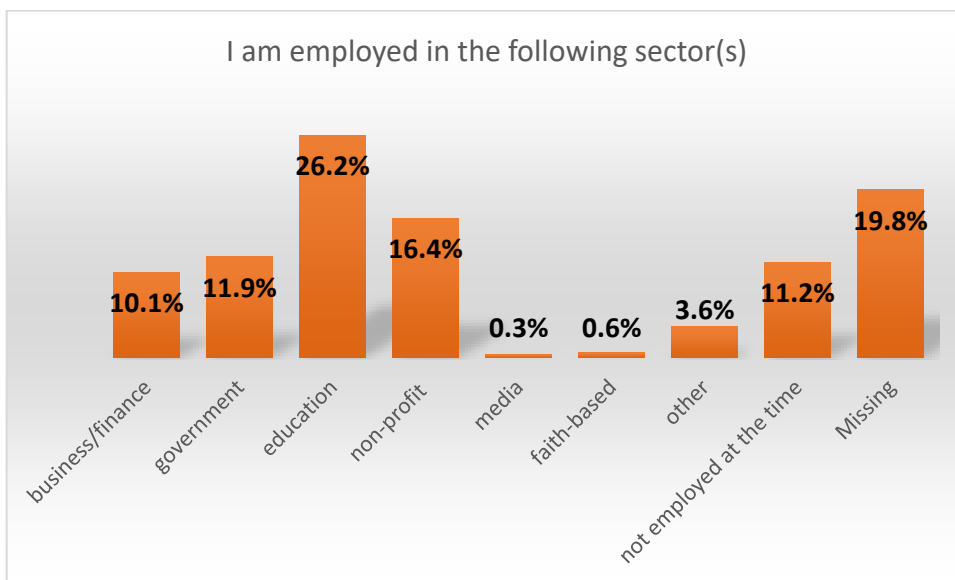


The majority of dialogue participants spoke only English, though *Nuevo Dia* engaged significantly more multilingual participants than *Speaking of Change*, 29.3% vs. 21.7% out of the people who responded. Of the people who responded to the question about their primary language at home, 85.8% responded with ‘English’ only, 8.6% responded ‘Spanish’ only, and 1.7% speak both English and Spanish. Other languages spoken at home included Arabic, Vietnamese, Danish, French, German, Gujarati, Japanese, Korean, Turkish, Italian, Portuguese, Cantonese, Catalan, Bosnian, Amharic, Mandarin, Polish, Punjabi, Serbian, Tagalog, Romanian, and Telugu. People who identified as Hispanic/Latino, Asian, bi-/multi-racial/ethnic or ‘other’ were more likely to speak multiple languages than Whites and Blacks (medium correlation). Participants who spoke a higher number of languages, are more likely to interact with Latinos (if non-Latino) or with non-Latinos (if Latino) (low/medium positive correlation).⁴⁴ This points to two trends: 1) Latinos interact frequently with non-Latinos (more frequently than non-Latinos interact with Latinos); 2) Speaking other languages facilitates cross-ethnic and cross-cultural interactions.

⁴⁴ The correlations between all quantifiable variables in the survey were calculated to examine if participants’ responses varied by their demographics. Only those that were statistically significant are incorporated into this report. The full correlations table will be made available upon request.



Overall, participants were well-educated. Since many of the intact groups were drawn from professional sectors, this is not unexpected. Participants with lower educational attainment (high school or some college) were often college students. This skew towards the highly educated is common among museum visitors, and was also even more apparent among *Speaking of Change* participants (33.5% had a college degree and 34.0% a post-graduate degree); however, this is not reflective of the Mecklenburg County population (of the population 25 years and over, 28.4% had a Bachelor’s degree and 13.9% a graduate degree; 2015 US Census). The museum intentionally seeks to attract professional sector participants and local leaders because they can shift the direction of their organizations.

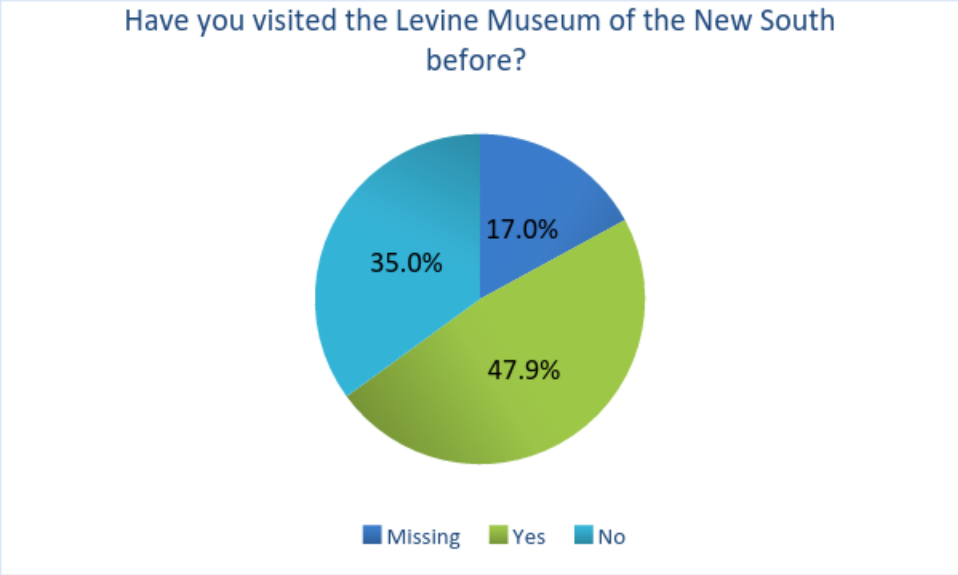


Many participants (27.7%) worked in education, due to a high number of university students (graduate and undergraduate – perhaps with on-campus jobs) and teachers or teachers-in-training. Other main industries represented in the sample included non-profits (17.7%), government (12.7%) and

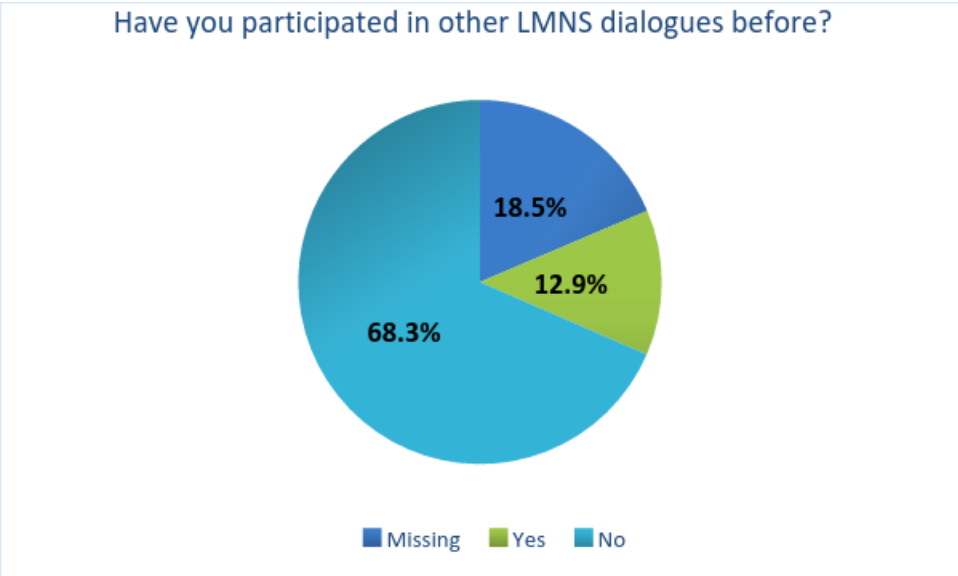
business/finance (11.2%). There were not many participants who were employed in media or faith-based organizations. Several participants marked multiple categories of employment. Those who were not employed were often students and this nudged rates in the sample above city and county averages in terms of unemployed representation. The *Speaking of Change* dialogues attracted a different industry break-down, with 31.1% government, 18.6% non-profit, 14.3% business, 9.0% education, and 1.5% media. This can be attributed to a UNC Charlotte partnership for *Nuevo Dia* – drawing in many people in education and educators-in-training – and a Mecklenburg County partnership for *Speaking of Change* – attracting specifically government managers. For *Nuevo Dia*, intact group recruitment intentionally focused on the educational sector, Latinos, and community and industry leaders. Rather than attracting a representative sample of the overall population, the museum specifically reached out to people who could have the biggest impact on the receptivity of Latinos and the community as a whole.



Over a quarter of participants did not report their gross household income. Of those who responded, 35.0% live in households earning \$50,000/year or less and 30.1% answered that their households made over \$100,000/year. In 2015, the median household income in Mecklenburg County was \$56,854 and the average was \$83,907. Close to half (44.2%) were in households earning less than \$50,000/year and 26.2% earned \$100,000 or more. The overrepresentation of *Nuevo Dia* participants from higher income households is common among museum visitors and reflects the museum’s recruitment strategy of engaging professionals and leaders in the community. We had an underrepresentation of lower income households, though to a lesser extent than *Speaking of Change*, where only 5.0% of participants reported a household income less than \$25,000 and 28.5% reported making over \$100,000. In the *Nuevo Dia* dialogues, many lower income respondents were students (some students reported the household income of their parents).

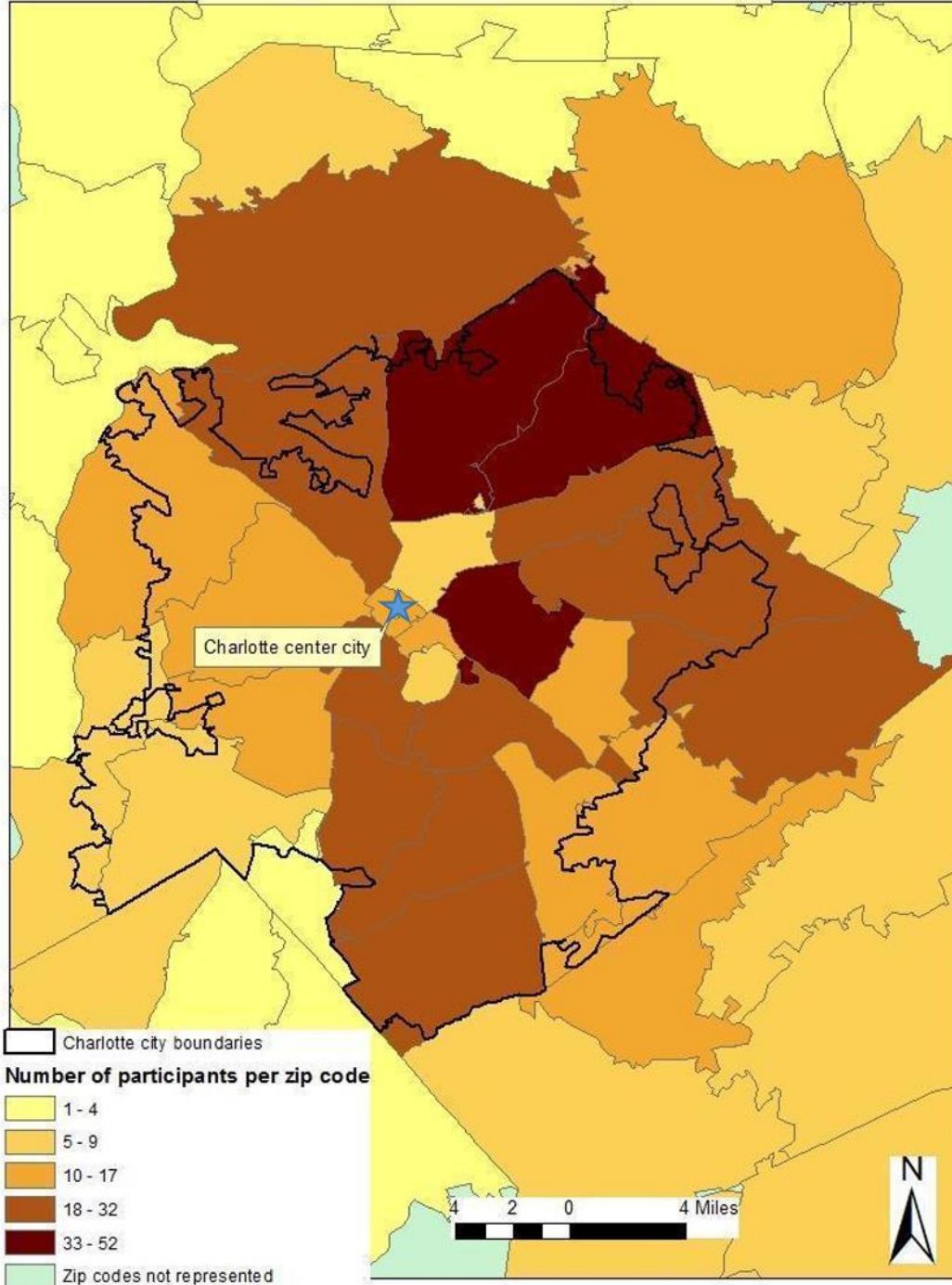


Though many participants had been to the Levine Museum before, *Nuevolution* and the *Nuevo Dia* dialogue was the first introduction to the museum for a substantial number (302 or 42.2% of the people who responded). In that regard, the dialogue program successfully drew new audiences to the museum.



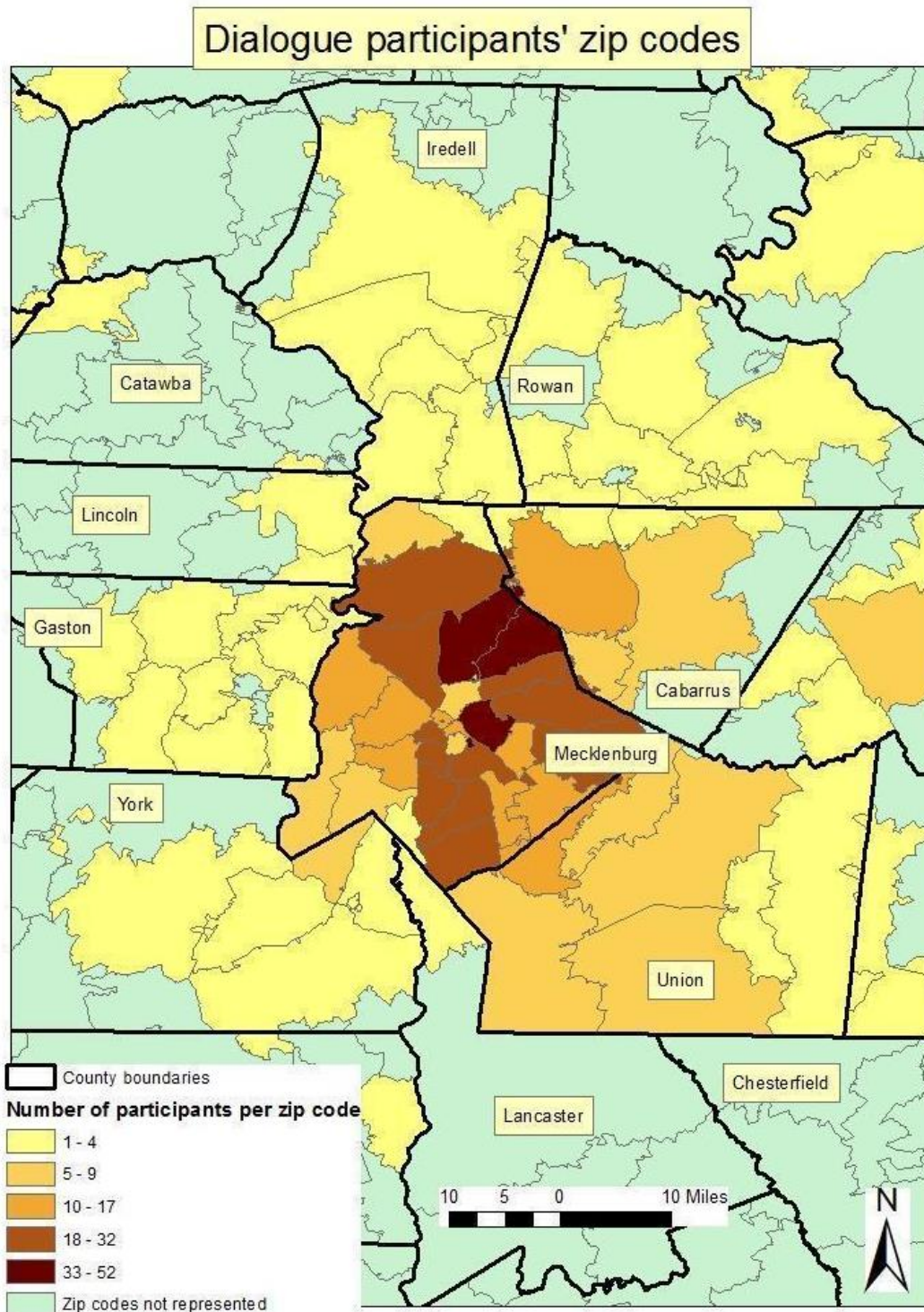
Additionally, for most (83.8% of participants who answered this question), the *Nuevo Dia* dialogue was also the first LMNS dialogue in which they participated. As such, *Nuevo Dia* was successful in exposing community members to their first cultural dialogue experience.

Dialogue participants' zip codes

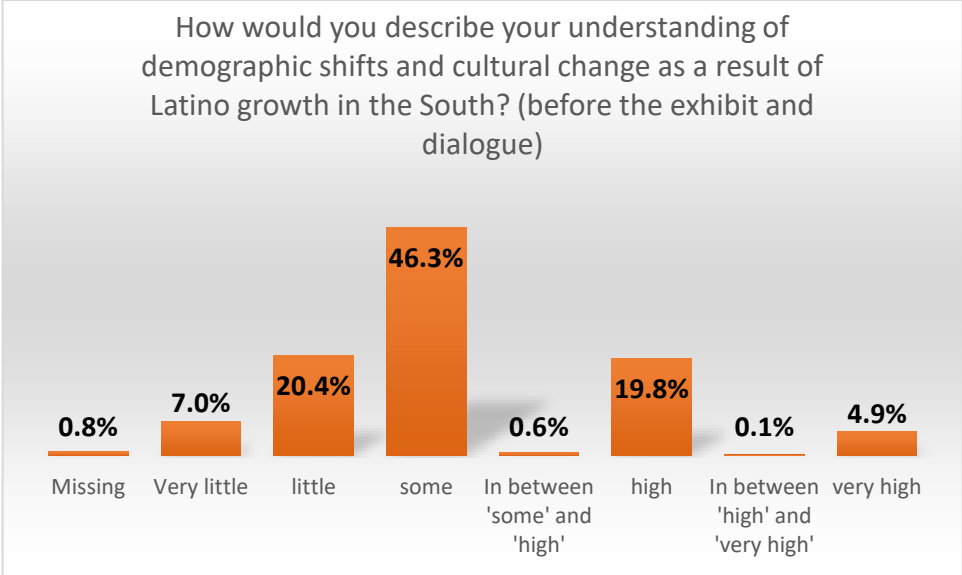


The LMNS is located in Charlotte's center city (indicated by a star on the map). Within Mecklenburg, the zip codes 28269, 28262 (Northeast Charlotte, which includes UNC Charlotte and is among the most diverse areas of the County) and 28205 (East of Charlotte's center city, with high Latino settlement) were most represented. There was lower representation of residents from the Matthews area (Southeast) and West Charlotte (majority African American). The concentration of participants in South

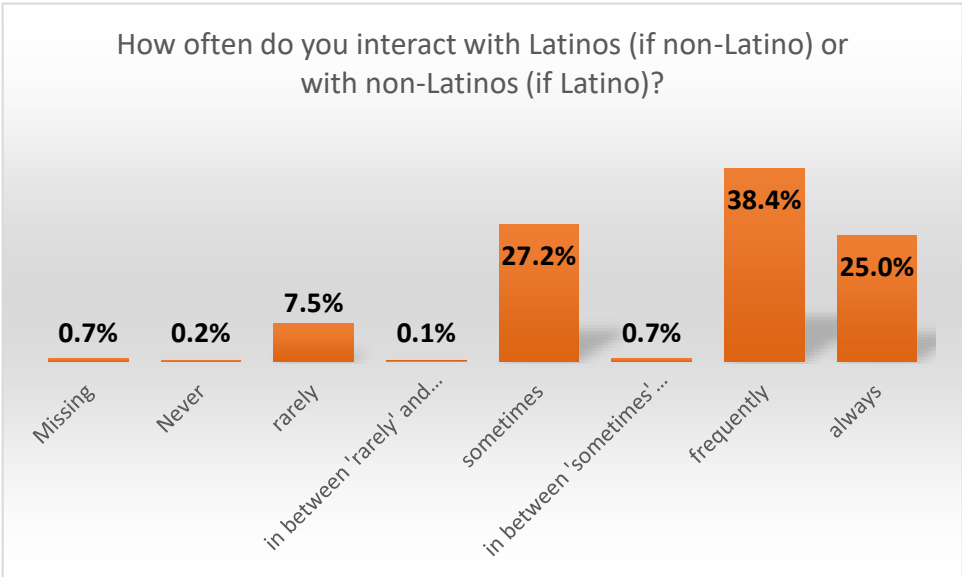
Charlotte reflects, on the Southeast side, an area that is predominantly White and higher income (traditional museum core constituents) and, on the Southwest side, another high Latino area. North of Charlotte (Huntersville and the Lake Norman area) is also a predominantly White and higher income area. *Speaking of Change* participants also showed concentrations in South, East, and North Charlotte; however, *Nuevo Dia* participants were distributed more evenly across the County. In other words, *Nuevo Dia* participants represented a wider geographic scope than LMNS' previous dialogue initiative.



The *Nuevo Dia* dialogues engaged mostly residents of Mecklenburg County but also residents from surrounding counties (Iredell, Rowan, Union, York, Gaston, Lincoln, and Catawba, e.g.). The museum intentionally reached out to organizations and schools in surrounding counties. In combination with commuters working in Mecklenburg and living in the surrounding counties, this explains the representation in surrounding counties. *Speaking of Change* also engaged participants from over 18



Almost half of the participants reported 'some' understanding of demographic shifts and cultural change as a result of Latino growth in the South prior to the exhibit (on average, they ranked themselves 3 on a scale of 5). There is a slight positive correlation between age and understanding of demographic shifts and cultural change as a result of Latino growth in the South, i.e. older participants were more likely to report a higher understanding and younger participants were more likely to report a lower understanding. Interestingly, participants who hadn't visited LMNS before or hadn't participated in previous LMNS dialogues reported a lower understanding of demographic shifts and cultural change (low to medium positive correlation). This is a potential marker of the museum's impact.



On average, participants interact fairly frequently with Latinos (if non-Latino) or non-Latinos (if Latino) (3.8 out of 5).

- “I interact through some non-profit volunteer work (serve on boards together). I also employ several Latinos in my home”
- “...school, friends, church, neighborhood, everywhere a service is provided”
- “Right now my house is being painted and repaired and all of the workers are Latino. Working on project with a student who is Latino”
- “...as a customer (especially at restaurants). At UNCC, students”
- “I have a close friend I interact with daily who is Latino. Aside from her, my interactions with Latinos are random such as seeing someone at a restaurant”

Some participants even have mixed families:

- “My brother is half Hispanic and I have Latino sorority sisters”
- “My husband is Latino. The majority of his extended family lives here and all of his immediate family lives here. My neighbors and friends are Latino, too”
- “...have a few neighbors, a few students at my school (I'm a teacher), my daughter-in-law is half-Latino”
- “My fiancé is Latino”

Many of the teachers have Latino students and therefore interact with Latino parents. Likewise, students (most were from UNC Charlotte) mention they have Latino classmates.

- “The school where I work has 50% Latino population so I am interacting with Latino students and their parents every day”
- “I teach them and interact with their parents. I am married to a Latino”

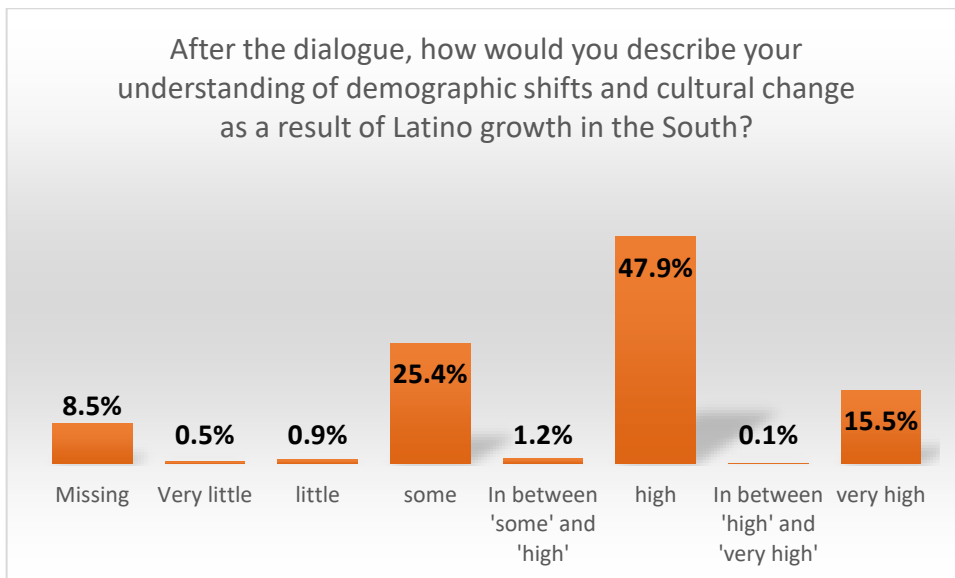
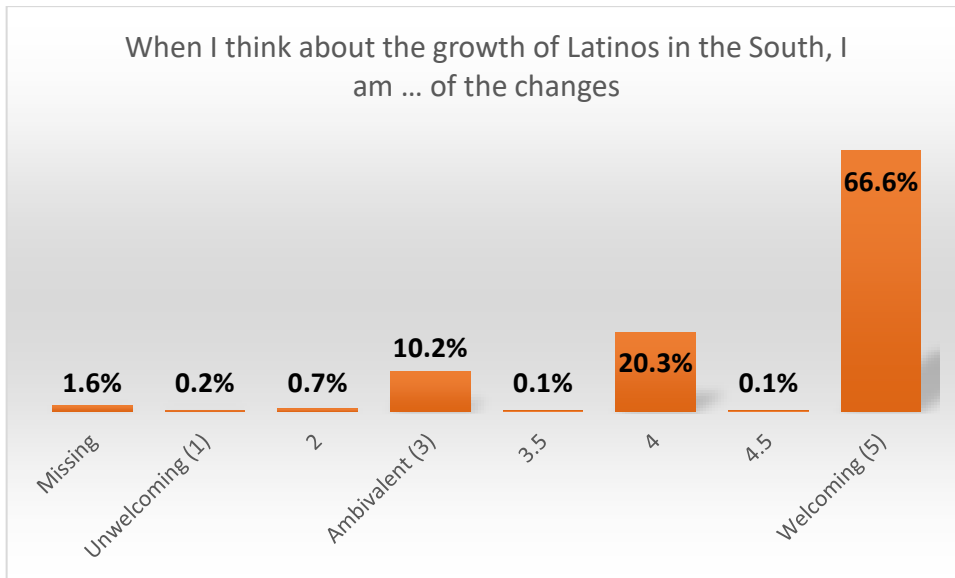
These interactions shape, in part, how non-Latinos perceive Latinos and the family diversity of birthplace and nationality within the Latino population. If interactions are only superficial and in certain settings - for instance, if you are employing a Latino to clean your home, that differs from deeper interactions such as friendships, colleagues and seeing people as your peer (e.g. serving on a board together, having your children at the same school).

Given social, residential, workplace, economic, and racial or ethnic segregation in the Charlotte area, we expected there to be a significant portion of non-Latinos with little interactions with Latinos. In some cases, as alluded to earlier, minor, superficial interactions are counted even though they may have a limited or one-sided exposure impact. People who are more likely to interact with Latinos (if non-Latino) or with non-Latinos (if Latino) report a higher understanding of demographic shifts and cultural change (low/medium positive correlation). This result confirms the exposure hypothesis which states that more exposure to difference results in greater openness to difference.

Typically, Latinos have more frequent exposures to non-Latinos than non-Latinos to Latinos because “non-Latinos are everywhere!”.

- “I am married to a non-Latino. I have a European daughter and I teach at a dual language school”
- “...in daily circumstances at the park, library, school, shops”
- “I have friends and family who are not Latinos. I grew up in SC in a community that is predominantly white and black”

- “I interact with non-Latinos in my school settings and my work settings”
- “I’m from Venezuela, have lots of family and friends from a Latino background. I also have lots of friends and family who are non-Latino. Grew up in blended family”
- “I am Latina. I go to a PWI [predominantly White institution] and because of living in the US overall I must interact with non-Latinos”
- “I am Latino and at school and work it is 90% non-Latino”
- “I am Latino but I was adopted and not raised with a Latino family”



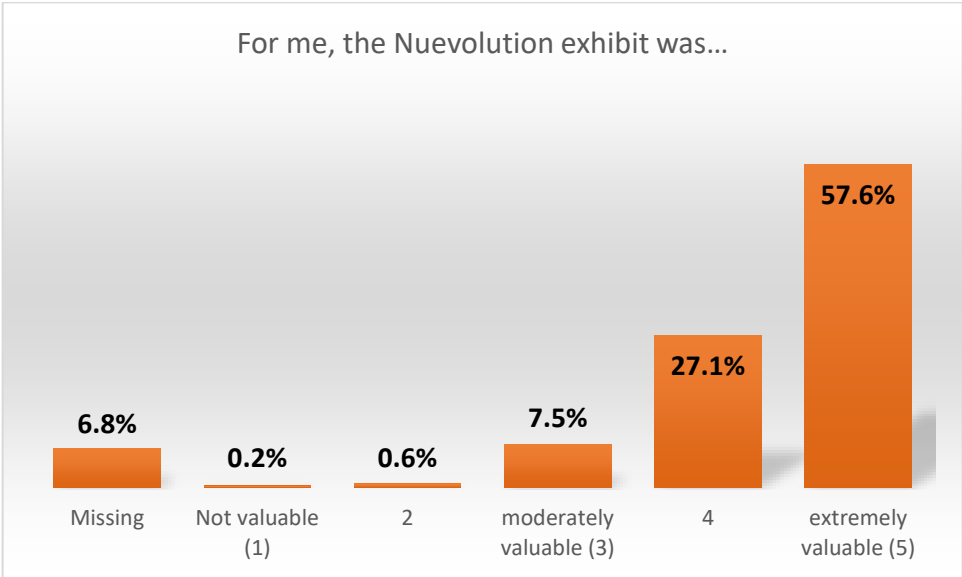
On average, participants consider themselves welcoming of the changes related to the growth of Latinos in the South (4.6 out of 5) and this did not change after the dialogue (it remained 4.6 out of 5).⁴⁷

⁴⁷ Participants were asked to rank a whole number between 1 and 5. Some added their response in half numbers

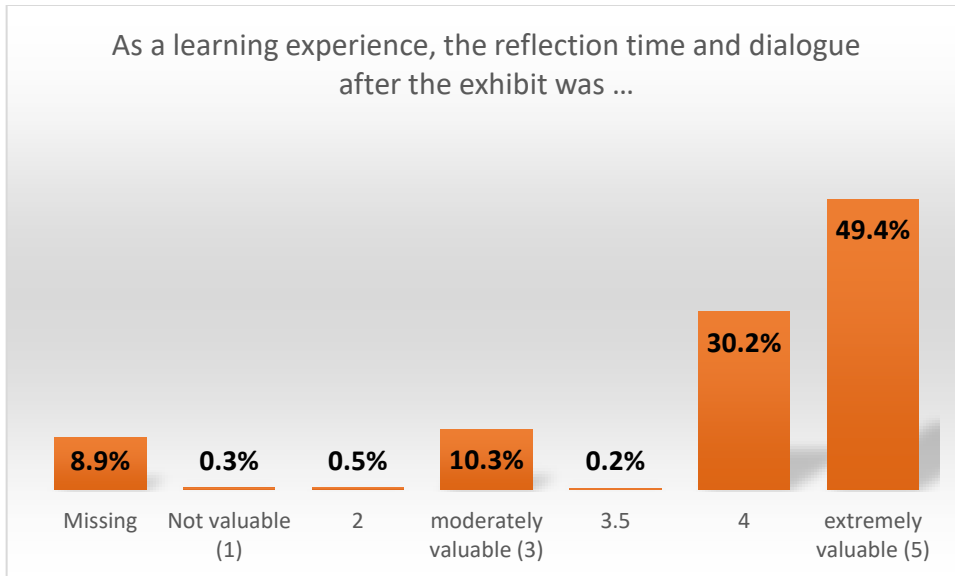
The high self-reported score may be because people who were more welcoming were more likely to partake in the dialogue. Another explanation may be that people want to be welcoming because they see it as something positive (in this context).

As anticipated, participants' understanding of changes related to the growth of Latinos in the South and their feelings towards these changes before and after the exhibit and dialogue were parallel (medium positive correlation). Participants who felt they had a better understanding of demographic shifts, who felt more positive about the changes related to the growth of Latinos in the South, who felt comfortable sharing their thoughts in the dialogue and/or who felt more connected to their dialogue group, rated the exhibit higher (medium positive correlation). People with a higher level of education were slightly more aware and welcoming of the changes related to the growth of Latinos in the South (low positive correlation). They were also more likely to have visited LMNS previously. In addition, participants who were more welcoming of changes related to the growth of Latinos in the South were more positive about the exhibit and the dialogue, felt more comfortable sharing in the dialogue, and felt more connected to their group as a result of the dialogue (low positive correlation).

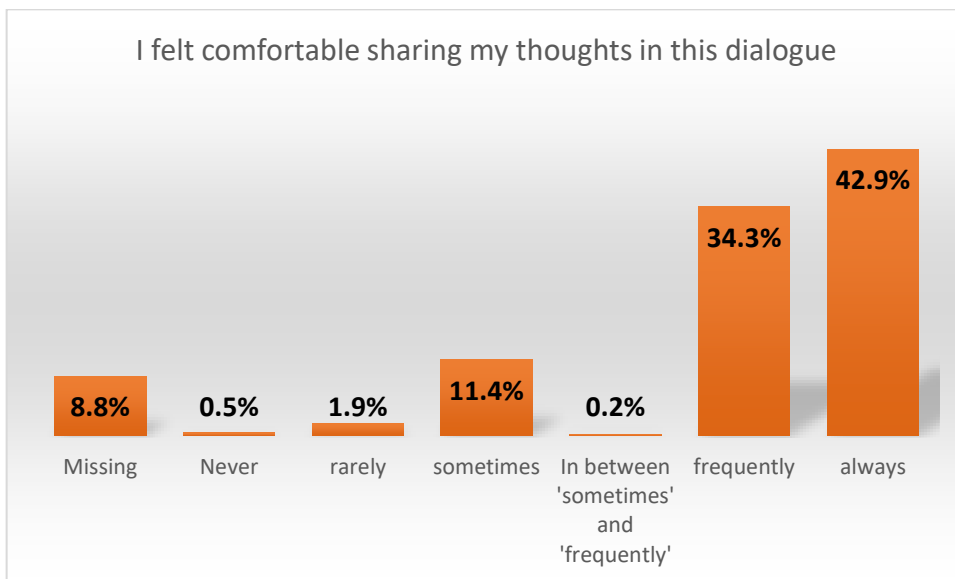
Exhibit and dialogue experience



(e.g. 3.5 or 4.5).



On average, participants found the exhibit to be very valuable (4.5 out of 5), as well as the reflection time and dialogue (4.4 out of 5). There is a high positive correlation⁴⁸ between how participants ranked the *Nuevolution* exhibit and the dialogue after the exhibit.

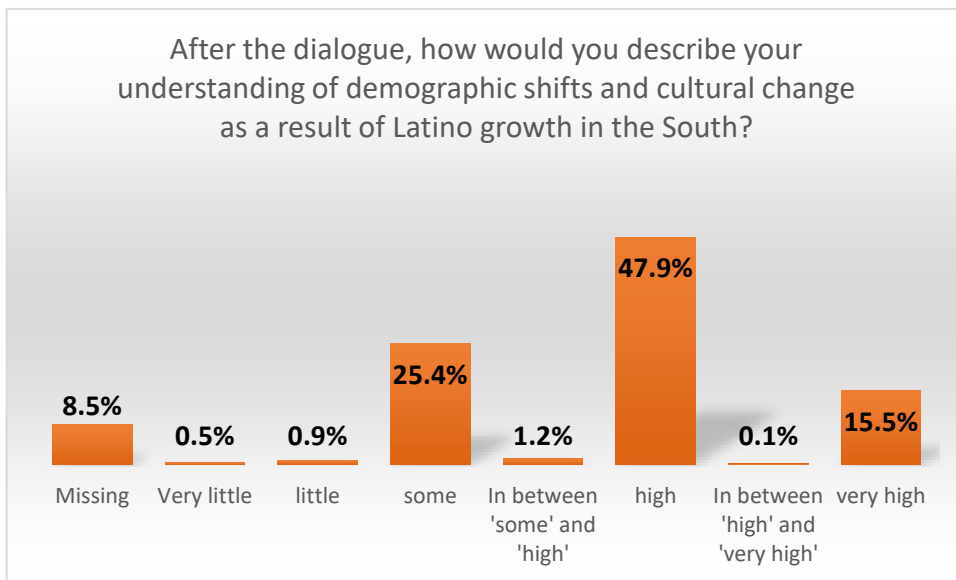


Participants generally felt comfortable expressing their thoughts in the dialogue (they ranked their comfort level 4.3 out of 5, on average). In the cases where they answered 'sometimes', participants often expressed being shy or having difficulties speaking in groups. In some instances, being in a group with a supervisor or with people who they thought or knew had opinions different from them made participants less inclined to respond openly and comfortably. On several occasions, participants expressed a desire to have their dialogue with others outside of their work place (e.g. "our group

⁴⁸ Correlations reported are statistically significant at the .01 or 0.05 level using Pearson correlation

should have been diverse - include voices from outside [organization name]”. Several participants expressed discomfort (“despite the guidelines for dialogue, ‘non-judgment’ was not present entirely - that is uncomfortable” “I felt hesitant to speak up because I have very strong Republican views, don’t want to offend”).

Participants who felt comfortable sharing their thoughts in the dialogue or felt more connected to their dialogue group, rated the dialogue higher (medium positive correlation). There was also a medium positive correlation between people’s understanding of demographic changes and feeling comfortable sharing in the dialogue.



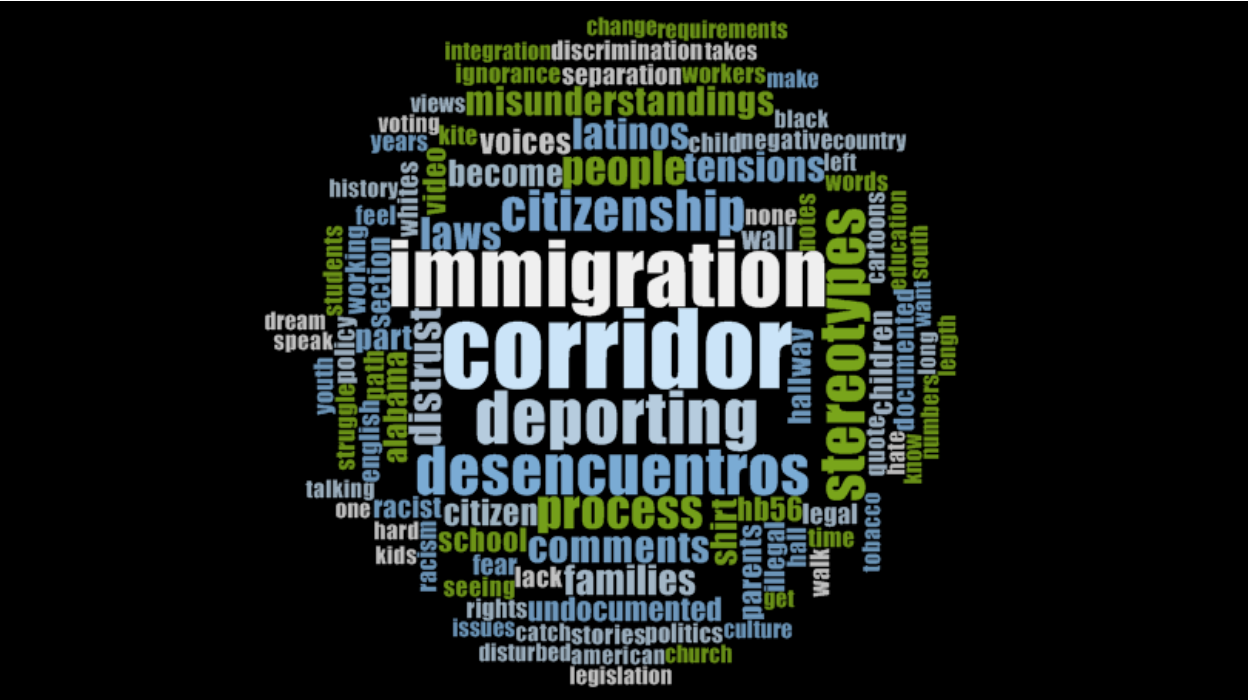
Overall, the dialogues made participants feel more connected to their group (on average, they ranked this greater connectedness 4.3 out of 5). Participants reported that they “learned a lot about others in my group”, had “a wonderful experience” and “excellent facilitators.” That said, several participants felt disconnected from their group because of their more conservative political orientation (e.g. “I don’t feel connected with members of my class (in terms of politics)”).

By outlining what participants did in the exhibit and what stood out to them, the following part of this section offers an initial impression of the direction of the dialogues.

Overall, the most commonly used words in the post-dialogue surveys were:

- Latino(s): 1180 times
- Culture(s), culturally: 792
- Church(es): 738
- Immigrant, immigration: 569
- School(s), schooling: 466
- Family, families: 396
- Food(s): 389
- Learning: 389
- Welcoming: 381
- Citizenship: 370
- Students: 369
- Educators: 348
- Change: 326
- Stereotyping: 313
- Friends: 284
- Corridor: 275
- Blending: 272
- Unwelcome: 261
- Deportation, departing: 226
- Open, openness, openly: 206
- Diversity: 189
- Dancing: 178
- Language: 141

Figure 8: Q: What part of the exhibit left you disturbed/conflicted?



Some respondents felt saddened, somber, upset, discouraged, disheartened after seeing the exhibit, for instance about deportations and its impact on children and about repeating history of oppression. In some instances, the information confronted participants with their personal or political stance, e.g.: I feel “conflicted. I love the Latino/Hispanic culture but think illegal immigration is a problem.”

Figure 12: Q: Why did this part impact you the most?



Though the facts were helpful and provided an essential context, participants were most impacted by the personal stories of the individuals featured in *Nuevolution*.

- “All of the videos bring different aspects of the life of Latinos to light”
- “people’s personal stories have the largest impact”
- “it makes it more personal to listen to one person’s story rather than a stereotype of a story”
- “personal stories resonate the most with me”
- “giving people a voice is always powerful”

Assessment of goals

To recap, the *Nuevo Dia* goals, as defined by the LMNS, were to:

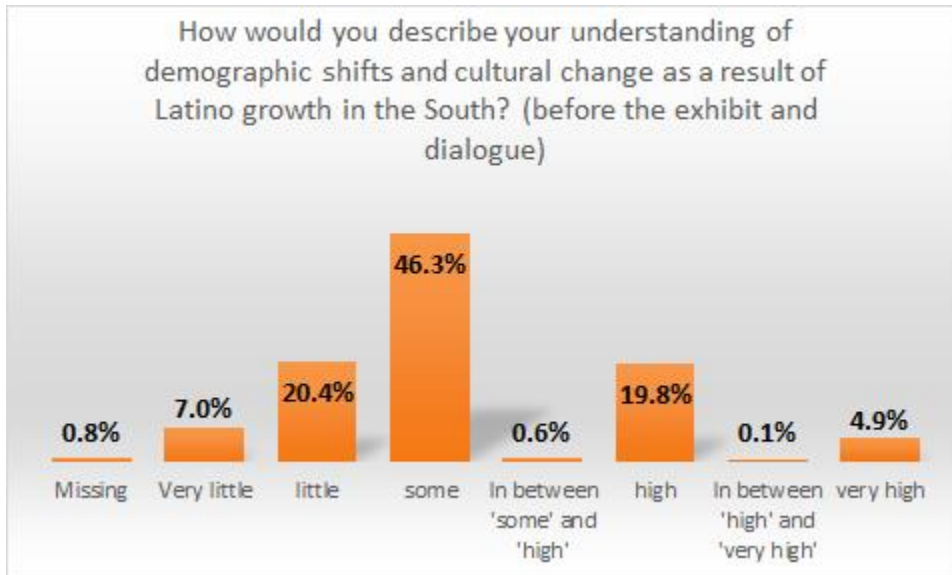
1. Strengthen skill sets of cultural competency, including the ability to communicate and work across differences (Latino to non-Latino, Latino to Latino, non-Latino to Latino), as well as establish and sustain cross-cultural interactions.
 - By visiting the exhibit, people will learn, reflect and understand more about the growth of Latinos in the South and increase their understanding of cultural norms. They will then share their reactions to what they have experienced, and become more comfortable in articulating differences both in and outside of their comfort zones.
2. Identify obstacles to access and inclusion, and within the dialogic experience and their community work, become agents for change to address those obstacles and strengthen their ability to lead across differences.
 - Participants will share examples of obstacles to access and inclusion that s/he has personally experienced and then discuss collectively within the group.

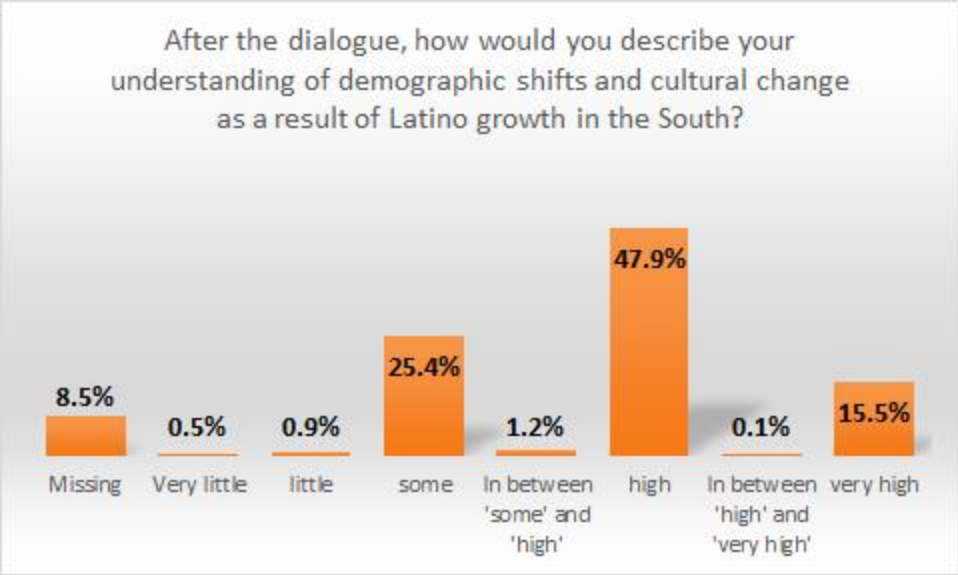
3. View dialogue as an important methodology for creating community-based leadership and to seek out opportunities for continued dialogues that address community issues.
 - By interacting and sharing authentically across differences, participants will experience individual and group learning.
4. Take concrete actions toward crafting new models of interaction and/or increasing inclusive action at the individual, organizational or community level.
 - Participants will consider at least one action they can take to increase access and/or inclusion within their spheres of influence in our changing community.

This section assesses to what extent these goals were met, drawing on data from the surveys and dialogue observations.

a. Learning and increased awareness about the growth of Latinos in the South

Across the 66 dialogues, the most common theme was the increased awareness and educational gains participants had as related to Latinos in the South. The most common one-word response from the surveys was ‘informed’ or a variant thereof (‘educated’, ‘enlightened’, ‘eye-opening’).





On average, participants' understanding of demographic shifts and cultural change as a result of Latino growth in the South went up from 'some' understanding' to almost a 'high' understanding (moving from an average score of 3.0 to 3.9 out of 5). An almost 65% saying they emerged with a high or higher understanding after the exhibit and dialogue marks a clear success for the program's educational goals. Still, this does not necessarily mean participants act upon that information in ways that promote inclusivity for Latinos.

Before and after the exhibit, Latino respondents reported a higher understanding of demographic shifts than non-Latino respondents. However, the difference decreased after the exhibit.⁴⁹

Similarly, pre-exhibit, those with more than two years in Charlotte reported a higher understanding of demographic and cultural change than those who had been in Charlotte two years or less. Again, post-exhibit this difference decreased.⁵⁰

Participants' educational level was overall not statistically significant, but there were categories that were statistically significant. Participants with less than a high school degree or some college reported a lower understanding of demographic shifts than respondents with a graduate degree.⁵¹ Those with less than a high school degree reported the lowest understanding before the dialogue but also saw the

⁴⁹ Pre-exhibit, the difference in understanding between Latino and non-Latino respondents was 0.688 (on a scale of 5), whereas post-exhibit the difference was 0.303 (almost half the standard deviation).

⁵⁰ Pre-exhibit, the difference in understanding between those living in Charlotte over two years and less than two years was 0.337 (on a scale of 5) and post-exhibit is was 0.185 (with a standard deviation of 0.718).

⁵¹ Compared to respondents with a graduate degree, the understanding of someone with less than high school or some college was -0.504 and -0.138 (on a scale of 5) less understanding respectively. Statistically significant at 10% level.

largest gains between pre and post (3 times more gain than the average).⁵² Given that we see some of these education categories no longer have these differences in the post-assessment, it is likely that the exhibit and dialogue contributed to an increased awareness and understanding.

Though there were big gaps in the pre-level of understanding among groups, these gaps diminished in the post levels of understanding. In other words, the exhibit and dialogue particularly helped those with a lower understanding of Latinos in the South learn more.

Participants repeatedly admitted after the dialogue that they learned something new, or realized they did not know as much as they thought they knew. For instance:

- “I don’t understand other Latino experiences as well as I thought”
- I “was unaware of the growing Latino population in the South”
- I “am not as knowledgeable as I thought”
- “I’m not as welcoming as I thought”
- The exhibit/dialogue made me realize I “am not very welcoming :(“
- The exhibit/dialogue made me realize I “might be a little closed minded to immigration”
- “...inclusion is more important to me than I had thought”
- I “am unaware of the policies in Charlotte and NC”
- I “was not as informed as I thought I was about the struggle of my Latino brothers and sisters”
- I “do not really know a lot about Latinos in the South or about their immersion in the US in general”
- “The more I learn, the more I realize I don’t know”
- A teacher said that, even though she has many Latino students, she “was uneducated on the Hispanic culture”
- I “am not as educated as I believe I am and have an essential role as a teacher to impact change”
- “I had no idea how challenging and complex [the immigration process] was”
- I “was unaware of the world around me/unaware of what other races experienced”
- “I was unaware of the laws and the harshness”
- I “may hold more stereotypical thoughts that I thought”
- I felt challenged to “rethink inclusiveness” because “what I took for being inclusive could have components of ignorance of the culture”
- The exhibit and dialogue made me realize I “don’t know that much about the Latino community in charlotte, nor do I understand others' perspectives on it fully”
- I “don’t know a lot about Latino culture, other than very surface things, like what I see on TV, food and some music and dance. I had no idea how complex the naturalization process is”
- Regarding Latino students in college: “I now understand just how much it took for her to get there and to study there”

As a result of the exhibit and dialogue experiences, participants reported specifically learning the

⁵² That said, the percent of respondents with less than high school or high school was low (0.8% and 3.9% respectively).

following information:

- Over 50% of the Latino growth is due to the birth rate rather than immigration rate.
- I was “surprised by growth in the Southeast.”
- Latinos are, on average, younger than the non-Latino population.
- The difficulties, timeliness and costliness of the immigration process and the complications of the US immigration policies. “Naturalization process needs to be reformed”.
- What kinds of questions are asked in the US citizenship test.
- “I didn’t know the term Latino/Hispanic was invented here in the US”.
- The impacts of deportation on families and children.
- The diversity within the Latino population and their experiences.
- Latino demographic power translating into (untapped) potential and concentration of economic or purchasing power. “Learned the extent of the purchasing power of the Latino community.” One participant shared with the group that 75% of new businesses are started by immigrants and another mentioned that “immigrants contribute more than they take away, studies show”.
- The presence and influence of Latino growth on small towns in the South that are typically losing people to urban areas.
- Not all people from Latin America speak Spanish. Some speak indigenous languages.

Participants saw the exhibit and dialogue as an educational experience and valued the information. “I had a surface-level awareness but this exhibit gave me a deeper level of understanding.” I “left the exhibit appreciative of the diversity in the room and city.” Overall, participants saw the learning experience and the information presented in a positive light and it made them want to learn more.

For Latino visitors, the exhibit and dialogue strengthened their cultural identity and sense of pride, e.g.:

- “After reading and going through exhibit, it made me really think about who I was”
- “I need to embrace my culture more”
- “I feel proud of my roots”
- I “am a very proud successful Latina, believing to conquer my dreams. (...) [I want to] do more for my community and to never forget my roots”
- “I am Mexican and I am the future”
- “Being Latino, I could identify with the exhibit.” “I don’t want to lose my traditions, like Day of the Dead, as a Mexican. I want to keep my essence.”
- “Moving to America as a child, I felt like I needed to be Americanized. I now regret pushing my own culture aside. I was getting the sense that other didn’t like my culture”

Being able to evoke this sense of affirmation and recognition among Latino participants speaks to the museum’s intentionality and extensive research put into developing the exhibit.

For some participants, the exhibit and dialogue helped them reflect on their privilege, e.g.:

- I “am fortunate and should be more grateful for leading a happy life”
- I “am very lucky that I was born a US citizen”
- I “am lucky that I don’t go through the struggles that so many others face”

- a Latina”
- I “identified with being a minority that's not always welcomed, whose contributions aren't always valued and whose experience is often misunderstood”
- Preconceived notions are not only from White people aimed towards Latinos: “going through the *Desencuentros* road impacted me, the fact that most of the phrases come from Latino people! We must act together as a unique culture and stop accusing each other”

2. Participants identified based on common human experiences (belonging, finding your identity), values, or goals.

- “The omnipresence of family provides common ground in the political debate”
- “When it comes down to it, people want to be able to live a simple life and do their best to take care of their families.”
- “I saw many people who have similar aspirations as I have but are different than me.”
- “I could identify with the man who stated 'church is my safe space/happy place'”
- “I identify with Latinos from the standpoint that I am proud of my family roots and heritage, which has strengthened America's culture”

3. They identified through interactions with Latinos in social or professional settings.

- I “can identify with families, know families that have had people deported”
- “...because I work with Latino boys and I am in the midst of helping them blend into the New South”
- “As a teacher in a dual language academy, we are part of the changes happening in the New South”

In few cases, participants identified with the unwelcoming aspects of the exhibit. For instance, in twelve instances, participants mentioned the comment “why do I have to press 1 for English?”, featured in the *Desencuentros* corridor, as unwelcoming responses to Latinos. In two cases, participants expressed it resonated with the way they felt, i.e. they didn't want to have to press 1 to continue an automated phone line in English.

Other participants commented that they did not identify with the people in the exhibit because of a lack of a shared identity as White, not Latino, not an immigrant, or due to lack of exposure to Latinos.

- “I haven't truly experienced discrimination or been a minority in work/school”
- “I've never had to experience my national origin, race or citizenship being a description of my identity, I don't identify as a white man because I don't need to, which I think is an example of being privileged”
- “As a white middle class female I will never truly understand the struggle or racism/immigration”
- “Both of my parents are American so I was raised with not much exposure to other cultures”
- “I've not been very involved with Latinos or that I haven't been very informed on all of these issues”
- “I interact with very few Latinos and had a hard time putting encounters into context”
- “I can't understand or pretend to understand something I didn't go through”

Common one-word descriptions among Latino participants were “proud” and “affirmed.” Survey

responses included: I am “very proud of being Latina, and also proud of the exhibit to show that Latinos are a crucial part of this country.” “I feel good because I’m Latina and I’m proud.” Latino participants expressed how the exhibit makes them proud because they see themselves and their culture, struggles and contributions reflected and acknowledged in it. This speaks to the importance of your story being told and being validated for your contributions as well as your struggles.

That said, there were a few cases of disagreement or push back from Latinos on the exhibit. “I did not see how the Latinos are assets to the south”, one participant said. There should be an “equal focus on Latino cultural contributions that are very positive to balance out challenges any immigrant group might experience.” Another commented: “immigration laws shown as an almost impossible task to complete. I went through it and it is not that difficult.” That said, most participants found the exhibit to be balanced between Latino struggles and contributions. Given the extensive research and community input and feedback that went into the curation of the exhibit, the museum was very intentional about providing a comprehensive picture. The dialogue participants missed some of the breadth and complexity of the exhibit because they only had 30 minutes in the exhibit.

Participants related what they saw in the exhibit to other historically marginalized groups, e.g.:

- The “history of our country's blatant systemic racism to Chinese, Japanese”
- “Latinos are just another group of newcomers Americans feel threatened by”
- “...same problems we have had for 200 years”
- “Surprised that some of the issues my ancestors dealt with is revolving to Latinos”

In particular, participants - predominantly African Americans - pointed to similarities and shared experiences between African Americans and Latinos in the South and generally in the US, historically or currently, due to depictions of struggle and inequality:

- “It all feels like what Blacks go through regarding civil rights”
- It “disturbed because of the way the Latinos were treated like the blacks from the south”
- “...similarities to fear tactics used during civil rights movement”
- “Seeing how Latinos have learned from and continue the civil rights traditions of African Americans”
- “This story is not a new story. African Americans are still dealing with some of the same issues presented in the exhibit”
- “A lot of issues facing the Latino community resonate with the African American community as well (voting rights, civil rights)”

Figure 14: Q: What community issues did you connect to things you saw in the exhibit?



c. Working across difference

When participants think about working across difference (e.g. Latino to non-Latino, Latino to Latino, non-Latino to Latino), they mostly refer to positive examples of mixing, welcoming, and bridging through music, food, dance, and art. ‘Food’ came up frequently in the survey responses (368 times). Participants expressed that they connected to other cultures and people through food and associated Latinos in the South with Latin American foods. Though the Camino church was mentioned most as an example in the exhibit of unifying people through religion, many participants noted that Sunday remains the most segregated day of the week. In other words, worshipping with people of different cultural, linguistic, and racial/ethnic backgrounds remains rare.

In the dialogues, participants refer to three intentional communication strategies to work across difference: 1) listening, asking, including (“In our meetings, we always ask where everyone is from - we are our own melting pot”). 2) Translation or language accommodation (“We are trying to have more Spanish-speaking staff”). 3) Using facts in strategic communication (We should “educate on facts”).

In terms of establishing and sustaining cross-cultural interactions, participants referred to the “fusion of cultures- art, food, dance, worship” in the exhibit. According to participants’ responses, such interactions can be achieved in the community through recognizing and appreciating history and common histories, addressing stereotypes, identifying common ground and interests (e.g. art, food, faith, family, music), intentional outreach, and addressing stereotypes.

There is evidence from the surveys that learning more about Latinos in the South and their struggles and contributions evoked compassion, empathy and understanding among non-Latinos. This suggests

they saw in the exhibit that reflected the experiences of others, though some reflected on obstacles that affect them personally. The obstacles to access and inclusion were economic, political and social in nature. The main ones identified were:

- Deportation and HB56 and their impacts on children
- Difficulties and complexities of the immigration and citizenship process
- Stereotyping, discrimination, racism, prejudice, distrust

Participants pointed out a broken immigration system and high levels of discrimination and distrust (between racial/ethnic groups, of the government and the police, e.g.). Discrimination and distrust touch all aspects of life. Police units such as the Charlotte-Mecklenburg Police Department (CMPD) recognize this but feel constrained, as a dialogue with CMPD leadership demonstrated. Trust-building is difficult due to restrictive laws, they lament. In addition, CMPD participants noted that due to verification barriers, it is challenging to hire people in CMPD with foreign degrees or documents.

Linguistic and cultural barriers also make it more difficult for Latinos to be and feel included in public spaces and institutions (schools, hospitals, government, etc.). "The language issue for the school system is huge," a participant commented. Another shared that "I don't know much about Latino cultures and how to speak Spanish so it's hard to interact, build trust."

When recognizing these obstacles to access and inclusion, some participants expressed fatigue. There is a sense that the journey towards equality is taking longer than it should and that, no matter how much we do, it's the same struggle over and over again.

- "How is this still happening? Why is history repeating itself? We (Americans, all) need to get over it"
- "I'm tired of thinking about it"
- This is "something I already know"
- "...repeated history", "Did we learn anything?" "It is as if there was no evolution in our approach"
- "1 step forward, 3 steps back. No matter how much we do, it's never enough."

e. Solutions and actions

In some cases, participants stayed with their initial feelings of sadness, being overwhelmed or shocked. In other cases, participants expressed being able to move past or through such feelings. Over the course of the dialogue arc, some would develop more optimistic or nuanced perspectives. For participants to whom this information was completely new, this exhibit and dialogue was likely their initial exposure and they needed more time to process. Others took their reactions, of frustration or of hope, enlightenment, and were inspired to act.

When referencing future actions, participants often responded in vague terms rather than in concrete statements about change. For instance:

- "...use my influence to change lives"
- "...keep working on change in Charlotte"
- "...do better by people"
- I "have an opportunity to influence change". I need to "speak up and get involved"

- “...drive change for greater cultural inclusion in the Charlotte community”
- “...help make a difference”
- I “need to become a larger catalyst for change”
- “...help make life better for all races”
- “...change my actions”
- “...become a better citizen overall”
- “Not just be a bystander.”

Though there was generally a high degree of willingness to respond, continue the conversation and make changes, participants generally lacked knowledge or skills about how to specifically respond. People expressed feeling overwhelmed. They were looking for things they could do, but were unsure about where to start.

- “Some older communities want to reach out but don’t know how to reach out.”
- “How do we effectively communicate and engage with Latino communities? This is a question we are asking ourselves but people across the South/country are asking themselves. We must be intentional about it.”
- “People are unprepared to engage effectively, appropriately and intentionally with Latino residents and business owners.”
- “As an educator, I’m enraged. As part of a school system, I don’t know how to approach it.”
- “The City wasn’t prepared for such demographic shifts and is still playing catch-up.”
- “I feel a sense of helplessness. I want to help change how our country goes about handling immigration but I feel as if I can do little.”

Others clearly identified their sphere of influence (e.g. their company, classroom, family) and made action statements based on that context, e.g.: I intend to “create change in my own classroom - in the area I can control.”

As we discuss below, we believe such sentiments point to an opportunity for Levine Museum of the New South to play a leading role in developing program that addresses this need - that not only tells the story, but teaches people how to impact it.

Figure 18: Q: Experiencing this exhibit and participating in the dialogues inspires me to...



Despite uncertainty across the board about solutions and actions, participants came up with an extensive list of things they intend to do, including concrete inclusive actions at the individual, organizational or community level.

Heightened awareness

Many participants express wanting to be more open, aware, and intentional:

- I “do not always recognize micro-aggressions and should stand up for others and myself more often.”
- “...be more aware of Latinos while recruiting at my firm.”
- “...listen more carefully to what is said and what is not said”
- “...act more intentionally about inclusiveness and breaking down barriers”
- “...be more aware of cultures around me and the needs of different cultures in my community”
- “...pay more attention to my surroundings and communities”
- “...put myself into new situations that may be different/uncomfortable”
- “...not to judge others because of who I think they are and remember we are all a part of the human race”
- “...be more intentional in seeking out more meaningful encounters with my Latino citizens and friends”
- I “have stereotypes I need to acknowledge and overcome, even though I consider myself to be generally open-minded.”

Inspired to learn more

Participants also resoundingly expressed a willingness to learn more. The exhibit and dialogue evoked a desire to learn more about Latinos and other cultures.

- Cultural understanding through education, e.g. investing in cultural proficiency training.⁵³
- Trainings and orientations about diversity.
- “Watch 13th on Netflix. Unspoken knowledge that I don’t know as a white male. We need to do more so people have a lens.”
- Inform myself on the complexity of these issues. Looking beyond the “two sides”.
- Try not to see everything through my American perspective.
- “Talk to my students more and learn about them and their customs”
- “I want to learn more. I am inspired to learn more.”
- I “am in a position to influence others by making myself more knowledgeable about the subject”
- “...become more and more knowledgeable about Hispanic culture and heritage”
- “...explore parts of Charlotte that I know nothing about”
- “...understand how Charlotte is improving our relations and opening to new communities”
- “...educate myself about the challenges of being undocumented and the impact on families”
- I “have a lot to learn but also that there is a lot I can do to facilitate student sharing and embracing their cultures”
- “...learn more about social justice and advocacy work and commit to empowering others from all backgrounds
- I “have pretty conservative views on an issue like this, yet need to research more”
- I “want to learn more about cultural differences to be able to be more open-minded about cultural differences”
- I “need to be better educated about the Latino experience in our schools and country”
- “What I took for being inclusive could have components of ignorance of the culture”

Educate others

Dialogue participants shared the intention of wanting to educate others, e.g.:

- “Share information with others so they have awareness about what is happening.”
- “Helping my kids get exposure and education around different cultures.”
- I “have to keep sharing and encouraging value of diversity with others, keep working where I can to stay abreast of information and activity within my community”
- “...spread Latino culture to any- and everyone”
- “It made me want to bring friends to share because it is a powerful way to present someone's story, which may be full of overcoming challenges”
- “...invite my residents who are solely Spanish-speaking to the exhibit”
- “...invite others into these conversations - if knowledge drives out fear and inspires action, we need greater knowledge as a whole”
- “...learn more and share it with my students”
- “...make my community aware of the Latinos’ impact and encourage them to support them”
- “Inspire others through my actions/words”
- “...communicating this with friends and come back to the museum”
- “Bring neighborhood groups through the exhibit. Bring neighborhood associations.”

Promote equal representation

In several dialogues, the issue of equal representation came up, i.e. taking steps to ensure that

⁵³ If not in quotes, the statement was paraphrased from the participant observations.

organizations and leadership reflect the communities they represent and serve. For example:

- “We are trying to make our organizations match our community”
- Bilingual hiring efforts
- “...making sure our staff reflects our residents”
- Hiring Hispanic and Asian cops
- “Political representation will follow as the population becomes more established. Latinos haven’t had time yet to build representation in Charlotte and the South.”
- “Need to attract Latino leaders”
- Lack of Latino representation in local politics. We need increased voting and political representation, more Latino elected officials.
- “More Latinos in the workforce, TV shows”
- We “need to do more on focusing around Latinos as critical part of future workforce”
- “1 in 5 students in CMS is Latino - to what extent is that reflected in the Queen’s community?”

Continuing the dialogue

Participants appreciated the opportunity to dialogue about these topics and highlighted the importance of continuing these conversations:

- “Having uncomfortable conversations”
- “Create opportunity to talk more.”
- “White privilege conversation with fraternity brothers.”
- “Make an effort to ask about and hear people’s stories.”
- I “need to continue dialogue with my other teachers about better serving our minority children”
- “Participate in more dialogues here and elsewhere”
- “Dive into these conversations with others in my life - no matter how uncomfortable it is due to our different perspectives”
- I need to “have these conversations with my students so they know that I acknowledge them”
- “...begin opening conversations around diversity and inclusion”
- “...step up and not be afraid to have an open dialogue”
- Need for a dialogue program in “service” areas such as police, code enforcement.

Advocating for immigrants

Advocating for immigrants and Latinos was also something that participants intended to do after the dialogue:

- I feel “empowered to help change policy”
- “Be an advocate for and sensitive to undocumented people”
- “...help drive equality for everyone by identifying discriminatory behavior and standing up for change”
- I “need to be more vocal about change when it comes to immigration”
- “Maybe become an activist”
- I “need to continue to advocate for policies and programs that help integrate immigrants into our community”
- “...use my personal time to get back involved in the immigrants’ rights movement and social justice issues in general”

- “...be an advocate for Latinos in CMS and more broadly”

Others pointed to the need for greater utilization and awareness of existing resources for Latinos in Charlotte. For instance, a group of library employees explained that library staff are figuring out how to reach all groups effectively as a library system. The library sought to attract users to all of their services, not just certain programs. They asked themselves if the library was a welcoming space for everyone and how to make people feel comfortable and provide information about library services. These are excellent questions and many organizations can benefit from exploring the answers. The intact dialogue provided that reflective space for organizations to consider these questions of access and utilization.

At least 15 participants expressed in their survey the intention to learn or improve their Spanish. Other language-related actions included helping Latinos learn English, “help them understand the importance of learning English” and “translating applications into Spanish.”

Immigration reform broadly referenced is mentioned as a solution to some of the obstacles to access and inclusion identified in the exhibit. In particular, participants referred to:

- A “path to citizenship for Dreamers.”
- Increase citizenship among Latinos that are eligible so they can vote.
- We need to reform the naturalization process – but we disagreed to the extent of which it should occur.
- “...amnesty, not sure this is the answer.”
- “Undocumented children need to have an easier mechanism for becoming citizens as anyone that wants an education is poised to be a productive member of society”
- The “immigration process needs to be streamlined. Process is too difficult, no motivation to become a citizen. Should be easier to get citizenship so there's less illegal immigrants”

Attend or promote cultural events

Community and cultural events were suggested as positive ways to bring people together and build cross-cultural bridges:

- “Latino festivals, sports and soccer games. Latino pride at soccer games.”
- “...make experiencing cultural diversity a normal activity for my family”
- “...attend community events involving Hispanic/Latinos to learn more and build relationships”
- “...participate in more cultural festivals”

Inclusive teaching

Educators-in-training expressed on multiple occasions that the exhibit and dialogue encouraged them to adapt what and how they are teaching in the classroom.

- “...teach with more passion and try harder to relate my content to ALL of my students”
- I “need to facilitate learning activities like this in my own classroom”
- I will “create a 'who I am' project”
- “...think about the curriculum and how to insert more culturally relevant issues”
- “The need for true school boundaries to have diverse neighborhood schools”
- “The need for more resources across all grade levels”
- I “have more work to do in the learning process and educational process of Latinos”

Build trust

Participants also pointed to the importance of trust building between different Charlotte communities and between service providers and Latinos. For instance, in a dialogue with Charlotte-Mecklenburg Police Department (CMPD) leadership, participants expressed the importance of connecting to people on a human level and building bridges with faith community and community leaders because they are trusted among community members. Several groups talked about opportunities for different people and groups to get together, and being more 'neighborly.'

Many participants felt inspired to make changes based on the exhibit and dialogue experience. They overwhelmingly spoke about becoming more informed and engaged, being more intentional, advocating for Latinos, and educating others. Some participants prefer to use "continue to..." rather than "change" when asked about their own life and actions because they feel like they are already doing the work of being inclusive to Latinos.

Though change is mostly seen as positive and necessary, there is also an underlying fear of change, in this case, demographic change (growth of Latinos, immigrants). Participants refer to concerns about loss of employment, loss of culture, and a need for assimilation. On the other side, Latinos express not feeling welcomed.

Some participants feel immobilized but they look to young people to solve this problem. Putting the actions on the young people comes from not knowing what to do about it. There is the impression that young people are growing up with more diversity and they therefore do not 'see race' as much (i.e. notice and stereotype based on skin color) and that labels are dissolving. Participants point to the role of youth as change-makers and how young people are changing the system. Reference is made to the power of bicultural youth because they connect to both sides.

- "Schools are multi-cultural so our kids are used to this environment. We didn't grow up like that. So sometimes I catch myself that I make a big deal out of it, e.g. my child will talk about a friend and I will ask 'Is he/she white? Latino? Black?'. But why does it matter?"
- "Show people you appreciate their culture and they don't have to change. Especially young people."
- "We can provide opportunity or conditions for students to huddle and listen. Build understanding in community huddles"
- I want to "get my children involved"
- "...youth organize for change. Students struggle to feel accepted and fighting for desegregation of education"
- Latino youth give me hope. They are not waiting around, they are taking action and speaking up. Generation Hope. They will change the adults.
- "My hope is that the children will lead the adults."
- Groups discussed the role of youth as positive change-makers, bridges.

Though it appeared from observing the dialogues that the younger participants had more exposure to diversity, there was no correlation in the survey data between age and likeliness to interact with Latinos (if non-Latino) or with non-Latinos (if Latino). This begs the question whether youth are indeed

more exposed to diversity or are they just as socially isolated as their parents. Are older generations not taking responsibility and passing on the responsibility to the youth? Are younger generations truly more tolerant and prepared to live in a diversifying society and act in ways that are more inclusive to all cultures? Our observation data suggests that young people are more likely to normalize diversity because they are exposed to it at work and in their classrooms. However, this does not mean they have the language and tools to work across differences and address structural of inequalities. Such skills must be valued and fostered.

Discussion

In this section, we discuss the *Nuevo Dia* intact dialogue results in the context of the 2016 socio-political climate, assess dialogue successes and challenges, interpret participants’ reactions, and offer insights into the role of community dialogue both for the museum and more broadly. In addition, we cover our recommendations for LMNS.

Finding 1: The socio-political climate brought urgency to the exhibit and dialogue experience.

On a national and local level, there were significant events that shaped the dialogue experience. The dialogues took place throughout 2016, which was marked by the presidential campaign and election. In heated political debates, immigration was on the forefront and race a foundational tension throughout. In July 2016, Hillary Clinton and Donald Trump became the Democratic and Republican nominees respectively. Despite Mr. Trump’s statements about immigrants, Mexicans, Muslims, racial/ethnic minorities and building a wall along the US-Mexico border, he won the general election on November 8, 2016, shortly before the *Nuevolution* exhibit closed. At the local level, the police shooting of Keith L. Scott in Charlotte on September 20, 2016 and subsequent demonstrations shook the city and commanded the attention of international news. These incidents brought to the surface longstanding social and racial inequities and resulting tensions between ethno-racial communities and between people of color and the police. Figure 19 shows how dialogue participants brought up the presidential campaign and the Scott shooting and response in their conversations.

Figure 19: Examples of how current socio-political events arose in the dialogues

| Dialogue date | Comments | Context |
|----------------------|--|---|
| 2/18/16 | Race has recently become a public debate in the context of police incidents. | Police shootings of people of color throughout the country. Black Lives Matter movement grows. |
| 3/15/16 | I fear Trump and anti-immigrant voices. We are witnessing re-segregation based on politics. | Presidential campaign and political debates |
| 4/27/16 | “My fear is that Trump becomes president.” | Trump was running for the Republican nomination |
| 6/16/16 | “The current political process sets us back 20 years.” | Presidential campaign |
| 10/29/16 | White-Black race relations (in the Southeast) have become more visible recently. The exhibit shows that it is not only a Black and White issue and we need to think about race relations more inclusively. | Shortly after the Keith Scott shooting and Charlotte protests. Demonstrations and the investigation were ongoing. (On Nov. 30, 2016, it was determined that the officer who shot Mr. Scott would not face charges). |
| 11/14/16 | Elections: everyone is reacting. We didn’t prepare a response in advance, we weren’t | Donald Trump won the presidential elections on Nov. 8, |

| | | |
|--|---|--------------|
| | <p>expecting this outcome. People who didn't tell polls they'd vote for Trump but then did. Suppressing their views will not make this go away. Cultural competence work is important now. Diversity trainings (for teachers) of more interest now. At least it raises awareness and people are having these conversations. CMS students getting bullied post-election. "Build the wall" "Terrorist". Youth going to the Latin American Coalition because they don't feel safe in school. Fear of Trump as president and consequences for education, CMS children, and US society in general.</p> | <p>2016.</p> |
|--|---|--------------|

Controversial national and local events became an important catalyst for heightened exchange in the *Nuevo Dia* dialogues. Compared to *Speaking of Change*, which covered similar topics (migration, cultural and demographic change), the context of *Nuevo Dia* felt more volatile and fraught and there was a sharpened focus and tension in the way people discussed these topics as a result. The post-election and police shooting protests were new phenomena for our community and participants in the dialogues that followed spoke to these external events expressing their opinions, hopes and fears and addressing the challenging issues of race and immigration that they raised. Dialogue content makes clear that there was an urgency in these discussions precipitated by the socio-political context, and that the exhibit and dialogues offered a needed mechanism through which participants could process.

Many participants worked in fields or organizations where they had to respond quickly to what was unfolding in the community. Because of the unprecedented nature of these events, many did not necessarily know how to respond or to do so in a manner that reflected their personal beliefs or professional responsibilities. For instance, Charlotte-Mecklenburg Schools (CMS) leaders participated in a dialogue a few days after the presidential election. Their thoughts and views about diversity, immigration, and Latinos were refracted through that lens and their concern and frustration about not knowing how to best respond was palpable.

Finding 2: The exhibit offered a fixed counter-narrative to volatile and negative discourse around cultural difference and immigration.

As is always the case, participants came to the dialogue with preconceived ideas through their various environments. One of the goals of the exhibit was to help people explore why they felt the way they did and confront stereotypes. In the context expressed in finding 1, *Nuevolution* and *Nuevo Dia* offered a fixed narrative that was not influenced by the vagaries of the political tensions of the country and fluctuating media coverage. Having already been told, the stories in the exhibit were immune to the volatile discourse around Latinos and immigration and, as such, provided a fixed point of reference for visitors. Indeed, the exhibit offered a counter-narrative to the negativity that surrounded anti-immigrant politics and rhetoric. This counter-narrative became increasingly important because through the dialogue process, people had an opportunity to critically reflect on the external threatening language and messaging they were hearing and contrast that with the fixed narrative of the exhibit.

Finding 3: Dialogue illuminates discomfort of change and difference.

Participants indicated through their survey responses and language that diversity is important to them and the broader communities to which they belong. There is an underlying idea that “it is the right thing to do.” However, we observed that sometimes sentiments were expressed that were at conflict with this idea. As one participant noted: I feel “conflicted. I love the Latino/Hispanic culture but think illegal immigration is a problem.” People’s biases or lack of knowledge about Latinos or immigration dynamics sometimes got in the way of them fully being welcoming and receptive to change and difference. Several participants made comments about immigrant integration being a two-way process, “Americans shouldn’t be the only ones forced to adapt” and that “this exhibition should help immigrants to understand and find ways to improve their life in USA -encouraging learning English and give resources to legalize their immigrant status.” Other responses demonstrated levels of entitlement and fear across race and cultural difference. For example, one person wanted to “get to know others that I may be afraid to get to know,” indicating that reaching out to someone unlike you can be scary. And, for some people, the dialogue appeared to be a transformation while for others (albeit far fewer), it was an opportunity to feel confirmed in their beliefs, in whichever way, and they were not challenged to critically engage on a deeper level. These findings capture the reality that transition brought about by growing cultural diversity generates conflicted responses among and within dialogue participants themselves.

Finding 4: The intact dialogues provided an opportunity for the community to have difficult conversations around complex issues and recognize need for more learning.

The *Nuevo Dia* dialogue curriculum and facilitation was successful in creating an experience where most participants felt safe and connected. In turn, this translated into most leaving the dialogue experience feeling “connected”, “empowered” and “positive” As one participant noted: “The LMNS is doing a good job with storytelling; it helps people reflect on the past and present to inform us moving forward.”

Beyond ensuring an environment where most participants felt comfortable to work through difficult and complex subjects, this evaluation finds that the dialogues also served as a tool for helping people recognize what they didn’t know (i.e. where their “blind spots” were) and encouraging them to learn more in both these areas as well in areas where they thought they knew more than they actually did. A necessary ingredient of this learning was that the exhibit provided critical and accurate information and work clearly and intentionally to correct and counteract misinformation, myth and stereotype. Participants also identified the dialogue process as helpful in making connections with others and something they wanted more of in their daily lives. This was expressed in three main ways:

- The dialogue helped process information. The information in the exhibit needs to be processed, people need to have an opportunity to reflect on it. As one participant reflected: “Focusing on 1 or 2 things and hearing others' reactions made light bulbs go off. I had my first walk-through this morning and I didn’t get that much out of the exhibit then. It wasn’t till I talked about it that things started to sink in.”
- The dialogue also helped participants recognize their similarities, e.g. I “have more in common with my co-workers than I thought I have.”
- The dialogues were effective in helping participants identify differences, e.g.: “my experience is not everyone else's experience. It was nice to hear different perspectives.” “Dialogue is a great

way to express yourself and share your experiences and also hear from others to get a deeper understanding” “I feel that we are on one accord now even more.”

Dialogue, then, can facilitate both individual and collective learning processes and deepen the nature of critically engaged connections people can make with each other as they explore and work through complex and/or contentious issues facing their community.

Finding 5: Through *Nuevolution* and *Nuevo Dia*, the LMNS played a critical role in shaping community receptivity.

“A community’s receptivity—how that community’s established populations and institutions respond to newcomers—influences not only the extent to which immigrants feel welcome or unwelcome, but also the extent to which newcomer and established communities effectively integrate with one another over time. Indeed, receptivity is an essential and first step in integration processes in which immigrant newcomers and the communities in which they settle — both the individuals and institutions— mutually adapt to one another. Integration is also an endpoint reached when individuals only minimally perceive themselves and others in ethno-racial and national terms, when these attributes have, at most, a negligible negative impact on opportunities and life chances.”^{54 55} The dialogues revealed receptivity being impacted on multiple different levels.

1. Individual: How people respond to and interact with one another.
2. Community: How a social or spatial group responds to and welcomes newcomers into their midst.
3. Institutional: How immigrants interact with and are received by institutions such as schools.

At the individual level, dialogue participants expressed new or renewed desire to be more welcoming of Latino newcomers when encountered in their daily lives. At the community level, we observed intact groups making commitments to greater inclusivity and together to learning more about the growing Latino population in the Charlotte region. Improving institutional receptivity was a focus of discussion among law enforcement and educational groups in particular. And, at this scale, the museum’s efforts helped build institutional cultural competence, an essential element of receptivity, because the dialogues provided not only information and opportunities for intact group learning, but also a safe and neutral space for difficult conversations and exploration to happen. Organizational teams had an opportunity to discuss big picture issues and how those affected their work in ways that may not have otherwise occurred.

Finding 6: The intact group dialogues helped the museum to reach new audiences.

As the survey data indicate, dialogue participants were more multi-lingual and younger than in previous dialogue efforts and oftentimes new to LMNS and the dialogic experience. Therefore, dialogue, in general and in this case specifically, proved to be a successful strategy to draw new or first-time visitors

⁵⁴ Jiménez, T. R. 2011. *Immigrants in the United States: How Well Are They Integrating into Society?* Washington, DC: Migration Policy Institute.

⁵⁵ Harden, S. B., McDaniel, P. N., Smith, H. A., Zimmern, E., & Brown, K. E. (2015). Speaking of change in Charlotte, North Carolina: How museums can shape immigrant receptivity in a community navigating rapid cultural change. *Museums & Social Issues*, 10(2), 117-133.

to the museum. In addition, this was the first cultural dialogue experience for the majority of participants. Strategic partnerships drew in new audiences. In the case of UNC Charlotte, young people, educators and educators-in-training were intentionally engaged. Educators found the information presented in the exhibit to be particularly helpful for their classrooms and for understanding their Latino students' backgrounds. As illustrated in participant quotes, the exhibit and dialogue experience built cultural awareness and empathy among educators and students (as well as others). The hope, of course, is that this group translates their experiences and lessons learned through their work to their classrooms, students, peers and broader community.⁵⁶

JLMNS was also very intentional about engaging diverse Latino community voices in all steps of the creation of the exhibit, holding listening sessions across the city and at the museum and employing participatory approaches in planning and feedback sessions. Latino dialogue participants responded to the exhibit in highly positive ways as a result. A recurring comment was that the exhibit recognized the range of Latino experiences in the region and conveyed fairly and accurately the issues facing Latino communities.

Finding 7: Where participants are from and who they are affects how they view the exhibit.

In the dialogue introduction, participants were asked to discuss, in pairs, the question: *How does where you are from shape who you are?* This triggered interesting discussions about place-based identities and how Charlotte is a community of newcomers. Typically, each group only had one or two people from Charlotte with the rest coming from other places. Where they were from powerfully shaped how they viewed the exhibit. For instance,

- “As a native Charlottean, I go through the exhibit differently than someone who migrated here from a different part of the US, e.g. the Northeast.”
- In one dialogue, a White man reflected how he is from a carpet town in Georgia and his wife is from a peaches town in SC. Both towns became very Mexican and they saw the demographic shifts that are “breaking the cycle of generations of same-ness.”

Diversity is a spatially relative term and people from larger cities saw Charlotte as not very diverse, whereas participants from smaller towns and rural areas saw Charlotte as very diverse. There was also recognition that Charlotte's diversity has broadened over time. There is a lot more opportunity than 20 years ago.

- Moving here from DC, Charlotte is not diverse and needs a lot to do
- “In comparison to other places, Charlotte is not as bad towards others but it's not superb.”
- “Enthused. Things have improved since I grew up here.”
- “Charlotte is better. In South Carolina, teaching on the civil war was very different.
- “Diversity in Charlotte is new, lots of diversity in Massachusetts.”
- I “felt joy. I am used to a melting pot coming from New York. Glad the exhibit is here.”
- “City is behind the eight ball, not prepared.”
- “Charlotte could adapt more.”
- “I need to speak English here, much more so than in New York. That's frustrating.”

⁵⁶ McDaniel, P. N. (2013). *Receptivity in a New Immigrant Gateway: Immigrant Settlement Geography, Public Education, and Immigrant Integration in Charlotte, North Carolina* (Doctoral dissertation, The University of North Carolina at Charlotte).

- Places like Houston are 20 years ahead of Charlotte in terms of change and diversity. There is resistance to change.

Participants also responded very differently to the exhibit if they were Latino or not. Non-Latinos saw the exhibit as a learning experience. They also seemed to be more focused on the immigration debate and Latino struggles. Latino participants, on the other hand, asked themselves when going through the exhibit: do I see myself in this? Do I identify with the stories or not? They were more likely to point out Latino contributions and also more likely to disagree with something in the exhibit, or with one another. As such, the dynamics and content of the dialogue discussions shifted based on who was in the room.

Finding 9: Attracting diverse dialogue participants continues to be a struggle.

A *Nuevo Dia* goal was to attract a more diverse audience but diversity falls along different lines including race, culture, age, gender, and political stance. Despite drawing in new audiences (i.e. Latinos and millennials), dialogue participants continue to often be female, White, and highly educated. Though there is a necessity and power in engaging the community’s affluent White residents around topics such as race and immigration, attracting racial/ethnic minorities remains a struggle. This is an issue among museums nationwide.

While different generations and cultures were represented, participants were overwhelmingly more politically left or liberal. Participant responses lend support to the dialogues creating a safe space for liberals to feel heard in an increasingly conservative political climate. However, our findings also show that this distanced people from the right. Though museum and university partners brainstormed about how to attract people from across the political spectrum, it remains difficult to attract more right-leaning participants. Arguably, dialogue should push people beyond their comfort zone in order to inspire real changes, but it is also necessary for people to feel safe enough to express their opinions. The few participants who expressed feeling disconnected from their groups attributed this to conservative thoughts. One participant wrote he intended to “stop coming to liberal BS.”

Finding 10: Social distance and segregation limits people’s ability to connect to the exhibit (and each other).

Though there is an earnestness in participants’ willingness to connect across difference, the social and spatial structure and culture of Charlotte is such that we continue to live segregated lives. We saw this most starkly in reference to where and how non-Latino participants are interacting with Latinos, for example, in construction, in cleaning (service provision), or in schools. Cross-cultural interaction was more observational and fleeting than meaningful. Consequently, many Non-Latino people are unprepared to engage effectively, appropriately and intentionally with their Latino neighbors (and perhaps to a lesser extent vice versa).

- “We struggle to reach out to the Latino community.”
- “...insulated neighborhood and residents say they don’t know about the Latino culture.”
- “We are isolated and content.”
- People live very different lives in Charlotte.

- Neighbors are not very neighborly. We are insulated in our neighborhoods, in our own households. Adults don't know their neighbors - we are caught up in our personal world. But most are content with that, people aren't looking to connect with neighbors.
- Participants say they seek out cross-cultural interaction but they often didn't have it growing up.
- I'm feeling like an observer, outside looking in. You see neighborhoods and demographics changing but may not experience it. As a result of the exhibit, I think more about the totality and immigrants' experience.
- I'm stuck in the rut of my routine while all this is going on beyond my awareness and own reality.
- I "am isolated to diversity when I leave work and I need to change this!"
- "Charlotte is still segregated in housing and businesses."

Participants also commented on so-called 'echo chambers' viewed as flowing from homogenous communities:

- I "am surrounded most often by like-minded individuals who sometimes can lead me to believe things are 'better' than they really are."
- "We often surround ourselves with like-minded people and forget that not everyone 'gets it.'"

Such isolation is multifaceted because it occurs in neighborhoods, social circles, and work spaces. In some ways, the dialogues reproduced such echo chambers because people came with their work or other "intact" group. Several noted they would have liked to have been in a group that was more diverse in terms of thought and experience.

Using dialogues to overcoming the impacts of isolation and segregation requires, among other things, a rethinking of the benefits and drawbacks of intact groups and transition into programming that intentionally provides opportunity for cross-cultural and cross-spatial interaction and exchange.

Finding 11: People feel uncomfortable talking about race or ethnicity in cross-cultural settings.

Group dynamics were different depending on whether the dialogue group was all non-Latino or if it was mixed Latino and non-Latino. In mixed groups, there was a tendency for non-Latino participants to look toward Latino participants for their input about the exhibit. In non-Latino groups, people seemed to feel more comfortable expressing what they did not know or sharing their preconceived notions.

In groups where White people were the minority, White people appeared hesitant to speak up about race. When White people made up the majority in the group, however, they felt more comfortable expressing their thoughts. We observed similar trends among African American participants; if there were only one or a few African Americans in the group, they were less likely to speak up about race and discrimination than if they accounted for half the group or more. Difference, in this case, seems to trigger discomfort and selective "silence." With that said, this was not unexpected and talking across racial and ethnic groups is essential if a goal is to break down stereotypes and boundaries of segregation and social distance. In general, people speak about race, ethnicity, and cultural diversity cautiously and delicately. Knowing this, facilitators and organizers of dialogue can plan accordingly by

seeking out certain racial or ethnic ratios; acknowledging this openly and encouraging or pushing groups to work through their discomfort.

Data collected from participant responses indicates a trade-off between making participants feel comfortable by interacting with people they know and who tend to agree with them and pushing participants to challenge social inequality. A goal of the program was to ‘work across differences,’ but taking a more critical or radical approach can turn people away. Although there was a strong recognition of discrimination and outdated immigration laws, participants were hesitant to talk about White privilege. White participants were generally eager to educate themselves and become more aware but were unable to critically reflect on race and privilege, and how to conduct cross-cultural conversations in their day-to-day lives. “I don’t want my race to be viewed as unwelcoming,” one participant shared. When talking about immigration and race, many White participants grappled with their cultural role because they’re not personally affected and don’t see it in their daily lives. This creates an alienation from those issues or how they can advocate. Evidence collected indicated that dialogues raised awareness but did little toward decentering people from their existing privilege. The structural realities of White privilege and the short duration of the dialogue program were seen as limiting factors.

Finding 12: Identity and belonging in the ‘New South’ are difficult to define.

The exhibit challenged participants to think about what it means to be American and Southern. Some groups continued this reflection in their group dialogues. Southerners associated the South with being not very diverse, with many small towns and rural areas, and characterized by hospitality and politeness. Northerners associated the South with conservativeness and feelings of not belonging (“You’re not from the South and you never will be”). What it means to be Southern and American is contentious and difficult to pinpoint at times. People tended to feel more ‘at home’ in Charlotte because there are people from many places in the US and abroad, but those who were not originally from the South typically did not identify as Southern. Even some who were born and raised in the South identified “more as being American, not Southern” because of more liberal political views.

Finding 13: Participants provide mixed reviews on Charlotte as a welcoming place.

Participants did not agree on whether Charlotte is a welcoming or unwelcoming place for newcomers and immigrants. Some are under the impression that Charlotte is an attractive place to live for everyone, while others noted Charlotte’s pushback on demographic and cultural changes.

- “Charlotte is becoming more welcoming, it has improved. Still, cultural, racial issues persist, but I am hopeful.”
- “Holistically, we are not welcoming. People live very different lives in Charlotte.”
- “Charlotte is becoming more of a welcoming city.”
- “People care about each other.” “Yes, Charlotte is welcoming. But there is an economic breakpoint.”
- “There is a difference between embracing and accepting, and Charlotte and the Southern Hospitality thing is more cordial than genuine.”

The overall sense was that Charlotte is more welcoming to some than others and that the community is at an inflection point in history.

This mixed sentiment is not new. In 2008, the Woodrow Wilson International Center for Scholars published a report titled “Charlotte: A Welcome Denied”.⁵⁷ The report discusses responses by Latino immigrants and US-born residents to the rapid increase of Latinos in Charlotte. The author points to language and cultural barriers, limited access to public services, insufficient Latino service organizations, restricted education and health care access, high poverty levels and an increasingly hostile climate that made Charlotte an unwelcoming place for Latino immigrants. However, efforts by local service organizations and churches are building a better infrastructure for Latinos, and there are some broader city efforts to establish greater understanding and community between Latinos and non-Latinos. *Nuevolution* and *Nuevo Dia* build on those efforts but ongoing initiatives are needed.

Finding 14: Beyond dialogue, there is a community need for cultural competence skill-building.

Participants expressed a willingness to make changes but often used vague statements, as mentioned in the results section. This vagueness, however, is also an acknowledgement of the complexity of social issues, which the exhibit helped demonstrate. There is a need to help people work through this complexity and gain the tools to make specific changes. In particular, we see an opportunity to work more in-depth with educators and educators-in-training on how to incorporate what they learned into their classrooms and curricula, and create inclusive classroom environments.

Recommendations

1. LMNS is recognized internationally for its social justice minded exhibits and cultural dialogue designed to build cultural understanding about the New South. Individuals, community organizations, government, faith-based organizations, educational institutions, and corporations look to the museum to present these ideas and lead these conversations. We encourage LMNS to build on and expand its role as a leader in the spheres of leading cultural dialogue, providing information and community-based stories around cultural change, and creating a space for community healing and reconciliation. As indicated in the data collected, participants trust the museum and perceive of the intact dialogues as a safe place to explore cultural change. This high level of trust and leadership is a tremendous asset. Results demonstrated that this is needed, particularly in the current national and local socio-political context.
2. Among museums, LMNS leads the way in terms of community-engaged participatory approaches to exhibit design and evaluation. Long-term investments in partnerships and mutual reciprocity are essential to the success of these collaborations. The partnerships that were central of the success of *Nuevolution* include UNC Charlotte, Community Building Initiative, Charlotte-Mecklenburg Schools, City of Charlotte, Mecklenburg County Government, Charlotte-Mecklenburg Police Department, and Latino community members and organizations. Intact groups agree to participate because of the social capital cultivated by LMNS over the years. Given the rising level of community distrust because of recent socio-political events, the social capital and trust the museum garners is a unique and, as stated previously, valuable asset that leverages resources. The museum should continue to adopt community-engaged

⁵⁷ Deaton, J. (2008). *Charlotte: a welcome denied*. X. Bada, J. Fox, & A. D. Selee (Eds.). Woodrow Wilson International Center for Scholars.
<https://www.wilsoncenter.org/sites/default/files/Charlotte.%20A%20Welcome%20Denied%20%2528English%2529.pdf>

participatory approaches. This collaborative, participatory approach results in exhibit experiences that are more welcoming, reflective of the people they are representing, and extends community trust.

3. Multi-institutional partnerships allow for more robust regional understanding and impact. The partnership with the Atlanta History Museum and the Birmingham Civil Rights Institute provided the *Nuevolution* exhibit and its visitors a regional understanding of Latinos in the New South, beyond the Southern Piedmont region typically covered.

4. The data indicates that engaging work-based groups for the intact dialogues creates a safe place for cross-cultural dialogue among participants with prior and enduring relationships. However, at times anonymity can make people feel more open to speaking their mind or exploring difficult ideas without repercussions in the workplace. Bringing people together from different sectors and parts of the city can help build bridges and encourage participants to work across differences. Some participants expressed the desire to participate in this type of anonymous experience.

5. Intact dialogues attract first time visitors to the museum. Strategies should be developed to incentivize return visits such as discounted tickets and memberships for intact dialogue participants and their families or other networks.

6. In addition to one-time dialogic experiences, this experience, while positive, is limited due to the two hour time frame. There is the potential and interest for engaging groups in longer-term programming. There is a particular desire of those already knowledgeable and are interested in deeper exploration about the topic or gaining skills.

7. In order to broaden its demographic reach, the museum should work on deepening engagement and partnerships with racial or ethnic minorities, men, less educated, and more politically right groups or individuals. Strategic partnerships with organizations that represent or consist of these groups is a way to accomplish this. This may involve experimenting with different formats or collaborating with existing events. For instance, LMNS can continue to attract young people by building partnerships with educational institutions in the area (including UNC Charlotte, Johnson C Smith University, Queens University, CPCC, Wingate and Winthrop), by making the experience personal, social and interactive, and by tying in special events with a cause.⁵⁸ Inclusive strategies, like trans-adapting the textual content of the exhibit from English to Spanish was a strong inclusive signal to Latino participants. Inclusive best-practices like trans-adapting should therefore be continued as a way to diversify audiences. These investments pay off in terms of attracting and satisfying new audiences.

8. Given the recurring importance of intentionality mentioned by participants, we recognize that intentionality – of individuals and institutions – matters. In order to expand the museum’s current impact and reach, it must be intentional about doing so and invest in those efforts. Museum leadership and the board can help steer this.

9. Given the parallels people identified among different immigrant and minority groups (particularly shared struggles between African Americans and Latinos), there is an opportunity to tap into that with

⁵⁸ Millennial Marketing (2010). Marketing Museums to Millennials.
www.millennialmarketing.com/2010/10/marketing-museums-to-millennials/

programming that brings these groups together. At the same time, it is essential to recognize and work through conflicts between newcomers and those who have been suffering long-term in this community.

10. Participants expressed an eagerness to continue dialogue and also to gain skills in how to conduct dialogue. Ongoing dialogic programming are recommended, as well as facilitator trainings.

11. The challenge of organizing paired group dialogues may be overcome by thinking creatively about conducting these cross-cultural dialogues. The museum could experiment with different models, for instance, by holding dialogues outside the museum, considering groups that are neighborhood rather than work-based, or through open invitations of individuals rather than groups.

Appendix I: Dialogue Silent Tour Instructions

For the purposes of the dialogue today, and to make sure you aren't overwhelmed, we ask that you:

- 1.) Tour the exhibit in silence.
- 2.) Read through the "Did you Know" section to gather information on Latinos living in the South.
- 3.) Read 2 or 3 of the sticky-note responses on the "*Do you Consider Yourself Southern? American? Something else?*" mirror.
- 4.) Watch at least two videos. One should be the *Blending/Mezcla* video about the Camino Church at the Way. And complete at least one activity.
- 5.) Go through the *Desencuentros Tensions. Misunderstanding. Distrust.* corridor.
- 6.) Feel free to WRITE down your thoughts, reactions, or questions as you go through the exhibits on the index card.



Appendix II: *NUEVO Dia* (Intact Group) Facilitation Arc

| Time (anticipated) | Activity | Materials |
|---|---|---|
| <p>8 minutes</p> <p>(phase 1) Orient for Experience</p> | <p>Welcome! Thanks for coming and entering into a dialogue about the changes we’re experiencing as Latinos shape the South and the South shapes Latinos using the NUEVOLution! exhibit.</p> <p>Before we get into more about dialogue and our exhibit, can you please take a few moments and answer the first 4 questions on page 1 of the Evaluation that is on your clipboard.</p> <p>Thanks! Now, let’s introduce ourselves. We’ll use the “1-minute mixer” to do so. You’ll meet a partner, then introduce that partner to the group.</p> <p>Instruct participants, in the next minute, to do the following:</p> <ol style="list-style-type: none"> a.) find a partner in the room b.) When you meet that partner ask: <ol style="list-style-type: none"> 1.) his/her name 2.) where are you from? And how has that shaped who you are? <p>(6 minutes) Partners introduce each other as we go around the room.</p> | |
| <p>3 minutes</p> <p>(phase 1) Orient for Experience</p> | <p>Nice to meet you all! Thanks for starting off the dialogue process with us. A dialogue is not a debate or simple discussion but an experience for group and personal learning derived from sharing ideas, information, experiences and assumptions.</p> <p>Now that we’ve gotten a feel for who is in the room, we’re going to spend the next 90+ minutes together continuing with 3 additional phases. The first will be about half an hour in the exhibit, then we’ll come back here to reflect on our experiences and share what we’ve experienced before exploring themes that have come up with us.</p> <p>For the next 30 minutes, please go through the iNUEVOLution! exhibit. It is a small exhibit, but it covers a lot and has a lot of things to do within it. We know there is no way you can take in the entire exhibit in the time given and hope you come back to see it more fully.</p> <p>For the purposes of the dialogue today, and to make sure you aren’t overwhelmed, we ask:</p> <ol style="list-style-type: none"> 7.) Tour the exhibit in silence. 8.) Read the “Did You Know?” panels about the changes Latinos are bringing to the South 9.) Watch the video in the Blending/Mezcla module outlined on the map, 10.) Walk through the Desecuentros Corridor 11.) Complete one interactive. 12.) Feel free to WRITE down your thoughts, reactions, questions as you go through the exhibits on the index card | <p>Gallery Guide w/ Map of Exhibit</p> <p>Index Cards</p> <p>Golf pencils</p> |

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| | We'll meet back in this room when we are done to continue our dialogue. | |
| 35 minutes (phase 2) Shared Experiences | !!!! TOUR ¡NUEVolution! !!!! | Gallery Guide w/ Map of Exhibit Index Cards Golf pencils |
| Time (anticipated) | Activity | Materials |
| 45 minutes (phase 2) Share Experiences | <p>(8 minutes) REFLECT</p> <p>Reflect on what you've written during the walkthrough of the exhibit and what you experienced. Complete the reflection questions on your clipboard. At the end, we ask that you submit these to us for purposes of the Evaluation but your responses will remain anonymous.</p> <ol style="list-style-type: none"> 1. After going through the exhibit, what one word describes how you feel? 2. a.) what part of the exhibit left you disturbed/conflicted ? b.) what part left you reassured? hopeful? c.) what part left you surprised? 3. Which videos and interactives did you complete? Which one impacted you the most? Why? 4. Did you see yourself or encounters similar to your own in the exhibit? If so, where? If not, why not? 5. What instances of welcome or unwelcome did you see in the exhibit? 6. What community issues did you connect to things you saw in the exhibit? <p>(3 -5 minutes) GUIDELINES</p> <p>Because dialogue is participatory experience, and not a lecture or a debate, we do need to interact in a certain manner)</p> <p><i>-- get group members to read these and then discuss what they mean after each--</i></p> <ul style="list-style-type: none"> ● <u>Use "I" statements:</u> (speak from first person experience/opinion—avoid "them," "they" or "you" sentences) ● <u>Suspend judgment:</u> (hold off on judging ideas and/or people by those ideas during dialogue. ● <u>Don't be afraid to change your mind:</u> you may hear some things that make you rethink what you thought you knew. It's OK to think differently | Reflection questionnaire Chart Paper/ Post-It notes Ground Rules Posted |

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| | <ul style="list-style-type: none"> • <u>No one is an expert on anyone else</u>: Because we are all speaking from first-person experience we don't need to tell each other what we feel or what is right for someone else. That doesn't mean we can't explain our own points of view more fully if necessary. • <u>Share the air time</u>: We have a lot of different perspectives in the room and want to make sure we get to all of them. Thank you in advance for participating but not dominating the dialogue. <p><i>Any others you'd like to add?</i></p> <p><i>For youth/chatty groups:</i> I'd like to add one more: let's <u>practice active listening</u>. So we aren't talking at one another or having someone take this as their personal soapbox, we should listen for understanding ideas NOT just to get a chance to speak.</p> <p>(3 minutes) Let's practice practicing active listening: I'll spell a word; I want you to say the word. Then answer a question.</p> <p>S-H-O-P (shop) Say it 3 times What do you do at a green light? Correct answer: GO</p> <p>R-O-A-S-T (roast) Say it 3 times What do you put in a toaster? Correct answer: BREAD</p> <p>(29 minutes) SHARE <u>(9 minutes)</u> In partners, go through your reflection questions. What is similar or different in your responses? <u>(20 minutes)</u> Using mutual invitation and the items/questions from the reflection: allow whole group to share what they want (they may also ask questions/comments from their index cards. If a discussion or follow-up is necessary, let's take it).</p> <p>NOTE: Co-facilitator should record themes/ideas on white board or larger paper</p> | |
| <p>25 minutes</p> <p>(phase 3) Recognizing and Exploring</p> | <p>(15-20 minutes) WHOLE GROUP DIALOGUE (these can be asked by facilitator or use BIG PULL (where volunteer participants pull out questions on slips that they ask to group for further discussion))</p> <ol style="list-style-type: none"> 1.) In what area do you see the biggest change in Charlotte/the South? What has been your reaction to this change? 2.) Do you feel you/your field has responded well to these changes? 3.) Has this community responded to the opportunities and challenges of the changes adequately? --If so, how so? --If not, what else should/can be done? 4.) What do the change and response mean for the place we live in? <p>One last activity before we wrap up. On the back of your reflection form, will you answer the following: What is one thing you are committed to doing differently after today's experience?</p> | <p>Chart paper with the quotes from Future South video.</p> <p>Discussion question</p> <p>Slips</p> |

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| <p>5 minutes</p> <p>(phase 4) Synthesizing and Closing</p> | <p>5 minutes</p> <p>We've said a lot of interesting things about how we think about what it means to be in the NUEVO South and how Latinos are impacting the South and the South is impacting Latinos. Thank you. Before leaving, I want us to take a few extra moments to really think about what this experience has meant to us, individually.</p> <ul style="list-style-type: none"> • Around the circle, share aloud, in 10 words or less, What's your biggest hope or fear for a future South? <p>If you'd like, you can post your response as a tweet to our twitter account: twitter.com/LevineMuseum or to our Facebook: facebook.com/LevineMuseum</p> <ul style="list-style-type: none"> • Use the hashtag #NUEVOlution | |
| <p>8 minutes (evaluation)</p> | <p>Thank you! For participating in this dialogue. Please continue to think about the topic and talk about it with those around you. That's the best part of dialogue—understanding ourselves and each other through reflection and sharing.</p> <p>And please visit our exhibits again. We truly believe Levine Museum is a place where anyone can come to understand the issues of the past and today. Before you go, please take some time to evaluate this dialogue and your visit.</p> | <p>Evaluation Forms</p> |

Appendix III: *NUEVO Dia* (Intact Group) Facilitation Arc - SPANISH

| Tiempo | Actividad | Materiales |
|--|--|--|
| <p>8 minutos</p> <p>(Primera parte)</p> | <p>¡Bienvenidos!</p> <p>Gracias por venir y participar en esta conversación sobre como los latinos están cambiando el Sur y como el Sur está cambiando a los latinos.</p> <p>Antes de que empecemos este dialogo y el tour de la exhibición, les quiero pedir que completen la primera página del cuestionario que está en su portapapeles.</p> <p>¡Gracias! Vamos a hacer una actividad para conocernos un poco mejor. Cada quien necesita una pareja. Van a tener 2 minutos para contestar dos preguntas.</p> <ol style="list-style-type: none"> 1. ¿De dónde eres? 2. ¿Cómo esto ha influenciado quien eres hoy en día? <p>Al final de los dos minutos, vamos a introducir a nuestra pareja al grupo.</p> <p>(6 minutos) Participantes introducen a su pareja</p> | |
| <p>3 minutos</p> <p>(Primera parte)</p> | <p>¡Encantado de conocerlos a todos!</p> <p>Gracias otra vez por participar en este dialogo. Para los que no están familiarizados con lo que es un dialogo, un dialogo no es un debate o una clase, no estamos tratando de llegar a una solución definitiva.</p> <p>Un dialogo es una experiencia en grupo que provee la oportunidad de crear un ambiente para el aprendizaje personal. Esto es posible mediante el intercambio de ideas, información y experiencias. Dos cosas importantes para un dialogo es escuchar y participar.</p> <p>Ahora vamos a dar un tour de la exhibición por aproximadamente 35 minutos. Después regresaremos para reflexionar sobre lo que vimos y escuchamos y compartiremos con el grupo</p> <p><i>¡NUEVOlution! Latinos en el Nuevo Sur</i> cuenta la historia del cambio demográfico que ha estado ocurriendo en el Sur de los Estados Unidos durante los últimos 25 años. Una región que por mucho tiempo no había cambiando, ahora se ha convertido en la región de mayor crecimiento latino de todo el país.</p> <p>Para el propósito de este dialogo, les pedimos que hagan seis cosas</p> <ol style="list-style-type: none"> 1. Recorre la exhibición en silencio 2. Lee la sección de “¿Sabías Que?...” 3. Ve por lo menos dos videos, uno de ellos tiene que ser Blending/Mezcla | <p>Guía</p> <p>Tarjetas en blanco</p> <p>Lápices</p> |

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| | <p>4. Camina por el pasillo de desencuentros</p> <p>5. Completa una actividad dentro de la exhibición</p> <p>6. Puedes usar la tarjeta en blanco para escribir reacciones, preguntas, reflexiones</p> <p>Nos reuniremos aquí después del tour para continuar la conversación.</p> | |
| 35 minutos (Segunda parte) | !!!! Tour de ¡NUEVolution! !!!! | |
| Tiempo | Actividad | Materiales |
| 45 minutos (Segunda parte) | <p>(8 minutos)</p> <p>Reflexion en silencio</p> <p>Reflexiona sobre tu experiencia en ¡NUEVolution! Responde las preguntas en la página de reflexiones. Al final del dialogo vamos a coleccionar las hojas con el propósito de evaluar el dialogo pero las respuestas se mantendrán anónimas.</p> <p>7. ¿Después de ver la exhibición, que palabra describe cómo te sientes?</p> <p>8. a.) ¿Que parte de la exhibición te dejo perturbado o en conflicto? b.) ¿Que parte te dejo optimista o con esperanza? c.) ¿Que parte te dejo sorprendido?</p> <p>9. ¿Cuáles videos y actividades completaste? ¿Cuál te impacto más, porque?</p> <p>10. ¿Te identificaste con alguna persona o una historia en la exhibición? ¿Si no fue así, porque?</p> <p>11. ¿Qué situaciones de bienvenida o rechazo pudiste ver en la exhibición?</p> <p>12. ¿Qué temas que afectan a la comunidad pudiste encontrar en la exhibición?</p> <p>(3 -5 minutos) Acuerdos</p> <p>Porque un dialogo es una actividad en grupo, necesitamos algunas “reglas” o “acuerdos”</p> <p>--puedes pedir a un miembro del grupo que lea las reglas—</p> <ul style="list-style-type: none"> • <u>Habla en primera persona</u>: (“yo pienso, yo creo, yo siento, etc.”) • <u>Suspender el juicio</u>: (Lo importante es escuchar otras opiniones/ideas/perspectivas, trata de tener la mente abierta aunque no necesariamente compartas las mismas opiniones) • <u>No tengas miedo de cambiar de opinión</u>: Puedes escuchar otras ideas o perspectivas que hagan cambiar tu modo de pensar • <u>Nadie es experto (a) en la experiencia de alguien más</u>: Todos tenemos nuestra propia manera de ver al mundo, basada en nuestras propias experiencias | <p>Preguntas para reflexionar</p> <p>Reglas en el pizarrón</p> |

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| | <ul style="list-style-type: none"> • <u>Comparte el espacio</u>: Todos tenemos ideas y mucho que compartir pero queremos que todos tengan la oportunidad de participar <p><i>¿Algo más que quieran agregar?</i></p> <p>(29 minutos)</p> <p>Compartir en pareja</p> <p><u>(9 minutos)</u> En parejas compartan sus respuestas. ¿Qué similitudes o diferencias encontraron en sus respuestas?</p> <p><u>(20 minutos)</u> Usando las preguntas de reflexión como guía, invita al grupo a compartir. Los participantes hablan entre sí, no directamente al facilitador/facilitadora.</p> <p>NOTA: Co-facilitador debe apuntar en sus notas los temas/ideas que surjan, así puede sintetizar la conversación al final del dialogo.</p> | |
| <p>25 minutos</p> <p>(Tercera parte)</p> | <p>(15-20 minutos)</p> <p>Preguntas para el grupo</p> <ol style="list-style-type: none"> 5.) ¿En qué área has visto el cambio más grande en el Sur? ¿Cuál ha sido tu reacción ante este cambio? 6.) ¿Crees que Charlotte/el Sur ha respondido adecuadamente a estos cambios? <p>Si- ¿cómo? No- ¿qué más se tiene o se debe de hacer?</p> <ol style="list-style-type: none"> 7.) ¿Qué dicen estas reacciones sobre nuestra comunidad? <p>Antes que terminemos, responde la última pregunta en la página de reflexiones.</p> <p>¿Cuál es una cosa que te vas a comprometer a hacer diferente después de la experiencia que tuviste hoy?</p> | |
| <p>5 minutos</p> <p>(Cuarta parte)</p> | <p>Gracias por su tiempo. Hemos compartido diferentes ideas y perspectivas acerca de cómo el Sur ha cambiado y lo que significa para nuestra comunidad. El cambio trae retos pero también oportunidades.</p> <p>Queremos cerrar con una pregunta que también hacemos al final de la exhibición.</p> <ul style="list-style-type: none"> • ¿Cuál es tu mayor esperanza/temor para el futuro del Sur? | |

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| 8 minutos (evaluacion) | Gracias por participar en este dialogo. Esperemos que sigúan pensado en las cosas que discutimos hoy y que continúen la conversación. Ojala puedan regresar a ver las exhibiciones con un poco más de tiempo. Antes de irse por favor terminen el cuestionario. ¡Gracias! | Cuestionario |
|-----------------------------------|--|--------------|

Appendix IV: *NUEVO Dia* (Combined Group) Facilitation Arc

| Time (anticipated) | Activity | Materials |
|---|--|---|
| <p>8 minutes</p> <p>(phase 1) Orient for Experience</p> | <p>Welcome! Thanks for coming and entering into a dialogue about the changes we’re experiencing as Latinos shape the South and the South shapes Latinos using the NUEVOLution! exhibit.</p> <p>Before we get into more about dialogue and our exhibit, let’s introduce ourselves. Think back to the last time you had an encounter with someone who was different than you...</p> <p>As we go around the circle, please</p> <ul style="list-style-type: none"> c.) State your name d.) Tell us one word that describes that encounter <p>(6 minutes) Participants share their responses as we go around the room.</p> | |
| <p>3 minutes</p> <p>(phase 1) Orient for Experience</p> | <p>Nice to meet you all! Thanks for starting off the dialogue process with us. A dialogue is not a debate or simple discussion but an experience for group and personal learning derived from sharing ideas, information, experiences and assumptions.</p> <p>Now that we’ve gotten a feel for who is in the room, we’re going to spend the next 90+ minutes together continuing with 3 additional phases. The first will be about half an hour in the exhibit, then we’ll come back here to reflect on our experiences and share what we’ve experienced before exploring themes that have come up with us.</p> <p>For the next 30 minutes, please go through the iNUEVOLution! exhibit. It is a small exhibit, but it covers a lot and has a lot of things to do within it. We know there is no way you can take in the entire exhibit in the time given and hope you come back to see it more fully.</p> <p>For the purposes of the dialogue today, and to make sure you aren’t overwhelmed, we ask that you:</p> <ul style="list-style-type: none"> 13.) Tour the exhibit in silence. 14.) Read the facts about Latinos living in the South 15.) Read the responses to <i>What Makes someone Southern? American?</i> 16.) Watch at least two videos including <i>Blending/Mezcla</i> 17.) Go through the Desencuentros corridor 18.) Feel free to WRITE down your thoughts, reactions, questions as you go through the exhibits on the index card <p>We’ll meet back in this room when we are done to continue our dialogue.</p> | <p>Gallery Guide w/ Map of Exhibit</p> <p>Index Cards</p> <p>Golf pencils</p> |

| 35 minutes (phase 2) Shared Experiences | !!!! TOUR ¡NUEVolution! !!!! | Gallery Guide w/ Map of Exhibit Index Cards Golf pencils |
|---|--|---|
| Time (anticipated) | Activity | Materials |
| 45 minutes (phase 2) Share Experiences | <p>(8 minutes) REFLECT</p> <p>Reflect on what you've written during the walkthrough of the exhibit and what you experienced. Complete the reflection questions on your clipboard. At the end, we ask that you submit these to us for purposes of the Evaluation but your responses will remain anonymous.</p> <ol style="list-style-type: none"> 13. What did the interactives you completed leave you thinking? Why? 14. Where did you see yourself in the exhibit? If so, where? If not, how did that make you feel? 15. What are some of the reactions to change that some of the people had in the exhibit? How was this like or unlike your experience in Charlotte? 16. What has been your reaction to changes in the area? Why? 17. a.) What aspect of the exhibit made you feel discomfort/conflicted b.) What made you feel reassured/hopeful? c.) What did you find surprising /unexpected? <p>(3 -5 minutes) GUIDELINES</p> <p>Because dialogue is participatory experience, and not a lecture or a debate, we do need to interact in a certain manner)</p> <p><i>-- get group members to read these and then discuss what they mean after each—</i></p> <ul style="list-style-type: none"> ● <u>Use "I" statements:</u> (speak from first person experience/opinion—avoid "them," "they" or "you" sentences) ● <u>Suspend judgment:</u> (hold off on judging ideas and/or people by those ideas during dialogue. ● <u>Don't be afraid to change your mind:</u> you may hear some things that make you rethink what you thought you knew. It's OK to think differently ● <u>No one is an expert on anyone else:</u> Because we are all speaking from first-person experience we don't need to tell each other what we feel or what is right for someone else. That doesn't mean we can't explain our own points of view more fully if necessary. ● <u>Share the air time:</u> We have a lot of different perspectives in the room and want to make sure we get to all of them. Thank you in advance for participating but not dominating the dialogue. <p><i>Any others you'd like to add?</i></p> <p style="background-color: yellow;">For youth/chatty groups:</p> | Reflection questionnaire Chart Paper/ Post-It notes Ground Rules Posted |

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| | <p>I'd like to add one more: let's <u>practice active listening</u>. So we aren't talking at one another or having someone take this as their personal soapbox, we should listen for understanding ideas NOT just to get a chance to speak.</p> <p>(3 minutes) Let's practice practicing active listening: I'll spell a word; I want you to say the word. Then answer a question.</p> <p>S-H-O-P (shop) Say it 3 times What do you do at a green light? Correct answer: GO</p> <p>R-O-A-S-T (roast) Say it 3 times What do you put in a toaster? Correct answer: BREAD</p> <p>(29 minutes) SHARE (9 minutes) In partners, go through your reflection questions. What is similar or different in your responses? (20 minutes) Using mutual invitation and the items/questions from the reflection: allow whole group to share what they want (they may also ask questions/comments from their index cards. If a discussion or follow-up is necessary, let's take it).</p> <p>NOTE: Co-facilitator should record themes/ideas on white board or larger paper</p> | |
| <p>25 minutes (phase 3) Recognizing and Exploring</p> | <p>(5-10 minutes) BREAKOUT DISCUSSION: <i>**As a whole group watch, Renaissance (Gainesville, GA) (3 minutes) and complete the post-its noting Tensions vs Common Threads graffiti board (list tensions/commonalities) (5 minutes) –</i></p> <p>(15-20 minutes) WHOLE GROUP DISCUSSION (these can be asked by facilitator or use BIG PULL (where volunteer participants pull out questions on slips that they ask to group for further discussion)</p> <p>--1.) What were some of the tensions and commonalities illustrated in the Gainesville clip? How? --2.) If you were to ask residents of Gainesville, what do you think they would say divides their town? Brings their town together? --3.) What are some of the divisions (obstacles to access and inclusion) here in Charlotte that you've seen? --4.) What are some common reactions to Latinos that you have heard in your community? have you had these reactions? Why? South? --5.) What tensions do you battle with on your job/in your life as it deals with mashup of cultures in this NUEVO South --6.) a.) What has been a successful/positive <i>encuentros</i> you've had in Charlotte? b.) What has been an unsuccessful/negative <i>encuentros</i> you've had in Charlotte? --7.) Thinking back to the Blending/Mezcla video and the congregation at Camino at the Way Church, is their reaction always possible? Why or why not? --8.) What is the role of the individuals/organizations/the government in embracing or rejecting change?</p> | <p>Chart paper with T-chart for Tensions/Commonalities</p> <p>Discussion question Slips</p> |

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|--|--|-------------------------|
| | <p>One last activity before we wrap up. On the back of your reflection form, will you answer the following:</p> <p style="text-align: center;">What is one thing you are committed to doing differently after today's experience?</p> | |
| <p>5 minutes</p> <p>(phase 4) Synthesizing and Closing</p> | <p>5 minutes</p> <p>We've said a lot of interesting things about how we think about what it means to be in the NUEVO South and how Latinos are impacting the South and the South is impacting Latinos. Thank you. Before leaving, I want us to take a few extra moments to really think about what this experience has meant to us, individually.</p> <ul style="list-style-type: none"> • Around the circle, share aloud, in 10 words or less, What's your biggest hope or fear for a future South? If you'd like, you can post your response as a tweet to our twitter account: twitter.com/LevineMuseum or to our Facebook: facebook.com/LevineMuseum • Use the hashtag #NUEVOlution | |
| <p>8 minutes (evaluation)</p> | <p>Thank you! For participating in this dialogue. Please continue to think about the topic and talk about it with those around you. That's the best part of dialogue—understanding ourselves and each other through reflection and sharing.</p> <p>And please visit our exhibits again. We truly believe Levine Museum is a place where anyone can come to understand the issues of the past and today. Before you go, please take some time to evaluate this dialogue and your visit.</p> | <p>Evaluation Forms</p> |

Appendix V: *Nuevo Dia* dialogue observation guide

Date, time:

Observer:

Group observed:

Number of participants:

Awareness, reflection, and connections:

| Comments about... | In relation to the exhibit | To self | To broader city/South context |
|---|----------------------------|---------|-------------------------------|
| The growth of Latinos in the South | | | |
| Cross-cultural interaction | | | |
| Obstacles to access and inclusion | | | |

Suggestions and reflections about actions

| What the city/community is doing well | How the city/community can improve | Inclusive action(s) participants plan on taking |
|--|---|--|
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |

Other relevant observations:

Post-dialogue debrief between evaluators

Dynamics (Process)

a. Points of excitement/agreement:

b. Points of conflict/tension:

c. In what way(s) did participants intentionally work across difference?

Other relevant observations that might impact evaluation:

Emerging themes:

Appendix VI: Post-dialogue survey for intact dialogue participants - English



Today's Date: _____

Pre-exhibit

1) How would you describe your understanding of demographic shifts and cultural change as a result of Latino growth in the South? *(please circle one of the numbers on the scale below):*

| | | | | |
|---------------------|--------|------|------|------|
| 1 | 2 | 3 | 4 | 5 |
| Very little high | Little | Some | High | Very |

2) When I think about the growth of Latinos in the South, I am ... of the changes:

| | | | | |
|-------------|---|------------|---|---|
| 1 | 2 | 3 | 4 | 5 |
| Unwelcoming | | Ambivalent | | |
| Welcoming | | | | |

3) How often do you interact with Latinos (if non-Latino) or with non-Latinos (if Latino)?

| | | | | |
|-------|--------|-----------|------------|--------|
| 1 | 2 | 3 | 4 | 5 |
| Never | Rarely | Sometimes | Frequently | Always |

Describe the circumstances in which you interact with Latinos (if non-Latino) or with non-Latinos (if Latino):

4) What first comes to mind when you think of Latinos in the South?

About the Exhibit and Dialogue

5) For me, the *Nuevolution* exhibit was ... (please circle one of the numbers on the scale below):

| | | | | |
|--------------|---|---------------------|---|--------------------|
| 1 | 2 | 3 | 4 | 5 |
| Not Valuable | | Moderately Valuable | | Extremely Valuable |

6) What part of the **exhibit** impacted you the most?

Why did this part impact you the most?

7) As a learning experience, the reflection time and dialogue after the exhibit was (please circle one of the numbers on the scale below):

| | | | | |
|--------------|---|---------------------|---|--------------------|
| 1 | 2 | 3 | 4 | 5 |
| Not Valuable | | Moderately Valuable | | Extremely Valuable |

8) My experience here today made me aware that I ...

9) Experiencing this exhibit and participating in the dialogues inspires me to...

After your experience participating in the dialogue...

10) ...how would you describe your understanding of demographic shifts and cultural change as a result of Latino growth in the South? (please circle one of the numbers on the scale below):

| | | | | |
|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|

| | | | | |
|-------------|--------|------|------|-----------|
| Very little | Little | Some | High | Very high |
|-------------|--------|------|------|-----------|

11) How do you now feel about the changes related to the growth of Latinos in the South?

| | | | | |
|-------------|---|------------|---|---|
| 1 | 2 | 3 | 4 | 5 |
| Unwelcoming | | Ambivalent | | |
| Welcoming | | | | |

About helping to improve the Nuevolution experience

12) I felt comfortable sharing my thoughts in this dialogue:

| | | | | |
|-------|--------|-----------|-------|-----------------|
| 1 | 2 | 3 | 4 | 5 |
| Never | Rarely | Sometimes | Often | All of the Time |

If ranked 1, 2 or 3, please share why: _____

13) You participated in the dialogue as a member of a group. As a result of the dialogue experience, in relation to your group, which of the following do you feel (*please circle one of the numbers on the scale below*):

| | | | | |
|----------------|---|-----------|---|------|
| 1 | 2 | 3 | 4 | 5 |
| Less Connected | | No Change | | More |
| Connected | | | | |

14) Please share any feedback about your experience today which could help us make it better for other participants:

About You

- 15) Length of time in Charlotte:
- Under 2 years
 - 2 to 5 years
 - 6 to 10 years
 - 11 to 20 years
 - Greater than 20 years
 - Native Charlottean

16) Five Digit ZIP Code in which you currently reside: _____

17) Gender: _____

18) Age: 18-25 26-34 35-49 50-64 65+

19) How you self-identify?

- African American or Black
- Caucasian or White
- Hispanic or Latino/a
- Asian
- Native American
- Bi- or Multi- Racial/Ethnic
- Other: _____

20) Number of languages you speak:

- One language
- Two languages
- Three languages
- More than three languages

21) Primary language spoken in your home: _____

22) Highest level of education completed:

- Less than High School
- High School Diploma or Equivalent
- Some College
- Associates degree
- Four-Year College degree
- Post Graduate degree

23) I am employed in the following sector:

- business
- government
- education
- non-profit
- media
- faith-based

Other: _____

- I am not employed at this time

24) Your gross household income:

- Less than \$25,000
- \$25,001 - \$50,000
- \$50,001 - \$75,000
- \$75,001 - \$100,000
- Greater than \$100,000

25) Have you visited the Levine Museum of the New South before? Yes No

If yes, how many times? _____

26) Have you participated in other Levine Museum dialogues before? Yes No

If yes, which one(s)? _____

About Staying Involved

If you are interested in being invited to a community forum following the conclusion of the Nuevolution exhibit (Fall 2016), please provide the following contact information on a separate index card:

- Name

- Phone number
- Email (most likely to be active in 2015-2016)

Your contact information will remain confidential and will only be used for communicating information about this event.

Thank you for your participation!

Appendix VII: Post-dialogue survey for intact dialogue participants – Spanish
Encuesta para los participantes de los diálogos NUEVO Día



Fecha: _____

Pre-exposición

1) ¿Cómo describirías tu comprensión de los cambios demográficos y culturales debido al crecimiento de los latinos en el Sur de los EE.UU.? (Por favor marca uno de los números en la escala)

| | | | | |
|----------|------|------|----------|-------|
| 1 | 2 | 3 | 4 | 5 |
| Muy poco | Poco | Algo | Bastante | Mucho |

2) ¿Cuando pienso en el crecimiento de los latinos en el Sur, ... los cambios

| | | | | |
|----------|---|--------------------|---|-------|
| 1 | 2 | 3 | 4 | 5 |
| No acojo | | soy ambivalente de | | Acojo |

3) ¿Con que frecuencia interactúas con personas que son diferente a ti?

| | | | | |
|-------|-----------|---------|----------------|---------|
| 1 | 2 | 3 | 4 | 5 |
| Nunca | Raramente | A veces | Frecuentemente | Siempre |

Describe las circunstancias en las cuales interactúas con personas que son diferentes a ti:

4) ¿Qué es lo primero que se te viene a la mente cuando piensas sobre los latinos en el Sur?

Acerca de la Exposición y Diálogo

5) Para mí, la exposición fue ... (por favor marca uno de los números en la escala):

| | | | | |
|------------|---|-----------------------|---|---------------|
| 1 | 2 | 3 | 4 | 5 |
| No valioso | | Moderadamente valioso | | De gran valor |

6) ¿Qué parte de la exposición te impactó más?

¿Por qué esta parte te impactó más?

7) El tiempo de reflexión y el diálogo después de la exposición fue:

| | | | | |
|------------|---|-----------------------|---|---------------|
| 1 | 2 | 3 | 4 | 5 |
| No valioso | | Moderadamente valioso | | De gran valor |

8) Mi experiencia aquí hoy me hizo consciente que yo ...

9) Esta exposición y participar en los diálogos me inspira a....

Después de tu participación en el dialogo....

10) ... ¿cómo describirías tu comprensión de los cambios demográficos y culturales debido al crecimiento de los latinos en el Sur?

| | | | | |
|-------------------|------|------|----------|---|
| 1 | 2 | 3 | 4 | 5 |
| Muy poco Mucho | Poco | Algo | Bastante | |

11) ¿Cómo se siente ahora personalmente acerca de los cambios relacionados del crecimiento de los latinos en el Sur?

| | | | | |
|----------|---|-----------------|---|-------|
| 1 | 2 | 3 | 4 | 5 |
| No acojo | | soy ambivalente | | Acojo |

Ayúdanos a mejorar la experiencia de Nuevolution

12) Me sentí cómodo/a compartiendo mis pensamientos en este diálogo:

| | | | | |
|---------|-----------|---------|----------------|---|
| 1 | 2 | 3 | 4 | 5 |
| Nunca | Raramente | A veces | Frecuentemente | |
| Siempre | | | | |

Si tu respuesta es 1, 2 o 3, por favor comparte por qué:

13) Participaste en el diálogo como miembro de un grupo. Cómo te sientes en relación con el grupo después del diálogo (por favor marca uno de los números en la escala):

| | | | | |
|-----------------|---|-------------|---|-----|
| 1 | 2 | 3 | 4 | 5 |
| Menos conectado | | Sin cambios | | Más |
| conectado | | | | |

14) Por favor comparte cualquier comentario acerca de tu experiencia de hoy para mejorar la experiencia de otros participantes:

Sobre ti

- 15) Tiempo en Charlotte:
- Menos de 2 años
 - 2-5 años
 - 6 -10 y años
 - 11 - 20 años
 - Más de 20 años
 - Nativo de Charlotte

16) Tu código postal: _____

17) Género: _____

18) Edad: 18-25 26-34 35-49 50-64 65+

- 19) ¿Cómo te identificas?
- Negro o afroamericano
 - Caucásico o Blanco
 - Hispano/a o Latino/a
 - Asiático

- Nativo Américo/indígena
- Bi- o Multi- Racial/Étnico
- Otro: _____

20) Número de idiomas que hablas:

- Un idioma
- Dos idiomas
- Tres idiomas
- Más de tres idiomas

21) El idioma principal que hablas en tu casa: _____

22) nivel de educación completado:

- Menos de la escuela secundaria
- Escuela secundaria o equivalente
- Parte de la Universidad
- Título de asociados
- Bachillerato universitario
- Título de posgrado

23) Soy empleado en el siguiente sector:

- negocios
- gobierno
- educación
- organización sin fines de lucro
- medios
- religión
- Otro: _____
- No tengo trabajo en este momento

24) Ingreso de su hogar:

- Menos de \$25,000
- \$25,001 - \$50,000
- \$50,001 - \$75,000
- \$75,001 - \$100,000
- Más de \$100,000

25) ¿Ha visitado el Museo Levine del Nuevo Sur antes? Si No
¿Cuántas veces? _____

26) ¿Ha participado en otros diálogos del Museo Levine antes? Si No
¿Cuál (es)? _____

Mantente Conectado

Si estás interesado en ser invitado a un foro comunitario después de la exposición Nuevolution (otoño de 2016), por favor provéenos los siguientes datos de contacto en una tarjeta separada:

- Nombre
- Número de teléfono
- Correo electrónico (que será activo 2015-2016)

Tu información de contacto será confidencial y sólo será utilizada para comunicar información acerca de este evento.

¡Gracias por tu participación!

Appendix VIII: Limitations

Limitations

Thanks to a high number of participants and significant efforts to collect a reliable and representative data sample, we had sufficient evidence to complete this evaluation. However, there are some limitations to this project:

- Some participants left with part of their survey or did not complete all survey questions. As a result, there were missing data.
- Despite extensive recruitment efforts by the museum, no cross-cultural dialogues (paired groups) were conducted. We learned that these are difficult to schedule and coordinate. In order for the cross-cultural component to be successful, you need roughly an equal number of people from both groups (e.g. English and Spanish media) because of the “pair and share” elements of the dialogue. Scheduling paired dialogues three to six months out is likely required for successful coordination. That said, some intact dialogues took on the nature of a cross-cultural dialogue by having a balanced combination of different languages, cultures, and or racial/ethnic groups in the room. Furthermore, the number of intact groups (66) surpassed the target number of intact groups (50) and paired groups (10).
- Because we only engaged participants on one occasion, there is no data on the longer-term impacts of the exhibit and dialogic experience. We are therefore unable to assess to what extent participants managed to gain tangible skills or take inclusive actions. However, we have designed the framework for a long-term study because the question of how intention and awareness gained translates into action is a pressing one.
- No data were collected from people who visited the exhibit but were not part of a dialogue. As such, we cannot report the overall audience the exhibit reached and how other visitors felt about the exhibit.

There were only 2 dialogues that were conducted in Spanish - one community group of Latina women, one Spanish class) and one that was conducted in a combination of English and Spanish (half the group filled out their survey in Spanish).