Activity Management

ETEY 2016 Pesaro

Trainers: Elisa Vola, Herve Tunga

PARTICIPANTS HAND-OUT

0 Introduction

The following hand-out will provide participants of ETEY Part 1, Pesaro, an overview of the topic, main theme and detailed content related to the Activity Management training session.

By the end of the session, participants are expected to:
- be aware of the importance of different activities;
- be able to design, implement and experience activities - process and structure;
- understand the importance of debriefing and its implementation within activities.

For further information, please contact the trainers who delivered the session and explore the materials for further reading.

1 Content

3 Why are training activities so important?

Training activities help the experiential learning process to develop and learning to occur in the most fun and active way. Training activities also focus on different learning styles, so they make sure all participants involved receive information through different channels and the learning process reaches the highest efficiency. They are also useful to...

- Keep participants awake
- Involve with Group Dynamics
- Understand better
- Keep audience curious
- Have fun
- Show practical examples
- Make participants learn without letting them be aware
- Touch all the senses
- Put the message in a new context
- Involve participants more
- Help participants to digest
- Make participants to collaborate
- Engage the participants
- Trigger the imagination
- Practice and/or refine knowledge/skills already acquired;
- Identify gaps or weaknesses in knowledge/skills;
- Serve as a summary or review;
- Develop new relationships among concepts and/or principles.

Hours of lecturing and presentation slides do not lead to participants' involvement, learning, and change. In order to learn something well, it helps not only to hear and see the information but also to ask questions, discuss it with others, do something with it, and perhaps even teach it to someone else. These are the activities that trainers need to design and deliver. It is also proven that mammals learn through gaming, as this is a brain-friendly activity and boost concentration, focus, involvement and amplifies the learning experience.

Careful reflection and skilful facilitation of game-playing behaviours can turn training activities into **powerful learning tools**. These can act as metaphors, allowing participants to mirror attitudes and behaviours used in the outside world into the world of the game at hand.

4 What kind of training activities do trainers use?

Training activities fall within a broad category of learning techniques commonly labelled **"interactive learning activities."** These are activities in which "participants interact with one another for the purpose of learning something." This category of interactive learning techniques includes such things as discussions, activities, exercises, role-plays, games, and simulations. However, there are more activities to be used, such as energizers, ice-breakers, get to know each other games, case studies, individual work, homework...and breaks!

There is an inconsistent use of these interactive learning terms, particularly the terms "activity," "game," "exercises" and "simulation".

These four words are sometimes used interchangeably. Therefore, much of what you read in the training and development literature and in books on training games is not specifically directed toward games per see, but toward games and activities in general, and, in an even broader sense, toward interactive learning approaches.

There is something universal about playing a game - pleasure in the playing, which comes from the high level of involvement, the interaction with others, the competition that continues throughout the game, the building of skills, and increasing of competencies over time. All of these factors work together to make the learning fun. **The pleasure of play reinforces people appetence to learn**. That's the main reason why we will illustrate training exercises management by games and the Gamestorming process.

5 About the Game

Imagine a boy playing with a ball. He kicks the ball against a wall, and the ball bounces back to him. He stops the ball with his foot and kicks it again. By engaging in this kind of play, the boy learns to associate certain movements of his body with the movements of the ball in space. We could call this **associative play**.

Now imagine that the boy is waiting for a friend. The friend appears, and the two boys begin to walk down a sidewalk together, kicking the ball back and forth as they go. Now the play has gained a social dimension; one boy's actions suggest response, and vice-versa. You could think of this form of play as a kind of improvised conversation, where the two boys engage each other using the ball as a medium. This kind of play has no clear beginning or end; rather, it flows seamlessly from one state into another. We could call this **streaming play**.

Now imagine that the boys come to a small park, and that they become bored simply kicking the ball back and forth. One boy says to the other, "Let's take turns trying to hit that tree. You have to kick the ball from behind this line." The boy draws a line by dragging his heel through the dirt. "We'll take turns kicking the ball. Each time you hit the tree you get a point. First one to five points wins." The other boy agrees and they begin to play. Now the **play has become a game**; a fundamentally different kind of play.

> So a game can be defined as following: "*a competitive activity involving skill, chance, or endurance between individuals or teams to achieve an objective within a given context of equipment and rules.*"

GAME

5.1 Components of a game

What makes a game different? We can break down this very simple game into some basic components that separate it from other kinds of play. In a nutshell, as every dish as ingredients, so each game as components!

5.1.1 Game space

To enter into a game is to enter another kind of space where the rules of ordinary life are temporarily suspended and replaced with the rules of the game. In effect, a game creates an **alternative world**, a model world. To enter a game space, the players must agree to abide by the rules of that space, and they must enter willingly. It's not a game if people are forced to play. This agreement among the players to temporarily suspend reality creates a safe place where the players can engage in behaviour that might be risky, uncomfortable, or even rude in their normal lives. By agreeing to a set of rules (stay behind the line, take turns kicking the ball, etc.), the two boys enter a shared world. Without that agreement, the game would not be possible.

5.1.2 Boundaries

A game has boundaries in time and space. There is a time when a game begins—when the players enter the game space—and a time when they leave the game space, ending the game. The game space can be paused or activated by agreement of the players. We can imagine that the players agree to pause the game for lunch, or so that one of them can go to the bathroom. The game will usually have a spatial boundary, outside of which the rules do not apply. Imagine, for example, that spectators gather to observe the kicking contest. It's easy to see that they could not insert themselves between a player and the tree, or distract the players, without spoiling or at least changing the game.

5.1.3 Rules for interaction

Within the game space, players agree to abide by rules that define the way the game world operates. The game rules define the constraints of the game space, just as physical laws, like gravity, constrain the real world. According to the rules of the game world, a boy could no more kick the ball from the wrong side of the line than he could make a ball fall up. Of course, he could do this, but not without violating the game space — something we call cheating.

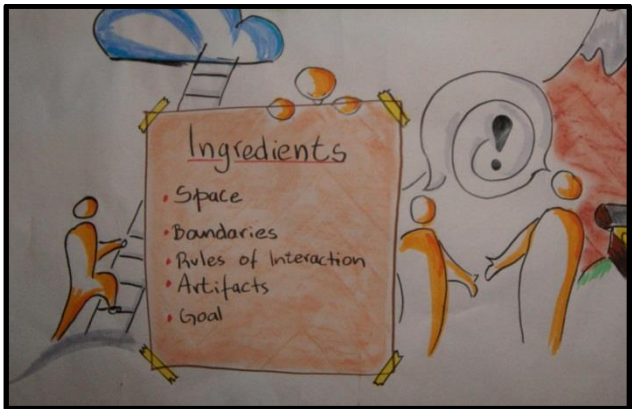
5.1.4 Artefacts

Most games employ physical artefacts; objects that hold information about the game, either intrinsically or by virtue of their position. The ball and the tree in our game are such objects. When the ball hits the tree a point is scored. Artefacts can be used to track progress and to maintain a picture of the game's current state. We can easily imagine, for example, that as each point is scored, the boys place a stone on the ground or make hash marks in the dirt to help them keep track of the score.

5.1.5 Goal

Players must have a way to know when the game is over; an end state that they are all striving to attain, that is understood and agreed to by all players. Sometimes a game can be timed, as in many sports, such as football. In our case, a goal is met every time a player hits the tree with the ball, and the game ends when the first player reaches five points.

We can find these familiar elements in any game, whether it is chess, tennis, poker, ring-around-the-rosier, or training games.



5.1.6 Example

The aim of the following game is for each participant to guess what was on their card. A participant had a card stuck on his/her forehead with a card, which was unknown to him/herself, but visible to the others. By only asking yes-or-no questions they would need to find out what was on the card.

In this game we can also identify its components:

Game space: The training room
Boundaries: Time - until everyone guesses what is on their card
Space - the limitations of the training room (walls, doors, windows)
Rules for interaction: Participants can only ask yes-or-no questions
Artefacts: The cards stuck on the forehead
Goal: To describe one's card from participant's related pair.

5.2 What is a training game?

A training game can be defined as an activity played according to rules within a given context, where players meet a challenge in their attempt to accomplish a goal and win, and in which the skills required and competencies being built in the game are those that are applicable beyond the game itself to the particular subject matter being studied.

When in doubt as to whether to classify a training exercise as a game or an activity, check for the key components. Does it look like a game? Are there players competing to win? Is there a challenge involved as players follow rules to accomplish a measurable goal? Does it sound like a game? Are players enthusiastically engaged? Are they energized and into a world of their own within the game?

> *If it looks like a game and sounds like a game and has all the components of a game, it probably is a game!*

Games are not the answer to all training challenges, though they are an excellent tool to engage the learner and reinforce the learning.

6 Gamestorming

The term **Gamestorming** refers to creating game worlds specifically to explore and examine business challenges, to improve collaboration, and to generate novel insights about the way the world works and what kinds of possibilities we might find there. Every game is a world which evolves in stages, as follows: imagine the world, create the world, open the world, explore the world, and close the world.

Here's how it works:

6.1 Imagine the world

Before the game can begin you must imagine a possible world; a temporary space, within which players can explore any set of ideas or possibilities.

6.2 Create the world

A game world is formed by giving it boundaries, rules, and artefacts. Boundaries are the spatial and temporal boundaries of the world; its beginning and end, and its edges. Rules are the laws that govern the world; artefacts are the things that populate it.

6.3 Open the world

A game world can only be entered by agreement among the players. To agree, they must understand the game's boundaries, rules, artefacts; what they represent, how they operate, and so on.

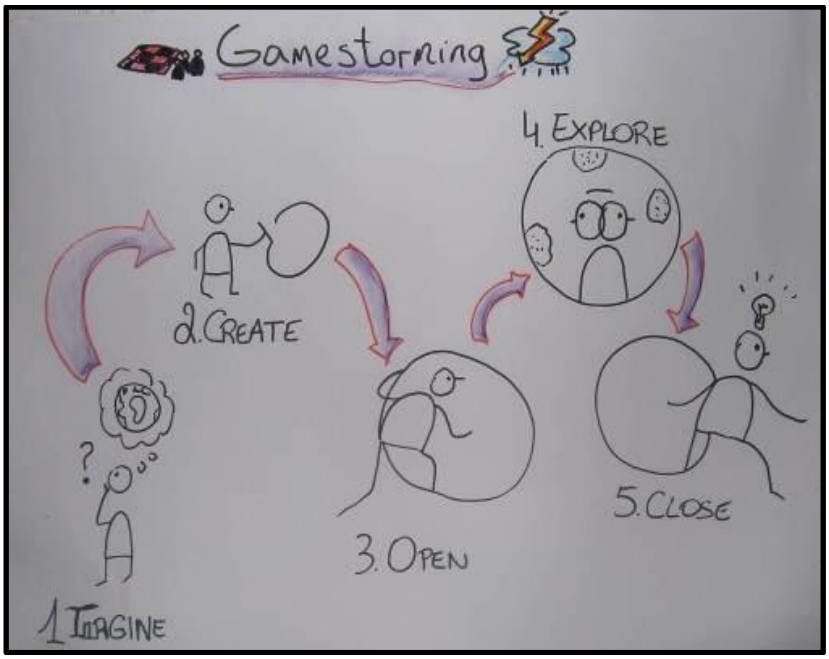
6.4 Explore the world

Goals are the animating force that drives exploration; they provide a necessary tension between the initial condition of the world and some desired state. Goals can be defined in advance or by the players within the context of the game. Once players have entered the world they try to realize their goals within the constraints of the game world's system. They interact with artefacts, test ideas, try out various strategies, and adapt to changing conditions as the game progresses, in their drive to achieve their goals.

6.5 Close the world

A game is finished when the game's goals have been met. Although achieving a goal gives the players a sense of gratification and accomplishment, the goal is not really the point of the game so much as a kind of marker to ceremonially close the game space. The point of the game is the play itself, the exploration of an imaginary space that happens during the play, and the insights that come from that exploration.

Imagine the world, create the world, open the world, explore the world, and close the world. The first two stages are called as the **Game Design**, and the remaining three stages are the **Game Management**.



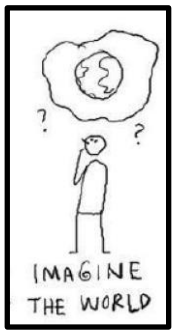
You can see that a game, once designed, can be played an infinite number of times. So, if you're playing a pre-designed game there will be only three stages: open the world, explore the world, and close the world.

Game worlds are alternative realities—parallel universes that we can create and explore, limited only by our imagination. A game can be carefully designed in advance or put together in an instant, with found materials. A game can take 15 minutes or several days to complete. The number of possible games, like the number of possible worlds, is infinite. By imagining, creating, and exploring possible worlds, you will open the door to breakthrough thinking and real innovation.

7 Game Design

To really master Gamestorming, you'll need to learn how to design your own games, based on your goals and more specifically to what you want to accomplish.

7.1 Imagine the world



Let's start with this idea. A game has a shape. It looks something like a stubby pencil sharpened at both ends. The goal of the game is to get from A, the initial state, to B, the target state, or goal of the game. In between A and B you have the stubby pencil—that's the shape you need to fill in with your game design.

7.1.1 Target State

To design a game you begin with the end in mind: you need to know the **goal of the game**. What do you want to have accomplished by the end of the activity? What does victory look like? What's the takeaway? That's the outcome of the game, the target state. Target state should be formulated in terms of some tangible thing, which can be anything from a prototype to a project plan or a list of ideas for further exploration. Remember, it helps if a goal is tangible; it gives people something meaningful to shoot for and gives them a sense of accomplishment when they have finished. And when they are done, they'll be able to look at something they created together.

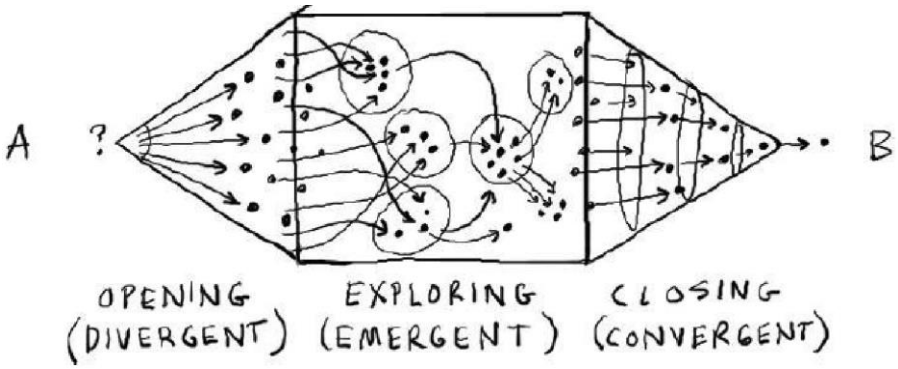
7.1.2 Initial State

We also need to know what the initial state looks like. What do we know now? What don't we know? Who is on the team? What resources do we need? What resources do we have available?

Once we understand the initial and target states as best as possible, it's time to fill in the shape of the game. A game, like a good movie, unfolds in three acts.

7.1.3 Timing

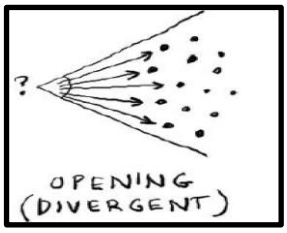
The first act opens the world by setting the stage, introducing the players, and developing the themes, ideas, and information that will populate your world. In the second act, you will explore and experiment with the themes you develop in act one. In the third act, you will come to conclusions, make decisions, and plan for the actions that will serve as the inputs for the next thing that happens, whether it's another game or something else. Each of the three stages of the game has a different purpose.



Opening, exploring, and closing are the core principles that will help you orchestrate the flow and get the best possible outcomes from any group. A typical daylong training may be filled with many games that can be linked to each other in an infinite variety of ways. Games can be played in series, where the outcomes of one game create the initial conditions for the next. They can be played in parallel, where every set of actors develop different elements which can be gathered, shared and eventually merged.

7.1.4 Opening

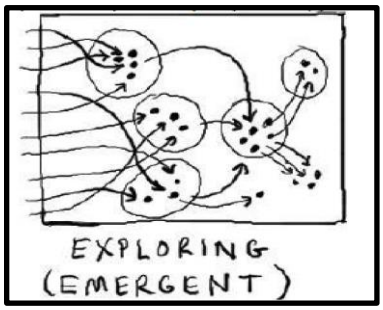
The first act is the opening act, and it's all about opening—opening people's minds, opening up possibilities. The opening act is about getting the people in the room, the cards on the table, the information and ideas flowing. You can think of the opening as a big bang, an explosion of ideas and opportunities.



The more ideas you can get out in the open, the more you will have to work with it in the next stage. The opening is not the time for critical thinking or scepticism; it's the time for blue-sky thinking, brainstorming, energy, and optimism. No judging ideas! The keyword for opening is "divergent": you want the widest possible spread of perspectives; you want to populate your world with as many and as diverse set of ideas as you can.

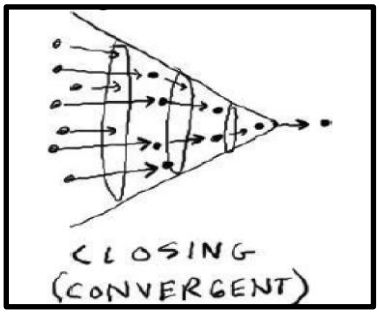
7.1.5 Exploring

Once you have the energy and the ideas flowing into the room, you need to do some exploration and experimentation. This is where the rubber hits the road, where you look for patterns and analogies, try to see old things in new ways, shift and sort through ideas, build and test things, and so on. The keyword for the exploring stage is "emergent": you want to create the conditions that will allow unexpected, surprising, and delightful things to emerge.



7.1.6 Closing

In the final act you want to move toward conclusions—toward decisions, actions, and next steps. This is the time to assess ideas, to look at them with a critical or realistic eye. You can't do everything or pursue every opportunity. Which of them are the most promising? Where do you want to invest your time and energy? The keyword for the closing act is "convergent": you want to narrow the field in order to select the most promising things for whatever comes next.



7.1.7 External resources

You don't have to create all activities from scratch!

A various and diverse amount of materials is available for you to use and adapt according to the goals of your training. Next to the references at the end of this document, you are encouraged to go online and look around - ask your fellow trainers, your friends, family, and you will see that inspiration can come from different places. Search through the catalogues, flyers, and mailers of companies who specialise in training materials. And the all-time preferred method: ask other trainers about their favourite games. When you find a game that appeals to you and seems to be a good fit, see if you can observe its being used by someone else. If that's not possible, do a practice run of the game. Get a few friends and colleagues together and try it out. See how they like it. Gather their comments and concerns. Prototype!

If the game is part of a new program, you can try it and refine it during the developmental test and the pilot of the program. If you are using the game in a program that is already up and going, try it out in a session or two and see how it does. Even if you have to tweak it a little here and there, if it works well and meets your learning objectives, then you've got your game!

7.1.8 5 steps of exercises design

Designing efficient exercises or rather learning blocks – which binds the exercise and the related theory together – could be done in accordance with the 4MAT model.

The 4MAT model tells us that the effective learning cycle includes the following four sequential steps:

1. **Experiencing**
2. **Conceptualizing**
3. **Applying**
4. **Creating**

During exercise design we actually add one more step to the four stages for practical reasons. This then becomes the **5 steps of exercises**, which is described in detail below.

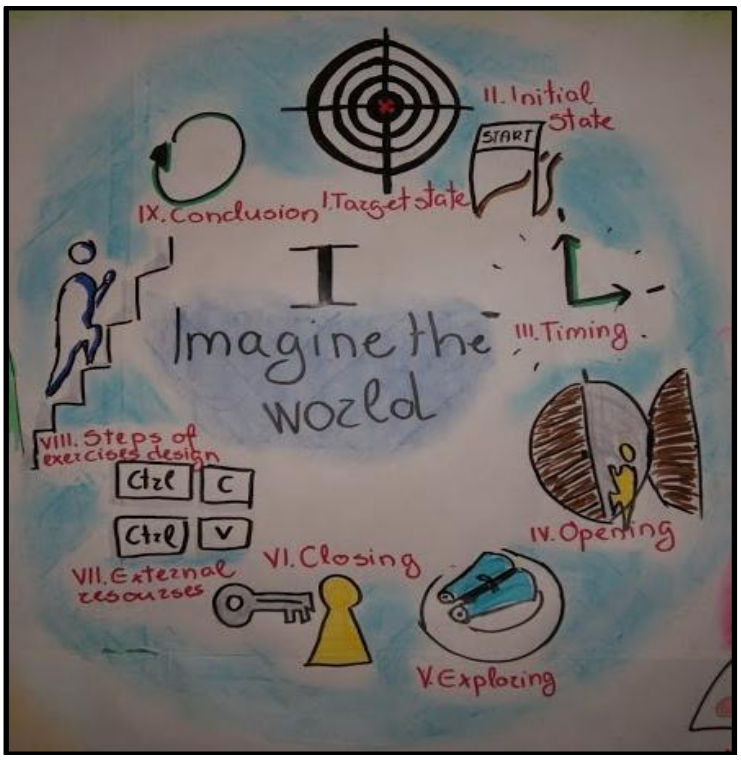
1. **Do.** Start with a practical exercise. Let the participants try out and experience the thing in a real environment as much as possible. This is the *Experiencing* phase according to 4MAT.
2. **Reflect.** At the end of the exercise initiate a discussion. Ask questions such as "What exactly happened?", "What did you experience?", "How did you feel about it?", "Why do you think things happened so and so?". Talk about specifics and direct the discussion to cover all experiences that are relevant to the theory to come.
   Reflection is an important part of the learning process, it helps moving the automatic reflexes into the conscious mind. This is an intermittent phase between *Experiencing* and *Conceptualizing* of 4MAT.
3. **Generalize.** Drive the reflection towards more generalized topics. Ask questions such as "What general conclusions we can draw from the experiences?", "What is the underlying idea here?", "What have we learned from this?". Then present and/or discuss the theory part. During this phase often refer back to the experience phase. This is the *Conceptualizing* phase of 4MAT.
4. **Apply.** At the end of the theory give practical applications, or discuss how the theory could be used in real life. Point out or discuss how this knowledge would have helped at the beginning of the exercise. This is the *Applying* phase of 4MAT.
5. **Do it again.** Now that your trainees are equipped with the new knowledge give them another exercise where they can try out strategies to put it into practice. This exercise can be the same, an altered version, or a totally different one, but still having the same aim as the first one. This is the *Creating* phase of 4MAT.

To make it easier putting the 5 steps of exercises into practice, here is an example taken from a presentation techniques training. The aim of the learning block below is to deal with nervousness.

- **Do** – Make a presentation in front of camera. Topic: "Introduce yourself"
- **Reflect** – Discussion on "How did you feel?", "What went good, what went wrong". Steer the discussion to talk about specifically nervousness.
- **Generalize** – Explain what nervousness is and how does that affect presentations
- **Apply** – Give methods and tips on how to handle nervousness. (E.g. do relaxation exercises before presentation)
- **Do it again** – Do another presentation, try the methods explained during the *Apply* phase

7.1.9 Conclusion

When you are designing an exercise or training, you want to think like a composer, orchestrating the activities to achieve the right harmony between creativity, reflection, thinking, energy, and decision making. **There is no single right way to design a game.** Every company, and every country, has its own unique culture, and every group has its own dynamic. Some need to move faster than others, and some need more time for reflection.



7.2 Create the world

7.2.1 Rules

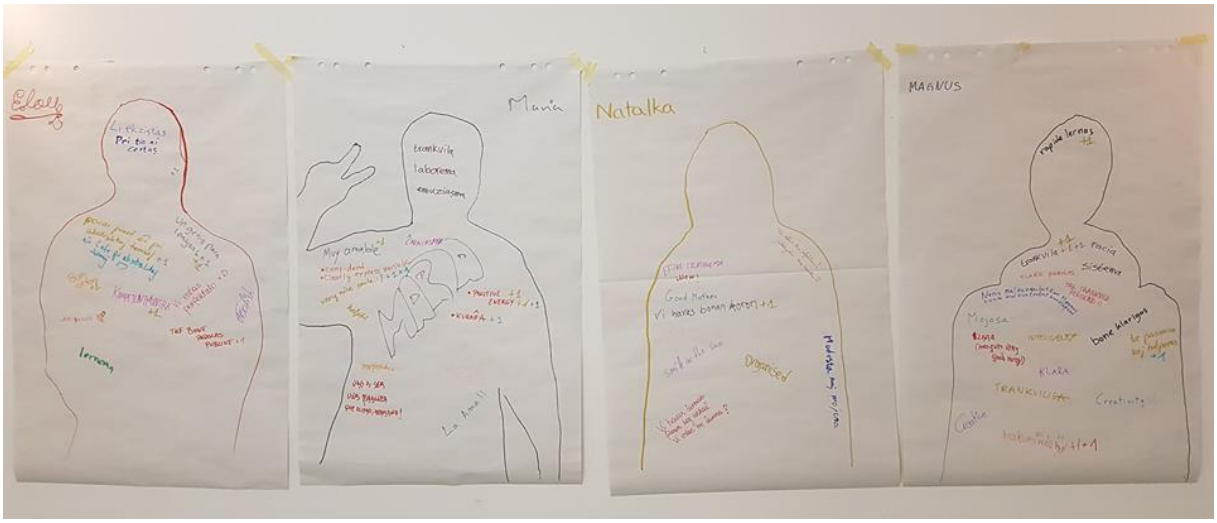
The rules of a game guide the action and put limits on behaviour. You will need to go through the rules, explaining and giving clear examples, such as the following: “Rule number three says, ‘You may not communicate by speaking during the game.’ This includes speaking in any language, even sign language. However, you may use gestures and sounds to communicate.”

Rules should be presented the KISS way (**K**eep **I**t **S**hort and **S**imple!). One way to practice on giving clear and exact instructions is to write them down and prune them, reducing it to the shortest and concise version.

7.2.2 Artefacts

As you will begin to collect, sort, and organise information it can quickly become overwhelming. How do you keep track of it all? In archaeology, an artefact is anything made or shaped by a human hand—especially when it has archaeological or historical interest. In knowledge work, **an artefact is any tangible, portable object that holds information**. An artefact can be anything from a piece of paper to a sticky note or index card. Artefacts make it easier to keep track of information by making it a part of the environment.

The pieces in any game, such as cards, counters, and dice, are artefacts. When you do something as simple as moving salt and peppershakers on a table top to tell a story, you are transforming them into knowledge artefacts for the sake of your tale.

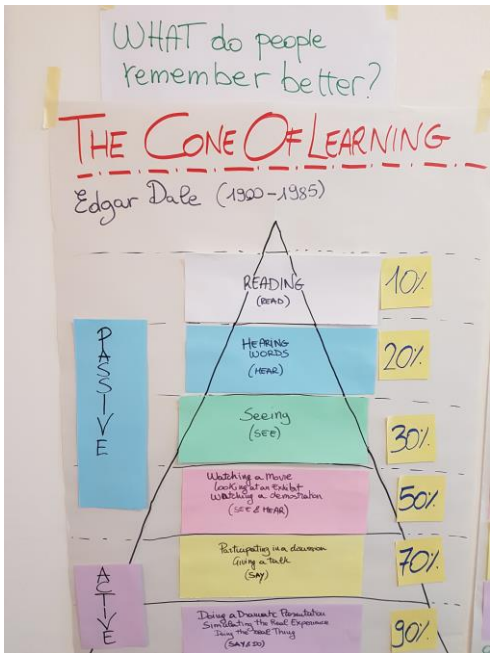


7.2.3 Learning Node

A node is anything when seen as part of a larger system. As knowledge explorer, when you create artefacts you will usually be thinking of them as elements in something larger. In the opening stages of any inquiry, the first order of business is to generate as many artefacts—nodes—as possible, so you want to begin from as wide an angle as possible. We call this kind of exercise node generation.
A Learning node is a learning aspect that the game will take upon its development. So when designing different learning nodes, you need to bear in mind what do you want participants to learn from that exercise.

One method for generating nodes is called the Post-Up. To post up, you begin with some kind of fire-starter to set the parameters that define your list. Instead of a typical brainstorming session where people call out ideas and a facilitator makes a list that everyone can see, you ask people to generate their ideas silently, using sticky notes —one idea per sticky notes. It will get a more diverse set of ideas by asking people to generate them silently and by asking people to write each idea on a separate sticky notes, you are generating a set of modular, movable artefacts that you will later be able to shuffle, sort, and reorganize.

When people are finished generating ideas, ask them to take turns going up to a flipchart and sharing their ideas with the group, as follows: organise each sticky note cluster them on the flipchart that everyone can see it. Notice that this Post-Up process is a version of break out/report back. The breakout begins when you ask people to start writing ideas, and the report back ends when everyone has finished sharing ideas and the flipchart is filled with sticky notes. One good result of this method can be toolboxes created throughout different sessions.



Example of a post-up method after discussion

7.2.4 Environment

It is always helpful, if possible, to take a look at the classroom or training space ahead of time. It is particularly important if you are using a game that has unusual or special space requirements. Look around the training space and decide where you will conduct the game and where the debriefing will take place. If you cannot visit the actual site of the training until the day of the training, talk to someone on-site who can give you a good description of the training space and answer your questions, or provide a picture. Then, get there early on the training day. If needed be, you may have to do a little rearranging of furniture and you will want to have that completed before participants begin arriving.

If the game is played in small groups, you will want some room between groups. You do not want players crowded or easily distracted by what's going on in other small groups.

All this said, however, it is best not to conduct the game in a separate room or in individual breakout rooms. You want to be able to easily monitor events. Participant learning that occurs in a game will feel more connected to the learning in other parts of the training program if the game occurs in the main room. The grid, like the grid of a chessboard, is one of the most common and useful ways to organize space.

7.2.5 Materials needed

If there are special hand-outs or materials that need to be printed or packaged in some particular way, do so ahead of time. Always have more than enough on hand. If there are things that can break, have a few extras on hand. If anything is battery operated, always carry extra batteries!

Put the game and all the materials needed for the game together in a box or carryall and keep it separate from your other training materials for that session. Don't mix game materials with other training materials.

7.2.6 Prepare

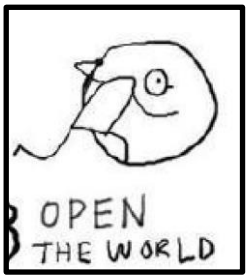
The more comfortable and familiar you are with the game the better. If this will be the first time you have used the game in a training, practice using it beforehand.

If you can't have a real trial run of the game before the training event, at least have a full mental playing of the game. Literally, go through the introduction, playing, and debriefing of the game in your own mind, step-by-step. Imagine problems that might occur and how you will handle them. Consider variations or changes you might need to make if things do not go as you expect them to.

Go through the debriefing, step-by-step in your mind. Consider a variety of ways that participants might respond to the debriefing questions. Imagine handling different issues that could be raised. Imagine a successful debrief and a pleasant ending to the entire game-playing experience.

8 Game Management

8.1 Open the world



Your introduction to the game is very important. It's not just a time to tell people what they are going to be doing; it is an opportunity to aim the game in the right direction for a successful outcome.

8.1.1 Present the topic

Any activity needs a some introduction. You don't have to say everything or explain a lot. It is just a reminder not to forget to introduce the activity in some way that make it clear that the next phase will be somehow different from the previous one.

8.1.2 Present background information

In the introduction, you want to set a positive tone, to motivate players to play, to alleviate fears and apprehensions, to present clearly any background story setting the stage and to explain the game as clear as possible. Make sure that everyone knows about the details (if they are important to the game).

8.1.3 Instructions

Once you have set the stage for the playing of the game, the next step is to give the purpose of the game and go through the instructions. It is helpful to have these listed on a poster or flipchart in the game-playing area. You can use them as you present the purpose and instructions and the players can refer to them during the game.

Stand in front of the visual display of the instructions; and, as you go through, point to the item you are discussing: environment, materials, rules, etc. This reinforces what you are saying and establishes the display for future reference. Begin with the purpose of the game. State it simply and directly: "We are playing this game to further develop your coaching skills" though you don't have to be too detailed, especially if you want them to go through an experience.

Next, explain how to play the game using a step-by-step approach. Try to keep this as simple as possible (KISS!). If there are more than half a dozen steps and more than a few basic rules, you may want to consider using a visual support for the game so that players can easily refer to instructions whenever necessary.

The basics that you need to cover in the instructions include the following:

- Type of Game and Overall Theme of the Game
- Roles and Responsibilities
- Objective and what is a win?
- Where and how they play?
- Resources and Duration
- Rules and Regulations
- Trainer's role
- What ends the game
- Special concerns (if any)

DO's	DON'Ts
Quickly repeat instructions (by participants) Ask questions: - Is it clear? - Does everyone knows what to do? - Do you have any questions? - Do you need some clarifications? Make sure you answer all questions Make sure that group trusts you Smile Have a clear starting point Define an ending point Make sure that everyone is in the room Speak clearly Sequence in timing, space, rules/roles Be short	Repeat everything Let them answer to each other Use the same phrases Make them feel stupid Force anybody to participate Shout Mumble Overcomplicate Go into details Jump from one topic to another

8.1.4 Check for understanding

As you are starting to realise, there can be many information shared so do not hesitate to rehearse and before launching the game, do ask few questions to check for participants understanding. One technique would also be to ask participants to repeat the rules or any important information you want them to memorise.

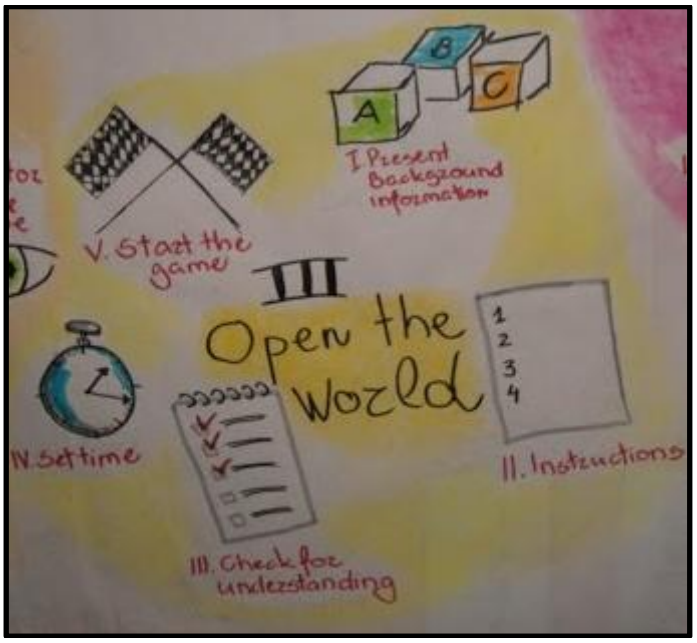
8.1.5 Set time

Give them an estimate of how long the game will take to play; or, if there is a time limit, tell them clearly what it is. Always give the time in 2 different settings: e.g. “The game will finish square by 3:30. That means you have 45 minutes to play the game.”.

If timing is very important, you can use tools everyone can see to measure time (digital stopwatch, hourglass, etc). If it is participants’ responsibility to monitor time, let them know it; though keep the time too to end the game on time.

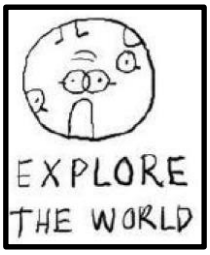
8.1.6 Start the game

Once you have introduced the game, gone through the instructions and rules for playing, you ask them to start playing. You may want to be a little dramatic in doing this. Pause a moment, hold your hands up in the air/take a noise making object or a colourful one to attract their attention and with authority ask, “Is everybody ready? OK. Play the game!” Then step back and away.



8.2 Explore the world

As individuals, group or team, the players work together or interact to create a world and explore it with their intuitions and their entire bodies.



8.2.1 Improvisation

To improvise is to make it up as you go along, to make do with whatever happens to be available, to proceed without a plan. When you improvise, you create in the moment, responding intuitively to the environment and your inner feelings. You let go. By letting go of your assumptions and biases, you open a path to new ideas, new practices, and new behaviours.

For knowledge explorers, improvisation is important in both ways—the ability to quickly respond to unanticipated or emergency situations as well as to develop spontaneous compositions around a baseline rhythm or structure. They are navigating in a new world and composing their reality on the spot.

As a trainer, the audience will be your partner on the training scene. Don't forget to:

- Listen
- Remember
- Be positive
- Make your partner shine
- Accept

8.2.2 Monitor the game

In most games, as trainer, you will have a very passive/observer role. Once the game begins, find a comfortable place for yourself away from the action, but in a spot where you can monitor what's happening. You may want to take notes to help you remind of important moments of the exercise for later on, however, be discreet and you do not want participants feeling like you are judging them or evaluating their performance. On the other hand, you do want to observe how players play: Are they focused? Is there confusion? Is there any ineffective or disruptive behaviour? You can share your observations into the debriefing after the game.

You may also take an overseeing role that is keeping score, watching the time, etc. Or, you may want to assign these duties to participants when you set up the game. It is sometimes better to assign these roles to the group if there are enough participants to cover such duties and still have active participation in the game, or if there are people who can't play for some reason (e.g. cheaters who know the game, participants with physical disabilities, etc). But the nature of the game and the learning situation should also be considered. There may be times when it is more effective for you to do some of these tasks, particularly if they are not complicated or intrusive.

8.2.3 Encourage

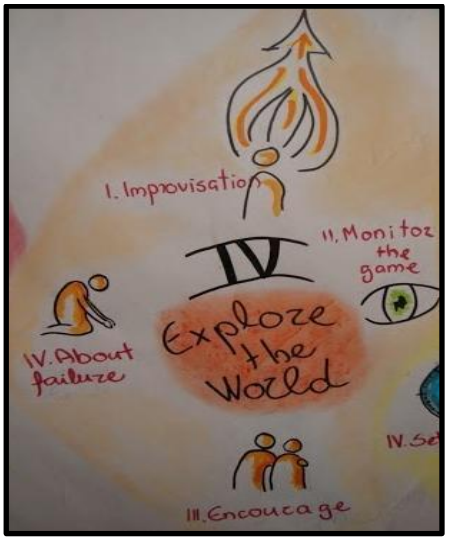
Gaming is a social activity. Games allow for mixing, mingling, and meeting others. This also means hearing other opinions and discussing content. Games encourage learners to bring together, analyse and interpret information by actively processing it which make training more appealing.

As a good trainer, you will make sure that socialising happens through questioning, challenges or rules keeping. A good game just increases those chances!

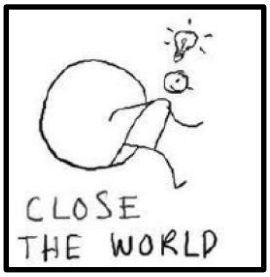
8.2.4 About failure

If something goes wrong during the game, you can call a "time out" and fix the problem, or go over the rules again if needed. Then allow the game to proceed and go back to your observation spot.

Though do resist the temptation to pause a game if people are failing. Games can provide repetition and reinforcement of key information and give feedback. Game players can make mistakes and learn from those mistakes. **Players can safely fail and try again**. The safety and structure provided by the rules and boundaries of the imaginary world of a game are conducive to testing out new knowledge, exploring different ideas, identifying weaknesses, and practicing new behaviours. Within the context of a game, players are more open to trying out new ideas and behaviours.
"**It's OK to fail if you learn from it!**"



8.3 Close the world



8.3.1 De-roling

De-roling is a way of signalling the end of a particular role in role-play. One signal indicates the end of the time period permitted, and a second indicates the completion of the task set. Depending on the type of roles, badges or coats might be removed to signify closure. Some people find it difficult to shed roles, and de-roling is thus necessary to help them come out of the role.

Ripping (action upon artefacts)	Movement (action involving body)	Talking
- Literally throw away/burn the roles - take of the role (paper, post-it), destroy it (Throw out, shred) - Ripping paper which has your role on it - Remove the artefact used for creating the role - Smash/crush the artefact - Change outfits between the participants - make a clear cut (loud sound, etc.) - Taking back artefacts	- Change music - Change the environment/go back to the one before the game - Change the circumstances (If they were standing, make them sit, if there was music, turn it off) - Stop the music - Change places - Letting the pax sit to their places - Take pax out of the session (comfort, cookies) - Change place/position in the room - Change clothes/acessories - Jump around - Change your voice, while you are playing - All characters fall asleep -> wake up in a normal state (Like in mafia game) - Ask the group to shake their bodies as a closing activity (“Shake the role off) - Letting pax to open their eyes	- Thank for their effort - Ask them how they feel, ask these who were “in characters” to share their experience, but address them only by their real names - Introduce yourself to your neighbour as yourself again - Make connection between pax’s mind to body - Make some jokes - Make pax get to know their roles (announce their roles) - Ask them what they would have done if they weren’t in that role (if they were themselves) - Make them think of something else - “TIme travel” - Make them state and acknowledge who they actually were before the role mask - Use silence, give time - Bring pax on common (emotional) ground

Toolbox for de-roling

8.3.2 Debriefing

The purpose of practical applications in a session is to create for participants a framework for experiential learning. Each experience you create must end with a debriefing process, so that the learning cycle is followed through and for the learning to occur. Therefore, the debriefing step is the essence of the practical activity and that is why it often requires more time than the activity itself.

During the debriefing you are supposed to discuss/analyse the specific experience the participants went through during the practical activity. It can take place individually, in small groups or in the big group. The participants exchange affective and cognitive reactions in response to the practical activity they were engaged in and connect these thoughts and feelings in order to learn from the experience.

The role of the trainer as a moderator/facilitator in this discussion is very important in this stage of the learning cycle:

- Assists the participants in a critical analysis of their experience
- Helps participants to express their feelings, thoughts and to conceptualize their experience so that they can extract the conclusions and learning points.

8.3.3 Repeat

Because games provides safe arena for practice, makes the learning concrete and let it sink in, you may reopen the world, changing or not some of its components.

After this debriefing, the information that has been talked about may allow participants to do something more with it. Players can increase their understanding of new concepts; they can use new knowledge, try out new behaviours, and apply new ideas. Linking action to information is important. Making learning concrete during the training will increase the chances of it being used after the training is over.

9 Debriefing

9.1 Debriefing your training activities

Debriefing is the facilitation of learning from experience.

Debriefing allows reflecting upon the outcome of an activity, one or more meeting, sessions, discussions or documents in which this process of reflection takes place. It is about extracting the learning from a direct experience.

The objectives of debriefing should, in most situations, be specified before the start of the debriefing.

9.2 Debriefing Process

In order to correctly process a learning activity, you have to analyse the experience from all aspects. Roger Greenaway developed a Reviewing process that supports reflection, communication, analysis, feedback and feed-forward to strengthen learning.

The active reviewing model offers sequencing focus areas to create a suitable flow and direction to the learning conversation. This process tackles 4 main aspects you need to consider in order to fully understand what is going on: **Facts**, **Feelings**, **Findings** and **Future**. The process captures rhythm of learning and change, from direct experience to elements each will take away. Each steps brings focused questions to highlight the evolution of the activity and participants' perceptions.

In this section are also collected questions to help engage in the process.

9.2.1 Facts

The main point of this part is to make participants detail what happened during the exercise in factual term, perceived by senses.

9.2.1.1 Purpose

- To direct attention to major points during the event and have participants describe how they responded.
- Objective description on what happened (who, what, when, where, how).
- Reconstructing the exercise.
- Showing the facts front different viewpoints (not everybody sees the same things).

9.2.1.2 Questions

What happened?

- What happened when/during…
- How did things go?
- What happened at the beginning?
- What did you observe during the exercise?
- What did you noticed during the exercise?
- What things were new for you?

Evaluation

- How was the exercise?
- Was it a success?
- How efficient were you?

Mistakes

- What were the high and low points of this exercise?
- Why did you find this task difficult?

Roles/Team cooperation

- How were you cooperating as a team?
- What do you think, what was your role?
- Were your suggestions accepted?
- Who was leader in this exercise?
- How did your partner react to this action?

Individual behaviours

- What did you do?
- What strategies did you have?
- What did you do to solve it?
- How did you behave?
- How did you react to this situation?

Rules

- Were the rules clear?
- What did you had to do?

9.2.2 Feelings

The main objective of this step is to make participants share the feeling they went through during the exercise. It's important to help them name these feelings or thoughts out loud as they may influence the learning. It's not an easy task so the use of imagery or accepting blurred description also works though an effort to verbalise should be requested.

Side note: The most important is not whether to start with Facts or Feelings, it's to make sure the focus is properly set.

9.2.2.1 Purpose

- Focus on several key parts of the activity to activate participants' feelings.
- The subjective experience of participants: feelings, perceptions and thoughts on what happened.

Blowing off some steam...

9.2.2.2 Questions

How do you feel?

- How was it for you?
- How did you feel about it?
- How did you felt?
- How did you feel during this exercise?
- How did you feel when the trainer interrupted?
- How did you feel at that certain moment?
- What made you feel like that?
- Has your mood changed during the game?
- Where did these feelings come from?
- What action would make you feel better?
- How do you feel now?

Suggesting feelings...

- Did you enjoy the exercise?
- How happy are you now after this exercise?
- Do you feel better after this? What do you think, why?
- What made you feel frustrated?
- What did you find interesting?

Roles

- How did you feel with the role you had?
- Did you feel comfortable with the role you had?

Results

- Are you happy with the result?
- How did you feel about the solution you came up with?

9.2.3 Findings

At this stage the aim is to take distance from the experience and draw out learning points from it. The focus is on the discovery and potential connections.

9.2.3.1 Purpose

- Analyse experience.
- Why the things happened the way they happened?
- Link the experience to theories and making conclusions.
- What are the learning points?
- Have participants suggest other possible perspectives or changes that might have led to different outcomes and see if they can explain their reasoning for how things would turn out differently.

9.2.3.2 Questions

What made you think?

- What made you realise this?

Why do you think we did this exercise?

- Why did we do this exercise?
- Why do you think we proposed this exercise?

What did you expect? Why was int better on 2nd time?

- Can anyone tell me why the 2nd session went better than the 1st?
- (Why) have you improved the second time over?
- Would you use the same strategy if you did it again?

What did you learn?

- What do you take out of this?
- What have we learnt from this exercise?
- What did you realise now/at the end?
- What was the message of the exercise for you?
- What will you remember from this exercise?

Can you draw a conclusion?

9.2.4 Future

This is the phase where draw a conclusion that is useful for the whole group. The related questions will help participants project themselves in the future equipped with a new and tested set of skills and aptitudes.

Side note: One important aspect is to finish it in a positive note (not avoiding or denying negative emotions and feelings, but make them acceptable and normal, and teach participants to use them as learning points, and see them as symptoms).

9.2.4.1 Purpose

- How are the conclusions useful in real life or in the next similar experience?
- How can we develop?
- What is the next step for us?

9.2.4.2 *Questions*

What have you learned?

- Where would you use that?
- What have you learned from this exercise?
- What do you take "home" for your future work?

If given the opportunity to do it again?

- What would you do if you could do it again?
- What could have been made different?
- What would you do differently in the next time?

Explain it how

- How would you explain this to your fellows?
- How would you explain this to your friends?

Where/When to apply

- In which situation can you use the things you learned?
- Where do you see yourself using this exercise?
- Do you have another example in which we can apply what we have learned?

How to apply

- How can you use the things you learned in real life?
- How can you apply these in a daily situation?
- How could implement learned things from today into your real life?
- What do you think what would happen if you implemented in your life what you have just learned?
- What will you do differently after this exercise?
- How can we apply these findings in our life?
- Can you relate this situation of the game to a real life situation?
- Can you imagine an example in your life where you could apply this?
- In different context, how could you apply this?
- How can you use your outcomes in the daily life?

What to apply

- Which skills/findings from this exercise will help you in real life?

Why is it important?

- Why is this exercise important in our everyday life?
- What do you think about importance of this exercise?

10 Conclusion

There are many factors to consider in choosing a training game: the placement of the game within the design of the training program, the qualities of the game itself, the learning aspects of the game, and the factors related to the trainer's abilities, needs, and concerns. All of these factors are not only helpful in choosing a game, but are also useful in assessing a game that you are already using.

Once you have an effective training game, getting the most out of that game by skilfully using the game is your next concern. Simple preparations before and after the game, and following basic guidelines for introducing, managing, and debriefing the training game can help you reinforce learning and utilize your training game to its fullest. All of this information is not only critical for choosing, using, and assessing training games, but it is also quite valuable when you begin designing your own training games.

Remember that games are all about having fun, as training should also have a note of positivism! Engage with your participants and enjoy the game, as positive experiences are well remembered and they make trainings appealing to people!

11 Further readings

If you want to develop your knowledge from this hand-out, here are some references that were used when designing this training session:

11.1 References

- **Reflection: turning experience into learning** by David Boud
- **Training games** by Susan El-Shamy
- **Gamestorming** by Dave Gray, Sunni Brown, James Macanufo
- **101 ways to make training active** by Mel Silberman
- **Exercise Management Hand-out**, YTA 2011, 2012 and 2013 Editions

11.2 Web links

- http://www.oncourseworkshop.com/Awareness002.htm
- http://www.sociometry.net/modules.php?name=Content&pa=print_pdf&pid=34
- The art of reviewing

11.3 Books

- **Thiagi's 100 favourite games** by Sivasailam Thiagarajan
- **The handbook of experiential learning** by Mel Silberman
- **101 more games for trainers** by Bob Pike and Christopher Busse
- **Great group games** by Susan Ragsdale and Ann Saylor

11.4 Movie

- **The Game** by David Fincher with Michael Douglas and Sean Penn