




Gamification 4 Inclusion

Methodology of Detective Games
focusing on awareness raising and
making active of young people related
to social issues and vulnerable groups



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Aiming to raise young people's awareness of the circumstances surrounding vulnerable groups, the challenges they face, and the true potential they hold? At a loss of finding situations where they may encounter individuals belonging to these groups, situations that inspire them to become active members of the community? Confronted with young people who resent members of certain vulnerable groups, or use hate speech against them? Searching for a way to change such attitudes?

Disappointed in traditional tools of sensitizing and informing young people about social issues and vulnerable groups because they fail to attract their interest, sometimes even prompting the ones exhibiting the strongest opposition to become even more combative towards these groups and topics? Troubled by hearing young people's statements regarding the faults of different vulnerable groups, or the danger they represent – job stealing migrants, abusive LGBT persons, or Roma who must undoubtedly be criminals?

Concerned about young people, who are more enthusiastic about 'virtual reality' and games than their real life social surroundings? Confounded by young people who are not interested in school curricula, but are very involved and active when they can play in a team (e.g. sports activities)?

Worried about students with satisfactory knowledge and study results lacking cooperation and practical skills? Or about children who, despite good marks, are unable to debate an issue based on rational arguments while respecting others' points of view?

In search of situations where young people may experience success in shared activities and being active as part of a community? Lacking informal educational methods that can build on the diverse strengths of a given group of young people?

Striving for change?

Filled with curiosity and interested in learning about creative ways to work with young people? Eager to try innovative tools or to experiment? Enjoy surprises, secrets, and games?

If the answer to any of these questions is "yes", learning about the methodology of detective games with socially sensitive themes in theory and practice is right for YOU!

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I. Innovative Educational Methods

As will become clear, the detective game is a very flexible and diverse tool, which enables the use of various techniques and approaches from other non-formal educational methods. We have collected some interesting examples one might employ within a detective game.

Games

As the detective game method is based on the concept of gamification, let us first consider games in general as non-formal educational tools. Humans are emotional beings. Rational thinking defines only 30% of our decisions and behaviour, while emotional factors are responsible for the remaining 70%. This has several consequences that detective games build upon for educational purposes. Firstly, they focus on the potential of emotional involvement. Secondly, they focus on the appeal of amusing situations (e.g. games), which people usually prefer to ones that are not particularly fun (e.g. memorizing lexical data). Thirdly, they focus on the ability of games to “displace” participants from within their normal circumstances and roles and to “transport” them to imaginary or alternative ones. Furthermore, they focus on the motivational power of being able to “win” a game.

Within the context of a game, participants are no longer 16-year-old students, but knights, sailors, or perhaps even members of a vulnerable group. During a game - as “them” becomes “us” - the acceptance of an alternative role demands and leads to the re-evaluation of the given group. From an outsider’s point of view, one may think that the behaviour/circumstances of a given person or group may be explained by their decisions and characteristics. Conversely, an insider’s point of view focuses more on the external circumstances influencing behaviour/circumstances. This is a key insight: most people with negative attitudes about other groups believe those groups to be responsible

for their own situation and behaviour, while emphasizing external reasons when describing their own decisions, circumstances, and behaviour. When placed within the role of another person, participants are able to grasp that other person's reality and, as a consequence, to empathize with them much more readily than by simply observing them from an external point of view. As the objective of games is to win, participants take on an active approach, which further enhances emotional involvement. Through their efforts to win, participants come to appreciate the importance of initiative and responsible decision making in the face of observed external conditions – designed to reflect upon reality. In the process, they also come to appreciate the given group members' situation from an insider's perspective, and are motivated to consider their options and responses. These motivational factors are also influenced by individual participants' cooperation or competition, both of which present useful models for responsible behaviour within a community.

Board Games

There are a number of board games that help players identify with vulnerable groups (disadvantaged students or people living in poverty in remote villages) or to learn about the experts working with them (e.g. mentors). Participants may acquire substantial knowledge and personal (game) experience both about the given group or social issue, and about perceptions based on blaming the given group for their own difficult situation. These views may potentially be revised after personally "experiencing" difficulties they would face in everyday life. One Czech exercise ("Path from the ghetto") focuses on the topic by allowing players to change their life story and face one where they are born in the ghetto, confronted by concrete obstacles to overcome. In the Hungarian "Mentoring game", the participants encounter challenges facing professionals helping vulnerable groups.

Some games are designed so that characters belonging to vulnerable groups always reach their goals. This strategy is based on the idea that positive experiences may have a beneficial influence on participants' attitudes/behaviour in similar real life situations. The opposite strategy is to impose stricter scenarios

that hardly offer any opportunity for winning. For example, the Hungarian game, “Sociopoly” demonstrates how despite making optimal decisions, life in remote and poverty stricken areas may result in a downward financial spiral. These kinds of experiences although shocking may be useful in terms of raising awareness. Participants with preconceptions about the responsibilities of the poor are confronted with situations where it is difficult to reach any other outcome than sinking into poverty. Both strategies have their own function; it is up to the organizer to determine what best suits the aims and circumstances of the program and ultimately the target group.

Board games may also serve as effective starting points facilitating young people’s communication and cooperation with each other, which may then be sustained and expanded.

Online Games

Young people spend more and more time online. It is often a challenge to involve them in offline activities in which they can do something together and face to face – such as board games.

One benefit of online games is that they are capable of reaching young people constantly hiding behind computers or cell phones. Furthermore, a regular key feature of online games is that players are able to assume different roles. In the Bulgarian game “Tolerado” players choose from four human rights activists (Mahatma Gandhi, Martin Luther King, Aung San Suu Kyi, Andrei Sakharov) and answer questions related to human rights issues. The game engages the players on a personal level, while offering valuable information about actual, important issues. The above-mentioned Czech “Path from the Ghetto” has an online version, as well. While players can play “against” a computer, another common feature of online games is that it also connects players, thereby building relationships that may be developed outside of the game. However, to ensure that a game remains engaging enough in the long run to reach young people, online games require constant visual and technical updating, which may present considerable funding issues. Nevertheless, despite the financial obstacles online games present, they may also serve

as effective tools for bypassing logistic challenges by potentially reaching even young people who live remotely.

Interactive Theatre Games

Some board games have not only online-, but also interactive theatre adaptations. In the case of "Sociopoly", the players become the audience of a theatre performance in which actors play the main characters of the game, while smaller groups of the audience serve as various families living in the village and trying to survive from one day to the other. The players face numerous situations, where they have to make different decisions – e.g. buying new shoes or glasses for the kids, asking for loans etc. Besides concentrating on their own actions and decisions, they also witness the actors play out scenes providing insights into characteristic situations encountered by the vulnerable group. Some such games include not only actors, but also the members of the given group, whose presence makes the situation even more authentic.

Besides interactive theatre plays focusing on games, other performances allow situations to be scrutinized by the audience, whose members may provide characters with arguments and suggestions, or may jump in and assume the character's role to show what they would do in a given person's situation. Such situations may develop critical thinking and the communication- and debating skills of all participants. The Forum theatre method uses such techniques in order to empower vulnerable groups facing powerful oppressive forces or regimes. These approaches are extremely useful, as participants are able to model characteristic situations and experiment with potentially successful ways of dealing with cases of oppression, hate speech, etc.

Thematic Walks

Besides playing games, quite a few young people prefer hanging out in the city to staying in a classroom – especially when the weather is nice. Thematic walks capitalize on this preference, bringing the education out of doors. The Uccu and the Zachor Foundation chose not to discuss Roma and old Jewish communi-

ties in closed spaces, but instead to invite young people on walks in or around their own neighbourhoods, where their own peers serving as guides lead them through the past and present of the cityscape, past buildings inhabited by interesting or important persons, or where some noteworthy historical event occurred. It is easier to imagine someone's circumstances whose house you can actually see, easier to feel a connection to historical ages and persons, if there is something shared: they lived in the same town, walked the same streets as us. Undoubtedly, every street is in fact filled with mystery and holds secrets to be discovered during such walks.

Naturally, personal connection becomes even stronger, if the links in the chains connecting us are not mere places but actual faces, not mere words but actual voices etc. For this reason, some tours also employ tablets allowing participants to view photos and videos, and to listen to the sounds of the times past referenced in the walk. The use of such tools may render the educational activity even more appealing for young people as they are quite accustomed to the use of digital devices.

Following the idea of direct, hands-on experiences heightening personal involvement, some walks may visit contemporary inhabitants, fictional characters, musicians etc., as personal encounters, looking into the eyes of someone else leaves an even stronger impression than photos, videos, and soundbites can. The best option is always to meet members of the explored group in person.

Shared Discussions between Young People and Members of the Considered Group

For the above-mentioned reasons, we may choose to employ a host of methods specifically focusing on personal encounter and discussion. There are various initiatives organizing class visits by members of different vulnerable groups, with an open discussion included in the framework of the lesson. Some programs offer non-formal lessons during which young people may articulate their views, or gather the pros and cons of a given issue. However, as the personal story of one individual always has an

emotional impact on another individual, the main emphasis of these encounters falls on the stories the members of vulnerable groups relate concerning their identity, their values, and the challenges they face, with students being able to ask any kind of question without negative consequences.

Such encounters are also vital because most young people, who are not part of a vulnerable group do not come into contact with Roma, physically challenged, or LGBT persons in their everyday life, and so can hardly be expected to have had a genuine open discussion with them. Allowing young people to ask their questions, perhaps even provocative ones and to receive sensible and credible answers will eventually prevent the emergence and consolidation of negative stereotypes or prejudices regarding the given group. Naturally, while meeting one or two representatives of a given group does not necessarily give one the feeling of having encountered the whole group, positive experiences may lead to positive preconceptions in the same way negative experiences lead to negative preconceptions, and such sessions present a valuable base for further discussion about the given group. The most important thing to stress in such programs is that even if students make critical or stereotypical comments, or pose provocative questions, the guest should remain calm, level-headed, and respond respectfully to the participants. In order to achieve this, it is important to prepare the members of the vulnerable group for such tough situations, making sure that they remain strong in their identity but share their stories without the kind of emotional fervour that could jeopardize the composed and respectful atmosphere of the conversation.

Another similar program is a so-called living library, which allows a conversation between one vulnerable person, a so-called "human book" and one "reader" who can ask questions from this person.

One must keep in mind that a given study group cannot only interview members of vulnerable groups in this way, but also - among others - members of the elite, as well. In Cyprus, there have been numerous examples of such encounters between politicians and young people in order to inform and engage them

about political issues and active participation in the community. Although vulnerable groups, and likewise their politics and politicians are often unpopular, personal encounters can make a difference, if we want young people to adopt the attitude of social inclusion, democracy, or active participation in the community. An encounter and a conversation may be used as the starting point of other common ventures.

Inclusive Activities for Groups with Diverse Participants

The members of two different groups can get closer if they experience common success, a win-win situation together. This is the aim of the Yacht Club Varna initiative, which organizes sailing trips with disadvantaged persons. Such a venture is based on cooperation and interdependence: if the boat is moored or gets lost, both parties fail, if the boat returns back to the port after an enjoyable trip, both parties win. Furthermore, cooperation allows a deeper kind of understanding of the other than mere conversation. Joint action ensures a first-hand encounter with actual reality and not just a description of its surface features. Similarly to a level-headed discussion, a successful boat ride may also serve as the basis for other shared everyday life activities in the future. Inclusive programs allow one to experience the strengths of another directly. Every individual is endowed with certain strengths in his or her own way. As complex situations demand different skills and competences, everyone is able to contribute to the common achievement.

There are a number of projects aiming to bring different groups together – e.g. Magosfa in Hungary, which brings together children and nursing home residents. During their workshops, both groups learn something from the other, and from the facilitators, while creating something in a joint effort. The objects created in cooperation also serve as future reminders of the shared positive experience.

Any activity is suitable that is appealing in some way to the groups in question. They can do garden work, play football, paint a mural, or cook dinner. There are no thematic restrictions either, as awareness raising concerning vulnerable groups and the pro-

motion of active participation in the community relies primarily on methods. Inclusive activities may benefit inclusion, human rights awareness, and diversity even if these concepts are not spelled out during the program.

Values and Voices of Vulnerable Groups

Working with vulnerable groups we can build on their strengths. In addition, displaying activities that are valuable to many people can help to promote a positive image of the group. Common values generally strengthen the mutual understanding and acceptance of groups. Many initiatives base their activities on the strengths of disadvantaged groups. The “Kóstolda” Roma apartment restaurant is maintained by Roma women who enjoy cooking. The Bulgarian “Multi Kulti Kitchen” initiative reacts to negative attitudes towards migrants by employing Asian and African cuisine as a tool for inclusion. The Autistic Art initiative in Hungary builds on the very special visual world of autistic persons, and has created a fashion brand based on their drawings and paintings.

While supporting persons belonging to vulnerable groups in creating valuable services and products, one should not lose sight of their unique points of views. A common mistake is to speak for vulnerable groups, not letting them speak for themselves. There are a number of initiatives, including radio stations, magazines, websites, blogs etc. whose main objective is allowing the voices of persons belonging to vulnerable groups to be heard. Through these channels, different vulnerable groups are able to reach out not just to their own community, but also to the entire society as a whole. Consequently, seeking out the voice of vulnerable persons through all available (social)media channels may lead to the discovery of further useful tools of non-formal education.

In addition to the group-specific characteristics- of course, not typically interpreting all members of the group- it is important to emphasize individual differences as well as individual values. Through the live library method, by knowing the different stories of people belonging to the same group, we can understand, that members of a group are far from homogeneous.

By combining group-specific and unique values, we can make a real impact on participants' knowledge and attitudes towards specific groups.

The so-called Peace games became popular in the United States from 1980, they appeared in schools or in children's camps.

The specialty of these games is that they are created by self-organised school groups, who develop themes of tolerance for each other. In this initiative, we consider important, that the mentioned youth are the designers, planners, implementers of the programmes and their own perspectives and ideas become part of the events. They are not passive recipients, but important creators of tolerance games.

Other Applicable Tools

Besides the above-mentioned methods, activities, and tools, there are many others that may appeal to young people and

may serve to develop their cooperation, communication skills, empathy, or any other type of competence, which may be relevant with regard to social inclusion or active participation in the community.

In the case of detective games, educational elements from circus pedagogy, drama pedagogy, and history may also be employed. As detective games are extremely flexible and can be designed to focus on anything we may observe in our world, anything may appear in the course of a game. Any professional may find some way to include elements of their profession and apply it to a detective game. Any kind of sports, art, literature, and science may be incorporated into a complex detective game in an engaging way.

II. Aspects of Vulnerability – Working with Vulnerable Colleagues

As our aim is to raise awareness and shape attitudes towards vulnerable groups by using detective games with socially sensitive themes, we first need to examine the main aspects of vulnerability, narratives and attitudes related to vulnerable groups appearing both in public discourse and in different sensitizing methods.

We consider a group to be a **vulnerable group** if its members are at a **higher risk of being subjected to discriminations, violence, or other disadvantages** (e.g. economic hardship). In other words, we refer to groups of persons, whose situation is more difficult in some aspects than the general situation of the majority of society. The vulnerability of such groups may stem from differences regarding sex (women), age (senior or minors), ethnicity (e.g. Roma, immigrant), religion (e.g. Muslim, Jewish), sexual orientation (LGBTQI) physical or mental condition (physically or mentally challenged persons), marital status (e.g.: divorced, single parents), and so on.

Besides the **actual differences** that set members of vulnerable groups apart from the majority and define their vulnerability, the self-perception of these groups, which serve as fundamental building blocks of their identity should also be considered. “We, the young people have fresh, new ideas but lack experience.” “We, the Roma have communities all over Europe, and often face discrimination.” Such perceptions include both positive and negative elements, which have considerable influence on the perception of in-group potential and its relation to majority groups. Furthermore, besides the **internal perceptions** of the in-group, the **external perceptions** of the majority groups - usually influenced by a number of stereotypes - should also be taken into consideration.

If someone encounters an LGBT individual dressed in a provocative way, or a Muslim man disrespecting women, they might assume that all LGBT persons or Muslim men are similar to the ones they encountered. This is how stereotypes can turn into prejudice. Every person has **stereotypes and prejudices**, but if we are aware of them and have tools to manage them, they do not necessarily have to define our relationships towards members of different groups. If people understand that stereotypes concerning, for example, seniors are in fact merely stereotypes, and that not all elderly people are the same, they might be able to associate with seniors without reserve and build meaningful relationships with them. Besides the stereotypes held by majority groups, vulnerable groups also have their own stereotypes concerning themselves, which should be challenged, as well. This way their self-perception, their point of view, and relationships with members of majority groups can develop, as well. This means that social inclusion, at the very least a dual process, can only work if the perceptions of both majority and minority groups are challenged.

As remarked above, vulnerable groups suffer from **objective disadvantages**. Because of this, they are often **considered victims**, and as a result disrespected as people who are unable to achieve as much in life as the members of the majority group. Although this attitude is based on empathy towards vulnerable groups, it precludes any feeling of equality, and at best, manifests as a feeling of social duty to provide support. For this reason, such an attitude cannot lead to real inclusion. On the other hand, as also described above, a common preconception concerning vulnerable groups is that their disadvantages are rooted in their social circumstances for which they alone are responsible. This attitude of interpreting one's own personal actions and circumstances as being influenced by the environment, while regarding others' actions and circumstances as being defined solely by their own decisions, is well documented within the field of social psychology. In some situations, vulnerable groups are considered responsible not only for their own disadvantages, but also for other social problems as well, even ones affecting the majority group. As humans are ever eager to search for external reasons for the hardships within their lives, vulnerable groups are often blamed for social ills. For example, the presence of migrants may be perceived as accounting for a lack of jobs, social

subsidies for vulnerable groups may be perceived as accounting for an increase of taxes. These so-called **scapegoat mechanisms** are extremely dangerous social phenomenon.

Focusing on the issues of vulnerable groups and their inclusion through some non-formal educational methods demands that we consider the origin of the existing perceptions, attitudes and relations that we want to challenge. For reasons outlined above, the image of the victim generally does not engender community activity and inclusive behaviour. Furthermore, experience has shown that merely confronting participants with their prejudices and stereotypes within a non-formal educational activity and calling attention to their misguided nature is, in most cases, counterproductive. **People's attitudes cannot be changed by using only rational arguments and objective facts.**

As humans are emotional beings, their behaviour can be affected more efficiently by using **personal stories**. The emotional impact of a story told by a member of a vulnerable group may influence attitudes towards the group in question. Therefore, such stories should focus not only on the group's or person's victimhood but should also reflect on their values, and how they act, take responsibility. **Focusing on similarities is an important tool in bringing people together.** Furthermore, personal stories should not consist merely of shocking events. Recounting only negative things might lead participants to distance themselves as a form of mental self-defense. Humour can help the reception of even serious or sorrowful themes. It is also important the stories not to be predictable or didactic, as this would either result in the participants to lose interest, or to feel that they are being manipulated, both of which would lead them to distance themselves from the vulnerable group in question.

Besides personal stories, common values, and other similarities, it is also important to focus on the **strengths of the person belonging to a given vulnerable group**. Acceptance of the other as an equal partner is easier given the perception of equal (or perhaps) superior skill in some area. However, besides the strengths that are common to the entire group, we should also call attention to ones that are unique to the given person.

Both aspects are important: the conveyed message should be that while not all members of a given group are the same, they do all have characteristic strengths specific to that group. Presenting only exceptional individuals will not change the general attitude of the participants towards the given group, while presenting only the exceptional qualities of individuals is also insufficient as both might be considered mere exceptions. However, demonstrating both a **shared and an individual strength** highlights both the diversity and the common positive features of the group. If possible, it is best to present multiple individuals from the same vulnerable group in order to indicate diversity and avoid conveying the message that all members of the group are the same.

Beside the diversity of characters belonging to vulnerable groups, it is also important to demonstrate the **diversity of internal and external relations**. In terms of external relationships, showing only negative relationships between the members of the vulnerable groups and the majority may also be counterproductive as presenting the majority primarily as discriminatory and malicious might cause participants to distance themselves from the narrative. In terms of internal relationships, the authenticity of a story is strengthened if potential internal tensions within a given vulnerable group are shown and not glossed over.

Depending on the profile of the game, one can also create situations where the persons belonging to vulnerable groups are empowered by their situation. For example, the participants might need some information from them, or they have an object which is vital to the completion of a task. As outlined above, personal encounters with vulnerable persons may have a beneficial influence on the attitudes of the participants. The best option is to design a win-win scenario, in which the participants and members of the vulnerable group can both gain something from the encounter.

Working Together with Members of Vulnerable Groups

When employing a game or some other non-formal educational tool focusing on a vulnerable group, it is important to **involve** the members or organizations of the given group already in **the**

planning stage. A genuine effect can only be reached by incorporating the point of view of the vulnerable group. There are numerous initiatives promoting social inclusion designed and maintained solely by members of the majority, which usually leave some important aspects out, and which assume a paternalistic or a pitying posture in relation to the given groups and their issues. Involving the vulnerable group with their own stories and ideas at the initial stages of planning is important. It ensures that they are part of the whole process, and their personal presence ensures the authenticity of the game during the implementation. Involvement in planning can also strengthen commitment at a later stage.

Concerning the need outlined above of personal stories during encounters with vulnerable groups as key tools of awareness raising, it is obvious that the involvement of members of vulnerable groups is essential to the success of such events. Visually impaired, Roma, or LGBT persons should not be played by actors or a colleague who does not have any connection to the given group. The fundamental effect of such encounters lies in the fact that participants are able to meet and speak with someone who actually belongs to the given group. If they themselves are fake, all other components will potentially feel fake.

Every personal encounter, game, or non-formal educational situation during which participants are confronted with persons belonging to vulnerable groups or vulnerability may result in delicate situations. It is crucial for the participants to be able to ask questions or make remarks related to the topic – according to the rules of the game – in order to ensure the event is conducted in an open-minded manner, without which the shaping of attitudes is not possible. As persons belonging to vulnerable groups are often sensitive to provocative questions, comments, and their relationship towards their own group or identity might not be strong enough to deal with the stress these questions or comments induce, it is important to work with members of vulnerable groups who are in touch and at peace with their own identities, and who are prepared to take part in potentially provocative, even distressing situations. Guests should undergo some kind of “training” during **preparation** sessions in advance

to ensure that they are ready to face similar situations in a live setting.

However, there may be topics that are too sensitive even for experienced guests. One should make sure not to focus on such topics directly, and be ready to moderate in case the participants themselves bring them up. Although not every question deserves an answer and not every comment has to be accepted, the moderator must be ready to react if these do arise. Optionally, the story of a person from a vulnerable group may be told by another person from the same group, if the original person is not ready to tell the story without getting overly emotional. As stated earlier, while both the personal nature of the encounter and the emotional charge of a story are vital to its effectiveness, overly intense displays of emotion on the part of persons belonging to vulnerable groups may justify the use of a proxy.

Joint planning, preparation, and realization also serves to **empower colleagues belonging to vulnerable groups**, who can thereby develop their own skills, acquire valuable non-formal educational techniques for their own future work, as well as effective conflict resolution tools for their private life. Essentially an integrated teamwork means a back-and-forth process that improves all members of the team, both professionally and personally.

III. General information about detective games

Origin of detective games

Treasure hunting as a usual old time game is the earlier background of detective games. It is well known in some traditional celebrations, or parties, it is done usually by adults for kids, or by kids to each other, or by adults to friends or colleagues. But there is also another background for such games in education. The problem solving educational forms are based on special, hard problems, logical tasks, which should be solved in small groups with the help of communication and brainstorming.

From 2007 in Japan there was a new game invented, the so-called escape room, also known as an „escape game“, which is a live adventure game in which players solve a series of puzzles and riddles using clues, hints, and strategy to complete the objectives at hand. In the basic versions players are given a set time limit to solve the game.

Escape rooms became popular in North America, Europe and East Asia in the 2010s. Permanent escape rooms in fixed locations were first opened in Asia and followed later, first in Hungary, then in North America, Australia, New Zealand, Russia and South America.

After the appearance of escape games, it became much easier to use the methods of gamification in different areas as in team buildings or non-formal education. The detective games can have many different forms. We created some own technics and sensitizing detective games.

The Detectivity Team creates, organizes and moderates live-action crime solving games from 2013. In addition to our escape rooms, we offer various other interactive detective games for those who are looking for a unique, entertaining, and intellectually stimulating experience.

Detectivity traces its origins in the thematic, educational youth camps organized from the early '80s on in Hungary. Its approach is rooted in the tradition of treating social problems and engaging in social commentary in a playful way. The thematic framework provided by a game allows for greater freedom as it encourages abstract and entertaining examination of actual current issues.

The aim of Detectivity is to transport players from their everyday lives. We try to create a narrative spatial and interpersonal environment where people can step out of their day to day routines and experience the joy of "playing". Therefore, certainly, our primary goal is always to entertain, to create a pleasant, enjoyable program, even when the game itself is a sensitizing one with educational content.

Detectivity's games may be categorized as follows:

- Based on age groups: games for children, games for families (various age groups together), games for adults
- Based on location: escape rooms, outdoor games, different venues, etc.
- Based on main function: entertainment, education, team-building, etc.
- Based on time-frame: from 1-2 hours to up to several days.

Detectivity's games are always structured around a story. Players do not take on roles personally as actors, but they are the key characters, the protagonists within the game. They experience the investigation, the story happens to them. They enter the world of make-believe where they must investigate, and by solving a crime, try to disentangle the story behind it.

There are always some interactive elements in our games which always focus on strengthening team spirit. While a successful solution, the discovery of the story in the background demands logical thinking, individuals with various character traits and skills may play equally important parts in solving a case: a dom-

inant leader, an observant analyst, a keen memory are all useful in an investigation.

From the onset to the very end, everything within the game is in context with the narrative. Although the framework of certain games is very clear-cut in terms of its beginning and end, the subject of the investigation, etc., in other games, the boundary between reality and fiction is intentionally blurred. Similarly, we may blur the boundaries of the genre as well: some games include circus or theatrical performances.

The escape rooms (children, family, adults): although games in our escape rooms adhere to a fairly straightforward and fixed framework, players do enter into more than just a room with a sequence of obstacles, tasks, and clues, but into a story in which they play a decisive role. There is always an encounter and interaction with characters from within the narrative.

Other Venue games: these games generally have a premise based on actual events, locations, facts, persons, etc. from which the fictitious narrative of the game is extrapolated. Often the venue or location of the game serves as the basis. Other times it might be some notable historic event, or even the personal history of one of the players.

There is a basic general structure that can help to create detective games, here you see it below.

Rules

Right after the players arrive they receive a copy of the house rules for signing – this is a separate text concerning what they have to pay attention to and their own responsibilities. Additionally, they may receive a commission which is an invitation to take part in the investigation and already constitutes part of the game. Naturally, the phrasing doesn't have to imply it is game, it can seem to be an investigation or sightseeing stroll, etc.

It is important to have an agreement on how to play an educational game. These rules are not the contract that should always

be signed by an adult, parent, or teacher, who is responsible for the kids in his or her care. For further information, please check your country's basic educational rules.

Dramaturgical aspects

Beginning of the game according to different methods:

The game might begin with a letter of commission describing the case the detectives should investigate; this can be substituted by another interface – online device, projector, news footage. In other instances the game master clarifies the case, or the case could be understood from a theatrical situation.

In the simplest case the first clue can be found within the letter of commission, which serves as the starting point of the investigation. The clue must be a part of the narrative, and fit the style of the story both visually and textually. The clues may be found in various types of places. The clue types can be associational, logic-based, manual skills based, educational, mathematical or learning-based, etc. A one-hour game requires about 8-10 clues.

It is convenient to have a large stock of potential clues, but they must all fit into the respective stories. Each game may require unique clues, but these should be in accordance with the context and not stand out within the story.

A successful game is always a cathartic experience. The game should motivate, help in putting forth questions, and in searching for answers to social issues and complex problems.

The game should end in a discussion that facilitates closure. If the players constitute a disadvantaged group, we highly encourage conversation and perhaps a short one-on-one Q&A session.

Game dynamics

Here we describe below, what defines the game's core dynamics. Game dynamics is a complex issue that, like theater perfor-

mances, involves rhythm, among other aspects. In addition, we interpret dramaturgical elements as part of the dynamics of the game, but they also serve as basic points of structure. Below we highlight what makes up the dynamic of the investigation games.

- **the rules and tasks should be easily understood and motivating**
- **there should be something at stake** – if not, players will lack motivation and not be as active
- **neither too easy, nor too hard** – in preparing the modules it is important to ensure that they are not too easy as that robs the players of the feeling of accomplishment, and may ruin the experience, but it should not be too hard either, as that could upset the time-frame and failure could lead to both a ruined experience and an unsuccessful game.
- **active participation** – as the aim of the game is to motivate community-conscious behaviour, it is important that the players – within the framework of the game – encounter decision-making situations which necessitates active participation (e.g. communication) and to do so with a feeling of achievement.
- **surplus information may lead to confusion** – although it may be exciting if certain clues seem relevant to the players but turn out not to be vital information, it is important not to make the game too difficult.
- **game leaders** – game companions may help the detectives' work to ensure that they do not steer themselves into a corner, or end up fighting with each other, or perhaps solve everything too soon if their intuitions are too keen. Facilitators should be prepared, should know every detail of the game, and be ready to solve various types of problematic situations.

Game environment, tools

- **realistic look of the game** – realistically represented space, detailed props and clues lead to more enthusiastic gameplay. For

example, if the game's venue is a school, the story should be set inside a school and not for instance an entire city or some other planet. If this is not possible for some reason, it is important that at least our props and clues fit the narrative, even if the venue and background do not.

- in other cases more of the imagination can be used. Young people love using sign-like tools, but in some cases it is worth using the direct poor-theater method, or association techniques where objects can gain new meaning
- **as young people prefer audio-visual** and mobile communication devices, we encourage their use (e.g. some new info arrives via cell phone, use of clips, taking photographs, searching for GPS coordinates, etc.)

Specific game module types

Forms:

- interactive theater
- live library type
- rotating - gathering information from different actors (rotation of actors or locations)
- step by step- one step leads to another
- information and relationships emerging from role cards

Elements:

- puzzle games
- logic games
- padlocks
- interviews with actors

- participants sharing different information
- association puzzles
- physical challenges
- special tools and objects
- online tools
- document analysis

IV. Social detective games

What makes a game social or what kind of games have social impact?

We believe every game has the potential to turn into social, even if unintentionally. The tales we tell, every drama exercise focusing on crucial educational questions, every operative element of circus pedagogy aimed at enhancing awareness of another's potentially quite different physical attributes serve as means to make us more sensitive regarding social issues.

The way in which disadvantaged social groups are involved in our games is especially important.

Integrative game development:

It is possible to involve disadvantaged social groups in the developmental stage of the detective game. An important part of planning is to gather as much information as possible about the given group. As a higher level of personal content leads to a higher level of sensitization, we seek to collect stories from the social group so that we may adapt these into the game and we encourage our game masters to take part in these sessions.

Guardians of knowledge

Individuals from the disadvantaged social group may be asked to participate as keepers of hidden information which the players must gather from them. These individuals create characters from their own experience, possibly their own personal history.

Who we help?

Helping or doing someone a favour may result in sympathy with that person. If this experience is a pleasant one, the bond with the social group in question might be strengthened. As the need to gather information about those involved serves as a strong

source of motivation, players are all the more eager to help, and so the process feeds upon itself. Meanwhile, the game masters must pay attention not to reinforce stereotypes when presenting disadvantaged social groups.

Building upon strengths

Presenting the members of the vulnerable groups as victims is to be avoided. It is better to emphasise individual accomplishments and strengths. There are a number of extremely talented lawyers, doctors, or piano tuners among the visually impaired, – and stories highlighting individual achievements can also work towards building positive foundations.

The “client”

The request or commission for the detectives to take on the case may also come from within the given social group. Naturally, good relations with the “client” are a must, and there is a strong incentive to show respect, conduct polite communication.

Characteristic situations

Once we have come to know the group in question, the exciting task is to create situations, unique scenarios that are familiar to the group and into which players may be drawn in an interactive way.

Key themes

If an issue, puzzle, or theme emerges within the game that is relevant to the social circumstances of the given group (e.g.: adoption by a gay couple, Romani unemployment, etc.) we can use this as an opportunity to impart knowledge, to sensitize, and increase awareness.

Although the structure of a sensitizing detective game is not necessarily different from other types of games, it is always recommended to utilize tasks – such as common contemplation in small groups, common decision making, collective prob-

lem solving, and utilisation of players' unique talents – that combine improvisational, associative, logic- or learning-based and manual skills. Whether through division of tasks or role-playing, the main objective is to give actual experiences. As a result, if the players encounter difficulties (e.g.: oppression, discrimination, poverty, etc.) they are better able to empathize than by simply being told about such issues. And of course, actual experiences may serve to influence later decisions.

Types of social detective games

The type of a social game may be influenced by the disadvantaged group's number, attributes, or location – the latter being any historic cityscape or area that can or might be linked in some way to the given group within the era the game is set. Although any kind of social issue may function as raising awareness or sensitizing, we strongly believe in the value of creating games with the cooperation and background knowledge of the concerned party in order to avoid all kinds of misinformation, misrepresentation, or over-generalization. Sensitization is itself a sensitive subject that must be handled with care. An idea for a game must be examined multiple times to ensure that it does not construct new stereotypes but deconstructs the old ones.

V. Methods, toolkits, game modules

Drama Pedagogy in Detective Games

From a technical standpoint detective games may be viewed as the officially so-called **Expert-games** in Dramapedagogy, participants act as a group of detectives whose job is to solve a case. Therefore, it is beneficial to use any familiar drama exercise structure, optionally combined with other methods previously mentioned: elements of interactive theatre, debate sessions, film tricks, circus pedagogy or circus tricks may all be incorporated within a complex detective game to suit the context.

Beyond the usual requirements of **designing drama exercises** it is encouraged to pay attention to the following when designing a detective game.

The Target Group

The players' age group and social status (if this is communicated), especially in case of disadvantaged groups.

Focus Issues

Primary issues that should be encountered during a game. These issues may be educational or sensitizing and should not be manifested in yes-no question form but rather as problems to be explored. The issues should have actual relevance to the target group.

The Rules

Fundamentally the commission to take part in the game. It is partly a detailed description of how to go about the investigation, what to pay attention to. It is also a collective decision and agreement to take part by observing the said rules and solving

the case. Naturally, this all happens within the narrative context of the game. If there is no opportunity to include such

a phase in the game, there should be at least a written agreement to document the common will to take part in the investigation.

The Timeframe

Should be made to suit the age group and the location. Detective games can be organized in special locations, e.g. in a forest, a castle, etc. Depending on the location, a detective game may last for even several days.

The Theme

Should be engaging for the given age group. This may be reinforced by the setting, the props, the actors, etc.

Warm-up Exercises

The game may optionally start with an introductory round based on familiar drama exercises. Optimally, this should already fit into the narrative context of the game. Useful props may include a ball of string – symbolizing the intricate case that must be disentangled – or a ball. The session may be a test of skills for novice detectives, possibly involving association and memory exercises as well.

Getting into Character

Players get into character more easily if they try to recall previous experiences involving “investigations”, the act of searching for something or someone, perhaps for Santa Claus or the Easter Bunny, or for the afikomen at Passover. Everyone has memories of searching for something as a small child. Reliving past stories helps to break the ice in the case of children, while adults begin to feel comfortable when they encounter something humorous. It helps for children if each gets to say a few words, just a thought about what to pay attention to in a group investigation. Gathering specialized knowledge about the case may also serve to get into

character. This may be done verbally, through drawing, by using the internet, or by any other game-related method.

Empathy Games, Trust Games

It is helpful to incorporate elements into the game that encourage awareness of each other. The warm-up sessions and tests of skill are a great way to achieve this goal. Tasks in small groups or pairs are ideal for this kind of exercise. Focusing on their senses (playing with their eyes closed, relying on their sense of smell), relying on their physical strength or manual skills are good examples. It may also help if the players get to add something personal about themselves. When receiving a role or facing an actual situation players express their personal feelings and attitudes. One example: when children paint symbols of bravery on each other's hands in preparation for the trip to Magic Land, the symbols they draw always have special significance, thereby giving the task a personalized flavour.

Role-games, singing games, tableaux, elements from forum theatre, amplifying the voices of actors, external elements – an in medias res, “postman as the bringer of news” motif, or just a letter turning up out of nowhere – may all serve to get the action flowing.

All these elements place the detective game somewhere on the boundary between drama exercises and interactive theatre.

Roleplaying

Children may receive roles and props as a part of their quest, or, alternatively, they may be required to act out a situation, character, or an entire group of suspects to get better acquainted with them and the instruments they use. Roleplaying may be coupled with associative games, skill-oriented- or other types of tasks.

Appearance of External Characters

The appearance of an unexpected character is always a source of excitement. If the use of actors is definitely not an option, cer-

tain characters may be embodied by the game master, perhaps acting out what a certain person was like when they met them. In case of social games, the personal histories told by members of vulnerable groups may serve to introduce subplots. Such a mix of truth and fiction may serve as the basis for contemplation.

The Conflict

The case to be solved in a detective game presents a basic conflict, or alternatively, may be the catalyst of an unexpected, new conflict. It is also possible that the actual conflict is not yet known, merely suspected at the onset, and has to be arrived at during an initial phase of investigating. Uncovering the entire story then involves minor obstacles leading to a primary conflict, similarly to the structure of a theatrical play. This structure may in most cases resemble that of the classical Aristotelian drama. From this perspective then, catharsis is the joy felt by the players upon successfully solving the case. Such a feeling of catharsis is an effective tool in case of sensitizing games where serious social issues are to be answered or ought to serve as starting points for further questions.

The Turn

Just as with good plays or films, a good detective game should have an unexpected turn in store for the players. The narrative or plot of the game may enter into an entirely different phase that redefines the mode of interpretation or at least the players' point of view. In such new light, the players may be faced with situations demanding decisions that go against their previous expectations.

The Twist

In most cases the turn and the twist coincide. Alternatively, we are not only met with an unexpected change, a more complex narrative than expected, but some newly found information may force the players to reinterpret all that has happened up to that point. The primary concern when designing the twist is continuity: staying true to the plot in a realistic way. It is important

to pay attention to the reactions of children as their reaction to surprising events, especially in the midst of culminating feelings brought about by nearing a solution may manifest themselves as fear.

The Solution

If a detective game is made well, arriving at the solution – as stated previously – leads to a feeling of elation. Processing and experiencing this feeling is not always easy and should always be guided by the game master. A feeling of achievement is a good team experience which should be exploited. It may be aided by common clapping or some other kind of celebratory act.

Closure

The world of reality and the world of fiction may become blurred in a heightened state of mind. When the intense experience caused by an effective detective game leads to great joy brought about by the achievement, it is important to pay attention to players who may have difficulty in distinguishing between the actual achievement of successfully completing the game and the fictional one of solving “a case.” In case of smaller children when needed, it is sometimes useful to have a talk and discuss what was real and what merely was a game. They may not be clear on all points. Sometimes it even helps to go into detail: the space was real, there was a character there, but s/he was not a phantasy creature but an actor, etc. Certain effects may make even adult players unsure about what is real and what is fiction. It is encouraged to clear these issues up with children, while also paying attention to their emotions, feelings, and the lessons that could be drawn from the story on the one hand, and the group’s dynamic on the other.

Applying Circus Pedagogy in Detective Games

In complex detective games based primarily on drama exercises and dramatic structural models, tools derived from circus pedagogy may not only serve as colourful additions but also function as fundamental elements of the game.

The function of circus games makes them suitable for allowing individuals with differing physical traits to become absorbed in tasks demanding physical skills. The difficulty or complexity of the tasks enables participants to develop their skills and results in a feeling of achievement even to those who may not be entirely comfortable with their own body-image or have certain motoric disabilities.

Basic juggling tools have the potential to improve a whole host of skills: concentration, coordination, sense of balance, of rhythm. They may serve as means for meditation and contemplation, and may potentially enhance coordination between the two sides of the brain. Certain instruments may even be used for isolation exercises. Basic circus props include: levisticks, devil- or flower sticks, diabolos, hoops, isolation hoops, juggler plates with sticks, poi, juggling balls, small juggling tissues.

Within the framework of circus pedagogy, aerial acrobatics demands a higher level of expertise. However, applying it in a recreational environment – adventure parks, made-up magical settings, or in a natural landscapes – may have a profound effect on players of any age group.

Acrobatics, balance games, strength- or skill-oriented tasks, techniques focusing on shifting one's centre of gravity are elements readily available from circus pedagogy. Their unfamiliar nature and the need to adapt as a team makes them intriguing obstacles to overcome and a further opportunity to enhance awareness of each other. Not every adult player is scared off by a task involving crawling or climbing. Although performing extreme feats is not for everyone, ventures to tackle an exceptional exercise may have a profound effect on volunteers and on the entire group's game experience as well.

Further intrigue may be achieved by using more extreme circus elements such as fire and ice. However, these should only be employed by professionals and with due caution. Hiding or retrieving clues in or from water, ice, or extreme heights, or using specialized devices may also present special challenges.

However, all role-games taken from circus pedagogy, all games and tasks concentrating on movement and physical skills, and

all tools, props, and devices should only be applied within the narrative context of the game. If the players are smaller children or teenagers, the context should allow for the existence of magical realms and creatures. Fantastical kingdoms present a great backdrop for possible applications of circus related tasks or effects. The props used may be made out to be magical devices, the property of some third party character, they may belong to fictitious animals, which are linked to their masters through some story, colour, or other trait. The objects may either be magical or may be used to produce magic. They may also be used as weapons. Any exercise involving intense movement is beneficial when playing with young children and teenagers who have vast stores of energy. As a certain amount of practice is needed to master these props, their use may be recommended when there is room for prolonged game time – the game itself may include an interval of free play.

Magic tricks may also serve as potent effect. Although more serious tricks demand a certain degree of expertise, anyone with some self-confidence and a bit of practice may learn a whole host of simpler tricks. However, game masters should keep in mind that magicians do not exist within the game setting, only wizards and magic. Tricks should not be explained. Every secret adds to the mystery and serves to create round characters.

Living Library Method

The first-ever Living Library (Menneske Biblioteket in Danish) was organized in Denmark in 2000 at the Roskilde Festival. The original idea had been developed by a Danish Youth NGO called 'Stop the Violence' (Foreningen Stop Volden) as part of the activities they offered to festival-goers.

The Living Library became part of the Council of Europe's programme in 2003 and the driving force behind its inclusion was the realisation that human rights cannot be defended and promoted by legal texts alone.

The Living Library is a tool that seeks to challenge prejudice and discrimination. It works just like a normal library: visitors browse

the catalogue for available titles, choose the book they want to read, and borrow it for a limited period of time. After reading, they return the book to the library and, if they want, borrow another one. The only difference is that in the Living Library, books are people, and reading consists of a conversation.

Using the living library method in a detective game may be achieved by way of characters with their own stories, which they share with players if they are asked questions and thereby, on the one hand, provide clues, and on the other, draw the participants into their special stories. The main idea of the social detective game method is to work with vulnerable groups as much as possible. This way real-life stories or ones based on such lives are shared during the investigation. This constitutes a greatly personal experience. All throughout the games, clues can only be understood by "opening" different books, searching for different stories.

Investigation from Theatre Performance

An investigation game organized within a real theatre would indeed have a great effect, but any other location may also be used: any kind of room, a boat, on a field where actors arrive on horse-back etc. Various tools may be employed that play with the boundaries of fine arts, for example circus elements, or other cultural happenings. The main idea is to create the semblance of a show with a strong opener which captures the audience, but to introduce a change at some point that reveals a hidden story. The audience has to become a body of investigators to solve the story by cooperating with each other. Alternatively, they may come to realise that the latent story is much more important than the introductory scene and must get involved for example in a social issue and work out a solution collectively.

In another scenario, the conflict may be part of a meta-play between the actors who as a result seem to stop the performance and ask the audience to take sides. The further continuation of the story then depends on the audience's reactions.

A further variation of this scenario may involve a non-theatrical event, for example some kind of technical presentation or an

exhibition where some unexpected turn of events triggers the investigation. For example, someone may find a corpse, the audience may find themselves locked in, or the main speaker of the event may mysteriously disappear. From here the participants must continue the investigation collectively. The on-site game masters monitor the situation and make sure the reality of the situation is not overlaid to the degree that it leads to actual panic.

Theatre/Circus – Bordering Art Forms Method

Even though an investigation may not itself be in a theatrical setting, the detective story might unfold through a series of short scenes, or, alternatively, the story may be based around a theatre troop. It may involve film effects with green box technique, online tools combined with film tricks, or a mixture of reality and cinematic effects, as if reality were taken from a scene of a film. The circus presents a vast storehouse of effects such as fire or areal elements. These are not only visually stimulating but may also constitute part of the story. The more the participants become involved in the spectacle part of the story the smoother the flow of the dramaturgy becomes. However, this method needs rehearsals, even if the scenes are half improvised. Actors should also be aware of all clues and background information to be able to help in latent ways should the participants misunderstand a clue and be led astray. If we do not want to help the players personally, we may employ inside helpers who play within the framework of the game and are able to follow the whole investigation. When providing help, for example through a telephone, it is important to inform the person on the other end that s/he is a character who knows special information about the case, for example a lawyer or writer etc.

Rotation Method

This method is familiar form of children's entertainment: they have to work in smaller groups at various stops where they always receive different tasks. The rotation should be led by an involved moderator or by actors who have a keen sense of when the group should switch. The case is solved when the participants complete

all the tasks, having encountered all places and actors. Either a half-time, or at least a post-game break is recommended involving a moderated discussion session for the whole group. Rotation may also be used as a framework for shorter distance walking tours, if there is a way to guarantee consistent speed and timing. Tasks should always constitute part of the story. Optionally, actors, game masters may supply the players with their own special equipment to help them solve tasks. It is encouraged to combine tasks based on associational methods, movement-based-, situational-, and logic skills while involving the whole group in the detailed tasks to achieve the greatest impact.

Clue to Clue

Almost all kinds of detective games are based on this model or partly use this model. Going from clue to clue means that solving each task leads to another. Finding an answer to a question leads to another question. Solving the entire problem means solving a series of sub-problems. In other words, Clue to Clue provides a basic linear narrative of a game. In any event, the way the time-frame is proportioned is extremely important. In a game lasting one and a half hours you can employ roughly around 8-10 clues. Naturally, other elements may also be used to enhance the interactive factor, like actors, films, online communication, etc. Furthermore, it is also important to use different kinds of clues within one game: logic-based clues, ones based more on associative thinking methods, creative skills. Clues may be based on general knowledge or on cultural background knowledge – one way to incorporate educational content within a game. While some obstacle may be solved by one single task, others may need solving a sequence of tasks. When using smaller groups these may engage in a Clue to Clue activity simultaneously. Additionally, participating groups may leave clues for the other groups during the investigation that may form part of some future task.

Station by Station

Another authentic version which employs a sub-variant of the Rotation method is encountering various tasks at “stations”

from short walking distances from one another. These stations may provide actors who interact with the participants or perform scenes. One way to picture this is by imagining a book: the different chapters are the various stations, not static but alive. Alternatively, a live-picture technique may be used: the actors remain as statues until players arrive and interview them one by one. The characters answer but seem oblivious to the world when not spoken to. Like a frozen picture, it may be used as a stylized way to solve a crime set in a time long ago or in some kind of tale. In fact, the actors do not even need to speak if the players are meant to focus on the surrounding clues: props, materials around them, for example, if the characters are ghosts from long past. The lack of set monologues for the characters allows for fluid interpretations and solutions, for finding various different points of view.

VI. Planning, Preparation, Realisation, and Follow-up

Planning

Planning a detective game with socially sensitive themes should start by considering the following:

- The vulnerable group to be focused on
- The target group of the awareness raising project (attitudes, messages to communicate, etc.)
- The relation of the target group to the issues in question (vulnerable groups)
- The target group's strengths and preferences
- The areas of expertise, as well as human-, material- and network resources that may be applied
- The type of detective game we wish to design (format, strategies, venue(s), number of participants, number of colleagues, characters/facilitators)

After clarifying and reaching decisions regarding these issues, the collaborating members of our team should be assembled and involved. Naturally, the optimal solution is to aim for authenticity and involve persons belonging to vulnerable groups to play "their own characters" and to take part not only in the realization, but also in the planning and preparation of the game. Involving persons belonging to vulnerable groups ensures that we do not misrepresent them and let them speak for themselves as equal partners in a common endeavour. However, we should make sure that the chosen individuals belonging to vulnerable groups have a positive attitude, are in touch and at peace with their identity, and are prepared

for potentially provocative questions and remarks from the participants.

Besides the team members belonging to vulnerable groups, we should also involve non-formal educators, game experts, and experts of all relevant areas touched upon during the game (e.g. a historian, if the game involves history). Naturally, one team member may have multiple roles (e.g. the non-formal educator may be the individual belonging to the vulnerable group), but all aspects of the game should be covered by at least one team member.

Special attention should be paid to the following during the planning stage:

- The characters belonging to vulnerable groups should be diverse, should have both unique personal and group-specific traits, and should present likeable but not overly glorified characters. While developing the characters it is important to build characters that have traits that reflect a large number of the specific group (for instance that they go to a segregated school) but also have attributes that are specific to the individual character in question (his girlfriend is the mayor's daughter).
- There should be time for discussions among the group members, and a final discussion together with the person(s) belonging to vulnerable groups, which should focus not only on the investigation, but also on the stories told by characters belonging to vulnerable groups, the situations and challenges this group faces, and their strengths.
- During the game, the participants should experience success, feel the importance of being active within one's community, and witness the value of group diversity.

Besides drafting a story and tasks, the characters should also be provided with ample, even surplus background information past what is relevant to the game. For example, if the game is played in an imaginary city, the characters should have a whole host of knowledge about the city and about each other. The participants

may pose any question to the characters, not only ones related to the game, and failing to answer these would shatter the credibility of the narrative, and therefore, the game.

Finally, after providing such surplus information, one should start preparing the necessary clues, costumes, devices, tools, and every practicality the game demands.

Preparing Facilitators and Characters

All team members taking part in the actual presentation of the game should be prepared to confront participants in a real life setting. They should not only be prepared to act out their roles and memorize lines, but also to handle any number of difficult situations that may arise. For example:

- the participants may be unable to find a clue, to grasp a conclusion which would help them to proceed in the investigation;
- the participants may be nearing the solution too early;
- the participants may experience internal conflicts regarding opinions, decisions, actions etc.;
- the participants may have a conflict with a character (perhaps us), or facilitator (potentially using hate speech against the vulnerable group in question);
- the participants may not address the characters, but the individuals playing them (perhaps us);
- certain participants may have a negative attitude, may be bored etc.;
- a clue may disappear, some technical device or apparatus may not function correctly;
- the participants might break the rules of the game (e.g.: they use aggressive behaviour, leave their group, touch objects they should not).

We recommend discussing how to deal with such scenarios with the team members during the preparation stage. The team may prepare for such eventualities by improvising scenes while testing the respective modules and tasks. If team members face difficult situations during their preparation, they will be able to handle such situations better, if they do arise during a real game. Alternatively, they will feel at ease seeing that actual participants are not as vile as the ones they had prepared to confront. An experienced moderator should be involved to give advice on how to respond to provocative behaviour, how to regain one's composure, how to refuse to answer questions, and on how characters can help each other.

The tasks should be neither too easy, nor too difficult, and it is important to have a clear estimate of how long the entire game and its various phases last. In terms of the dynamics of the game, not all modules should be the same length: a longer task should be followed by a shorter one. Finally, therefore, the preparation stage should end in trying out the tasks in order to test their difficulty and duration.

Reception of the participants in game situation

When the participants of a detective game arrive, it is a question whether they already have information that they will participate in a detective game, or they have some other information (e.g. they will participate in a tour, see a performance, listen to a lecture etc.). Even in case they came knowingly to a detective game the game master should not greet them in the spot but handle them in the reality of the game. For example, in the Zone game a guard of a segregated district was the first person the participants met, and he greeted them in a formal and strict way as the members of the visitor group from Hungary, who were let in the restricted area only one by one. This way the participants got in the game's reality in the first second after they arrived. In such cases it is important that the characters who met the visitors first don't step out of the situation of the game, and their role, even if the participants say that they came for a game which is outside of the narrative of the reality of the game. The gains and risks of this situation should always be considered. Sometimes, if it is not

fixed at the beginning that it is a game, what are the frames, and how one can escape from it in case it is needed, it can cause tension for the participants.

Informing Participants through Video

During a game, information may be presented to participants not only through clues, characters, or props, but also through videos. In such cases, the video should have a strong connection to the situation in which it appears. If, for example, the setting is an apartment, we might introduce a television set that was left turned on. If it is a public institution, there may be some looped instructional video playing. In the Zone game, we projected a promotional video aimed at the “visitors” of a segregated district. As people are used to the format of a public promotional video, this set-up seemed genuine, and was therefore an effective way of relaying information to the participants while also presenting a typical piece of media content inciting hatred of vulnerable groups. The projection of such stereotypical images are useful in prompting participants with similar views about vulnerable groups (e.g. Roma are usually aggressive, LGBT people harass children, homeless people steal etc.) to be open about their opinions, thereby prompting a discussion to emerge. If participants do not feel supported in disclosing their stereotypical, prejudiced views, and such attitudes remain hidden, they cannot be confronted and dealt with.

Forming and Working with Smaller Groups

Some detective games work better if the participants are organized into smaller groups. For example, when targeting an entire class, it is prudent to divide the larger group into smaller ones. In general, 6-8 people are able to cooperate considerably more efficiently than a larger group, in which some participants will dominate, while others will remain passive. Furthermore, smaller groups allow for the dissemination of different pieces of information to be processed first independently with a final group effort leading to the completion of the game. Alternatively, instead of cooperating, smaller groups may also compete with each other. However, it is important to avoid creating an overly compet-

itive situation, as this would counteract the sensitizing aims of the event.

Dividing the group and organizing the participants into smaller groups is a crucial operation. It is useful to motivate this transition by using some circumstance or situation within the narrative of the game, instead of merely instructing the participants to form groups. For example, in the Zone game the detectives/visitors had to form groups because they were supposed to visit different locations. Upon entering the respective spaces, each group received one piece of a photograph (related to a vulnerable group) and had to find the other parts of the photo retrieved by the other groups. Putting the pieces together all the groups had to guess collectively which vulnerable group the photo referred to, which usually lead to a conversation concerning that given group even before receiving any further tasks.

Raising Awareness through Situations Evoking the State of Oppression, Vulnerability, or Other Themes

As mentioned above, personal experiences generally affect attitudes towards social groups or issues much more effectively than any rational argument or objective information. One of the most important aspects to consider during the designing phase of a game is how to provide experiences that remove participants from their comfort zone without offending them or compelling them to distance themselves from the game. If the effects are too mild, the participants will not gain insight into the evils of oppression, or the hardships of a given vulnerable group. Naturally, too strong effects are also out of the question.

In the Zone game, participants had to pass through a checkpoint where two guards asked them random questions related to their preferences, opinions, and experiences concerning various topics. The guards acted in a stern manner and prevented participants from passing if they did not produce a serious answer. Some of the questions were personal, while some were related to political issues. Although the spectacle of the stern guards and their strange interrogation had a tinge of humour, which dispelled any feeling of impending danger, participants were aware

of the absurdity inherent in the authority of officials that compels a response to questions of a personal or political nature. In this way, they caught a glimpse of the evils of a suppressive regime.

Gate Tasks

In certain detective games involving multiple locations or stations, it is useful to employ so-called gate tasks in which participants must solve some task in order to enter a new location or gain access to an object or character. For example, players might have to walk with a white cane through the dark towards the home of a visually impaired person. Such an unusual situation demands cooperation and attention to each other, while also replicating the experiences of a given vulnerable group. In another situation, players reach the home of a gay individual, and see photographs of people with remarks about LGBT persons written underneath, as well as a mirror with a question mark next to it. On the one hand, this module incorporates a logical tier, as players have to figure out that the way to enter is to state their own opinions regarding LGBT persons, and on the other, it elicits the formulation of these opinions, which is useful in establishing an open attitude for the following discussion.

Map Tasks

Another practical option available in detective games involving multiple locations or stations is the use of maps that need initial examination and interpretation. Such maps focus on the participants' logical- and processing skills, their visual competence, and as it presents a group task, their cooperation skills, as well. For example, in an actual game, a map might serve as a tool with which players find various vulnerable groups they have to visit and examine. A map can also provide the information or part of the information necessary to locate the next station.

Interrogating and Interviewing Characters Belonging to Vulnerable Groups

One of the main tools of awareness raising detective games is the encounter between participants and members of a giv-

en vulnerable group, who play characters belonging to vulnerable groups – in other words themselves. Although it should be made clear in the context of the game that they are merely playing a character, similarities between the actor and the character should be suggested. Within the framework of the game, the players are motivated to communicate with the persons belonging to vulnerable groups in order to gain some information or clue, which means their communication will probably be polite in order to gain the character's trust. These encounters present opportunities in which participants may come face to face with a person belonging to a vulnerable group, who is able to impart information not only related to the investigation itself, but also to their lifestyle, the challenges they face, or anything related to the vulnerable group or social issue we would like to inform the participants about.

If deemed necessary beforehand, participants may be reminded of the benefits of avoiding rude or aggressive behaviour: communicating in a polite way is not only an ethical thing to do, but useful as well if one wants to obtain important information from someone. Participants should also be reminded to pay attention to every aspect of what the character belonging to a vulnerable group says, does, etc., as anything may turn out to be connected to the investigation.

As outlined above, the character's communication may consist of some information vital to the investigation, and other thematically related topics. For example, the character may ask the participants' help in some activity (e.g. a homeless person might ask for help in building some sort of shelter). Involving the participants in some common activity with the character uplifts the encounter by including a win-win situation: the participants walk away with new, useful information, perhaps a clue, while the character belonging to a vulnerable group gains assistance and possibly information as well. People are more prone to empathize with others if they share a win-win situation. In an opposite scenario, when one of the parties is perceived as coming out the loser, that party may be regarded as a victim. If we ourselves feel like victims, our perception of the other party may become antagonistic. If the other party is felt to be the victim, we often either

merely feel sorry for them (not considering them as equals), or in a worst case scenario, mentally block the image of their victimhood and deprive them of even deserving pity, which leads to dehumanization.

Requiring the Expertise of Persons Belonging to a Vulnerable Group

Vulnerable groups are often believed to be capable of less and to have less value than the members of the majority. Therefore, a situation in which participants need their expertise in some way can shape their attitude regarding the value of these groups. For example, a braille text can chiefly be interpreted only with the help of a visually impaired person; the lyrics of a Roma song chiefly by someone whose primary language is Romani. As stated above, besides the general strengths of a given group, we should also focus on the strengths of individuals, for example the fact that a given homeless person is well versed in literature. By witnessing unexpected strengths, participants will be able to see the diversity of the given group (and groups in general). We suggest highlighting both general, group-specific and individual strengths of persons belonging to vulnerable groups. We should also take care not to mark up the positive features of a vulnerable group or their representatives. Additionally, an exclusively positive image without negative characteristics/fallibility will fail to seem credible and will therefore be ineffective. Additionally, when working with multiple characters from the same vulnerable group, one should highlight their differences in order to accentuate the diversity of the group.

Group Discussions

In well-designed detective games, it is not initially apparent what constitutes relevant information and how the group should proceed. For this reason, we recommend inserting short group discussions between the various tasks and phases of the investigation, during which participants are able to discuss clues and other information they gathered so far. Group discussions present an opportunity to summarize information, ideas, suspicions,

to share different opinions, to debate how to proceed in order to gather more relevant information related to the main mission.

These discussions also present ideal opportunities to develop participants' cooperation and argumentation skills and their aptitude for critical thinking. The players analyse which pieces of information gained from the various characters may be true, what are some possible contradictions, and what theories may hold regarding the crime or other central issues. Besides logical and rational arguments, the credibility of different characters may also be put to scrutiny, the circumstances and personality of characters belonging to the vulnerable groups may be discussed, which may lead to a discussion of the social and personal aspects of the topic. At this point, stereotypes regarding a given social group may come to the surface and interact with newly gained impressions concerning them. Consequently, mid-game group discussions are instrumental in shaping attitudes towards vulnerable groups and characters. They present opportunities to challenge and revise the participants' point of view in light of their new experiences and the gathered information.

For example, some participants might be prejudiced against homeless people, believing that they all steal or tell lies. However, if their experiences during the game contradicts their prejudices, they can potentially revise their stereotypes regarding the characters in the game, and regarding the group in general. Although facilitators may be employed, the best-case scenario is that participants will debate amongst themselves, as one's own group is always more effective in influencing attitudes and points of view than an outside moderator, teacher, or facilitator. If the game relies on multiple smaller groups, and major issues can only be solved in cooperation, group discussions are essential occasions for collating and processing previously gathered information and ideas.

Analysing Written or Audio Text

Participants may encounter all sorts of texts during the game, including diaries, audio, or even video materials. Within the context of the story, these may be archival materials within some char-

acter's home, a message sent by someone, etc. Upon discovering these texts, participants process it and try to untangle what is relevant to the investigation. Thus, these kinds of tasks may improve text processing skills, as well as cooperation skills. The difficulty level may be raised by including indirect information, for example symbolic messages, hidden codes, or other more complex content. Optionally two or more texts might only be interpreted if analysed together. If for instance a text alludes to another text, for example, a letter to a poem, the content of the former may potentially be understood only following the discovery and proper analysis of the latter. Consecutive tasks may be based on further texts being layered on top of previous ones, requiring constant revision and increasingly complex analysis and ideation.

However, when using some kind of symbolic text or hidden message, there should always be some reason inherent in the reality of the narrative for why the text was created in such a way. For example, the sender of the message did not want the text to be understood by just anyone out of fear of what would happen if others get their hands on the information. Alternatively, the sender might have a poetic vein and uses secret codes not out of fear that a third party may access the information, but out of sheer enjoyment. If the narrative of the game is set in another historical or geographical context, attention should be paid to the compatibility of the content, format, and even physical material of the media. For example, a story set in the previous century may justify using aged paper; a story set in in the '90s would benefit from the use of audio tapes, etc.

Chemical/Physical or Other Scientific Analysis, Experiments

When devising a game for students, elements of the school curriculum may also be incorporated. The game might focus on a historical era, an aspect of literature; it might include elements of geography, or foreign language studies. The same is true for the natural sciences. An investigation might require the examination of some chemicals or a physical measurement along the way in order to gain further necessary information. These operations

may be realistic, or symbolic in nature. Deciding whether science should be part of the game's focus should occur early on, during the planning phase, and should lead to the consideration of how realistically it should be applied. If the game does not incorporate actual scientific operations, the issue of credibility should still be considered. For example, measuring whether a glass of water is poisonous or not does not necessarily demand an actual chemistry lab, but should employ some tool or device that seems credible or believable (e.g. a LED lights up if the water contains poison). Such modules may appeal to participants who prefer manipulating a scientific apparatus to interviewing characters, analysing texts and maps, or other tasks focusing more on the humanities.

Cooperation Tasks

As a rule, games should be devised in such a way that allows all participants to be active simultaneously, to ask questions, formulate arguments, solve situations and tasks as otherwise the more active participants will enjoy the feeling of success, while others may remain passive observers and be deprived of that feeling. If employing facilitators, one of their main objectives should be to monitor the participants' activity/passivity, and to ensure that no one dominates the group and forces their own ideas, decisions, and initiatives on the others.

One method ensuring overall participation is the distribution of sub-tasks during a module. For example, when visiting a character, one participant may focus on the character's environment and examine the surrounding objects, while another interviews the character, and a third participant uses a mobile device to gain external information. Alternatively, a game might employ independent, parallel activities for smaller groups. For example, each group might help different members of a vulnerable group complete various activities. If the original group is smaller, such independent activities may be completed by one or two participants, as well. However, this is usually more time-consuming than if multiple team members are involved in one single task.

Nevertheless, there are certain types of tasks that can only be solved with all participants acting together simultaneously. For

example, for a 10 person group there might be a gate that is locked at 20 positions, and can only be opened if the 20 positions are moved simultaneously. Such a task demands all 20 hands of all 10 participants. The appeal of such modules lies in their potential to unite a group and stimulate cooperation, thereby making everyone feel useful within a collective effort.

IT Devices

As IT tools are becoming more and more popular among young people, their inclusion in the game will have considerable appeal. For example, some information might be obtained by the participants through mobile phones, or they might have to communicate with a central office or a virtual character using mobile phones. If possible, the devices used in the game should be provided by the game, as participants may become distracted by their own smartphones, or might share sensitive information about the game on social media, thereby spoiling the experience for further participants.

Many young people enjoy taking photos more than conversing with others or analysing texts. A detective game can exploit this and incorporate real time photography into the game. The participants might need to take photos of places, persons, or objects, thereby turning something they enjoy and excel at into something exciting and useful. If photography or recording videos is merely a sub-task, moderators or facilitators should be able to recognize participants who are more proficient with images than with texts, logic, or communication, and designate such tasks to them.

A game may also utilize computers on which participants may find information or with which they may communicate with the outside world. The computer might also serve as a "station" that may be accessed only after prerequisite tasks have been completed, i.e. after some code had been gathered. Computers may be used to store clues or valuable information regarding the case (audio or video materials), and to gain background information from the internet. Additionally, they might serve as continuous communication tools (Messenger or Skype). For example, in one existing game, the participants have to send the results of the investigation to an outside party after being "locked" in the room by the antagonist.

Closing Discussion with Persons Belonging to Vulnerable Groups

After completing a detective game, it is always useful to grant participants the opportunity to share their experiences, their insights and feelings. On the one hand, this presents a source of feedback for the organizer with which to develop the game, and on the other, it gives participants and the organizers a chance to evaluate the quality of their group effort, and last but not least, to discuss the vulnerable groups and social issues at the centre of the game's focus. Moderators have to be prepared to answer potentially difficult questions and to attempt to draw out important comments that might have been held back during the game. While during the game, the social issues are only mentioned or discussed indirectly, as incidental aspects of the mission or investigation, one function of the closing discussion is to focus on these issues, ideas, the participants' own personal attitudes, and the relation of the game to real life. As the group goes through a potentially intense experience, the themes and topics they were directly confronted by during the game might engage them much more than if these were merely discussed within a school setting.

After discussing the participants' experiences and opinions, they may also get to meet the persons playing characters belonging to vulnerable groups during the game, who are by this time "out of character". The participants may now be allowed to ask any question related to the given person or vulnerable group, and those persons may share relevant information, as well as personal stories crucial in changing attitudes towards the given group. These encounters are usually very popular among participants. If the closing discussion is not announced previously, the participants, still partially under the influence of the game experience, usually exhibit spontaneous openness and interest in the given group.

Trial Game Sessions and Final Adjustments

The finalization of a game should be preceded by testing via trial games. The trial games should include all the props, costumes, technical equipment, etc. that will be used in the actual game to guarantee that all faulty elements are fixed when the game goes

live. The observations and suggestions of participants from outside one's group are always useful. After working on a project for a long period of time, even a professional may find it difficult to judge if a module is too long or too short, too difficult, or simply boring, if a character is likeable or not, if a plot twist is not surprising enough. For this reason, we recommend inviting friends and colleagues to play the trial games, and reminding them in advance to have a positive attitude, as the game they will be playing is not the perfected game yet. Setting a semi-serious tone for the trial game ensures that the team will have a positive experience, and will provide useful feedback regarding the necessary developments.

Following the trial games, we should discuss the participants' experiences and listen to their suggestions. The discussion may be held together with our entire team, as they are equal partners in the project. However, limiting participation in the discussion might also have its merits. Not every piece of feedback is necessarily useful. Some remarks may even be hurtful to team members, who will probably be tired after the game. In any case, the whole team involved in the project should definitely discuss the trial sessions as well at some point not only to process the trial players' responses, but also to report their own experiences, good and bad, to relate potential challenges, and deliberate upon how to handle them. Based on these discussions and our own observations during the game, we may decide to change some aspect of the story, of a task, of certain tools, and of character behaviour for the live games.

Realisation and follow-up

Besides the moderators, game master, and actors, we should also include personnel to welcome and accommodate guests, and assist in other such practical operations. Our team should arrive at the venue much earlier than the participants to allow time for their final instruction and motivation. Consequently, all team members with character roles should change into their costumes and take up their positions within the game space before the participants enter.

If more games are organized on the same day, make sure there is some time between sessions for discussing the previ-

ous game and for rest! Also, make sure that the relevant objects, clues etc. are returned to their starting positions before the next game, and no incongruous objects have been left in the game space by the previous group! It is prudent to have at least one back-up of the most important clues, objects, and tools in case the original goes missing or is damaged during a game.

After a game is completed, thank the participants and the team members, and ask for their feedback! Following the closing discussion, participants may be asked to fill out anonymous questionnaires regarding their experiences and suggestions for further developing the game and providing potential guidance for the team. Summarizing the results of the overall evaluation process may be useful in drafting the project's follow-up.

If participants have been asked for and have provided their email address, we can get in touch with them to invite them to future activities. We may also refer those who express deeper interest in some social issue or vulnerable group to the relevant organizations or other experts in the given field. If our guests include staff from school departments or nonprofit organizations, we can build long-term relationships with effective follow-up!

VII. Practical suggestions

Safety

Preview the location where the game will take place. It is important to check all surrounding areas and structures to be able to ensure that no accidents occur. If it is an indoor venue, check the entire space, making sure the windows open properly and examining the doors, the stairs, etc. for any potential safety issues. If the target group includes children, consider whether the space is adequate for them or not. Besides safety purposes, spatial factors should be taken into account in relation to all age groups when considering how many persons can “fit” comfortably into a given space.

Contract

Always refer to the contract between you and the organiser regarding safety issues! If you are dealing with children or young people, apply the basic responsibilities of a teacher or school! Study the national safety requirements of your country and include these in the contract your players agree to!

Special needs

When working with children, no matter what age group, ask the teachers or parents (preferably beforehand) if anyone has any kind of special needs, and involve an expert in case such children are present in the group! In general, be mindful of children who need more help or attention! Also, as it is possible that a player has undergone some kind of personal trauma, be sure not to produce experiences that might trigger an after-effect of that trauma in for instance a game involving a murder or death! This means that to some extent one should be aware of the players’ backgrounds.

IT

If the game uses online tools, involve an expert to rule out technical errors and provide back-up solutions! If all back-up solutions

fail, or in case of an emergency, be sure that game masters have a knack for improvisation that they can apply within the framework of the game!

Staying Within the Narrative of the Game

Never abandon the narrative of the game; never express that it is only a game, or call your players as such! Use the story and do everything within that framework! If you use made-up names, be sure that everyone is able to remember them! Make sure the actors do not call each other by their real names! If this presents difficulties, they should stick to using their real names.

Special Tools

Although the game may make use of all sorts of special effects (e.g. ice, fire, even animals, if needed, etc.), these must be used in accordance with existing legal standards. Be sure that you are aware of all possible difficulties that may come up, that no danger is involved, and that the special effects are encountered only at the intended time and place within the game.

Timeframe and Accommodation

The timeframe is another factor that needs to be adjusted to suit the given age group. For 6- year-olds and younger, no more than one hour is recommended. For the 6-8-year age group, game play may reach one and a half hours. However, in both cases small breaks should be incorporated into the game during which time they are provided with snacks and drinks, and are able to use the restrooms. In case of children over eight, game play may last from one and a half- to up to three hours, including breaks. Young people and adults may take part in games lasting even several days, if the story requires it.

Basic needs

Make sure sufficient amount of restrooms are available for the participants. If the game requires special clothing or tools, be sure to inform the participants about these beforehand. During

the colder months, in case part of a game takes place outdoors, participants should be warned to bring warmer clothes. You should ensure a room or other space for storage purposes, where participants may leave their bags and coats during games.

Appendix

Social innovation:

Detectivity develops complex detective games connected to social issues in collaboration with sociologists, researchers, and NGO partners. Many years of research is needed to create these games.

These investigation games are problem-solving, thought-provoking, and are important in raising awareness of each other. They explore historical periods or reflect on our own era. In many cases, disadvantaged or vulnerable groups are involved in the creation process.

In these complex investigations, Detectivity combines a variety of non-formal training methods, including the tools of drama pedagogy, interactive theater, film, live libraries, and circus pedagogy.

Detectivity's Social Detective games:

The most important benefit of edutainment games is that besides strengthening team cohesion, like regular team building activities, they also refine the participants' sensitivities towards a given topic or theme.

Currently running social Detectivity games: **The Zone, Detectives on Teleki Square, Red Salon, Grid, The Way of the Ghost**

Grid

You arrive at the police station on an open day. A police assistant is helping the group, while trying to involve them into a running investigation. The Chief of police is not there, but even in his absence you can gain insight into a case that is now in progress. Based on the investigator's sketches on the wall, you can put together what happened, who the suspect is, and what material and testimonies are being examined.

And there's even a cell.

The theme evokes segregated circumstances in an average Hungarian village. The background research was done by the UCCU Roma organisation. **This game was created by the cooperation of the Autonomia Foundation and The Detectivity Group.** Some tasks require logic, others require ingenuity or communication skills, vision, or memory among other skills.

Teleki-Detectivity –A Mystery Comes to Life

In this local history game developed by the Jakab Glaser Memorial Foundation and The Detectivity Group you'll have to solve a mystery that happened a long time ago. Lots of team building, creativity with an ideal mixture of logics and imagination is involved.

In this guided walking tour you can get to know the area of the Synagogue at Teleki Square through interesting stories and tales. The once vibrant marketplace used to be the meeting place of really exciting personalities, therefore it is a huge source of gripping stories. At this exuberant marketplace anything could be traded and found. But what are the true stories of the neighborhood?

The game unraveling a time – a period of peaceful coexistence of different ethnic and religious groups is a perfect tool for teaching tolerance-sensitivity.

Through the story of the Jews of the area you'll learn about life stories of people from the early 20th century. The community of the last Sephardic prayer house of Teleki Square explored these special life journeys of the area together with the HAS Centre for Social Sciences Institute for Sociology. An interactive detective game where you also participate in the story.

Zone

The son of the mayor of Metropolis disappeared near the Zone yesterday. In this case the detectives can help find the mayor's son or those who have kidnapped or killed him in the Zone, they may prevent the Mayor from launching an attack on the entire

population of the Zone. Detectives have a very short time before the police arrive and attack the people. Therefore, a community investigation is suggested to help the community of the Zone.

The game will require critical thinking and will develop your knowledge connected to vulnerable groups.

The preparation of the project was managed by the fund managers of the EEA Norwegian Civil Fund support schemes in Hungary (including the Autonomy Foundation, with whom Detectivity has established a permanent partnership).

Red Salon: Program of the Hungarian Academy of Sciences and The Detectivity Group

A crime set in the seventies, centered around the everyday life of Hungary. During the fun of the game the participant almost forgets that while they are playing, they are also learning about the everyday life of Hungary in the seventies. Knowledge of the relationships, objects, occupations of the era all contribute to presenting the background history of the Kádár –era and the other ex-socialist countries. This is a real time travel story combined with various communicational methods. There are surprising logical puzzles, historical documents, and real teamwork is needed to piece together the case. The detective game is based on the scientific research of the Hungarian Academy of Sciences. If required, a complete exhibition can be added to the investigation!

The Way of the Ghost

This game has a special venue, the Jewish Historical Collection of Erzsébetváros. The partners of The Detectivity Group were the Researchers of Teleki Praying house, members of the Jakab Gláser Memorial Foundation. During the program, participants will be time travellers going to the past.

They will get a glimpse into the day-to-day life of Judaism at a time when Jewish culture is still flourishing, but everything will soon change and disappear. They meet a character struggling to survive in the 1940s. The participants observe the character's

path as she struggles to escape, but while doing so they also see her doing everyday things like arranging objects in an old apartment building, going to the tailor, visiting the printer, etc.

Participants are not just observers, they can also help the character reach her goal. Returning to the present the main character's story is revealed.

book layout:
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