



# USING ESCAPE ROOMS FOR SUPPORTING ENTREPRENEURSHIP

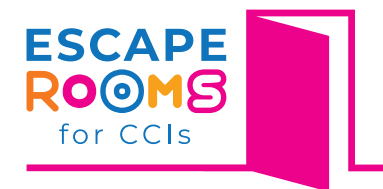
Guidebook



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# USING ESCAPE ROOMS FOR SUPPORTING ENTREPRENEURSHIP

## Guidebook



This guidebook has been produced by the Escape Rooms for the Cultural and Creative Industries project consortium, which consists of:



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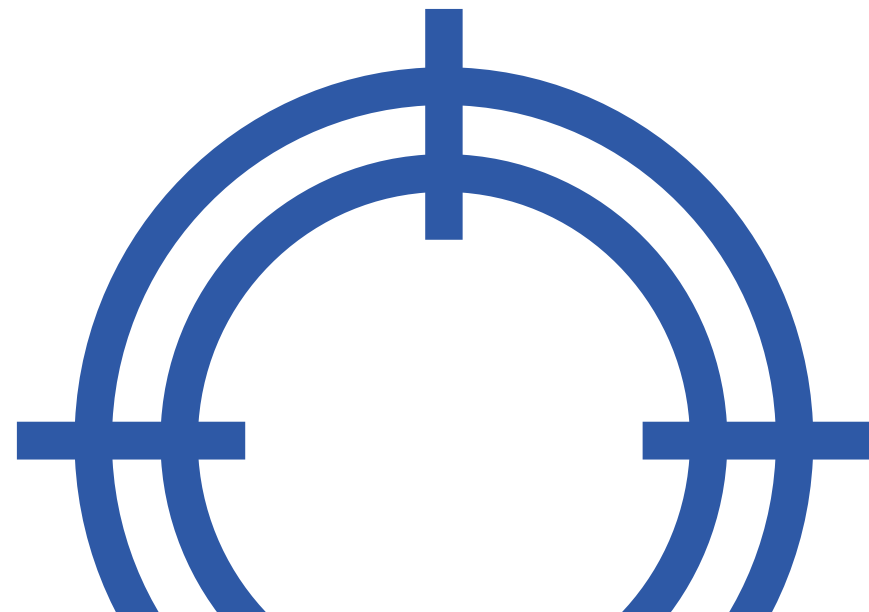
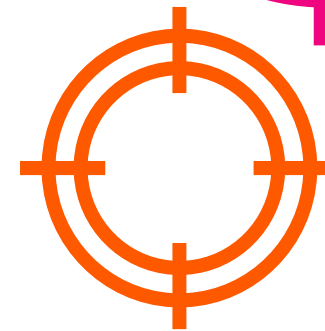
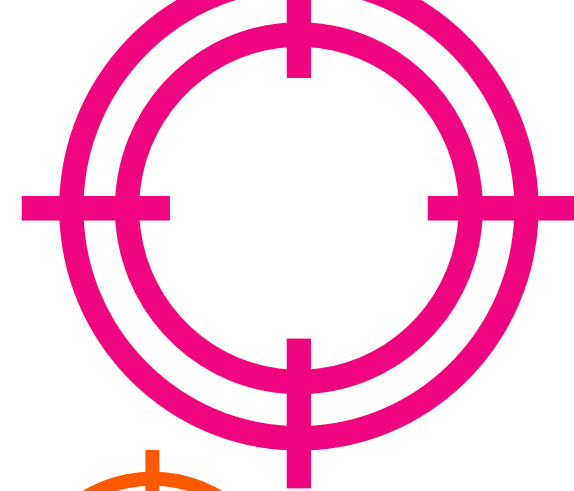
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# Benefits of gamifications for CCI entrepreneurship



## The concept of entrepreneurship

Many European schools have introduced subjects related to the teaching of entrepreneurial competence. In some cases, these classes are entirely theoretical while in others they are more related to practice, including the running of school stores, for example. But can entrepreneurship be learned? Can it be learned in a school setting as part of a lesson? There may be many doubts about this.

Derived from economic theory, the definition of entrepreneurship is. *“A character trait or set of traits in a group, and behaviours that are primarily characteristic of entrepreneurs. In economic theory, entrepreneurship is defined as a specific form of work or as the fourth (besides labour, property, and capital) factor of production. The main characteristics of entrepreneurs include the ability to recognise needs and refine ideas, the ability to seize opportunities, and the willingness to take risks.”*<sup>1</sup>

After Poland's accession to the European Union, a number of programmes and projects emerged to support business start-ups with financial support and a training package. One of the main training topics was entrepreneurship classes. A variety of training materials have been produced. These were mainly training courses for people wanting to run businesses in the cultural and creative sector. The basic element of these trainings was the formal and legal issues related to just starting a business. Participants learned about the legal system, types of companies, and the procedures for opening them. The second training block was marketing. The most important document that every trainee had to fill in, regardless of their knowledge and competence, was the business plan. Formally, the trainees were well prepared to open their own businesses. They were familiarised with very important knowledge, but little attention was paid the development of soft competencies, beliefs, and attitudes so necessary in running a business. Is it possible to acquire a set of qualities and learn behaviours that are primarily appropriate for entrepreneurs?

## The concept of gamification

Practically all of us have had contact with computer games. Most of us have played such games more or less intensively. Most young people today play computer games. However, there are different kinds of computer games - some just for entertainment and other designed for educational purposes.

In recent years, the phenomenon of gamification has emerged. This can be defined as:

*“...the use of game elements and game design techniques in non-game contexts to engage people, motivate action, stimulate learning and problem-solving while achieving desired behaviours or other stated goals.”*<sup>2</sup>

But what elements from games can stimulate people to learn?

When we analyse the mechanics and theories of games that we can use in the gamification of projects, the tasks and missions to be completed come first. Creating tasks whose difficulty increases as the skills and knowledge of the 'players' increase is key. Given that one of the tasks of our project is to introduce elements of gamification into the development of entrepreneurial awareness of young people working in the cultural and creative industries, the gradation of difficulty should slightly precede the acquired skills.



<sup>1</sup> <https://encyklopedia.pwn.pl/haslo/przedsiębiorczosc;3963281.html>

<sup>2</sup> <https://en.wikipedia.org/wiki/Gamification>

And what is the situation with the use of gamification and the concept of escape rooms in the context of school life?



**Traditional lessons with a textbook** are slowly becoming a relic, a boring option that no longer enthruses either students or teachers. Burnt out educationally, they either fall into a slump or - fortunately - want a breath of fresh air, inspiration, and creative activities. And now there are quite a few such opportunities, teachers just have to reach for them.

**Gamification.** A term that is not an empty concept, but a rich opportunity to use elements, mechanisms, and schemes of games in different areas of group-based education. Board games have always been played by children. They are no stranger to card games either. All kinds of outdoor team games have also been popular since time immemorial. So the groundwork is in place - teachers build on what is well-known and well-liked by young people. Therefore, introducing game-based activities into education does not seem so difficult. It may be that, in the beginning, teachers who are accustomed to traditional lessons will not be able to organise a whole lesson or a series of meetings according to the principles of gamification, but will only use available educational games. Many educators still use this form of activity in their lessons. This is already a small step towards structuring the activities according to everything that is most important in games, such as challenge, action, strategy, risk, mystery, the uncertainty of results, surprise, visible signs of progress, the possibility to reach expert level, and excitement. The fun begins ...

The first thing to do is create **a storyline**, invent the characters of the game, assign roles, provide them with challenges, missions, and goals, both short and long-term, and define rules and forms of evaluation of the student's progress. Just like in classic board games - there are counters, tasks to complete when you land on a certain space, points awarded or deducted, and the clear goal of reaching the finish line. And that wave of competitive excitement! So here is the first point of contact - gamification in education can involve the creation of project teams, each of which performs an identical task. It can be a nature trail, where groups struggle with puzzles about plant and animal life; a detective story, requiring, for example, mathematical calculations, chemical and physical measurements, and reading symbols hidden in a literary text. This creates the kind of space we are familiar with in Escape Rooms. The interactions needed to solve these puzzles teach young people all that is included in the competencies of an entrepreneurial person, i.e. communication, team cooperation, creativity, and here the theme of gamification appears - healthy competition, based on respect for the other person.

At this point, it is worth emphasising what distinguishes a simple game from gamification in education. First of all, a simple game is mainly about having a good time. We get together socially and make our time together more enjoyable with games of various kinds. However in using games for teaching the educational aims of using techniques known from games is very important. Pupils acquire the various skills mentioned above and receive feedback that is very important to improve or refine their abilities for the next project built on gamification principles.

Let it be a ... quest. Let's find out the definition:

*„Questing is a type of game that involves discovering the heritage of a place and creating unmarked trails that can be hiked by following information contained in rhyming clues.”<sup>3</sup>*



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<sup>3</sup> <https://pl.wikipedia.org/wiki/Questing>

A quest is a form that involves various activities - physical, psychological, intellectual, and emotional. Young people run around the city, look into its nooks and crannies, with a map in hand, riddles written on it, and discover legends connected with a given place, historical figures and their history, or interesting architectural monuments, sculptures, and paintings. This can be used to teach history, literature, geography, art and ... gymnastics. What's more, in this situation, competing groups are created who must reach the 'treasure' and the prize in this outdoor Escape Room. Quests make use of everything that lies at the heart of gamification: purposefulness (young people acquire and develop many competences), emotion, motivation (there is a reward waiting at the end), experiences taken from life (after all, they are going from point to point in the quest, doing certain tasks) and the competition together with elements of surprise and amazement.

## The Escape Room

To meet the objectives of gamification the Escape Room technique can be incorporated. It is worth introducing the definition of escape rooms at this point:

*"Escape room- a form of mental entertainment in which a group of people in a limited time solve various puzzles to find the key to leaving a locked room. Escape rooms are prepared according to various thematic keys.*

*Players are placed in a room from which they must escape by solving logical puzzles. This is a multi-player game, as some tasks require teamwork. Usually, the time to solve the tasks and get out of the room is between 45 and 90 minutes."*<sup>4</sup>

Escape rooms were first physical places but later virtual rooms have been created. Escape rooms allow all the possibilities of questing in a limited space, indoors.

## Some historical information on how Escape Rooms were born

The history of the concept of a room with puzzles from which one has to escape originates from television programmes broadcast on American television in the 1980s. In addition, escape the room video games were another inspiration.

The prototype of modern Escape Rooms was True Dungeon, created in 2003 in Indianapolis.

Here we can find many of the same elements associated with escape rooms: live team play, solving puzzles together in a physical space and with props, limited play time.

But in fact, the first ER was created in 2007 in Japan. Japanese games consisted mainly of logic puzzles, mathematical sequences or colour coding, much like the video games from which they drew inspiration. The Real Escape Game (REG) concept quickly developed in the Far East and moved to the USA after just one year.

<sup>4</sup> [https://pl.wikipedia.org/wiki/Escape\\_room](https://pl.wikipedia.org/wiki/Escape_room)

In Europe, the first ER was created in Budapest. Its creator claims to have been unfamiliar with the Japanese concept, but as a trainer and personal development coach relied on Mihály Csíkszentmihályi's flow theory. Parapark was founded in 2011 and this concept quickly developed in Europe. In these games, participants mainly had to find hidden keys or reach seemingly unreachable places in order to move on.



The first science puzzles that we can consider as the beginning of using ER for educational purposes appeared in AdventureRooms. It is a scientific game created for students by Swiss physics professor Gabriel Palacios.

As playful ERs have become high-profit business activities, they have grown tremendously around the world in recent years.

In parallel to this, the concept of ERs as a tool for innovative education in different fields of knowledge is being developed all the time, of which this project Escape Rooms for the Cultural and Creative Industries is also an example.

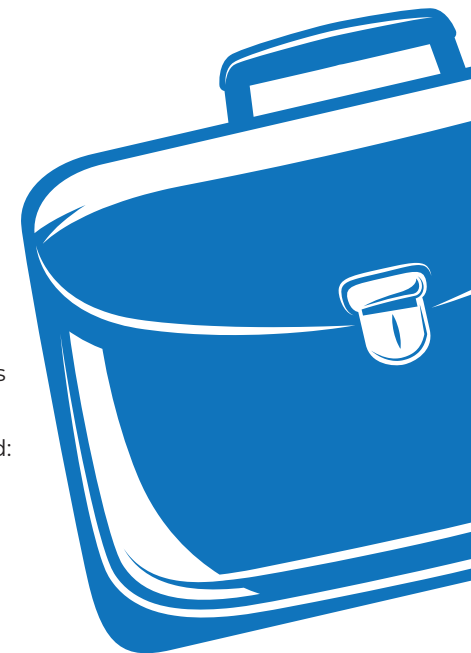
It is said that the human imagination knows no bounds. If teachers superimpose well-known techniques, such as those using the mechanism of games, they create an „explosive mixture”, in the good sense of the word. The combination of rules and imagination can produce unexpected results, create tasks that, in their novelty, meet the demands of modern times and shape the person who is engaged in life-like experience, making them eager to act and curious about themselves and other people.

## Cultural and creative industries (CCIs)

The term cultural and creative industries (CCIs) has already been mentioned several times in our text, but how can we explain it? Currently, the most coherent description has been created for the EU's Creative Europe programme.<sup>5</sup>

Regarding the definition of CCIs itself, we do not have one complete definition of the sector. Over the years there have been several approaches to defining the arts-based sector. The first attempts go back to the 1990s when British Prime Minister Tony Blair commissioned a study and so a report by the Department for Culture, Media and Sport - DCMS<sup>6</sup> was produced introducing the term creative industries which included:

- |                                 |  |
|---------------------------------|--|
| 1. Architecture                 | 8. Fashion   |
| 2. Visual and performing arts   | 9. Music   |
| 3. Craftsmanship                | 10. Advertising  |
| 4. Design                       | 11. Computer software and services                       |
| 5. Publishing activities        | 12. Software for interactive entertainment (video games) |
| 6. Film, video, and photography | 13. Television and radio                                 |
| 7. The art and antiques market  |  |



<sup>5</sup> <https://culture.ec.europa.eu/creative-europe/about-the-creative-europe-programme>

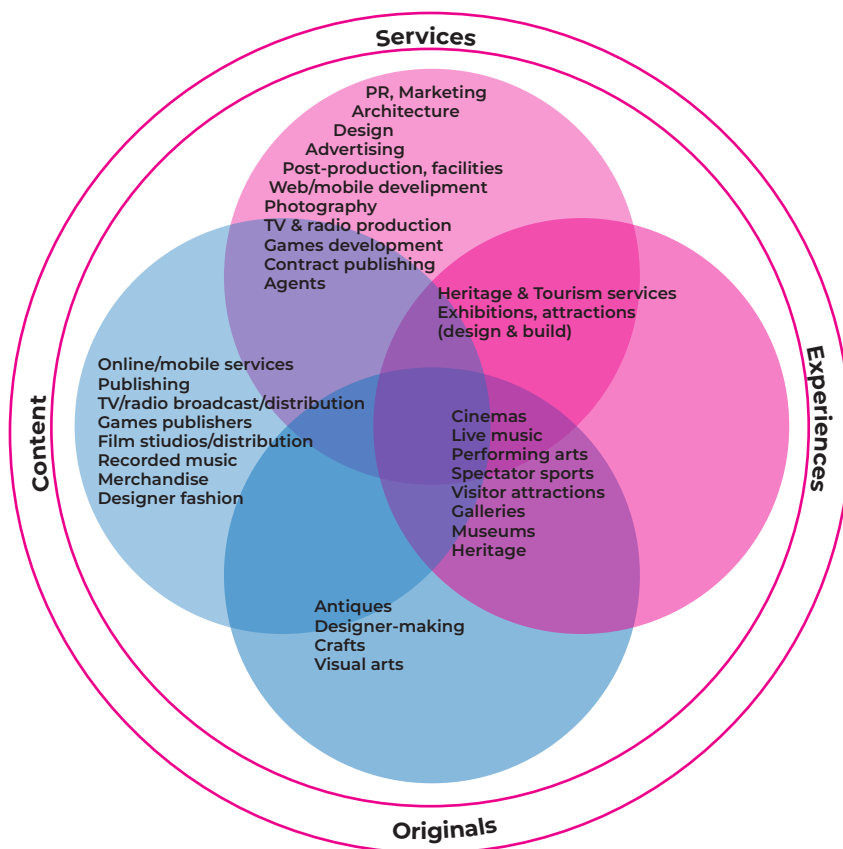
<sup>6</sup> <https://www.gov.uk/government/organisations/department-for-culture-media-and-sport>

This model was criticised by many professionals which led to further research and the creation of the NESTA model. The NESTA model proposes to divide the creative industries into four distinct but intersecting categories:



1. Creative service providers who apply Intellectual Property (IP) to other activities and organizations: advertising agencies, design consultants, architectural firms, PR, agents, production facilities;
2. Creative content producers who invest capital in the creation of intellectual property and protection of products distributed to consumers/viewers and who make money through a combination of direct sales, advertising, and subscriptions: theatre companies, publishers, video game developers, record and film companies, fashion designers, television and radio broadcasters;
3. Providers of creative experiences who sell consumers the right to participate in a particular performance or activity: theatres, organisers of musical performances, cultural, tourist, and sporting events;
4. Producers of original creative works who are engaged in the creation, processing or sale of material artefacts whose value derives from their perceived cultural or creative value and their exclusivity and authenticity: visual arts and crafts, antiques, writing, design work, photography.





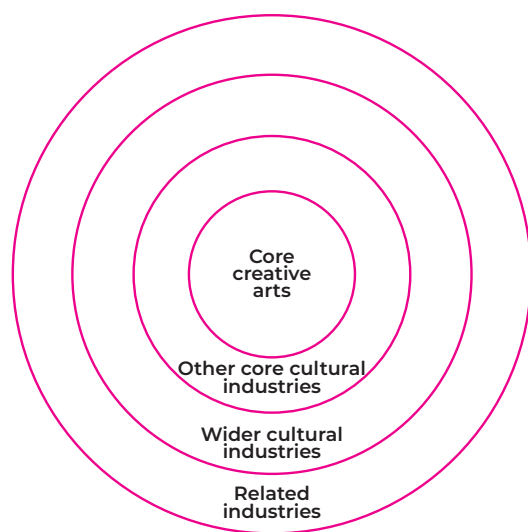
### NESTA Model

The statistical institution of UNESCO has presented a classification of cultural activities to assess the economic impact of the cultural and creative industries (businesses, employment, products). The 2009 classification proposed seven categories:

1. Cultural and natural heritage
2. Entertainment and events (including production of musical instruments and recording equipment)
3. Visual arts
4. Crafts and design
5. Publications (books and press)
6. Audiovisual and interactive media
7. Architecture and advertising (design and creative services)

This classification is used in many countries, primarily in Australia and Canada.<sup>7</sup>

Another very interesting model is the concentric circles model developed by economist David Throsby, which distinguishes between cultural industries, which are more oriented towards cultural value, and creative industries, which have more commercial value.



On this basis, further research was carried out on behalf of the European Union and the model proposed by KEA EUROPEAN AFFAIRS<sup>8</sup> was created.

This model places the traditional arts at the centre, with the cultural, creative, and related industries moving to the outside. The name cultural and creative industries (CCIs) was also confirmed, which has come into general use.

## Summary

In this chapter, we have cited a number of concepts that, at first glance, may seem very far apart. How can computer games or visits to escape rooms be combined with innovative education? They are already more closely linked to entertainment and the creative industry. But how can certain elements from games help young people to learn entrepreneurship?

These concepts are not, in fact, so distant - as will be explored in later sections of this handbook. Expanding on the highly innovative idea of the ER for CCIs project, the project consortium will provide concrete information on how to create and write a good ER scenario for training purposes, with CCI entrepreneurship in mind.

## Sources to the chapter 1:

[https://keanet.eu/wp-content/uploads/Impulse-paper-on-the-role-of-CCIs-in-innovating-European-industry\\_integrated.pdf](https://keanet.eu/wp-content/uploads/Impulse-paper-on-the-role-of-CCIs-in-innovating-European-industry_integrated.pdf)

<https://youtu.be/SKvgI-A3qQ8>

Information about CCIs: Handbook MtA Project pages 154-167 <https://mastertheact.eu/resources/>

<sup>7</sup> <https://www.unesco.org/en>

<sup>8</sup> <https://keanet.eu>

## Create a game



One of the key elements to a successful Escape Room is the scenario. Without a good, compelling storyline, the players might not feel fully immersed in the experience, at the risk of them not being interested in what is happening or, worse, being bored. That's why, when you are creating your game, you need to make sure that your scenario will generate engagement.

### Step 1: How to write a good ER scenario for the trained topic?

The first step in preparing a good scenario is to consider who your target group is. It is very important to take this into account because children, teenagers, and adults do not have the same motivations or responses to the same mechanisms. The age group of the participants will naturally impact how they interact with the game. The younger the players are, the more they will prefer a fantasy scenario and need stimulating components in order not to lose their focus. The older they are, the lesser they might be motivated by an unrealistic scenario, and the more they will want a quiet atmosphere to solve the puzzles. Teenagers and young adults can usually perform well in all kinds of environments.<sup>9</sup>

You also need to consider what previous knowledge on the topic the players might have. That will help you set the learning objectives and the level of difficulty.

Once you know everything there is to know about your target group, their strengths and weaknesses, their motivations, and their educational needs, determine the duration of your game. Traditional escape rooms usually last between 45 minutes and 1 hour. It mainly depends on the number of participants because the goal is to give a chance to everyone to participate. If you plan to divide the participants into smaller groups, it might not be very easy to organise several one-hour game sessions one after another or to coordinate several sessions at a time. You can always adjust the duration of your game after the testing phase.

After that, you can finally start picking your theme and your concept! According to Scott Nicholson, Professor of Game Design and Development, here are some of the most popular ER concepts : escape a room, investigate a crime or a mystery, gather intelligence (espionage), carry out a heist, and help create something. In the case of an ER about Cultural and Creative Industries (CCI), some themes might fit better than others, such as “help create something”. Of course, you can also search for inspiration in existing cultural and creative projects around you.



<sup>9</sup> <https://urbanescapegames.com/age-plays-factor-escape-games/>

<sup>10</sup> <https://scottnicholson.com/pubs/erfacwhite.pdf>

REMINDER: The Cultural and Creative Industries gather the following sectors of activity:



Here are some inspirational ideas for cultural and creative themes and concepts:

- Organising a live performance festival or a concert
- Developing a video game
- Organising an exhibit at an art gallery or a museum
- Shooting a (short) film
- Running an arts and crafts (e-)shop
- Publishing a book
- Etc

Choosing your concept will make you determine what kind of quest you want your participants to complete. Bear in mind that teenagers prefer challenges where they have to save the world, while adults enjoy more nuanced challenges. The choice of concept goes hand in hand with determining what terrible event will happen if the quest is not completed in time. That will determine the players' reason to achieve their goals.

You can naturally add other layers to your storyline by assigning roles to the participants at the beginning of the game. This will help them be fully immersed in the scenario. They can be entrepreneurs, members of a band, graphic designers, or anything you can think of! The ultimate aim is to compose a mission with clear objectives, in order to train specific skills and learn more about specific tools useful in the CCI domain. You could, for instance, have the players learn how to make a business plan using a Business Model Canvas. You could also educate them on intellectual property, or on the use of digital tools.

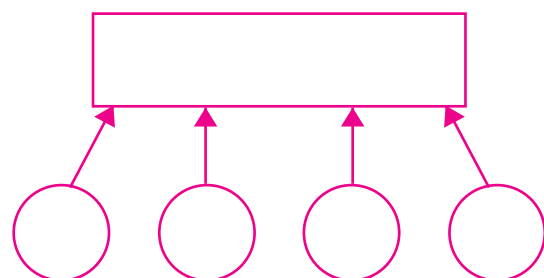
<sup>9</sup> <https://urbanescapegames.com/age-plays-factor-escape-games/>

<sup>10</sup> <https://scottnicholson.com/pubs/erfacwhite.pdf>

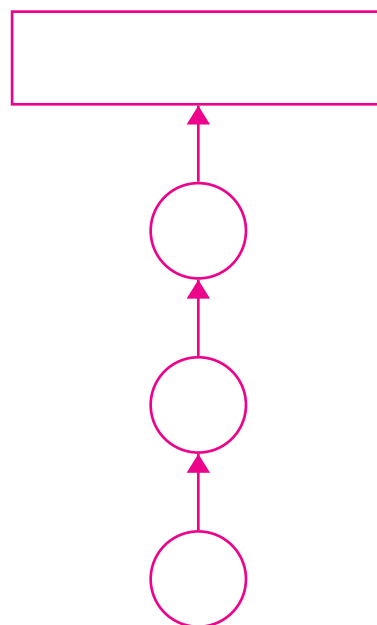
Now that you have identified your team profile and your objectives, you need to define what the players need to do in order to go from the beginning to the end of the quest. That's where you start designing your puzzles.

The puzzles are important because they are the elements that will allow the players to train certain specific skills. They will allow the learning objectives to be reached. ERs are typically good for communication skills, time management skills, and problem-solving skills, which can all be useful in CCI domains. Other useful skills in CCI are creativity, valuing ideas, self-awareness, self-efficacy, planning, and coping with uncertainty, ambiguity, and risk. Remember that the puzzles have to be relevant and fit the theme.

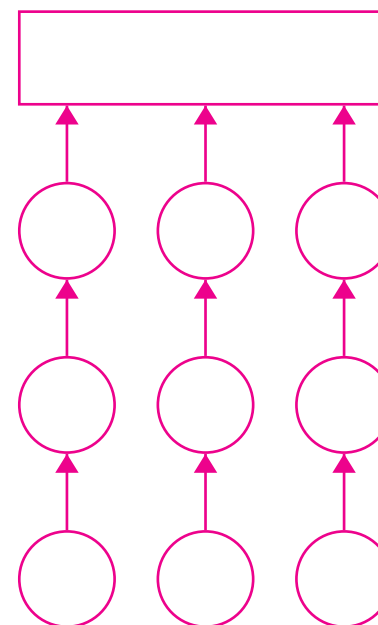
Furthermore, the puzzles usually follow a path, meaning they can be arranged in a certain progression order. Sometimes, each puzzle leads to a separate clue, and by putting the clues together, you find the final solution. That's the principle of the "open" ER. The "sequential" or "linear" ER is based on the idea that each puzzle gives you a clue, and each clue leads you to the next puzzle until the final solution is reached. Finally, you can also encounter ERs with several paths, all leading to the final solution. This last model can be useful if you have more than one group playing at the same time.



**Open**



**Sequential**



**Path-Based**

Do not hesitate to make the diagram of your own puzzles, to visualise the links between them and have an overview of the whole game.

## Step 2: What are the logistics to keep in mind?

Creating the scenario and the puzzles is the hardest part that will ensure the success of the game. However, you also need to bear in mind certain relevant aspects that will allow your ER to function.

- **Consider the level of difficulty**

First of all, the puzzles must be in line with the competencies of the participants. If the level of difficulty is too high, it will create frustration and discouragement. If the level of difficulty is too low, it will create boredom. Find the right balance. Do not hesitate to vary the challenges and include physical tasks, games and puzzles.

You also need to consider the dynamics inside the group of participants: will they prefer cooperation or competition? Escape rooms are usually cooperative. Besides, cooperation allows for narrowing the gap when players do not all have similar knowledge/skills. It reinforces teamwork. Just like in real life, a team consists of people with different roles, so you can also play with the different types of players' personalities to boost cooperation even more.<sup>11</sup> Although competitive ERs can also be a good way to teach about the competitive aspect of entrepreneurship.

- **Consider that some participants might have Specific Learning Difficulties (SLDs) and/or special needs.**

It is essential to adapt the material so that your ER can respond to those needs. Some of the adaptations you can make are: have your puzzles focus on logic rather than memory, break down the enigmas in different steps, reduce the number of writing tasks, use visual elements to illustrate the ideas, prepare transcription in case there is audio material, and subtitles if you want to use videos, use sans serif fonts, etc.

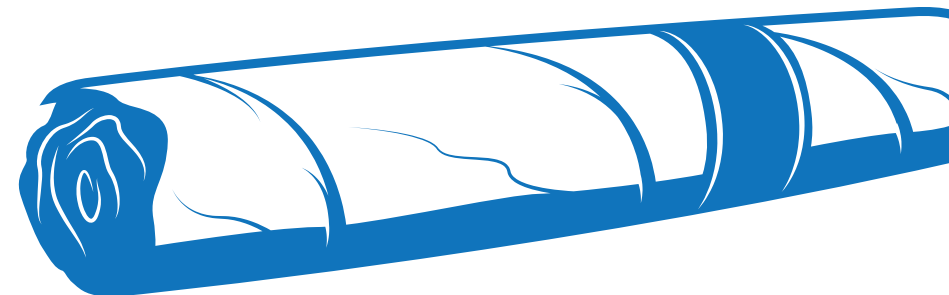
- **Consider the size of the team of participants.**

The average team size is between 4 and 5 players. Smaller or bigger groups call for different dynamics and help with the training of different skills. It's up to you, depending on what you want the participants to learn.

The size of the team will also impact the duration of the game. You have to make sure that everyone participates, so this might mean dividing your group into smaller teams and having them solve several puzzles simultaneously in order not to take too much time.

- **Consider the budget**

The goal is for you to be able to use the ER. You might not necessarily have access to expensive



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<sup>11</sup> <https://theescapegame.com/blog/personalities-in-an-escape-room/>

### Step 3: What are the different types of ER that can be developed?



Another important element to consider is the ER type, as it will have a major impact on how the participants will respond to the game.

On the one hand, you have physical ERs, which are more immersive and allow for greater motivation. Furthermore, they also make it easier to implement a multisensory approach and to bring opportunities for the players to engage with each other.

On the other hand, you have digital ERs, which are easier to set in terms of space and time, as they do not require booking and preparing a room. The use of digital tools also suppresses the limits linked to the physical nature of a game.

Each type offers several options.

The first physical option is the traditional ER. It is the most common type of Escape Room. In this context, the players are all physically present in a room, which is hypothetically locked, and have to interact with the items surrounding them in order to find the puzzles and the clues. The game is usually supervised by a Game Master, who communicates with the players from the outside.

**EXAMPLE: The Steamer project, funded by the Erasmus+ programme, provides Escape Room scenarios for school education on Science, Technology, Engineering, Arts and Mathematics (STEAM subjects).**

The second physical option is ER cards. This type of ER does not require the preparation of a room; all the players need is a surface to lay the cards on. The cards bear numbers and letters, and the players must find matching cards in order to find clues. This type of ER is less immersive but still very engaging.

**EXAMPLES: The Unlock games popularised the concept of ER Cards. They offer long or short adventures on various themes. Serious Escape Cards are educational ER cards and card templates that can be used to teach about any subject.**

The third physical option is printed form ER. All you need is a printer and paper. It is quite similar to the ER cards since you also have elements to display on a surface. But unlike the cards, you will need to manipulate the printed documents: write on them, cut them, assemble them together, etc.

**EXAMPLE: Escape Team is a platform for escape room experiences that propose 9 different ready-to-use printable ER missions.**

It is interesting to point out that most of the physical ER types nowadays include virtual elements such as apps.



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<sup>11</sup> <https://theescapegame.com/blog/personalities-in-an-escape-room/>

Next, one of the purely digital ER options is video game ER. It does require a lot of technical skills to develop a video game. However, simpler options exist. For instance, you can create a whole virtual ER experience out of a Google Form or use existing ER templates on Genially.

**EXAMPLE: The Room is a puzzle video game released in 2012. It can be played on smartphones, computers or Nintendo Switch.**

If you want to go further, you can also try to develop a virtual reality ER, but remember that not everyone has access to VR gear.

**EXAMPLE: The French video game publisher Ubisoft has developed a series of virtual reality ERs that can be played in many facilities around the world.**

Among the easier options, you can also play with augmented reality and include some interactive elements in your game.<sup>12</sup>

However, choosing the ER type is not all. Once it is done, you still have to think about the types of puzzles that you want to challenge the participants with. There are 5 main types of puzzles usually found in ERs:<sup>13</sup>

1. Mental puzzles, such as code-breaking, deciphering, and solving riddles. These are good for training logic and problem-solving skills.
2. Written puzzles range from deciphering an equation to understanding a misspelt word.
3. Sensory puzzles, in which the players have to use their senses (generally sight, hearing or touch) to find the solution.
4. Physical puzzles include the manipulation of objects such as buttons, locks, jigsaws, etc.
5. Scavenger hunts require the players to find hidden clues. Those clues can be numbers, words, pieces of text, pieces of a picture, keys, etc. Scavenger hunts are good for practising observation skills.



<sup>12</sup> [https://dl.gi.de/bitstream/handle/20.500.12116/33433/GI\\_VRAR\\_20\\_paper\\_30.pdf?sequence=1&isAllowed=y](https://dl.gi.de/bitstream/handle/20.500.12116/33433/GI_VRAR_20_paper_30.pdf?sequence=1&isAllowed=y)

<sup>13</sup> <https://teambuilding.com/blog/escape-room-types>

## Common mistakes to avoid



Finally, here is a list of common mistakes that you must avoid when creating your own Escape Room experience:

- Try to avoid a puzzle sequence that is too linear because it might make the players feel that they do not have much freedom of action. Besides, if they get stuck on one particular puzzle in a linear scenario, they won't be able to do something else until they figure out the answer; while with a non-linear scenario, they can try to solve another puzzle and come back to the difficult one later.
- Do not gamify too much. The participants still need to achieve the learning objectives. But do not make the ER too serious either; it is a gamified training experience, not a proper lesson.
- Do not use overcomplicated locks in your puzzles, as they might be difficult to manipulate for people with SLDs. Prefer padlocks with codes to directional locks.
- Do not forget that the interactions within the game need to facilitate teamwork. So make sure that the puzzles are designed to be solved by using collective intelligence.
- Try to anticipate where the players might get stuck. If they don't know how to manipulate a certain object, you can prepare an explanatory sheet beforehand. If they get stuck on a puzzle, you need to prepare additional clues in order to help them find the solution without giving it away.
- Finally, do not neglect to create the right ambience for your ER. By using music, sound effects and lighting, you will make the participants feel fully immersed. You can also use light and sound to emphasise certain elements you want the players to notice

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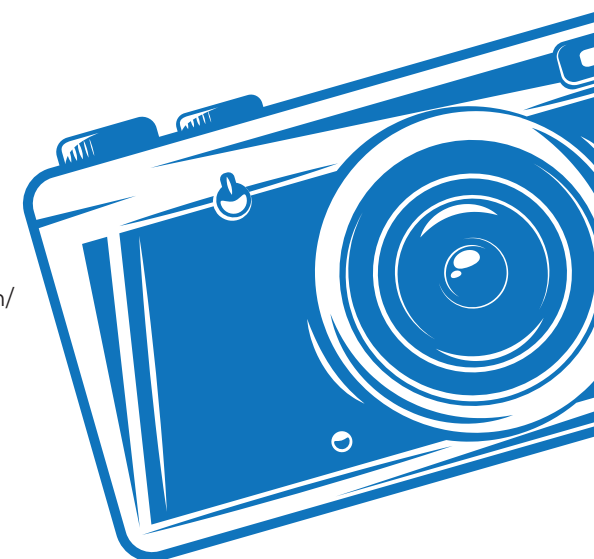
## Preparation of the game

This chapter examines best practices recommended by design partners to create an engaging and challenging physical Escape Room experience and prepare players for an unforgettable time.

The first section focuses on the importance of proper room preparation. It explores various ways to create spaces that are suitable for participants, considering factors such as accessibility requirements and the creation of an engaging atmosphere through the use of lighting, sound, and themed sets. Additionally, it discusses the significance of selecting a theme and designing challenges that are crucial elements in providing a stimulating and immersive experience.

Moving on to the second section, let's delve into good practices for preparing players before they enter the Escape Room. This includes explaining the game rules, providing clear instructions, and giving players copies of the rules for reference. The section also emphasizes the importance of emotional involvement, employing storytelling techniques and introductory activities to immerse players in the game's universe. Furthermore, it examines the significance of teamwork and communication among players during the game experience.

In the last paragraph, project partners present four best practices at the local, national, or European level, for preparing the game environment and the participants.



## Escape Room Preparation



The preparation of a physical Escape Room requires attention to detail and careful planning. Several aspects need to be considered, such as preparing the rooms, choosing the theme, designing the challenges, and creating an engaging atmosphere. Some best practices for physical Escape Room preparation are suggested below

### A. Escape Room Preparation

- It is important to ensure that sufficient space is available to allow participants to move easily within the room. The needs of people with dyspraxia or reduced mobility should also be considered, ensuring that spaces between furniture are large and accessible.
- It is advisable to create an atmosphere that stimulates participants' senses. You can play with the lighting and its brightness, using lamps to highlight important elements in the setting. You can provide participants with a background soundtrack consistent with the theme of the game, but keep the volume low so as not to distract them. You can also create a specific scent for the room, using perfumes or candles during preparation, but without making it too overpowering.

### B. Theme selection

- It is important to select a theme that is interesting and intriguing for the participants. It is advisable to choose a theme that visitors can relate to, such as a book, film, or historical event. Make sure that it is possible to purchase and find objects and decorations consistent with the chosen theme.

### C. Challenges Design

- The challenges are an integral part of the story that participants will have to discover along the way. If participants are new to Escape Rooms, it is advisable to incorporate easier challenges. The higher the overall difficulty of the Escape Room, the greater the need to think of more complex or larger challenges. However, the number of challenges is usually not relevant compared to their overall difficulty.

### D. Creation of an engaging atmosphere

- Furniture elements, objects, sounds, and lights can be used to create a realistic and engaging atmosphere. It is important to ensure that all objects and clues are correctly placed before the game starts. An organization and clue distribution plan should be followed to ensure that everything is in the right place.
- The use of technologies such as augmented reality or introductory videos can be considered to further engage participants in the game and provide a multi-sensory experience.





## Preparation of Players

The preparation of the players is just as important as the preparation of the physical Escape Room. Participants must be informed about the rules of the game, familiarised with the context, and ready to face the challenges. Below are the best practices suggested by the partners for player preparation:

### A. Explanation of the rules

- It is done before the game starts so that players are clear about the rules they will have to follow. An introductory video can be shown to explain the storyline and the restrictions during the games (e.g. use of mobile phones).
- An infographic can be used to provide visual support and ensure clarity of the rules during the game. It is important to maintain consistency with the icons used both in the explanation and within the Escape Room.

## **B. Emotional involvement**

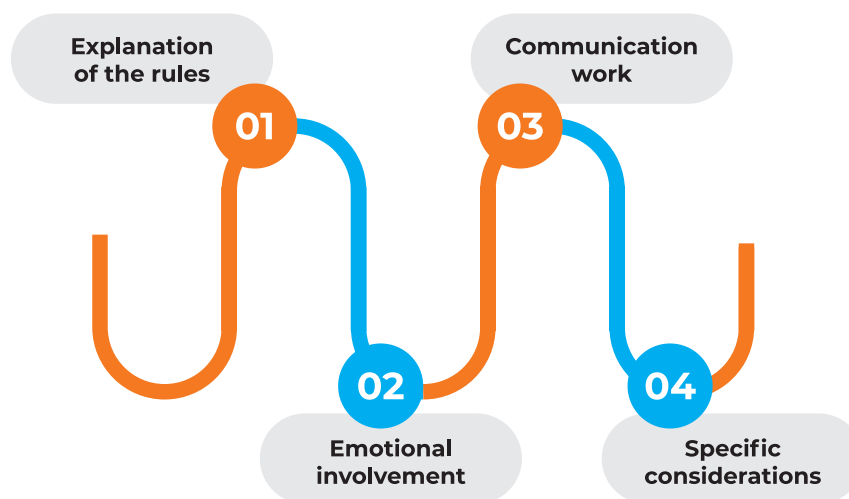
- This may be done before the game, using storytelling techniques. Telling the players a story about who they are and what they have to do, or showing a multi-sensory introductory video, can help create emotional involvement.
- It is possible also to create a short introductory activity to get players into the role of the game characters and immerse them in the right atmosphere.

## **C. Communication work**

- Teamwork and communication between players are encouraged. It is important to explain to them the importance of listening to each other and explaining one's actions. Different tasks can be assigned to group members so that everyone actively participates in the game.


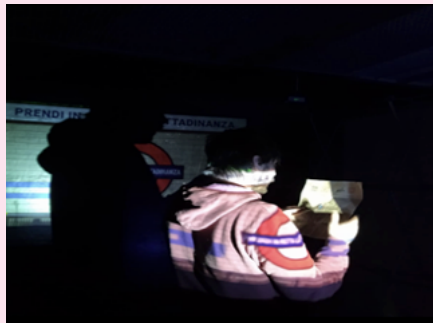
## **D. Specific considerations**

- It is necessary to ensure that players are aware of the specific rules of the Escape Room they are participating in and of any restrictions related to age or the presence of minors.
- If required, basic knowledge about the history or cultural activities related to the Escape Room can be provided to them, so that they can fully appreciate the experience.
- Accurate preparation of the physical Escape Room and the players will help to provide an engaging and memorable experience for all participants.



### Escape room: Fight racism

<b>Name of the project/game in which the good practice is included</b>	„ESCAPE RACISM-Toolbox to promote inclusive communities „Creativity- Cooperation for innovation and the exchange of good practices   Erasmus+ KA2 Escape room: Fight racism
<b>Objectives of the project/game</b>	<p>The project is to build an inclusive society where young people are promoting respect for human rights, combating racism and discrimination, and acting as multipliers for their peers.</p> <p>Escape4change created two escape rooms in collaboration with Eufemia:</p> <p>FIGHT RACISM aims to make participants reflect on the various forms that ‚racism‘ can take, helping them to understand even the most hidden forms of discrimination that happen before our eyes in everyday life.</p>
<b>Country/ies</b>	Switzerland, Lugano.
<b>Description of space preparation activity (e. materials, tools needed)</b>	<p>A few months before the installation of the ER, Escape4change held online meetings with the hosts of the initiative, with the aim of examining the spaces in which to carry out the activity. The meetings were followed by e-mails with materials about the spaces, including videos, photos, and dimensions of the spaces, to allow them to plan how to do the installation. Before their arrival in Lugano, the Escape4change team sent guidelines to the host organization on how to help them with the installation of the ER.</p> <p>After this, three facilitators installed the Escape rooms, moving the materials that were not useful for the installation and enhancing the spaces and materials within the room. In particular, the DJ's space (booth) was integrated into the game experience (facilitator station) due to its physical characteristics, while the counter was divided into two to create two game environments. Furthermore, lights programmed by the facilitator via remote control were installed as an addition to the system already present in the room. In the installation, the non-expert person assembled the things that did not affect the game.</p> <p>After the installation, a facilitator went through the play sequence to check that everything was placed in the correct place.</p>

<b>Name of the good practice of preparation of players</b>	Participants preparation
<b>Place and Duration</b>	Lugano, 5 minutes.
<b>Description of the player's preparation phase (necessary information about the game, rules, and how to participate) with the timeline.</b>	<p>Participants were welcomed by a facilitator who conducted three types of dialogue:</p> <ul style="list-style-type: none"> <li>- Introductory (what's your name? Are you from Lugano?)</li> <li>- Technical, which involves giving technical knowledge (e.g. the emergency exit is there, don't touch the X's, etc)</li> <li>- Narrative dialogue (Where are you from?)</li> </ul> <p>Lastly, the facilitator introduced the game environment by saying that the theme is a travel and started the music (1 minute)</p>
<b>Picture/s</b>	<div>  <p>Second ER room</p> </div> <div>  <p>A participant reads the trick</p> </div>

## Filharmonia Escape Room

<b>Name of the project/game in which the good practice is included</b>	Filharmonia Escape Room
<b>Objectives of the project/game</b>	Participating players solve puzzles related to the history of music and the Krakow Philharmonic, crossing the places inaccessible to the public of the historic building at Zwirzyniecka in Krakow.
<b>Country/ies</b>	Kraków/Poland
<b>Name of the good practice related to the space preparation activity</b>	Escape Room in large cultural institutions. The idea from the Krakow Philharmonic can be transferred to other large concert halls.
<b>Description of space preparation activity (e. materials, tools needed)</b>	<p>Appropriate preparation of the philharmonic back rooms. Closing and opening the right doors. Preparation of appropriate furniture and props on the game route.</p> <p>Digital text, and music content, are available on iPad. Using Augmented Reality technology. The game can only take place on selected days when there are no other people in the building. There are no concerts or rehearsals.</p>
<b>Description of the player's preparation phase (necessary information about the game, rules, and how to participate) with the timeline</b>	<p>Players can be in groups of 2 to a maximum of 6 people. There is an age limit of 10 years old. All minors must be accompanied by an adult. The game takes place throughout the Krakow Philharmonic, also in places normally inaccessible to the public. The game is ranked, which means that time and score are evaluated by solving puzzles. The maximum game duration is 60 minutes. Clues for solving puzzles can be read from the environment in which we are and from the objects around us.</p>

Picture/s



#### Triescape Osona

<p><b>Name of the project/game in which the good practice is included.</b></p>	<p>Triescape Osona</p>
<p><b>Objectives of the project/game</b></p>	<p>Triescape Osona proposes a new concept of playful activity, linked to the knowledge of nature and local heritage, a multi-experienced team enjoyment that combines three test games: geocaching, gym and escape room, all under the umbrella of a historical, natural, or legend of the population. Participants, as they progress in the game, will pass tests of orientation and skill, obstacles, and questions about the environment or logic games to succeed in resolving the challenge proposed to them. Each of the three games that make up the Triescape develops in a different location.</p> <p>Of the population: geocaching takes place in the natural environment closest to the population, the gymkhana within the urban centre, and room escape in an enclosed space in a locality population. In each of the stages, they will resolve a part of the puzzle as they go into the singularity proper to each Osonian site. Visitors will discover these bike and walking places. Triescape Osona also aims to encourage players to participate indirectly in the local economy, therefore, discounts will be given to switching to restaurants, Inn, and village stores.</p>

<b>Country/ies</b>	Spain
<b>Link to the project/game</b>	<a href="https://osonaturisme.cat/triescape/">https://osonaturisme.cat/triescape/</a>
<b>Name of the good practice related to the space preparation activity</b>	Triescape Sant Bartomeu
<b>Description of space preparation activity (e. materials, and tools needed)</b>	<p>The clues to resolve the game are hidden among the objects of a 17th-century tavern. The participants have less than an hour to collect all the necessary data that will guide them to solve who hid the object of this story and why.</p> <p>Throughout the room escape participants will discover what was Saint Bartholomew of the Grade in 1963 and, finally, they will have to resolve the mystery of the vows, passing proofs of logic and skill in less than an hour. Once exceeded the last test of the gymkana (previous activity), participants will already have the lead to them in the old Puigneró factory, where they will play the escape room. The escape room would be a 1963 re-enactment of St. Bartholomew of the Grade, when the events of the Avalots occurred. From here participants will have an hour to resolve the mystery, solving evidence of wit, skill, discovering secret rooms, etc. A video will be shown just before entering room escape's first room participants to contextualize the room escape story and get on with it.</p>
<b>Name of the good practice of preparation of players</b>	Participants' preparation for any of the Triescape Osona activities
<b>Place and Duration</b>	1 hour in length inside the building of the Casal d'Avis
<b>Description of the player's preparation phase (necessary information about the game, rules, and how to participate) with the timeline</b>	Video that will tell the game's fictional story, but based on a historical fact or on a legend of the people, in the natural environment or at a point of interest of the population, by Triescape Osona in order to contextualize all tests and, therefore, make the experience more coherent, interesting and fun.


Picture/s



### Social funding must be maintained

<b>Name of the project/game in which the good practice is included.</b>	Escape Rooms for Social Entrepreneurship (ERSE) – “Social funding must be maintained” Erasmus+ KA2 project
<b>Objectives of the project/game</b>	<p>The ERSE project was aimed at educating future entrepreneurs concerned with the social ramifications of entrepreneurship, and tackling youth unemployment and marginalization. 12 Escape Room scenarios have been developed by the partners (LogoPsyCom, Citizens in Power, CEPROF, iED).</p> <p>“Social funding must be maintained” aims to explain how social entrepreneurship and social problems are connected. The participants must identify 7 societal challenges defined by the European Commission.</p>

<b>Country/ies</b>	Cyprus (partner countries: Belgium, Greece, Portugal)
<b>Name of the good practice related to the space preparation activity</b>	<a href="https://er-se.eu/en/a-comprehensive-module-pack-with-scenarios/social-funding-must-be-maintained/">https://er-se.eu/en/a-comprehensive-module-pack-with-scenarios/social-funding-must-be-maintained/</a>
<b>Description of space preparation activity (e. materials, tools needed)</b>	Setting up the room
<b>Name of the good practice of preparation of players</b>	<p>Before testing the game, Citizens in Power rented an empty office space in order to implement the escape room according to the sanitary restrictions at the time (this took place in 2020). The one person in charge of facilitating the gameplay and setting up the room prepared all the graphical material in advance and purchased the necessary equipment. The facilitator then followed the room organization and clue distribution plan made beforehand to make sure that every object was in the right spot.</p> <p>The room set up needed to look like an office at the European Commission, so the facilitator added elements that reminded an office space: documents, supplies, a plant, etc.</p> <p>This escape room did not need any particular lighting or sound effects.</p> <p>This escape room required to have posters hanging on the wall, as part of the clues, as well as post-it notes displayed. The facilitator also had to prepare locked boxes that contained some of the clues and a smartphone, by changing the lock code and the wallpaper, and adding the game master's phone number to the contacts list. Finally, the facilitator set up a laptop on which the game master was able to follow the game progression via Skype. The game master can also achieve these tasks.</p>
<b>Place and time</b>	Cyprus. It should take between 30 and 60 minutes to prepare the game.
<b>Description of the player's preparation phase (necessary information about the game, rules, and how to participate) with the timeline.</b>	Pre-game briefing

<b>Place and time</b>	Cyprus. Maximum 10 minutes
<b>Description of the player's preparation phase (necessary information about the game, rules, and how to participate) with timeline</b>	<p>First, the facilitator showed the game trailer to the participants, so they could become aware of the reality/the environment they were about to enter.</p> <p>Then, as they entered the room, the participants were welcomed by the game master, who introduced themselves and the context of the game. The game master gave a short explanation about what escape rooms are and asked the participants if they had already been in one before.</p> <p>Lastly, the game master provided the instructions according to the instructions guide and read the context document with the participants:</p> <ul style="list-style-type: none"> <li>• Stay in the defined playing area</li> <li>• You do not need to use physical force to find the clues</li> <li>• Each clue is used only once</li> <li>• Listen to each other and explain what you are doing</li> <li>• Divide the tasks between you</li> </ul>
<b>Picture/s</b>	

## During the game

In the previous chapters, it was mentioned that one of the key elements to a successful Escape Room is the scenario. When creating a game, it is vital to develop a compelling story and set the atmosphere of the selected topic to engage the players. Likewise, the game preparation materials and briefing for the participants are relevant. However, taking the players through a compelling story and a great adventure is not an easy task. It still needs the skills of an agent who ensures an engaging involvement during the game. This is the role of the Game Master (GM). This person dynamizes the game, accompanies the participants, and guarantees their experience is satisfactory.

This chapter will focus on the figure of the GM, the profile characteristics, and their specific tasks before, during, and after the game. It will also look at some examples of good practices recommended by the partners of the project related to the players' preparation and the dynamization of the experience led by a GM during the game.

## What should a Game Master be like?

The profile of a GM requires a specific set of characteristics and skills to create an engaging and fulfilling experience for the players. This section focuses on certain aspects of this role that might be taken into account when creating the storytelling and preparing the role interpretation:

### Communication skills

- The goal during the Escape Room is for the players to be in full immersion, and the GM has a lot to do with that feeling. The GM is the first contact before the game starts, so they must help the players dive into the story. Moreover, the role of the GM is to facilitate the interactions of the players with the material. For this, effective communication is critical. He or she must be able to clearly explain the rules of the game, the riddles and puzzles, provide instructions on how to interact with the environment and make suggestions to players when necessary, ensuring an efficient game flow.

### Role-playing interpretation skills

- GM tasks are not only about being a guideline but also about being a narrator, contributing to setting the atmosphere, and developing storytelling. In order to perfectly embody the character according to each scenario, it is recommended to develop role-play interpretation skills. Having a theatrical personality and histrionic characteristics, wearing a costume, or taking a particular accent depending on the story will help the participants to get fully immersed.



The goal of the EU@school project is to train teachers to get a better knowledge of EU-related topics and to help them integrate those topics into their subjects, by presenting educational material in a gamified way. During the testing phase of an ER scenario, Tara took the role of the GM. The testing of the ER took place in a secondary school. As a former teacher, the GM already knew what kind of environment this was going to be, so she did not have to make any extensive research on the target group. She prepared for the role by writing an introductory speech for the players, that she rehearsed the day before. The goal was not to read the speech in front of the players, as that would completely ruin the immersion experience. She also decided to bring theatrical aspects to her GM character by wearing an outfit relevant to the theme. In this case, the theme was time travel, so she wore steampunk accessories, especially watches. She mentioned that showing enthusiasm for the role of the GM also helps the players get more immersed in the story. Roleplay was an important aspect of the preparation for her.

### **Assertive, empathetic, and attentive**

- The GM must have a very good sense of interaction with people. They must create a kind of bond with the players and let them feel that they are trustworthy. The GM should be able to encourage the players when they do well and support them when they are stuck. For instance, one of the most important skills of the GM is knowing when to provide a hint to unravel the course of the escape. As they must observe every action that's happening during the game, they must also analyse the players' body language because sometimes they do not communicate their frustrations. The GM must understand what the players need even when they do not communicate verbally.
- GM has to take into account the age of the participants (especially in the case of children) when adjusting the game room, as well as to be empathetic enough to use inclusive language, and to read about the different backgrounds a group might have.

### **Ability to improvise**

- The GM should have the ability to improvise. Since the experience needs to be tailored to each group, a relevant part of this job is to understand the players' needs and provide them with what they want. For example, we get a feel for our team: if they are experienced or not, learning what kind of players they might be, and what level of interaction they might need.

### Knowledge of the game experience and time management skills

- A GM should have a thorough knowledge of the escape room in which he or she operates. He or she should know all the puzzles, challenges, mechanisms, and secrets of the escape room to be able to provide players with appropriate suggestions and help during the game. moreover, the GM has to make sure everything is set up and ready to go for the group. This involves checking all padlocks, powering up any electronics the game uses, and making sure everything is working and ready to go. Additionally, a GM must be able to manage time during the game. They must understand the time expected to solve the puzzles and complete the escape room. He or she must be able to provide players with indicators of time remaining without giving away too much or too little.

### Ensures safety and has a sense of authority

- GM ensures the safety of the participants in the game, so that they know the escape route, making them aware that at any time they can be in contact with a competent person who will facilitate their escape from an emergency situation (the GM clearly discusses before the start of the game the possibilities of opening certain passages, so that this can be done without much effort, by pressing the right button or using a key)
- Last but not least, the GM should have a sense of authority as well, in order to call out the players when they are not following the rules. The players must listen to the GM, so the GM should know how to use their voice to be respected.

## WHAT SHOULD A GAME MASTER BE LIKE?



## Tasks a Game Master should develop before, during, and after the game

The GM's job consists of explaining the game rules, giving clear instructions, and accompanying the players throughout the experience. The emotional involvement, using narrative techniques and introductory activities to immerse players in the game universe is also fundamental. This section will explain step by step what a GM should consider during the games to ensure a unique and incredible experience.

### A. Before implementing the game: Preparation and Planning

The GM should participate in an Escape Room as a player. This means trying out a commercial ER to understand what the role of a GM is. In commercial ERs, the GM probably received proper training and has experience in the role. The newbie GM can learn a lot about their future role by observing the way the professional GM is integrated into the game flow, talks to the players, gives hints, etc. They can also ask questions during the debriefing after the game.

One of the primary tasks for a GM before the game is to prepare the room and the session. This involves designing or selecting a suitable adventure or scenario, creating storylines, crafting encounters or puzzles, and ensuring that all necessary materials, such as maps, handouts, and character sheets, are ready.

The GM may also review the rules and refresh their knowledge of the game system to ensure a smooth gameplay experience.

GM can also prepare the room where the participants can enjoy refreshments after the game (NB: the role of the Game Master is not only to moderate the game). GM should also be well-prepared on the factual side, e.g., know the historical curiosities of the place in question and give safety instructions.

### B. During the game: Facilitating Gameplay

The GM should definitely pay attention to the progression of the players in order to provide hints if the players seem to be stuck on a puzzle. Since the goal of an ER is to complete the mission before the countdown stops, the GM cannot let the players lose too much time on a single enigma. However, they must not offer help too quickly or give out the answer.

During the game session, the GM takes on the role of a facilitator, overseeing the gameplay, ensuring safety, and that the rules are followed. The GM moderates the whole game and is in charge of a dose of excitement. They guide the players through the adventure, describe the environment, and role-play non-player characters (NPCs) to provide interaction and challenges. The GM listens to player actions and decisions, resolves conflicts, rolls dice when necessary, and manages the flow of the game. They also provide guidance, offer hints or clues, and keep track of the overall story progression to maintain a cohesive and engaging experience for the players.

## C. After the game: Reflection and Feedback

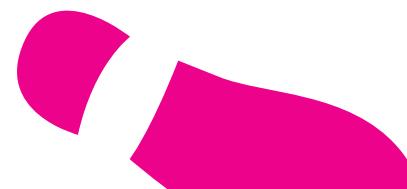
After the game session concludes, the GM often engages in post-game tasks. These include reflecting on the session, evaluating the players' experiences, and discussing the strengths and weaknesses of the actions. The GM may hold a debriefing with the players to discuss memorable moments, gather suggestions for improvement, and address any concerns. To make this part easier, the GM can also take notes during the game, so they know which are the key points to discuss with the players. This closure is very important to make sure that the learning objectives are reached. To receive feedback on the game is useful in order to know what are some elements that could be improved.

The GM checks and restores the room to its original state for the next team.

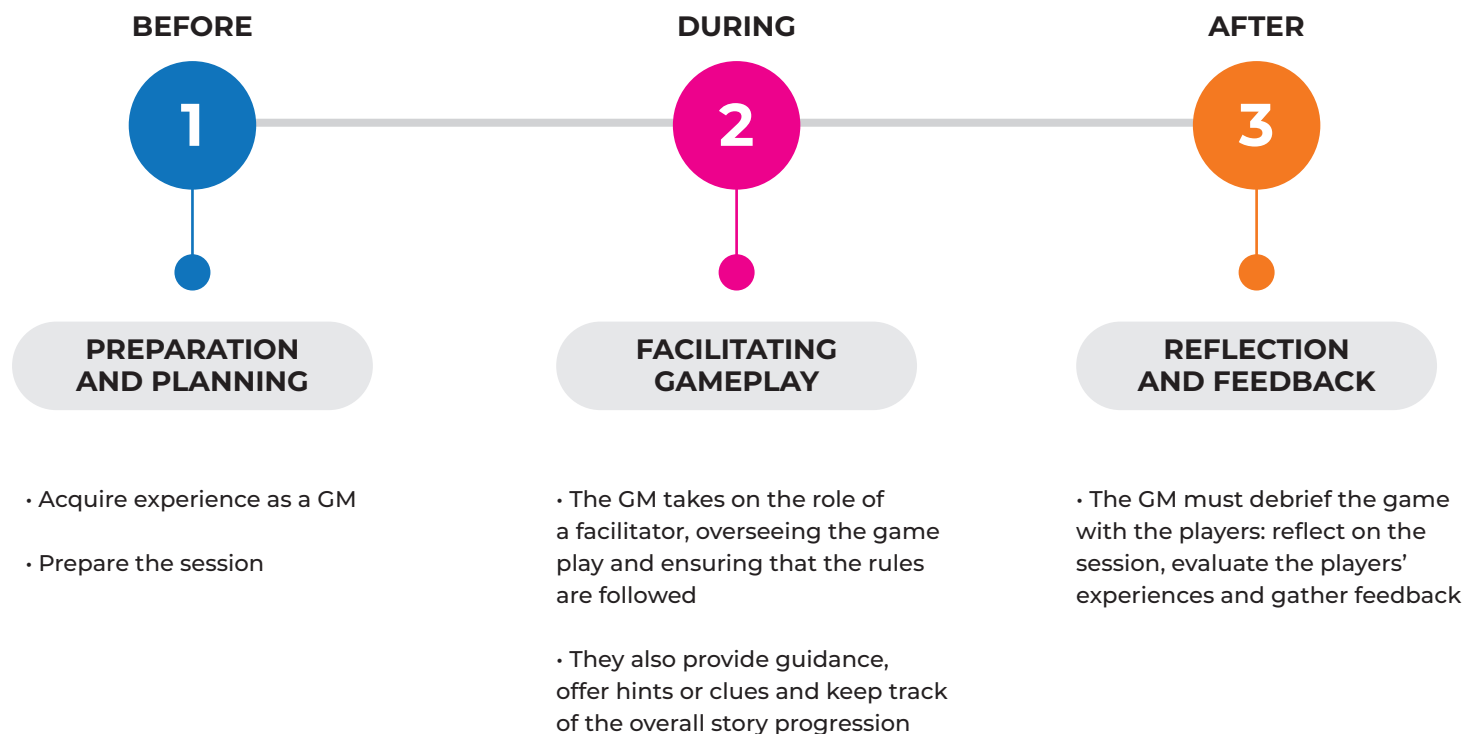
## Good practice

The goal of the "Legends of Krakow - Find the Lost Treasure" Escape Room is to propose adventures that permit one to discover the city's heritage. Pola Bobrowicz is a female student, working as a „game master” at weekends. She likes music of all kinds, fragrances, mainly floral, delicious food (healthy and not), good cinema and books, nature, walking, writing, and sleeping. She writes for the blog <https://gamescape.pl/>.

As part of good practice, she created the 'Game Master's Guide', where she presents the profile of such a person. She is characterized by a high degree of flexibility, being able to adapt to changing situations while sticking to a plan. She relies on smooth communication between herself and her colleagues, a quick exchange of who has and has not done what, where to go, and whom to take care of. She advocates composure and calmness. Eloquence is important to her, e.g., in situations where she had to go from "mistrzynie gry" to 'game master', i.e., switching quickly and fluently from Polish to English. She appreciates kindness and a smile, which always makes it easier for her to interact with the game participants. An active and creative person, she says - working in the escape room has taught her self-confidence and given her the feeling that no situation will seem scary to her.



## TASK A GAME MASTER SHOULD DEVELOP BEFORE, DURING AND AFTER THE GAME



## After the game

The previous chapters of this publication have addressed the educational use of Escape Rooms. Specifically, the use of ER to develop the entrepreneurial competencies of young people in CCLs. A team game, designed to meet learning objectives, supports active learning. There is the development of cooperation between participant. Solving the puzzles itself, on the other hand, activates hand-eye coordination and is based on reasoning.

The previous chapters were dedicated to the themes: ER scenario building, game activities and the role of Game Master.

## Time to present post-game activities.

The debriefing phase is necessary for both educational and non-educational Escape Rooms. The first ones aim to raise awareness and implement players' knowledge of relevant topics and skills. Whereas, the latter set the goal of a fun and adventurous experience for the participants, without a specific educational objective. It is always necessary to ask the participants, the students, questions about their impressions. In educational games, reflection is fundamental to the learning process. It is essential for the participant to have time to think about what he or she has learned during the game. And the game itself is a very important part of learning by doing.

Escape Rooms are a special kind of educational game. First of all, there is time pressure at work here - the puzzles have to be solved within a specific, limited time. In addition, participants operate in a group, and there is a clear assumption of roles and hierarchy.

The four most common types of players are identified:<sup>14</sup>

- **Joker** - this person is versatile and helpful and lightens the mood with humour
- **Archaeologist** - diligently and effectively searches for puzzles that he or she does not necessarily solve but passes the findings on to the detective
- **Detective** - connects and analyses clues and solves puzzles,
- **Captain** - sets the course of action, keeps an eye on the time, tracks the detective's progress, and passes information on to other players.

This division into roles does not always happen, which may create a lot of emotional tension so an external facilitator is always needed to support the group.

Escape Rooms can generate stress among participants but it's not the same for all players. Furthermore. Some people face ER filled with adrenalin. In addition, being in an environment with objects to find and riddles to solve excites them.



<sup>14</sup> [https://scape.enepe.fr/types\\_joueurs.html](https://scape.enepe.fr/types_joueurs.html) Types of players. Alexia Audemar, Isabelle Patroix, 2018,

### There are several stages of post-game debriefing:<sup>15</sup>

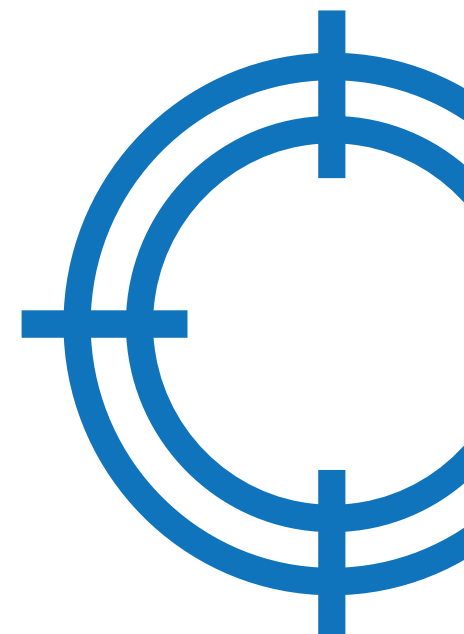
1. Immediately after the game, a relaxation phase is needed. Often, the ER ends with joy and success in some teams but often with tears and arguments between participants in others. This is why the transition phase between the game and reality is so important. It should take place immediately after the participants escape from the room. They are free to express and describe their feelings in the heat of the moment. They can also ask questions and discuss among themselves. The collection of information about how learners feel, which is sometimes quite chaotic, emotional and unstructured, is very important for the creators of the ER and for the educators. For the participants themselves, this time provides an opportunity to leave the game and return to reality.

2. The next phase of the debriefing, which is most important from the point of view of the learning process, is to return to the puzzles. When the emotions have subsided, the leader, game master or teacher, depending on the environment in which the Escape Room is run, should return to discussing each of the puzzles in turn. We need to be aware that the experience of individual game participants may be very different. Not everyone was able to solve all the puzzles, and each person had different roles in the group interaction. This may have caused frustration for some.

At this stage, it is also necessary to collect feedback from the participants on the following topics:

- What surprised them during the game
- How they started the game
- When difficulties arose
- What difficulties arose
- How the group solved the puzzles
- How communication and cooperation in the group went
- What could be improved in communication
- What could be improved in cooperation

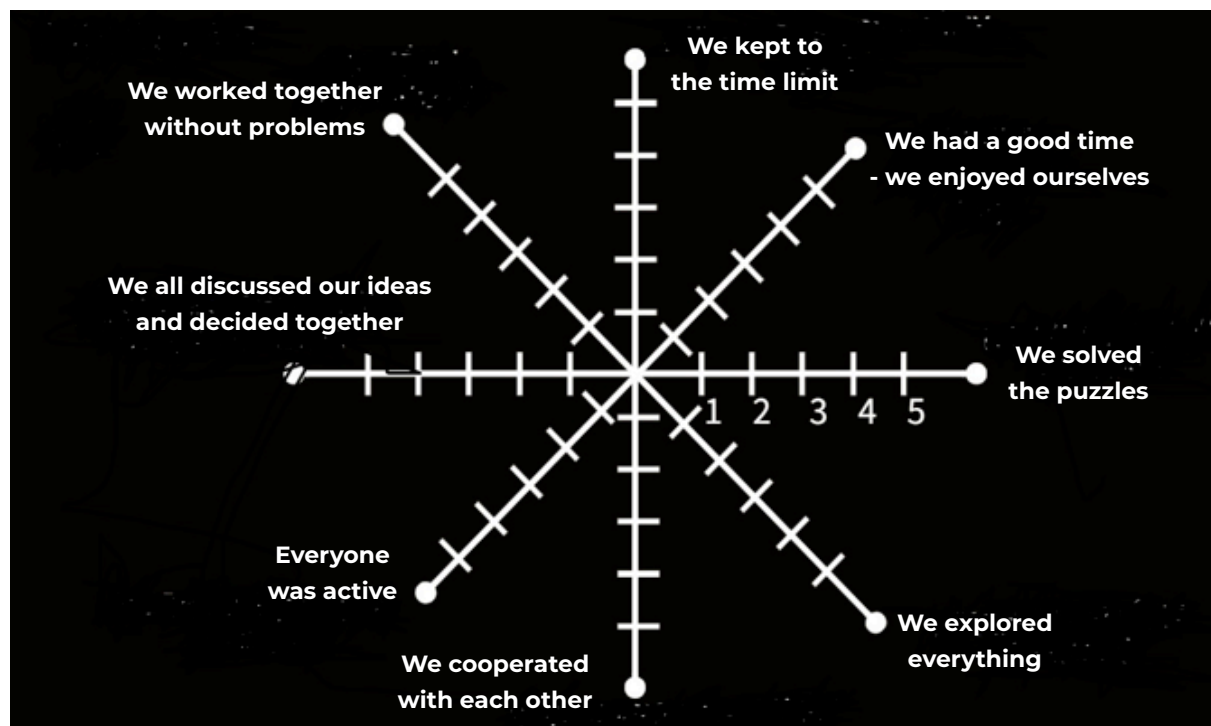
3. The final phase of debriefing is summarising the experience, which should be a further phase of the game itself. Here the learning objectives of the game should be shown and highlighted. In this phase, it is necessary to extract, consolidate and show what the participants have learned. This is best achieved by writing out the answers to a number of questions by filling in diagrams.



<sup>15</sup> <https://scape.enepe.fr/indispensable-debriefing.html> Essential briefing. Patrice Nadam, Melanie Feneart, Anne Petit 2018

### Spidergram:

An example of a diagram that can visualise well what was going on during the game is a 'spider web'. At each end of the arm with a scale of 1 to 5, the sentences written below are placed. The marked points are then connected by lines. It is also possible to 'weave' a drawing spider web.



Please mark on the spider web from 1 to 5



All participants answer individually, and then the answers of the whole group should be compared.

There may be differences in evaluation by individual participants. Everyone is entitled to their own opinion, and this must not influence the opinions of others.

Some additional questions for the participants may be:

When the evaluation is low, why did you answer that way?

What would you do differently when playing ER again?

Could your behaviour have had a negative impact on the implementation of the activities? And if so, what could you change?

## Sources to the chapter 5

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