PART III:

TUTORIAL

step by step explanation

for

creating inclusive

educational

escape adventures

CONTENT DEVELOPMENT INFORMATION:

Project:

This educational material was developed by the partnership between 4 countries under the project "Escape Exclusion", funded through a Strategic Partnership Key Action 2 in the Erasmus+ Education Programme of the European Commission.

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DISCLAIMER:

THE INTRO

Dear readers, dear educators

Welcome to the third part of our Starterkit for Inclusive Escape Adventures in an educational setting.

After the Handbook (where we shared some concepts on escape adventures, learning environments, inclusion and various essential aspects of learning) and the Toolkit (with 8 fully designed copy-paste Inclusion escape adventures) we arrived at the Tutorial.

Here we explain various aspects related to actually making a useful and usable escape adventure for your school, your youth centre, your NGO, or any place where you create educational activities for young people.

To keep it compact and readable we have collected here the main information and we will give you links to more specific parts or background information, that could increase the quality of your escape adventure. We wish you good reading, a lot of fun during the process and success with the result for the learners and your team.
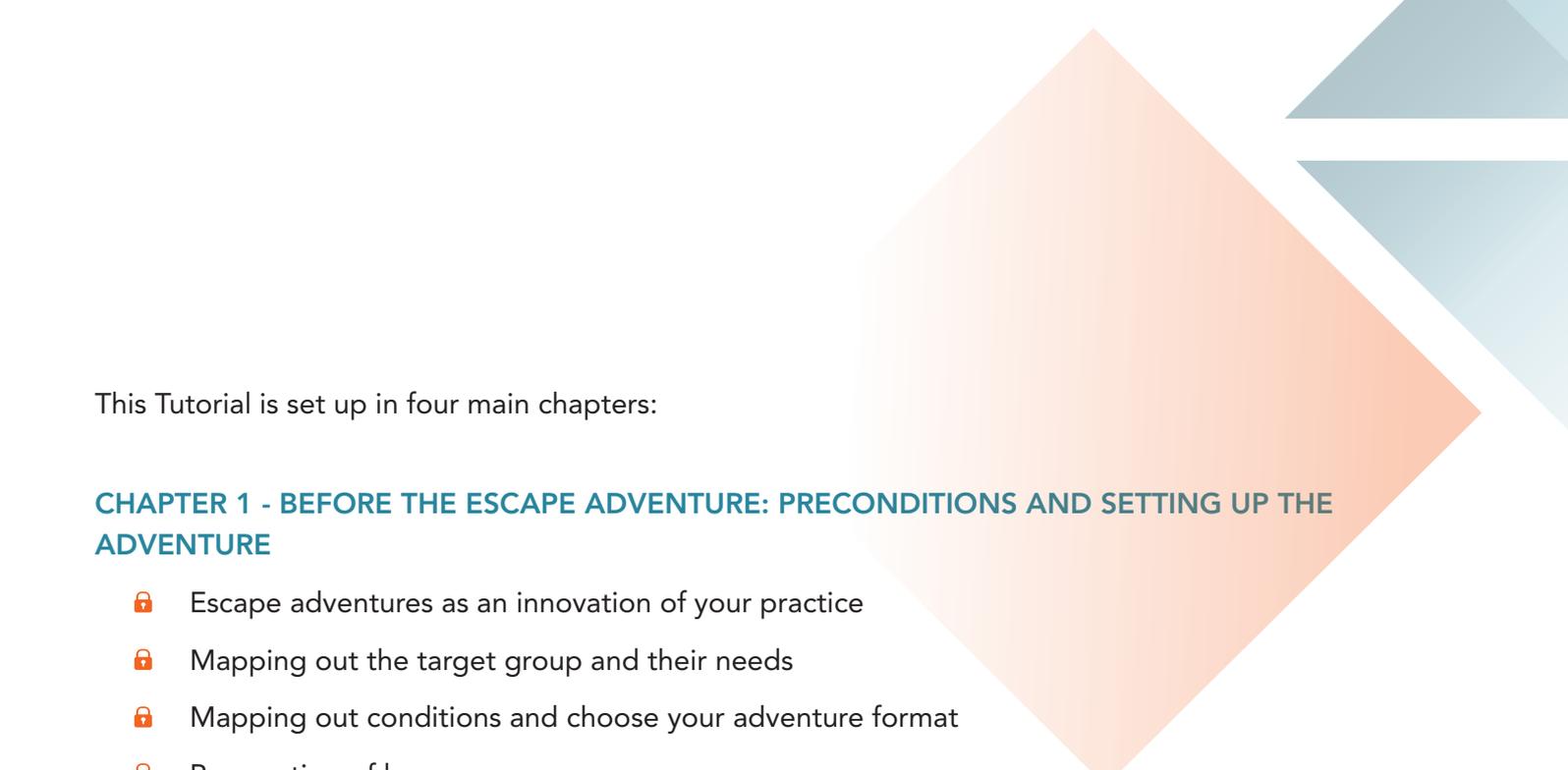
This Tutorial is set up in four main chapters:

CHAPTER 1 - BEFORE THE ESCAPE ADVENTURE: PRECONDITIONS AND SETTING UP THE ADVENTURE

- 🔒 Escape adventures as an innovation of your practice
- 🔒 Mapping out the target group and their needs
- 🔒 Mapping out conditions and choose your adventure format
- 🔒 Preparation of learners

CHAPTER 2 - THE ESCAPE ADVENTURE ITSELF - DESIGN THE ESCAPE ADVENTURE LEARNING EXPERIENCE

- 🔒 Setting up the escape adventure: timeline
- 🔒 The story and the ambience of the adventure
- 🔒 Designing the flow
- 🔒 Designing the tasks, puzzles and/or codes
- 🔒 Using the right materials
- 🔒 Designing the visuals
- 🔒 Dealing with technical issues
- 🔒 Creating safety and clarity

CHAPTER 3 - DURING THE ESCAPE ADVENTURE - PLAYING THE ADVENTURE

- 🔒 Monitoring
- 🔒 Group and individual dynamic (readiness and emotional aspects)
- 🔒 Supporting learning & role of the educator

CHAPTER 4 - AFTER THE ESCAPE ADVENTURE - COLLECTING THE LEARNING OUTCOMES AND FOLLOW UP.

- 🔒 The end of the escape adventure: closing the experience
- 🔒 Debriefing & reflections + conclusions/ impact
- 🔒 Evaluation of the adventure and how to improve your practice
- 🔒 Follow up for learners and for the team

These four chapters will guide you through the process of creating your own inclusive and educational escape adventure. The process is not necessarily linear, even though we call it a step-by-step process. In this tutorial we describe all possible steps, but it is not absolutely necessary to do each and every one of them. We invite you to read this tutorial and decide for yourself which steps you will use.

This Tutorial is part of the Starterkit, therefore we will regularly refer to chapters or elements of both the Handbook and the Toolkit (and the Inclusion modules) for clarification. In the Handbook, you can read background information about the concepts on creative learning environments, inclusion, and escape adventures (related to game design). The Toolkit has 8 modules that are developed by teachers and youth workers. The Toolkit is not only for use of copy-past escape adventures, but can also be used as an inspiration and examples of development of escape adventures. We recommend you to take a look at those modules to have a better insight or understanding of the escape adventure design.

And remember: you are also learning. Learning by doing!

The best way to become a great escape adventure designer is to actually design them, get some feedback from the learners and use the feedback to grow. All the good designers become good at it after designing, failing and re-designing them!
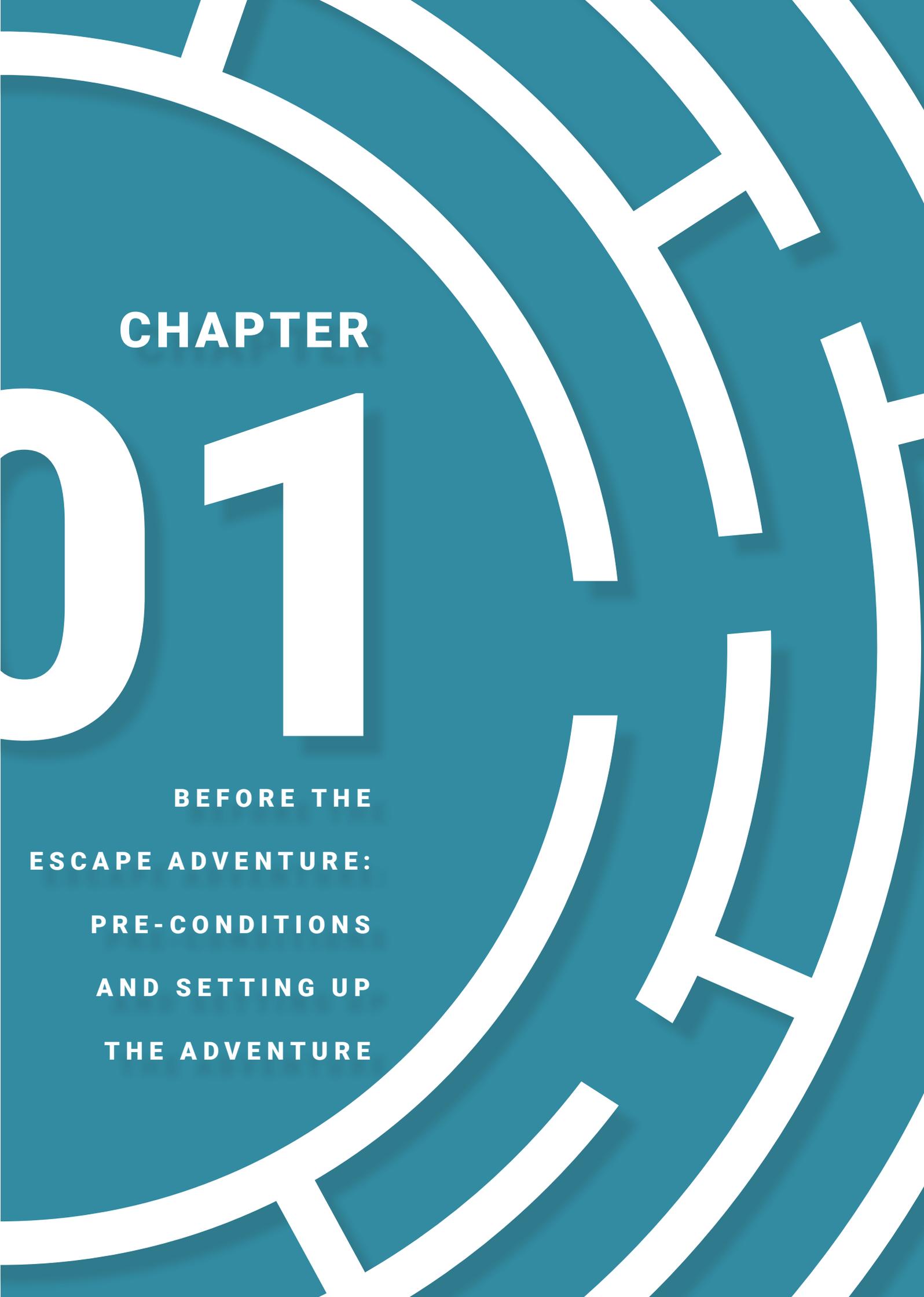
CHAPTER

01

BEFORE THE

ESCAPE ADVENTURE:

PRE-CONDITIONS

AND SETTING UP

THE ADVENTURE

CHAPTER 1: BEFORE THE ESCAPE ADVENTURE – PRE-CONDITIONS AND SETTING UP THE ADVENTURE

Before you start developing the actual escape adventure, there are a few things to consider. Firstly, about the reason you want to develop this escape adventure:

What are your needs?; What are your learners' needs?; What do you have to work with? and Who can be involved? Analysing the following aspects are the first steps to have a CLEAR step for yourself/selves.

ESCAPE ADVENTURE AS A INNOVATION OF YOUR PRACTICE

You probably have not used educational escape adventures before, maybe not even with escape rooms in your practice. But…. There is a reason why you are interested in trying out something new and innovating your practice. An escape adventure is a nice way to do that.

To start: have you ever played an escape room or escape game? If you haven't it would be wise to go and experience one or two yourself or with your team!

When you go and play an escape room or game it would be good to (on a personal level) experience it, to feel it, to really live it and (on a professional level) to analyse how it could work for your target group, how inclusive or exclusive that escape room or game is and how it can support learning.

You (and your team) could start to analyse your needs and reflect on that by answering the following questions:

- 🔒 Why are you looking for a new method?;
- 🔒 What could it bring, what you don't have now?;
- 🔒 What would it solve for you? What process could start by using educational escape adventures?;
- 🔒 Are you ready to try something new and uncertain? It might bring uncertainty as it is something new and it is also a method that requires educators to let go of control. Are you up for it?

Your answer will organically give you the first directions for your escape adventure.

MAPPING OUT THE TARGET GROUP AND THEIR NEEDS

One of the main questions to start with is: Who is my target group and how many are they? Do they know each other and what is the dynamic in the group?

In order to make the escape adventure work as a learning experience it is useful to map out the needs of your target group. How could this escape adventure contribute to their learning and curriculum?
In a school setting, it could be about relevant knowledge or skills that you want your students to have on the subject you teach and to follow the curriculum.

You could also identify social or behavioural topics that are relevant to your school or youth work environment and approach, like bullying, autonomy, discipline, entrepreneurship, etc. Other needs could be (21st century) life skills, like:

- 🔒 Problem solving;
- 🔒 Working together with others;
- 🔒 Communication;
- 🔒 Inclusion and diversity;
- 🔒 Dealing with uncertainty and ambiguity;
- 🔒 Sense of initiative;
- 🔒 Emotional balance and setting boundaries;
- 🔒 Self confidence, self value.

In order to have a good starting point it makes sense to map out the needs, see how the escape adventure could address them and create opportunities for your learners to develop competences based on those needs.

It is also good to look at the composition of your target group. The number of people will determine your choices, but also the uniqueness of your target group. What kind of learners are you working with? Analyse the specific composition of the group and see if you can tailor the adventure on them (and their specific skills, their intelligences, the group dynamics, their history, etc. Having your target group clear for the game or adventure, will make it easier to make decisions about designing it.

THE EXPECTED IMPACT OF THE ESCAPE ADVENTURE

IMPACT ON LEARNERS:

After you have analysed why you want to do the escape adventure, the next logical step is to look at the expected learning outcomes. What should the impact of completing the escape adventures for your learners be? The outcomes on an individual level could be about knowledge or skills, but it could also be about their own emotion, self-confidence, curiosity etc. The outcomes on a group level could also be interesting, like respect for each other, understanding the advantage of diversity and complementary talents or inclusion.

IMPACT ON THE ORGANISATIONS AND EDUCATORS:

An additional layer could be the impact on schools and youth organisations and their professionals, like educators, teachers, youth workers, boards, social workers involved etc.
The impact is the more systemic and structural change that you are thriving for. What will be the consequence for the relationship between educators and learners, how does it influence you and your team? Which competences will you develop on the way and what will it bring you when it comes to the purpose of education, joy of the work, challenging yourself as a professional, discussions on learning and education. On the level of the whole school or youth work place, what could be the impact on a systemic level? What will change in your school, your youth centre, your workplace because of this escape adventure?

As you can see, starting to develop an escape adventure has a significant potential to contribute to the innovation and systemic change in education.

MAPPING OUT CONDITIONS AND CHOOSING YOUR ESCAPE FORMAT

Now that you know the who, why and what for, it's time to focus on creating the basic conditions for the escape adventures. What do you need to make it happen? Let's take a look what are the conditions you need to map out:

RESOURCES & RESOURCEFULNESS

For creating a good learning environment it is important to know your team. Who is primarily involved, who will be in the base team? And who could help you out with some specific skills or competencies (like technical or digital skills or building up the ambience, etc.)? Look around and be resourceful also when it comes to involving externals in your escape adventure, like parents or external experts.

One of the main aspects is the financial resources that you have available. Usually schools and youth organisations do not have much money to spend. One important thing that is good to know is that escape adventures can perfectly be made with smaller investments, depending on your design and plans. It is true that having a bigger budget means that you have more possibilities, but it doesn't automatically create a better escape adventure.

Most of the escape adventures we have made, have been made with a budget of only 20 - 100 euro. This is possible by being creative, working with second hand material, and making most of the things ourselves. Some things are worth buying for yourself. Buying locks and some escape material, like UV light and invisible ink, are an initial investment, but can be used many times.

THE TOPIC

As this escape adventure will be played in an educational setting, it is essential to choose an educational topic. What will be the theme and why? The topic should be based on the needs of your target group and maybe also the needs of you, your school, and the school curriculum.

- 🔒 Based on school subjects: In some cases it might be related to a subject as part of the curriculum, and all subjects could be addressed in escape adventures;

- 🔒 Based on issues related to school (culture, history, etc.) and municipality;

- 🔒 Based on more general life or societal and civic issues: climate (change), democracy, civic education, etc.;

- 🔒 Based on social, intrapersonal or interpersonal issues: bullying, cooperation, sustainability, future, self-care, employability , expression, identity, self-confidence, dealing with uncertainty, autonomy, and many more;

- 🔒 Sometimes teams work on a series of topics that are connected. Or design a series of escape adventures at a bit more advanced level.

The topic could be an easier one when you start, and could be more complicated as you advance in creating escape adventures. What exactly is easier or more advanced depends on your own experience and self-confidence to deal with certain topics. For sure there are very sensitive topics, like self-mutilation, depression, bullying, that might be more challenging. I

Important to mention is that making an escape adventure on a school subject in a school does not necessarily make it educational. It becomes educational when the narrative and the game flow are giving opportunity for new understandings, insights, learning together and when there is a good reflection on the experience afterwards.

SPACE:

Defining the available space has a big influence on what you can do and how. Where could they play it? Indoor or outdoor? In a school classroom, the aula, the attic or cellar, the kitchen, in nature, the forest, in the city or neighbourhood? Or in a specific external place, like a cafe, town hall, gym, church, cellar, swimming pool, train station? Will there be other people around? The choice will have an important influence on the ambience of the escape adventure. Why should it be there?

Does it have to do with the topic you choose? Or do you just want to take them to an 'independent', new or exciting space? You might also consider multiple spaces, for example parts of the adventure indoor, other parts outdoor.

Also for the space of your escape adventure the following rule applies: The more experience you have, the more complex you can go with your adventures.

If you are more advanced, you could think of a longer lasting adventure (for example, if learners have to find answers outside of the adventure itself, like in a library, in school books, or on the internet and come back with that knowledge to continue). One could also think of an evolving adventure. But that needs expertise and might need multiple spaces or a space that is available for a longer time. One other element concerning space that you should take into consideration is, if you plan a long-lasting adventure, which means that it needs to stay for a longer use of the space. Does it stay, or is it flexible and movable?

All things considered, make sure you know what are important aspects that define the best space for your escape adventure and make your choice accordingly.

TIME

Time is an important aspect that we need to keep in mind when designing our escape adventure. Before starting the design or development of your escape adventure, we invite you to take a look at the following time aspects that might influence the design of your escape adventure.

- 🔒 Date to play: When would you like to do it? Is there no specific date or is there a special occasion (project week, exams, availability of educators, space, etc.) that defines the date to play? In case the escape adventure will be used to start a conversation on the topic it is good to plan it in the beginning of the project period, the training, the school year, etc. If it will be used for testing the knowledge after working on the topic for a certain time, then maybe the best moment is at the end of a period, youth project or training;

- 🔒 Time to prepare: How much time do you need to prepare? Is the suggested date for playing the escape adventure realistic? What does the timeline of preparation look like?;

- 🔒 Time to play: how much time is there for playing? Does it need to fit in a school hour? Or in a specific project time or are you free to choose any time you want or need? Does it fit the attention span of learners? In case of a short attention span, instead of one long adventure, you could also design it in a few separate parts in order to fully engage the learners.;

- 🔒 How you design the escape adventure will have an effect on the timing. What about the sequence?: Do you want a one-off activity or repeat it several times, one in steps or a series of connected topics at different moments?

When you know what time-related elements you need to take into accounting, you can choose the best time and timing option for your escape adventure.

CHOOSING THE FORMAT:

When you have all the things clear for yourself, your next step is to choose the best fitting format. Within this project we have developed several escape adventure formats and we have defined all the characteristics and potential of these formats for diverse educational settings. In order to define which format you would like to use, you could take a look at the overview of the characteristics of the formats in the **Handbook page 37**

Or you can read the more detailed description of each of the escape formats in our other Intellectual Output of this Escape Exclusion project: "**Find your way!**"

Once you have decided about your resources, the topic, the space, time and the format to use, you have identified the base for your escape adventure and you can get started!

PREPARING YOUR LEARNERS

1. WORKING WITH THE ADVENTUROUS SPIRIT - KNOWING YOUR PLAYERS

Humans are curious by nature and willing to learn. You can take advantage of that curiosity. Young people, especially in a formal school setting (where often memorising, performing and delivering is the goal) could feel insecure about a setting that is unfamiliar to them. Therefore, it is important that you take the insecurity that blocks learning away and put focus on the trying out and even that the possible failing as a positive outcome. If curiosity leads to trying out, then that means they are learning. You can prepare your learners by sparking their curiosity and giving them the self-confidence to follow this curiosity inside of themselves. That is similar to what game developers also do. For this you need to know your 'players'. What would they like, what would spark their interest or curiosity? Think how you can make this learning experience an exciting adventure, something that they want to dive into and explore.

2. PREPARING LEARNERS FOR AN EXCITING LEARNING EXPERIENCE

While creating your escape adventure, you can already think about how you can prepare your learners for the learning experience: getting into a story sometimes means to have a preparatory introduction or that the learners need to do some 'homework'. But also preparing them that this alternative way of learning and competence development needs a willingness for trial and error. Being afraid to make mistakes is not bringing learners anywhere. Trying again and again in different ways and not being successful immediately is an essential element of the learning process. In order to create the safety for a true exploration, educators invite learners upfront to work together. The aim is to see how they can use each other's qualities, instead of looking at who is not so good, and who is the best. Each learner can contribute in their own way and that is the only way a collective of learners can go through an escape adventure. Learners benefit if they feel motivated and playful. Educators can provoke that feeling of having fun and playfulness during the preparatory phase. If you want to know more detail you can find more specific info in the Handbook, chapter 4. Building a creative learning environment.

CHAPTER

02

THE ESCAPE ADVENTURE ITSELF: DESIGN THE ESCAPE ADVENTURE & LEARNING EXPERIENCE

CHAPTER 2: DESIGN THE ESCAPE ADVENTURE AND THE LEARNING EXPERIENCE

SETTING UP THE ADVENTURE: TIMELINE

With practice comes experience! Experienced escape adventure designers can set up these adventures in a short time. But if you are new to the field, it might need some time. Therefore, it is recommended to plan and design your escape adventure and make a clear realistic timeline to prepare, design and set up the whole escape adventure. This will support you to keep track of the diverse elements that are connected to the management of these adventures. Be realistic and don't plan too tight!

THE STORY AND THE AMBIENCE OF THE ADVENTURE

Creating the narrative, in other words the story line, will give the context and the story they will step into. The ambience is the atmosphere of the experience, which usually refers to the historical time, the location, the mood, the time of year, time of the day, etc. The ambience is very important in supporting learners to get into the story and therefore it has strong links to the story line. Make sure there are logical links between narrative and the topic and ambience.

 For games like the escape adventures, it helps to step out of reality and get into an imaginary scene, where the learners have to solve or do something together for the (greater) good. It does not necessarily have to be something with murder, spies, crime, death or catastrophes (like usually in escape rooms). It can also be a personal story, a community that needs help etc. It is important that you yourself believe the story. Examples of imaginary narratives are Little prince, Harry Potter, Alice in Wonderland; all stories that take us into a special world of fantasy and human interaction. You can create something similar as well!

The narrative will guide the learners through the process, from beginning to end. In order to get them fully engaged, it is useful to have a strong introduction that explains how they can reach the goal and how escaping the bad or difficult situation can contribute to the wellbeing of a certain person, their community, humanity as a whole, to the place, country or world. In order to get the learners into the story, you need to set up an introduction. That can be done in various ways. Think about what would help your learners? Is a video something that would spark their interest, or would a strange person telling them a story or for example a mysterious 'old' letter work better? Would a role play with people dressed up work or make it more exciting, or would it be too much? Examples of the introduction you can find in our TOOLKIT, where the modules have various introductions developed, that you can use as an inspiration.

We love things that make sense! Whenever we look around us, things have to make sense to us. That is how we approach the ambience in escape adventures. The ambience is setting the tone, reinforcing the narrative and engaging learners into the experience. Everything we include in our escape adventures should be connected and help to identify all the parts as a whole. Therefore, when we are creating the ambience we have to be sure all elements are coherent and matching the same idea (for example the Historic time in which the adventure takes place, the design, colours, typographies, visuals, etc). These elements will not only make the players feel being part of the story but also motivate them to keep going forward.

Of course all parts of the ambience (the place, the materials, the room, the lights, the textures, the smells, the sounds, music, noises) should be designed to cover all the different senses! Everything can be adjusted to match the flow, which will help the players to get immersed in the experience of the great escape. As you design the story and the whole game flow, these elements will come up naturally along the way and will bring you to the process of escaping. The better and self-explanatory the design of the ambience, the better game-learning experience you will have. Just check out if the materials look like being part of a whole and it is coherent with the narrative and the subsequent steps.

Some elements to keep in mind when designing the ambience:

- 🔒 Invitation to the game experience; Do you have some preparatory communication with your learners? Will you inform or trigger them upfront? How will you do that? Handing some invitations, leaving some exciting clues around the classroom? Make a small presentation?

- 🔒 The Welcome: This can be a letter, a leaflet, a message on whatsapp, a video or audio message, a person asking for your help, a person in a certain role (tv-show with the president announcing the emergency state, etc. You can make it as exciting as you want, just make sure it fits your learners.

- 🔒 Explanation of the rules: What can be done, and what cannot be done? What can be touched or moved, what not? What if people need to go to the toilet, or want to quit, or when learners arrive at the end, etc.? Rules can be written down, or announced together with the intro message. It could also be done with a bit of humour and drama by using for example 'official police or ministry signs'. Of course it is good to mention to the learners what the consequences are if they break the rules.

- 🔒 Possible costumes or attributes for the players or the educators involved, in order for learners to feel more real in the story. These can be simple things, like a stick or wand, a wig, or a flute, hat, etc. but also be complete costumes. If you have a story from Roman times, it might be nice to give people laurel wreaths, or some big white blouses with belts. It is not needed, but it can really add to the experience and the level of involvement of the learners!

🔒 **The escape:** The end of the game, when players have solved the problem and escaped the risk or helped others to escape from a large threat. This is an important moment in the game flow and it deserves some special attention. Designing this escape moment could be a bit theatrical, while it acknowledges and celebrates the completion of the challenge. For this you could use party sounds, confetti, small sweets or chocolate, a group picture or a certificate. More about this, you can find in **CHAPTER 4.**

Possible reflective questions for your: design:

🔒 Is the narrative appealing to young people? Why?

🔒 Does the narrative support learners to get engaged in the main topic?

🔒 Do the story (narrative) and the ambience match? Do they strengthen each other?

🔒 Are there other attributes, props, objects, colours, lights, sounds that could add to the ambience and make the experience emotionally stronger?

DESIGNING THE GAME FLOW

To understand the design of the game flow, it is good to first take a look at the emotional flow we want to achieve. Human nature is to feel and experience first and then to think. This is a fact. We discover the world through all our senses and emotions and we incorporate the discoveries to our knowledge, skills and attitudes in order to survive and grow. When we sense positive things, we want to stay, we want more of it, we keep going on. When we sense negative things, we are more likely to give up, and feel insecure, incompetent and sad.

We want our learners to feel engaged and go forward. Therefore, we are designing an emotional flow for our adventure that brings them into a functional and engaging feeling. We aim on positive feelings, but sometimes a sad image or movie can also have positive results. An example of a strong negative emotion that is very powerful, you can find in our Modules: A gift to Francesca and MonoMazi.

We want to provoke feelings in a specific way in specific moments, in order to reach a better understanding or bigger learning impact. We should not expect our learners to stay highly positive all the time. What can help us are surprises and unexpected events to increase the emotional rhythm and keep the attention and excitement in the adventure.

You can map out the emotional flow by following these aspects:

- 🔒 How do you want them to feel at the beginning?
- 🔒 What emotions do you expect them to experience?
- 🔒 How will you manage the possible frustration? How will they?
- 🔒 Will the motivation increase during the adventure? How can you make that happen?
- 🔒 How will you ensure they finish the game with a feeling of achievement?
- 🔒 How will you debrief what happened (in the game and in the group)?

When you have a clear image of what the emotional flow should look like, you can start designing the game flow, or in our case, an escape adventure. The design of an escape adventure games is to design a challenge for the learners. The challenge requires a mental effort to solve a problem or problematic situation with logic. Like a good story, a good challenge has some form of conflict. In escape adventures the conflict arises from the players wanting to make a crucial change, remove or escape a threat or gain access to something that at the present moment is still being blocked. The challenge can be to find a key to escape or to find the answer to a riddle. Without a clear challenge, players won't have the motivation to finish it and maybe they won't know when they have finished it. It is important to communicate this before they start the escape adventure.

An escape challenge can be an unique activity or a series of activities reaching a conclusion. It can be a linear flow (one clue leads to another puzzle or task) or it can be parallel (several things have to be done or found simultaneously, and at the end these clues have to be combined for the next step. Of course it can also be a combination, starting with a linear flow, then at a certain moment, it becomes parallel and at the end again linear. Linear works usually well for smaller groups, parallel could work well for bigger groups, because they can work and find the clues simultaneously.

The game flow is the final combination of challenges, which brings the players from the beginning to the end. It is the game journey that ends with the great escape!
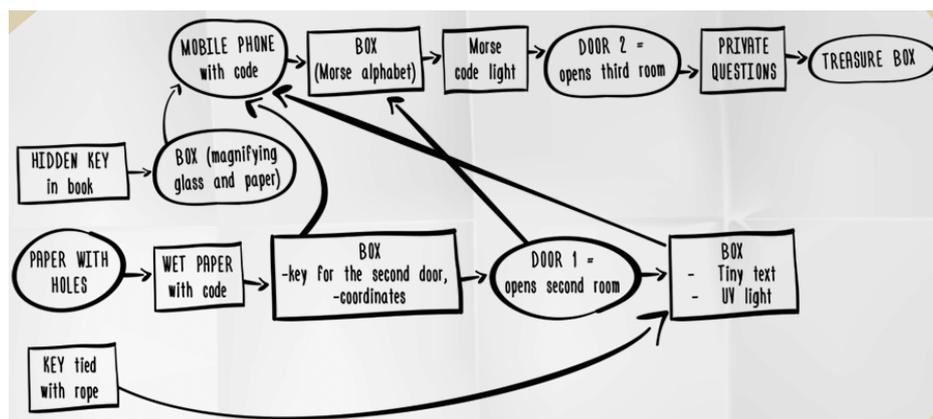
It is a logical sequence of the challenges, where certain clues lead to new challenges. As said, this can be a linear flow, or parallel flow.

An escape adventure usually has a main challenge and other smaller challenges that need to be solved. The puzzles' logic is related to the theme of the escape adventure or space One puzzle in itself might seem illogical or meaningless in the story line, but once solved it could make sense in combination with the other puzzles or tasks.

The participants are the protagonists (the main characters) of the escape adventure and they must act as protagonists from the very beginning. They are the heroes of this adventure. Usually, a good narrative and ambience is more important than a supercool puzzle design. If the ambience is good, the players don't mind a simple puzzle design (the things to do, and how complex it is to do them). Sometimes the experience of just being inside a magical story, a submarine or a spaceship is already good enough for many.

The flow of the game puzzles is the incorporation of some factors:

- 🔒 **The approach and needs of the learners**: You must know them in order to create something meaningful for them and oriented to their specific learning objectives. As we said before, you know best your learners and what keeps them interested and willing to continue going through the adventure. If they are people that like to do things with their hands, then make a game flow of tasks that requires physical action and using motor skills. If they are more cognitive, you could go more with intellectual, logical or abstract tasks. Cooperation tasks, where several or all learners need to work together, will be helpful to keep them all involved. Collective tasks will decrease the feeling of being lost or stuck. If one of the needs of the group is to be more inclusive and supportive, this could also work.

- 🔒 **The tempo of the adventure**: This refers to the planned or available time, but also to the type of tasks: quick tasks, like finding some jigsaw puzzle pieces in different locations, or more slow or more complex ones that require time (like reading a longer text, figuring out a list of codes and transform them to words, text or numbers), tasks that need communicating in order to succeed, or specific cooperation from every member of the group, etc. Depending on the available time and the type of learners, you can design your adventure;

- 🔒 **Difficulty level**: You can design a simple linear flow with a series of easy tasks that match their minimum knowledge or capacity. You can also design more difficult and complex tasks, with more challenging links between puzzles, riddles, etc. It must be tailored to your learner group and adequate to maintain the interest. In some cases you could consider a combination, when your group of learners is very diverse;

🔒 **Content logic**: In some escape adventures it is clear what has to be done: participants just have to find the key or the code to unlock something at the end. All the clues are there to find that key or code. In other cases, the content slowly reveals the situation. The whole adventure is a journey related to the educational content. Every step should contribute to reaching the understanding that you have designed it for. An example could be a story with a mysterious disappearance of someone, and by finding the clues (for example diary pages with personal information) participants will slowly understand more about what happened to this person and what is needed to escape the difficult or risky situation.

As we have mentioned before: Surprises and unexpected events can help to increase emotional engagement. Finding unexpected things has always been a curiosity trigger and many games use it to increase the motivation of the players. It prevents the learners to feel that ' they already know it' and the brain and heart get new adrenaline to go on. Surprises are part of all entertainment, it is at the basement of humour, strategy and problem solving. Brains are hardwired to enjoy surprises, so let's use them!

In order to incorporate them, you might ask yourself these questions:

🔒 What will surprise the players when they play the escape adventure?;

🔒 Does the narrative contain surprises? Are the puzzles solved with an unexpected solution or reaction?;

🔒 Does the design have any unexpected surprises that are not noticeable at first sight?;

🔒 Do the puzzles include some inclusivity surprises?

DESIGNING THE CHALLENGES: GAME MECHANICS

Escape adventures are often composed of various tasks, codes, riddles, clues and puzzles. We use the word 'challenges' as an overall description of riddles, tasks, codes, and puzzles. It makes sense to first clarify in short how we use of these terms in this Tutorial:

🔒 Clue is something that has to be found and guides through a procedure of difficulties; a piece of evidence that leads one toward the solution of a problem. The clue is the result of a puzzle, riddle, task or code. The clue is then needed to be used for a lock or for finding something in the space. The clue of a puzzle can be "under the surface" and then they will find a piece of paper that has been stuck underneath the table;

🔒 A task is something that has to be done or undertaken. It can be an individual or group task. When an action has been taken, something changes or something new can be found. Examples: Finding a screwdriver and pulling out screws from a wooden door, is a task to open a door that holds new information. Finding a uv-light pen is the task in order to later find the code or riddle written with invisible ink on the chair. Building a human tower to reach something that is stuck to the ceiling is a group task;

🔒 A puzzle is a problem difficult to solve or a situation difficult to resolve, that involves a mental or physical challenge. Puzzles take a lot of thinking and involve putting things together so they make sense. Labyrinths, maths, scientific puzzles, marking on maps or objects are all different forms of this.

🔒 Examples: getting a cork, that is attached to a key, out of a narrow vase by pouring water into the vase so it floats up. Or a map on the wall that has locations marked with pins, that you need to decipher in order to find the clue to a number lock. A route between marked places that they have to follow can be the clue for the directional lock. A jigsaw puzzle of various pieces found in the room, might hold a riddle in the image, or even a hidden image at the back side;

🔒 A riddle tells more of a story that you have to think about to solve, and most of them are logic. Usually riddles are written or audio texts that hold a clue. Anagrams, cryptograms, crosswords, or actual riddles, like "I am always hungry, I must always be fed. The finger I touch will soon turn hot and red. What am I? " The answer would be Fire! And it can lead the learners to the next clue near a candle or a fireplace;

🔒 A code is to put in or into the form or symbols of a code. This usually works with patterns. Transforming morse coded into letters, will bring you new information on where to find something or where to go. Collecting different colour pencils, according to a colour code or according to the length of each pencil, might give a new number combination (that they find somewhere on a piece of paper). Deciphering a musical tune could bring a number code, or the other way around, numbers could create a musical tune.

We have given you some examples of challenges, but you can find hundreds of them on the internet. When designing and choosing the types of challenges, the participants will have to solve or complete in your escape adventure you must keep in mind their different learning styles, needs and preferences, in order to make the experience accessible for all.

In the Handbook you can find a complete description of how to design the combination of challenges, which we call game mechanics.

In order to be inclusive and engage all learners we recommend you to design a combination of challenges that refer to all the intelligences, as we explained in the Handbook. Here is an overview of what kind of challenges fit with type of intelligence:

TYPE OF INTELLIGENCE	GOOD AT	TYPE OF CHALLENGE THAT FIT THEM:
Logical-mathematical	Numbers and logic, recognizing patterns	Codes, logic and numbers, linking numbers with other things, concepts, recognizing patterns, finding sequences.
Linguistic	Language, expressing thoughts	Reading texts, word riddles, cross words, memorising text.
Spatial	Visualising, orienting	Maps, orientations and directions, charts, videos, and pictures, jigsaw puzzles.
Musical	Thinking in patterns, rhythms, and sounds	Musical patterns, recognizing sounds and sound patterns, reproducing musical patterns, recognizing melodies, songs, etc.
Bodily-kinesthetic	Body movement and physical control	Tasks with hand-eye coordination and dexterity, handcrafts, fine and strong motoric activities, climbing, sports, tactile tasks.
Intrapersonal	Emotional awareness feelings, motivations	This intelligence is very much focused on the self and is used for reflection and debriefing. We have no examples for this.
Interpersonal	Understanding and interacting with other people.	Teamwork tasks, inclusion challenges, linking people and clues together.
Naturalistic	In tune with nature nurturing, exploring the environment	Challenges involving nature, plants and animals, biology, subtle changes to their environments.

Finding the right way to design is challenging and requires knowing your learners, good thinking, creativity and developing experience. But you can start with an easy one, or you can start with designing an escape adventure for your colleagues for trying out and feedback. We recommend you to go and play existing escape rooms with your colleagues, and use the experience to understand the game flow and game mechanics that are used and analyse how they could work for you in your educational escape adventure. The challenge is of course to create a balance between being challenging and solvable, creative but logical and engaging but not frustrating.

Some questions that could be helpful:

🔒 Level: Are the tasks, riddles, codes, and puzzles adapted to their level? (In terms of knowledge, cognitive capacity, attention span, abilities);

🔒 Variety: As we explained in the Handbook, a good educational escape adventure is responding to all human intelligences (chapter 4: creative Learning Environments) in order to engage all learners, not only the fast mathematical thinkers. Did you have enough variety, and can you imagine all your learners to have a successful contribution to the final escape? You can do this by requiring different types of skills, approaches such as logical challenges, physical challenges, musical quests, word riddles, tactile challenges, patience tasks, etc.;

🔒 Inclusivity: Are the challenges we are using inclusive? Make sure the challenges are accessible to all players, regardless of their abilities, capabilities, or limitations;

🔒 Timing: Consider the amount of time required to solve or finished each challenge, and test it so players can complete the whole escape adventure;

🔒 Originality: when you are a starting game designer, you might use existing challenges that you have done yourself, or you find in books, in our Toolkit modules you can find specially designed inclusive challenges for our project, or on the internet. Make sure the clues for your locks (f.e. The number and type of letters in a letter lock or cryptex, or the limits of directional locks) fit with the challenge. Are they logical and fit the narrative and ambience?
For those who have considerable experience in game development, you can take on the challenge to try to create original puzzles so they are not so commonly used on popular escape games, that will make them never forget this adventure and the learning!

USING THE RIGHT MATERIALS

Opposite to common leisure time escape rooms, our escape adventures don't need fancy and expensive materials. Still, it is important to use the right material and pay attention to these resources, as they make or break your adventure.

When designing your game flow and your game mechanics, you will need to collect your resources: all the material and equipment you need. You will need to design your adventure with the appropriate materials for and use your imagination and creativity to come up with low-cost useful things you can use.

LOCKS

Locks are basically a security device that prevents people from opening or giving access to an object unless they have the 'key'. This aspect of locks is what makes them an essential element in escape adventures: They make sure that not everything within the adventure is immediately accessible and creates milestones and sub-achievements in the adventure. The key to a lock can be: a physical (metal) key, or a clue to be able to open the lock: a number for a number keypad, a letter or word. There are many locks available: a letter keypad, directional, number turn, face recognition, magnetic, electric, bicycle or scooter lock/ chain, fingerprint, sound, card reader, nfc chip, magnet, shape drawing, camera, weight scale…and many more. Here we explain the use of some of the basic locks;

REGULAR KEY-LOCK WITH KEY:

The key can be hidden somewhere. The lock opens by turning the physical key. The lock can be very small to very large and have various shapes.
Some of these locks have extra long metal brackets.

NUMBER OR LETTER LOCKS:

The lock opens by the right combination of 3,4 or 5 numbers (number lock) or letters (letter lock). There are many types of these locks. They have a little mark on the lock, of the right place of these numbers or letters. You can set the lock to the combination that you want (in case of a letter lock it could be a word). Make sure the combination is set on that mark.
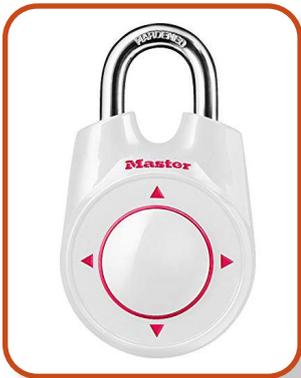
DIRECTIONAL LOCK:

This lock opens by pulling the central knob into a series of directions. The right combination will open, for example: Ex: Left, Left, Up, Up, Up, Down, Right. This lock is mostly linked to when it comes to directional Commonly used within a story line, several movements in directions open them and you can programme them according to your needs.

COMBINATION LOCK:

Very common lock that needs a series of numbers introduced in the right order to open it. There are different types with wheels, buttons and in different shapes and sizes.

MAGNETIC LOCKS:

These locks use a magnetic mechanism to keep a door or container closed. They are often used in combination with an electronic keypad or a proximity sensor.

PUZZLE LOCKS:

These locks require the player to solve a puzzle in order to open them. The puzzle may involve arranging objects, matching shapes or deciphering a code.

In the internet and in many internet stores you can find hundreds of locks. Some sites: www.amazon.com (buy cheap locks) and www.exittheroom.co.uk/blog/types-of-escape-room-locks

ELECTRONIC LOCKS:

To open this lock you can use an NFC Chip, which is very cheap to obtain, and program it in advance with any smartphone (and the app NFC Tools). You can find this chip inside of a card too, or any other material, and you can also install this type of lock inside drawers and door handles. They will open just by approaching the chip.

KRYPTEX:

The word Kryptex was invented by the author Dan Brown for his 2003 novel The Da Vinci Code, denoting a portable vault used to hide secret messages. It is a word formed from Greek kryptós, "hidden, secret" and Latin codex; "an apt title for this device" since it uses "the science of cryptology to protect information written on the contained scroll or codex". When the right code - which is often a word- is found, the container will open and the learners can find the hidden object.

BICYCLE OR SCOOTER CHAIN LOCK:

The bicycle or scooter chain lock usually works with metal keys, and sometimes with a number lock. The chain or steel wire is long and can be used to wrap around an object or furniture, hold bigger objects together or hang things on the ceiling, as it can hold quite some weight.

INTEGRATED LOCKS:

Some locks are integrated in an object or container. Examples of that are: suitcase, diary, chest, money box, drawer, closet, safe, etc. Sometimes it is interesting to add such an object to your escape adventure.

THE GAME FLOW: CONTAINERS:

Containers are used in escape adventures as a way to store or hide information, messages or objects, An educational escape adventure should provide information within the game itself, and this information can be contained in boxes, drawers, diaries, cabinets, notebooks and papers, digital devices (computers, smartphones, tablets, tv's…), Make sure there is a good variety of containers, to keep the adventure interesting.

Remember that the key to providing information effectively is to make sure players can find it without too much difficulty, but not too easily that they solve the puzzles without effort or by not having to apply their knowledge. The information should be well hidden, but not impossible to find, so players feel challenged but not frustrated.

Hiding messages in your escape adventure will add an extra layer of challenge and intrigue. Be creative! Once you have the idea of your escape adventure you can find unlimited places to hide your message, surprise yourself to surprise them!

Ideas for hiding messages, objects or information could be:

🔒 **The unusual places**: you can leave messages where people don't expect it. Under chairs, under tables, behind mirrors, posters, art work, on the ceiling or on the floor.

🔒 **Hidden compartments**: You can hide messages in secret compartments that are disguised or hidden at first sight. This could include a drawer that only opens if a certain object is moved around them (by using the electronic locks explained before) or a basic hidden paper that appears when pulled from an object.

🔒 **Books and documents**: You can hide messages in books, documents or newspapers in your escape adventure game.

🔒 **The container**: If your escape adventure is a box, a puzzle or a deck of cards, you can include some hidden messages on the container itself, in the walls of the box, or under it, or between the cards. Even a hanging umbrella can function as a container, or a coat that is hanging on a coat rack.

🔒 **Videos & Audio**: You can hide clues in a video, or an audio, so players need to pay attention to in order to progress and solve a puzzle. This could include some symbols in a video (like on an e-pocket format prototype in IO1 guidelines: link) or a sound clip that contains a message played backwards.
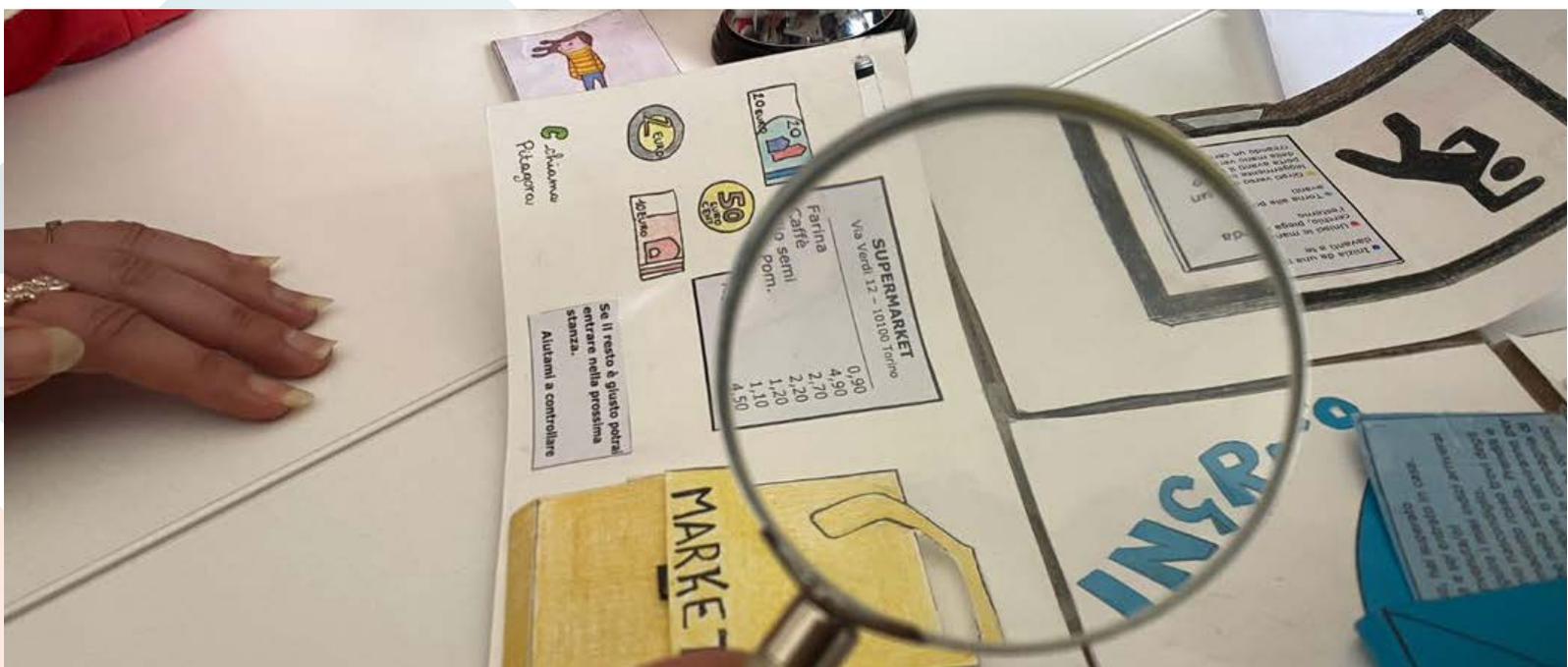
THE GAME FLOW: SCIENCE:

Scientific challenges are interesting to implement in your escape adventure, especially when you do an escape adventure that is related to science, like biology, physics or chemistry. For that you often can use common materials, like mirrors, scissors, compass, ruler, cork or rubber (for floating), magnets (for moving small objects) that you otherwise could not move. Fior more specific materials, substances or equipment you can best contact the science teachers in your local school to ask them for support. They know best how to deal with safety issues when it comes to science tasks.

THE GAME FLOW: SOUND AND MUSIC:

Sound and music can give an added value to your escape adventure. It can add to the experience itself, like supporting the ambience. You might know the screams and high sounds in horror movies, heavy music in case of dangerous moments, and quick high harmonies in movies to create lightness and happiness. The ticking of a timer, gives a feeling of urgency and stress.

But sounds and music can also be used to allow learners that have auditory learning intelligence to be engaged. For that, we can use musical instruments, recordings and melodies connected to codes and hidden messages.

Sounds complicated? It does not have to be! Here are some examples to inspire you:

🔒 Melody: You can record a 4 notes melody leading to 4 numbers connected to the musical notes on an instrument by using a phone recorder, or any device to record sound. You play it and learners have to find the clue (f.e. a piano keys have been numbered or for other instruments they just use the musical tone letters (c,d,e,f,g etc..)

🔒 **Sound and lyrics:** Some songs can also be used to send a message that is related to the lyrics of a song. You could for example say that the word they need is the 18th word of the lyrics. They have to listen to the music and count the words.

🔒 **Recordings:** You can also include small speakers and mini SD Cards (less than 5€) to enrich the experience. In this project we included some audio files in a website that they had to access through a QR Code. [(https://www.asociacionpromesas.com/escape/josue_escape.html)](https://www.asociacionpromesas.com/escape/josue_escape.html)

🔒 **Guess the sound:** from guessing the sound of animals, or sounds of certain things (transport , machines, birds, landscapes, etc.),. By listening to a series of sounds, they can compose a word or a number that is the clue to the next challenge.

COMMUNICATION AND MONITORING:

Although escape adventures are designed for learners to finish the escape adventures as autonomously as possible, communication between you, the educator and supporter of learning, and the learners. Before thinking about which communication devices you need, it is good to think about how you want or need to communicate with your learners. It is clear there has to be communication from the educator to the learners to introduce the escape adventure, and invite them to the adventure.

But you might also want to have communication during the adventure.
Will you be in the same room? Will the learners be close to you or will they be far away (for example in an outdoor escape adventure)? Be creative to use communication devices that can deliver the learning content and the messages in a way that is connected to the narrative and the whole experience.

Some of these devices might be: a screen, an old telephone, notes on paper sliding under the door, messages in a window, bird notes, invisible ink written on walls, walkie talkies, instruments, audio recordings, visual clues, art, black lights, etc. Try out what works for the space and for you!

DESIGNING THE VISUALS (INCLUSIVE DESIGN)

The look and feel of a game is defined by its Aesthetics, which are the elements responsible for the sensory experience of perceiving and evaluating the beauty of objects, the composition, the colour palette, the rhythms, environments, and other phenomena.

Some game designers have considered them as mere "surface details", but you have to keep in mind you are not just designing a game mechanic but an entirely inclusive learning experience. Therefore, aesthetics are part of making any experience more enjoyable and will impact learners. If your game is full of beautiful artwork, handcrafted materials made with passion, then every new thing that the player gets to see is a reward in itself.

Our minds are fond of visuals as it strongly supports the understanding of the space and topic. We all perceive reality in different ways so once your design is ready, you have to test if the players are seeing what you really want them to see and understand from the visuals.

Your visuals should support you to:

- 🔒 Make the idea clear to everyone;
- 🔒 Let people enter the story and stay in the story;
- 🔒 Excite and engage players to play your game;
- 🔒 Excite and engage players to solve your challenges;
- 🔒 Support learners to remember their learning results;
- 🔒 Attract new players to play it.

When we look at the inclusivity aspect, visuals are also a great tool to include participants of the adventure. Especially those who are not developed on language level, images and visuals can help them to be involved and to understand. That is why we use pictograms, signs and lots of visuals on the street, on airports or stations, etc. Inclusion is a good additional reason for you to use visual material.

DEALING WITH TECHNICAL ISSUES

Escape adventures allow educators to put into practice some of their passions. Escape adventures can address their love for art, literature or technology. This means educators can also make the development of this tool a nice adventure for themselves. In our Escape Exclusion project, this aspect has been very much appreciated by educators.

Some escape adventure elements might look challenging, but they are made based on the designer's experience and for that reason some technical aspects might arise. Whereas traditional escape rooms often have quite some technical elements, the majority of the escape adventures do not.

Possible technical elements are:

- 🔒 Monitoring - in case you don't want to stay in the room (which often is better for the process and experience of the learners), but observe or monitor from outside, you will need a camera and audio connection to the room or space. Sometimes the connection is with bluetooth or the internet. Make sure they are stable.

- 🔒 Using a computer is a nice option, because it can be interesting for a task and work as a ' lock'. With a password participants could access important information, or even access the internet to find some specific information (like in an escape adventure on history, it could be that they need to find the answer in wikipedia, or some other website. An escape adventure about media literacy could also be more interesting by using tablets and computers, where learners could experience different risks in media.

- 🔒 Additional technical equipment: audio, sounds, timer, lights, scientific equipment, etc.

Sometimes we see escape adventures, as we explained in the previous chapter, where scientific or technical tasks or codes are being used, like black light (making certain text visible), magnets to make things move, adding things to liquid, to make things float, using radio waves to hear some audio message, etc. Think about all the things you could use, because it could have great additional value to your escape adventure.

Possible measures in order to deal with technical issues:

- 🔒 Make sure you have people in your team who know how to deal with technical issues.;

- 🔒 Less is more! If you struggle with technology or some devices and you can't find someone to help you with, you can always try to substitute that step with some other or remove it entirely. It's more important that you can make sure of the success of the learning experience than to focus on aspects that you fear might fail.;

🔒 You might also think of actually involving some of your youngsters to deal with the technical issues. Also by creating escape adventures, young people can learn a lot about the subject or content of the adventure.;

🔒 Have a plan B: Make sure you know what to do if it does not work. Know who can make personal hotspots if the internet does not work.

In general, one of the risks of the escape adventure design is overcomplication, because we want to make it really exciting and fill it with all kinds of information and cool things happening. Just be aware that the more intricate things you add where something can go wrong, the more often it will go wrong. It is better to add one good working technical thing instead of multiple ones that are likely to fail.

CREATING SAFETY AND CLARITY:

Especially because such an escape adventure is not an usual learning environment that young people are in, the safety issue needs your attention. Here we talk about both physical and emotional safety. Physical safety refers to the space and the materials we use. Emotional safety refers to feeling at ease during the adventure. Creating safety is an essential element to be able to learn, as the learning in itself is unsure and complex. For that you need to create a safe learning environment in which the rules and behaviour are explained. For that you need a plan and dedicate time for a proper introduction, including safety rules and agreement on behaviours that are related to safety issues.

Aspect to take into consideration:

🔒 How does it work? Explain the structure and timeline.

🔒 When does the adventure end?

🔒 What can they do and what can't they do? Use of phones, touch or move stuff, behaviours between each other, attention to an inclusive and supportive climate, etc.)?

🔒 What to do when emotions get (too) strong?

🔒 What to do if someone:

   🔒 ...needs to go to the toilet?

   🔒 ...wants to stop, is not interested?

   🔒 ...is stuck, doesn't know how to go on (individual or whole group)?

   🔒 ...feels excluded or not useful?

DURING THE
ESCAPE
ADVENTURE:
PLAYING
THE
ADVENTURE

CHAPTER 3: DURING THE ESCAPE ADVENTURE - PLAYING THE ADVENTURE

MONITORING

The escape adventure is set up as a learning experience, where next to reaching the result (get an understanding of the topic), also the process is worthwhile to witness. When people are really engaged in an (educational) game, they will be behaving in their most natural way, and probably in a more extreme version of it.

Here we can see how the 4 gamer types of Bartle (for more information see: https://en.wikipedia.org/wiki/Bartle_taxonomy_of_player_types) could behave in an escape adventure and what would be the risk for that:

- 🔒 The 'killer' types might become annoyingly fanatic and will not have an inclusive attitude;

- 🔒 The 'socializer' type might completely loose themself in the group dynamic, be invisible in the game itself and lack to contribute to solutions of the challenges and the success to escape;

- 🔒 The 'explorers' (who are interested in the novelty) might be focussed only on some exciting new thing and then forget about everything else;

- 🔒 The 'achievers' might get frustrated when things don't work out and behave negatively.

Some groups do wonders when it comes to collaboration, other groups are falling apart into individual players, who want to do things their own way. Anyway, it is an interesting process to watch and observe. This observation is what we call monitoring and can be essential for debriefing or reflecting afterwards.

In order to capture everything that happens, we advise you to have more than only one observer, if possible. We recommend taking notes, or even video/pictures (if regulations allow it, but maybe make an agreement with participants about the use of pictures or video, because it can also limit their active participation):

Some things to observe and keep in mind for the debriefing:

- 🔒 How are they cooperating? What are the roles in this team? Are they effective as a team? Do they use the skills of each member of this team? Is the ending a result of them as a group, or of only a few individuals? What could they improve?

- 🔒 Are there any interesting comments they make? What does it tell about them, the subject, the topic, or the adventure itself?

🔒 Can you recognise their "aha moments"? What were crucial turning points in the process? What happened?

🔒 Are they getting stuck? Why, what is the situation? Did they involve everybody to try to solve it? Did they give up at some point?

🔒 Are all ideas listened to or asked for? Were there ideas that were mentioned, but nobody listened? How could that work better in future?

🔒 Do they find any barriers (psychological, physical, etc.)?

🔒 What was triggering their emotions? Were there any conflicts during the experience? What happened and how did they deal with it? Was it a good solution for everybody?

🔒 Did the escape adventure provide enough space for thinking or wondering about the subject, the topic? Did they learn what you planned for them? How do you know?

GROUP AND INDIVIDUAL DYNAMIC (READINESS AND EMOTIONAL ASPECTS)

Escape adventures usually are designed to be played as a group, and as such, they provide an opportunity to observe and study various group dynamics. Some of the group dynamics that can be observed in an escape adventure include:

🔒 Communication: Communication is critical in an escape adventure, and players must work together to share information, ideas, and strategies to solve puzzles and progress through the game. Observing how players communicate with each other can reveal individual communication styles and how the group functions as a whole.

🔒 Leadership: In an escape adventure, some players take on leadership roles naturally, by taking charge of certain tasks or puzzles. Observing how players lead, delegate tasks, and motivate others can reveal leadership styles and dynamics within the group. In case someone does this regularly or strongly, the educator can discuss this topic of leadership in the preparation, and ask them to give space to others also.

🔒 Problem-solving: The primary objective of an escape adventure is to solve puzzles, codes and the situation in general. Observing how the group approaches problem-solving, divides tasks, and collaborates can reveal how they work together to achieve their goals. Reflecting on this could support their competence development in general.

🔒 Conflict resolution: As with any other human group activity, conflicts can arise in an escape adventure. Observing how the group handles conflicts, resolves disagreements, and reaches consensus can reveal individual conflict resolution styles and how the group navigates challenging situations.

🔒 Trust: Trust is an important factor in any group activity, and it is particularly important in an escape room where players must rely on each other to succeed. Observing how the group trusts each other, delegates tasks, and communicates can reveal levels of trust and how it affects group dynamics.

All this group dynamics can be and will be highly influenced by the emotional flow you have designed for your escape adventure. Educators can work with that.

Question: How do you want them to feel at the beginning, during and after the adventure? Including specific tasks will increase their motivation if you know them well and have included space for all to be the main character even for a few moments.

SUPPORTING LEARNING & ROLE OF THE EDUCATOR

Guiding the learning process is a crucial aspect of the educational escape adventure. In the Handbook we dedicate various chapters on this, as supporting the learning process makes the difference between the usual escape games and our educational escape games.

Except for the way educators can support the process during the game, you can also support the learners through the game itself. The advantage of not interacting as a facilitator is that they are more likely to stay in their game and not get taken out of the ambience of the adventure. Keep in mind that everytime you interact with the participants you are interrupting their learning process, so these interventions should be reduced to as minimum as possible. So it sounds unattractive, but your goal is to make the learners independent from you. If they don't need you, you have done a good job!

But they still might need support and you can give that in another way by creating a support system. So how to make that support system? You could already think about implementing self-help tools, to give your learners autonomy and self-direct their learning, like help lines, or supportive material (written, audio, small video, an object, etc.). Like a hint booklet or hint cards, that they can open when they feel the need for support. The hints could be simple hints, or could be hints on multiple levels, (First small hint, if needed next bigger hint, if needed next: the solution). That way they still feel they are advancing by themselves, not because the educator is telling the solution.

Ownership is an important element of educational escape adventures. As the educators from the democratic school of the Vallei wrote about the escape adventure:

> "Do not force students to play the game. Rather ask them if they're interested in playing. Try not to meddle too much with the gameplay. Leave the students to it. Help when needed, but never too much, and remember it's the game of the players, not the game of the educator." and "You can never guarantee ownership, because like feeling included, ownership is something they have to take for themselves."

Now that you have finalised the design of your complete escape adventure, this could be a good moment to cross-check your set up. You could check out if this escape adventure is still matching the needs of your learners, you and your place (school centre, club, etc.). Is it educational, is it inclusive, is it suitable for all your learners? If it does not, you might need to change some things. This is the right moment for a change.
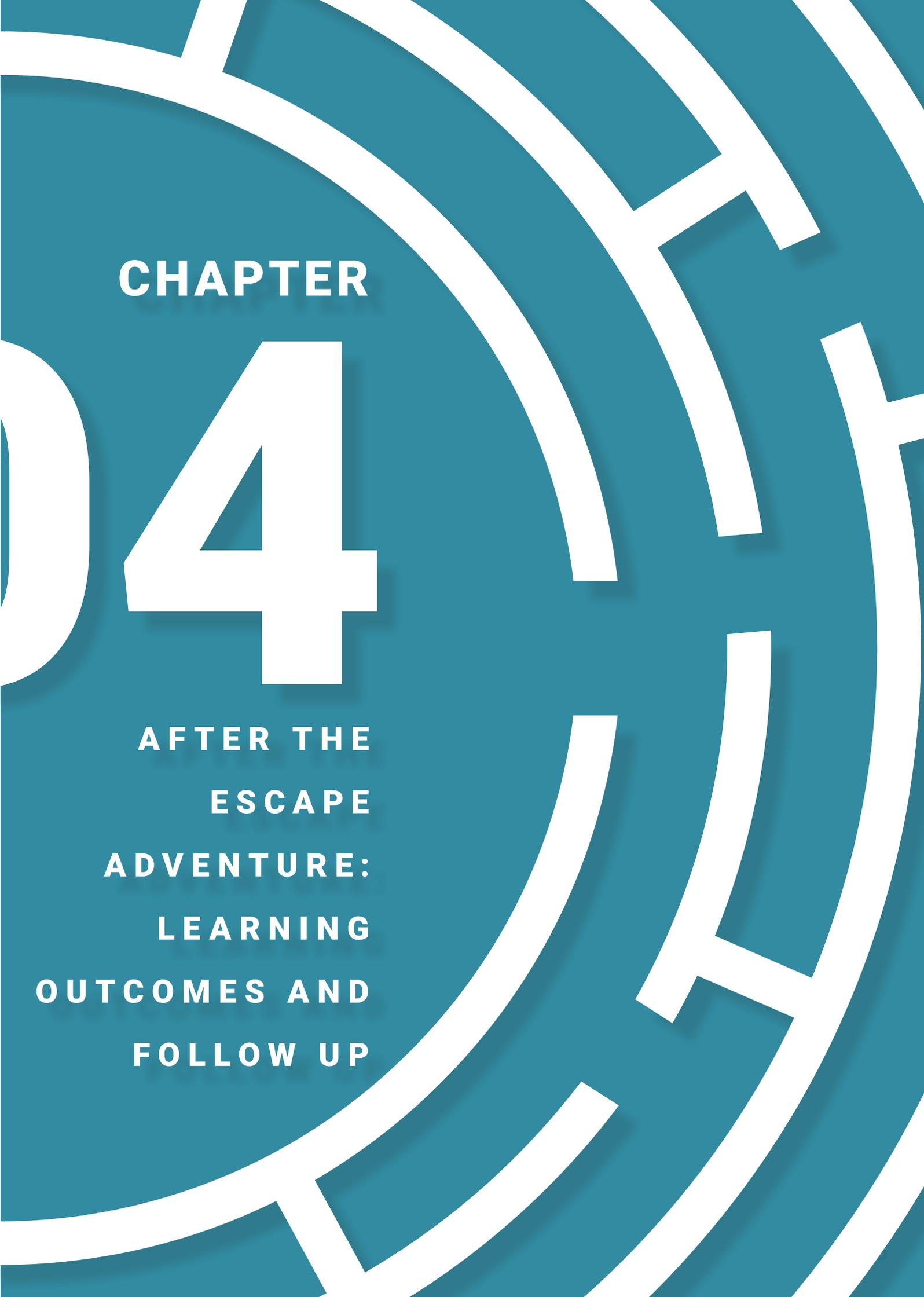
CHAPTER

04

AFTER THE ESCAPE ADVENTURE: LEARNING OUTCOMES AND FOLLOW UP

CHAPTER 4: AFTER THE ESCAPE ADVENTURE - LEARNING OUTCOMES & FOLLOW UP

THE END OF THE ESCAPE ADVENTURE: CLOSING THE EXPERIENCE:

And then there is the end! The game is finished, the problem is solved, and they have escaped.

That sounds wonderful, but after being in the escape adventure, learners come out with very different emotions which need to be acknowledged. They usually are happy when they hear from the educator that they have done a good job and what the positive results were of their accomplishment according to the storyline (did they save the world, did they ban out exclusion, did they manage to find out what happened to their friend, etc.).

Feedback: you as an educator should provide some feedback on the performance, so it's clear for them on what they have succeeded. This could be a message appearing on the phone, receiving an email or even the educator dressed in a specific way and entering the room to congratulate the players. Make it fun!

Celebration: It's important to create a feeling of celebration and accomplishment at the end of the game. This might involve playing a victory song, taking a group photo or giving them a small prize or souvenir and challenging the participation of others. This is all good before the official reflection or debriefing.

After that: Time for blowing off steam! Give them 5 minutes to tell you or others what happened to them, let them go to the toilet, and have a small break.

DEBRIEFING & REFLECTIONS + CONCLUSIONS/ IMPACT:

To make an educational escape adventure reflecting on the experience is essential. We combine the experience with acquiring new understandings.

> *"Learning is the process on which knowledge is created from the transformation of the experience"*
>
> David Kolb

One of the main differences between regular escape games and educational escape adventures is that the educator is analysing the whole process during the game. The role of the educator gets manifested in this point by grabbing the best of their experience by making the right questions to learners, so the learning outcomes come from them.

You can do the reflection or debriefing as you usually do, if you have experience in this. If not, you can follow the 4 F's debriefing process which involves:

🔒 **Feelings**: After going through a learning experience like this, participants experience a set of emotions and It's important to dedicate time to analyse them. As a first step, you have to let people blow off steam, and get control over their emotions. But it is also good to express these emotions, and share them within the group. Well guided, this is a very valuable process of the escape adventure (and any learning experience). On the first round of: How do you feel in one word, usually helps to hear all learners to express this and is also a quite inclusive way. How did they feel during the experience? Try to ask deeper about what caused these emotions. Ask them and take some notes on the different emotions so you can later analyse why going through the same provoked such different emotions in them.

🔒 **Facts**: When they are a bit more calmed down, they are ready for the second step: a rational analysis of the journey or the experience. It's the moment to go back to various elements of the experience and ask them what happened, what they did, what were their favourite puzzles or
🔒 challenges and what they enjoyed the most. It is important that they stay factual and if someone has strong interpretation, you stop that. What did you see, what did you hear, etc. For them it is good to hear experiences of the other learners, things that they might not have seen or heard. Besides that this is valuable for the learners, it also provides you very valuable information to adapt your escape adventure and improve it.

🔒 **Findings**: What did they learn in the experience? What do they understand now about the topic, about cooperation, about inclusion? Etc. What do they know now, what changed in them and what will they remember? Encourage them to make daily life situations on which they can apply what they have learned. How can they use these new insights?

Future: In this last step we can brainstorm about what will happen next, will they tell others about this experience? Will they incorporate that new learning to their lives? How can we make this have a bigger impact?

In order to facilitate a good debriefing or reflection, you should prepare some written questions for yourself and also have someone making notes. In the Toolkit you can find examples for debriefing questions.

You know your learners best. Think about how you can do this reflection. In certain cases it could be better to have this reflection in 2 or 3 separate parts. It is good to have the Feelings and Facts soon after the experience. Of course it would be best if you can continue, but if your target group does not have such an attention span, then you can divide this in separate sessions.

EVALUATION OF THE ADVENTURE AND HOW TO IMPROVE YOUR PRACTICE:

Evaluation is looking back on the experience and making it your own learning experience. For this you can use different feedback or assessments:

FEEDBACK OF LEARNERS:
In order to get feedback on your escape adventure, maybe you want some feedback. You can do that during the reflection, but you could also ask your learners to fill in a little questionnaire. This could give you good insight for your work as an educator, and potentially new escape adventures. Your players could give you interesting things to work with. In case they have very good ideas how to do it better or what to change, you might even think how you could involve them in the further development of this escape adventure, or to support you with new ones. This is also a way to give more ownership to young people.

EDUCATORS EVALUATION OR (SELF-)ASSESSMENT:
You and your team can sit together and reflect yourselves on the experience. Take the time that is needed for that.

ASPECTS FOR EVALUATION:

- 🔒 Did the escape adventure work? Did it work as you had planned? Why?;
- 🔒 Did the learners get engaged by the story and the intro to the story? Why?;
- 🔒 Was the adventure appealing to your learners? Why? What would you change, what would you keep?;
- 🔒 How do you evaluate the learning outcomes of the learners?;
- 🔒 How do you assess your own role as a learning supporter? Did you interfere when it was needed ? Who's need, yours or theirs?;
- 🔒 Would you be willing and ready to develop a new escape adventure? What would you need to take into account for that?;
- 🔒 In case of teamwork, how did you work together as a team making this escape adventure? Maybe it is time for feedback to each other.;
- 🔒 Which competences did you show or develop during this process?;
- 🔒 Which new insights do you take personally and professionally from this experience?

FOLLOW UP FOR LEARNERS AND FOR THE TEAM:

After the experience, we all go back to life as usual. Life goes on, both for you and for your learners. It is interesting to see how the escape adventure is affecting the behaviour or thinking of some learners. Make space for coming back to the experience at a later stage, give space for further reflections if needed. And if they ask for a new adventure, just make a new escape adventure.

Depending on the type of escape adventure, you might need to make a strategy on how to go about it. If you have an adventure with a sensitive topic, like bullying, homosexuality, self-mutilation, loneliness, etc. you might need to come back to it with your learner group. Other learners just say a boring "whatever!" and others get very excited about 'playing an exciting game' in the classroom or the youth centre. As said before, when young people get the intrinsic motivation to do something with the experience, you might have found yourself a good companion(s). We have seen some examples of young people who wanted to be involved in designing and building escape adventures, and they learned even more by making it, than by participating in one.

GOOD LUCK AND ENJOY THE PROCESS AND THE RESULTS!

05

ESCAPE FILES: A PRACTICAL TOOL FOR GENERATING ESCAPE FOLDERS

CHAPTER 5: THE ESCAPE FILES: A PRACTICAL TOOL FOR GENERATING ESCAPE FOLDERS

WHAT IS THE ESCAPE FILES?

The escape files is a practical and complete guide for building customisable and educational escape games in folder format. You, the educator/builder, can create your own educational escape games for your students/players to enjoy, by following a series of simple steps and picking and choosing your puzzles. All you require is some basic computer skills, a printer, an ordinary folder and an envelope.

The guide comes complete with all the other materials to create endless possibilities. Building and preparing the game can be done within an afternoon. The game can be played with up to five players or be played with the whole class by dividing the class into smaller groups. The players will hone their 21st century skills by unravelling mysteries, solving puzzles and working together. The puzzles are varied and fun for all learning styles and ages (starting from 11). Anyone can play!

The Escape Files were made by partner organisation VO De Vallei as an additional output and that's the reason why it has recieved its seperate place within our tutorial.

HOW TO BUILD

Building is easy and relatively quick. By following six steps you'll be guided through the process, making all kinds of choices along the way. You won't have to come up with fanciful stories, intriguing puzzles or overarching structures: that has already been taken care of. The only thing you really have to consider is what the players you have in mind will enjoy the most playing and what you fancy building. If you are a more experienced (puzzle) maker, you can of course alter or bolt on any elements to your liking, but we advise not to strain too far from the six steps.
Here is an overview of the steps:

1. picking the theme

2. deciding on the question

3. picking the puzzles

4. deciding on the conclusion

5. building the puzzles

6. finishing up

So if you have gotten interested in this "escape adventure" generating tool, then click **here** and try it out for yourself!
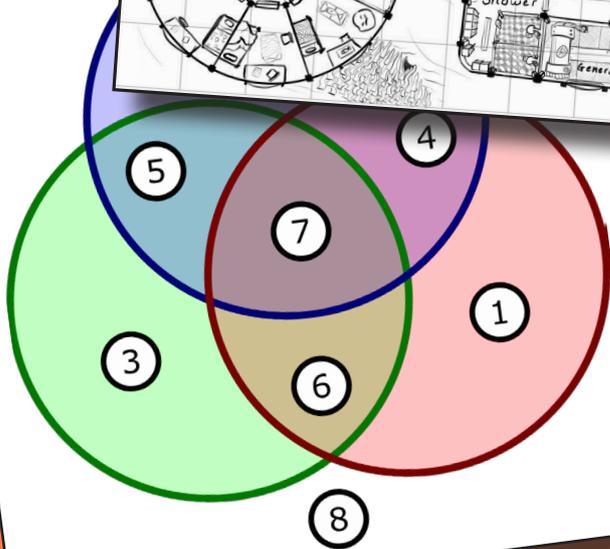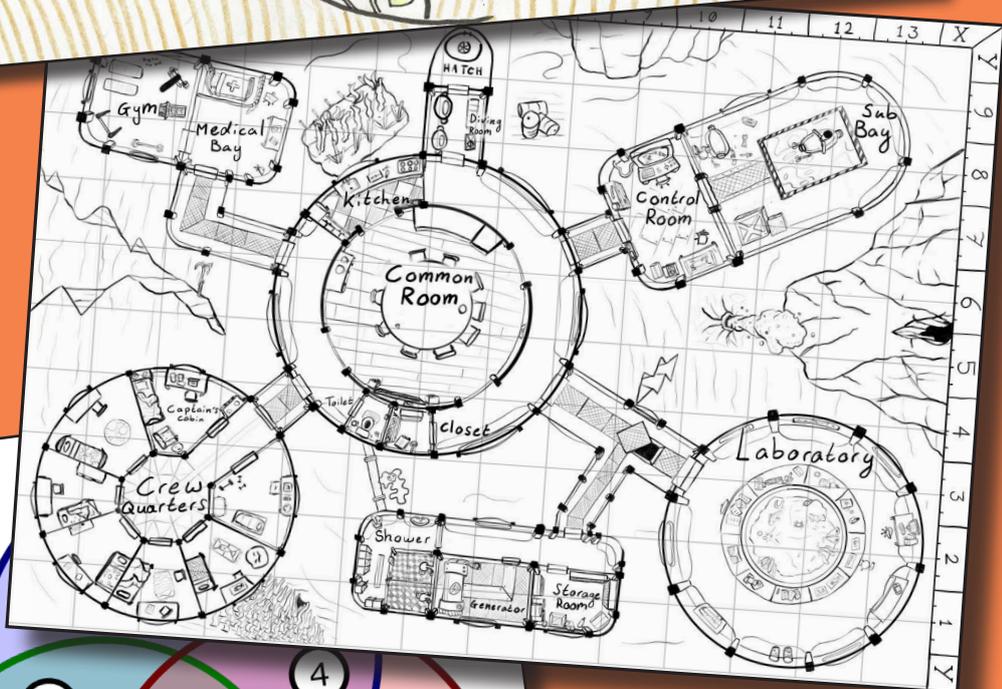
GLOSSARY

THE PARTNERSHIP

CLOSING WORDS

COLOPHON

GLOSSARY

Glossary: Terms we use in this Starter kit:

Creative Learning Environments

There are several definitions of learning environments. In the state of art research "The First Looking at Learning," a learning environment has been defined as an environment of a particular educational establishment characterised by social components, special objects and matters as well as interpersonal relationships. These factors influence and complement each other and affect every person involved. A learning environment additionally specifies an educational environment; it always implies an organisational process. It ensures correlation of material, communicative and social conditions in the learning process and beneficial circumstances for the development of learners' creative potential. By using different sources of knowledge and various learning methods, the learner constructs their knowledge, skills and dispositions on their own.

The Organization for Economic Co-operation and Development (OECD) defines **"learning environment" as an organic, holistic concept – an ecosystem that includes the activity and the outcomes of the learning.** The creativity aspect is hidden in the 'organic' and 'holistic'. The creative environment allows learning to be expressed in many (creative) ways and it uses all senses and all intelligences. In order to understand the "creative learning environment", it is crucial to focus on the dynamics and interactions between four dimensions – the learner (who?), educators (with whom?), content (learning what?) and facilities and technologies (where? with what?). In order to create a creative learning environment, it is vital to rethink and look differently at any of these 4 elements that are mentioned above.

Competences: Skills, Knowledge & Attitudes

Competences are the "abilities to do something successfully or efficiently". The term is often used interchangeably with the term 'skills', although they are not the same. Two elements differentiate competence from skill, and make competence more than skill. When one person is competent, they can apply what they know to do a specific task or solve a problem and they are able to transfer this ability between different situations. In youth work, competence is understood as having three interlinked dimensions:

Skills: This dimension refers to what you are able to do or what you need to be able to do to do your youth work. This is the 'practical' or skills dimension of competence. It is commonly associated with the 'hands'.

Knowledge: This dimension refers to all the themes and issues you know or need to know about to do your work. This is the 'cognitive' dimension of competence. It is commonly associated with the 'head'.

Attitudes and values: This dimension of competence refers to the attitudes and values you need to espouse in order to do your work effectively. This dimension of competence is commonly associated with the 'heart'.

Diversity

Diversity is the range of human differences, including but not limited to race, ethnicity, gender, gender identity, sexual orientation, age, social class, physical ability or attributes, religious or ethical values system, national origin, and political beliefs. Diversity basically means 'being composed by different elements'. If we look at groups of people in a broader term diversity is any dimension that can be used to differentiate groups and people from one another. It means respect for and appreciation of differences.

Educators: Teachers & Youth Workers

An **Educator** Is broadly defined as anyone in an educator role. In the context of Erasmus+ it's everyone who intentionally is supporting learning and is providing learning opportunities or is creating learning environments for learners. This can be in a formal setting, but also outside of it. It is a broader concept than only people who have a paid or official function. You can be a voluntary educator and a peer can also be an educator when they intentionally take that role.

A **teacher**, also called a **schoolteacher** (or formally called educator), is a person who helps students to acquire knowledge, competence, or virtue, via the practice of teaching. In the context of this project we are referring to teachers as the educators who provide educational services within a school setting.
A **Youth worker** is a person that works with young people to facilitate their personal, social and educational development through informal education, care (e.g. preventive) or leisure approaches.
The basic principles of youth work are respecting young people, providing accessible and value oriented opportunities (genuinely useful) for voluntary participation, accountability, being anti-oppressive (e.g. social model of disability, unconscious bias training) in processes, confidentiality, reliability, trustworthiness, and being ethical in keeping boundaries. In the context of this project we are referring to both youth workers who have an official title or education as a youth worker and people who are providing (educational) activities for youngsters outside of a school setting.

Erasmus+ Programme & European Solidarity Corps

The Erasmus+ programme is the EU Programme in the fields of education, training, youth and sport. It is a follow up of the Youth for Europe, Youth and Youth in action programmes and is designed for the period of 2021-2027. Education, training, youth and sport are key areas that support citizens in their personal and

professional development. High quality, inclusive education and training, as well as informal and non-formal learning, ultimately equip young people and participants of all ages with the qualifications and skills needed for their meaningful participation in democratic society, intercultural understanding and successful transition in the labour market. This project is carried out and co-funded by the Erasmus+ programme.

The **European Solidarity Corps (ESC)**, known until 2016 as European Voluntary Service (EVS), is an international volunteering program by the European Commission for young people to go individually or in teams to another country, usually from one European country to another, to work for a non-profit cause. Since 2017, the program also offers opportunities for European youth to get engaged as volunteers in their own communities.

Escape Adventure, Escape Format & Escape Module

Within this project we have taken the concept of the Escape Room and looked in which way we could implement some of its characteristics into other forms of games then only the escape 'room'.

An **Escape Adventure** covers every form of game that uses some elements from the Escape Room concept. It uses elements like 'escaping from somewhere or something (in the broadest sense of the word. It can also be solving a big challenge or getting into somewhere), a variety of different types of puzzles and riddles to solve and some form of flow or order in which the adventure has to be solved. It uses a specific escape format (see below), but also has a complete narrative and puzzles and riddles.

When talking about an **Escape Format** we mean the form of the game in which the Escape Adventure is presented. In this project we looked at the following Escape Formats: the Escape suitcase, Escape box, Escape Book, Escape board game, Escape card game, Escape space divider, Escape folder, Escape puzzle, Escape map and a Digital Escape adventure. To test the usability of these formats we had to make complete escape adventures (including narratives and puzzles) to be able to test to which extent the Formats in itself are inclusive for learners.

The **Escape Modules** are completed Escape Adventures on the topic of inclusion, made by using different Escape Formats and creating a narrative and puzzles connected to different themes which all deal with the topic of inclusion. They are completed and fully described, so that interested people can just take an Escape Module, print out and gather all the necessary materials and try it out for themself.

Formal, Non-Formal & Informal Education

Formal, non-formal and informal education are complementary and mutually reinforcing elements of a lifelong learning process:

Formal education refers to the structured education system that runs from primary (and in some countries

from nursery) school to university, and includes specialised programmes for vocational, technical and professional training. Formal education often comprises an assessment of the learners' acquired learning or competences and is based on a programme or curriculum which can be more or less closed to adaptation to individual needs and preferences. Formal education usually leads to recognition and certification.

Non-formal education refers to planned, structured programmes and processes of personal and social education for young people designed to improve a range of skills and competences, outside the formal educational curriculum. Non-formal education is what happens in places such as youth organisations, sports clubs, art groups and community groups where young people meet, for example, to undertake projects together, play games, discuss, go camping, or make music and drama. Non-formal education achievements are usually difficult to certify, even if their social recognition is increasing. Non-formal education should also be:

- 🔒 voluntary
- 🔒 accessible to everyone (ideally)
- 🔒 an organised process with educational objectives
- 🔒 participatory
- 🔒 learner-centred
- 🔒 about learning life skills and preparing for active citizenship
- 🔒 based on involving both individual and group learning with a collective approach
- 🔒 holistic and process-oriented
- 🔒 based on experience and action
- 🔒 organised on the basis of the needs of the participants

Informal education refers to a lifelong learning process, whereby each individual acquires attitudes, values, skills and knowledge from the educational influences and resources in their own environment and from daily experience. People learn from family and neighbours, in the marketplace, at the library, at art exhibitions, at work and through playing, reading and sports activities. The mass media are a very important medium for informal education, for instance through plays and film, music and songs, televised debates and documentaries. Learning in this way is often unplanned and unstructured.

Gamification & Game Mechanics

Gamification refers to the application of game mechanics in a context which is not a game. Authorities, companies, schools and many social environments have been gamifying their processes in order to get users engaged, increase participation, perform better and get better results and make content more.

enjoyable and engaging.

In education, gamification refers mainly to the use of games or game-like elements in the learning process. This can include the use of points, rewards, challenges, and progress tracking to make learning more engaging and enjoyable.

Game Mechanics is "how a game works", what you have to do and how you have to do it to play. The game mechanics are the central axis around which the experience turns. It connects the elements with the players and makes dynamics possible. In tabletop games and video games, game mechanics are the rules or ludemes that govern and guide the player's actions, as well as the game's response to them. A rule is an instruction on how to play, a ludeme is an element of play like the L-shaped move of the knight in chess. A game's mechanics thus effectively specify how the game will work for the people who play it.

Inclusion & Exclusion

Inclusion, the act of including everyone, is a deeper shift towards welcoming and valuing people exactly as they are. It means embracing and celebrating the diversity of experience and capabilities of people. It means encouraging people to bring their "whole self" to their communities and workplaces, accepted and welcomed for their depth and breadth of knowledge. In short, the meaning of inclusive is that everyone, regardless of their mental or physical abilities, is understood, appreciated, and able to participate and contribute meaningfully.

Exclusion is the opposite of Inclusion. In the context of this project it means that the activity, methodology, adventure, topics or content is not accessible or not everyone is able to participate. Of course this does not have to be take to an extreme, some activities or methods by nature focus on a certain aspect (e.g. visual or physical activities). You don't have to create something that is always accessible and useful for everyone. The important thing is that everyone within your target group can fully participate in it.

Innovation In Education

To innovate means to make changes or do something a new way. To innovate does not require you to invent. Creativity and adaptability are embedded in innovation.

Innovation in education isn't a specific term with fixed definitions. The spirit of innovation education is an openness to looking with fresh eyes at situations and to address them in different, new ways. It is a recognition that we don't have all the answers and are open to new approaches to improve such as methods of knowledge transfer with innovative teaching strategies.

Innovation in education can be:

- 🔒 Recognizing that students are better served by a flipped classroom where they watch lectures at home and complete assignments in the classroom.
- 🔒 Introducing more technology in the classroom to create a blended classroom where students experience technology as they would in the real world.
- 🔒 Providing greater ways to facilitate clearer and better communication between school districts' parents with powerful video tools.

Innovation in education comes from identifying challenges and problems, watching and learning from others, developing new methods to address these problems, and iterating on them when these experiments don't necessarily give the results you need.

Interpersonal & Intrapersonal

As the term, 'intra' means 'within', so the communication that takes place within a person is called intrapersonal communication. On the other hand, the term 'inter' means 'between', so when the communication occurs between two or more persons, it is said to be interpersonal communication.

Interpersonal skills include verbal and nonverbal communication, the ability to handle conflict, teamwork, empathy, listening, a positive attitude, being flexible and positive, able to listen and communicate well.

Intrapersonal skills relate to the self-awareness of our strengths and weaknesses. Intrapersonal skills are a form of self-communication because it relates to what happens within one's inner self. Intrapersonal skills are what help you manage emotions and cope with challenges you may face at different times in your life. Similar to emotional intelligence, intrapersonal skills include: self awareness, self-confidence, persistence, being open to change and new ideas, ability to overcome distractions, time management, resilience, self-discipline, etc.

Learning, Learner & Learner-Centered

Learning is the process of gaining new skills, knowledge, understanding, and values. This is something people can do by themselves, although it's generally made easier with education: the process of supporting someone or a group of others to learn. With educational support, learning can happen more efficiently or effectively. Learning is not only about the end result, but just as much about the process itself. In learning there are no mistakes or failures, just expected and unexpected results. Also the unintended or unexpected results have in them important learning. People learn in a lot of different ways and individuals can have big differences in the modality and conditions they need for effective learning.

A **Learner-centred** approach views learners as active agents. They bring their own knowledge, past experiences, education, and ideas – and this impacts how they take on board new information and learn. It differs significantly from a traditional instructor-centred approach. Traditional learning approaches were informed by behaviourism, which sees learners as 'blank slates' and instructors as experts who must impart all the relevant information. This approach sees learners as respondents to external stimuli.

Participation

At the most basic level, participation means people being involved in decisions that affect their lives. Through participation people can identify opportunities and strategies for action, and build solidarity to effect change.

Participation matters as a core value in open and democratic societies, and increasingly is recognised as a 'right' through global human resource documents. Participation challenges oppression and discrimination, particularly of the poorest and most marginalised people.
Meaningful participation is dependent on people being willing and able to participate and express their voice. However, this may be challenging where people feel intimidated, lack certain knowledge or relevant language to understand and contribute, or even feel they may not have the right to participate.

In addition, practicalities often mean that representatives of a particular group will participate rather than each individual engaging directly, which raises risks that some interests will not be represented or processes will be co-opted by elites or by certain groups.

A very useful and well known model to work with participation is Roger Harts model called **'The ladder of children's participation'**, which is based on the well known model of Arnstein. Hart's typology of children's participation is presented as a metaphorical "ladder," with each ascending rung representing increasing levels of child agency, control, or power. In addition, the eight "rungs" of the ladder represent a continuum of power that ascends from nonparticipation (no agency) to degrees of participation (increasing levels of agency). It should be noted that Hart's use of the term "children'' encompasses all legal minors from preschool-age children to adolescents.

Peer Learning

Peer Learning is a reciprocal learning activity, which is mutually beneficial and involves the sharing of knowledge, ideas and experience between the participants. Peer learning practices enable them to interact with other participants, their peers, and participate in activities where they can learn from each other and meet educational, professional and/or personal development goals.

Soft Skills

Soft skills are non-technical skills that describe how you work and interact with others. Unlike hard skills, they're not necessarily something you'll learn in a course, like data analytics or programming. Instead, they reflect your communication style, work ethic, and work style.

They include the ability to think critically, be curious and creative, to take initiative, to solve problems and work collaboratively, to be able to communicate efficiently in a multicultural and interdisciplinary environment, to be able to adapt to context and to cope with stress and uncertainty. These skills are part of the key competences within the Erasmus+ context.

THE PARTNERSHIP:

PROJECT PARTNERS

We had a base to construct our partnership and invited two schools that were very interested in this project and competent in certain fields, which meant they could make a valuable contribution to the already existing cooperation between the other 5 partners.: Our partnership consist of 7 project partners:

ITALY:

Stranaidea Cooperativa Sociale is a social cooperative type A (personal services, social, health and educational services) aimed at promoting the welfare of people and the prevention of risk situations. Stranaidea works with a broad range of individuals and groups, like disabled, refugees, gypsy groups, children and families at risk, homeless, and other fewer opportunity groups. The objectives of the various services are pursued through the methodology of community development.

www.stranaidea.it, **teatrodigiornata@stranaidea.it**
Authors: Chiara Bechis, Marco Fiorito, Marta Sartorio, Katerina Nastopoulou

LATVIA:

Gulbene municipality (GM) consists of 13 villages and Gulbene city administrative territory. The main aim is to provide the community for the needed services and to represent the interests of the local residents. GM initiates different social and educational activities that address the needs of the different local population groups, among them youth, disabled and disadvantaged people to help them carry out their ideas and ambitions to improve quality of life and to facilitate their active civil participation.

www.gulbene.lv, **dome@gulvene.lv**
Authors: Anita Birzniece, Jana Kalnina, Gunta Gruniere, Zita Grinberga, Vita Mednieve

Jaunpils Secondary School is the only educational institution in the district of Jaunpils that is comprehensive educational institution, which provides several educational programmes: Preschool education program (for 2 to 6 years old children), Basic education program (1st-9th class), General secondary education program (10th-12th class), Basic education program for children with learning disorders. The school also provides a wide variety of interest and after-school programmes for pupils of all age groups:

www.jaunpils.lv
Ieva Zagmane, Jurgis Kuksa, Inga Abula

NETHERLANDS:

VO De Vallei is a school for Democratic Education and thus has a different educational approach than 'conventional' formal secondary schools. The school offers education based on the learning goals and learning needs of each student, not divided by age groups in classes. The school has subject teachers for most of the conventional subjects and students can choose to attend classes being organised by these teachers. The main governance model being used is Sociocracy and decisions are being made through the Sociocratic decision model.

www.vodevallei.nl, info@vodevallei.nl

Authors: Inge van Es, Lex Eijt, Taco Ritsema van Eck, Jelle Klijn

Youth Exchange Service (YES!) gives young people the opportunity to explore the world and the possibilities the world has for them. They empower people by giving them space to develop themselves on a personal and professional level. Their target groups are young people in the age of 14-30, in mixed groups of young people with various social- economical level, educational level religion and cultural background. They work mainly on a European level and have developed various Erasmus+ projects.

www.yesnow.nl, gabi@yesnow.nl

Authors: Gabi Steinprinz, Konstantina Korai, Dani Korai

SPAIN:

Asociación Promesas is a Promoter of Methodologies in Education for a more Sustainable and Alternative Society and has been set up in order to find alternative solutions to the current situation of our European society regarding youth issues and education. Promesas acts on the lack of individualization of learning processes for learners and other problems as a result of current forms of education. Promesas is a platform to work for and with the citizens, through the implementation of different educational activities and projects to contribute to their self-development, in order to create an alternative and better society.

www.asociacionpromesas.com, asociacionpromesas@gmail.com

Authors: Ruta Kronberga, Nacho Salgado, Esther Bombín, Javi Quilez

La Milagrosa y Santa Florentina school is a bilingual school using English as a second language in both primary and secondary education. It is a christian based educational centre that is approached not only academically, but relentlessly angling our educational approaches towards defining and developing responsible, critical, solidary and Christian citizens in our society. The school targets children and young people in a broad range: first and second year of kindergarten, primary and secondary education, middle professional training towards assistance to individuals in situations of dependency, high professional training towards social inclusion. In different levels their methodology is based on project based learning.

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Authors: Marina Represa, Yaiza Martínez, Inés Aparicio

COLOPHON