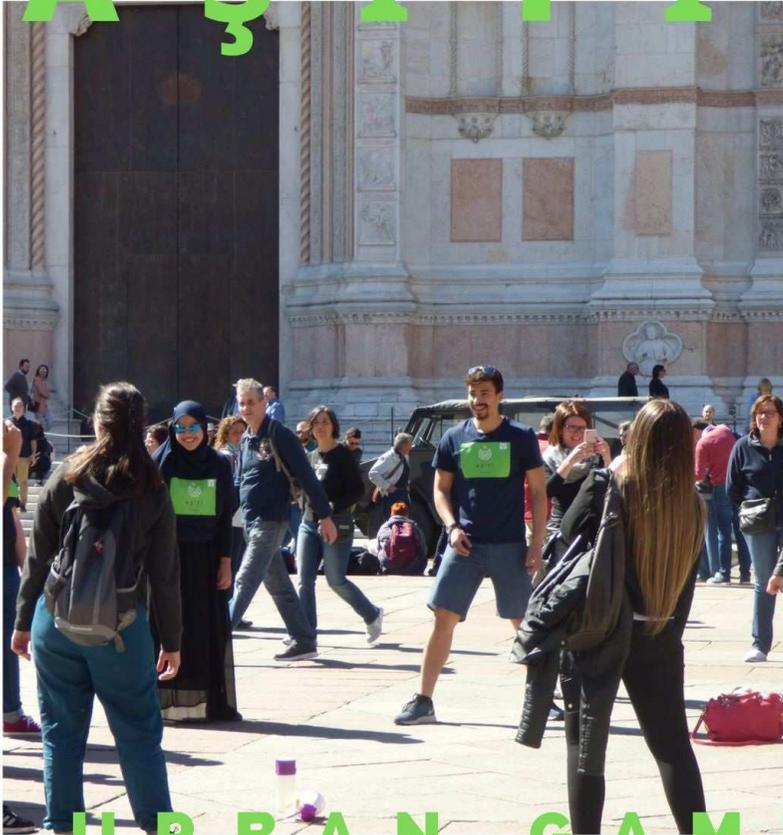


NON-FORMAL EDUCATION FOR PREVENTION AGAINST
ALL RELIGIOUS FUNDAMENTALISMS AND THEIR
TERRORIST EXPRESSION

A S I T I



U R B A N G A M E S

DESIGN PROJECT
BY CREATIVI108

Erasmus+ project 2018/2019

"There will be no peace among nations without peace among religions.
There will be no peace between religions without dialogue between
religions." HANS KUNG

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Introduction

What is this manual about?

After a full immersion during a month in Bologna, where some salient topics were studied, we were travelling around Europe, to create Aşîî Urban Games. It has been a roller coaster of experiences in a very short time: getting to know totally new topics, brainstorming ideas, trying to juggle, trying out the game's prototypes, helping the work team, interacting with so many different people, feeling ridiculous and embarrassed, having dealing with different reactions and problems, confusion, feeling the time flowing too fast. etc., but somehow, these days, during one of the activities we were doing in Valencia again and again, I understood some important aspects and changed attitude!

From that moment my vision changed, I relaxed and focused again with the people around, on what was happening.

We were doing something special, interesting activities for which the team involved had worked hard. Believing deeply in the opportunities for dialogue between cultures and religions, and really wanting to send a message and generate some reflection on it.

In fact/indeed, perhaps not all the people who were in the streets of Valencia, Bologna, Loulè and Opole were worried about us, but those who participated in the activities generated a deep sense of bravery in me to continue the course so far carried out. In the Loulè Park I felt a very deep joy: I was free to experiment with team, to challenge myself and my prejudices, I could change along the way, I could be free from people's opinions.

It was a happy moment because we were all part of a unique opportunity.

Absolutely, we were doing a lot of things wrong and were by far a team with many problems, because we were trying to realize something huge and very ambitious: responding to religious extremism with non-formal education activities in urban spaces.

The Urban Games events required four trips from one country to another. We had good and bad days, we had many frustrations, but also great satisfactions, and in the end it was difficult to say to what extent we achieved our goals or not. The team was also very critical and rightly contributed to the reflection on the topics developed.

I coordinated their work, tried as much as possible to offer opportunities for cooperative learning the impact on the team was not the same for everyone after this experience.

Urban Games bring many challenges. It is not the simplest methodology to embrace, personal emotional parts, situations and reactions (of you and others) are involved in the processes, for this reason the team was involved in the issues of street education, deepened the issues on communication discriminating in the media, including the major levers of religious extremism that lead to violence, followed design processes to respond to these problems. It is a rather demanding methodology to work with and the topic isn't easy. Being in front of the challenge of designing games on religious themes was the most arduous. The contribution of Professor Maria Chiara Giorda was illuminating. Which has very clearly outlined the focal points on which most of the violent actions related to religious belief are concentrated. Starting point to design paths that facilitate awareness.

Drawing Games requires the ability to integrate aspects such as: objectives, time, actions, creativity, choice of communication method, choosing the right time and the best places to practice them. But it was gratifying to consider how the experience for me brought personal growth that I never hoped I could do.

This manual is intended to offer a path and suggestions to follow to become a Gamers and offer Urban Games in your community.

Will address most of the aspects that you need to know, including the details requested and, even the same games with notes and observations of the creators. Let's imagine this material as a guide, with passages, suggestions, explanations, examples and enough inspiration or motivation to start creating Urban Games.

This manual is designed for educators, members of various non-profit organizations, in general, parts of the civil society structure, interested in using Urban Games for inter-religious dialogue and generating integration into their community.

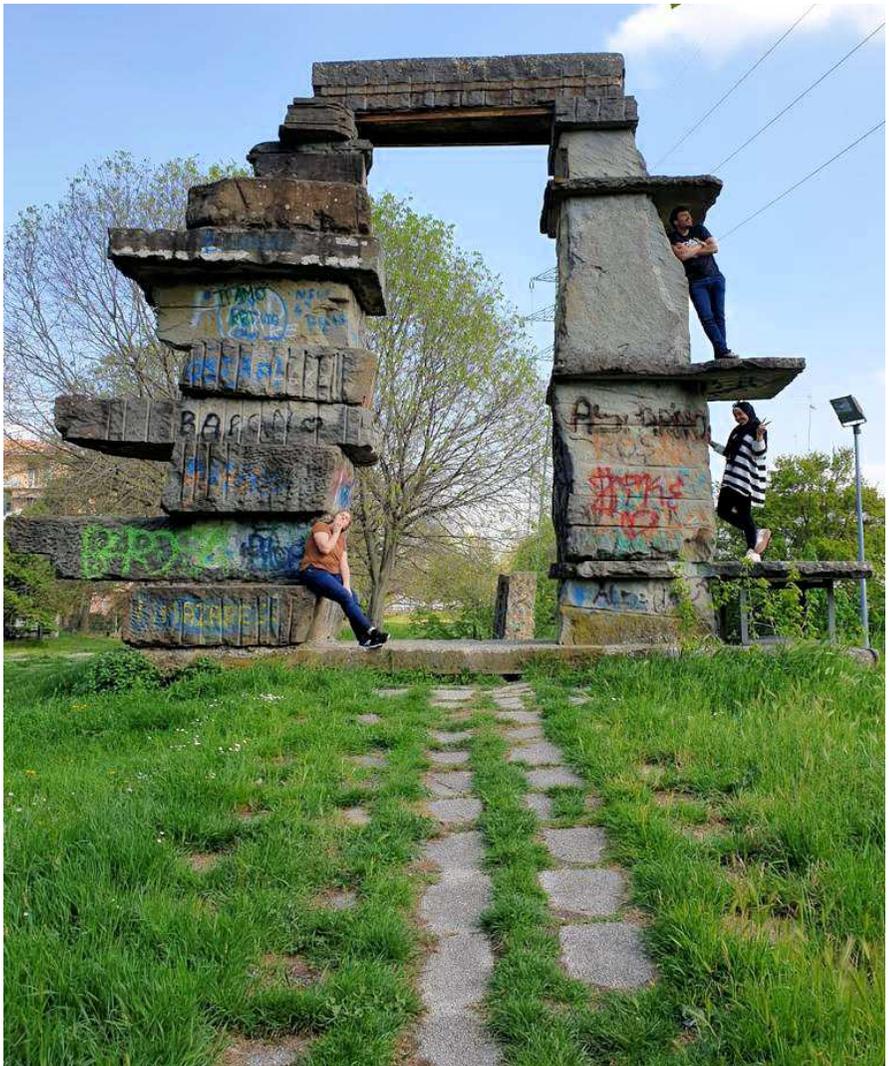
We are open to suggestions, ideas, comments, criticisms and feedback, therefore every suggestion will be welcome through the contact email of our organization.

The manual contains reflections of the trainers present at the Bootcamp, general steps to follow through the use of canva to be used to facilitate cooperative design processes, games developed with the team and some games. It is a good material to get started and get complete basic information, relevant to the success of the event.

The publication of this manual also points to the need to generate new opportunities for dialogue, especially among citizens. Deepening in a conscious way a religious literacy that facilitates dialogue and respect between different religions.

Therefore, in this manual we will address the aspects relevant to the Urban Games as a methodology for determining changes in the community.

Enjoy the reading,
Miriam Trolese



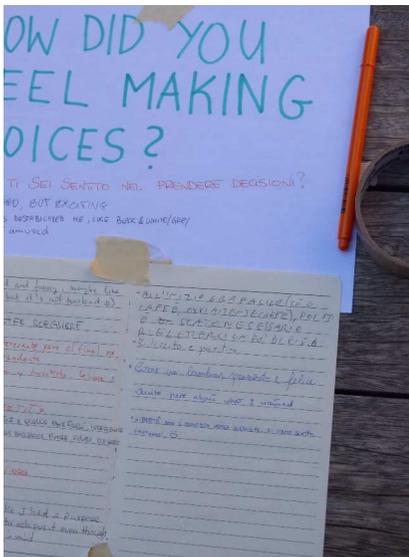




Storytelling "Mapping" Game



Participants



Participants feedback



Rules game

Aşîfî Games

Project overview

In recent years, Europe has visibly been marked by terrorist attacks perpetrated in different capitals. Cities are the places where many religions and philosophical movements coexist, and where European citizens have been living in a climate of fear and distrust in recent years, public places of life are often guarded, militarized and targets of violence and dramatic episodes. In an attempt to address the issue of the growth of fundamentalism, mistrust and exclusion, increasing discrimination, European institutions have an open dialogue with religious and non-confessional, first referring to Article 17 of the Treaty on the Functioning of European Union (TFEU), introduced by the Lisbon Treaty, providing for the first time a legal basis for an open, transparent and regular work between EU institutions and religions, religious and philosophical and non-confessional.

Creativi108, inspired by the commitment of promoting tolerance and mutual respect as important features of the European Community, through the Aşîfî Games project aims to encourage the reduction of the impact of terrorist acts by providing a positive example of peaceful integration and peaceful coexistence among ethnic citizens and different religion. Generating, therefore, useful tools for the prevention of religious extremism among young people. A Bootcamp, proposed in Bologna (IT), will involve 12 young Youth Workers from Italy, Portugal, Spain and Poland, in a multi-religious context. The goal is a multidisciplinary intensive non-formal education laboratory and social innovation for the generation of Urban Games.

their dissemination across Europe will be supported by a careful dissemination plan in four European cities, thanks to a media campaign on social networks and the involvement of local stakeholders. Youth workers will be changemakers for their community, positive influencers and organizers of the Aşîfî Games events, created to play in urban spaces from twenty to fifty young people and at the same time in the city. They will become the bearers of a new methodology aimed at the prevention of religious extremism, active citizenship and participation in democratic and civil life in Europe.



The most important fundamental of “religious fundamentalism” is not violence but....illiteracy

Maria Chiara Giorda

In the last year of my researches, I have come across many occasions of concrete stereotypes about religions and, in particular, about Islam: i.e., in a medium-size Italian city, children who do not eat pork or non-halal meat are usually called Islamic “fundamentalists.” The word “fundamentalism” has a religious connotation and is generally used to describe a strict (literal) observance of a set of religious rules by either individuals or a group of people. Nonetheless religious rules are often seen by their observants as a way of living that corresponds to their beliefs and not as a merely imposition of the law.

Unfortunately, if this way of living ends up to be classified as fundamentalism, it leads to a discrimination by non-Muslims. In the same context of “western world”, to Islam are attributed many stereotypes such as: “Islam promotes violence and discrimination against women,” and “In their heart of hearts, all Muslims are terrorists;” while Christianity is seen through a traditionalistic lens as a “peaceful religion.”

The foregoing quotes represent what US students, friends, professors, and researchers (other than religious scholars) think and affirm in both public and private contexts.(1)

(1) Diane L. Moore, *Overcoming Religious Illiteracy: A Cultural Studies Approach to the Study of Religion in Secondary Education* Pelgrave MacMillan 2007.

Misunderstandings or misinterpretations often create certain inconsistencies, especially in the public debates, i.e., people running public debates about religion do not possess enough knowledge to criticize the hosts and find it difficult to conduct intelligent and constructive debates. The result is that all those debates are superficial.

In our opinion, fundamentalism is determined by both ignorance and fundamentalist clichés about religions. Thus, illiteracy is kept alive by prejudices. The process is easy: the stereotypes usually contribute to the emptying of substance of the things. They let people to think that difference implies something inferior, that is an enemy. Stereotypes generate prejudices and justify discrimination acts.

According to classical studies, prejudice is what makes people exhibit discriminatory behavior towards groups or individuals that are considered inferior. Religious clichés and an insufficient education are both assumed to be the main cause of misunderstanding and mystifications that only literacy could turn into a positive one. Jenny Berglund (2) carried out an investigation about the signs of ignorance in Sweden and 8 more European countries, and on the goals that should be achieved in the teaching of Islam at school. Strategic differences in perceptions of social cohesion in different countries shape Islamic education.

(2) Jenny Berglund, (2015) Publicly Funded Islamic Education in Europe and United States. The Brookings Project on U.S. Relations with the Islamic World analysis paper, No. 21, April 2015.

The purpose is to understand and control this part of the culture in some parts of Europe. In this way, the map is useful for analysing which and how different countries achieve this goal. The religious diversity experience we are living today has changed our needs and educating goals. A new kind of illiteracy has placed local authorities in a situation of discomfort, vulnerability and insecurity when dealing with religious matters. Therefore, the religious diversity has required the development of a new and innovative policy approaches.

Regarding how education should be changed, I think that instead of abstract reasonings the best way is to analyze and criticize the actual practices to identify the differences between theory and practice: i.e., student curriculums, the type of education teachers should receive, and the textbooks' content.



Stereotype and inclusion

Amr Abdelgayed

I am an Egyptian Muslim Trainer who is living in Spain and came on behalf of Jovesolides España. I came on the third week to speak about the Social Inclusion within the stereotype. During my training we were speaking about what does it mean Stereotype which is promoted by the media and the politicians and we could stop it through making some campaigns against it and make spot light on the the success stories about refugees and immigrants here in Europe.

Defining our identities and how to protect it by knowing our Values,ethics and cultures and this is what I have made when I came here in Europe, I have recognized my identity as an Egyptian with Arabic Culture who want to integrate himself in any society by finding the common things between me and the others and avoid any differences specially the sensitive topics such as religion,politics etc... and keeping my identity as it is in the same time.

I have mention in the training how to put myself in the refugees 'immigrants' shoes to understand their Challenges while they are trying to be integrated in the new society and how could they overcome it. As an immigrant here in Europe for more than 4 years I have struggled a lot while I was adapting myself in the European Society and it was really hard to overcome it. The people here in Europe need to learn the rights and duties of the Refugees and Immigrants regarding to the international laws in the UN and UNHCR and comparing it to the real life. As the local people thinks that the refugee or immigrant does not have any

rights as well as the refugee or the immigrant does not think that he has some responsibilities towards the host country. Sometimes we need to analyze the media and discovering which stereotypes they want to promote about the refugees and immigrants and detecting the negative one of them and how to transform them to be positive to show. And use the technology and the social media by making audiovisual campaign to promote the positive Stereotypes about the refugees and immigrants in our local community and this is what I have done by using my FB personal profile to promote through my trips around Europe who as a muslim who is living in Europe is open minded with an added value and sociable like the other people in the european society.



Gamification Methodology

Karolina Pisz

Games are ancient. They are one of the best way to learn new skills, gain new experiences, figure out how to change our behavior so the world could be a better place.

It is not easy way to design games that turn some of world's most tragic lessons into interactive, emotional experiences. But it is possible.

Games are a powerful platform for change. When players enjoy a game and are eager to play – the magic is happening. Within the game data space, they would be challenged, while enhancing collaborative and communication skills.

For me it is a perfect way to deal with difficult problems of many hidden layers and to understand humans behavior.

Well designed games, games with people stories behind, will help young people understand issues of fundamentalism but also will help understand their own feelings about it. And they find out what is right their own way, their own selves.

They got it because they spent time with it, with people stories. It isn't abstract stuff in a brochure or in a movie. It is just an incredibly powerful experience.

Game can change how we see topics, it changes our perceptions about those people in topics, and it changes ourselves. We change as people through games, because we're involved, and we're playing, and we're learning as we do so.

Urban/ street/ city game

A game which takes place in public spaces. Often this is a city, or a defined area within a city, but some games take place in

wilderness areas, such as state parks and other publicly accessible places. This kind of game can use public space as a tool or arena of doing specific task.

How to design an urban game ?

Before we start working on preparing our urban game, it is important for us to know what possibilities and limitations are associated with this form. Let's also remember that the name "city/urban" does not mean that the game can only take place in the city! The game can be carried out in any space!

Risk:

- bad weather - the possibility of cancelation;
- difficulties with participants - not very popular and recognizable form, especially in small towns

Possibilities

- openness of form and freedom of theme, the only limit is the fantasy of the creators;
- integration of organizers and teams;
- an attractive form of transferring knowledge and skills;
- practicable everywhere - big city, small, town, village, specific building, e.g. school, museum.

Inputs:

- place - sometimes needed consent of the owners;
- people - the organizing team, actors playing characters;
- materials - e.g. cards, markers, prints, riddles, regulations,
- rewards - not necessary.

Step 1: the goal is the most important

First we should answer the question: "why do we want to implement a city game?" And think whether this form of transferring knowledge and skills is a good medium of content that we want to deliver to participants.

Helpful questions:

- What skills do we want to develop?
- What problem we want to "talk about"?
- What goals do we want to achieve through implementation urban game?
- What resources (human and / or financial) can help us in the implementation of the game?

Step 2: participant/players of the game are equally important

There is no game without its participants, which can be both members of your community (e.g. school) as well as unknown to us habitants.

In this step it is very helpful to use Desing Thinking tools. For start, you can answer those questions:

- Can anyone join the game or there will be recruitment?
- Do we want to direct the game to people of a similar or different age?
- What knowledge and / or skills can have potential players of the game?
- What goal do we want to achieve through the implementation of the game?
- How many people should be invited to the game?

Step 3: The theme

Now it's time to think about the nature of the game and choose the theme that is the leitmotif of its plot. It is a time when it is worth systematizing our knowledge about the place where we will implement our game and become familiar with its historical, cultural and natural values.

Use Design Thinking tools to choose the best theme for your game.

Step 4: Storytelling

There is really no good city game without an interesting story. Constructing the story will allow us to engage participants in the game, so it's worth to spend a little more time and effort to prepare this element.

Design thinking tools will help you to create a great story.

Step 5: Script and rules

When preparing a script, pay attention to several different elements. The first is game mechanics. You should think about:

- Time schedule
- Number of participants
- Number of tasks and duration of tasks (how far is from task 1 to task 2)
- Start point and final point
- Simple is better and less is more!

Step 6: Prepare a prototype and test it!

Invite your friends or a little group of participants to test your game.

Then ask them about opinions and listen carefully! You can also ask how they would change if they could. Again, Design Thinking Tools are very helpful! Prepare several tests and don't be afraid of changes.

Step 7: Improve your game and PLAY!

Invite participants, play together and ask them about their feelings and opinions. Create a place for discussion and/or "share opinion" point.

Social Street Work – Methodology for use on Prevention in the urban public spaces with Youth.

Helder Luiz Santos

ASITI games project choose the methodology of Social Street Work as important tool to help Youth workers to achieve preventive goals when they use urban games.

But, what social street work is. There is no real universal theoretical framework on this matter, but we can say that here and there social actors have, at a given point in time, favoured an “extra muros” approach, with a strong ethical drive formed of respect and tolerance for the most excluded populations including Youth people.

For these people the challenge is to be as easily accessible as possible to young people who live in precarious conditions and who suffer multiple forms of exclusion or targeted for fundamentalist ideologies.

Through their proximity and integration in the most excluded areas, social street workers are the first and last link in the chain of education and social protection, when all else has failed.

Social street work favours an innovative proximity approach where the people play a predominant role in any action undertaken, from its beginnings (the request) throughout its development (accompaniment). It is this trust--based relationship, built up with the subject, which will help break the silence and enable support to be given to the person. Through their proximity and integration in the most excluded areas, social street workers are the first and last link in the chain of education and social protection, when all else has failed.

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The underlying idea in social street work is not to take a person away from the streets or their surroundings “at all costs”, especially if it consists of compartmentalizing them in a new social context where they will feel uncomfortable. Whatever the context, be it a child, a young person or an adult, the work means building self--esteem, developing personal skills, independently from the degree of exclusion, and enabling participation in social life.

In respecting people’s fundamental rights, social street work aims to protect the most vulnerable people and to give them the means to protect themselves.

Social street work, goals.

The relationship uniting social street workers with their public is the result of a very fine balance between formal intentions and informal appearances.

- **To reach the unreachable** – The goal of street work is to talk to individuals, groups of children, young people or adults who need support or help but who seem out of reach, or who cannot be reached by existing organizations and institutions.
- **Motivation and accompaniment** – Working together with the target audience to help it make choices and possibly to undertake alternative activities (school, work, hobbies) and when necessary, to seek other forms of support.

Is in this context that Social Street Workers use Urban games as a strategy to implicate the Youth people on the critical thinking about themselves and their choices and behaviors.

- **Social Education** – Teaching a target audience to use the established remedial system and being predisposed to making sure that the resources of the area supply said audience with the most appropriate services and tools.
- **A 'bottom--up' approach** – To improve the difficult adaptation process and reduce exclusion, which certain bodies subscribe to, whether indirectly through action on people's environments, or directly by working within groups of children, young people or adults.
- **Political and Social Awareness** – The social street worker must bear witness to the living conditions of children and young people, in order to call for the implementation of measures that can bring about some improvement. He must systematically hold the political authorities accountable regarding the situation and needs of people on the streets. The margins for maneuverability in this field of work and in achieving the goals mentioned here vary from one country to another. The concept of prevention is used in very different fields of activity, and therefore can be interpreted in many ways, often resulting in confusion. Despite the fact that there has been a certain loss, in the way social workers present themselves, there is nevertheless a relatively clear concept of the link between social street work and prevention, which can be observed on the ground.

Starting from a sociological standpoint, prevention is conceptualized around the distinction between three types of violence, made by Pierre Bourdieu.

We can therefore distinguish between:

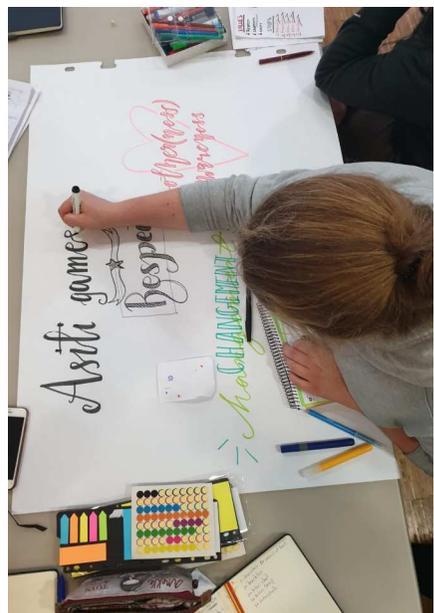
- **Structural violence**, economical and/or social produced by dominant trends such as unemployment, poverty, exploitation, etc.

- . **Micro--violence**, often resulting from structural violence, occurring on a daily basis, almost unseen. Racism, stigmatization, violence within the family, violation of rights, "facial discrimination" and rejection none of which are easily detected and therefore also go unpunished. Such violence does not need to be inflicted voluntarily and this makes it even more insidious. Stigmatization for example is rendered more violent and insidious by virtue of the fact that people believe that they should belong to the "order of things". For the individual who suffers from this, starting with an objective characteristic, an entire series of additional unfounded characteristics are attributed to him by society and eventually lead to his dehumanization. It is the idea of the individual that actually becomes realty.

- **Visible violence** (delinquency, vandalism, aggression...) are often responses to the first two types of violence.

- . **Practices, methods and tools of street work useful for ASITI Games** The Collective action or "Group action" is one of the Practices, methods and set of tools of social street work that with Individual Support and Communitarian action complete the Social Street work action. The collective action based on strategies as urban games (that ASITI raise) can be a door opener, a gateway, enduring over time, or as a result of overall action. Sporting or cultural activities for

example allow the socio-educational objectives you have set to be achieved. Concretely, social street work relies on activities that build shared experiences and increase trust. The Youth is often be surprised by the playful dimension of social street work. In truth, that part of street work contributes to the creation of what we call “double bait”, one of the most subtle aspects of the methodology of social street work. This concept is associated with the propensity of doing things that we will describe further on. At first, the intervention through actions and encounters in the street does not seem to matter very much. However, when social problems subsequently appear, the quality of such interventions will determine how successful you are in overcoming difficulties.



Urban Games

Miriam Trolese

Why to do it?

Belief is one of the pillars on which is based religious faith. Often, in education one undervalue how the human capacity to act according to one's beliefs influences life and the society in which one lives.

Ideas bornes from the intellect and if it are purposed with action become instruments of peace or war.

Actions and intention of Religions promote their value and weave networks of citizens and peoples.

Recognizing, therefore, that the choice of the "belief" are not only a personal and intimate matter, but generate an impact on society, makes us understand the educational value of religious literacy.

So, what responsibilities does man have in front of his choice of beliefs? Can we define that it is only a personal choice? Drawing up a list of comparisons between the different religions at this point becomes inappropriate, rituals, prayers and life's disciplines cross each other and guide the lives of those who follow their faith.

Often we don't consider the impact that a religious choice can have on the education of youngsters. The existential gaps present in the experience of a teenager who is preparing to be an adult can be filled by affiliations to destructive and violent to religious beliefs. The prevention of these negative choices, made accessible and immediate by online media campaigns, requires a pedagogical commitment of the civil community.

Aşîfî Games has this purpose. Use thematic games and applicable methodology with a Design processes for groups of young people who wish to create new ones.

These are an instrument of dialogue, education and awareness of diversity. All of this offers an opportunity to take time to deepen and get to know before judging.

Promotes the religious literacy. It suggest new ways towards critical thinking. All are useful elements for nonviolence and respect for diversity.

Methodology

The game's design processes used by the participants during the project refers to the Design Thinking methodology.

It is a methodology of thoughts, an analytical and creative approach to problem solving. In fact, "to design" means planning: once a problem has been defined to be solved, the method defines the phases of design and implementation of a service that answers to a need.

The five phases were the following:

1. identification of the problem and objective
2. identification of the context and of the Users
3. analysis of the collected data and creative ideation
4. test and validation
5. final realization of urban Games

Design Methodology

To facilitate the design processes, Canvas have been designed and the participants in groups used it for the conception and prototyping. The possibility for testing the results in Bologna, Valencia, Loulè and Opole, helped in perfecting the results of the same. The game are illustrated in the article that will follow.

Canvas

The following Canvas have been used in connection with non formal education activities to facilitate the group in collaborative learning process. Designed specifically for the project, they can be used by educators, teachers and students to create thematic game.

EXPLORE VIOLENT IDEOLOGIES



BELIEFS · What beliefs cause violence actions?



ACTIONS · What are violent actions determined by these beliefs?



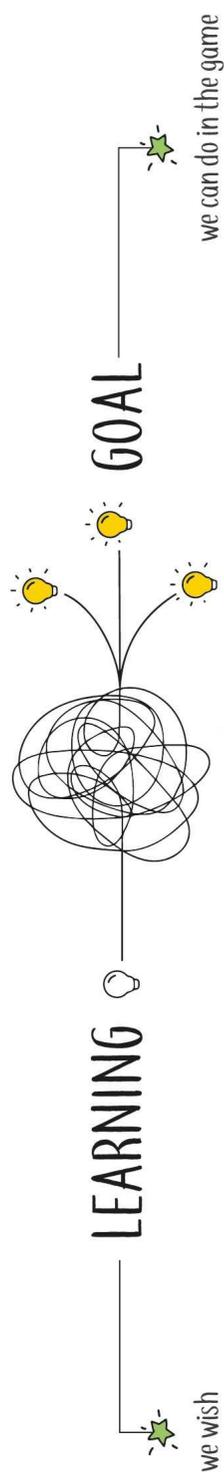
CHANNELS · What kind of communication do violent ideologies use?



MESSAGE · What are the contents of their messages?



DEFINE THE CHALLENGE



Handwriting practice area with wavy lines for the left side and a vertical line separating it from the right side, which also has wavy lines.



DEFINE LEARNING SUCCESS



USER · Who will play with the game?

Handwriting practice area for the 'USER' section, consisting of 10 horizontal lines with a wavy pattern.



IDEA GOAL · What idea do you want to promote?

Handwriting practice area for the 'IDEA GOAL' section, consisting of 10 horizontal lines with a wavy pattern.



EVALUATION · How work learning will be evaluated?

Handwriting practice area for the 'EVALUATION' section, consisting of 10 horizontal lines with a wavy pattern.

LEARNING GOAL:

1

2

3

4

5

METAPHOR:

Wavy lines for writing the metaphor.



Brain storming

Wavy lines for writing the brainstorming notes.

Aşîti Games step by step



Map your self

Name of the game	„Map Yourself“
The aim of the game (objectives)	<ol style="list-style-type: none"> 1. To make people realise, that they have a complex identity. 2. Sometimes their decisions are contrary to each other and it's ok. We're human.
The aim of the players	<ol style="list-style-type: none"> 1. To discover the result of the choices they made during playing the game
Duration of the game (in minutes, including reading/explaining instruction)	approx. 2 minutes
Min/ max number of the players	Min. One player. Max. 4 but with small-time delay at the moment of start.
Rules and description step – by step for a player	<ol style="list-style-type: none"> 1. Make the first choice between two options - choose which one do you prefer. 2. Follow the navigation from the option you had chosen. 3. Continue making choices and following arrows/symbols/another kind of navigation until you reach the result. 4. Check the result and read the explanation of it. 5. Think about the choices you've made during the game and what it means to you. 6. Game is suitable for children. 7. You can play more than once.
Description step – by step for game master/ someone who prepares the game	<p>Set the space:</p> <ol style="list-style-type: none"> 1. Divide paper sheets in pairs. 2. One person points exact places for sheets on the ground, based on prepared previously map. 3. The second person attaches sheets on marked points to the ground. 4. The next person draws lines between choices. 5. Another person checks all connection between choices. 6. Put in front of players the sheet with rules. 7. Add somewhere on the ground #ASIT12019 - people make instastories while playing. It's great for game visibility. 8. Divide duties between your team. Someone explain the rules and invite people. Another one talks with players at the end of the game. Someone takes the pictures etc. <p>How to start:</p> <ol style="list-style-type: none"> 1. Tell the participant about the game (it's easy and quick; "you'll discover something about you"; "in your

	<p>life you have to make choices and this is what you will be doing in this game as well” it is the part of Erasmus project; what kind of content should they expect - it’s suitable for kids, but some questions/words might need explanation)</p> <ol style="list-style-type: none"> 2. Tell the participant how to play this game - make a choice, try to remember your choices and follow the navigation (you can show it using the first choice to make as an example) 3. Let the participant play. Don’t follow them but be ready to help when he/she will be stuck. 4. At the end tell them to read the explanation and explain the result by yourself as well.
Questions for evaluation/ debriefing (for players)	<ol style="list-style-type: none"> 1. What did you feel making choices? 2. What do you think about the conclusion? 3. What determines people’ choices?
Resources/ materials/ equipment needed	<ol style="list-style-type: none"> 1. A4 sheets with printed options in English and in the language of the country. Two choices from one pair might be also printed on one bigger sheet, f.ex. A3. 2. Chalk or colourful strings 3. Tape to attach items (think about different surfaces) 4. Flipchart with the rules in English and in the language of the country 5. Sheets with the questions for feedback 6. Sheets for feedback 7. Pens and markers 8. The plan of space in the game (where should we put particular options, where the navigation should lead)
Conclusions after testing in Bologna, Italy	<ol style="list-style-type: none"> 1. We need to explain at the beginning of the game it is suitable for children and what content the participants can expect. 2. Before the game, we should explain who are we and why we are making the urban game (Erasmus project). 3. The ASITl hashtag in visible places.
Conclusions after testing in Valencia, Spain	<p>In case of rain, put paper sheets in a foil. Connections between options made from the chalk won’t work. You can use colourful strings or another type of navigation like f.ex. symbols.</p>
Conclusions after testing in Loule, Portugal	<p>We added to the result of the game a nice quote: “One step forward and you are not in the same place But wherever you are Wherever you decide to go You’ll be always human” by Sensor</p> <p>It helps to open the discussion with players about the final and the message behind the game.</p>
Conclusions after testing in Opole, Poland	<p>Younger players are more into playing than discussion. The group of teenagers (16+) were more eager to get into the post-game discussion.</p>

<p>Recommendations - Magdalena Kurowska, coauthoress</p>	<p>The space for this game is crucial. More physical obstacles, the better. Why? When players can predict where their decisions will lead them, they start projecting their path while making the decision. They shouldn't know where they will go next time. With the flat space, you can manage this issue by changing the navigation from one option to another. We used symbols, flipped paper sheets or giant chessboard. Everything will work what makes the game more mysterious, like the labyrinth. It builds tension before players reveal the conclusion.</p>
<p>Recommendations - Hanna Żyła, coauthoress</p>	<p>It is important to introduce the game to the players - not only the rules, but the connection to their life ("in real life you make choices everyday, in this game you will do this as well and at the end you will discover, where your choices led you").</p> <p>The discussion at the end doesn't have to be composed only of 3 questions we recommend. The best way is to just talk to the participants, asked them how it was, if it was easy for them, which choice was the hardest one and which one the easiest and then ask our recommended questions. That way the conversation will be more natural for them and we will learn more about their experience as players.</p> <p>The information, that you can play more than once, should be told at the beginning of the game during introduction and again at the end (for example as simple: "do you want to play one more time now? Choose something different this time?"). Organisers should recommend playing more than once, because it doesn't take a lot of time, but gives the participants opportunity to see, that other choices led them to the same result. If they don't want to play or end up in the same place one more time, organisers can ask them to check other results and only then start the discussion with them. It is important for participants to know, that all results are the same.</p>
<p>Recommendations - Cláudia Silvestre, coauthoress</p>	<p>None.</p>
<p>Pairs of options to make the decision during the game</p>	<p>a coffee a tea a travel a home changes constant a family friends black & white grey freedom hope believer non-believer flexibility stability giving receiving me us</p>

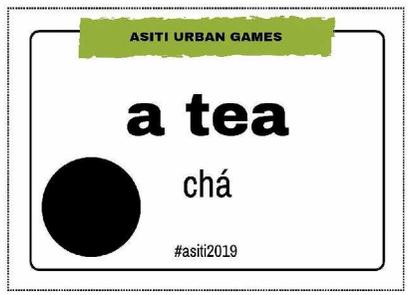
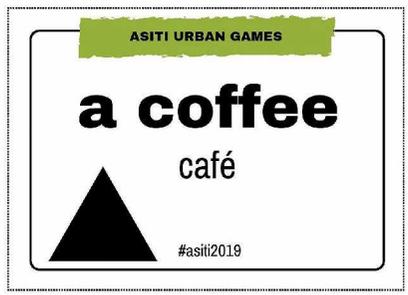
individualism | collectivism
together | separately
now | later

The examples of design

1. A3 size



2. A4 size



Possible navigations

1. Use symbols. Users have to follow the nearest symbol that leads them from the option they have chosen to the next choice.



- 2. Another version of using symbols is putting choices upside down, so players cannot predict their next move in the moment of taking the decision. They just go to the nearest symbol of their previous choice.



3. Arrows and lines. The simplest way to connect answers and next choices. With obstacles (f.ex. benches, postuments etc.) they create a labyrinth which is engaging and gives the spark of mystery. Use two colours of chalk/tape/string to help players to not to get lost.



4. Colourful string instead of chalk. In case of rain, it's possible to use strings in two colours to mark paths between options.



5. Space creates new possibilities for navigation. In Opole, we used a giant chessboard to move players from one option to another. It was working like in chess, people went f.ex. to 4B square or 8G.



Personal Note

Claudia Sofia Santos Silvestre

During the project, working in a smaller team, I've initially developed the game "Mapping" that consists of an urban game that combines a strong visual scenario and effects in the public space and quiz strategy. It is a game or mental sport in which players (individually or in teams) try to correctly answer the questions/dilemmas they are asked, and at the same time map their answers in order to reach the conclusion.

We use a story to give and motivate players to play and reach the final conclusion. We realize that when applying the game on the ground it would have to undergo some changes depending on the place chosen to play it. It is not the questions that are asked, but the material or how to position the game.

In Italy we used a square that had obstacles "Piazza della Mercanzia", to orient people in the game we used these painted on the ground, in Portugal because it was a park we used the trees to hide the answers and then we had to use symbols to route people.

The players said the game was easy to play and led people to make choices in order to reach the end.

They reported that some choices were not that easy to make, but since in life choices are not always easy, we think we have been able to create a game that comes close to the daily reality of the choices, whether religious or otherwise. And that is the choices regardless of, what makes us humans that was the conclusion of our Game.

After playing the game they had three questions at the end to answer in order to let us know if they enjoyed playing, what they thought of the conclusion and whether they should have other questions/dilemmas.

It was fun to create the game and I was happy with the end result because people also had fun playing and also learned that the choices are not always easy or as linear as they seem.

Teleport

Name of the game	Teleport
The aim of the game (objectives)	<ol style="list-style-type: none"> 1. Make people listen 2. Break stereotypes about religion 3. Learn while having fun
The aim of the players	<ol style="list-style-type: none"> 1. The aim was to teleport back to the initial point: Opole. They should answer the questions (FALSE OR TRUE) about 5 different religions correctly so they could "buy" a ticket back to their original country.
Duration of the game (in minutes, including reading/explaining instruction)	10/15 minutes
Min/ max number of the players	Min=1, Max=4 in each team
Rules and description step – by step for a player	<ol style="list-style-type: none"> 1. Listen to the story in the start: discover their goal 2. Receive 10 diamonds 3. Go to the first station and answer to 2 questions: one about concepts of the religion and one about visual stereotypes of this same religion. 4. Player loose a diamond for every wrong question. 5. Player passes to the next 4 stations and repeats the process above in each one of them. 6. Player arrives at the final station: discovers if he/she have enough diamonds to buy a ticket back to Opole; gives feedback about the game; receives an informative flyer with the correct answers for the questions he/she was made.
Rules and description step – by step for game master/ someone who prepares the game	<ol style="list-style-type: none"> 1. Find a place big enough for 7 "stations". 2. Label the seven stations: Start; 5 different countries which represents 5 different religions; finish line. 3. Choose 2 questions about the selected religions: one should be a statement stereotype/curiosity and the other a visual stereotype.

	<ol style="list-style-type: none"> 4. The person at the starting point welcomes the participants with a storytelling about the creation of a teleport machine 5. In each one of the next 5 stations works like this: the game master welcomes them to a new country and presents the religion of this country. He/she tells them that to move to next country they need to answer 2 questions. Game master presents the questions and collects a diamond from the participant if he/she makes a mistake. 6. Game master in the finishing line asks the participants for 6 diamonds to get the ticket to Opole, gives the informative flyer and take the feedback from the participants.
<p>Questions for evaluation/ debriefing (for players)</p>	<ol style="list-style-type: none"> 1. Did you like this game? 2. Did you learn something? 3. Are you going to listen about religions in a open-minded way in the future? 4. Before this game, did you have some stereotypes about religions? 5. Do you have suggestions to improve this game?
<p>Resources/ materials/ equipment needed</p>	<ol style="list-style-type: none"> 1. 10 diamonds per participant 2. Informative flyers with the answers 3. 10 papers with the questions printed 4. Labels for every station 5. Small gifts for winners 6. World map for visualization of the countries 7. Any additional gadgets for characterization of the countries (sweets, photos, etc)
<p>Conclusions</p>	<ol style="list-style-type: none"> 1. People learn about religions in a fun way by breaking stereotypes and engaging in debates. They also learn to be more open minded and to listen. We advice to adapt the questions to the age of the target group.

TELEPORT

Storytelling

In a happy autumn day Tomas, walking along the path of coniferous forest near his home, noticed a very strange stone. Shimmering and spherical it seems to be a meteorite fallen down from the sky. Intrigued, he picked it up and the thrill that struck him, threw him into the world of dreams.

He immediately met a friend who told him: “welcome! Today is your lucky day, I give you these ten diamonds if you know how to correctly answer some questions that I will let you keep them”.

Thus it was that he began his journey through time passing from different countries in Europe.



Running for the change

Name of the game	Running for the change
The aim of the game (objectives)	<ol style="list-style-type: none"> 1. Discover the otherness 2. Create positive curiosity about different religions/cultures 3. Increase multicultural and religious literacy
The aim of the players	<ol style="list-style-type: none"> 1. Give the correct answers during the quiz 2. Advance as quick as possible to pass the finish line and end the “run”
Duration of the game (in minutes, including reading/explaining instruction)	From 10 mins. – 25 mins. (depending on the size of the space defined for the run and the amount of players)
Min/ max number of the players	2 - 15
Rules and description step – by step for a player	<ol style="list-style-type: none"> 1. Play individually or form pairs. 2. Put yourselves in the “starting line” 3. This way/road/path marked with balloons has the start line that represents where “world begins” and the other the ending line where the “world ends” 4. Your objective is to reach as quick as possible (in the fewer number of rounds) to the “end of the world”. When you cross the line, there is a “new world”. Unknown new world. 5. At each round one question would be presented to you, with various options for answering it (a, b, c or d). 6. Each player or pair of players has 10 seconds and after the counting (3,2,1) they all should answer speaking out loud at the same time. The answer must be given only in the end of the counting. We are going to count the time and give the signal that indicates that the time has ended. 7. If the answer is correct, you advance. 8. The wheel of movements here (show the

	<p>material) will decide how you are going to advance in this run for the change. Each symbol in the wheel matches to some style of movement. You will have 3 seconds to advance the farthest you can in the path. When the 3 seconds are over and you here our signal you must stop and “freeze”.</p> <ol style="list-style-type: none"> 9. If your answer is wrong, you (the player or the pair of players) should remain in the same place (can’t advance). 10. If you give no answer, you remain in the same position. 11. The next round follows (the quiz continues) 12. The player or the pair of players that crosses first the finish line and enters first in the “new world” has the opportunity to build this new world and leave some message for peace or change in the world or with something new you have learned throughout the game. You can write, draw or build something using the materials offered and also the materials that you can find in the public space. You should create a message to the other that arrive later and that they can continue and complete when they reach the “end of the world” and cross the line. It is imperative that you do something that the others understand and that they can continue in a meaningful way. Use your creativity. Use whatever you want.
<p>Rules and description step – by step for game master/ someone who prepares the game</p>	<ol style="list-style-type: none"> 1. Write interesting questions/quizzes considering the target group 2. Prepare the wheel depicting funny movements 3. Prepare and make attractive the place of the game (Mark the space with the “path” for the run with balloons) 4. Be positive and creative while explaining the rules of the game and during the

	<p>whole process</p> <ol style="list-style-type: none"> 5. Be aware for the time and the correct answers 6. During game: (a) invite players, (b) explain the rules, (c) lead the quiz (make the questions, signal the right answers), (d) moderate the game (choosing who advances and stays in the same place accordingly to right or wrong answers) and (e) motivate the players. 7. After the quiz part the master has to guide the players to a particular place where they can find material and can write down a motto/a picture/ a drawing about a new better world
	<p>Debriefing is made through the last step of the game: the creative “sandbox” part (last one) through the metaphor of the creation of a “new world” and the exploration of the messages left by the players by the facilitator (e.g. “What do you mean by this?”)</p>
Resources/ materials/ equipment needed	<ol style="list-style-type: none"> 1. Chalk (2, 3 boxes) 2. Balloons (15-40, depending on the size of the path chosen for the game in the public space) 3. Tape 4. Wheel of movements: a cardboard circle with 6 or 7 sections depicting movements with words/sentences or drawings and an arrow in the center that makes it possible to spin and randomly select the movement at each round 5. Cards/papers with the quiz questions and correct answers <p>Extra/Suggestions:</p> <ol style="list-style-type: none"> 6. Graffiti sprays 7. Whistle (to signal the time for the run)
Conclusions	<ol style="list-style-type: none"> 1. It’s good to have a whistle, so the signal of “start” and “stop” is well heard 2. It can be useful to search for a place, that doesn’t have much sound distractions, so the participants will hear the questions well 3. It is important to make sure, the players understand the questions, and to translate and debrief everything that

might be unclear

4. If you are promoting the event, it would be a recommendation for the players to bring comfortable clothes.
5. The game is more attractive when the path is market with balloons.
6. The game works well either playing individually or in pairs, but listen to the preferences of the players (also in the same game moment, there could be persons playing individually and persons playing in pairs or even groups, exceptionally)
7. At the begging players could be embarrassed or inhibited (mainly if they are adolescents) so the game master(s) should be joyful, energetic and able to motivate them in the quiz (giving some funny or curious informations justifying the answers, playing with the voice tone and body posture).
8. The path of the run should be adjusted according to the kind of space chosen: it could be a straight line, a curve, a circle or even a zig-zag. And the extension of the path should be chosen accordingly to the number of players expected (but a max. of 30 meters should be enough).

Same Questions

- You can eat a traditional MUSAKA in
 - Japan
 - Greece**
 - Italy
- ~~Superbuck~~ is a beer produced in
 - North Portugal**
 - Galicia, Spain
 - South Portugal
- The Mediterranean Sea waters the coast of Portugal
 - YES
 - NO**
- On 25th of April is the celebration of Freedom Day for
 - Portugal and Spain
 - Portugal and Italy**
 - Italy and Poland
- The first Hebrew language, in which Bible was written, it was constituted by
 - 15 consonants and 7 vowels
 - 20 consonants and 4 vowels
 - 22 consonants and no vowels**
- Which of these languages can be read in any direction?
 - Japanese and Mandarin**
 - Arabic
 - Greek
- Does Buddhists believe in a supreme being or a creator god?
 - YES
 - NO**
- In which language they read from right to left?
 - Swahili
 - Arabic**
 - Porto Rican
- In which of the following countries is the only natural occurring desert
 - Spain
 - Italy
 - Poland**
- Marie Curie was the first woman rewarded with Nobel Prizes twice. Which was her nationality?
 - Polish**
 - French
 - Belgium
- According to the Arabic calendar, in which year we actually are?
 - 2019
 - 1870
 - 1441**
- The Hawaiian language has
 - 22 letters
 - 13 letters**
 - 26 letters
- Does Ramadan (Muslim's fast) starts every year at the same day?
 - YES
 - NO**
- Hinduism is a really famous religion. How many different types of Hinduism there are?
 - 2
 - 3
 - More than 3**
- How many religions you can meet and actively participate in Europe?
 - 4
 - 5
 - More than 5**



ASITI URBAN GAMES PERSONAL NOTE

Tiago Lobo Dos Santos

During the project, working in a smaller team, I've initially developed the "Bubble game" that consisted in a urban game that combines RPG, a strong visual scenario and effects in the public space and a "ethical story" projected in the future that culminates in destroying the "bubbles" and the "big bubble" in which we all live (representing prejudices, racism, afraid of the otherness, etc.) in order to save the world. Then, this game later evolved to another one "Running for the change".

We had to create and design another game because of the problems with the "Bubble game". This problems can be described in this summary: (1) large array of materials needed; (2) requires a lot of time for preparing the space and its ineffective in this aspect because each time the game is played requires a new setting up of the materials (taking too much time for re-setting); (3) difficulties for induction of the game to the persons in the public space; (4) too complex in terms of rules and levels, diminishing the depth of involvement of the players in the game; (5) the social and affective persuasion aspects of the game were questionable, meaning that our objective in terms of impact in the attitudes and behaviors of the players probably was not being fulfilled (the players remained a bit confused in the end of playing). Notwithstanding these barriers, the game had some advantageous points and these were used in what we could call its evolved form or "answer" — *Running for the change*. "Running for the change" is a game that, as the name previews, consists in a "run" made in a straight line whose objective is to reach the finish line as quickest as possible,

alone or in a team (of 2, máx. 3 players). But the players can advance only if they give the correct answers in the quiz that dictates the rhythm of the run and is the center of the game. This quiz challenges the players with an array of questions about cultural, religious, geographic and linguistic issues around the world. When correct, they can advance (with very limited time to do it) but in different ways of movement that are randomly dictated by the “wheel of movements”.

The game just ends when every player crosses the finish line. In the end, they are invited to create a message of peace to the world in a “free space” where every player completes or adds to the message previous left in a collaborative fashion (the message is always in progressive building because the players cross the line at different times).

This final component or “creative part” of the game gives freedom and power of expression to players, making them interact with the public space and thinking about the difficult inter-cultural issues gently raised by the questions of the quiz leaving an “aesthetic product” that signals the player’s personal story of participation or the learning aspects of the game (what the player learned with the game) or some previous cultural acceptance intention or behavior that is being awakened in the person consciousness in that moment or all of this at the same time.

With our redefinition of the game — and in some ways, reinvention — we promoted at least four factors that contributed to increased success (at the Loulé event) comparing with the “Bubble game” and the rest of the games (e.g. Mapping): (1) easiness in “playability” mainly due to simple rules and “non-exposure” of the players in the first steps; (2) boosted up “fun factor” with the “conditioned moves” rule, time pressure and due to some intense (but short-lived) physical activity mixed with “intellectual” issues, (3) flexibility and “softness” of the game structure and its geo-spatial configuration in the public space (e.g. the game can be played with just 2 players but can also be played with 20 players; we can play and play it again and play it again and we don’t need to resettle materials neither the disposition of the material in the space; it is minimalist in its form of appearance in the public space and it doesn’t constrain or inhibit the persons of approaching and asking about it, neither that happens when we invite them to play; it doesn’t need some special spatial issues or requirements, just a straight line in a square, road or street with about 10 to 20 meters – and even this can be adapted, using creative thinking, for example, the run can be made in a curve or in “wave” style pattern) and (4) meta-cognition awareness through playing – this means that the players furnish spontaneous feedback during and in the end of the game referring that they are actually learning and getting new information *because of the game and throughout the playing.*

I would like to finish with two comments. One is about the target group that this urban game aims to and its operational validity in the public space. The other reflects about how to improve the game. I must underline that both of them are connected.

The target group for the games to develop in the Asiti Urban Games project are youngsters and young adults (14-25). The question is that this game eventually could be used for virtually “all ages” and this is what we’ve learned with our experience of its application in Portugal. From children aged 6 to adults aged 45 or more.

All of them have fun. And the best news? They can play all together: and it works, especially when they are in family. Notwithstanding this fact, it seems to me that it works better with children between 7 and 12 years old and this should be the focus of the “main version” (in the lack of a better designation) of this game. It would be special useful as a component of a *universal early (or developmental) prevention program of extremism, radicalization leading to violence and hate crimes* that wants to explore the potentialities and advantages of the public space as the playhouse for intervention (with an eye in the potentiality of having parents and their children in the same target group). The “main version” could then be adapted to impact on older target groups or other kinds of target groups (at high risk for developing extremist behaviors or religious motivated violence) but should be carefully tested with this groups before a serious usage of it. By now, I seriously believe and will encourage to use the game targeting *every child independently of its risk level or background characteristics if aged between 7 and 12 years old*. This was the type of participant that was most deeply engaged and involved in the game during the playing experience; that showed and verbalized more

signals of learning and attitudinal reflection or change after and during the playing experience; that – by far – had more fun, joy and energy improvements when playing; that raised more questions about the cultural issues set up by it; that sometimes wanted to repeat the process of playing and whose creativity and positive curiosity about different persons, cultures and countries seemed more instilled by the game experience. They were definitively more responsive to the game.

So, in my opinion, it's with this target group that this game can effectively make the difference; I doubt of its operational validity with older target groups, it should be tested and experimented in the future. But in both cases, a scientifically rigorous and careful trial about the impact of this game on the children mindset, attitudes and behaviors towards different religions and cultures (and about “otherness” in general, as we have called it in our values: “*otherness awareness*”) should be definitively carried out if it is for the game to be enrolled in a wider program of prevention that strives for effectiveness. The “main version” could then be adapted to impact on older target groups or other kinds of target groups (at high risk for developing extremist behaviors or religious motivated violence) but should be carefully tested with this groups before a serious usage of it. By now, I seriously believe and will encourage to use the game targeting *every child independently of its risk level or background characteristics if aged between 7 and 12 years old*. This was the type of participant that was most deeply engaged and involved in the game during the playing experience; that showed and verbalized more signals of learning and attitudinal reflection or change after and during the playing experience; that – by far – had more fun, joy and energy improvements when playing; that raised more questions about the cultural issues set up by it;

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(e.g. language) and select the right questions and how to do them.

I think there is no answer about “how many questions about religion” should we put in the quiz. The main aspect is how we do the questions and communicate the possible answers: they should be done in a non-judgement — truly acceptant of the differences — way. In second place, maybe we can play with the “geography of the game” and instead of “running” in a line, this run could be done in different styles: curves, circles, complex labyrinths with obstacles (maybe these obstacles can symbolize the prejudices, discrimination elements or causes, elements of religious violence, etc.), zigzag lines, etc. Again, the option can be double-sided, this improvement can be threatened by turning the game too complex, visually non-attractive (promoting the “constraints” when persons are willing to join) or too disorganized (in the sense that the players tend to focus more in this visual or sensorial experience than in the contents of the quiz). Nevertheless, it could be an option for a “next level” of the game, with more complexity associated to the quiz and just for players that want to “repeat” (play again). Last but not the least, we have tested the game with and without the final step of personal and team collaborative creation of the message or output for “peace” and/or “world change”; and we’ve concluded that this is fundamental not only for the logic of the game itself but as a “self-feedback” for the players. Is in this step that they stop and reflect about what happened during the game and how this can change them and their attitudes/behaviors. Without this part of the game, it looks like the game was pointless and without a purpose. So, the suggestion is to augment the array of materials and possibilities that the players can or should use when doing their creative message/output, for

example, graffiti sprays, social media, inks, sound recorder and speaker, canvasses, waste (recycle? reusing?), etc.

I truly believe that the game could be made even better and that can make a real impact on the human lives but I repeat that this impact should be carefully assessed through scientific methods (if it is for it to be part of a wider program of religious violence prevention in the urban space) to be sure that we are really making the impact that we want and we struggle for. *Let's run for the change!*

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CAI - Conversas Associação Internacional



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