Immigration & Migration
Dialogue Guide
for Museums, Cultural Centers, and Historic Sites
Dialogue and the Latino Cultural Center

We designed this project at the University of Illinois at Chicago (UIC) Rafael Cintrón Ortiz Latino Cultural Center (LCC) to help UIC and neighboring communities engage with challenging discussions, and we invite you to join in the process by creating your own dialogue too.

**LCC History** – The Latino Cultural Center has a rich past, rooted in the city’s history of immigration. Our location was once a diverse immigrant neighborhood, home to the city’s largest Mexican enclave and many other ethnic groups who were displaced when the University was built in the 1960s. Exacerbating this legacy of tension, the new school did not adequately serve the surrounding communities, and Latinos made up less than 2% of the student body by the 1970s. Visionary leaders from student, faculty, staff, and community groups began to advocate for more diverse recruitment, support, and cultural space. Their protests led to the creation of the LCC in 1976. Today, UIC has no ethnic majority, and Latina/o students make up over 30% of UIC enrollment. The LCC is one of seven Centers for Cultural Understanding and Social Change (CCUSC) on campus. The mission of the LCC is to engage the UIC campus and local communities to deepen understanding of the diverse cultural heritages and identities of Latinos, issues affecting their lives, and creative solutions they are using to improve community life. The LCC advances its mission through programs and initiatives that feature cultural and artistic expressions, intercultural & civic dialogues, scholarly presentations, and first-voice stories.

**El Despertar de las Américas (The Awakening of the Americas) Mural** – The LCC mural is one of our greatest cultural assets, and it is also the largest contemporary indoor mural in Chicago. It was painted in 1996 by local Chicago muralist Hector Duarte and a coalition of students who decided on the topics to represent and helped to paint the imagery over several months. Mural artwork has been important to many cultures, but especially in Latin American and Latino communities, where murals are often used to address important social issues.

**Dialogues** – The LCC began hosting Arts-Based Civic Dialogues in 2013 to expand greater understanding about undocumented students and their families, to connect diverse experiences on immigration & migration across communities. Utilizing our mural as a tool for sparking storytelling, this program quickly resonated with classes and community groups alike, especially as tensions have risen in our current political climate. The LCC’s Dialogue on Immigration/Migration connects local to national and international concerns such as environmental and climate change, providing a safe and brave space to discuss this pressing social issue through art, material culture, storytelling, and asset-based problem solving.
Civic Dialogue on Immigration & Migration

For Museums, Cultural Centers, and Historic Sites

Museums and cultural centers have been called upon to provide critical perspectives on present-day social issues, because they provide inclusive space for people to consider multiple perspectives and learn from each other’s stories. Personal and group identity is always in flux, just as culture is always changing with new circumstances and generations. Community museums and cultural centers have the power to help people shape identity in meaningful ways, by drawing on cultural heritage to address contemporary issues. This guide can help you to discuss migration and immigration issues with your community, utilizing institutional and regional assets such as people’s diverse cultural values, experiences, and practices.

Use this guide to:

• Create your own dialogue program and train staff to facilitate

• Bring your collections to life, using cultural heritage to address contemporary issues, connecting past and present

• Understand your community better, connecting local social issues affecting residents to immigration issues

• Give visitors a meaningful experience that will prompt them to inquire more and even take civic action

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Part 1

Defining Key Concepts for Civic Dialogue

This section can help you establish the foundation for a successful dialogue program. Facilitators should be comfortable with these concepts and ready to weave them into the dialogue.

What is culture?
Culture, as a concept, refers to the processes through which people create social relationships and imbue their everyday actions with meaning. Culture is demonstrated in the wide variety of practices that a social group may share and teach to children (such as gender roles, rituals, beliefs, languages, and customs). A given group’s “culture” is always changing as people confront new circumstances, devise new solutions to problems, or encounter other social groups. Therefore, culture is shared, learned, fluid, and adaptive. Everybody belongs to a culture such as American culture, Mexican culture, Polish culture, etc. Some people belong to multiple cultures and even subcultures, which are generally voluntary affiliations that are part of their identity, like fans of hip hop, veterans, etc.

Why do we discuss immigration and migration?
Human beings have moved around the planet for millennia, but with the evolution of the modern nation-state, this movement has been increasingly defined by changing borders and citizenship. As the International Coalition of Sites of Conscience describes it, immigration is “both personal and local, civic and national, touching on issues of identity, culture, and community,” and it can be contentious on every level of society, “from the dinner table to the Senate floor.” The word migration carries with it less implication of borders, since it can refer to folks moving within a country, like the Great Migration of the early 20th century, or within neighborhoods and cities. Although the United States is often described as a “nation of immigrants,” we recognize that not all people had the same agency nor conditions in their movement. We invite participants to share a broad array of experiences or family histories, since there are shared struggles across many communities.

Why is this a social justice issue, as well as an environmental and climate justice issue?
Social justice has been defined as the view that everyone deserves equal economic, political, and social rights and opportunities. Even as we move towards a globalized world with commodities and capital flowing quickly over borders, certain communities currently face unequal challenges in the global search for opportunities and safety in movement. Many of our UIC students come from historically disadvantaged communities, so our dialogue seeks to honor their stories and unique contributions. We also acknowledge the important intersections with environmental and climate issues, as droughts, floods, natural disasters, and resultant social upheavals are major motivations for massive human migration. While some communities are disproportionately affected by environmental issues, we all have contributions to make and a responsibility to take action, to ensure problems are not just spread more evenly, but eradicated from our world.
What do we mean by assets?
We recognize people’s assets as tangible and intangible. People with valuable skills and talents (like gardeners, community leaders, artists and writers, public speakers, scientists, fundraisers, or educators) can be identified by their tangible assets. Assets that are intangible include values (like discipline, frugality, or a sense of global citizenship), traditions (like cultural festivals or rituals honoring the dead), and practices (like sharing with your neighbors, supporting extended family, and maintaining transnational connections), in addition to ideas and aspirations. By identifying participants’ tangible and intangible assets, participants are invited to imagine how each asset can be activated on its own or collectively for social change.

Why do we draw on arts and culture?
Public art is a universal language that can speak to everyone regardless of their cultural background or identity. Sometimes people feel more comfortable sharing their perspectives on social circumstances by talking about how the art looks to them, or how it might be interpreted. We draw from the vision of American’s for the Arts’ Animating Democracy initiative: “Art is vital to society; civic dialogue is vital to democracy; and both create unique opportunities for understanding and exchange... Beyond the basic role of producer, presenter, or exhibitor, arts and cultural institutions are making significant civic contributions as catalysts, conveners, or forums for civic dialogue.” Culture can also feel both powerful and yet hard to define, external and yet within our very core. Participants are encouraged to explain how their values and practices shape the way they see the world and are given the opportunity to vocalize impressions and reconsider stereotypes, helping everyone feel empowered to shape a more just future.

What is civic dialogue?
Dialogue refers to a conversation that is a two-way street. Unlike a lecture or simple discussion, the idea is that each participant should learn from others as well as learning about themselves, by digging deep into assumptions, values, and experiences. Unlike a debate or argument, the purpose of civic dialogue is not to persuade or belittle but to find common ground and to understand difference. Participants are invited to suspend judgment, to work for equality among participants, and to encourage sympathy. Many Sites of Conscience utilize the Arc of Dialogue (see below) to structure dialogue in a manner that builds up to complex concepts and then synthesizes into action steps.

![Arc of Dialogue Diagram](image-url)
This section outlines two similar civic dialogue models: Arts-Based and Object-Based models with directions to help you put together your own dialogue.

Both models use a Storytelling Circle method as a democratic way of learning together. Storytelling is an important part of every culture. People make meaning, build connections, and create community through stories. Facilitators prompt people to tell stories, help them compare similarities and differences among their stories, and explore ideas to advance common goals and improve community quality of life. Stories are concrete personal examples that can complement your site’s history and the things people have heard about complex social and legal issues, and relate to their lives and local issues.

Goals, Guidelines, Evaluations, and Logistics:

Goals
- Understand some of the ways immigration affects us all
- Connect diverse voices and personal stories
- Explore collective creative solutions for common challenges
- (Internal LCC) Inspire visitors to accomplish their personal educational goals, to engage with the LCC community, and to work for social justice

Feel free to add your own dialogue goals to suit your institution.

Guidelines
Defining group expectations at the beginning of the dialogue is important to having a meaningful experience. Facilitators can write these on the board to remind participants throughout the program. Some suggested guidelines:

1. Listen actively
2. Be aware of our limited time
3. Support divergent perspectives
4. Speak from your own experience
5. Be aware of body language & nonverbal responses
Evaluations
Think about the story of your institution, its local history, and why it’s important to participate in this program. Create an evaluation plan to help determine how well you meet your museum’s needs and improve future dialogues over time. Plan time to process forms, and make sure to keep things organized. Share your feedback with partner organizations too, like a teacher or group leader from a recent visit who might be interested in knowing what their members/students learned from their experience. Refer to Appendix 5 for Evaluation Examples.

Evaluation can come in many forms, but here are two types we use:

Participants Summative Evaluation – This is a popular format, where you might have participants fill out a questionnaire right after the dialogue. Keep it short, since people are usually tired after a long program.

Internal Debrief – Have facilitators and staff debrief about the dialogue, preferably the same day. Taking notes during or right after the dialogue can help. Consider what was successful and what was challenging about that dialogue, and what could be done differently next time. Have someone take notes during the debrief as well.

Logistics
Make sure facilitators are prepared for their group and supported by additional staff as needed. Use co-facilitators to help relieve pressure in the moment and support each other. Refer to Appendix 1 for Facilitation Tips.

Audience
This program is intended for adults, or people as young as high school.

Group Size
10 - 30 people are ideal, so everyone can participate. Smaller numbers are better if time is limited.

Time
60 – 90 minutes are ideal to have a meaningful dialogue program. More time means more participants can share their stories.

Room set up
Make sure participants are seated in a circle so they can see and hear one another for full engagement. You might want a chalkboard, dry erase board, or large stickies to post notes on the wall for all to read. If you are using objects of material culture, put these in an accessible place where dialogue participants can see, if possible.
Civic Dialogue
These models are based on arts and material culture as springboards for sharing stories and building understanding among dialogue participants. At the UIC Latino Cultural Center, we use our large indoor mural, *El Despertar de las Américas* (The Awakening of the Americas) by Hector Duarte. Utilize the assets of your institution, and be sure to adapt the logistics for your site, depending on how things are displayed or where the dialogue can take place.

Step 1  Dig into your collection
Choose from one of these options to craft your dialogue session.

Arts-Based Dialogue
Explore the art in your collection from many angles. Perhaps some pieces speak to immigration/migration in obvious ways, while others are more abstract or subtle. Bring other staff members with you to take notes and discuss the many symbols and different ways of looking at the piece. Focus on the aspects of the piece that are immediately visible first: what do you see, where was your eye drawn, what did it mean to you, and why?

Research the story behind the art: where did it come from, how old is it, how does it connect to the mission of your site? Who was the artist, what history does it portray, how has it been received since it’s creation? Take time to look at the piece again, making sure facilitators understand the many layers of a piece. Consider the logistics of the space, the exhibition context in which the art piece is found, and the best ways for visitors to view the art, taking into account different abilities and backgrounds. How can you use the art to help them see a different point of view? Refer to Appendix 4 for Artistic Examples from the LCC mural.

Object-Based Dialogue
Identify what objects and images might resonate with visitors and diverse cultural practices and histories. Facilitators will use these objects on the day of your dialogue to spark storytelling. Try to look for objects that people can touch and pass around, but fragile objects can be left untouched on a table in the center of the room. Objects can help us represent and remember stories, but a single object might tell many stories to different people, depending on cultural background and experience. Consider the story behind the object - what is it, where did it come from, how old is it, who used it, how was it used, how does it connect to personal or historical tales of immigration or migration? Remember that any object can have infinite meaning, so be open to alternative stories and experiences, and help others break down assumptions about cultural values, practices, and stereotypes too! Refer to Appendix 3 for Object Examples.
Prepare Your Dialogue Session
Train facilitators over multiple sessions, if possible, before beginning dialogue programs. Assign staff members specific responsibilities for the day of, like setting up the room, welcoming participants at the door, cleaning up after the program, and processing evaluation data. In addition to a facilitator and co-facilitator, additional staff might be helpful during the dialogue as time-keeper or note-taker, to pay attention to things the facilitators might miss. Make a list of everything needed to prepare the room, including objects, evaluation materials, sign-in sheets, and pens. Make sure you have a place where notes can be visible to dialogue participants, like a chalkboard.

Conduct Dialogue Session
We have divided the dialogue into four phases, known as the Arc of Dialogue, to help structure your questions in a manner that builds up to complex questions and then synthesizes into action steps.

Example Outline – For a 60 minute (or 90 minute) dialogue:

**Phase 1 – 10 min (10 min) Creating Community**
- Welcome - Introduce facilitators and institution history. Establish motivations for dialogue, group guidelines, and safe space for learning and challenging assumptions.
- Skill-share Icebreaker - Builds learning community by breaking down artificial barriers between people with a non-threatening question.

**Phase 2 – 15 min (25 min) Sharing Our Experiences**
- Participants make personal connections to the topic, utilizing arts and objects to spark storytelling. Facilitators recognize similarities and differences.

**Phase 3 – 15 min (25 min) Exploring Beyond Ourselves**
- Explore beyond participants’ personal experiences, connecting individuals to larger social structures. This phase is all about inquiry, exploration, and learning with and from one another.

**Phase 4 – 15 min (25 min) Synthesis & Action, Evaluations - 5 min**
- Identify the “threads” connecting ideas generated through dialogue. Motivate participants to recognize the ways they can create change, using their assets.
• **PHASE 1 – Creating Community** (10 min)
  
  **Welcome** (5 min)
  Facilitators start the dialogue by welcoming participants to the space, introducing themselves and sharing a brief **history of the site**. They then share the **goals** and **guidelines** of the dialogue program, introduce the talking stick, and explain the ice-breaker below.

  **Breaking the Ice** (5 min)
  Facilitators ask participants to work in pairs and learn two details from each other:

  1. **Name** – First and/or last
  2. **Asset** – A word that represents a skill or talent

  **Examples:** Mario, graphic designer. Jocelyn, bilingual speaker. Lena, quilter. Ian, musician.

  **Facilitator Directions:**
  1. Provide instructions and asset examples to start, reminding participants of limited time.
  2. Have participants meet a partner sitting next to them for about a minute.
  3. Go around the room and have each participant introduce their partner to the group, sticking to the key words: **Name, Asset**.
  4. Write Assets on the board as they’re shared. You’ll use these notes later in Phase IV.
  5. Quickly synthesize. This activity is a fun way to get to know one another a little better, and highlight the diverse talents in the room. Just as our interests shape our perspective, so too do our cultural backgrounds and experiences, just some of our many assets. We’ll come back to discuss these more later.

  **Note:** The Talking Stick is a tool used in many cultures, particularly indigenous communities, as a way to honor the person speaking in the group. We use it at the LCC to help people focus attention, express respect for the speaker, and to keep the discussion moving. If someone wants to speak next they can hold up their hand or request the talking stick, or if no one volunteers the past speaker can select someone randomly to speak next.

• **PHASE 2 – Sharing Our Experiences** (15 or 25 min)
  
  **Welcome** (5 min)
  Facilitators give participants an opportunity to explore the art or material culture objects individually, guided by this prompt:

  • **What image/object represents immigration/migration to you in some way?**

  **Art** – Invite participants to walk up close to the artwork, move to see different views, read any relevant labels, or search for symbols or whole scenes that might speak to them.

  **Objects** – Invite participants to pick up objects (if possible), read any relevant labels, or ask facilitators about mysterious pieces.
Story Circle (10 or 20 min)
Each participant will select an image or object, highlighting how it represents immigration or migration. As a complex issue, this section can help people learn more of the “what” before they get into the “why” and “how” in later questions about values and solutions. Facilitators will:

1. Explain the storytelling circle. One person shares at a time for 2 – 3 minutes, depending on the time available, using the talking stick. If no one volunteers to speak next, the last speaker can select someone. Inform participants there might not be time for each person to share now, but there will be additional opportunities with following questions.
2. Open the floor for participants to share why they chose their selection. Reiterate the key question: What object/image represents immigration/migration to you?
3. Respond to stories to help clarify or contextualize, asking follow-up questions to dig deeper and build connections with other stories. Get to the personal values behind any political talking points that come up and seek honest answers.

Additional Questions:
• How does this speak to you about immigration/migration?
• Are you reminded of a family memory, a historic tale, or a general sense that comes to mind?
• What migration stories are told in your family? When did you first learn about immigration?
• When people ask you where you’re from, what do you tell them and why?
• As you have heard others share, what resonates with your experience? Does anyone have a different perspective?

Note: Some folks feel more comfortable talking about tough topics through art or object descriptions, which is why this approach is so helpful. However, you want to maintain balance between artistic interpretations, general impressions about society, and personal stories of migration. Everyone learns when visitors share their own stories, to humanize the topic.

Examples: Mario resonates with the Warrior Eagle scene, because the man’s mouth is covered by the American flag, symbolizing the language barriers he felt coming to the U.S. as a kid. Isaac sees his family story in the American Dream scene, because his grandparents struggled to flee religious persecution to reach the big city, where they ran a market stall on Maxwell street repairing shoes. Jocelyn is drawn to the tipi in the Hub for Social Change, because it reminds her of the forced migration of Native American people, such as the Trail of Tears. Ian says the Pillars of the Family scene makes him think of his great-great-grandmother who left Ireland at 14 and worked as a maid in Chicago where her love and hard work set deep roots for a flourishing family tree. Amira points out the Zapatista mural scene, because the man with the gun reminds her of the violence back in Syria which forced her family to flee. See Appendix 4 for artistic references.
• **PHASE 3 – Exploring Beyond Ourselves** (15 or 25 min)

Facilitators transition to the third phase by inviting participants to think a little bigger, beyond the individual. Using the art/objects, the history of your site, and the stories shared in Phase 2 as common ground, facilitators help connect individuals to one another and to larger social structures.

• **What does the American dream mean to you?** Does it come at a price? Does pursuing it alter, reinforce, or destroy identities? (consider integration vs. assimilation)

• **Is there any situation or personal event that has changed the way you view immigration/migration in America?** How do you think your own racial/ethnic/faith identities influence your perspectives?

• **What are the greatest misperceptions or myths about immigration?** What is the media’s role in shaping how society views immigrants?

**Additional Questions:**

• How does our country benefit from immigrants? (consider historic and contemporary, highly paid and low, like tech innovators and agricultural workers, taxes/social security)

• What does citizenship mean to you? (Consider cultural citizenship or global citizenship in addition to historic and current legal definitions of U.S. citizenship)

• What is the biggest challenge/crisis in our immigration system right now?

• Is the immigration system fair? Why or why not? (Push people to consider fairness in a different perspective)

• What sources do you use for information? Where could you look for other perspectives?

• How do American values inform our laws? How should they? (Consider historic laws and the most recent administration’s executive orders and enforcement shifts)

**Note:** There are many multi-part questions above, feel free to break these down individually, based on the dynamics in your group. Also, each group is different, so the facilitator should be flexible and search for points of connection and disconnect. A goal is to break down misunderstanding, wherever that may lie. Sometimes it’s useful to highlight similarities, especially between various ethnicities’ stories. Sometimes it’s useful to highlight differences, especially when the group is assuming they all feel the same about a political perspective.

**Examples:** Cora’s great-grandparents moved from Mississippi to Detroit for manufacturing jobs, just as Lourdes moves all the time with her parents for agricultural jobs, each searching for access and economic opportunity. Several participants share feelings of not belonging here, nor when they go back to visit family abroad, but the facilitator points out that none are alone in that sentiment, reframing their international connections as an asset of a Global Citizen. Everyone in the group believes immigration should be a more fair system, but the facilitator might uncover that participants disagree about how to get there. James shares that his family moved from New Orleans to Houston after Katrina, only to get hit by Hurricane Harvey, and Reena responds with a tale about her family in India fleeing flooding as well, each noting how natural disasters can contribute to mass migration. *See Appendix 2 for more examples.*
• **PHASE 4 – Synthesis & Action** (15 or 25 min)

Move participants to the fourth phase by inviting them to think back on the issues discussed in Phase 3, the stories discussed in Phase 2, and the assets discussed in Phase 1, and consider the next steps for taking action. Perhaps ask a couple of participants to briefly comment on their reflection.

• **Have you learned new today? Did anything surprise you?**

**Planting the seeds of change** - Participants break into groups to discuss how their assets can be used to address an immigration-related issue. Facilitators will:

1. Provide instructions and pick a consistent theme from the discussion synthesis (stereotypes, family, access to education, jobs, etc.).
2. Break participants into small groups by counting off, and identify a note-taker per group.
3. Ask the key question: **How can we use our assets as tools for positive change?**
   
   Groups should come up with a project idea, using their personal assets to complement one another’s to collectively take action in addressing that issue.
4. Bring groups back together to report to the circle. Emphasize how different skills can complement each other when considering local, attainable action steps.

**Examples**: Mario (graphic designer), Ian (musician), and Jocelyn (bilingual) are in a group together. They highlight education as an issue, and decide to raise money for undocumented students who can’t afford college, because they are barred from financial aid and public loans. Ian could bring musicians together for a concert, Mario could create the posters for advertising, and Jocelyn could with people in the neighborhood to spread the word for a big turnout.

**Note**: If you have a larger group or limited time, you might not want to break into smaller groups. You can either invite a few individuals to make a commitment to positive change, using their personal skills, or you might invite the whole group to work together to come up with a project. The latter might demand more involvement from the facilitators to maintain engagement.

**Evaluation (5 min)**

In the last minutes of your time, invite participants to fill out questionnaires about their experience. Make sure everyone has signed in for your records, and share resources for those who want to find out more about the issues discussed. *Refer to Appendix 5 for Evaluation Examples.*
Use these additional resources to prepare for and facilitate a successful dialogue program. Good luck and have a meaningful experience!

Appendix 1: Tips for Dialogue Facilitation
Facilitators should be comfortable leading, reading a room, and responding to situations with calm curiosity. Train facilitators to understand key concepts, to communicate clear messages, to listen, and to ask astute questions. These suggestions can help facilitators think critically about their own assumptions, consider others’ experiences, and synthesize collective learning. The right question can help a group work through conflict or shift focus for further exploration. Hold post-dialogue feedback sessions and learn from staff and participant evaluation forms to improve facilitation over time.

Refer to Appendix 5 for Evaluation Examples.

General Tips
• Be flexible and keep your cool when the unexpected happens.
• Ask open-ended questions with no hierarchy of expected responses.
• Turn facts into stories with follow-up questions: How has that shaped your identity/actions? What led you to make that choice? How have you learned more this situation?
• Don’t dumb down critical questions for younger participants, but use accessible language and incorporate group interests.
• Look for clues that a quiet participant might want to speak, but doesn’t know how to jump in.
• It’s okay if there’s silence, let people think.
• Participants can get bored of sitting in the same spot for too long. Consider inviting people to get up and check out artwork/objects up close.
• Or break people up into pairs or small groups to discuss.
• Be aware: breaking people into groups takes time to rearrange and come back together.
• Take mental notes of stories shared, to point out similarities and differences.

Using Astute Questioning
• What do other people think of this idea?
• What experiences have you had with this?
• Could you help us understand the reasons behind your opinion?
• How might others see this issue?
• We’ve been focusing on views 1 & 2. Does anyone have another viewpoint?
• What don’t you agree with?
• What bothers you most about this?
• What experiences or beliefs might lead a person to support that point of view?
• What is at the heart of this disagreement?
• Why does that seem to be the best solution for you?
• What makes this topic hard to discuss?
• Does anyone else in the room have some insight into this disagreement that might help us better understand?
Appendix 2: Communicating Immigration

Immigration can feel like a weighty topic, perhaps far away in the realm of politics or international affairs. Cultural and social backgrounds also play a big role in shaping attitudes and beliefs about immigration and migration. However, most people have a connection to this issue, whether through personal heritage, friends or loved ones, or simply through the labor that supports our everyday American consumption. Additionally, there are many concerns we share across the spectrum of political and cultural groups. To have a successful dialogue, **build on cultural values and identity and scale up existing positive associations.** Consider the issues people are already concerned about, like poverty, job security, family bonds, and community safety.

**Know your Audience**

**Learn from your community**
Understand the sources they know and trust, research the issues they might be facing, and if surprised, ask questions to dig deeper for the benefit of all dialogue participants.

**Respect and acknowledge multiple perspectives**
Conflict might arise if audiences feel their perspectives are under attack, so acknowledging multiple perspectives can help diffuse situations. This acknowledgment also shows respect and can produce the real fruit of dialogue when participants come away with a better understanding of other’s perspectives. Continue to reiterate the shared humanity and equality within the circle. Expressions of racial supremacy break that expectation and common trust; they should not be tolerated.

**Build on your audience’s connection to migration**
Every community has faced upheaval in some fashion, relied on others for community support, and shown resilience to overcome challenges. Avoid creating a hierarchy of pain, to open people to share empathy with others, knowing that their experiences are heard and felt as well.

**Know your Message**

**Know your institution’s position**
Frame messages within the framework of your institutional mission and vision. You can discuss controversial issues by emphasizing curiosity, neutral tone, and solid scholarship. Refer to other institutions or authorities for questions beyond your scope.

**Diffuse conflict creatively**
Be able to identify when visitors are trying to bait facilitators or other participants into an argument, and learn how to quickly diffuse it. Use curiosity to turn attacks into learning opportunities. Point the conversation to concrete examples like art, artifacts, or local geography to bring broad theory down to the concrete. Refer back to guidelines if needed, and know when to draw the line to respect all participants in the room.
Inspire Action
Scale up existing behavior & focus on solutions
If participants already engage in community-oriented work, through church groups, school clubs, or local institutions, encourage them to consider how these resources can be levied to address common concerns of immigrants and long-time residents alike.

Build a sense of belonging and personal choice
Pre-decided solutions might feel incompatible with cultural values, while distant arguments might not feel relevant. Build upon participant’s sense of connection, pride, and reciprocal benefits, while being open to new ideas.

Focus on community-level solutions
While it might be tempting to wait for national or international leaders to save the day, most often the best answers lie in the less glamorous realm of grassroots community change, through growing empathy, complicating stereotypes, and lending support. Everyone has the power to make a difference, especially working together. And in order to see leaders that best reflect their constituents, everyone eligible should be encouraged to vote, especially in your ever-important local elections.

Communication Examples:

A). James refers to “illegal aliens,” and doesn’t seem to notice when his neighbors become visibly more tense. The facilitator might pause the flow of stories to step back and point out that the words used can have the (often unintended) effect of dehumanizing others. They might ask other participants to share alternatives they’ve heard, such as “undocumented immigrants/residents.”

B). Greta shares that her great-great-grandparents came from Germany, and “pulled themselves up by their bootstraps” when they arrived in New York, adding that immigrants today “are just looking for handouts.” The facilitator might ask follow-up questions to dig a little further and add some historical context to identify community supports. Greta’s family might have found help overcoming language barriers and finding employment in German-speaking neighborhoods, Turnverein athletic associations, faith communities, beer gardens, or settlement houses, which can be compared to public and private support systems for immigrants today.

C). Amira says that immigrants like her should all just work really hard, get college degrees, and make a lot of money, so they’ll break all the negative stereotypes. The facilitator acknowledges that immigrants deserve every opportunity & support to achieve an education and a meaningful career, but points out that everyone has their own definition of their American Dream, and many people’s goals don’t include a university degree or really high-paying jobs for them to find happiness and purpose. Immigrant or not, someone’s humanity & worth can’t be determined by a degree.

D). Cora initially says she doesn’t have a culture, because her ancestors were robbed of it through slavery. The facilitator acknowledges that much was lost, but points out that culture is always changing, and everyone has a culture, helping Cora to consider ways that her family has held on to distant roots and created things anew. Foodways, music, and values speak to their Mississippi hometown, and the Chicago neighborhood they’ve made home for recent generations, Bronzeville.
Relevant terms and issues to know:

Global Citizenship
Referencing traditional definitions of citizenship, as a duty to others and a commitment to one’s community, global citizenship reminds us of our place in the global human family. In this sense, our rights, responsibilities, and sense of belonging transcend geography and political borders, just as issues that affect us (like the economy, climate change, etc.) are transnational as well.

Cultural Citizenship
A sense of commitment and belonging to others in a cultural community. Everyone belongs to a culture, or subcultures, and through a broad range of activities of everyday life, we claim space and rights in society and define our communities. Cultural citizenship may exist within or across borders, and involves the right to retain differences while also attaining membership in society.

Assimilation
Shedding affinity to one’s past culture, and adopting the ways of another culture in order to become part of that culture’s society. For many years, America was referred to as a melting pot, however immigrants of European descent were able to assimilate more smoothly than people of color, whose markers of difference create “segmented assimilation.”

Integration
Individuals from different cultures/groups are incorporated into a society as equals. Folks may retain cultural practices and values from their past, in addition to characteristics of the new society, but multiple cultural identities need not be a hindrance for full participation in society. The difference between integration and assimilation is subtle but significant.

Chinese Exclusion Act
Chinese workers were drawn to the United States in the mid to late 19th century as employers sought cheap labor for projects such as the Transcontinental railroad. Economic recessions after the civil war fueled white animus against the Chinese population. As the first major law restricting immigration, the Chinese Exclusion Act of 1882 prohibited “skilled and unskilled laborers and Chinese employed in mining,” from the United States. Initially meant to last ten years, it was renewed by the 1892 Geary Act and made permanent in 1902. Eventually it was repealed by the Magnuson Act in 1943, permitting Chinese immigration and allowing Chinese immigrants living in the United States to become naturalized citizens. Quota limits on Asian countries remained extremely low until the 1964 Immigration Act.

Ellis Island
From 1892 to 1924, Ellis Island was the gateway to the United States for over 12 million immigrants. It is remembered as both a place of hope, for those granted opportunity into the United States, and despair, for those who were denied entry and separated from their families. With the Immigration Quota Act of the 1920s, its role shifted to detention and deportation, holding political and ethnic minorities in the 2nd World War and Cold War. It has served as a museum of immigration since 1990.
Bracero Program
Running from 1942 to 1964, this program was a response to agricultural labor shortages during World War II. It was an agreement between the United States and Mexico allowing millions of Mexican men to work as short term, agricultural laborers in the United States. Controversial from the start, the program was supposed to include safety & wage protections for both Mexican and U.S. farmworkers. However, many of these rules were ignored and workers suffered while growers benefited from cheap and plentiful labor. As the Bracero Archive states, “between the 1940s and 1950s, farm wages dropped sharply... a result in part of the use of Braceros and undocumented laborers” whose rights and contributions were not respected in American society. Today millions of people in the U.S. trace their ancestry to participants in the Bracero Program.

Immigrants used as strike-breakers
Employers often bring in workers from outside communities to fill the ranks during worker strikes, to weaken the power of long-time workers to demand better wages/conditions. From European immigrants in the 19th century, to African Americans in the 20th, to today’s diverse immigrant communities, the tactic contributes to animosity between communities, “setting off a cycle of ongoing mutual hostility and distrust between black and white workers.” Labor leaders have attempted to overcome these union-busting attempts by welcoming diverse communities into the labor movement. However, recent deindustrialization, “right-to-work,” and other efforts have weakened unions, again empowering employers to divide and conquer working-class communities.

Environmental Migrants / Climate Refugees
These terms refer to people forced to leave their homes due to sudden or long-term changes to their local environment. From the Irish Potato Famine and the Dust Bowl to Hurricane Katrina and the disappearing Pacific Islands, history has shown environmental disasters to cause great upheaval. Scientists and politicians predict that these migrations will increase as pollution spreads and climate change exacerbates flooding and extreme weather. While immigrants are more likely to be affected by environmental disasters, they can also provide many solutions to these global challenges, often bringing with them sustainable traditions, earth-based knowledge, and innovative practices.

Migration between the United States and Mexico
Although there has been a long history of migration between these two close North American countries, the late 20th century saw massive growth in migration northwards, making Mexico the largest contributor to U.S. immigration numbers. In the early 2000s, this trend shifted and migration reached a 40 year low, due to various factors like increased immigration enforcement, the U.S. recession, and increased economic opportunity in Mexico. Between 2005 and 2014, approximately 160,000 more people moved to Mexico from the United States each year than the other way around. This trend has only increased in the current political climate.
Vetting process for refugees to the United States

Despite common assumptions that unknown refugees flood into the U.S., the process is actually quite stringent. Less than 1% of global refugees are even referred to the U.S. from the United Nations. After that there are numerous steps before applicants are granted U.S. refugee status, including multiple background checks, fingerprintings, photographs, extensive paperwork and expensive in-person interviews, screenings for contagious diseases, cultural orientation classes, and security point checks at borders and airports.

Immigrants on welfare

There is a common assumption that programs like Supplementary Security Income (SSI), Supplemental Nutritional Assistance Program (SNAP), Medicaid and Temporary Assistance for Needy Families (TANF) are used frequently by immigrant communities, partly due to the different ways studies have manipulated the data. Undocumented residents are not eligible for these programs, and legal permanent residents are also ineligible, unless they have worked in the U.S. for at least 5 years. There are some exceptions, including asylees, refugees, people with a military connection, and victims of trafficking. Young children are also eligible; for example, a mixed status family might have ineligible parents but U.S.-born children who are legal beneficiaries. However, according to the Cato Institute, “low-income non-citizen adults and children generally have lower rates of public benefit use than native-born adults or citizen children whose parents are also citizens.”

Immigrants who pay taxes

The vast majority of immigrants pay taxes through various means, including sales and excise taxes ($6.9 billion), property taxes ($3.6 billion), and income taxes ($11.7 billion). Many pay taxes out of civic duty, or to have a record of existence in the U.S., which can help in case of deportation hearings. Thousands will never reap the benefits of their Social Security contributions, helping to support a system burdened by an aging U.S. population.

Immigrants who commit crime

While any population of people has a capacity for illegal activity, research over the past 20 years has shown that “immigrants commit fewer crimes, on average, than native-born Americans.” However, immigration itself has been increasingly criminalized over recent generations. Undocumented immigrants’ mere presence is equated with more serious crimes. Even the slightest brush with the criminal justice system can lead to long-term detention or deportation, in facilities with little oversight nor recourse for appeal. The Department of Homeland Security has ballooned in recent years to be the most funded law enforcement agency in the country, which is often cited as an “expense” of immigration, although its size and expense is considered unnecessary by immigrants rights groups.

Immigrants who serve in the military

Noncitizens have fought in the U.S. armed forces since the Revolutionary War, as half of all recruits during the 1840s and 20% of service members in the Civil War. According to 2008 Department of Defense data, more than 65,000 immigrants (noncitizens and naturalized citizens) were serving on active duty, and each year approximately 8,000 noncitizens enlist. All male residents are required to register with the Selective Service, however citizenship is required for higher appointments. Hundreds of DACA recipients are currently serving in the armed forces, eligible due to valued foreign language or medical skills, but currently in limbo as their status is set to expire over the coming months.
**DACA (Deferred Action for Childhood Arrivals)**

In response to vibrant community activism, on June 15, 2012, the Secretary of Homeland Security announced that certain people who came to the United States as children and met several guidelines might request consideration of deferred action for a period of two years, subject to renewal. This also made them eligible for work authorization. Deferred action is a use of prosecutorial discretion to defer removal action against an individual for a certain period of time. Deferred action does not provide lawful status, and its limited scope was less than activists initially envisioned, but it provided a form of protection for around 800,000 people. On September 5, 2017, the memorandum was rescinded, meaning new applications would not be accepted after October 5. Current DACA recipients remain in limbo, as their protection will expire on a rolling basis unless Congress can pass a legislative solution by March 5, 2018.

**TPS (Temporary Protected Status)**

As part of the Immigration Act of 1990, Congress established a procedure by which the Attorney General may provide Temporary Protected Status to immigrants in the United States who are temporarily unable to safely return to their home country because of ongoing armed conflict, an environmental disaster, or other extraordinary and temporary conditions. During the period for which a country has been designated, TPS beneficiaries may remain in the United States and obtain work authorization. However, TPS does not lead to permanent resident status (green card). As of October 2017, the authority to designate a country for TPS rests with the Secretary of Homeland Security. Countries that are currently under TPS include El Salvador, Haiti, Honduras, Nicaragua, Somalia, South Sudan, Sudan, Syria, Nepal, and Yemen. According to recent announcements, the status is set to expire in a matter of months for immigrants from Haiti, Nicaragua, and Honduras.

**Travel Ban**

The Travel Ban, also known as the Muslim Ban, went into effect January 27th, 2017, suspending the U.S. Refugee Admissions Program for 120 days, indefinitely prohibiting entry of Syrian refugees, and placing a 90-day visa suspension on anyone arriving from seven predominantly Muslim countries: Iran, Iraq, Syria, Sudan, Libya, Yemen, and Somalia. Exceptions were made on a case-by-case basis. As a result of mass public backlash, a federal judge temporarily blocked the order. On March 16th, 2017, it was revoked and replaced by another Executive Order to restrict travel to the U.S. from certain countries and refugees without either a visa or valid travel documents. The Supreme Court has yet to rule on the legality of this Ban, considering the racial and religious motivations vocalized by Administration officials.
They have no idea what it is like to lose home at the risk of never finding home again have your entire life split between two lands and become the bridge between two countries.

_first generation immigrant - rupi kaur_

Appendix 3: Object Examples

Here are some object and story examples from previous dialogues at the Latino Cultural Center.

**Backpack**
“I didn’t make it across the desert with my backpack the first time. I think it was blue, I wonder if anyone ever found it there. The second time we tried I didn’t even take a backpack.”

**Quilt Patch**
“Our family’s been quilting forever. We’ve got a bunch of old quilts that came with from Mississippi to Chicago. My mom taught me to sew my own too, to make old things new!”

**Historic Photo**
“When my great grandfather came through Ellis Island, he changed his name from Simhe Kohnvalsky to Sam Cohn so Americans could pronounce it easier.”

**Green Card**
“I’ve always thought this little paper protected me from having my life upended by deportation, but since the Muslim ban I’m a lot more scared.”

**Clothespin & Line**
“We always used to hang-dry our laundry back in Guatemala. When we got to the States our neighbors looked down on us like it was a poor people thing, when I just love the fresh smell of the breeze on my sheets.”

**Snap shot**
“These were my childhood friends back home. It’s hard to talk to them now because of the time difference, but I can’t even imagine immigrating in a time when people didn’t have skype!”

**Toys**
“When I was younger I longed for this game for so long, and when we got to the U.S. they were everywhere, but I almost wished I could trade it to be back home to play with my cousins.”

**Art - Poetry**
“This poem really resonated with me. I think each person has to decide for themselves how they’ll embody both identities, but there’s so much I appreciate about my past and where I am now too.”

**Silk Fan**
“My grandmother loved Japanese fans like this. She hoped to be mistaken for Asian, because she was ashamed of being Mexican. I had a Japanese classmate from California, whose grandmother once hoped for the opposite. I wish no one had to be ashamed of their roots.”

**Art - Ceramic**
“This vase features the butterfly, an important symbol for many immigrant communities. “The Monarch migrates, just like people, from Michoacán. Crossing borders is natural, it’s beautiful, and it’s necessary for survival.”

**Cooking Utensils**
“Our recipes are an important way to share our culture. When we get together for Sundays or holidays, I can speak Tagalog with my aunts and uncles while we cook and savor the nostalgic flavors of the Philippines.”
The Warrior Eagle
The warrior eagle’s feathered wings are adorned by Latin American flags. The U.S. flag here represents the dominant culture, muffling Latino voices in U.S. history. His pierced eyes speak to Latino persistence in reaffirming their cultural identity, while claiming social rights and recognition as active citizens in society. Above the warrior eagle, a collection of Latin American and Latino historic figures from social justice movements provide inspiration and wisdom to the warrior eagle in his journey for social equity. The crowds of people at the bottom of the scene remind us of the power of unity. El Movimiento, or the protest march, has been a tradition for social action among working class people of Latin America and beyond. In the U.S. today - and right here at UIC - movements continue to inspire collective change.

The American Dream
In this vision of the American Dream, immigrant families depart from their homelands, crossing national boundaries towards a gateway city in the clouds that promises job opportunities. The migration of the Monarch across North America serves as a powerful symbol for many people who have followed a similar path across the continent in search of a better life. However, the American Dream is illusory and the reality is working lengthy hours in factories for low wages under hazardous conditions. The spider web represents the entrapment of immigrants in a capitalist system that produces an enormous amount of wealth for a small number of people and perpetuates high levels of inequality and oppressive conditions for the working class. At the center of the American Dream, questions about what or who is “American” remain at the forefront of our most heated national discussions.

Pillars of the Family
This scene presents us with the pivotal role of Latinas and Latin American women as mothers and pillars of the family. Traditionally, these women have been expected to prioritize their family and subdue desires of independence and professional development until they fulfill their roles as nurturers and caretakers. Those who have defied this expectation have shown the versatility and resilience of Latinas and Latin American women as they take on multiple roles and achieve their self-defined dreams.

Political Activism and the Arts
This scene draws parallels between political activism and the role of the arts as a conduit to express the concerns and aspirations of our communities. The artist uses guitar strings as a metaphor for prison bars and pays tribute to a group of artists with a long tradition of speaking out against social injustices. Behind the bars are David Alfred Siqueiros, a master of the Mexican school of mural painting jailed for his activism and art. Other figures include Puerto Rican independistas from the 1980s and Dolores “Lolita” Lebrón Sotomayor, a poet and activist who committed her life to ending U.S. colonial control of Puerto Rico. She visited the LCC in 1997 and left us the gift of her signature on this mural.
Global Citizen
In this entryway, the artist connects different events that have disrupted and altered our cultural landscape. Urban destruction and rural deforestation are illustrated in parallel, emphasizing the connection between endangered human cultures and our natural world. Soaring in from the left is a 21st century Latina woman whose experiences, aspirations, and commitments make her a global citizen. She is taking advantage of her cultural resources by harnessing her bilingualism, mixed identities, transnational experiences and networks, and traditional knowledge to address environmental issues facing our planet. Diverse communities right here in Chicago are working for community development through sustainable initiatives, like establishing community gardens, reusing old materials for new artwork, and opening green businesses. Together as global citizens, we can use our many assets to mobilize and achieve a better world for ourselves, our families, and our earth.

El Corazón
There is a saying in Spanish, con el corazón en mano, which implies that someone is coming to you or welcoming you with honest and peaceful intentions. The heart with the flame signifies love and passion; some ancient American cultures believed that fire within the heart drove warriors to fierce battles, and therefore the heart was the highest gift that they could offer to their gods and goddesses. Four hands frame the heart in our mural, representing solidarity between different cultural groups. The LCC is a home for Latinos on campus as well as neighboring communities. The Center extends a warm welcome con el corazón en mano to anyone who wishes to expand their knowledge about the cultural heritage of Latino communities and promote the value of cultural diversity.

The Wisdom of Cultural Heritage
Here, the artist shows an indigenous woman as a symbol of resilience and resistance to colonization and 500 years of imposed cultural values. With one foot stepping into the LCC, this woman awakens the people of the Americas to their past and its connection to the present. The role of the LCC is to mobilize the wisdom of cultural heritage for social change. The main message in this scene is that history is a powerful tool for making decisions about the present and helping us shape the future.

The Vejigante
The vejigante represents the battle between good and evil. It was introduced into carnival celebrations in Puerto Rico hundreds of years ago, and it exemplifies the blending of African, Spanish, and Caribbean influences in Puerto Rican culture. The artist uses the vejigante’s double meaning to illustrate the good and evil of community change. Chicago’s Humboldt Park once had a large German population, but the neighborhood transformed in the mid-20th century into the heart of little Puerto Rico. Paseo Boricua is today marked by the large steel Puerto Rican flags that fly over Division Street. Look at this scene from another angle, standing back by the Hub for Social Change, and notice how the bubble connects with the mural scene behind it, and the wrecking ball swings to demolish the flag. As this neighborhood gentrifies today, some neighbors welcome new businesses, while other long-time residents feel pushed out. The debate over neighborhood identity and housing justice fuels tensions today in many communities across our region.
**Quetzalcoatl in Disguise**

This scene is about the arrival of the Spaniards in the Americas and their efforts to destroy indigenous cultural practices and impose European beliefs and values, including religion. The horse rider or *jinete* represents the Spanish invader who initially was mistaken as Quetzalcoatl by the Aztecs. Scholars of Mesoamerica have argued that the Aztecs were welcoming to the Spaniards when they first arrived because they thought that Quetzalcoatl was among them. According to Aztec history, Quetzalcoatl was a feathered serpent deity and high priest-ruler of the Toltecs who was also a mythical ancestor of Aztec rulers. This deity left Central Mexico in the ninth century to sail on the ocean with the promise to return. When the Spaniards landed on the shores of Yucatan, the Aztecs thought that Quetzalcoatl was finally returning to the homeland.

**The Zapatistas**

The Zapatistas represent a movement that originated among rural people in the southern state of Chiapas in Mexico and, over time, integrated left-wing intellectuals in Mexico City into its leadership. The group takes its name from Emiliano Zapata, a leading figure in the Mexican Revolution, and it continues to seek empowerment of indigenous people over their local resources, especially land. The Zapatistas believe that people’s voices need to be heard in the discussions and decisions that affect their lives. This movement remains popular among marginalized communities all over the world and especially among young people who see themselves as agents of change.

**A Hub for Social Change**

This scene represents the role of the LCC as a hub where UIC Latino/a students, all other students, faculty, staff, and neighboring communities meet to deepen their understanding about the cultural heritage of Latino communities and connections to other cultures. The Center strives to help Latino/a students on campus shape a positive self-defined identity by linking their histories to contemporary life, engaging in intercultural dialogues, and supporting coalitions for positive social transformation. In this scene, the Center is situated in front of an open area (the UIC Lecture Center Plaza) where people have traditionally congregated to celebrate, mobilize against injustices, socialize, or simply enjoy the outdoors during warm days. Plazas and markets are important public spaces in Latin American countries, and the artist draws parallels between the Zócalo of Mexico and the UIC Lecture Center Plaza. Inside the plaza, various ancient American cultures reunite, including the Maya and Aztecs from Mesoamerica, the Tainos from Puerto Rico, the Incas from the Andean region, the Polynesian culture of Easter Island off the shore of Chile, and various North American tribes. The message is that there is power in unity, and our cultural heritage can help us understand who we are, where we are in the present, and how we can shape a better future for others and ourselves.
Appendix 4 Continued: Historic Figures

Historic Figures above the Warrior Eagle Mural Scene.

Pancho Villa  
(1878 – 1923)  
Prominent revolutionary general from northern Mexico in the Mexican Revolution 1910 – 1920.

Rigoberta Menchu  
(1959 – present)  

Salvador Allende  
(1908 – 1973)  
Chilean physician & politician. First Marxist to become president of a Latin American country through open elections. Served as senator, deputy, & cabinet minister.

Augusto Sandino  
(1895 – 1935)  
Augusto Nicolas de Sandino y Calderon was a Nicaraguan revolutionary and leader of a rebellion between 1927 – 1933 against the US military occupation in Nicaragua.

Emiliano Zapata  
(1879 – 1919)  
Revolutionary & political figure, allied with Pancho Villa. Leading figure of the Mexican Revolution, main leader of the peasant revolution in Morelos, founder of the agrarian movement called Zapatismo.

Berta Cáceres  
(1972 – 2016)  
Berta Cáceres was a Honduran environmental and human rights activist known for stopping the construction of the Agua Zarca Dam, protecting the indigenous Lenca people and their natural resources. In backlash, she was gunned down in her home in March 2016.

Sor Juana Ines de la Cruz  
(1651 – 1695)  
Author, poet, playwright of New Spain (Mexico). She challenged societal values and became an early proponent of women’s rights, and a national icon. As a nun, she found opportunities for education and relative independence.

Che Guevara  
(1928 – 1967)  
Argentine Marxist revolutionary, physician, author, guerilla leader, diplomat, and a major leader in the Cuban Revolution. His visage has become a transnational symbol of rebellion.

Simon Bolivar  
(1783 – 1830)  
Military & political leader, hero, visionary, revolutionary, liberator. He united much of South America into a federation free from Spanish control (Venezuela, Colombia, Panama, Ecuador). President of Gran Colombia from 1819-1930.

Cesar Chavez  
(1927 – 1993)  
He was a farm worker, labor leader, and civil rights activist, who co-founded the United Farm Workers union (UFW). A Mexican-American Latino civil rights leader, he is remembered as a hero to many, and popularized the phrase “si, se puede.”

Jose Marti  
(1853 – 1895)  
A Cuban national hero and important figure in Latin American literature. He became a symbol for Cuba’s bid for independence against Spain in the 19th century, and became a Latin American hero.

Pedro Albizu Campos  
(1891 – 1965)  
Attorney, politician, and leading figure in the Puerto Rican Independence movement. First Puerto Rican to graduate from Harvard Law, president of PR Nationalist Party, and imprisoned 26 years for attempting to overthrow the US government on the island.
Appendix 5: Evaluation Examples
This evaluation is designed to fill a half-sheet, to save on paper.

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**Immigration Dialogue Evaluation**

**Date:** ___________________

What valuable thoughts will you take away from today’s dialogue session?

___________________________________________________________________

Was there a confusing question or a moment that fell flat for you? How can we make this dialogue program better?

___________________________________________________________________

___________________________________________________________________

C - About yourself (circle one)

Undergrad      Grad Student      Faculty Staff      High School Student      Chaperone      Community Visitor      Other

School or community group: _________________________________________

Ethnic background(s): _____________________________________________

If you would like to find out about everything coming up at the LCC, please provide your email:

(We do not share our email database w/ ANYONE)

Name: _____________________________________________________________

Email: ______________________________________________________________

Please return this form at the end of the ABCD session. Thank You!

---

**Immigration Dialogue Debrief**

**Date:** __________________  **Name:** _____________________

How well do you think you did in these categories? Circle / comment

Time keeping
Public speaking (intro)
Pivoting to a new topic
Keeping discussion open to multiple viewpoints
Identifying difference of opinion or similarities
Inspiring participant action

___________________________________________________________________

How well do you think you did in these categories? Circle / comment

___________________________________________________________________

Were there any particular challenges with your group / discussion?

___________________________________________________________________

How can we make this dialogue program better?

___________________________________________________________________

Please return this form at the end of the ABCD session. Thank You!

---

(back of internal debrief)

To help jog your memory, these questions are divided by dialogue phases, to elaborate upon questions from the other side.

**Phase 1** - Any memorable moments in the introduction or ice-breaker?

___________________________________________________________________

**Phase 2** - Did people make the connection between the artwork/objects and their own family stories/experiences? Were there any questions that particularly worked to get people thinking / sharing?

___________________________________________________________________

**Phase 3** - How did people respond to the question? Were there any other question asked that either fell flat or worked really well?

___________________________________________________________________

**Phase 4** - Were there any memorable action steps discussed using skills/assets?

___________________________________________________________________

Please return this form at the end of the ABCD session. Thank You!
Appendix 6: References & Additional Resources

References

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Additional Resources

**Immigration**

*How the United States Immigration System Works* - By the American Immigration Council, August 12, 2016 [americanimmigrationcouncil.org/research](http://americanimmigrationcouncil.org/research)


*Immigration Data Profiles* - Census data compiled by the Migration Policy Institute [migrationpolicy.org/programs/data-hub](http://migrationpolicy.org/programs/data-hub)

*Illegal Immigrants vs. Undocumented Immigrants* - By Tom Head, ThoughtCo, March 2017

*They Take Our Jobs! And 20 Other Myths About Immigration* - By Aviva Chomsky, Boston, MA: Beacon Press, 2007


**Migration**

*The Trans-Atlantic Slave Trade Database* - By Emory University, 2013 [http://slavevoyages.org/](http://slavevoyages.org/)


*Removing Native Americans from their Land* - Presentation by the Library of Congress Online Teacher Resources, 1999


*Historias Monarca* - Oral History project by the Latino Cultural Center, 2017 [http://latinocultural.uic.edu/historias-monarca/](http://latinocultural.uic.edu/historias-monarca/)
**Arts**


For Migrants Headed North, the Things They Carried to the End - By Holland Cotter New York Times, March 3, 2017

**Cultural Heritage**


Citizens but Not Americans: Race and Belonging among Latino Millennials - By Nilda Flores-González, New York: NYU Press, October 2017

Museums and Migration: History, Memory and Politics - Edited by Laurence Gourievidis, Routledge Reader, 2014

**Facilitating Dialogue**

