



# EVALUATION IN THE CONTEXT OF ANTI-DISCRIMINATION WORK



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# WHAT IS EVALUATION

## AND WHY IS IT NEEDED IN ANTI-DISCRIMINATION WORKSHOPS?

Evaluation is the employment of methods to assess whether a set goal is reached through a specific intervention, and to what degree it was reached or whether an intervention has the desired and intended effects. An intervention can be anything from a new law to a whole social policy, or a specific workshop on anti-discrimination. Evaluation employs methods that derive from social scientific research but should not be reduced to written, standardized evaluation forms that are commonplace in a lot of contexts. Evaluation can be carried out by creative means to find out a variety of things about the success of an intervention.

“Evaluations are conducted for a variety of practical reasons: to aid in decisions concerning whether programs should be continued, improved, expanded or curtailed; to assess the utility of new programs and initiatives; to increase the effectiveness of program management and administration; and to satisfy the accountability require-

ments of program sponsors”<sup>1</sup>. These reasons may ring alarming bells for creatives and facilitators, as buzzwords like assessment and effectiveness sound “business-y”. But resisting a knee-jerk reaction can be fruitful as evaluation of creative and anti-discrimination workshops will also help figure out if the translation of theoretical knowledge concerning anti-discrimination into practical knowledge and actions is working out or not. Additionally, evaluation is helpful as a means of quality control - we are interested in delivering good workshops that create change in our societies after all. What evaluation can also offer is a transparent proof of the accomplishments that a creative anti-discrimination workshop can achieve.

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1 Rossi, P., Freeman, H., & Lipsey, M. (2004). *Evaluation: A systematic approach* (7th ed.). Thousand Oaks, CA: Sage Publications.

# WHO IS THIS COMPENDIUM FOR AND FOR WHAT...

This compendium targets teachers, trainers, facilitators, formal and non-formal educators, project managers and coordinators who sometimes have little resources available to undertake an elaborate evaluation of their training.

That is the reason why NGOs and associations often don't carry out the evaluation of their training actions or they carry it out in a traditional way, above all through standardized questionnaires. This compendium aims at providing trainers with innovative techniques of evaluation, not just for short-term but also for long-term evaluations.

This toolkit prepares the reader to:

- Understand the importance of evaluation of creative anti-discrimination workshops
- Have an idea of the scope and the goals of evaluation
- Have tools to evaluate anti-discrimination workshops
- Use creative methods to evaluate anti-discrimination workshops
- Be able to realize a short-term and a long-term evaluation of anti-discrimination workshops.
- Be able to evaluate the level of self-awareness of the participants about racism and discrimination, both in the short and in the long term.

# THEORETICAL BACKGROUND

**Evaluation starts with the setting of aims and goals before the workshop - this is a standard procedure when designing a workshop. The evaluation of the workshop can then take place after the workshop to evaluate outcomes. A word that is sometimes used synonymously with outcome is impact, but these two terms describe different things and the evaluation of them differ as they include different target groups for the evaluation.**

## What aspects of the workshop can be evaluated?

We have established that setting goals is the first step of evaluation. They are set before the workshop, and during the design of the workshop. They are the answer to the question “What should happen during the workshop and what results should be achieved?”

In a mini survey with partners and associated partners of CAAD, we discovered that although many facilitators carry out evaluations of their workshops, they set goals themselves and subsequently evaluate pertains to the methodological and technical implementation of the workshop and to creating an open atmosphere for learning in their workshops. Survey items like “The methods used were appropriate for the target group” or “questions and contributions of all workshop participants were taken seriously” set out to assess these aspects. Of course these goals are also necessary, but only cover a small part of the aspects of quality and success of workshops. Besides assessing satisfaction of participants with the conditions and topics of the workshop or the facilitators, evaluation can also cover the learning outcomes, behavioural changes, and actions taken due to the workshop<sup>1</sup>.

Some goals facilitators can set to cover these aspects may include the following:

Learning outcomes:

- Participants will know about the dimensions of discrimination and racism

- Participants will know about the concept of social privileges

Behavioural changes:

- Participants will accept the importance of reacting when witnessing discriminatory situations
- Participants will reflect on their own identity

Actions taken due to the workshop:

- Participants will support victims of discrimination or racism in real life situations
- Participants will take legal action against discrimination that they witness or experience

Satisfaction with the conditions and topics of the workshop and the facilitators:

- The duration and time frame of the workshop will be appropriate
- The facilitator will take the needs of the participants into consideration

## What is the difference between goal/outcome/impact?

As mentioned before, goals are set during the design of a workshop to be able to plan the implementation of the workshop in a way that it is useful to reach the overall aims of a project.

The reach and scope of the achievement of these goals can be different and this is where the distinction between outcome and impact becomes crucial.

There is a confusion on what outcome and impact are and even in literature concerning these two words, they are sometimes used with different or even opposing meanings.

<sup>1</sup> <https://wirtschaftslexikon.gabler.de/definition/evaluation-32471>

An often-accepted explanation is that outcome is an actual, concrete result of the intervention<sup>2</sup>. Outcomes are predefined in the sense that the workshops are designed to reach these outcomes. They are the direct effects of the workshop on the participants, on their knowledge level or on behavioural changes.

Impact on the other hand is the long-term effect of the outcome. Its scope is broader and not limited to immediate observable changes in behaviour. Impact can be regarded as the subjective effect of an outcome on the participant. Impact evaluation usually requires a qualitative approach that can capture subjective experiences and assessments of change. In the above cited text, Harding gives an example from the *World of Public Health Intervention*:

After a person engages with information about healthy eating, they might change their eating behaviour and lose weight. This is the outcome of the intervention as this change is a direct result of the intervention. But further down the line the changes in eating habits and weight loss may lead to a decreased sense of insecurity and increased sense of happiness in the person. This is the impact of the health intervention, as it was not directly planned with the intervention and is inherently personal and subjective.

To give another example, we can use one of the examples from the section on types of goals for anti-discrimination workshops. Let's take the goal, "participants will know about the concept of social privileges". The outcome of this goal would be that the participants in fact know about the concept of social privileges by the end of the workshop. The impact of this goal might be that this knowledge leads to increased awareness of inequality in their lives and a heightened interest in fighting for social change.

The last example demonstrates, that while outcomes are related to the participants of a workshop, impact can affect other people too, for example those, who have not participated in the workshop, e.g. a whole community or society at large.

2 Harding, A. (2014). What is the difference between an impact and an outcome? Impact is the longer term effect of an outcome. LSE Impact Blog. Retrieved 11.11.2021 from <https://blogs.lse.ac.uk/impactofsocialsciences/2014/10/27/impact-vs-outcome-harding/>

As mentioned before, there are also researchers who refer to impact as immediate result of a workshop and outcomes as the long-term effects<sup>3</sup>. While we want to acknowledge these different interpretations, we will use the first definition of outcome as immediate and impact as long-term, indirect effects throughout this toolkit.

## Timing and duration of evaluation

In the previous section we saw that evaluation can be done on immediate effects and on long-term effects. The time and duration of evaluation is another way of classifying evaluation activities. This refers to the point when evaluation tools are utilized and whether they are repeated or not.

If we think of outcomes as short-term effects of a workshop, the inclination would be to categorize outcome evaluation as short-term evaluation and impact evaluation as long-term evaluation. However, this is misleading, as there can be no short-term evaluation of impact, but there can be long-term evaluation of both outcomes of a workshop and its impacts.

Learning outcomes, behavioural changes or actions taken due to the workshop are all aspects of the workshop's success that can be evaluated in the long-term, many weeks after the workshop has taken place. Tools of long-term evaluation can be employed throughout a longer period (like observations), repeatedly (like panel surveys wherein the same participants are asked the same questions in different intervals), or can be done as a one-time check-in with the participants after the workshop to evaluate any actions that might have been taken by them as a result of the workshop.

Through long-term evaluation of outcomes one might be able to glimpse at the impact of a workshop but as impact evaluation requires another methodological approach, it surpasses the scope of this toolkit.

3 Hughes, R., Black, C., Kennedy, NP. (2008) Public Health Nutrition Intervention Management: impact and Outcome Evaluation. JobNut Project, Trinity College Dublin. Retrieved 11.11.2021 from <https://blogs.lse.ac.uk/impactofsocialsciences/2014/10/27/impact-vs-outcome-harding/>

# METHODOLOGY EMPLOYED

## HOW TO EVALUATE ANTI-DISCRIMINATION WORKSHOPS

In this chapter we will cover guiding principles in evaluation design including the importance of a methods-mix when carrying out evaluation. At the end of the chapter we will propose a short step-by-step guide to plan the evaluation of a creative and/or anti-discrimination workshop.

### Guiding principles

When designing the evaluation of a workshop it can be helpful to have a few guiding principles in mind that help decision making, design, and implementation of evaluation tools. In the following section we will elaborate on a few such principles we deem most important.

### Methods must fit the cause and the context

Most importantly the chosen tools for evaluation must fit the context of the workshop. When choosing a tool one has to consider: Who are my participants? What is the setting of the workshop? What do I want to learn with this evaluation? Another question is, how much time do I have for evaluation? Will I evaluate after every sitting of a workshop series or just at the end?

Not just the choice but also the execution of an evaluation tool should be appropriate for the context. The chosen tool or tools can be adapted to better fit the participants' needs, the facilitators' needs and the available time.

As an example, with groups with a lower level of language proficiency, a tool that relies on the body or images is better suited than tools that would require the participants to write down something. Nonetheless, a tool that requires a written response to a question might also be adapted insofar as the response can be a drawing.

### Perspective of participants

When designing the evaluation process, one also has to consider whether one is interested in measuring a quantifiable benchmark of success or a more qualitative understanding of it (e.g. participants own perceptions of gained knowledge or changed behaviour). Concerning the tools, we have gathered and tested for this toolkit we have opted for the latter approach. In the quest to solicit subjective assessments we follow a constructivist philosophy asserting that reality is co-built by human beings and we should be interested - rather than in the one, single objective reality - in the subjective perception of reality by each individual.

### Openness

Openness of evaluation means that the evaluators of a workshop mustn't go into the process with set expectations, looking for ways to confirm what they want the results to be. A genuine interest in the achievements of the workshop and curiosity for the participants' feedback is necessary.

Openness also concerns making the results available to people involved in the workshop design. Evaluation should always feed back to the workshop facilitators so that the evaluation doesn't just remain an end in itself, instead it should be a way to improve the workshop design.

## Reflexivity

This guiding principle is related to what is mentioned above. Evaluation results should feed back to the people involved in the design and should lead to reconsideration of the workshop design. The responsible people in the workshop design and facilitation should be ready to change and adapt the design according to evaluation results.

## Methods-mix

The use of different kinds of evaluation tools is necessary in order to cover a wide spectrum of experiences and accounts by the participants. When not evaluating “objective” or hard-facts it is important to use different tools at different moments during the workshop to enable the inclusion of different remarks, views, and experiences of the participants. Using different tools and approaches will help test a wide spectrum of possibilities and open the vision to

what is working and what is not.

In the context of creative workshops, it's also helpful to select and include creative methods that will fit in with the “flow” of the workshop and not stand out as a strictly limited evaluation element. This can encourage participation and lead to more detailed accounts by the participants.

Both quantitative and qualitative methods can be used in evaluation. These terms relate to the differentiation of two approaches within social scientific research. A general assumption is that quantitative research employs numbers, counting and rating of information, whereas qualitative research employs no such methods. This is only a partially helpful understanding. We can say that quantitative methods are not concerned with exploring and finding new knowledge but rather with testing what is already assumed. So qualitative methods are explorative and want to generate new





knowledge and insight. Quantitative methods are often standardized (think of a standardized survey where there are only limited options for answers in the form of scales from 1 to 5) while qualitative methods want to gather an array of information and initially do not limit the scope of what is useful, interesting or worth gathering.

In the practical application of this differentiation we must not forget that these principles can and do complement each other and the selection of a method is based on what needs to be researched or evaluated.

For example, the satisfaction of the participants with the chosen exercises within a workshop can be evaluated through a standardized questionnaire. But goals that concern behavioural changes in the participants may not be researched through standardized means, rather they call for a qualitative approach. Hence, within the evaluation design of a workshop it is important to have a mix of methods that can cover all the goals one had set for the workshop.

# STEP BY STEP GUIDE FOR EVALUATION

## How to start the evaluation process for your own workshop

1. Set goals for your workshop  
We have discussed goals and given examples of goals in Chapter 3
2. Ask yourself who your audience is  
Knowing your audience is key to adapting and choosing the right tools for evaluation
3. Decide how much time you want to allocate to evaluation and when the evaluation is going to be carried out  
In order to see change you might consider doing a “check-in” already at the start of a workshop, again at the end and some time after the workshop
4. Decide who will be involved in the evaluation and plan the process  
Who will carry it out? Who will analyse the results? What will happen to the results?
5. Choose tools for your evaluation  
Evaluating different goals may require different tools, a mix of tools is recommended
6. Adapt tools for evaluation if necessary  
Adapt for the audience, adapt for time, space and other circumstances
7. Carry out the evaluation before/during/after the workshop
8. Collect the results of the evaluation and analyse what they mean to you
9. Feed the results back to everyone involved in the design and implementation of the workshop

# SHORT-TERM EVALUATION TOOLS

In the following chapter we want to present some creative tools to evaluate workshops in the short-term. This means that the tools can be used either during or right after the workshop to evaluate whether you have reached the desired outcomes with your workshop. Many of the tools set out to collect input from the participants without written documentation. This is why it's important for the facilitator to take notes during the implementation of the tools in order to have results you can share with other people involved with the design of the workshop.

## TOOL #1

### WHAT FOOD ARE YOU?

**Objective:** to understand the current feelings and opinions of the participants without asking very directly about these, providing freedom to share as deeply as they are willing at the moment.

**Time:** 3 minutes for instruction, 1 minute/question

**Materials needed:** -

**Group size:** 3-12 participants (above that it might get too long)

**Description:** Ask your participants to sit in a circle and think of a food that represents their feelings and experiences about their current state of mind (or about the workshop, or a specific part of it). They need to share some explanation, why they chose that specific item, so their statements should be something like this: "This workshop for me was like (food name), because..."

#### Tips for the facilitator:

- In diverse groups (particularly with cultural differences) it can be very fruitful but also uncomfortable for some participants.
- Can be used as a closing circle exercise, on or offline. This task usually motivates participants to get creative and to express how they felt. Participants may also start reacting to each other's choices of food ("That's my favourite dish!"), so it can be also useful in terms of creating group cohesion.

## TOOL #2

### EXPECTATION CHECKING

**Objective:** to evaluate participants' perceptions about the workshop and if their expectations have been fulfilled.

**Time:** 10 minutes (before starting the workshop); 20 minutes after the end of the workshop.

**Materials needed:** papers

**Group size:** 10-15 participants

**Description:** Before starting the workshop, each person writes up his/her own expectations about the workshop. After the end of the workshop, each person checks his/her previous expectations and in the whole group comments about it. If somebody doesn't want to share, he/she can write it on a piece of paper.

## TOOL #3

### A GOOD PRACTICE I CAN COMMIT TO

**Objective:** to evaluate people's self-awareness about privileges, prejudices, discrimination and to make participants active agents

**Time:** 10 minutes

**Materials needed:** Big paper, Post-Its

**Group Size:** any size

**Description:** At the end of the workshops, each person writes down on a post-it a good action he/

she will really carry out to fight against racism and discrimination in his/her daily life. One by one the participants paste the post-its on a flipchart paper and share their ideas with the group.

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#### TOOL #4

### FIVE FINGERS

**Objective:** to evaluate people's perceptions about different aspects of the workshop and their learnings

**Time:** 10-20 minutes, depending on the group size and the complexity of the input

**Material needed:** A flipchart or a board, markers and sticky notes (5 for each participant)

**Group size:** 5-15 participants

**Description:** At the end of the workshop, each participant is given a marker and five post-its and is asked to fill in one for each hand's finger. Each finger corresponds to a specific aspect that is to be assessed. To help the participants, draw a big hand on the board and write the corresponding meaning or aspect on each finger. The participants have 5-10 minutes to reflect on the process and to write on their post-its. Then participants attach them on the board, placing each part of the evaluation on the corresponding finger. While doing this, participants can be asked to share aloud the aspect they consider most significant. This creates a collective picture of the workshop evaluations and the learning achieved by the participants. A short group reflection can take place from here, or participants can be left free to observe the hand and compare their learning with that of their peers.

**Tips for the facilitator:** With some minor changes, this evaluation tool can be adapted to different specific objectives. It can be used to assess participants' perceptions regarding methodological aspects and the functioning of the workshop; it can capture the level of satisfaction, well-being, and inclusion of participants in the activities, group and relational dynamics, and test specific learning. To orient the instrument in one or the

other dimension, it is necessary to carefully calibrate and design the input assigned to each finger of the hand. The more complex the input, the higher level of introspection required, and more time is needed for the reflection and writing phase. It is possible to adapt this tool to the on-line context by using a whiteboard such as Jamboard, on which participants can interact synchronously.

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#### TOOL #5

### INDIVIDUAL SCULPTURES

**Objective:** To assess participants' perceptions of the workshop. This tool helps to capture the personal dimension of participants' emotions, desires and fears. It can also be used to evaluate group dynamics, relationships between participants during the workshop, and the level of participants' ease and well-being in the activities. By adapting the input, the facilitator can also use the sculptures method to address key learnings and changes in participants.

**Time:** 15-30 minutes (depending on the size of the group, the complexity of the input and the items investigated)

**Material needed:** none, but there should be enough space to move around

**Group size:** 10-25 participants

**Description:** The facilitator asks participants to stand in a circle. Participants have to close their eyes and react immediately with their body to the words said by the facilitator. These inputs can concern the emotions and feelings of the participants, the atmosphere of the group, their satisfaction, wishes and expectations for the next steps of the training, learnings, etc.

While the facilitator speaks, the participants take a body position that represents their feelings. Then they can open their eyes while keeping their posture, image and attitude. They can look around, pause to observe the other sculptures, and approach those they feel are closest or similar. They will then form small groups of sculptures and show them to the whole group. The participants

who see the sculpture groups will then give a title to each of them. From here, a short activity of synthesis and reflection in the group can start, based on what has emerged with the sculptures.

**Tips for the facilitator:** Participants should be a little familiar with body expression techniques; otherwise, they might find it difficult to express their ideas and emotions, and the sculptures might be less interesting. In case you want to use this tool in a group that is not used to body language, it is helpful to prepare it with body expression and loosening exercises or gradually get there by including small exercises of body expression during the training. The last phase of this tool (forming groups of sculptures), which comes from theatre practice, may not be accessible for people who do not like to have physical contact with others for various reasons. In this case, it is possible to adopt a variant when composing group sculptures, asking participants to create sculptures that do not involve contact with others. Before proposing creative and physical ways of evaluation, it is always important to check the consent, limits, and well-being of the participants in taking part in the action.

Moreover, with methods that focus on bodily and symbolic expression, it is not easy for the facilitator to get a clear and immediate idea of the feedback. Therefore, it is essential to set aside time for reflection in the group to construct a correct and shared interpretation of the proposed sculptures and images with the participants. Finally, it is advisable to document the sculptures with photographs and videos to be able to come back later to analyse the evaluation results.

Be creative! You can address the evaluation towards different objectives by expanding and transforming the input. For example, if we want to assess the learning atmosphere, we could use input such as creating a sculpture representing...

- How you felt in the group
- Your involvement in the activities
- Your relationships with others
- The atmosphere of the group

... and so on.

If we want to evaluate the knowledge or learning of new tools to react against racism and discrimi-

nation, we could formulate the input in this direction: create a sculpture representing...

- A new tool you have learned to react to/combat discrimination,
- How (confident) you feel now about acting against discrimination in everyday life
- How ready you feel to speak up and act against racism and discrimination,
- A change you have noticed in yourself.

You can also adapt this tool to capture the change between the “before” and “after” the workshop.

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### TOOL #6

## HOW DO YOU FEEL?

**Objective:** To evaluate participants' feelings and emotions towards the training, to assess the learning atmosphere, the group dynamics, participants' feelings, confidence or commitment in taking action against discrimination (to achieve these different objectives, the input should be transformed accordingly)

**Time:** 15-30 minutes, depending on the size of the group

**Group size:** 8-15 participants

**Material needed:** None, but you need enough space to stand in a circle

**Description:** Participants are standing in a circle. The first participant (A) asks another participant (B): “How do you feel?” about one of the items to be assessed. B responds briefly in words. Then A has to represent B's words creating an image with their body. The two people next to A must immediately produce another image that reflects or reacts to what they have seen and heard. It is then up to B to ask another participant the same question in the next round.

**Be careful:** Participants should be a little familiar with body expression techniques; otherwise, it is helpful to prepare them with exercises during the training. This tool could be problematic in contexts where physical contact between participants is difficult. In this case, it is advisable to adopt a non-contact alternative.

**Tips for the facilitator:** This tool is especially suitable for exploring and sharing emotion, rather than expressing intellectual concepts. However, it can be used to assess the individual and group perception of their learnings.

To capture specific goals, make sure to provide precise input. To do so you should clarify what the question “How do you feel” refers to, and elaborate it accordingly.

For example: “After attending the workshop, *how do you feel...*”

- About racism and discrimination?
- About your privileges,
- When you witness discrimination,
- About taking action against racism and discrimination in your daily life?

It is important to note and document both the verbal responses and the bodily and expressive reactions of the participants. Photos and videos can be helpful.

This method allows us to assess the level of emotional involvement of the participants. Therefore, it can be used also as a debriefing tool at the end or in the middle of the training, especially after potentially triggering and emotionally intense sessions, as it may occur in anti-discrimination trainings.

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#### TOOL #7

### I take, I leave

**Objective:** To provide a tool for self-assessment and to evaluate the learning outcomes and possible changes in the participants

**Time:** 15-30 minutes depending on the size of the group

**Group size:** 10-20 participants

**Material needed:** Two boxes, slips of paper or cards (but you can also carry out the activity verbally or write on a poster/board)

**Description:** At the end of the last session, participants are encouraged to reflect on the workshop experience. They receive two pieces of paper: one piece to write down one thing they take

home from the workshop (one learning, a tool, a change, etc.) the other one is to write down something they wish to leave behind (a previous belief, a misconception, a prejudice, or something they no longer need). Then they should place the slips in two different boxes, the “I take” box and the “I leave” box. When everyone has finished, the facilitator reads aloud what’s inside the boxes and asks if there are any interventions or comments. A short group reflection can follow.

**Tips for the facilitator:** It is essential to give participants enough time for reflecting and writing. Avoid rushing this phase because it is a moment of synthesis and elaboration of the experience. Participants are recommended to give precise and concrete answers. It is also possible to adapt the tool to the online context by using a digital whiteboard.

This tool can also be used as a mid-term and process evaluation after each workshop session. In this case, two envelopes can be provided to each participant from the first session, in which cards can be added and taken out at the end of each workshop session.

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#### TOOL #8

### VISUALIZING THE NEW FUTURE

**Objective:** to test if the participants are ready to apply an idea of change emerged during the workshop.

**Time:** 15-30 minutes, depending on the size of the group

**Group size:** 10-25 participants

**Material needed:** None, but there should be enough space for participants to move around

**Description:** Participants choose a safe space and start to relax with eyes closed. The trainer can help them with music or guiding body relaxation. When relaxed, the trainer asks them to think about the workshop and select a type of change they want to make in the near future. Give them time to imagine a concrete situation in the future, then ask them to visualize details, for example the

space, the people around, colours, sounds, smells, etc. After a while ask them to enter the scene (not to see it from outside) and feel the emotions emerging. Let them experiment for some time. At the end ask them to breathe deeply and exit the relaxation state. Give room to those who want to share their emotions.

**Tips for the facilitator:** Immersing themselves in the situation can evoke strong emotions in the participants, so give space to share what happened afterwards and keep you attentive. For some it can be difficult to pass from the perspective of observing him/herself into being the involved in the scene; you may bring their attention to this difficulty and invite them to try it with no stress or obligation.

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#### TOOL #9

### THE TARGET

**Objective:** to evaluate to what extent the expected learning outcomes have been met

**Time:** 10 minutes at the end of the workshop

**Materials needed:** Flipchart papers, markers

**Group size:** Any size

**Description:** On large sheets of paper, draw concentric circles (as a darts table). On the top of each sheet, write one statement about the outcomes of the workshop, such as "I reconsidered my privileges", or "I discovered new ways of behaviour in discriminative situations", etc. Ask participants to mark to what extent they agree with the statement by putting a dot (unanimously) on the paper: the more they agree with the statement, the closer to the middle the dot should be positioned.

**Tips for the facilitator:** If it is not an intention to keep the evaluation unanimous, the results can be further explored in a sharing circle or discussion, to get more detailed information from participants.

#### TOOL #10

### DIARY

**Objective:** To increase reflexivity and creativity; produce an output at the end of the workshop

**Time:** 10-15 minutes at the end of each workshop day

**Materials needed:** notebooks and pens for every participant

**Group size:** any size

**Description:** The participants are each given a notebook that they should use as a diary and write in it after each workshop. Time to write in the notebook is given after each session of the workshop. The participants are asked to write down briefly, what they felt that day, what they thought, new things they discovered, exercises they liked or did not like at all, what they thought about the group, how they see themselves within the group etc. Ensure the participants that no one but them will see this notebook, but at the end of the workshop series they will be asked to produce an output from what they have written in the notebook. This output can be a monologue, a little play, or some sort of performance. Participants are told to use the diary as a starting point but also use knowledge, techniques and exercises they learned and tried throughout the workshops.

**Tips for the facilitator:** It's important to give the participants enough time to write and reflect! This evaluation tool was successfully implemented in a theatre workshop that deals with identity. The participants employed theatre techniques that they had learned about and each staged a 2-minute performance on the last day. These performances were surprisingly creative and allowed the facilitators to see how the exercises were perceived and gave the opportunity to evaluate which techniques were more effective.

# LONG-TERM EVALUATION TOOLS

During the research phase, we first investigated within our partnership and we realised that long-term evaluation was lacking among us in general, and we discovered the same during the experts' interviews. For some reasons practitioners and trainers in the anti-discrimination world, to which we belong, strongly believe that our activities are effective if participants like them. We believe in the methods we use and we suppose that they work towards our goals. This may be the result of an epistemological bias, based on the implicit assumption that tools are effective in themselves, without taking into account the human factor, because we live in a culture with a strong faith in technology.

## Benefits of long-term evaluation

Anti-discrimination practitioners need to check if their training is effective on the long run. We must be aware that participants get many different influences in their life other than the training. Yet, assessing the long-term results of our training activities allows us to improve its effectiveness and share the results with other trainers and practitioners. Moreover, analysing the long-term results (both outcomes and impact), improves our methodology and increases awareness of the importance of evaluation.

In the next pages we explain 3 tools for long term evaluation of outcomes (even if impact is another area to explore with evaluation, we chose to focus on the results called outcomes as explained in Chapter 3).

## The Most Significant Change (MSC)

As the goal of each project is to make a change, this tool tries to collect these changes, based on self-perception instead of neutral observation. The change, in this case, can be anything happening at individual/group/institutional level, in intellectual/emotional/corporeal/behavioural realms. The assumption is that the perception of people involved is more important than "objective data", mainly when we talk about change in society and human beings, instead of the physical world. Most Significant Change (MSC) aims to collect subjective stories of change and facilitate discussion among stakeholders about the collected stories. MSC in its original form is used for long-term projects (lasting several months or years) and not for shorter activities like a workshop, as the changes

usually require time to be perceived. However, we believe that the tool can be adapted to various activities while keeping its essential approach and the basis of its structure. One such example is using MSC in combination with the Participatory Video method, which we will describe further below. We also encourage the readers to find their own ways of creatively adapting MSC to the formats suited to their specific activities, target groups and methodological backgrounds.

MSC was invented to meet some of the challenges associated with evaluating a complex, participatory, rural development program in Bangladesh<sup>1</sup> and is now used by many international development organizations. It represents a radical departure from the conventional monitoring against quantitative indicators that is commonly seen in this sector. MSC involves the regular collection and participatory interpretation of "stories" about change rather than predetermined quantitative indicators.

This tool foresees several cycles of collecting stories of change, managed by an evaluation group, picking them up from the main stakeholders involved in a project.

MSC has usually seven key steps (Davies, 1996) but we do not explain them here as we try to adapt the MSC - originally applied to development programmes - to the anti-discrimination domain, so we propose these steps instead:

1 Davies, R. J. (1996). An evolutionary approach to facilitating organisational learning: An experiment by the Christian Commission for Development in Bangladesh. Swansea. UK: Centre for Development Studies, [online]: <http://www.swan.ac.uk/cds/rd/ccdb.htm>.



**1. Select domains of change** to be monitored. Domains of change are those categories of change used to distinguish different types of stories. We propose to use some tool like brainstorming and then grouping similar ideas, voting the most shared domain. In anti-discrimination work a domain can be “change in the knowledge of discrimination” or “skills to recognise it” or “self-awareness about our own attitude” or “tendency to react against a racist act” etc.

Knowledge, skills, attitude, behaviour, participation, empowerment can be the macro-domains that we can specify as important for us in our project. It can also be an option to leave the topic of the stories deliberately loose by framing the question as “the largest change in your life...”.

**3. Establish a Selection Group.** A selection group is the one who will manage the MSC process and will make the selection among the stories collected. Basically, it can be the group of participants together with the facilitators, but it can also be adapted to the context.

**4. Start the process.** Here we decide how long we like to collect stories and drive the process. The process originally includes several rounds of story collecting, selecting, and feedback to stakeholders - at the same time, in case of evaluating short-term workshops it can also be an option to realise just one round of these steps.

#### 4.1 Collecting stories

Stories of significant change are collected from those most directly involved, such as workshop participants, facilitators, migrants' associations, anti-racist organisations and project staff. The stories are collected with the help of a simple question:

<During the last month (or longer), in your opinion, what was the most significant change that occurred to you, as a result of the project?>

A template can also help collecting stories, with some key questions like:

- Where the MSC took place, when, in which domain?
- What happened concretely, what was the change?
- Why do you think this change is a significant one?

- What difference has it made already/will it make in the future?

#### 4.2 Selection

After the collection of the stories, the Selection Group selects the one with the most significant change. Criteria of selection should be decided/discussed in the Selection Group before starting, but can also change if agreed, alongside the process. Agreement is normally achieved by a repeated voting and discussion process. If the group can't choose one story, either two stories are selected, or none.

The group makes the selection and every time stories are selected, the criteria used to select them are recorded and fed back to all interested stakeholders, so that each subsequent round of the story collection and selection process is informed by feedback from the previous round.

Sometimes it can be useful to select one story for each domain chosen (see step 1.).

#### 4.3 Feedback

After the selection, a report is sent to all stakeholders involved, to inform them about the results. The report can also be done in a more engaging and creative way, such as organising sessions to discuss the outcomes of the process. A document can also be produced with all the stories, accompanied by the reasons the stories were selected and the domains of change. This document helps evaluate the project results and to improve the process and also reveal differences in values and priorities of various stakeholders.

### PROs AND CONS

Let's see some negative and positive aspects concerning MSC as exposed in literature.

**Problems:** the main problems in literature are associated with the time taken to run the process and the need to develop a system to ensure confidentiality. Some people also can dislike the competitive aspect of the process, feeling disillusioned when their stories are not selected.

Moreover, to mitigate the MSC bias in favour of positive changes, we can include a further domain named 'lessons learned', to ensure that each group of stakeholders would present at least one negative story in each selection period. There seems to be more potential for learning from the



bad stories, and for this reason researchers encourage collection of these stories as well.

Possible **positive results** of applying MSC to an anti-discrimination project:

- MSC can be conceived as a form of dynamic values inquiry whereby designated groups of stakeholders continuously search for significant program outcomes; in fact, criteria used to judge success do not always reflect stakeholder values and uncovering these values can help to ensure that projects meet the real needs.
- Stories are a valuable part of MSC for several reasons: they encourage people who are not evaluation experts to participate, they are likely to be remembered as a complex whole, and they can help keep dialogue based on concrete outcomes rather than abstract indicators. The stories make MSC more human, and people seem to relate to the information more when it is told in the story.
- - The method can make changes visible, and support project improvement on the long run
- - MSC contributes to complex evaluation by providing information about unexpected outcomes
- - The process encourages stakeholders' participation as they are asked frequently to tell their own points of view, to select stories, to take a distance from the process and to receive feedback about the selections.

MSC can be used with other techniques/approaches. Complementary evaluation approaches might provide:

- Quantitative evidence of the emergent outcomes
- Evidence of the achievement of predetermined outcomes, if these have been articulated
- Evidence of the 'average' experience of participants, or of subgroups of participants, as well as exceptional outcomes
- Information on the views of non-participants of the program.

## PVMSC – Participatory Video and the Most Significant Change

This approach combines MSC with Participatory Video - a process where a group creates its own video to express their point of view - and it can also be used for long-term evaluation of outcomes. The structure of MSC is adapted further, as the media used in this tool is not simply story-telling or collecting, but making videos.

In the following we want to demonstrate how PVMSC works, but a more detailed explanation for deeper understanding can be found in the handbook "Participatory Video and the Most Significant Change"<sup>2</sup>. For an account of the implementation of PVMSC also see the article by Sára Haragonics on the InsightShare website<sup>3</sup>.

In summary, here are the steps suggested:

### Stage 1: Planning and Preparation

- Define the purpose
- Select the local evaluation team
- Define the question
- Select the participants

As a starting point, the reasons for doing the process should be identified. The process continues with choosing the people/organisations you want to involve in the process, this of course depends on the purpose you have set. Usually the participants of the project and the main stakeholders are involved (just as in case of MSC, this can also mean the group of the participants together with the facilitators).

It is a key issue to define the right question to ask from participants. Just as in MSC, the large question is "what has changed?", but it can be more precise, depending on the goals you have set.

### Stage 2: Collection, selection and videoing of stories

- Tell stories in a circle
- Choose the most significant one
- Video record the story
- Discuss consent

<sup>2</sup> Sara Asadullah & Soledad Muñiz, Participatory Video and the Most Significant Change, InsightShare, 2015 (licence Creative Commons). Download here: <https://insightshare.org/resources/participatory-video-and-the-most-significant-change>

<sup>3</sup> <https://insightshare.org/baseline-midline-endline-a-hands-on-pvm-sc-experience>

When participants are selected you invite them to share their stories that answer your main question (point 5) with the group.

Then you invite the group to choose the most significant one. The decision making process is a delicate process in the group and can be done with majority/minority approach (voting) or with a non-violent consensus process. The group should establish their own criteria for selection, thus the decision making process also implies a discussion and agreement about values.

The story is then repeated by the storyteller and video-recorded in group collaboration.

The video is watched by the group and after a discussion, a decision should be made about what parts of the video to make public and what to keep private.

### Stage 3: Participatory editing

- Review the stories
- Improve the video

If the video will be used for screening or dissemination, it will probably have to be edited. Precaution and sensitivity are needed at this phase, as editing can easily alter the original meaning. It is important not to shift the task to video technicians, but to keep the control of video-making with the storyteller.

Two options are suggested:

- To edit the video together, story-teller and technicians
- To give technicians exact guidelines about what and how to modify

After the video has been edited, the group watches the final version and gives comments.

### Stage 4: Screenings and Selection of Stories

- Watch the video
- Discuss each story in small groups
- Select the most significant story

An audience of relevant stakeholders is invited to watch the video created during the process. If you realise several PVMSC processes, the videos can be screened together and a story selection can take place again. The audience is split into small groups, where they decide their own criteria for

selection and choose the most significant story. Then they present their choice to the rest of the audience, and a discussion follows.

This event can be replicated many times with different audiences.

The process of selecting one story is important as making a selection between stories of change becomes a discussion about values and about change.

### Stage 5: Participatory analysis and video report

- Reflect on all the stories
- Identify key information
- Analyse the results

A group of participants and stakeholders or the Group Evaluation Team, are invited to analyse the process on a meta level. They take into account all the stories, the written and recorded material and analyse the selection criteria that were deployed in the earlier steps. They analyse the changes that were focused on in each story. This analysis of the selection process itself gives insights into the processes of change that are not just relevant for the specific project but can be general key learnings. These key learnings can highlight the factors of success as well as weaknesses in the process and lead to further improvement. The key learnings and recommendations can also be useful information for a broader audience, and can be disseminated.

### Stage 6: Dissemination

- Make a video with key recommendations
- Use the story to share learning.

If the authors consent to it, the videos selected can become part of a dissemination plan, to be used in various ways such as on social media, in peer-to-peer communication or screening during public events.

While the above summary offers a limited presentation of the PVMSC method, many suggestions, several examples and a lot of tips and tools can be found in the mentioned guide.

# SURVEYS WITH CREATIVE EVALUATION TOOLS

## Why use creative surveys for long-term evaluation?

Surveys are among the most common tools for long-term evaluations of workshops and trainings. They are practical and convenient as they don't need to be carried out in a specific training session, instead they can be quickly emailed to participants. On the contrary, traditional surveys have some disadvantages: participants tend to perceive them as "homework", and they may look boring and technical. Moreover, participants tend to feel less involved and motivated to provide feedback over time and are likely to skip the most demanding parts, such as open questions.

Although we are used to multiple-choice and ratings, there are alternative and more creative ways of designing long-term evaluation surveys to make them more appealing and accessible. Creative evaluation tools use qualitative input to catch what is not entirely predictable instead of only assessing if a previous hypothesis is confirmed. Like most qualitative tools, they encourage participants to create and share meanings so that the evaluation becomes part of the process of "making sense" of the workshop experience. Another advantage of these creative tools is that they are friendly and engaging. Sometimes, people are afraid to expose themselves with a clear statement. By using metaphors or images, people can overcome this barrier and express themselves in a safer and more proactive way.

How to apply this approach to long-term evaluation surveys? One way is to ask creative questions. The first step is to identify our focus of interest - in other words, what do we want to find out? The next step is finding suitable methods: how do we want to assess these goals, and which is the most appropriate tool?

## Aspects of evaluation

In line with the possible aspects of evaluation described in Chapter 3., in the following we list some examples of items that you might want to evaluate a few months after offering a workshop or training focusing on anti-discrimination work. These are just suggestions that can be adapted and changed according to different goals, contexts and targets.

1. Self-assessments: to what degree do participants feel better at recognizing discrimination/racism and experience fewer inhibitions in addressing it? What skills have they improved?
2. Personal experience: What has been the participants' experience in facing and reacting to discrimination since the workshop?
3. The training/workshop experience: did participants acquire new knowledge and tools to act against racism and discrimination? What do they think about the training's structure and contents? How did they perceive the learning environment and atmosphere? What was their motivation to attend the training? Would they recommend the training to others?
4. Learnings: what are the essential things that participants took away from the workshop?
5. Changes: What kind of change did the workshop bring to their lives? Did they notice or experience any changes in how they deal with discrimination and the workshop's topics in daily life? Was there some other kind of change?

## Methods

When designing a creative survey, you can use images and metaphors instead of rating scales. Images and metaphors reflect complexity, grasp different nuances while stimulating new thoughts and ideas; they help capture different and sometimes concurring meanings that we associate to our experiences. Here are some creative worklines that you can try out when designing your surveys, with some examples addressing different items of evaluation.

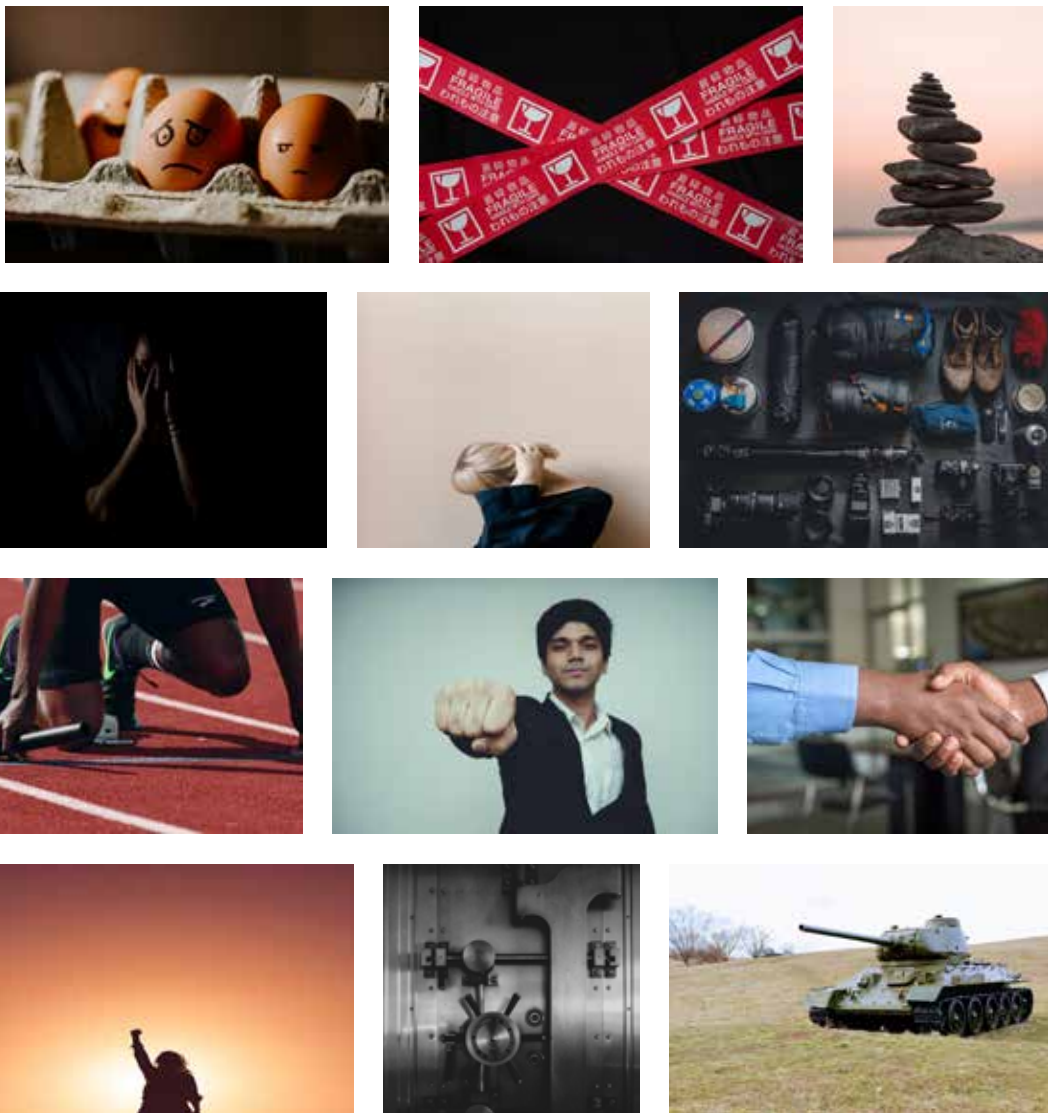
### Using images (drawings, photos) as visual analogies

Images are an endless source of inspiration for creative evaluation tools as they are countless and readily available in our daily life. They allow participants to express their thoughts and ideas without the limitations of verbal language. Remember that the meanings conveyed by images and symbols change significantly according to context and target groups. Make sure to adapt the content to the specific target group you are working with. On one hand, images are rich in information and meaning as they allow us to express ideas, feelings and emotions that are not easy to convey verbally. On the other hand, images are ambiguous due to cultural and personal variables, and their interpretation is not univocal. There can be many ways to employ images in our surveys.

One way is to ask participants to choose and share an image representing how they feel about the aspect of the training that we want to evaluate. It can be an image found on the web or a photo taken by them. For example, we could ask participants to share a picture representing the new concepts, tools and skills acquired in the workshop, the main learnings, how they felt while participating in the activities, etc.

Or we can provide sets of pictures that participants have to pick in order to symbolise their answer in relation to a certain question or statement, such as the following:

“Choose a picture reflecting how you feel when having to stand up against discrimination in an everyday situation.”



## Using metaphors and analogies

Metaphors are powerful tools to help us think creatively. They foster divergent thinking and provide room for the development of new meanings and ideas. There are several ways to apply them in the context of evaluation. Let's see some examples of how you can adapt this tool to different evaluation items in a survey.

To assess participants' personal experience since the workshop (Item 3), they could write a short text which describes their experience, using metaphors. In this case the input could be: *Let's imagine that the workshop was a spaceship that took you to explore a new planet, the planet of anti-discrimination: how is it going? How far did you explore? Are you comfortable there? Are you scared by this new planet? Are you curious about it? Do you intend to explore more? Is there anyone else on the planet?* The same process can be applied to evaluate elements of the training/workshop experience (Item 4).

To ask participants about the workshop structure, we can use a building metaphor: *if the workshop was a building, what kind of building would it be? Can you describe it?*

To capture their perception of the workshop's content, we can ask participants to describe the workshop as they would describe a dish: *if the workshop was a dish, what would it be? Can you tell the ingredients? How did they taste together? Was there something missing or exceeding? Did the recipe work?*

We can use a landscape metaphor to assess the learning environment and atmosphere: *Think of the workshop as a landscape: can you describe it? What kind of landscape is it? What do you see and experience being in it?*

We can refer to the workshop as a group picture to evaluate group dynamics: *what if the workshop was a group picture? Can you describe it? Where are you in the image, and where are the others? What is the "mood" of the picture?*

We can suggest a travel metaphor to help participants talk about the learnings (Item 5) acquired through the workshop and the changes (item 6)

they have experienced: *Think of the workshop as a long journey: what kind of trip would it be? Which are the most interesting places that you visited and the most exciting discoveries? What about the equipment you brought with you: was it appropriate, or did you have to get something on the road? What's in your luggage on the way back? What's something that you will keep on carrying with you in the future?*

## Using a Playful Approach

One strategy to keep participants motivated to carry out the evaluation survey and express their true thoughts about the workshop is using a playful approach.

For instance, when asking about their general satisfaction and understanding whether the participants would suggest the workshop to other people, we can turn it into a fun activity by asking them to review the workshop as if they were reviewing a restaurant, a book, or a dish. They should pick a category that is familiar to them and they are passionate about.

Remember that written fun and creative methods still require a good degree of commitment and effort from participants, so they shouldn't be over-used. Visual and graphic tools are also valid alternatives when we look for more agile methods.

## Using Visual and Graphic Tools

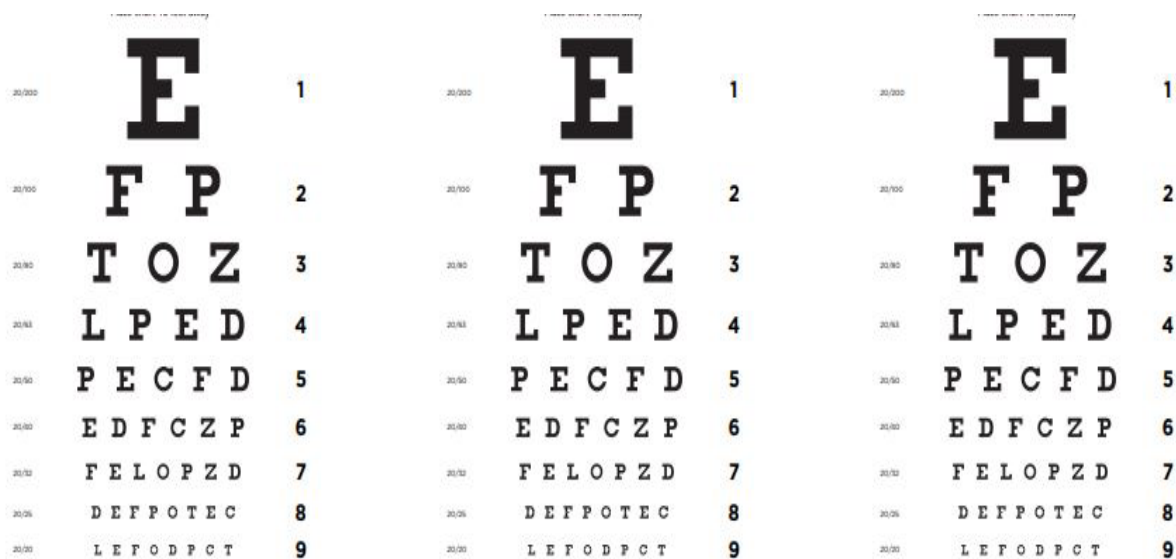
Instead of scales and ratings (rate 1 to 5, I agree/I disagree), we can use visual and graphic tools to express evaluations in our surveys. This way, we keep participants involved with quick and engaging activities, less "tiring" than writing. Remember that the input and images we provide can be designed differently based on different targets and goals.

Here are two examples of brief activities that we can use to capture participants' self-assessments concerning an anti-discrimination workshop.

### The eye chart

A picture of an eye chart can be used to ask participants to self-assess their ability to spot and recognise discrimination (Item 2). Progressive steps can be included to detect changes.





*Before attending the workshop: how far did you think you could see discrimination/racism and your own privileges?*

*During the workshop: how far did you realise that you could actually see?*

*After the workshop: how far can you spot discrimination/racism as well as your own bias and privileges now?*

### The target

You can use a picture of a target to track participants' learnings and achievements, such as their confidence and ability to address discrimination and act against it. As above, you can add steps (before/after) and instructions to capture different items. A variation of this tool adapted for short-term evaluation is described in more detail in Chapter 5.

### Facilitator's Tips for Long-Term Evaluation

- Tell the participants at the beginning of the workshop that you will be evaluating the workshop and that there will be evaluation steps after the workshop. Tell them when they will receive an invitation to participate in another step in the long term evaluation (e.g. 4 weeks and then another 4 weeks after that).
- In order to not forget evaluation steps, prepare the tools beforehand and set yourself a reminder for the days that you want to send out the tools.
- If you want to compare changes in attitudes or views of the individual participants, you can ask the participants to fill out a code in the survey that they will have to repeat in each step of the evaluation. This kind of assigning

codes is common in panel surveys (longitudinal research wherein the same participants are asked the same questions in intervals). The participants don't choose these codes themselves but are given a structure to create their own personal code so that they don't forget it. The codes should be based on two or more questions - for example, you can ask the participants to use the first and last letter of their father's name + their father's birth date + first and last letter of their mother's name. The codes will look like this: GE1956AR. The participants will not have to remember this code until the next step of the evaluation but they will be able to recreate it once they are given the instruction. This assignment of codes can be helpful to compare the change of attitudes over time while keeping the unanimity of participants, but remember that it also requires resources to actually look at individual changes, so consider your capacities before choosing this structure.

# ANNEX

## WHAT IS DISCRIMINATION?

**Per definition, “discrimination” describes an unequal and/or unjust treatment towards someone because of their affiliation to a specific group. At the base of discrimination lies the construction of groups based on differences in socially relevant categories like gender, sexuality, race/ethnicity, religion, age, etc.**

Of course differences between people based on religion, ethnicity, age, etc. do exist, but these differences are so loaded with meaning that they construct the way we feel, think, and act towards one another. The groups that are constructed based on these categories are not only thought of as intrinsically different from each other, but oftentimes as incompatible with each other. The affiliation to groups and the supposed differences between them are used as reasoning and legitimation of unequal treatment. Hence, even if we think of these social groups as constructed, their importance in and influence on our social lives are very real.

Discrimination is not just, “bad treatment” or unequal treatment, but has very real, intangible and tangible ramifications. Discrimination leads to the exclusion of people from societal resources, opportunities to shape society, voices within political discourse, and of their humanity and reduction of their identity to the supposed social groups.

However, a person does not just belong to one group. We all belong to a multitude of social groups, even more than the aforementioned ones. Thus, one person can be discriminated against in various ways based on different social group affiliations. Think of someone who is a woman, Muslim, and a lesbian.

However, a person can also be discriminated against based on one social group but be part of the privileged group on another aspect of social categorization. This multidimensional experience is known as “intersectionality” meaning that different forms of discrimination do not simply add up to one another but rather merge into their own unique form.

Not all discrimination looks the same. Not all people belonging to the same group experience the

same sort of discrimination. Even within groups that are discriminated against, the privileges that are provided by other social categorizations play an important role in the manifestation of discrimination and inequality for different people. This leads to another important reality: as mentioned, discrimination has very real material consequences. But the material reality of one’s life is not just based on one social categorization but many (intersectionality). This means that within the same group, some people have better material circumstances than others. In feminism, for example, white women will always experience another, bigger form of liberation than let us say a Black woman, or a Muslim woman, or a Trans woman, or a woman with disabilities even if they live in the same society. This shows why intersectionality and the examination of one’s own privileges is a fundamental step in anti-discrimination work.

The German sociologist, communication scientist, artist, and activist, Natasha Kelly asserts, “there is no neutral outside of racism - every person and institution is affected by it.” This also applies to other forms of discrimination. Privileged people are implicated and invited into action as well in order to deconstruct, liberate and terminate discrimination, for good.

### **Racism as an Example of “Othering”**

By working on the example of racism, partly because it is an issue that is prevalent in all societies, and partly because the organisations in this project mostly work on matters of racism, we want to demonstrate a few key concepts.

While there are no human races, there is indeed the process of racialization: the process of constructing different groups, marking them with

defined features, and claiming they are adversely different from each other. The assigned features can be visible (skin colour, hair texture, facial features, etc.) or implied (character traits, values, intelligence, etc.). Through racialization, ethnic or cultural groups are constructed.

This process, however, is not exclusive to racialization. It applies to all marginalised groups like people with disabilities or members of the LG-BTQ+ community among others. All of this leads to an “us” and “the others” mentality. Therefore, this process is also referred to as “othering”.

The assigned features are not necessarily bad ones. “Positive” othering for example occurs in the concept of the model minority, whose members are marked with positively connoted features. Classic example: East Asian people, who hold the assumption to be intelligent above average, however, the members of those model minorities are still subject to dehumanisation, their effort and hard work is disregarded and, ultimately their success becomes subsumed under biological predetermination.

What follows in all cases, negative and positive, is an exclusion of these groups to the margins of society. Within the privileged group, the othering and marginalisation of the “other” leads to a stronger awareness of their “us”, and thus, the privileged group needs the “other” to affirm that they are the norm. It strengthens their own group by fostering polarisation and creates a power imbalance to their advantage. The consequence of othering is discrimination. If othering happens implicitly, then discrimination is its practical counterpart. In other words: the act of discrimination is nothing but othering by nature.

Othering or the process of racialization happens daily, and repeats itself constantly. These processes are embedded into our social lives that we grow accustomed to and start to become “normalised”. Since they are ingrained into our social world we usually accept them and don’t think too much about them. This is where the importance of anti-discrimination and anti-racism etc. comes in: to be against discrimination is to look beyond what we consider normal not just in the behaviour of others but our own.

Sometimes we discriminate against other people

without being aware of it. Actually, in our daily life, we read information and relate it to other people through our own prejudices, stereotypes, and cognitive biases, and ultimately this psychological effects leads to discriminatory thoughts and actions. Stereotypes lead us to think in a particular way, prejudices lead us to feel in a particular way and both of them can lead us to act discriminatory.

Because we all grow up in a world that normalises the discrimination of some groups of people, we internalise these circumstances and do not see the problem in them right away. In the world of anti-discrimination, it is important to accept that one can act discriminatory without being aware of it. You have probably heard people react with “it wasn’t my intention” when they are called out for doing something discriminatory. This is probably true, they might not have had the intention, but intention does not negate outcome of behaviour in circumstances of discrimination. At the start of awareness of discrimination lies in the acceptance of one’s own responsibility to unlearn internalised discriminatory views, behaviour etc.

## Discriminative Structures

Discrimination exists on a multidimensional structure entity that involves every instant of our lives. It includes our thoughts, behaviour, attitude, interactions as well as our decision-making. Every reason for discrimination, even for those things that pass by unnoticed, all micro- and macroaggressions will be found in these structures.

However, these structures are not steady. They alter and evolve alongside the societies that build them. They differ globally between regions and change over time, but all of them follow a hierarchical order. For example in almost all racial structures, white people find themselves on top and Black people at the bottom. This is why reverse racism is a myth. Not everybody can experience racism and not all unequal treatment is racism. Kicking upwards in this hierarchy is structurally impossible.

It is common to read about reverse discrimination, when the ones being discriminated are the ones belonging to the privileged and dominant group.



This is a misconception, because discrimination cannot take place against the direction of the oppressor. Each person has their own biases and acts individually, but they are part of a system and actions have to be looked at within the context of the system. Hate-speech usually uses this narrative, but there is no system legitimizing this reverse discrimination. This should not be mistaken with positive discrimination, where actions are taken to fix current inequalities.

In order to achieve real, long-term, systemic change we must not leave these structures untouched. In order to do so we have to reflect on them, on our positioning within them and, hence, on our advantages and privileges arising from our positioning within the system. We have to become aware of subconscious actions of “othering”. Because even if we do not want to discriminate against someone it can happen to us everyday. Unfortunately no one is free from racism and other forms of “othering”.

## PARTNER



SOS Racismo Gipuzkoa/ Gipuzkoako SOS Arrazakeria was founded in 1993 to fight all forms of discrimination and segregation based on skin colour, ethnicity or cultural background. When this discrimination is on an individual, group or institutional level we demand tolerance, respect and understanding with equal rights for all. We see cultural diversity in a positive light and support all kinds of cultural exchanges and practices that encourage contact between the local population, immigrants and minority groups. Sos Racismo focuses its work on raising awareness in society about the reality of migrants and about structural racism and multiple forms of discrimination. To this end, it carries out different actions: it advises immigrants on their rights, denounces all forms of racism and discrimination from an intersectional point of view, promotes intercultural relations to end prejudices and help build an inclusive society, and carries out different trainings to raise awareness and educate society.

<http://www.mugak.eu/>



Giolli Cooperativa Sociale is active in national and international projects, working with different target groups, mostly young or marginalized groups, using Theatre of the Oppressed (T.O.) as the primary method to explore their daily experience and social problems, and to facilitate processes of change in the frame of Paulo Freire's pedagogy, Community Development Approach, and active Non-Violence. Giolli provides T.O. interventions and training for operators in social services and projects in different fields (anti-racism, drug-addiction, social disease, psychiatry, education, prevention, etc.) that involve people of all ages and conditions. Giolli creates performances about different issues by using mainly the interactive technique of Forum-Theatre, attends Festival and Conferences and collaborates with similar entities in Italy and abroad. Moreover, Giolli carries out several projects to prevent discrimination, in particular discrimination against migrants, communities of foreign nationals and LGBTQI+ communities. Giolli's approach is participative, horizontal and creative.

<https://www.giollicoop.it/>



Artemisszió was founded in 1998 as a charitable foundation based in Budapest, Hungary. We believe in an open, tolerant society, where disadvantaged people are given opportunities and interculturality is valued. We work towards these goals in our home country and abroad as well. We believe that in this current globalised world, the understanding of deeply varied societies is a necessary skill. This is the way forward. Our group has extended its work into two specialized directions: Mira, the intercultural community of Artemisszió Foundation; and Artemisszió Competency Center focusing on self-discovery and skill development training. <http://www.artemisszio.hu/>



KULTURHAUS BROTFABRIK is a cultural centre situated within a former bread factory in a very lively and colourful district of Vienna. Embedded between studios and galleries, the Kulturhaus reaches out to the residents of the surrounding neighbourhood, which is characterized by social housing and a diverse population but little space for encounters. The Kulturhaus engages with the district through artistic projects and offers the neighbourhood opportunities to get into touch with each other and create something new. It aims at building bridges between the different communities with the help of art and culture. Besides the former factory building Kulturhaus runs another venue at a market nearby: The market stall Stand 129 is used for showings, exhibitions and other events. Kulturhaus Brotfabrik is run by the non-profit organization "Caritas der Erzdiözese Wien - Hilfe in Not".

<http://www.kulturhaus-brotfabrik.at/>



## ABOUT THE PROJECT

Anti racism work becomes more relevant in the face of populist tendencies in many European countries. In the polarized political debate, it is important to broaden the spectrum of anti racism work in order to increase the sensibility for this issue in society. We believe that anti discrimination work must be a central issue in adult education across all sectors.

We understand anti-discrimination as the raising awareness, objection to, and fighting against discrimination on a societal level. Our working definition of discrimination doesn't just mean the unequal treatment of people but is based on the construction of groups based on differences in socially relevant categories like gender, sexuality, race, ethnicity, religion, age etc. as supposedly intrinsically different from each other. These differences are used as reasoning and legitimation of unequal treatment of entire groups of people resulting in social inequality. Power and power inequality are inscribed into discriminatory actions, structures and systems.

Our approach towards this problem is to foster reflection and enhance understanding by creative means. Our workshop designs propose formats that link artistic methods with anti-discrimination work. These are co-created among professionals in four different European countries: Spain, Italy, Hungary and Austria. With experts in the fields of participatory video, theatre and theatre of the oppressed as well as social media, we bring our own experience together in four hands-on tool-kits for educators and trainers. Furthermore we offer a collection of innovative evaluation tools that are specifically adapted to the needs of such workshops in the ambit of non formal adult education.

With this, we offer trainers and educators a new set of techniques to expand their field of action. Creative means have a strong potential for personal development and offer space for personal reflection on a very profound level. Our aim is that more teachers, trainers, and educators become aware of this potential!

The toolkits are available in English, Spanish, Basque, Italian, German and Hungarian. They can be downloaded for free on

<https://www.caad-project.eu/>

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