10ᵗʰ – 18ᵗʰ June
NEWCASTLE UPON TYNE

Contents

1. Taking a break from reality

by Agata LOS

EVS Volunteer at OpportUNITY

Have you ever wondered how it feels to be the hero of a film or a book? How would you behave if the plot depended on you? Would you like to change it? Or maybe your dream is to be remembered in history and shape the future?

Before the "Gamification" Training Course took place in Newcastle in June 2015, in my mind Live Action Role-Playing (LARP) was only associated with a bunch of crazies playing around in the park wearing armours and swinging wooden swords at other people's heads, protecting an imaginary village from an equally imaginary dragon. That's no longer the case. In the past, you had to grow out of games. With LARPs, it's the contrary – you need to grow into them if you want to play.

Imitating adults as a way of learning is an important part of everybody's childhood. As children, we all were often planning our future: we dreamt about becoming a fireman, a famous singer or a doctor. However, to be honest, most of us were not lucky enough later to make these dreams come true and instead were forced to make certain compromises. Regardless of time or cultural background, society offers limited roles for us – "we've all been raised on television to believe that one day we'd all be millionaires, and movie gods, and rock stars, but we won't"[1]. Each of us is expected to fulfil our duties, to adapt to our socially-imposed roles.

Is there any way to change it? LARP allows us to become whoever we want to be and experience things we wouldn't normally have any possibility to live through by creating worlds that can serve as playgrounds. Don't be afraid to improvise, imagination is your ally!

LARP is whatever you want to make of it.

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[1] Palahniuk Chuck, *Fight Club* (WW Norton: 1996) – seriously, did you really need to check a footnote for this quote?!

2. Immersion bleed-out coloured the room red

by Blaz BRANC

Trainer for the Training Course "GAMIFICATION"

Introduction

OpportUNITY chose to work with the <u>Nordic Edu-LARP</u> method to create gamified learning experiences. The acronym LARP stands for live-action role-playing.

I believe that when it comes to Nordic larping, the so-called "<u>immersion</u>" state-of-mind results in a sure noob Player's buy-in to the world of larping. Once you get properly immersed, you're going to be hooked on larping. You've been warned.

> **Immersion refers to a state of mind where a Player does not need to actively suspend disbelief in the fictional universe, and where role-playing flows as naturally and easily as if you really were the <u>Character</u> [1].**

The goal of the training course "Gamification" in Newcastle upon Tyne, UK, was to teach participants how to create Edu-LARP scenarios for specific educational goals, how to prepare for playing the game and how to facilitate the play (game mastering).

In this article, I will speak about the almost failed attempt to offer an experience of immersion to our TC's students, why this was so, what you could learn from it and why it matters.

The promise of immersion

For days I worked to reveal the beauty of Nordic larping to our participants, by enabling them to experience immersion and **learn as the Character**. In the introduction I explained immersion and promised they would have one soon.

We played the "Dust over Assling City" (Z. Novak, B. Branc) scenario. We analysed it for its educational capacity, which is multi-stakeholder management. Then we played "Survivors" (D. Tzachanis, B. Branc), based upon the scenario "True faces" by A. Sheyretova, M. Zherkov and I. Petrovic, which was created at a similar Training Course last year in Poznan, Poland.

Two LARPs and three days later I had yet to wait for participants to finally "get it". Surely, they understood the educational benefit of larping, but they weren't able to feel it yet.

Day four went by and still no magic took place in my auditorium. But I didn't fade. Together with my co-trainer Mohammed Zaman we set to guide the group into the process of making their own Edu-LARPs. The promise of immersion was not re-installed. The seed was there, but it lay completely at the mercy of the lovely English summer. It would or it would not take root, I had no more tools and tricks in my bag.

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[1] http://nordiclarp.org/wiki/Immersion

A pre-requisite for immersion: leave yourself outside

As I had the chance to observe my students at roleplaying, I got agitated quite easily. A smartphone would make a sound here and there. <u>Players</u> were regularly going <u>out of Character</u> and making out-of-game references. But all these obvious immersion-breaking activities were not the main reason for my ill-temper; it was their inability (presumably caused by their unwillingness) to not be themselves. One could argue: maybe they just didn't know how to be the Character? True, I often ponder if there is such a thing like role-playing skills.

Surely, with Edu-LARP, immersion is more of a bonus. Edu-LARP is, simply put, a training of something in an alternate context. But I knew that learning that **something** was most successful when that something was **experienced**. The only way for a powerful experience to take place inside the game world of LARP is to become the Character. Only a Character can interact with the game world.

Wanna learn how to be a fierce negotiator? Wanna try to negotiate your way out of the Cold War´s Cuban Missile crisis[1] as, say, Nikita Khrushchev? Sounds good, right? But to negotiate like Nikita, I have to first **become** Nikita. And I do this also by **un-becoming myself**, to a large extent.

On the other hand, I realized that it is not necessarily immersion that drives the eventfulness in LARP - in fact, it is game design, especially when it comes to Edu-LARPs. So there I was, teaching Edu-LARPs while wanting to give the participants an experience of a perhaps more arthaus (an artistic school of larping) nature.

Why don't you want to immerse?

At the end of the day, I'm reluctant to conclude that non-larpers, larping for the first time, generally **don't want to have an immersion**. I haven't witnessed many bad attempts, where a Player would desperately work for immersion only to fail due to poor role-playing skills. In fact, I have witnessed more of non-attempts, performed by the **tourists** in LARP game world.

Maybe my immersion propaganda seemed like a (new age) hoax to the majority of participants and made them even more self-protective?

How **does** one teach roleplaying for immersion? I realise I am probably a pretty bad example, since I have experience in theatre and film acting, and roleplaying came easy for me. I guess a different kind of training would be required to generate the space and run exercises that would enable first-timers to feel safe and free to let a Character take them over and shine through.

I desperately wanted to convey my love for LARP, but I couldn't find a way to transfer some of my craziness to my students. I guess people have to be at least a little crazy to gladly give up their most prized possession – their own personality.

And I wonder - maybe it's connected to age? Nearly half of the 22 participants were 24 or younger. When I was, say, 22… wasn't I still creating my own personality with much passion and pride? Wouldn´t larping be perceived back then as stepping away from finishing my work on my personality?

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[1] See Krzysztof Chmielewski's Cuban Missile Crisis LARP scenario.

Colouring the room red

A couple of days went by and we managed to create five new Edu-LARP scenarios. We had two days to play-test and analyse them. All scenarios were good, some really good and all had the potential to be developed into proper full-time Edu-LARPs.

On Day 6 we play-tested a scenario on deciding upon patients' faith (a live-or-die scenario). One of the participants, Giuseppe, played the role of the Mother. He went all in. I was glad to see that finally one of the participants trusted the instruction "leave yourself outside and become the Character" thus creating a role.

During <u>debrief,</u> Giuseppe shared his experience. He explained his pain, which was the pain of the mother who had to come to a hard decision. He said he felt what it was like to be a mother. Her dared to venture he understood motherhood a whole lot better know.

Giuseppe was himself again, yet the post-immersion emotion (<u>bleed-out</u>) was still running in his body, hot. His physical body in de-brief, his mind and emotion still in the game, his bleeding emotion spilled out into the room, colouring the room red. There was no escaping the spill.

I let Giuseppe marinate in it. I turned to the rest of the participants and gave bleeding subtitles so all would understand what was happening inside their fellow Player.

The participants were looking at him in praise of his roleplaying skill and touching experience, then turning to me with eyes of new born believers. Yes, finally! An immersion happened for all to witness.

I felt like the young prophet whose first prophecy just came true. I could tell that the group was touched. The air in the room was no more just a see-through space between objects and us. It was filled with warm, debrief intimacy, well known to larpers.

I felt glorious to be able to create the space for the beauty of larping to take place. I felt humble in the face of my own faith in LARP.

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Debrief

a post-game structured conversation about the LARP that just ended

Bleed

the phenomenon of the thoughts, feelings, physical state, and relationship dynamics of the Player affecting the Character (bleed-in) and vice versa (bleed-out)

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"I have never felt like that.
I was on the edge of something so
terrible yet tremendously exciting and before
I understood what was happening, I was already a mother
losing the only thing she truly loved; part of me was dying inside
for an unbelievably true experience. That part of me wanted to run away
from all that pain, while the other instead pushed to feel more and more
that masochistic pleasure of forgetting who I was.

When everything finished, I just ended up asking myself if all a person
can feel isn't but a game"

Giuseppe Mastroianni (Italy)

It ain't over until –

Debrief is as important as game time, although it might seem less exciting. It was actually in debrief and through bleed-out that we all got to feel and recognise immersion!

So, a LARP isn't over until it's over, until the Players have left the room thinking about dinner and drinks.

What did we actually learn here?

It is safe to say (especially when backed up by the TC's final evaluations) that the participants gained a lot from this training course.

Speaking from a participant's point-of-view, this would perhaps sum it up:

- ☑ It really is possible to play a game and learn something.
- ☑ Learning something is cool, but learning about myself is just deep!
- ☑ I never heard about LARP before, but in a week's time I became not only familiar with it – I also learnt how to write one, and I did it!
- ☑ Nothing great can be achieved alone.
- ☑ That guy might be annoying and too loud at times, but dear God can he role play!
- ☑ I cannot always be full of energy.
- ☑ Game design is exhausting work.
- ☑ Sometimes the game needs to be complex first, to be made simple afterwards.
- ☑ By being a <u>Game Master</u>, I understand now how difficult it is to facilitate a large group of young adults; perhaps I will actually turn off my cell during the next session.
- ☑ Maybe I too have the capacity for going out of my standard Character (personality) and try on something new... I might do it, actually.

3. Beyond Role and Play – general information about LARPs

3.1. How to define LARPs?

Though game worlds can be amusement parks that one leisurely visits for entertainment,
LARP is no longer merely a tool for escape from ordinary reality[1].

The earliest documented live action variants of board games date back to 735 A.D., when games of chess were at times played with real people; however, the origin of the LARPs that we know now is a bit uncertain[2].

Initially, LARPs were connected mostly with fantasy books, movies and games; they consisted mainly of incarnating one's favourite Characters using costumes and simple theatrical techniques, but LARPs' creators have quickly discovered a much greater potential for developing educational, historical, social, and even political scenarios. LARPs combine elements of games (such as: competition, goals achieving, set of certain rules) with theatrical performance (role playing, props, costumes, scenarios).

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[1] Montola M., Stenros J., «Playground Worlds. Creating and Evaluating Experiences of Role-Playing Games» (Solmukohta: 2008)
[2] Schneider J., Kortuem G., «How to Host a Pervasive Game: Supporting Face-to-Face Interactions in Live-Action Roleplaying» (Oregon 2001)

So what is exactly LARP (yes, expect a boring definition here, narrowing the topic down to some common stereotypes)?

> **LARP (Live Action Role – Playing):** a form of role-playing game where the participants physically act out their Characters. Players pursue goals within a fictional setting represented by the real world, while interacting with each other in Character[1].

The outcome of Player actions may be mediated by game rules, or determined by consensus among Players. Event arrangers called the Game Masters decide the setting and rules to be used and facilitate the play. In LARPs, Players take on the roles of their fictional Characters, and represent them both verbally and physically.

Role-playing is similar to a movie or a novel because there is a story line that's being followed, often wrought with larger-than-life drama and gruesome danger. However, unlike a movie or a book, the script to this game is infinitely variable – with the outcomes and endings not only subject to the whims of fate, but also subject to what your Character does[2].

Like a play or traditional improvisational theatre, each participant generally acts out one Character in real time. Unlike a play, the events and ending of the story are not predetermined. Unlike traditional improvisation, the starting situation and nature of the Characters is predetermined[3].

3.2. Types of LARPs

LARPs can be divided according to many criteria such as number of Players, goal of the game, methodology of creating the game, place of events during the game, and even cultural influences. Though the classification of LARPs is difficult because of unclear borders, the following types can be distinguished:

Nordic LARPs – emphasise the message and artistic value

- play is mainly for emotional experience, immersion is one of the most important goals
- artistic vision - helping Players explore particular emotions, experiments with the form
- none or very simple game mechanics

US (American) LARPs – emphasise the entertainment and fighting using safe weapons

- plot is often external and goal-oriented
- most of them are fantasy-based genres
- Character development is not that important as in the Nordic LARPs

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[1] http://templeofgeek.com/why-every-geek-should-try-larping/
[2] Holmgren J., »Ironclaw« (Bounty Hunters: 1999)
[3] http://www.shiftingforest.com/gamefiles/MirrorRoom.pdf

Chamber LARPs – take place in a small, enclosed area

- small number of Players (in most of the cases)
- minimal/symbolic scenography
- lasts for no longer than a few hours

City LARPs – different parts of the city as a playground

- no fixed playing location
- hot spots where the game tends to concentrate
- minimal distance between the Player and the Character

Open-air LARPs – they are often a competition between two or more groups of players

- huge number of Players (in most of the cases)
- emphasis on the mechanics and interaction, the Plot is less important
- very common to use safe weapon

Educational LARPs (Edu-LARPs) – similar to improvised educational drama

- physical, intellectual, and emotional engagement of the Players
- generates educational outcomes with high efficiency
- remarkable tool for education

3.3. Why do people play? Benefits and functions of LARPs

The best part about roleplaying games is that everyone can win. On the flipside, everyone can also lose[1].

The main goal of LARPs is not winning, but rather experiencing the game together with other Players. LARPs have three main functions: a therapeutic function (playing heals), an educational function (playing teaches), which is mostly found in Edu-LARPs, and an entertainment function (playing is fun) for practically all the types of LARPs.

Therapeutic function: the use of psychological phenomena in LARPs. Almost every LARP causes the Player's catharsis (from Greek: "purification") because of techniques and tools to inspire the Players true feelings during the game. It occurs when the game ends – a Player separates from his Character and immersion disappears.

Educational function: LARPs can effectively impart knowledge through the game. They are a great way to learn all sorts of new information (themes often include politics, culture, religion, sexuality and the human condition) as well as an opportunity to invest time in one's personal development.

Entertainment function: LARPs offer the incredibly rich playgrounds of works of literature and art, films, theatre plays, board and computer games. They allow players to create Characters who are able to face what they cannot "in real life".

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[1] http://www.story-games.com/forums/discussion/17079/what-is-a-roleplaying-game-an-archive

3.4. Altered states of consciousness – Immersion effect

Many Players emphasise the intense emotional experiences gained within role-playing games as the most valuable component, especially in Nordic LARPs. Immersion is one of the most commonly used and misused terms in LARP, but... what is it actually? Let's check another boring definition:

Immersion: the feeling the Player gets when role-play flows naturally and the Player can truly feel like his/her Character[1].

All manifestations of art can get you a certain sense of immersion. If you are reading a book, you are using your eyes to read and imagination to build up everything else. While you are watching movies, you can see and hear what is happening. But LARPs are different: they make all your senses get involved. A well-constructed LARP allows the Players to walk in the Character's shoes. **You can be the person you want to be (or, on the contrary, the person you never want to become).**

"Participating in a LARP gives you the chance to wear someone else's shoes. It is like putting your own thoughts in a different soul! It sounds complicated, but it happens all the time in real life!"

Dionisios Fragkiadakis (Greece)

Emotions. How many of them are caused by the Character's personality and attitudes, and how many by the Player's views? One thing is clear: if the nature of the Character is completely different from that of the Player, emotions can only be acted, not experienced.

Immersion can sometimes cause an effect called "bleeding." Bleeding allows Players to make their experiences much deeper and is something desired, especially in the Nordic LARPs. Nonetheless, it may be difficult to separate what happened during the Game from what occurs in reality. **Therefore, if any Player ends up feeling offended and angry with you because of your Character's actions, it is not bleeding - this person is just being a moron.**

3.5. How to make your own LARP? LARP Documentation

So, do you want to make your own LARP? You must be sitting in the front of a computer screen or a pile of papers on a desk. Your head must be full of movie- or book-inspired scenes, surprising plot twists and interesting locations, costumes and props; the only thing left to be written are Character Sheets... Stop! Obviously, the idea, inspirations and overall vision of your LARP are very important components of a successful scenario, but you should not start your work from this side.

Keep in mind for whom you are writing your LARP: for yourself? For fame? Because you are being chased by the organisers of a LARP event? No. A LARP should be written for **the Players**. When is a LARP successful? Once all of **the Players** have a good time. Who will breathe life into a new scenario? **The Players** who depict their Characters. **The Players** are responsible for the success of a LARP, and they also have the privilege of enjoying the game.

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[1] http://www.crolarper.com/2012/10/immersion-in-larp.html

HOW TO MAKE A LARP?

IDEA

In LARPs you can use every possible setting - the trenches during the Second World War, a Colombian soap opera, the Queen's of England's birthday party or the sexual life of ants – the idea depends only on the creator's mind!

Suggestions: movie, books, computer games and life events can be an unlimited source of inspiration.

PLOT

Alrighty then, we've got an idea – time to develop it! Try to think about:
- the number of the Players - how many persons will have a unique chance to play your awesome LARP?
- game time and location;
- for how many hours will the Players enjoy taking part in your LARP? Where will they play?
- scenario in a nutshell;
- the beginning and the end of the game.

CHARACTERS

There's no plot without the Characters. What should the Character Sheets contain?
a)   who the Character is and what does he/she do;
b)   personality description;
c)   relations with other Characters;
d)   what goals the Character wants to achieve during the game.

MECHANICS

No, it has got nothing to do with repairing cars (at least, not in larping!).

Even the simplest games have a mechanics, which replaces the usual elements that cannot be played (magical powers, superhero features, etc.).

Suggestions: immortal rock-paper-scissors game, playing cards, throwing dice.

INTRODUCTION and DEBRIEF

A good LARP is a LARP that is understandable for the Players.

How long should the Introduction last? Long enough to clarify the rules, but not too long – the Players are here to play the game, not to die of boredom because of the Game Master's monologues!

YOUR LARP IS DONE!

Five steps to make a LARP. You only have to design the plot, prepare Character Sheets, think about the props, decoration, music, how to connect all the pieces together... Error. Making a LARP is much more than that!

Negotiating and achieving a compromise

Debating, discussion and persuasion

Empathy and understanding

EDU-GOALS

Leadership skills

Team work

Gaining knowledge in a certain topic

Now, we invite you to read the documentation of the six brilliant LARPs created during the "Gamification" Training Course organised in Newcastle upon Tyne, UK (10th – 18th June 2015) by 24 participants from 7 different countries.

Try them out, and then share your experiences and suggestions with us. And most importantly: remember that you can BECOME anything you can CREATE! Have fun!

"I've never done larping before but I found it to be an amazing experience. Then again anything is better than playing an accountant in real life"
Shumon Ahmed (UK)

"Great town, great team and best group, wonderful opportunity to learn about larping. Edu – LARP is something you can use any time! Very valuable experience! Thanks!"
Leila Aleksandra Jelic (Slovenia)

4. LARP scenarios created during the "Gamification" Training Course

Scenario no. 1

Author: **Shumon AHMED (UK)**

Twelve Confused People

Random people are in a jury room about to decide the verdict of an alleged criminal under a number of charges.

Number of Players: 8-12

Play time: 80 minutes

Playing style: Realistic

A DEBATE AND DISCUSSION BASED EDU-LARP

This Edu-LARP aims to place Players in a real life situation, with real life pre-prescribed Characters. Its aim is to allow the Players to immerse themselves into a Character which could be different to them and hold different moral/social views. The situation is realistic but remote, in order to combine real world experience with extreme circumstances and to provoke thought and debate. It aims to test skills in immersion, empathy, debating and persuasion.

▶ INSTRUCTIONS ON PREPARING THE LARP

- · The space should be enclosed; intimate but comfortable.
- · A table and chairs for the Characters to sit around, glasses, drinks, snacks, materials to take notes.
- · No music or very low slow music.
- · Briefing, story, time intervals and de-briefing to be facilitated by a Game Master.
- · Follow Game Master's instructions on turns to speak.

▶ STORY

A man in a difficult situation in life decides to burgle a house which he thinks is empty. However, while burgling it, he is surprised and taken from behind by the homeowner, who holds a knife to his throat and threatens him. Fearing for his life, he fights back and manages to wrestle the knife out of the homeowner's hand and then quickly grabs a blunt object, while the homeowner tries to retrieve the knife and strikes him on his head. In a panic, he decides to flee after thinking he has injured the homeowner enough so that he can't chase him. Later it is found that the homeowner died of his injuries.

The jury has heard the trial and must now decide on which charges to charge the burglar. The charges/options are as follows: burglary, first degree murder, second degree murder (manslaughter), grievous bodily harm or innocent of all charges.

The verdict will be based on majority decision.

▶ CHARACTER SHEETS

▷ Silvia: Student, 20 years old.

I had a modest upbringing and have a modest social position. I believe in social justice and rehabilitation. I study modern languages and am very progressive in my moral and social values. I am very idealistic and people can view me as a little naïve sometimes.

▷ Maria: Housewife, 36 years old.

I had a modest upbringing and have a modest social position. I live in a house owned by myself and my husband. I have three children.

▷ Richard: Company executive, 45 years old.

I had a modest upbringing but have been successful in life and have built a great amount of wealth. I am married for the second time and have three children. I own several properties and strongly believe in the right to possession and property.

▷ Ahmed: Psychologist, 29 years old.

I am conflicted between my professional opinions on the case and my personal ones. I was the victim of burglaries in the past and have one particularly traumatic experience from my childhood regarding it.

▷ Paul: Priest, 65 years old.

I believe in charity and forgiveness and am conflicted by my personal morals and the experience of the real judicial process.

▷ **Jane: Entrepreneur, 42 years old.**

I am a self-made woman with my own business. I like to think of myself as someone who is fair and balanced in all my views.

▷ **Emily: Musician/unemployed, 25 years old.**

I have had a very privileged upbringing and have never been exposed to a situation like this in my life. I don't particularly want to be here and care very little about the process. I want to just get it over with it.

▷ **Charlie: A shop worker, 27 years old.**

I had a very poor and disadvantaged upbringing. I was involved in minor criminality in my youth, but have left that lifestyle behind.

▷ **Brian: A senior manager, 59 years old.**

I had a modest upbringing and have worked hard all my life. I am married with a few children and recently became a grandfather. I believe hard work and dedication are the solution to all of life's problems and have very conservative views.

▷ **Nitin: A restaurateur, 50 years old.**

I come from a modest immigrant background. I am originally from India and I moved to the UK on my own when I was 13 years old and have worked hard since to establish myself as a fairly successful owner of an Indian restaurant. I believe in hard justice as a deterrent to crime, much like it was in my home country.

▷ **Amina: A trainee lawyer, 24 years old.**

I am an educated young woman who is on the verge of a very successful career in law. I think I have the best knowledge and skill to be a judge of this trial.

▷ **Agnieszka: A part time student/part time sales assistant, 25 years old.**

I only recently moved to the UK from Poland. I am an educated young woman who believes that can make a successful career in marketing or HR in the UK. I studied sociology at university in Poland and am currently completing my masters in HR management in London. I have been involved in the social and youth work field as a volunteer since I was young and was also a member of a political party in Poland.

▶ **OTHER MATERIALS**

None.

▶ **WORKSHOP**

Characters brief and in Character exercises run for 10 minutes; introduction of Characters to each other for 15 minutes; Characters position in debate and discussion, with reasoning, for 15 minutes; open debate and discussion for 25 minutes; Characters closing position in debate 15 minutes; debrief for 15 minutes.

Scenario no. 2

Authors: **Agata LOS (Poland)** and **Dionisios FRAGKIADAKIS (Greece)**, assisted by **Cemalettin CICEKCI (Turkey)** and **Paolo BOTTANI (Italy)**

Ancient Civilisations

Do people form political systems or do political systems form people?

Number of Players: 15 + 3 NPCs (optional)

Play time: 60 minutes

Playing style: Historical

HISTORICAL EDU-LARP EMPHASISING THE INFLUENCE OF POLITICAL SYSTEM ON AN INDIVIDUAL

The Players will visit three city-states with three different political systems (Athens – democracy, Sparta – oligarchy, Corinth – tyranny) and feel how it is to be among the strong men of those times.

Each of the city-states has got a different goal to achieve.

▶ INSTRUCTIONS ON PREPARING THE LARP

- The space is divided into 4 places: Athens, Sparta, Corinth and the battlefield.
- All the materials for each city-state should be prepared beforehand and located in each of the city-states.
- Briefing, story, battles during the war and de-briefing are facilitated by the Game Master.
- Time intervals are facilitated by 3 NPCs (one for each of the city-states) (optional).

▶ STORY

The Athenian historian Thucydides, who lived through the Peloponnesian War and wrote its history, began by asking: why did the war start? He answered that the war started because Athens was too greedy, and tried to control all of Greece. Spartans decided to stop Athenians, and help the rest of Greek cities to become free and independent. Spartans formed an alliance with Corinth and brought an army to march to the walls of Athens in 431 BC. In 404 BC Athens surrendered. This terrible war lasted 27 years.

Sparta was generous in victory. Corinth wanted Athens to be completely destroyed, but Sparta refused. Spartans admired heroism and Athens had shown true bravery. After ten years, Sparta gave Athens its independence.

With Greeks' impulsive character, peace could not last long: last week the famous Athenian temple of Poseidon was found in ruins and the god's gold statue was stolen. In the place where it used to be located, Spartan flags were waving proudly. Athenians feel a burning desire for revenge.

Will people need to prepare for war again?

▶ CHARACTER SHEETS

▶ ATHENS

▷ Erineos

I grew up in Athens. I still remember how terrible the Peloponnesian War was – my brother was killed by the Spartans. I know that Athens is weaker nowadays and that is why I do not support the idea of attacking Sparta and starting the war again.

▷ Isokratis

I am not interested in politics – I enjoy lying in the sun and drinking wine. My life is calm. I spend most of my time with my wife and four children. I am strongly against the war because it would make my life very stressful.

▷ Lamachos

Do you know what I like the most? Money and power! I will not miss any chance to become richer and more powerful. I do not like the political system in Athens. I wish I had been born somewhere else without democracy. I have some relatives in Corinth and I think about moving there, especially because this city-state became very wealthy recently.

▷ Pantotrogon

I know that my physical strength is my biggest advantage. I feel very jealous about the people who are richer than me and stand higher in social hierarchy. I do not support the idea of attacking Sparta very much, but I also know that victory would lead me to a much higher social status, which I desperately desire, so I will vote for "war".

> ▷ **Eurikratis**

I try to keep away from political life and I am not interested in social structures. I consider myself as a philosopher, but I also have high manual dexterity. I enjoy spending time alone and contemplating.

> ⫸ **SPARTA**

>> ▷ **Learchos**

I am a soldier and I like that. I have dreams and am determined to chase them. Aminios is a good leader! I will stand by him because he is a born winner.

>> ▷ **Midas**

I am a soldier but Toxeas promised me that next year I would get my first promotion. Toxeas is an experienced and good person. I will stand by his side.

>> ▷ **Iniochos**

I am a soldier but I used to be a farmer; I am torn on whether to support Aminios or Toxeas, or whether I should remain a soldier or become a farmer again.

>> ▷ **Aminios**

I am the youngest and the newest member of the government. I was elected in the last elections one year ago. I believe that Athens is weaker than Sparta and, in case that they attack us, we have higher chances of victory. I think that we have to make Athens attack us first and win by defence. In the end, we will celebrate both power and moral victory.

>> ▷ **Toxeas**

I have been a member of the government for the last ten years. I do not support the idea of the war against Athens – I believe that they became a military power with many alliances and it will not be as easy to win as it was during the Peloponnesian War. I strongly believe that peace between the two city-states is the only reasonable solution and we have to convince Athenians that we are innocent.

> ⫸ **CORINTH**

>> ▷ **The Tyrant - Prokroustis**

I have been the leader of Corinth for the last 40 years. I have made the city stronger and more powerful than ever. All my enemies are scared of me. I can use all sorts of weapons and I killed many people with my bare hands. I have slave labour camps where slaves build new weapons and are trained to be soldiers.

My goal is to conquer Sparta and Athens by any means. Nothing can stop me. I sent my soldiers to destroy the temple of Poseidon in Athens and I did my best to convince Athenians that Spartans did it.

Now, I need **the Messenger** to:

- deliver to Sparta a letter in which I will try to persuade Spartans that Athens wants to attack them and I offer Sparta my help (it is a lie – actually Corinth will not help Sparta);
- go to Athens to deliver the message that I will offer Athenians my help to rebuild the temple (it is a lie – actually Corinth will not help Athens) but also try to bribe Lamachos secretly to vote for "war".

All four soldiers need to fight against each other; the winner becomes the Messenger.

As we do not know the results of voting in Athens, we do not know who the winner of the potential war is. Once the Messenger has returned from Athens, we need to decide which city-state to attack first in case of a peaceful alliance between Athens and Sparta.

> **Idipous**

I was born in Corinth and I am proud of that. I will defend my homeland from any potential danger because it is the best.

> **Tompoleas**

I am the best shoemaker in Corinth. I know that I would be rich were it not for Athenians who sell everything at a cheaper price.

> **Parias**

I live in Corinth but I can only be happy when I´m surrounded by arts. I would like to visit Athens more often but my wife disagrees. I ... I am sorry my wife is calling me...

> **Piriochos**

I went for fishing this morning! The weather was just wonderful! Tomorrow I will go to the same place!

▶ **OTHER MATERIALS**

See Annex.

▶ **WORKSHOPS**

Characters brief and in Character exercises run for 15 minutes; debrief for 15 minutes.

▶ **IDEAS FOR EXTENDED/ALTERNATE PLAY (OPTIONAL)**

- Participants rotate between the various teams.
- Teams are able to communicate with each other all the time during the game.

Scenario no. 3

Authors: **Jebby MIAH (UK), Suhaib AHMED (UK), Vesna MARKOVSKA (Macedonia), Sandra KRSTEVSKA (Macedonia)** and **Ana MILAS (Croatia)**

Life or Death

A selection of people; family, friends and professionals take part in a discussion to decide/vote whether John should live or be assisted to commit suicide.

🧍 Number of Players: 8 - 10

🕐 Play time: 60 minutes

Playing style: Realistic

A DISCUSSION BASED EDU-LARP SURROUNDING EUTHANASIA AND DISABILITY

This Edu-LARP aims to place Players in a real life situation, where they will be facing some current topics in society, further allowing them to immerse into the roles of those who may be affected. Each Player will be required to immerse into Characters that may conflict with their own values; however, the purpose is to prompt meaningful discussions, views and opinions.

- Spacious and professional environment/atmosphere.
- Two tables to be set up, each on opposite sides of the room with chairs. Further seating for all Players should be arranged in a circle within the centre of the room.
- Voting paper and pen to be kept under each chair (within the circle), and voting box to be positioned in the centre of the circle.
- Low instrumental music in background only.
- Overhead projector and laptop in order to allow selection of photographs to be visible surrounding the story.
- Put all personal belongings aside to avoid distractions.
- Read, understand and immerse into Character once descriptions provided.
- Always remain immersed in Character, wear name labels and address others with fictional names provided.
- Follow Game Master's instructions at all times.

▶ STORY

John was an ambitious, full of life and hardworking 22 year old. He had always lived in London, although he had visited countries all over the world, and he had a passion to relocate abroad one day. John was a very bright student throughout his studies; however, he quickly realised he wanted to pursue a career in basketball, a childhood hobby which had become his ultimate dream. Recently he had received a scholarship to train with a reputable young people's basketball team in America. He was ecstatic with this news and planned to take up the opportunity.

On Wednesday 8th April 2015, John went out for his morning jog. As always, John was listening to his music through his earphones when he noticed a group of people ahead of him looking terrified. As he turned around, he immediately noticed a vehicle that had lost control and was heading towards him. Before he could respond, John was hit by the vehicle, which was going at 90mph. It remains unclear how the driver lost control, but an investigation is being carried out.

John was left unconscious and in a highly critical state. Emergency services were called and John was airlifted to the local hospital. After several surgical interventions, John remained in critical care for three weeks. The medical team confirmed that John will be permanently paralysed from his waist and below, and has lost all function in his legs. John will therefore require a wheelchair for the rest of his life. This news was too much for him, and he quickly developed severe depression and psychosis. John expressed that he no longer wished to live. Due to his mental health and lack of capacity, he was unable to make decisions for himself. Therefore family, friends and professionals have been asked to carry out a meeting to discuss John's best interest and to decide whether he should continue living or be assisted to commit suicide.

It is Friday 26th June 2015. John's mother, father, girlfriend and uncle are discussing their thoughts in Room A, whilst John's doctor, nurse, psychiatrist and psychologist are discussing their thoughts in Room B.

▶ CHARACTER SHEETS

▷ Mother – Jane

I am a single-parent, strongly attached to my son. I raised him all by myself when my husband left me for another woman, which of course triggered constant conflict between the two of us. I am a strong person, a fighter and don't want to quit from anything in my life, especially my only child.

▷ Father – Matthew

I had lost connection with Jane (ex-wife) over the years; we parted on bad terms so now it's hard for us to see eye to eye. Currently, I am happy with my new family. I am still very close with my son, and though I am experiencing great pain, I want to respect my son's opinions and wishes.

▷ Uncle – Eric

Growing up, I was very close with my sister (Jane), and when the divorce happened, it was natural for me to step into the role of 'father' figure for John. I never had children of my own, so this boy became everything for me. I am now devastated by the things that have happened to the people I love the most and it's very difficult for me to stay strong and be rational in this situation.

▷ Girlfriend – Silvia

John was my high-school sweetheart and we were very much in love and planning our future together before the accident. I consider myself as part of the family since we have been together for the past 3 years and his mother accepted me very well. I am a strong girl, willing to do anything for the people I love, no matter what.

▷ Nurse – Anna

Normally, I focus on just doing my job and treating patients, but John's case is different to me. My son suffered similar injuries a few years ago and unfortunately he passed away. Since I believe in reincarnation, I am almost convinced that this boy was not sent here just by accident; I actually think that this boy is my son.

▷ Doctor – Dr Cavalli

I am a professional doctor with many years of experience. I am a family doctor, so I have known John from his birth. I am having some internal conflicts because my duty of care is forced to be against any assistive suicide, but because I know John personally and am attached, I don't want him to experience further pain. At the same time, I don't want to let him go from this life.

▷ Psychologist – Dr Kumar

I am very serious and highly professional. My life is dedicated around my profession, with very limited social values. I have been treating John and strongly believe that there are further psychological therapies that will promote John's mental health and well-being. I see potential for John's mental condition to improve.

▷ Psychiatrist – Dr Shirley

I am a very passionate and empathetic medical practitioner. I have taken my time out to get to know John and understand the severity of how the depression and psychosis have affected him. I am aware that there is no cure, and am concerned John will not respond to any therapy.

▶ GAME STRUCTURE

- Rules explained, allocation of characters (5 minutes)
- Story (5 minutes)
- Characters briefed and in Character exercises (5 minutes)
- Introduction of Characters to each other (10 minutes)
- Characters separate; Table A and Table B
- Separate discussions (10 minutes)
- All Characters invited to come together for open discussion (15 minutes)
- Vote (3 minutes)
- Outcome of vote (2 minutes)
- Discussion and unexpected news delivered (5 minutes)
- Closure; final discussion (5 minutes)
- Debrief (15 minutes)

Scenario no. 4

Authors: **Leila Aleksandra JELIC (Slovenia)** assisted by **Nazli AKBAG (Turkey**), **Anna BOTTANI (Italy), Alper EYUPOGLU (Turkey)** and **Giorgos KOUKAKIS (Greece)**

The Sea of Endless Opportunities

The purpose of an argument should not be victory, but progress.

Number of Players: 7 - 10

Play time: 40 minutes

Playing style: Realistic

ARGUMENTATION EDU-LARP

Several people are on a boat that is about to sink. They are located in different floors and do not know anything about the situation of the rest of fellow passengers. They can all be saved, or just a few of them. What will happen?

- The Game Master is responsible for announcing the time to open the gates with an active role as the "speaker of the boat".
- Floors need to be divided in a big space so that Players cannot hear the discussion of others.
- Atmosphere: sea sounds.

▶ STORY

You are on a boat in the Mediterranean Sea. It is the 16th June 2015 (the current, realistic time we tested this larp for the first time, use your own real time).

There are three floors on the boat; the first one is the captain's cabin, the second one is for the staff, and the third one is for passengers.

There is something technically wrong with the boat. So in the next minutes gates will be opened and closed between the first and the second floor, and later between the second and the third floor. After they are opened and closed twice, the gates will remain closed.

The first time they are opened, only one person can cross the gates to access another floor. Before they are closed, only one person can cross the gates again. The second time people should be ready to evacuate.

▶ CHARACTER SHEETS

▷ FIRST FLOOR

▷ Captain (65 years old)

I was a great student, always involved in social work, good in communication with other people. I've received the message that something is wrong with the engines of the boat and I am thinking about saving staff. I am aware of the time limitations before the boat sinks. Because of the bad condition of the boat, I cannot leave the cabin and I am there to meet representatives of the passengers on the boat. My goal is to evaluate all the people from the boat. After I bring the boat to the shore, I am going to retire.

▷ SECOND FLOOR: STAFF

▷ Officer Hellmans (40 years old)

I am trafficking people and don't want the captain to find out. Normally I don't help other people, and don't care about anyone but my family and me. My children are home safely. I don't care about the troubles of the poor and unhappy.

▷ Technician Smith (65 years old)

I am going to retire after this boat arrives to the shore. I had a wonderful life, but I did not become famous, which is what I expected as a young aspiring student. I love my job, and I know something is wrong with this officer, but if he finds out that I am involved in some criminal act, what would happen to me? After I retire, I will have a peaceful life. What if my name is stained?

▷ Skipper Lee (25 years old)

I am at the beginning of my career. There is something fishy about this boat. Should I investigate or just ignore it and work my ass off to get a better position when the right time comes? I am looking for the love of my life. There is a romantic part in me that believes in goodness, but I am also afraid to take risks. Maybe sometimes they are necessary. How to choose the right way to save my own life?

- **THIRD FLOOR: PASSENGERS / ASYLUM SEEKERS**

  ▷ **Old man, Abraham (55 years old)**

I worked in a small village before the factory closed. My grandchild is with me. We both lost the rest of our family and now my only goal is to help this child live on. I am looking for the last chance to save her/his life; I spent all my money to save her/him. I have to find a way to let the captain know about our situation before the gates are closed for the second time.

  ▷ **Child (13 years old, choose your name)**

I had to leave school to work in the factory so my family could survive. Unfortunately, I lost everyone in the accident in my village. Only my grandfather is left. I am afraid to start a new life. I have been through a lot of suffering. Now something is wrong with the boat. Thanks God, there is my grandfather. He always finds the way to save me.

  ▷ **Pregnant woman Clara (25 years old)**

I have lost my family in a factory in Korea. I suffered a lot, and I am scared to die. Bringing a child to this world also scares me, but I need to try. This might be my last chance to get a better life after I spent all my savings to travel to Europe.

▶ **OTHER MATERIALS**

None.

▶ **WORKSHOP (EXPLAINING THE RULES AND MECHANICS)**

Option 1: pre-written characters sheets: brief (5 minutes), in-Character exercises (5 minutes), play (20 minutes), debate (10 minutes)

Option 2: Characters are workshopped (+ 10 minutes)

Name-tags: use a name-tag to write down the name of your Character.

▶ **GAME STRUCTURE**

- 8 minutes: in different floors, before gates are opened.
- 4 minutes: gates are opened, only one person can pass one gate in one direction.
- 5 minutes: people are negotiating on different floors, before gates are opened again.
- 2 minutes: gates are opened.
- 1 minute: Game Master announces what the scenario is on each floor.

Scenario no. 5

Authors: **Tea STOJANOVIC (Croatia)** assisted by **Simona ANGELOVSKA (Macedonia)** and **Konstantinos KAPAROS (Greece)**

Enigma

The problem is not the problem. The problem is your attitude about the problem.

🧍 Number of Players: 5

🕐 Play time: 30 minutes

Playing style: Surreal / theatre

AN ACTIVE AND DYNAMIC EDU-LARP: PROBLEM SOLVING THROUGH DOING

This Edu-LARP puts a random group of Players in an unknown situation. They are given the prescribed Characters with a short biography and only a general overview of their specific personality traits. The traits can be drawn from their biography but Players still have some room for their own take on each specific Character. The situation is very surreal and creates confusion among the Players, as they don't know if it is a dream or real life. The Game Master has the very important role of a storyteller that is leading the Characters through the story. The aim is to present a surreal and emotionally triggering labyrinth as an image that represents the state of mind that mentally ill people have to live with.

1

The rooms should be separated (four different rooms). The **first** room is completely blank and white, with nothing but a small opening on the floor. The opening is big enough for a person to go through, but it is too dark to see anything. It seems like a huge pit. If the players don't jump into the pit on their own, after 5 to 7 minutes the storyteller should notify them that the walls are starting to close in (this can be depicted by using NPCs holding white sheets representing walls and pushing the group towards the pit in the floor).

2

The **second** room is shaped like a cave. It is very dark and cold, the rocks are sharp and wet. A spider jumping out of a hidden dark place attacks the group. One person must grab a rock or any type of weapon and kill the spider. Only one person can do it at a time. If the Player gets a score of 3 or above while rolling the dice, (s)he kills the spider. Otherwise the Player dies and another one can try to kill it. Once the spider is dead, they may proceed to a third room.

3

The **third** room is very comfortable, it seems like a cosy living room. There are cookies and milk on a little tray in the middle. It is warm, with a fire pit and big fluffy pillows. Upon further inspection of the room, the Player(s) find(s) a riddle. Once they come up with a solution to the riddle, the next door opens and they enter the fourth room.

4

The **fourth** room is a cave with a riddle that separates into two tunnels. Both lead to a different type of game ending. The text chosen by the Players leads them into a different ending. The first text tells them that the right path will take them into the unknown (it might lead them to the exit or not, but it is guaranteed that it will not cause any more serious difficulties than those that they have experienced so far). The outcome of the left path is totally uncertain (it might lead them to the exit or to deeper troubles than those they have already experienced).

If they choose the right path, they will end up in the first room (the blank room) again, with no memory of the previous game, and this will represent the continuous fight against mental illness. If they choose the left path, they will end up in nothingness, and this will represent suicide.

Players have an average of 5 to 7 minutes per room. If they don't exit the room in time, the storyteller must intervene with further details. The storyteller uses a soft voice to provide further instructions to Players without disrupting the game.

▶ **STORY (READ BY THE STORYTELLER)**

Four strangers wake up in an empty white room. None of them remembers how they ended up here. The last things that they remember are very different. When they look around, there is no way out, only a hole in the wall leading into what looks like nothingness.

They talk to each other, and all of a sudden the walls start closing in. They must jump into a hole in the floor.

They are now in something dark and cold, the air is a bit stale. When their eyes adjust to the darkness, they realise that they are in a cave. The cave doesn't seem to have a way out. All of a sudden there is a gigantic spider coming at them. Luckily, there is a huge rock on the floor that can be used to kill the spider.

Once the spider is dead, they see a hole in the wall leading them to a beautiful, cosy room. They feel safe there, but something is strange. The door to the cave starts to close behind them. Upon inspection of the room, they see a riddle. Once the riddle has been answered, a door by the fire pit opens.

The Players are in a dark tunnel. There are two messages on the crossway. They can decide to enter any of the two tunnels. Each path leads to a different resolution.

▶ CHARACTER SHEETS

⁞▶ Player 1

I'm lying on the floor with my eyes closed. I am waking up slowly. I find myself in a completely white room and around me there are four people that I do not recognise. I am trying to remember what happened but it is all so blurry...

Age: Mid twenties

Status: Upper class

Gender: N/A

Occupation: College student

I come from a rich family. I have always obtained everything I wanted. I've never worked a day in my life. I get into trouble easily, but I have always had my parents to bail me out. Now I find myself in this situation where... I vaguely remember the last night... I was out with my friends in this new night club, I did drink, but wow... What is happening? Is this a dream?

⁞▶ Player 2

I'm lying on the floor with my eyes closed. I am waking up slowly. I find myself in a completely white room and around me there are four people that I do not recognise. I am trying to remember what happened but it is all so blurry...

Age: Mid thirties

Status: Middle class

Gender: N/A

Occupation: Store clerk

I wake up every day, go to that boring job, and spend my day over there while my life is wasted... My plans to become a big rock star have vanished because life waits for no one. I am going to spend this weekend watching movies, eating and loathing life...

All of a sudden I wake up in this room... WHERE THE HELL AM I? All I remember is that boooring night...

⁞▶ Player 3

I'm lying on the floor with my eyes closed. I am waking up slowly. I find myself in a completely white room and around me there are four people that I do not recognise. I am trying to remember what happened but it is all so blurry...

Age: 28

Status: lower class

Gender: N/A

Occupation: "Self-medication doctor" (drug dealer)

I don't go to school. I've never believed I could need it because I already know all it takes to make it... I live in a bad neighbourhood. I am a drug dealer because I don't like jobs. I like watching comedy movies and I am a funny guy. I am clever and a dominant person, when someone thinks that they are stronger I overpower them.

I was having so much fun, sitting in my car, chill music playing on the radio. I was on a hill close to town... Just smoking weed and minding my own business...

⮞ Player 4:

I'm lying on the floor with my eyes closed. I am waking up slowly. I find myself in a completely white room and around me there are four people that I do not recognise. I am trying to remember what happened but it is all so blurry...

Age: Early thirties

Status: Middle class

Gender: N/A

Occupation: Business professional

Oh, that sweet life... I am having a wonderful, fruitful career, everything is going my way. I didn't have much growing up, but now it's all changing. I am helping my parents financially, I am in a nice relationship, doing a bunch of adrenaline sports and in everyone's opinion I am living life to the fullest.

Now... I wake up surrounded by four strangers... What is happening? What time is it? The last thing was that dumb paragliding. Did I die? Is this purgatory?

⮞ Player 5:

I'm lying on the floor with my eyes closed. I am waking up slowly. I find myself in a completely white room and around me there are four people that I do not recognise. I am trying to remember what happened but it is all so blurry...

Age: Upper fifties

Status: Middle class

Gender: N/A

Occupation: Businessman/woman

I am the CEO of a major pharmaceutical company. I have a spouse and three children. I was born in a poor family but I have worked hard all my life to provide for my family. Money is not a thing I need to worry about. But now I find myself alone in a different hotel room almost every night. I start questioning whether I could have been a better spouse and a father/mother.

I wake up because I am cold. What happened to my fluffy bed? The last thing I remember is a business trip and falling asleep in a hotel.

▶ WORKSHOP

Characters have a short (max. 10 minutes) introduction. The role of storyteller and NPCs is described. Special instructions (i.e. using rolling dice as a physical fighting action) are given Characters brief and in Character exercises. The game lasts for 30 minutes and then debriefing takes place.

Scenario no. 6

Authors: **Giuseppe MASTROIANNI (Italy)** assisted by **Ivana TODORIC (Croatia)** and **Shumon AHMED (UK)**

The Decision

War doesn't determine who's right. War determines who's left.

Number of players: 6 - 12

Play time: 45 min – 1.5 hours

Playing style: Realistic

A POLITICAL WARTIME SIMULATOR

The fictional nation of Neverly is at war with Taribia. The government has to face difficult moments and has to guarantee that the overall morale and physical conditions of its stakeholders (the Military, the industrial complex, the people) will not decrease because of the enemy's attacks.

- One Room.
- Props: sheets, digital Google Drive document (using smartphones or tablets), costumes.
- Music and Sound FXs depending on the situation.

▶ **STORY**

The Kingdom of Neverly, an insular State situated in the Hassman Sea, has started a war with Taribia because of its aggressive foreign politics towards its neighbours, and this has led to some major tensions on the continent.
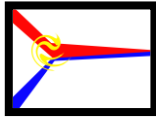
Even though Neverly was originally assisted by one of its allies, Durkhas, the two nations immediately fell into a disagreement, and eventually the Durkhas' capital was occupied by Taribia.

Taribia decided then to establish a puppet government in the capital, starting acts of retaliation and prosecution against those considered "war criminals".

Even though the two nations are divided by sea, attacks take place daily. The war has already taken the life of 42234 soldiers of Neverly, while the population is experiencing the difficult conditions of war and feels constantly under attack.

The leaders of the military sphere do not want to engage in any other operations because of the defeats the country has already suffered and are afraid of the superior military power of their enemy. Their idea is to wait for some time to gain power and start another offensive.

The industrial sector instead is gaining more and more money from the war thanks to the increased demand of military supplies, which are highly profitable. The end of the war, however, could determine a stop in such enrichment.

The government of Neverly has to make difficult decisions. Its main task is not to let the stakeholders down because of the political cost it could have. At the same time, the government is truly under pressure trying to maintain a good reputation for itself.

▶ **CHARACTER SHEETS**

▷ **NPCs:**

▷ **Princess Ivana III - Neverly's Head of State**

I am the head of State of Neverly. I have been ruling the country according to my father's will, trying to fulfil the needs of the population even though my role is merely formal in a democracy. My only power to accept direct requests from one of the stakeholders and question the government in case there are enough suspects about a collusion between it and one of the stakeholders. I can also choose to disapprove one of the government issues.

▷ **Jason Clark (GAME MASTER)** - Newscaster for NNNA (Neverly National News Agency)

I am the newscaster for NNNA, I am one of the most famous journalist of Neverly and I am famous for my reports. My role in the country is to broadcast the news (random events) and to inform about the actual situation of the country after each political event (adds or removes HP to parties and informs).

My neutrality is well appreciated, but Players can choose to use their PUSH to stop the consequences of a certain random event, censoring the press.

- **PCs:**

  - ### Howard K. Mosley - Prime Minster of Neverly – GOVERNMENT

I am the actual PM of Neverly. My policies have led the country to a difficult situation in which people are truly struggling to keep on living. Such a situation however has given me the possibility to continue playing my political role without problems. As an opportunist, though realistic person, I always try to find the best alternative to help my supporters.

My business background as the CEO of one of the greatest Neverlian companies eases my contacts with the industrial world, which supports my government economically and politically.

Because of military losses, I am truly angry and skeptical towards the members of the armed forces who refuse to conduct any major operation unless helped by some ally.

My aim is not to be remembered as the one who brought the country on the brink of destruction.

> **Characteristics:** goal oriented, serious, selfish

> **Relations chart:** I.C. (good) – M (good) – People (bad)

> **Goal:** I want to win the war

The Government is the only faction that is aware of the overall score in Neverly.

  - ### Eve Campbell – Army's Chief of Staff - MILITARY

I have just become the new Army's Chief of Staff after the previous one was forced to resign because of his numerous defeats. I am motivated to win the conflict and am asking for more efforts and support from the other stakeholders.

My son is actually in service risking his life; for this reason, I am extremely reluctant to take any measures without having the right support. The other military leaders under my command share this opinion, but I can only try to get as many resources as I can without proposing true military plans.

> **Characteristics:** fascist, cold, clever, wise

> **Relations chart:** P (bad) – M (good) - I.C. (good)

> **Goal:** I want to win the war

  - ### Michael Farrage - Opposition Party Leader - PEOPLE

I am the leader of the major political coalition in the country. I never had the chance to be the Prime Minister of the country, though to achieve power through war. According to me, war is the best way to change the rules of the game and my life. The government, however, still has large support from the population.

I want to win the war but I know that if they are defeated I will still be able to can use my influence and power to be the next prime minister of the country, which will open even wider possibilities for me. Losing the war also means less pain for people after all…

> **Characteristics:** caring for family, struggle for power, complains about the Government and military

> **Relations chart:** G (bad) – M (bad) - I.C. (bad)

> **Goal:** Neutral/wants to lose war so conditions will be ok again

▷ **Ransie Brown - Leader of the industrial complex - INDUSTRY**

I have been elected as the most important decision maker in the whole industrial sector of Neverly. War is creating many troubles but also profits and some losses the industrial sector. We represent an important part of the nation sharing links with the other factions.

Characteristics: serious, don't care about people, gain money with the military, want protection from government

Relations chart: G (neutral) – M (good) – People (bad)

Goal: Neutral, gain money in any case.

▶ **OTHER MATERIALS**

See Annex.

▶ **WORKSHOP**

▷ **ASSIGNING HP**

The NPC playing the press (GAME MASTER) has to assign HP taking note of every issue's and random event's effects. After showing the actual situation to people using video or by informing them, the turn can start.

▷ **RANDOM EVENTS**

The NPC playing the press (GAME MASTER) decides when and which kind of RANDOM EVENT may happen according to what he sees and taking in consideration HP in order to make the game more interesting, complicating the situation. Each time he has to announce a random event he will stop everybody in the room saying "Ladies and Gentlemen! Attention!" etc.

▷ **USING PUSH**

In order to use PUSH, the member of each party has to go to the queen, kneel down and ask for her permission to enable the selected issue. The princess has to accept.

▷ **CENSORING PRESS**

The three stakeholders have the possibility to censor press, bypassing the effect of a random event. In order to do that, the four actors (government, military, people and IC) need to agree on such a possibility altogether. By censoring the press, the issue's effects are also bypassed without adding or receiving HP.

▶ **IDEAS FOR EXTENDED/ALTERNATE PLAY**

The game can also feature alternate versions in which the stakeholders can overthrow the government if they have enough powers in comparison with the others.
Another possible feature can be allowing all the parties to see the HP of the others in order to take more rational decisions. This way the decline of the country can be avoided.

5. Glossary

Bleed - phenomenon that occurs when the thoughts, feelings, physical state, and relationship dynamics of the Player affect the Character (bleed-in) and vice versa (bleed-out); by increasing bleeding, the border between the Player and the Character becomes more and more transparent. A classic example of bleeding is when the Player's affection for another Player carries over into the game or influences the Character's perception of the other Character.

Character – an imaginary person that exists in a game world; see: **Player Character (PC)** and **Non-Player Character (NPC)**.

Character Sheets – information about the Character that the Player is going to depict; usually described in the Character Sheets: who the Character is and what he/she does, the Character's personality and relations with other Characters.

Debrief – a post-game structured conversation about the LARP that just ended; it contains a summary of the game, discussion about the Players' experiences and their feedback.

Game - a specific time when the LARP is played; LARPs usually run in real-time. This makes them different from table top RPGs with a fictional timeline, which may be much faster or slower than the time passing for the Players (*game-time*).

Game Master (GM) – a person who is running the game; the Game Master manages and simulates the game so that the Players can focus on roleplaying their Characters. He gives descriptions of the Characters, answers questions about the environment/situation and mediates conflicts. The Game Master is also responsible for filtering the information so that each Player only knows what (s)he needs to know.

Immersion – a state of mind where the Player truly feels like the Character; full immersion aims to create a setting in which the Player can feel that whatever is happening to the Character is really happening to the Player because all the mental blocks are removed.

In Character (IC) - actions, dialogs, events or decisions made by the Character during the game; the Players are in-game or "in Character" when they are acting as their Characters and not themselves.

Non-Player Character (NPC) - any Character that is not controlled by someone playing the game; the NPCs do not participate in the LARP for their own experience but rather to fill some roles in the game (e.g. the kitchen personnel) or to be used as "resistance" for the Players (e.g. blocking the doors that Players are not supposed to open).

Out of Character (OOC) - actions, dialogs, events or decisions involving the participants in the real world; to make the LARP successful, IC and OOC knowledge/motivations should always be kept separate.

Player - a participant whose sole role is the depiction of one important Character; during a LARP, Player actions in the real world represent Character actions in an imaginary setting.

Player Character (PC) - the Character controlled and depicted by the Player; the Players performs the physical actions of the Character. The Character's attitudes, ambitions, and history are defined within the guidelines of the rules in Character Sheets.

Plot - series of actions that drive a particular LARP's storyline forwards; the function of the plot is to create the potential for some action happening, for one or more Players to interact or for setting up the "ending" of the LARP. Plots are commonly used to give the Players a goal that they can accomplish during the game.

6. Annexes

▶ Ancient Civilisations

▶ ATHENS

▷ Time intervals:

TIME	ATHENS
6 minutes	READING THE STORY + DISCUSSION
4 minutes	NEGOTIATIONS
10 minutes	DISCUSSION + VOTING (WAR / PEACE)
10 minutes	WAR / PEACE

▷ City/team story:

The Peloponnesian War resulted in the deaths of many citizens on both sides. Twenty-seven years were not enough for Spartans! Our immemorial enemies, those uneducated fools, who never wrote a single line that was considered literature or heard a single wise word from a philosopher, have attacked our beautiful city again, destroying the temple of Poseidon!

We need to find out who the responsible for this tragedy is and who exposed us to the anger of God of the Sea! Our revenge on the enemy is unavoidable!

MISSION:

Conquer the city responsible for destroying the temple of Poseidon.

TASK:

You need to vote and decide whether you are going to attack Sparta or not. To make a decision, you need the majority of votes (i.e. min. 3/5). Voting will be performed by raising hands.

▶ SPARTA

▷ Time intervals:

TIME	SPARTA
6 minutes	READING THE STORY + DISCUSSION
4 minutes	NEGOTIATIONS
10 minutes	DISCUSSION + VOTING (WAR / PEACE)
10 minutes	WAR / PEACE

▷ City/team story:

We should have never formed an alliance with those liars from Corinth during the Peloponnesian War. We are almost sure that it was our former ally who destroyed the Athenian temple of Poseidon and left our flags there. Athenians blame us for this! It is unbelievable! It must have been Corinth. They always wanted to conquer Athens!

Since our army has weakened after 27 years of the war, we are not a military power anymore but we still have chances to defend our city successfully in case we are attacked by the furious Athenians or the greedy Corinthians.

MISSION:

Keeping independence. You cannot be conquered by any other city-state.

TASK:

You need to decide if you want the **WAR** against Athens or **PEACE**. Since there are two members in the government, they need to reach an agreement with the support of other team members.

▶ **CORINTH**

▷ Time intervals:

TIME	CORINTH
6 minutes	READING THE STORY + DISCUSSION
4 minutes	THE MESSENGER GOES TO ATHENS AND SPARTA
10 minutes	THE MESSENGER COMES BACK; DISCUSSION AND DECISION ABOUT WHICH CITY WILL BE ATTACKED FIRST IN CASE OF PEACE BETWEEN ATHENS AND SPARTA
10 minutes	WAR

▷ City/team story:

Our wonderful city is living its Golden Age at the moment! We are becoming more and more powerful. If we conquer Athens and Sparta, we will become the most important Greek city-state!

Everything goes in the right direction: Athenians believed that Spartans destroyed their Poseidon temple because we left Spartan flags there! The burning flames in the temple were so bright that poor Athenians could have thought it was daylight! Ha, ha! We have to convince Athens to attack Sparta. After the war both city-states will be so weak that we will not have any problems conquering them once and for all!

MISSION:

Starting the war between Athens and Sparta; defeating the resulting war winner. In case of peace between Athens and Sparta, you need to conquer one after another.

TASK:

You need to persuade Athens to attack Sparta. In case they decide not to fight against each other, you need to plan which city you are going to attack first.

► **THE MESSENGER'S SHEET:**

Congratulations for winning this important role!

Your tasks are to:

- deliver to Sparta a letter from the Tyrant Prokroustis, in which he will try to persuade Spartans that Athens wants to attack them. Prokroustis is willing to offer Sparta his military help (it is a lie: Corinth will not help Sparta);

- go to Athens and deliver the message that the Tyrant offers Athenians his help to rebuild the temple. You must also secretly try to bribe Lamachos to vote for "war." You will give a gift from Prokroustis to each Athenian: four of them are the same, but in **<u>one of them</u>** there is information about the bribe – you must give this card to Lamachos!

How will you recognise Lamachos? Instead of name badges, the Athenians will use the first letter of their names. For Lamachos it will be the Greek letter *lambda* - λ.

► **LETTER FROM PROKROUSTIS TO THE SPARTANS:**

Dear Spartans,

I have no words to express how deeply sorry I am to hear that you were accused by the Athenians of destroying the temple of Poseidon! I am shocked to hear this. I cannot believe that they dare to say such a terrible lie about you! I bet they did it just to have a good excuse to attack you, my dear friends!

I kindly offer you my help. Since we were allies in the past, in case that Athens decides to attack you, I will send my army to defend you! Together we will win again, like in the last war!

I firmly believe that the gods will punish the Athenians, as they deserve!

<div align="center">

Prokroustis

Tyrant of Corinth

</div>

► **LETTER FROM PROKROUSTIS TO THE ATHENIANS:**

Dear Athenians,

I have no words to express how deeply sorry I am to hear that your wonderful temple of Poseidon was destroyed! I am shocked to hear this. I have always known that Spartans are beasts!

I kindly offer you my help. I will send you wood and marble to help you rebuild the temple!

My prayers and thoughts are with you during this horrible time. I firmly believe that the gods will punish the Spartans, as they deserve!

<div align="center">

Prokroustis

Tyrant of Corinth

</div>

▶ The Decision

▶ RULES

Each stakeholder has 10 HP (Hit Points). Each issue will have political consequences on the other stakeholders by adding or subtracting HP. If the HP of one of the three stakeholders reach zero, the game is over and the country loses the war. Only the government can see the overall situation (the total amount of HP), while the other stakeholders can just see their HP.

Each stakeholder has to choose one of the possible issues at the beginning of every turn; they have up to 5 minutes to decide. After this, they will submit their issue to the government. They can speak among them and try to collaborate to propose issues in different rounds and be supportive.

The government is going to decide which issue needs approval.

Stakeholders have also one **PUSH bonus**, which gives them the possibility of bypassing government's decisions.

At the beginning of each turn or during discussion, random events may occur lowering or adding HP to the stakeholders.

If two stakeholders decide to PUSH their issue at the same time, they will have to ask the Princess for her approval. The Princess will decide then. The unchosen party can still use their PUSH later.

On the final round, if the country has not lost the war yet, the outcome of the game will be decided according to the issues they had and on this final decision.

▶ MULTIPLE ENDINGS

According to the final score, if the difference between the three stakeholders' HP is >3 for one of them (e.g. 1 People – 2 Military – 5 IC), the following endings are possible:

▷ People: SOCIAL DEMAGOGY

In this ending, one of the parties (generally the most populist one) takes power and addresses all the anger of the citizens towards populist views and against the previous governments' work. In this scenario, the ruling party leader is a person generally appreciated by the whole population who acts as a charismatic yet almost prophetical frontrunner. The leader generally starts with the intention to eliminate the previous conditions that put the country on the edge of desperation but, as time goes by, he uses this power to destroy his political enemies.

Slowly the country falls into an informal dictatorship in which the first minister/the president of the country is continuously elected (formally) because of the charisma he has, building a real repressive regime.

▷ Military: MILITARY JUNTA

In this ending, the military takes over the power of Neverly because of the severe conditions the country is facing. In this scenario, martial law has been issued, creating freedom limitations for many in the name of national unity.

Those who manifest against the junta are easily censored, imprisoned or, in the worst case, assassinated. Slowly the violence in the street gives place to more and more repression by the army, and this creates a common enemy for the country which can be internal (a certain cultural or religious group) or external (an enemy nation) to address the resentment and the anger of the population. This also gives the Junta the possibility to be in power until it loses foreign and internal support.

In this ending, Neverly's government remains formally a democracy where financial actors move the political scenario. Citizens have just the illusion of voting for candidates who have already been decided by the IC. When this does not happen, the Parliament calls directly people from the relative field to cover vacant places, because of their background and without caring for the people's choices. The only important thing is to take into consideration what the market thinks.

In this scenario, laws supporting labour and social rights have been abolished in the name of competition and free market, making people accept low wages and long working hours: people are now slaves who consider themselves free by convention, having the possibility of buying everything they want, if they have money...

If these conditions are not reached, there will be just a normal ending to the game.

▶ **ISSUES:**

ISSUES Army:	
Army needs more training	(+2M -1P 0 IC)
Army needs more tanks, planes	(+2M -1P -1 IC)
Army asks for an operation against Geneva Convention	(+5M -3P -1 IC)
Army needs more support	(+2M -1P -1 IC)
Army needs more support	(+2M -1P +1IC)

ISSUES IC:	
IC needs more labour	(+2M -1P 0 IC)
IC needs military support to defend convoys and factories	(-2M -2P +3IC)
IC needs financial support from the Government	(-1M -1P +2IC)
IC asks for more liberalization	(0M -1P +2IC)
IC asks to start a counteroffensive	(-3M +1P +1IC)

ISSUES People:	
People ask for more social welfare	(-2M +1P 0 IC)
People want the defense of civil objectives	(-2M +1P -1IC)
People want major military operation to feel safe	(-3M +2P +1IC)
People want minor military operation against the enemy	(-2M +1P 0IC)
People ask for lower taxes	(-2M +2P +1IC)

▶ RANDOM EVENTS

EVENT	POINTS
🔥 Bomb on a civilian objective	-Primary School -2P -1M -1IC
🍴 Food Shortage	-1 for everybody
🔥 Bomb on a factory	-2IC
💵 Aid packages and financial support from a foreign nation	+2 for everybody
💬 Decrypted enemy communications system	+2M
⚙ Development in Tech	-Industrial TECH +2IC -Military TECH +2M
🚗 Important leader kidnapped (People or Military)	-Frane Boksic -2P or: -Karl Hog -2M
💥 Enemy used mass destruction weapon	-2 for everyone
🤝 Truce	+1 for everyone
💵 Good/Bad economic conditions	+-2 for P and IC
✌ Major Defeat/Victory	+-3M+-1P 0IC
✈ Enemy is close/Armies Advance	+- 1 for everyone
🧔 Terrorist Act	-2P
🌋 Natural Disaster	-2 for everyone
🙌 Protest Occurs/Support for the Government	+-1P

▶ **HIT POINTS** (as visible by the Government)

MILITARY	PEOPLE	IC

▶ **HIT POINTS** (cut each column and distribute to the related party)

MILITARY	PEOPLE	IC

For more information, visit:

OpportUNITY: http://opportunityuk.org/

Erasmus+: http://ec.europa.eu/programmes/erasmus-plus/index_en.htm

The UK National Agency for Erasmus+: https://www.erasmusplus.org.uk/