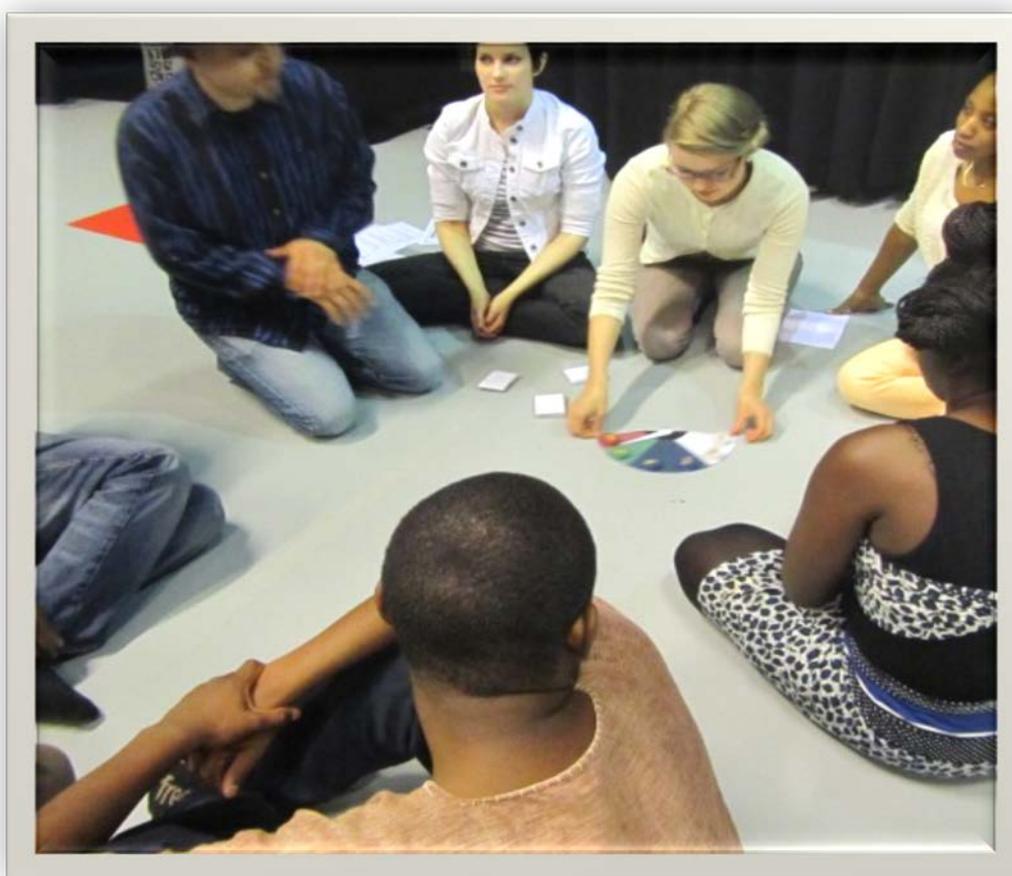




KAMU

Game Facilitator's Handbook

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Games for Integration and Encounters

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Introduction

A Couple of Words on the Game Facilitator's Handbook

Welcome to the Game Facilitator's Guide! Its aim is to give practical tips for using games from the KAMU project (see below) to support group guidance. Games are particularly suitable for the integration of immigrants and language learning. They can also be used to promote integration of different people. Many of the principles of the guide and the KAMU games can also be used for any kind of group guidance.

The Game Facilitator's Guide can give ideas on the following:

- how KAMU games can facilitate encounters between the natives and immigrants
- how gender and cultural perspective are taken into account in group situations
- how games can be used to support active participation and inclusion
- how different learning styles and starting points are taken into account in the use of KAMU games

The Game Facilitator's Guide also encourages the use of ordinary and familiar board games. The shelves of classrooms and activity centres are often filled with games gathering dust; these could be causing a lot of joy played with a feeling of inclusion and the capacity of learning integration skills.

All games developed in the KAMU project can be downloaded free of charge at kamu.metropolia.fi/en/materiaalit

Games from the KAMU Project

KAMU – Peer Guidance for Immigrants was a 2-year-project (2013 to 2014) funded by the European Social Fund and the Centre for Economic Development, Transport and the Environment for the Uusimaa region, Finland. It was carried out in a partnership of Helsinki Metropolia University of Applied Sciences, the Keskuspuisto Vocational School and the Kalliola settlement.

The core of the project activities is comprised of peer learning pairs, which are formed by a student of immigrant background at the Keskuspuisto vocational school and a student of social services from Metropolia UAS. For a great deal of students at the Keskuspuisto vocational school, integration to the Finnish society has proven to be difficult. Therefore, the KAMU project can offer valuable support for the student's integration process.

In the project, students developed functional games taking cultural differences and different learning challenges into account. In addition, the project used interactive drama stories and other operational methods, all of which can be downloaded from the project's website. Students of Helsinki Metropolia University of Applied Sciences' multidisciplinary innovation studies were originally behind the idea and the games, and now these are further being developed by a number of different parties and communities.

The aim of the KAMU project was to develop an approach for learning through voluntary work, based on Service Learning thinking. Among the cooperating institutions were educational institution, a volunteer organization and a group of customers who are able to benefit from cooperation with students of social services. For more information on the project, visit kamu.metropolia.fi/en

1. Why Games?

Many games develop logical reasoning and perception, simultaneously providing the opportunity to practice human interaction. Gamification is more and more being applied at different stages of education. This guide is based on the belief that playing is a valuable activity. It can support learning and create bridges between people. Most people consider playing games a fun and harmless activity for spending time with other people. It would be a shame not to exploit this enthusiasm pedagogically.

In all cultures and at all times, people have been playing games. Apparently all cultures have also created restrictions, prohibitions and negative opinions towards playing game; it could be regarded as "inappropriate for adults or women", "a frivolous pastime", "sinful", "childish", "addictive", "non-academic" and so on. Although there always are people who do not like games, most people get excited about playing together.

Other reasons to use games in the KAMU project were:

- Play and games are a characteristic human activity. Both adults and children play. For example an army military exercise, lotteries, and Santa Claus' visit on Christmas Eve can all be characterised as play.
- Games can teach us something out of reality – safely, through the act of play.
- Games also offer the possibility to transfer from everyday life into "another reality" with other rules. This can give the group an opportunity to break free of the established roles that usually are reinforced, in formal teaching with teacher-centred instruction.
- Games are reproducible and can be played independently, even without an instructor.
- Games strengthen groups and develop teamwork skills.
- Games are concrete, tangible and visual.
- Many games require some of language skills, or alternatively develop them in a fun way.
- Games can be easily applied to various learning styles and levels. A skilful Game Facilitator can develop them and spice them up with new challenges.
- In many cultures, the playing of board games (e.g. Bao, Dominoes, Chess, Checkers, Backgammon, Go, Monopoly) is a well-known and accepted pastime activity.
- Many different actors have developed games for multicultural work. Ready-made games are available for free, e.g. through organizations and on the Internet.
- Games can be duplicated and disseminated.
- Groups can develop their own games according to their own needs, for example on the basis of an existing game.
- When using games for teaching and learning, it is possible to include all necessary contents and precise pedagogical objectives.

- Games are fun and make people feel more relaxed and at home – they are a fun way to learn. The positive gaming experience sets up the brain for a favourable condition to acquire new information.
- Board games are one of the easiest group activities to implement. The director does not have to possess in-depth teamwork or directing skills, although a good facilitator can get out lots of a simple game.

KAMU Games: A Result of Co-Creation

The development of KAMU games began of cooperation students of Helsinki Metropolia University of Applied Sciences (Metropolia UAS) and the Keskuspuisto Vocational College's preparatory course for immigrant students. There was a wide range of learning difficulties among students at the Keskuspuisto vocational school, and all were not yet fluent in the Finnish language. Students at Helsinki Metropolia University of Applied Sciences were mainly third-year students, who carried out their innovation studies.

Initially, groups of students played games already existing in the classroom, and at the same time they collected feedback and development ideas. Games were also tested in combination with new fictitious applications. In addition, the group discussed the games played in each participant's home country. It was important to find out what was nice or unpleasant about them, and map the situations in which games are played, who got to play them and who directed them. When playing the games the group also discussed what you can learn from games, for example, how they can be used to support language learning. In practice, these people functionally examined games as a cultural and pedagogical phenomenon.

On the bases of this experiment, the group listed the following ideas for new KAMU games:

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- Competition between individuals does not support learning and does not, for example, support, linguistically various types of participants' inclusion in the game. Instead, of games could be played in small **mixed teams**, so that their social role would be highlighted.
- Competitiveness in games is not essential, but rather a number of **reciprocal challenges**, for example, guessing clues.
- **Tips given gradually** on different levels supported the experience of success.
- In the games, one should be able to use a **variety of forms of expression and sensory channels**: pictures, colours, simple acting or gestures, drawing, spoken language, non-verbal tasks, a variety of ready-to-grab objects and possibly music.
- **The parallel presentation of images** and words or displaying them on different sides of a playing card is important for language learning.
- When learning a language, **repetition** is essential.
- Finnish compound words and forms are difficult. Hyphenation can be visualized through e.g. **presenting each syllable in a different colour**. In addition, the basic forms of the words can be separated into the cards.
- Bringing **people's personal experiences** to the game adds to its emotional content and can be used to getting to know each other better.

Example: in a game taking place on the map of Finland, participants are encouraged to talk about which places they themselves have been to and what they have done there.

- Games should be **simple and quick to learn in** a way that should make the user manual almost unnecessary. They should only be a support and clarify the course of the game.
- User manuals can be created in a variety of methods. For example, **a short YouTube video** could be an effective way to present the course of the game.
- **Humour** is important. It should be cultivated in the game look and idea of the game.
- Games **should not require personal revelations**, but they could allow the player do them, would they desire so.
- Pedagogical games should clearly **state their objectives** (i.e. what it is the game is aiming at) and make it clear in a simple way.
- All material should be **easy to read** and written in **simple language**.



2. The Facilitation Process

Facilitation refers to a non-authoritarian, less teacher-centred and more group-oriented instruction method. Instead of using ready-made teaching content, the instructor will do their best in highlighting participants' own interests. A facilitator helps team members to find their own wisdom and inspires them to explore the discussed topics from many different angles. Instead of ready-made answers, a facilitator uses questions and activating tasks. The KAMU games and drama stories can act as such reflection-activating tasks, which do not provide the "right answers" or factual data, but rather to encourage participants to look for more information.

The facilitator's task is also to assist the group to work effectively. In order to support this, for example introductory assignments and small group activities can be used. Furthermore, the facilitator plays a key role in evaluating the success of the activities through participatory and discussive methods.

Perhaps the most important task of the facilitator is, however, to help the group find the motivation and objectives for its activities – without a clear reason for its existence, all activities become redundant. In participatory work, people start from quite open targets. Before starting the work with the group, the facilitator tries their best to listen to the needs of the group and build all learning activities around them. The facilitator helps the group to form and utter their own goals for the activities being carried out.

Example: "I want to play this game because I want to find myself a new profession and know where to find additional information," or "I would like to find new friends this way," or "I do not want to play this game, but I can certainly take of photos of the situation, because I would like to learn more about photography. I want my pictures to be published. "

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Required Qualities for Becoming a Game Facilitator

- **Ability to inspire the team and be inspired**

Example: a game facilitator can get in to an inspired mood for example by evoking fun memories of board game experiences, familiarizes him/herself with the game well in advance, will participate in the game itself, and also (sparingly) shares their own experiences.

- **Negotiating skills and impartiality**

Example: During the activities, the facilitator negotiates the common rules of the game, preferably so that the group members themselves realize and propose the necessary rules for the game. A facilitator allows participants to either actively or passively take part in the game, and tells the group that it is OK to present conflicting opinions as well.

- **Balanced consideration of the participants**

Example: A facilitator supports the participation of all group members, for example, by eye contact with the more quiet, arranging pair assignments in order to support everybody's

inclusion, using the names of the participants, by repeating the quieter people's ideas and shortening the loudest and most talkative people's speeches.

Method Proposal: 'Opinion Corners' (NO / YES / DON'T KNOW). Participants present their opinion of an allegation by moving to a corner in the room assigned representing it. It is recommended that the facilitator encourages more quiet people to participate actively.

- **Flexibility:** A facilitator improvises in situations, creates new contents, develops rules, listens to the group's impulses and acts according to them.

Example: The group proposes a new location for playing the game. Instead of stubbornly sticking to the original idea, the group should give thought to this possibility.

- **Adoption of proposals and inclusion** A good facilitator not reject new ideas the group comes up with, but is instead excited about the proposals presented so that gain the courage to propose new ideas.
- **Sharing of responsibilities:** A facilitator gives out tasks.

Example: "Who would volunteer to look for more peaceful facilities for the group? Who would like to take photos? Who could help with the facility's arrangements? Would anyone like to read the instructions? "And so on.

- **Curiosity:** A facilitator asks about things they do not know, admits when they do not know something, and asks for help and advice.
- **Building bridges:** A facilitator is actively seeking to increase mutual understanding between different people.

Example: "There are people here who do not know each other yet. Go next to each other and introduce yourselves to others ". A facilitator can introduce activities to stakeholders and make groups visible. A facilitator highlights the participants' different motives and expectations for the activities.

- **Functionality:** A facilitator moves in the venue and approaches people, instead of burying themselves behind the table or sitting tight in their chair. A facilitator operationalizes situations and helps the participants to work in different small group setups.
- **Body language identification.** In many cases, the messages and feelings are transmitted through non-verbal, bodily communication. A facilitator is able to identify withdrawn people and manages policies for the inclusion of all.

Example: One of the participants chooses to sit in the background. A facilitator asks: "Do you want to sit back there and listen, or would you come here to sit in the circle, so that we can see and hear you better?" Or: A participant does not seem to get excited about the activities as the others. The facilitator asks: "You look startled. I wonder what you are thinking about."

Secure Group Culture

In all group activities, the instructor's primary role is to help the group to create an atmosphere of security and sharing.

- A facilitator ensures that the group has an idea of why the game is being played and what is making it worthwhile. The game cannot start properly if participants do not feel like playing or there is no reason to do it.
- Large groups and anonymous spaces should be avoided. It is advisable to work in small groups as much as possible.
- A facilitator encourages people to make mistakes. You learn out of mistakes, which is why they should be made often and even be celebrated.
- A facilitator can laugh at themselves and is easy to approach.
- A facilitator ensures that group members agree on common rules for the game that all participants will respect.

Acquiring New Knowledge – Different Styles and Special Learners

Since the KAMU games aimed at teaching new skills, it is important to take into account the different learning styles of the group members. Even in a group, learning is a unique experience, meaning that everybody can best internalize information by using own characteristic way of learning.

A brief description of the most common learning styles:

- **Kinaesthetic learning** means learning through a physical experience. Kinaesthetic learners internalize new information best by doing and self-experimentation. Kinaesthetic exercises may be put into practice through e.g. play and drama.

Example: When playing the HAPE game, the small group challenged gets to choose whether they conduct the task by drawing, telling or acting out. Out of the drawing option, a fun new version was invented: a team of three people draws without speech on the same topic with one pencil. Kinaesthetic enjoy consider such a task, which is uses the body. This task is also a good option for visual learners.

- **Verbal learning** means learning through language. The learner internalizes the information through discussion and text. For verbal learners, good training forms are for example text reading, writing and group discussions.

Example: In the HAPE game, one option is to explain the images through speaking. For people learning the Finnish language, these are good situations to learn new concepts and explain things in other words. However, the facilitator has to remind other groups that they provide the opportunity to speak also to those who know less of the language. Others can, for example, help by posing additional questions.

- **Visual learning** takes place on the basis of visual observation. The learner internalizes information best through seeing or by forming an internal image of the learning subject. In this way, visual learning is also linked to verbal learning and especially to reading texts. Different kinds of texts are useful when training with visual learners, but also images and illustrations of new things serve the same purpose.

Example: Images and colours are an important part of all KAMU games. However, some games have been uncoloured, so that the colouring task can be left for the game users. Active colouring of words will help in memorizing them.

- **Auditory learning** is based on hearing. New things are particularly learned through listening. Auditory learning is also associated with verbal learning of the spoken language. In order to learn new things, it is recommended to take advantage of a considerable amount of discussion and recordings.

Example: when playing games, the facilitator ensures an adequate repetition of vocabulary. This can be done, for example, by repeating words together. In addition, the use of music and songs also support auditory learning.

Drama and play can be utilized in all the KAMU games. Thanks to the additional material, also images and illustration can be used in order to support the course of the game. The additional illustration of the games is a task that the group can do themselves: skilled illustrators can draw, or images may be cut from magazines. The task can also be used to study e.g. photography and image editing, depending on the time available to the participants and their enthusiasm.

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In the games, functionality can pursue the following issues:

- Activation
- motivation
- inclusion
- enhancing group spirit
- attracting interest in the taught subject
- well-being
- self-awareness and strengthening of self-esteem
- attracting emotional and kinaesthetic memory
- enabling a flow experience

Acknowledging Different Initial Levels

When playing games, it is essential to take into account the different initial levels of the players. This may mean the level of language understanding, the school level, or the initial level in playing games of any kind. All games can be made easier for example, by leaving some of the cards outside the game, or by agreeing on easier rules for the game. Additionally, adding to the difficulty might be a good solution if the game is familiar for the players and begins to feel too easy.

Players' initial levels should already be considered when forming the groups. For example in groups where all players possess similar language skills, the gameplay and the level of challenge are easier

to regulate. In this case, this new learning has a fair chance to be a common experience for all the group members. It is also important to encourage participants to support each other's learning.

The Art of Asking and Wondering

An important task for a facilitator of the KAMU games is to encourage the participants to engage in an asking and wondering dialogue. You can never learn everything of all cultures by reading books. Individuals are individuals, and in addition to that they are representatives of their own culture and subculture. It is not possible to guess what they are thinking in all situations. In multicultural situations, it is therefore best to agree on the right to ask and wonder on both sides: **it is OK to ask if there is something you do not know!** Stupid questions are actually the best ones as they increase the humour in these situations. It is also necessary to agree on the fact that it is not obligatory to answer all questions.

Example: "What is this Ramadan of yours actually, when do you get to eat? Is it OK if you take me by the hand in this situation? Can I go to an outside sauna in the winter without wearing a hat?"

Asking questions is one of the most important skills for a facilitator. The KAMU games only serve as an effective means of exploring and learning if a facilitator uses in the emerging in-depth issues and poses questions about them.

Question Words like why, how, where, when, and how can, for example, deepen areas of interest emerging while playing the Like-O-Meter game. People are usually happy to talk about positive things such as their interests and dreams.

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Follow-up questions are surprisingly important in an asking or wondering process. A facilitator should avoid a traditional teacher-like or interrogative manner of speech. Instead, it is good to strive to be real curious and pretend to know less than you actually do, which, in fact, mostly is the case in multicultural situations. It is thus possible to check one's own pre-assumptions.

For example, the following questions work well:

- *"Please tell me more about..."*
- *"Why would you want..."*
- *"I am interested to know about..."*
- *"I would like you to tell me how..."*
- *"Would you help me as I do not know anything about this issue..."*
- *"You have not told me about this before..."*
- *"Well, that sounds exciting ... Could you tell me more..."*
- *"What, where, how, why..."*
- *"Please give me an example of how..."*
- *"I once heard that ... is it true?"*
- *"I heard that you..."*

However, the asking style should never be oppressive or sultry, but rather be reminiscent of regular small talk. Many possess this skill naturally while others have to learn it.

Alongside these questions, a facilitator should also share **their own experiences**, so that the situation is genuinely dialogical. A good task for teams of two is to pose different questions on the subject.

Eye contact and a smile can in many situations help create a connection also to those participants who are shy and do not actively participate in the discussions. This varies according to culture and from individual to individual. Similarly, the differences may be in how close the listener may be to the person talking. This becomes evident just by observing or asking questions. Also, the different roles of the sexes can affect the talking, posing questions and eye contact. General Instructions do not exist, but already the awareness of different practices will help to deal with situations flexibly.

Competition – An Option or a No Go?

Competitiveness is neither the starting point nor goal of the KAMU games, but this does not rule out the possibility of competition in case the group would like to try it out. A competitive framework can for example be utilized when wanting to find out how many team members have e.g. improved their language skills. Competition may also create a motivation for playing and make old games feel like new. However, the game facilitator needs to ensure that competition is fair, "seriously playful" and that everyone has the opportunity to equally participate.

In the KAMU games, a competitive framework can be used both the individual and group level.

Group competition is preferable in the KAMU games: As a group, winning may increase the team spirit and inspire collective effort. On the other hand, losing a game as a group may not seem as unfortunate an individual loss. A relevant factor affecting this is the fact that immigrants are often from a more communal culture than Finns.



3. Creating Encounters

Immigrants and Natives – Actively Together

Immigrant integration and language training are often carried out with Finnish-speaking teachers. They take place in classrooms in which immigrants only learn the Finnish language and culture among each other. To put it bluntly, the education addresses the question of how the outside world is and what the people are like and how they talk. However, the actual integration does not happen in the classroom but in the everyday life outside it.

Casually speaking, integration means that a person can feel at home and is able to work in a new cultural environment. Integration is realized through the fact that you can live a meaningful life without having to constantly deal with dilemmas. An integrated person feels safe. An integrated immigrant also has friends within the native population in addition to their fellow countrymen and other immigrants.

The games developed in the KAMU project are meant to give an impetus to get to know other players around certain themes. For example, these games deal with professions, hobbies and interests. In addition, a further task of game facilitator can be to enable and smoothen encounters between immigrants and the native population through the use of games.

Who are the people who want to play these games? It would be good to find **groups looking for reciprocal learning with immigrants**. These may, for example, include residential committees, groups of students, the elderly, groups or school classes whose studies include getting to know another culture. Game groups can also gathered around a common hobby like fishing or gardening.

Example: The elderly are often interested in different cultures. More and more nurses and caretakers come from another cultural background, and travelling has given rise to people's desire to explore more. A facilitator attempts to find groups that could be meaningfully brought together to learn from each other. The Like-O-Meter game could help the participants to know each other quickly.

A further issue promoting the integration of immigrants is to play the KAMU games outside the classroom. For example, local politicians can be challenges to play games together with immigrant groups and at the same time stimulate a discussion about their situation. Since the threshold for talking can be high in such formal situations, a facilitator can soften this encounter by challenging both parties to a game. A KAMU game that has been revised and developed by a group can also be downloaded and used as a present.

Instructed and facilitated encounters at e.g. preparatory classes at first require extra effort of the teacher, but the actual outcomes on the activities can occur annually recurring and relatively easy activities with new student groups.

In addition, the inclusion of immigrant families in the games can work in some situations. Families and relatives are much more important for many immigrants than what a person from an individual culture often can understand. The importance of one's next of kin is often even more important in a new and foreign cultural environment.

Gaming Facilities

The KAMU games are designed to be played in e.g. educational institutions. Their playing does not require much space. If a gym or other bigger facility is used, the facilitator can encourage group members to use more space, for example with games requiring performances. The extra space may feed creativity and ease expression. All games can also be played outdoors.

The selected facilities affect the playing situation's atmosphere. In the beginning, it is likely to be easier for the group to start playing in a familiar place as in their own classroom rather than a foreign environment. In a familiar place, concentration is easier since there are no new stimuli around. As it is usually the case with familiar facilities, they usually have a familiar set of rules. In such cases, it is easier for group members to take their own space, as they are familiar with, e.g. what objects and furniture can be moved around. However, an unknown facility is not necessarily a bad option to create the right atmosphere. Additionally, different facilities can nurture creativity and courage.

The integration of immigrant students can also be supported through a variety of space options. **By moving the group to a new location** it is possible to increase awareness not only in people's immediate surroundings but also in moving around in these. The group can propose the game to take place in some unknown, interesting place to which will go together. This can be carried out even within the group's own educational institution, meaning that the students get to better know their own facilities.

The choice of facility can be useful in creating different kinds of atmospheres. For example, playing at someone's home in candlelight, sitting on sofas decorated with red fabrics is very different from playing in an impersonal classroom. It is possible, for example, to agree on taking turns in playing at each person's home or to ask students think about the places where the game is played at different times.

The KAMU games tend to generate laughter and noise. This is worth remembering when choosing the place for the game!

4. Inclusion

In this particular context, inclusion does not only refer to motivating people and making them participate in the activities. It also includes the idea of a wider shift, initiated in various group activities – and this is only the beginning of things.

Inclusion means that a particular group is encouraged to explore their own living conditions and problems associated, and to actively develop solutions to community problems. The aim of inclusion is a favourable social change in which the group itself plans and implements the strategies for its activities. Therefore, favourable change is always culture-bound and a concept changing through different activity. Also the idea of favourable change will develop throughout process. The goal of the participatory method is to increase a community's own experience, something which stems from the community's critical consciousness and awareness of the social phenomena affecting its members.

The aim of inclusion is also to strengthen communities and their members, and to provide socially disadvantaged people more opportunities and power to influence their own living conditions. People change from targets of action to active agents. This can be seen as a state of empowerment.

Participatory action research is guided by the belief that communities through their cultural background possess kind of 'lost wisdom', i.e. local, indigenous knowledge. Such competence is something that the native population does not recognize due to their own cultural perspective.

Example: Many immigrants' cultural knowledge could be used to create new markets to emerging market areas in Africa and Asia.

Many cultures are teaching mind-control techniques to children having to do with either religious education or the traditions of educating children. For example, Karelian children were taught to face the fear of ghosts as follows: "Alone in a dark room, it sometimes seems that a ghost is lurking behind you. What you have to do is to quickly turn around and scare the ghost by hugging it and shouting: Hello to you too!"

One of the usages of the KAMU games can be to identify such knowledge. For example, the Hape hobby game and Like-O-Meter can highlight areas of interest and areas of expertise. Of course such identification of careful attention from the facilitator.

Inclusive activities can be developed at all levels. Playing games should be connected to real life challenges – such as learning a profession, job search or support for social participation – in a goal-oriented manner.

When doing a follow-up discussion about the game, the facilitator should use working methods that make the participants' own reflection visible. For example, KAMU materials presented **mind mapping**, a **map of dreams** or even a **future workshop** and **Open Space methods** may be useful. The aim is to identify interests and needs through games and to start thinking about strategies for their implementation. The **Vyyhti game** (vyyhti.metropolia.fi/vyyhti-game), a problem solving game developed in Helsinki Metropolia's Vyyhti Project, is one possible follow-up option.

Peer Learning

People often report that they learn best from other people in the same situation. One strategy for enhancing learning can also be to **make the participants teach each other**. A facilitator can, for example, suggest that one group of people teaches the rules of different KAMU games to another, e.g. a group of younger students.

In the best case, these games become so popular that people want to play them over and over again – a situation in which the facilitator’s presence is no longer needed. If the games are used for e.g. parts of informal visits get-together situations and people familiar with it teach it to new entrants, it is likely for the gaming to evolve into a self-sustaining tradition. Such an active role can be an empowering experience – especially for students in preparatory courses immigrants who usually are in the relatively passive role of a recipient of education. However, the development of such a group culture requires a genuine enthusiasm for games.

Personalizing the Games

Since all KAMU games are still to be developed, users are free to edit or personalize them. For this very reason, **blank cards** have been incorporated into these games. Together with the participants, the facilitator can come up with their own cards. The group may for example consider what cards are missing from the games. In many games, the playing cards are in black and white, and can be **coloured** together. At the same time, group members are able to study the names of colours.

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Ideas for spicing up and personalizing games

- Out of an old cardboard box, the group can craft a nice storage box for the game. For example, photos or images from the group, different cultures or the topic of the game can be glued onto the surface of the box. Boxes can also be coated with magazines in different languages. The limit is only your own imagination.
- You can sew or crochet your own pouch for storing the game board and pieces.
- Participants can use any small booklet as a diary and write down their experiences of different game rounds.
- The participants can develop a variety of game pieces out of recycled materials. If there are participants interested in crafting they can make their own game pieces e.g. by carving them out of wood or mould them using, e.g. papier-mâché or clay.
- Participants can also bring memorabilia with them to be used as game pieces. Telling about them is an activity in its own right, supporting linguistic expression and bringing emotional content and personal significance to the activities.

From Games to Reality

One of the main objectives of these games is to help the native population and immigrants learn from one another. This could even lead to forming new pastime activities or making new friends among people from different cultural backgrounds. For example in the Hape hobby game, someone could for instance be telling about their desire to teach their own country's folk dances to other people. Another person might like to get more information about stamp collecting and where to find other enthusiasts.

A facilitator should take care that there is enough time for a good **follow-up and analysis discussion**. These are a good occasion for e.g. to recap the things learned from other players and to think about what ideas were born out of the day's activities. You can then reserve time to make ideas concrete. For example, a trip to the library can be planned or contact information of the local stamp collecting hobby circuit can be obtained. Participants can for instance be divided into groups of two including one with a better knowledge of the target culture and another who is new to it. In this way, the person with more knowledge about, say, with Finnish society, can help their partner in acquiring more information about this subject. If desired, the recap and follow-up may also be implemented functionally instead of only using discussions.

Examples of follow-up tasks for the Like-O-Meter game:

- *The facilitator asks the participants to make a body posture showing a situation, moment or thing stuck in the someone's mind while playing. One by one, people are asked, in which position or situation they are in.*
- *The facilitator goes over to a person whom they think they might help in regard to their subject of interest. Next, the facilitator and the group plan a joint activity, e.g. a visit to the library, an enrolment to the civic college, an excursion, a band evening or some similar event.*

Example of a follow-up task for the HAPE game:

- *"What hobby would you like to try out? Tap on a corresponding card. Other group members –please raise your hand if you think you could help out this person with this matter." Next, the facilitator orders the group to partner up and to think about where to get more information and ideas on how these activities could be implemented in practice (e.g. at the lowest possible cost). Finally, all teams present their ideas to the entire group.*

It would also be good for a facilitator to use a **diary** to note down ant ideas and wishes as soon as possible after the game. These can be then be further discussed during the coming meetups.

Additionally, the players can continue discussing and throwing out ideas in by creating a **Facebook group for this purpose**. In addition, distributing photos online can increase team spirit. However, members must in advance carefully agree on taking and photographs and sharing them on the web. In order to protect the players, all photos should be in a closed group (e.g. on Facebook) with restricted access. In general, it is a good idea to discuss the ethics of the Internet, because in multicultural situations the sharing of photos may be associated with different kinds of views.

The Game Facilitator's Guide has primarily been created as a handbook for the KAMU games. However, the readers of this guide may as well take advantage of other board games such as Taboo

or Pictionary for supporting language learning and self-expression. Also there are a number of games and game supplies on the Internet that have the potential to support learning and identity formation. A good example of such games is the Finnish **Papunet** website (papunet.net/games) Groups can also be a great place to take advantage of people's own favourite games.



5. Games and Language Learning

Learning is enhanced when it is linked to positive experiences and feelings. Stress and a poor environment are the worst enemies of effective learning.

When not only visual but also auditory and physical methods are used in teaching, it is easier to sustain the interest of learners than what it would be if using one single approach. In most cases, activating and participatory ways of working are an efficient way to include the whole group. In this way, it significantly differs from traditional frontal teaching, a method actively involving a very limited number of people at a time. At first, activation often causes resistance to change or tension, especially if the participant due to e.g. their cultural background is used to being a passive listener. Board games may indeed be a low-threshold activity before more independent activities.

Functional working methods provide more opportunities for different types of learners to gain experiences of success in any area of expression, which in turn increases the courage to experiment and throw themselves into new situations. This is another way to increase the motivation for learning.

For example, playing games in small teams can encourage people from a more communal culture to express themselves. A facilitator is responsible for lowering the threshold for self-expression and experimentation. It is important for a facilitator to participate in making silly mistakes throughout the game.

Tasks acted out as mimes support all learners since they serve as a way to link vocabulary with a bodily experience in the human consciousness. Kinaesthetic activities, especially drama, are often associated with a strong emotional content, which in turn is connected to people's own related experiences.

After finishing the game, the common **mapping of concepts and compiling lists of words** can further support language learning. For instance, each participant can think of one important word the game has left in mind and write it on the blackboard. Others may in turn write down words that are associated with that very issue. Next to these words, participants can write down translations into different languages. It will help visual learners if the words are also drawn alongside the images and if different colours are being used. These words can be studied in the spirit of mutual learning. After the game, maps of concepts can also be reproduced to the participants' copies.

Example: Barber - Scissors - Hairspray - Comb - blow-dry ...

The acquisition of a new language is always a social process. Therefore, meetups with the majority population through games provides a huge amount of support for language learning. A facilitator's big challenge is to bring together people speaking their mother tongue and others studying it. Encounters in a safe environment support the learning of important elements: increasing the courage to express oneself and to speak. Positive experiences in turn encourage the use of language elsewhere.

Games can be played **with an assistant**, for example, so that a student with immigrant background partners up with a native speaker.

The assistant's role is to encourage the native speaker partner to use the language as follows (in order to help their partner with more moderate skills):

- *additional questions*
- *the use of plain language*
- *repeating the words (to support memorizing them)*
- *using synonyms*
- *correcting the language in a subtle manner*

It is necessary to be very sensitive if correcting grammar errors. It should happen unnoticed, through repetition and spiced up with humour. A culture of shame and humiliation must be avoided at all costs. This can be a challenge, for example, for teachers who have learned traditional language teaching model.

Example: "In fact, I still start sweating whenever I have to speak Swedish. The first idea coming to my mind is 'Did I use the right declension?'" Such an emergence of associations in language teaching should be avoided at any cost since they do not only prevent the discussion's natural, dialogical flow but also undermine the speaker's self-confidence. People learn to use spoken forms of language through imitation, repetitions, making mistakes and through naturally occurring discussions.

For example, one of the trickiest issues in learning the Finnish language is identifying the composition of compound words with suffixes. In the KAMU games, we have tried to use colour codes to differentiate between parts of words (components in compound words; stems, prefixes and suffixes). However, this has not been done in the words of all the game cards.

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Example: The game facilitator can use highlighter pens of different colours in order to highlight different parts of a word. This helps learners to identify the meanings of words themselves. (Picture: Sisäpelikengät = Indoor Training Shoes)

Motivation is also essential in language learning. The KAMU games are often related to the personal interests and dreams of the participants and include positive images promoting learning.

Language teaching often overlooks **bodily communication**, which is an essential part of cultural interaction. KAMU games also support non-spoken language learning in task such as mimes and **drawing assignments**. Succeeding to deal with communicative situations through different means brings satisfaction and increase people's motivation to really indulge in the interaction.

Language learning can also be assisted by **translation software** and **electronic dictionaries**, which may motivate technology-oriented participants. When playing these games, it is important to stop every now and then to learn the language and take advantage of, for example, **online networks** for the integration to larger entities. If possible, participants should also use **libraries** where appropriate noise tolerant facilities for playing the games can also be found.



6. Sex and Gender

Male and female cultures are usually crucially different from another. Power relations and roles of the different sexes vary from one culture to another. In addition, sexual minorities live within their own cultural norms.

Some players might come from a culture where playing games is not allowed for women due to e.g. religious reasons. In such situations it is recommended to use the word 'learning task', instead of 'game'.

Sometimes it is worth considering if playing and learning work better if male and female participants are grouped in separate teams. For example, women can more easily talk about 'female' topics to each other – especially if they come from cultures where women are expected to be silent in public situations.

On the other hand, playing together can provide a natural opportunity to encounter people of different genders, and as a situation it may be closer to everyday reality. For sexual minorities it can sometimes be of great importance to get to be with their own reference group. For example, the cultures of gay men, lesbians and transvestites can differ tremendously from another. Again, these groups are further divided into separate subcultures.

In all group situations, the facilitator has to become aware of the prevailing **heteronormative language**, often rudely shutting out gay and bisexual people and their world of experience. Immigrant groups belonging to a sexual minority can stay even more invisible when coming from a culture where the opinion towards these groups is extremely negative. A facilitator can support the realization of human rights in the use of games by instructing in an alternative language and using examples of e.g. gay families.

The KAMU games can also act as an initial launch for a **debate on gender roles** considering e.g. career choices. Some game cards have on purpose sought to challenge traditional gender roles, even if conventional roles may often be visible as well. More important than the actual cards more is how the facilitator bring across different points of view through questions and recap and analysis discussions, for example:

- *"What do you think are the professions or hobbies of men?"*
- *"What prevents women from getting these professions or starting these hobbies?"*

7. Culture

Cultural diversity is not a problem – it is an opportunity. It is possible to use KAMU games in initiating and promoting active intercultural dialogue. Games themselves are a cultural phenomenon. A good debate opening may for example be to talk about **what games people have been playing before**, what kind of feelings and experiences these evoke, and which games are commonly known by most of the group members.

The topics of the KAMU games raise people's different interests, which usually are strongly associated with an individual's personal and cultural identity.

Example: "Oh, you're interested in the job of a police officer, great! What is it that is interesting about it? Why would you want to learn the profession? By the way, what does your family think about this? Were police officers appreciated in your home country? "

Challenges in Multicultural Situations

The following list contains the questions raised when developing the KAMU games and during gameplay. They can also help other game facilitators to examine the cultural aspects of group activities. Their goal is not to provide ready-made models but rather to provide new perspectives on analysis and discussions. Ideally, these issues can be analyzed together with the participants.

- How can we use facilitation to help the quieter's equal participation in the group? How to ensure gender-balanced participation?

Example: The group's louder boys maintain a fun atmosphere, but reduce girls' enthusiasm to participate. How to implement the tasks, partner up in teams, work in same or different sex groups the themes of each session, the seating and the discussions? What methods are best suitable for e.g. directing speech, analysing task analyses or working in small groups?

- How do you support (possible) sexual minorities' equal treatment in group situations? What kind of language should you use? How to support the understanding of sexual minority rights in Finland? What methods can be used to broach sensitive subjects?
- Which methods (e.g. writing or singing) are perceived as **safe** and **more challenging** for different genders in different cultures? But then again, how can the facilitator move the players away from their comfort zones but nevertheless simultaneously guarantee a safe group culture?
- How are reactions covered within different cultures?

Example: When being in the middle of a group situation, how to notice when somebody is ashamed because they are not able to understand what is being said?

- How to deal with taboos, which, however, are part of the mainstream culture? In which situations could it be favourable to go against prevailing norms?

What are the consequences of the violation of cultural norms? How to support the development of intercultural competence?

Example: In group assignments, can members use music videos and movies containing nudity?

- How do men and women work in "their own" reference group, and on the other hand in multicultural situations where a person makes a choice between two or more cultural approaches?

Example: If a Muslim is with other Finns, can he/she act on the basis of Finnish culture, for example touch representatives of the opposite sex? How to act and negotiate in situations to which there is not a "culturally correct" answer? How do you adjust the activities without having to give up some exercises or learning subjects?

- How to deal with conflicts? How are conflicts perceived in different cultures? How to make these conflicts visible and develop them into intercultural learning opportunities? On what bases (personal, religious, worldview-related, professional, project values etc.) does a facilitator make their own interventions?
- How do the different expectations of, for roles, e.g. teacher–student or senior–junior affect the situation? What is the norm on the bases of which a facilitator chooses to work?

Example: Is it acceptable to bring gifts to the facilitator?

- How can the facilitator challenge stereotypical perceptions of different ethnic groups? What is the facilitator's own framework and how does it affect the activities? What presuppositions does the facilitator have on gender-based interests in different cultures?

Example: It is often assumed that women are better suitable than men to work as teachers or practice as nurse, and that African women in particular are "naturally good" at working with families, even though they may come from war-torn families themselves.

- Is there a risk that the facilitator is for example, overprotective towards the participants by taking too much responsibility of the situations?
- All human activity is cultural: the manner of speaking, breaks, seating orders, facial expressions and gestures, perceptions of learning, etc. Are these the indispensable or can they be changed? What kind of messages do they contain? What do they tell about the culture in question?
- To what extent is a person with an immigrant background actually Finnish? In what circumstances do different cultural sides of the person emerge? In a given situation, what is the respective identity we want to emphasize ourselves?

8. KAMU Games in a Nutshell

All KAMU games and game instructions are available for download at:
KAMU.metropolia.fi/materials

Like-O-Meter. The goal of this game is to diminish cultural preconceptions and explore assumptions and facts about other people and their interests.

Culture Dude is a computer and a mobile application with which you can study hobby-related words and related vocabulary through a computer game. The game is developed in collaboration with the Culture Dude video game developing company. Try the game:

www.culturedude.com/finland

City Survival Guide. The game helps to move around Helsinki and find interesting, useful and fun destinations.

The rest of the games (e.g. the hobby game HAPE) are only in Finnish and available at:
KAMU.metropolia.fi/materiaalit

Other Stimulating Material for Promoting Encounters

Integration cards, a Finnish card series to open the discussion about living in Finland aimed at immigrants have been previously created and used in Helsinki Metropolia's Osmos project. The cards can also be used guessing game, like visions in mind, drawing and explaining. The cards and a thesis on the topic are available for download at:

www.theseus.fi/bitstream/handle/10024/38179/Integration%20Cards.pdf?sequence=1

Final Word

All in all, the KAMU games are designed with the purpose of having a good time together. They have been created to support leisure activities promoting integration and are meant to be used alongside formal learning. If a facilitator's group gets tired of playing and wants to do something else, there is no reason to worry: the game has then filled the purpose for which it was intended, and it is time to come up with something else.

The authors of this book wish you lots of joyful and educational moments playing the game – and whatever fun might follow from playing them!



Onnistua means 'to succeed' in Finnish.

Further Reading

General Info on Games

Game-Based Learning: What it is, Why it Works, and Where it's Going:

www.newmedia.org/game-based-learning--what-it-is-why-it-works-and-where-its-going.html

Carla: Culture Learning: Simulations & Exercises:

www.carla.umn.edu/culture/resources/exercises.html#games

Tinsman, Brian (2008): The Game Inventor's Guidebook: How to Invent and Sell Board Games, Card Games, Role-Playing Games, & Everything in Between! Morgan James Publishing, New York.

Games

Papunet:

papunet.net/games

Vyyhti Game:

vyyhti.metropolia.fi/vyyhti-game