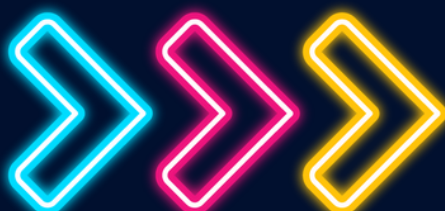




Co-funded by  
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# VIDEO GAMES FOR GOOD

## Implementation Guide

<https://www.videogames4good.eu>

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# INTRODUCTION



This implementation guide shares what happened when the project's resources were tested in real educational settings across different partner contexts: in Belgium, France, Latvia, Italy, and Czechia.

Its purpose is not only to present the activities, but also to tell the story of how they were experienced by 24 educators and 195 young people, so that other trainers can adapt and reuse them with confidence.

The guide gathers the most useful practices, observations, and challenges identified during the field tests.

It highlights what worked well, what required attention, and what helped participants engage more deeply with the topics of video games, representation, inclusivity, social entrepreneurship, and digital literacy.

Rather than serving as a technical manual, this document is designed as a practical support for educators, youth workers, and trainers.

It offers examples of successful facilitation, suggestions for organisation and reflections on how to create meaningful learning experiences through playful, hands-on and reflective methods.



## CONCLUSIONS



The field tests showed that the resources are most effective when they are used in active, participatory, and well-structured ways.

Small groups, clear instructions, playful entry points, physical or tactile formats, and strong moments of reflection all helped participants connect with the activities and make the learning meaningful.

A key lesson from the project is that the way an activity is hosted matters as much as the content itself. When trainers link activities together, allow time for debriefing, and encourage participants to relate the exercises to their own experiences, the resources become more meaningful.

The practices described in this guide are meant to inspire adaptation rather than strict repetition.

Trainers are encouraged to adjust the activities to their audience, context, and goals while keeping the core principles of engagement, inclusion, reflection, and practical relevance at the center of the learning process.



# IMPLEMENTATION AND EVALUATION



**Best practices[1]:** Use play-based, physical and collaborative activities to introduce complex concepts **[Belgium]:**

- **Why this approach works**

This best practice is based on the principle that **young people learn more effectively through play, movement, and collaboration.**

Research on gamification shows that experiential learning increases engagement, retention, and critical thinking (Baah et al., 2024).

This is even more true when dealing with abstract or sensitive topics such as stereotypical representation, inclusivity, and social entrepreneurship.

By embedding learning objectives into playful challenges, participants are more willing to engage, share opinions, and reflect on their own experiences. This approach also lowers the entry barrier for participants who may feel less confident in traditional learning and discussion settings.

- **Description:**

**Group composition and organisation**

The activity was tested with **27 young people aged 14 to 18**, divided into **five small teams**, each **accompanied by one educator.**

**Point of attention:** Working in small groups proved essential. It allowed educators to better guide participants, adapt the pace, and ensure that everyone could engage meaningfully with the resources.



# IMPLEMENTATION AND EVALUATION



Participants rotated between activity stations in their teams.

-Each activity lasted approximately 30 minutes.

-The session concluded with a collective debriefing in which groups got to share their experiences and insights.

This rotation system created a **game-like atmosphere**, with mini-challenges at each station, while preventing fatigue and maintaining attention.

## **Role of educators and trainers**

Educators were not passive observers. They actively **facilitated the activities**, tested the resources themselves, and supported discussion.

A coordinator (from Logopsycom) circulated between groups to ensure consistency and provide support if needed.

This setup was intentional: it allowed the project team to verify that the tools could be **understood and used independently by external trainers** (not only by the designers).

**Point of attention:** Allow trainers enough autonomy to appropriate the tools.

This increases long-term use and confidence in using the resources beyond the testing phase. If they know how to use it by themselves without any external help, they will be more likely to do it again later.



# IMPLEMENTATION AND EVALUATION



## Engaging and playful activities

Four activities were tested:

- Two activities from WP2A2 (Activities & Workshops): “Exploring diversity and representation in video game characters” & “The values of sustainable and social entrepreneurship”
- One activity based on the toolsheets
- One activity created specifically for the field test and inspired by Dobble.

The activities addressed two main themes:

- Inclusivity and representation in video games
- Social entrepreneurship

## Spotlight on the most playful activities: Dobble and “Le Foulard Liégeois”

- **Dobble: a playful entry point into video game culture**

To introduce video game culture in an accessible and engaging way, we designed a custom Dobble game featuring video game characters.

### How was the game designed?

For our prototype, we decided to have 31 video game characters, 6 per card.

To make sure that there is only one character in common between any two cards, you can apply the following formula:  $n^2 - n + 1$ , where “n” is the number of characters per card. In our case, each card contains 6 characters.

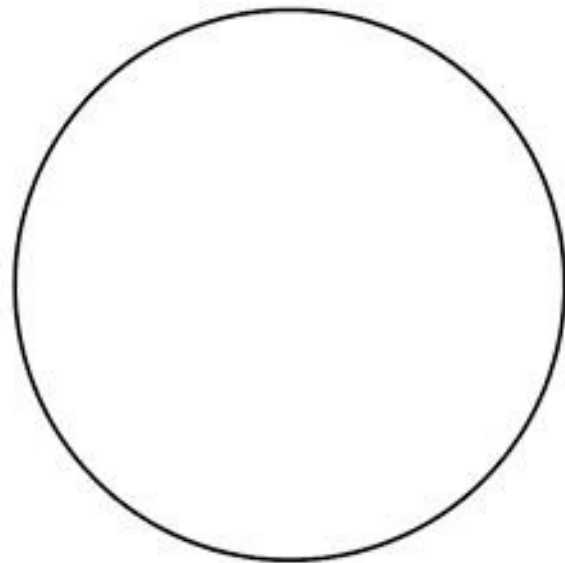
Using the formula, we get:  $6^2 - 6 + 1 = 31$



# IMPLEMENTATION AND EVALUATION



This means the complete set would contain 31 different characters and 31 cards, with exactly one character in common between any two cards.



## How to play?

1. The game follows the rules of a classic Dobble play:
2. Shuffle the cards.
3. Give one face-down card to each player.
4. Place the draw pile face-up in the centre.
5. Players race to identify the identical character between their card and the central card.
6. The fastest player names the character, takes the card, and the game continues.



# IMPLEMENTATION AND EVALUATION



Once the game ends and players are familiar with the characters, you can naturally lead the activity towards a guided discussion.

If you need inspiration, here are a few examples of questions that can stimulate discussion:

## **General questions:**

- What types of video games do you play most often? Why?
- What do you enjoy about them?
- When you play, what is most important to you: the story, the graphics, the characters, the competition, or something else?
- Do you feel that video games influence your view of the world or of certain people? In what way?

## **Questions about Dobble characters:**

- Which Dobble characters seem the most 'classic' in video games? Why?
- Are there any characters that you find more original or inclusive?
- What stereotypes do you see in certain characters?
- Which characters do you think are missing from this selection? Why?
- In your opinion, can different types of players easily identify with these characters?



# IMPLEMENTATION AND EVALUATION



## **Questions about inclusivity and diversity:**

- Have you ever noticed a lack of diversity in certain games? In what areas (gender, ethnicity, body type, disability, orientation, age, etc.)?
- What types of people are often excluded or poorly represented in video games?
- Do you think diversity in video games is evolving? Can you give any examples?
- Why do you think it is important for everyone to be able to identify with a game character?
- How can a game be more inclusive without being moralising or forced?

## **Identification questions:**

- What makes you choose one character over another (appearance, skills, personality, story, etc.)?
- Do you ever choose a character who is completely different from you? Why?
- Have you ever changed your opinion of a character after discovering their story or role in the game?
- Have you ever felt that a character represented your identity or your experiences well? Which one?
- Who is your favourite character and why?



## IMPLEMENTATION AND EVALUATION



**Point of attention:** Allow space for personal experiences. These moments often generate the deepest learning but it may require emotional sensitivity from the facilitator.

- **Gamifying access to learning materials: Le Foulard Liégeois**

Instead of distributing the toolsheets directly, participants earned them through a physical team game.

Two teams competed to retrieve toolsheets placed in the centre of a field. Teams faced each other, separated by about 50 metres.

Each player on each team was given the name of a video game character. The referee, standing in the middle of the field, placed one of the toolsheets and called out a character.

The player on each team corresponding to that character then rushed to retrieve the sheet and bring it back to their side.

However, if the player with the sheet was tagged on the back before bringing the sheet back to their side, the opponent won the point. It also happened that several characters were called out at once.

**Point of attention:** Once players are divided into two teams, if the numbers are uneven, feel free to assign two characters to a single player instead of one.



# IMPLEMENTATION AND EVALUATION



- **Observed Effects and Impact:**

Throughout the activities, youngsters' and educators' reactions were immediately "monitored" (note-taking). In addition, pre- and post-test questionnaires were distributed to all participants to gather further insights.

These two engaging and playful activities were the participants' favourite. The Dobble helped them open up and talk more easily about the topic. Whereas earning the toolsheets via a mini-game (le Foulard Liégeois) made the sheets feel more valuable and increased players' motivation to engage with them.

After the activity, participants were clearly more aware of stereotypical representations in videogames but also in media in general. Some even shared personal experiences of stereotypical and/or underrepresentations that impacted their life. One scout said: "I'm Black and I love online games, but most characters are white, and the few Black ones are often villains. I never really thought about it before, but now I see how stereotypical it is."

They connected game content to real-life experiences.

- **Testimonies**

**"It's weird that Peach is always pink and in a dress when she's supposed to be a warrior."**

**"Peach is a bit cliché and she looks dumb. It's sad because I like her and I find her cool."**

**"Nice to have an extra challenge to earn the toolsheets. It makes them feel more valuable."**



# IMPLEMENTATION AND EVALUATION



- **Other Reflections and Recommendations**

- Small groups improve engagement and inclusivity.
- Playful formats encourage honest discussion on sensitive topics.
- Physical movement boosts attention and energy.
- Reflection and debriefing are essential for long-term impact.
- Trainers should plan time for follow-up, especially when strong personal experiences emerge
- They connected game content to real-life experiences.



# IMPLEMENTATION AND EVALUATION



**Best practices [2]:** Link activities together and progress from action to reflection **[Belgium]:**

- **Why this approach works**

This practice was designed to create a coherent learning journey by intentionally linking activities together and guiding participants from concrete action to structured reflection. The aim is to make youngsters practice concepts before engaging conceptual discussion with them. “Differentiation learning addresses the needs of various learners, improves [their] engagement and accomplishment”. (Goyibova et al., 2025).

- **Description:**

During the same testing phase in Belgium with scouts, several activities were intentionally interconnected and sequenced to reinforce young people’s understanding and engagement.

After playing “Le Foulard Liégeois” (previously described), participants were encouraged to continue with “Activity 2: Exploring Diversity and Representation in Video Game Characters”. This progression was designed to build on the experience gained in the first activity and to deepen reflection by applying previously explored concepts in a new context.

- From earning the tools to actively applying them.

The activity “Exploring Diversity and Representation in Video Game Characters” was only accessible to scouts after completing Activity 1 (Le Foulard Liégeois).



## IMPLEMENTATION AND EVALUATION



To participate, each group was required to bring the toolsheets they had previously earned. These sheets were necessary to carry out the activity, reinforcing the idea that the knowledge and tools acquired in the first phase were essential for progressing to the next step.

**Point of attention:** Encourage participants to actively use the tools provided in the toolsheets when completing Activity 2. Although the two activities are designed to be connected, some young people may not automatically make the link. Facilitators should therefore explicitly highlight the connection and guide participants in transferring and applying the tools from the first activity to the second.

Once the links between the two activities had been clearly established and understood by participants, we implemented Activity 2 in accordance with its original guidelines and instructions detailed in [https://www.videogames4good.eu/?page\\_id=1222](https://www.videogames4good.eu/?page_id=1222)

- **Connecting abstract concepts to present realities.**

In this third activity, participants were introduced to the fundamentals of sustainable and social entrepreneurship.

They explored a range of entrepreneurial/personal values and reflected on which ones resonated most strongly with them personally.



## IMPLEMENTATION AND EVALUATION



The aim was to bridge theoretical concepts with their own lived experiences, helping them understand how these values can translate into concrete attitudes, choices, and potential future initiatives.

This activity adopts a more reflective approach. Young people were invited to think about what truly matters to them and why. It provided space to process the knowledge and concepts previously explored and to consider how these could be applied in their own lives.

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**Point of attention:** To facilitate the completion of this activity and help young people connect it to personal and concrete experiences, facilitators should not hesitate to ask guiding questions about their passions, hobbies, interests, or everyday initiatives.

Young people often believe they “don’t have any projects.” However, through targeted questioning and supportive dialogue, it often becomes clear that they are already engaged in meaningful ideas or actions. They simply do not yet recognise them as such..

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# IMPLEMENTATION AND EVALUATION



- **Observed Effects and Impact:**

What changes when young people clearly understand how activities connect to one another? Engagement increases, reflection becomes more meaningful, and learning gains coherence. When the links between activities were made explicit, scouts no longer perceived them as isolated exercises but as steps within a structured journey.

The progression from action (doing), to application (reusing tools), to reflection (connecting to personal values) created a strong sense of continuity and purpose.

This sequencing helped participants better understand why they were completing each task and how it contributed to the overall objective: learning about social entrepreneurship and DEI.

Impact was monitored through a combination of quantitative data (before and/after online questionnaires), group debriefings, and informal feedback from both youth workers and participants.

A significant indicator of success was the emergence of spontaneous project ideas during discussions.

For example, during the activity exploring the values of sustainable and social entrepreneurship, several scouts shared ideas for future initiatives.

One participant, after identifying “sustainably” as a core value, expressed the desire to encourage tree planting in their neighbourhood and to support the group’s participation in the “Yes We Plant” initiative in the Wallonia region (more information here: <https://yesweplant.wallonie.be/home.html>).

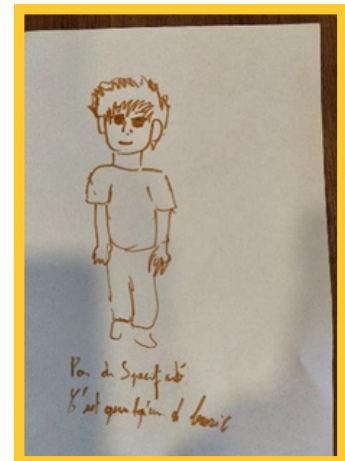


## IMPLEMENTATION AND EVALUATION



Another clear indicator of engagement was the quality and creativity of the productions developed during the “Exploring Diversity and Representation in Video Game Characters” activity.

Scouts showed strong commitment when designing their characters and actively reused the narrative storytelling toolsheets I & II to structure their ideas.



These outcomes illustrate that when abstract concepts are deliberately connected to personal reflection and practical application, participants are more likely to demonstrate initiative, develop a sense of agency, and engage in meaningful social/sustainable action beyond the activity itself.





# IMPLEMENTATION AND EVALUATION



- **Testimonies**

Participants found the toolsheets clear, well-written and easy to understand. They said :

**“It’s useful to have another activity afterwards to show how to put them into practice.” “Great to have an extra challenge to earn the toolsheets. It makes them feel more valuable.”**

The list was also considered to be a good start. One scout said:

**“It’s good to have a list. It allows you to think about other things without having to focus on the word itself, but rather on its meaning and why it matters to me.” “The questions in the second part are also essential and very meaningful (e.g., “Who inspires you, and why?”, “Describe yourself in a maximum of 20 words,” etc.)”.**

- **Other Reflections and Recommendations**

- The structured sequencing was highly appreciated and should be maintained.
- Allow sufficient time for reflection, as this is where deeper learning occurs.
- Encourage participants to translate identified values into concrete action ideas.



# IMPLEMENTATION AND EVALUATION



## References:

-Baah, Charles & Govender, Irene & Rontala Subramaniam, Prabhakar. (2024). Enhancing Learning Engagement: A Study on Gamification's Influence on Motivation and Cognitive Load. *Education Sciences*. 14. 1115. Retrieved from: [https://doi.org/10.3390/educsci14101115?urlappend=%3Futm\\_source%3Dresearchgate.net%26utm\\_medium%3Darticle](https://doi.org/10.3390/educsci14101115?urlappend=%3Futm_source%3Dresearchgate.net%26utm_medium%3Darticle)

-Goyibova, N., Muslimov, N., Sabirova, G., Kadirova, N., & Samatova, B. (2025). Differentiation approach in education: Tailoring instruction for diverse learner needs. *MethodsX*, 14, 103163. <https://doi.org/10.1016/j.mex.2025.103163>



# IMPLEMENTATION AND EVALUATION



**Best practices [1]:** Tactile Canvas – Leveraging printed media for deep creative reflection **[Italy]:**

- **Why this approach works:**

This practice was designed to transform the “Creative Project Canvas” from a digital template into a hands-on, printed experience. The Creative Project Canvas serves as a strategic bridge between social entrepreneurship and videogames: it is a versatile tool that enables the mapping not only of a video game’s artistic vision, but also of its viability as a business venture. By using it, participants can transform a digital narrative into a model of social entrepreneurship, analysing how game mechanics can generate economic value and tangible social impact. By transitioning from screen to paper, learners can bypass “digital fatigue” and the rigid constraints of typing into predefined boxes. The physical act of writing and drawing facilitates a deeper cognitive connection to complex themes like social entrepreneurship. Research suggest that the tactile process of handwriting and sketching encourages “slow thinking”, allowing participants to better internalize abstract concepts.

- **Description:**

The activity was tested in a classroom with 21 youngsters aged 16-17, to which have been provided a printed copy of the Canvas for each participant and with pens, markers and post-its. This shift transformed the activity from a mere task into a dynamic creative workshop.

**Point of attention:** Working in a class with a small group made it easier to help with the activities, as the teacher could provide support to those who needed clarification or food for thought.



# IMPLEMENTATION AND EVALUATION



- **Role of educators and trainers:**

The educator facilitated the activity in the classroom, providing assistance to those who needed clarification or food for thought.

To build a bridge between “gaming” and “social entrepreneurship”, the creative process focused on three main points: inclusion, accessibility and sustainability, challenging learners to think like social designers by asking them questions such as:

- What kind of equipment and materials do you need, including recyclable/used or already available materials from other projects?
- Who is the “invisible” user or beneficiary in your sector? How does your project give a voice or space to those who are usually excluded from traditional services?
- Think about a barrier (physical, digital, cultural, or linguistic) that could prevent someone from using your idea. How can you redesign your service so that it can be used independently by everyone, regardless of their abilities or background?
- In addition to economic gain, what is the “social currency” that your project generates? If your business were successful, how would it improve the daily life of your community in two years' time?

**Point of attention:** Facilitators should encourage “doodling” and mind-mapping rather than just filling the lines. Some participants may feel intimidated by a “blank” paper.



# IMPLEMENTATION AND EVALUATION



- **Observed Effects and Impact:**

By switching from a keyboard to a pen, engagement becomes more visceral, and the projects gain depth.

When using a printed template, we observed a significant increase in the time spent on ideation. Having to physically think with the printed copy led to more detailed projects with more nuances.

Furthermore, since it was a workshop and a test, it was not necessary to actually develop a real project in all its details, and writing on paper led to focusing on fewer points, but in greater detail, serving as a starting point for future designs.

Impact was monitored through direct observation of the design process and a final review of the completed Canvases.

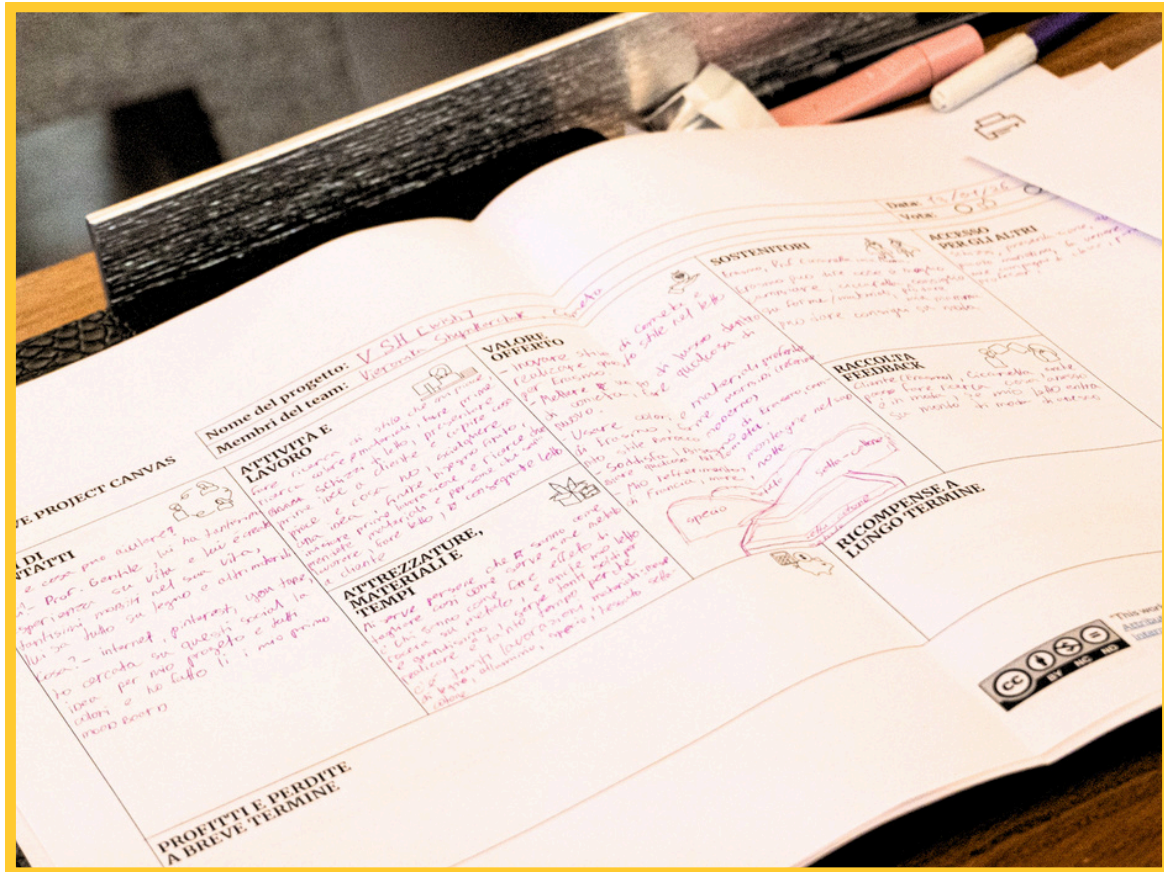
Many participants were able to experiment with a different approach that would not have been possible when working on a Word document or similar on a computer: it was possible to make many cross-references between different sections of the canvas (e.g., linking “target audience” with “social impact” and so on).

The “Visual representation” section of the projects was considerably more developed. Some of the learners used the margins of the canvas to sketch ideas and notes.

These outcomes illustrate that removing the digital barrier allows for a more fluid transfer of ideas, enabling participants to develop a stronger sense of ownership over their social entrepreneurship projects.



# IMPLEMENTATION AND EVALUATION



- **Testimonies:**

**"Writing by hand helped me 'see' the idea better. On the computer it felt like a school assignment, here it felt like I was truly designing something of my own."**

**"As an educator, I noticed that the digital silence was replaced by a constant creative buzz. The youngsters weren't isolated in front of a screen, they were talking to each other while pointing at specific spots on the paper: collaboration became physical"**





# IMPLEMENTATION AND EVALUATION



- **Other reflections and recommendations:**

**-Format Matters:** Use A3 or even larger formats. The physical space on the paper represents the "mental space" allowed for the project.

**-Embrace the Mess:** Encourage participants to embrace erasures and overwriting; these are signs of an evolving thought process that digital tools often "sanitize" too early.

- **References:**

-Mueller, P. A., & Oppenheimer, D. M. (2014). The Pen Is Mightier Than the Keyboard: Advantages of Longhand Over Laptop Note Taking. *Psychological Science*.

-Mangen, A., & Velay, J. L. (2010). Digitizing Literacy: Reflections on the Haptics of Writing. *Advances in Haptics*.

-Van der Meer, A. L., & Van der Weel, F. R. (2017). Only Three Fingers Write, but the Whole Brain Is Active. *Frontiers in Psychology*.



# IMPLEMENTATION AND EVALUATION



**Best practices [2]:** Peer-to-peer mentorship:  
bring a real success story into the classroom **[Italy]:**

- **Why this approach works**

This practice focuses on shifting the role of the trainer from a “lecturer” to a “mentor” by including a former participant of European mobility programs (such as Erasmus for Young Entrepreneurs - EYE) in the teaching team.

The presence of a peer who had directly lived the experience increases the credibility of the project. In this way, students do not just see an informative slide, but a tangible example of how skills can translate into a real career path. This bridge between theory and reality facilitates deeper debriefing and more constructive discussion.

- **Description:**

During the testing phase in high school, the workshop was followed by a practical simulation led by a former EYE participant.

While presenting the "Erasmus for Young Entrepreneurs" toolsheet, the trainer shared his personal journey: the challenges of finding a host, the daily life of working in a foreign startup, and the specific skills gained.

This storytelling approach turned a bureaucratic process (filling out a Business Plan) into a strategic "mission."

**Point of attention:** Ensure the former participant highlights not only the successes but also the practical hurdles.

This makes the simulation feel more authentic and less like a "marketing pitch" for the program.



## IMPLEMENTATION AND EVALUATION



The activity was structured in three phases taking as a reference the actual application process for the European programme:

- **Concept and pitch:** groups identified their value proposition and revenue model for a social/sustainable video game.
- **Motivation letter:** Students simulated the official portal registration, focusing on what they could offer a host (Unity skills, insights into new trends etc.).
- **Matching phase:** this was the most dynamic part. We created "Host Entrepreneur Profiles," and students had to analyze and pitch why a specific host should choose them.

**Point of attention:** The expert trainer moved between groups during the matching phase, acting as the "Host," asking tough questions and providing feedback based on real-world business expectations.





# IMPLEMENTATION AND EVALUATION



- **Observed effects and impact:**

When a peer professional joined and led the session, the participants' level of attention increased, opening up a debate and exchange of questions, stimulating the participants' ideas, but also reflecting on very practical and concrete procedures.

The students simulated applications to the programme by developing their own business plans, identifying and putting their skills and strategic thinking into practice.

The presence of the former EYE participant reduced the distance between the students and the complex topics of entrepreneurship and social impact. These outcomes illustrate that personal testimony is the most effective tool for making European resources feel "real." It transforms a toolsheet from a piece of paper into a roadmap for a career.

- **Testimonies:**

**"Hearing the story of someone who actually left changed everything. It wasn't the usual lesson about Europe, but a story about an opportunity that I could also take in a year's time"**

- **Other reflections and recommendations:**

**-Use the "Expert" as a resource, not a lecturer:** the former participant should spend most of the time circulating among groups rather than speaking from a podium.



# IMPLEMENTATION AND EVALUATION



**-Simplified tools:** for high school students, use the "simplified version" of the Business Plan (as we did) to avoid overwhelming them with technical jargon while keeping the focus on the "Value Proposition."

**-Involve local role models:** whenever possible, involve experts from the same region as the students to maximize the "reliability" factor.

## References:

-Hägg, G., & Politis, D. (2018). Peer mentoring in entrepreneurship education: towards a role typology. *Education + Training*.

-Mueller, S. (2011). The Interactive Effect of Business Planning and Training on Entrepreneurial Behavior. *Journal of Business Venturing* / Bosma, N., et al. (2012). Entrepreneurship and role models. *Journal of Economic Psychology*.

-Warhuus, J. P., et al. (2018). From intention to action: Experiential learning in entrepreneurship education. *International Journal of Management Education*.



# IMPLEMENTATION AND EVALUATION



**Best practices [1]:** “Digital Hunt” as a gamified method to build digital literacy and critical thinking skills **[Latvia]:**

- **Why this approach works**

Young people are constantly exposed to digital content but often lack structured opportunities to critically evaluate information.

“Digital Hunt” works because it combines gamification, teamwork and real-time problem solving, transforming digital literacy from a theoretical concept into an active experience.

The competitive element increases engagement, while time pressure simulates real-life digital decision-making. The activity encourages collaboration and communication, strengthening transversal competences alongside digital skills.

- **Description**

We tested “Digital Hunt” in Latvia in two different contexts:

- **Field Test 1:** 12th grade students in a secondary school (formal education setting).
- **Field Test 2:** Young people participating in non-formal youth training sessions.

In total, the activity involved two different youth groups with different educational backgrounds, allowing us to test adaptability.



# IMPLEMENTATION AND EVALUATION



## Implementation steps:

### 1. Preparation:

Facilitators prepared digital challenges related to information search, fact-checking, and identifying misleading content.

Teams were formed in advance, and devices and internet access were ensured.

### 2. Facilitation:

Participants worked in teams and received time-based digital challenges.

They had to search for information, evaluate credibility, compare sources, and justify their conclusions.

The competitive element increased focus and energy. The activity lasted approximately 90-120 minutes.

### 3. Follow-up and reflection:

A structured debrief session followed.

Participants discussed which strategies worked, where they struggled, and how the experience relates to real-life digital behaviour.

Reflection was a crucial part of the learning process.

- **Experience with educators and youth:**

Educators appreciated that the activity required minimal adaptation and could be integrated into existing lessons.

Youth responded positively to the competitive and interactive format, especially compared to traditional lecture-style sessions.



# IMPLEMENTATION AND EVALUATION



- **Target group involvement:**

Participants were actively involved in problem-solving, peer discussion, and reflection. Their feedback was collected through discussion and short evaluation forms.

- **Point of attention:**

- Clear instructions are essential to avoid confusion.
- Facilitators should monitor time carefully to maintain energy.
- A strong debrief phase is crucial to transform the game into learning.
- Internet access and functional devices must be ensured beforehand.

- **Observed effects and impact**

Monitoring was done through observation, group discussion, and participant feedback collected during field testing. The activity increased engagement levels significantly compared to traditional formats. Participants demonstrated improved awareness of misinformation and stronger justification skills when explaining their conclusions. Team collaboration improved, and quieter participants were more involved due to the structured group format.





# IMPLEMENTATION AND EVALUATION



The innovation lies in combining digital literacy with gamification and time pressure. Instead of teaching theory about misinformation, the activity simulates real digital decision-making situations.

This method can be replicated in schools, youth centres, and digital skills workshops with minimal resources. It supports long-term development of responsible digital behaviour and critical evaluation skills, which are essential in the digital age.

## ◦ Testimonies

Participants described the activity as:

- “Fun and practical”
- “Engaging and different from usual lessons”
- “Helpful to understand how easily information can be misleading”

In the non-formal setting, several participants expressed that they had never critically reflected on digital sources before.





## IMPLEMENTATION AND EVALUATION



- **Other reflections and recommendations:**

Facilitators should pay special attention to the reflection phase, as this is where learning becomes explicit. Clear instructions are important to avoid confusion at the beginning of the activity.

The level of difficulty should be adjusted according to age and digital competence. Including locally relevant examples increases relatability and impact. The activity works particularly well when participants feel safe to discuss mistakes openly, so creating a supportive atmosphere is essential.



# IMPLEMENTATION AND EVALUATION



## **Best practices [2]:** Value-mapping workshop for social awareness **[Latvia]:**

- **Why this approach works**

This approach works because it starts with personal values rather than business models.

Many young people, especially those in vulnerable situations, do not immediately identify themselves as entrepreneurs.

By focusing first on what matters to them, the workshop lowers psychological barriers and creates a safe and relatable entry point into social entrepreneurship.

The value-mapping process turns abstract concepts like sustainability and social impact into something personal and practical.

Through structured reflection and peer discussion, participants connect their values to real-life decisions and future ideas.

This increases intrinsic motivation and encourages them to see entrepreneurship as a way to create meaningful change, not only financial gain.

- **Description**

The activity was implemented at the Riga Youth Support Center with young people aged 18–29, including vulnerable youth.



# IMPLEMENTATION AND EVALUATION



## Implementation steps:

### 1. Preparation:

Facilitators prepared value-identification exercises and examples of social entrepreneurship cases. The session was designed in an accessible and discussion-based format.

### 2. Facilitation:

Participants first identified their personal values individually. They then worked in small groups to discuss how these values influence decision-making and how they could shape a socially responsible business idea. The workshop lasted approximately two hours.

### 3. Follow-up:

Participants shared reflections in plenary discussion. Facilitators collected feedback and observations.

## Experience with educators and youth:

Educators noted that participants were more engaged in discussions than expected. Youth responded positively to the opportunity to reflect on their identity and future beyond financial success.

## Target group involvement:

Participants were actively involved in discussion, idea-sharing, and reflection. The format allowed vulnerable youth to express themselves in a structured and supportive way.



# IMPLEMENTATION AND EVALUATION



- **Observed effects and impact**

Impact was monitored through observation and participant feedback.

Participants demonstrated increased confidence in expressing personal opinions and stronger awareness of social responsibility.

Discussions showed a deeper understanding of sustainability and ethical decision-making.

Many participants connected personal values to concrete future career goals.

The innovation lies in linking entrepreneurship education with personal identity and social responsibility rather than focusing solely on business mechanics.

This workshop has strong replication potential in mentoring programmes, youth centres, and entrepreneurship bootcamps. It supports long-term development of socially responsible decision-making and purpose-driven entrepreneurship.

- **Testimonies**

Participants described the activity as:

- “It helped me understand what really matters to me.”
- “I never thought about business in this way before.”
- “It felt good to talk about values, not just money.”



## IMPLEMENTATION AND EVALUATION



Participants' feedback confirmed the reflective impact of the workshop. Several young people expressed that the activity helped them gain clarity about their personal priorities and future direction.

Comments such as "It helped me understand what really matters to me" show that the session created space for deeper self-awareness, which is often missing in traditional entrepreneurship training.

These testimonies suggest that the workshop encouraged participants to connect economic activity with purpose and ethical responsibility.

- **Other reflections and recommendations:**

Facilitators should ensure a psychologically safe environment, especially when working with vulnerable youth. Abstract concepts like sustainability should be explained in simple language with concrete examples. The workshop works best when followed by a practical activity, such as developing a project idea or using a project canvas. Visual materials or printed worksheets can enhance engagement and make abstract concepts more tangible.



# IMPLEMENTATION AND EVALUATION



**Best practices [1]:** Communication for an online course and broader impact [France]:

- **Why this approach works**

Creating an online course comes with a challenge: to make online audiences discover it, register and learn through it.

After all, in an Erasmus+ project, or in any online course for youth education, an easy enough strategy to reach numbers of people registered and KPIs would be to ask learners and youth already involved into your other courses and activities.

However, while that could work, it does not prove the relevance of the e-learning format.

After all, if only people who already know your educational offer subscribe, why create an online course in the first place? Wouldn't an in-person session or a simple PDF suffice?

The whole point and purpose of creating an online course as an educational organisation is to have an impact on participants that you might not have reached through your usual channels.

Therefore, we introduce below how we reached course participants online, and provide recommendations on how you could recruit participants from new groups beyond your regular learners.



# IMPLEMENTATION AND EVALUATION



- **Description**

In order to test the online course, we implemented the following 3 types of activities.

**Online dissemination campaign:**

We communicated broadly by sharing the course in dedicated groups for beginner and independent video game creators, as well as through targeted boosted posts. This allowed us to reach more than 45000 people in French and 114000 in English (Europe-wide).

We also shared the course in dedicated Discord spaces for game developers in French.

**Webinar for direct connection:**

While online communication allows to obtain big numbers, it falls short in terms of ability to connect directly with learners. Therefore, to complete our approach, we organised a webinar in French, which allowed us to connect with 2 educators who then promoted the course to their learners and 3 video game creators.

**One-to-one coaching offer:**

To deepen our connection to the target group, we offered a one-to-one coaching opportunity for people creating their first video game. While most of these posts had significant reach, this did not translate into requests for free coaching.

However, by monitoring the number of people registered to the online course, we saw that this allowed to raise interests to the course effectively.



# IMPLEMENTATION AND EVALUATION



- **Other reflections and recommendations:**

Building direct audience on platforms such as Discord could be an adequate strategy. However, it is more less realistic to put in place in a multi-partner project, considering that the launch date for the course cannot be fixed well in advance, and any delays after mobilising an audience can lead to disappointment and disengagement.

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# IMPLEMENTATION AND EVALUATION



**Best practices [2]:** Feedback from professionals: manage learners' and educator's expectations on a first game **[France]:**

- **Why this approach works**

One of our project's target group are video game makers, for 2 reasons:

1. because first-time young creators fall directly into our youth target group, and 2. because video game makers and independent studios can validate the project's approach and content, and complete it from their experience.

In addition, several of our peers teach or have taught in higher education video game schools.

Thanks to our connection at YuzuPulse to the local video game ecosystem of Euracreative CCI hub and Game In North regional network, we had the opportunity to discuss in particular:

-The main challenges first time game makers make, and recommendations on how to equip them to prevent these risks,

-Evaluation of our approach and review of the online course in particular.

As the first item is likely to be the most interesting topic to educators reading this guide, we propose to focus on this point.

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# IMPLEMENTATION AND EVALUATION



- **Main challenges that educators need to know about**

The main challenges in the point of view of youth creating their first video game are identified in the following blog posts:

[-5 mistakes all first-time video game creators make – including us](#)

[-Want to mess up your first video game project? Follow these 5 pieces of advice from entrepreneurs!](#)

To summarise, the main traps are:

**-When people start with their dream project:** It is generally too ambitious, and pride end up taking up too much space and prevents from making efficient and appropriate choices. It also prevents from checking whether there is a public for your game.

**-Being too ambitious for a first project:** a first game project should be small and not too long to make. It is only by making a game that one can realise how long all the processes take, and realise how things that seemed to be details actually take a lot of time.

**-Not having appropriate funds:** It is unlikely to obtain funding on a first project, especially outside of France, for instance. So it is better to create your first game as a side project and to ensure you have enough personal funds to sustain your efforts over time, before your game will take longer to create than you planned for.

**-Not taking care of yourself(ves):** You are creating your first game and are so excited that you put taking care of yourself on the side. In the end, you end up tired, anxious, and create unnecessary tensions in your team.



# IMPLEMENTATION AND EVALUATION



**-Waiting for everything to be perfect before sharing your work:** This is the best way to ensure you never test your game idea and never identify your target group, as well as where it is.

**-Taking everybody's feedback into account:** Everybody (your friends, family, people online, professionals, etc) gives game creators their opinion on anything. It is essential to keep an ear out for such advice, but also to know when and how to tune it out so that your game project remains doable.

**-Not learning project management techniques:** Passion is not enough to fuel your game project, you need project management methods as well.

**-Not communicating about your project before release:** This means that you never build up an audience and your game might not interest anyone.

- **How to answer these challenges as an educator**

**-When people start with their dream project:** Explain the benefits of starting with a simple game: there are lower stakes, and you don't have the pressure of making things right on the first try.

With the recent example of Clair Obscur: Expedition 33, and the rise of AI, some think that it is easy to create an ambitious game, but that could not be further from the truth (Sandfall Interactive gathered a team of professionals and had access to funding; and AI may generate assets for a game, but does not help in making them interact).



## IMPLEMENTATION AND EVALUATION



**-Being too ambitious for a first project:** A good way to show youth that they have a lot to learn and would gain from starting with a small project to try out the entire process, is to study our online course module 2, which shows all the annex tasks to game creation (testing, communicating, Q&A, etc) that your learners might not have thought about.

In addition, some learners might only think about video games as AAA games: if that is the case, introduce them to smaller indie titles.

**-Not having appropriate funds:** Help your learners evaluate the time and/or money they already have to plan a game that respects this scope.

**-Not taking care of yourself(ves):** Checkup regularly with your learners to monitor how they feel as individuals and as a team.

**-Waiting for everything to be perfect before sharing your work:** Lead an activity in which you select an independent game and look for its early communication, to see how it has evolved.

**-Taking everybody's feedback into account:** Everybody (your friends, family, people online, professionals, etc) gives game creators their opinion on anything. It is essential to keep an ear out for such advice, but also to know when and how to tune it out so that your game project remains doable.

**-Not learning project management techniques:** This is where you can shine as an educator: use our project's resources, especially the activity sheets and online course, to teach them how to manage their project!

**-Not communicating about your project before release:** Once your learners have a first prototype, support them in trying to communicate on channels such as Reddit (which has several communities for small game dev teams) to try and pitch their game.



# IMPLEMENTATION AND EVALUATION



## Practical activity:

As an introduction, you can ask your learners the following questions (for instance, on Kahoot or similar) to monitor where they stand:

-I want to create my dream video game now:

- Yes
- No

-Name the last 3 games you played (open answer)

-I have played indie games in the past year. Name them: (open answer)

-AI will make creation way easier:

- Yes
- Not really
- Not at all

-I will make a game quickly to earn money from it:

- Very likely
- Unlikely

-I can work all my evenings and week-ends on my game project.

- Definitely
- If needed
- I will need breaks



# IMPLEMENTATION AND EVALUATION



-I will share my game once it is created:

o Yes, it will be perfect then!

o No, I will show it before to build an audience and get feedback

-Project management is boring.

o I agree, it's not my job as a creator

o I disagree, I need it to manage my game project



# IMPLEMENTATION AND EVALUATION



**Best practices [1]:** Contextualizing Social Inclusivity through "Counter-Example" Analysis **[Czechia]:**

- **Why this approach works**

This practice utilizes "bad examples" of storytelling and representation in existing video games to spark critical discussions. Analyzing what doesn't work serves as a powerful pedagogical tool because it provides tangible, real-world points of reference. This method is particularly effective for the 16–19 age group, as it allows them to apply a "critical eye" to media they already consume, making abstract concepts like "Inclusion" and "Accessibility" more tangible.

- **Description**

The activity was implemented at the Eppas Office with young people aged 16–19.

**Implementation steps:**

Activity Format: Facilitators present snippets of existing games that feature problematic tropes, one-dimensional characters, or exclusionary design.

Critical Discussion: This format combines game development analysis with social issue reflection. It shifts the activity from a passive lecture to a dynamic creative workshop where learners identify stereotypes themselves.

**Point of attention:** Facilitators should pre-curate a library of diverse game snippets (both positive and negative) to facilitate these reflections.

It is essential to allow space for personal experiences during these discussions, as these moments often generate the deepest learning but require emotional sensitivity from the trainer.

Facilitators collected feedback and observations.



# IMPLEMENTATION AND EVALUATION



## **Experience with educators and youth:**

Educators noted that participants were more engaged in discussions than expected and that the format needed just a few adaptations.

## **Target group involvement:**

Participants were actively involved in problem-solving, peer discussion, and reflection.

- **Observed effects and impact**

-**Increased Awareness:** Participants became clearly more aware of stereotypical representations in both video games and general media.

-**Personal Connection:** The use of real-world "bad examples" prompted participants to share their own lived experiences of underrepresentation.

-**Practical Application:** By identifying what to avoid, scouts and students showed stronger commitment when designing their own inclusive characters, actively applying the lessons learned to their creative projects.



# IMPLEMENTATION AND EVALUATION



- **Testimonies**

## **The Facilitator's Perspective: Turning Critique into Creation**

"Initially, I was worried that focusing on 'bad examples' might feel too negative, but the energy in the room shifted instantly when I showed a clip of a well-known game with a very stereotypical female protagonist".

Instead of a dry lecture on gender tropes, the students began a heated debate about how that design excluded half the potential players.

By letting them tear apart the 'bad' design, they felt much more empowered to build something 'good.' It wasn't just an abstract social lesson anymore; it was a technical challenge: 'How do we design a character that feels human instead of a cliché?' The awareness they gained stuck with them through the entire development phase."

## **The Participant's Perspective (Age 17): Developing a "Critical Eye"**

"I've played games my whole life, but I never really thought about why certain characters always looked or acted the same way.

Seeing the 'bad examples' side-by-side with more inclusive ones was a total eye-opener. It's like once you see the trope, you can't unsee it.

In our project, we decided to scrap our first character idea because we realized we were just repeating a stereotype we'd seen a million times.

This activity helped me realize that as a game creator, I have the power to change the narrative rather than just following what's already out there."



# IMPLEMENTATION AND EVALUATION



## The Participant's Perspective (Age 19): From Passive Player to Active Designer

"The most impactful part was when we looked at how some games handle 'diversity' as just a checkbox without any depth.

It made me realize that inclusion isn't just about putting a diverse character in the background; it's about the story they tell.

Analyzing the failures of big studios gave me a lot of confidence.

It made me feel like I didn't need a massive budget to make a 'better' game—I just needed to be more thoughtful.

It changed the way I look at my Steam library and definitely changed how I approached our team's game design."

- **Other reflections and recommendations:**

### Navigating Defensive Reactions

**-Reflection:** Because many participants (especially in the 16–19 age group) are fans of the games being critiqued, there is a risk of a "defensive" reaction if the trainer is perceived as simply "hating" on popular media.

**-Recommendation:** Frame the analysis as "Product Improvement" rather than "Moral Judgment." Instead of saying a game is "bad," ask: "How could this character design be expanded to make more people feel included?" This keeps the atmosphere creative and professional rather than accusatory.



# IMPLEMENTATION AND EVALUATION



## The Power of "Juxtaposition"

**-Reflection:** The analysis is most effective when a "bad example" is immediately followed by a "good example" (a counter-counter-example). This prevents the session from becoming too negative and provides a clear vision of success.

**-Recommendation:** For every problematic trope shown (e.g., a one-dimensional "damsel in distress"), have a slide ready showing an inclusive alternative (e.g., a complex, playable female lead).

This "A/B testing" approach helps learners visualize exactly what inclusive design looks like in practice.



# IMPLEMENTATION AND EVALUATION



**Best practices [2]:** Utilizing Narrative "Meta-Structures" for Complex Storytelling [**Czechia**]:

- **Why this approach works**

This best practice is based on the principle that structured narrative frameworks allow learners to move beyond surface-level ideas.

Research on narrative design suggests that providing a roadmap for character development, specifically using the "Meta-Structure" (Lie, Want, Ghost, Need, Truth), helps participants internalize complex story arcs.

This approach lowers the entry barrier for young creators who may feel overwhelmed by the "blank page" and ensures that social themes are deeply integrated into the gameplay rather than being superficial additions.

- **Description**

The activity was implemented at the Eppas Office with young people aged 16-19.

**Implementation steps:**

**The Framework as a Tool:** Participants are taught to build their game stories around five core psychological pillars:

- **The Ghost:** A past event that haunts the character.
- **The Lie:** A false belief the character holds about themselves.
- **The Want:** The character's external, tangible goal.
- **The Need:** What the character actually needs to learn (the "Truth")



# IMPLEMENTATION AND EVALUATION



**Workshop Application:** During Narrative Design Workshops, this framework serves as the central engine for brainstorming. It encourages "slow thinking" and deep reflection on character motivation.

**Point of attention:** Ensure this framework is accompanied by a detailed structure for "Playtesting stories".

While the meta-structure helps build the character, learners also need specific examples for story refinement to address identified gaps between the narrative and actual gameplay.

Facilitators collected feedback and observations.

## **Experience with educators and youth:**

Educators noted that participants were more engaged in discussions than expected and that the format needed just a few adaptations.

## **Target group involvement:**

Participants were actively involved in problem-solving, peer discussion, and reflection.

- **Observed effects and impact**

**Deepened Engagement:** This structured approach was highly appreciated by participants, as it provided a clear roadmap for development.

**Nuanced Storytelling:** Learners moved beyond simple concepts to more nuanced and compelling narratives that effectively incorporated social themes.

**Coherent Learning Journey:** By applying a professional narrative framework, participants felt their projects gained a level of sophistication and purpose.



# IMPLEMENTATION AND EVALUATION



- **Testimonies**

## **The Educator's Perspective: Bridging the "Blank Page" Gap**

"The biggest hurdle for young creators is often the overwhelming nature of a blank page.

The 'Meta-Structure' (Lie, Want, Ghost, Need, Truth) was highly appreciated by the participants because it provided a clear, professional roadmap for development. It was incredible to see them move beyond surface-level tropes to craft more nuanced and compelling narratives.

By the end of the session, they weren't just making games; they were effectively incorporating complex social themes into their storytelling because the structure forced them to think about their characters' internal needs."

## **The Young Creator's Perspective: Making Social Themes Natural**

"Before the workshop, I thought that making a 'good' game meant just adding a message about being kind at the very end.

But the EPPAS framework taught me that the social message should be the 'Truth' the character needs to learn to win.

It made the theme feel like a natural part of the game instead of something forced. Having that predefined framework helped me build a character arc that felt real and made our game's message about inclusivity much more powerful."



# IMPLEMENTATION AND EVALUATION



## The Peer Reviewer's Perspective: From Simple Ideas to Deep Arcs

"Watching other teams present their stories, you could immediately tell who was using the Meta-Structure.

Their characters felt like real people with actual internal conflicts rather than just avatars on a screen.

It was really inspiring to see how a technical tool like the 'Lie' and the 'Want' could lead to such deep, emotional story arcs.

It changed my own approach to design. I now realize that the best way to tackle complex social issues is to bake them right into the character's core psychological journey."

- **Other reflections and recommendations:**

### Navigating the "Internal" vs. "External" Conflict

- **Reflection:** We observed that learners often find it easy to identify the "Want" (an external goal, like "find the treasure"), but struggle with the "Need" (the internal growth, like "learning to trust others"). Without the internal "Need," the game feels hollow.
- **Recommendation:** Use the "Ghost" (the past trauma/event) as the bridge. Encourage facilitators to ask: "What happened to this character in the past that makes it so hard for them to get what they actually need?" Linking the Ghost directly to the Need helps youth understand that character growth is the heart of a good story.

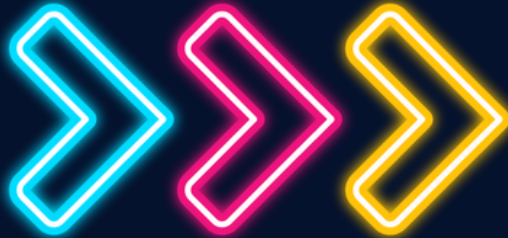


# IMPLEMENTATION AND EVALUATION



## Visualizing the Story Arc

- **Reflection:** Abstract psychological concepts like "The Lie" can be difficult to grasp in a purely verbal discussion. Participants who struggled with the text-based framework performed much better when they could see the "shape" of the story.
- **Recommendation:** Provide a visual "Narrative Arc" template where participants can physically map out where the "Lie" is challenged and where the "Truth" is revealed. Seeing the narrative as a journey with peaks and valleys helps in balancing the pacing of the game levels.



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