



IDEC PBL

Change the game, not Africa!

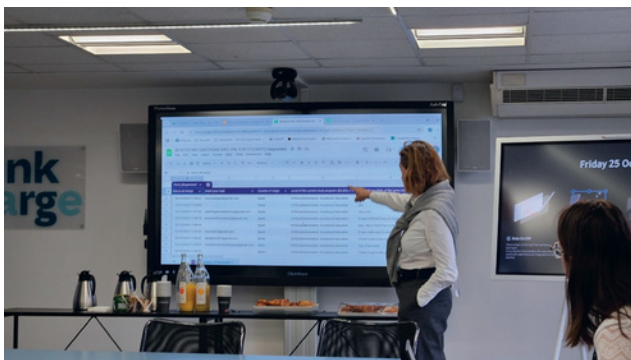
Project newsletter #4

LYON MEETING SUMMARY

The second Lyon meeting took place on 6-7 November 2024. The main objective of the meeting was to react to the results of the second beta-test and further develop the serious game. The results of the beta-test were very positive, and there were also some constructive comments that the partners discussed how to build in the game. The partners could see the current version of the game – and it is very close to its final version, so the pilots can start in the spring semester!



The partners also discussed how the pilots in the spring semester should go on, and how the impacts of the serious game can be measured – besides the pre- and post-questionnaire, focus group interviews will also be organized.



As part of the program, participants had the opportunity to enjoy a guided tour of the Lugdunum Museum and a scenic walk through Lyon's Old Town, which provided not only a glimpse into the local culture but also a chance for informal exchanges and strengthened camaraderie among the partners.

The meeting concluded on a positive note, with a shared commitment to advancing the project and achieving its objectives in the coming months. We will announce in our social media platforms when the game is available! The closing transnational project meeting with public part will take place in Szeged on 6-7 May 2025.



SERIOUS GAME IN PROGRESS



Test it now!



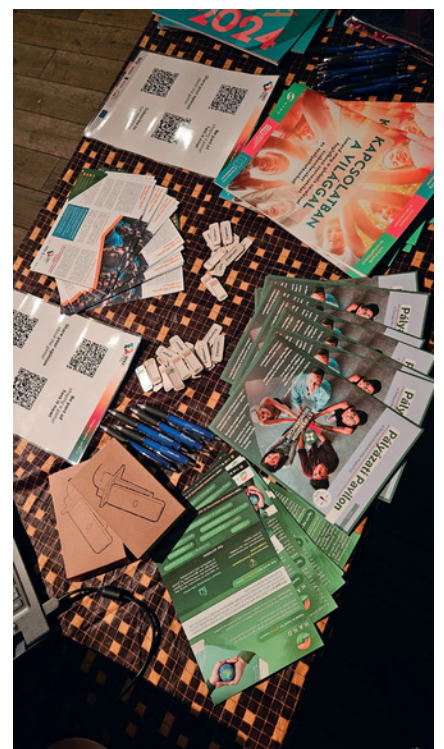
ERASMUS+ DAYS

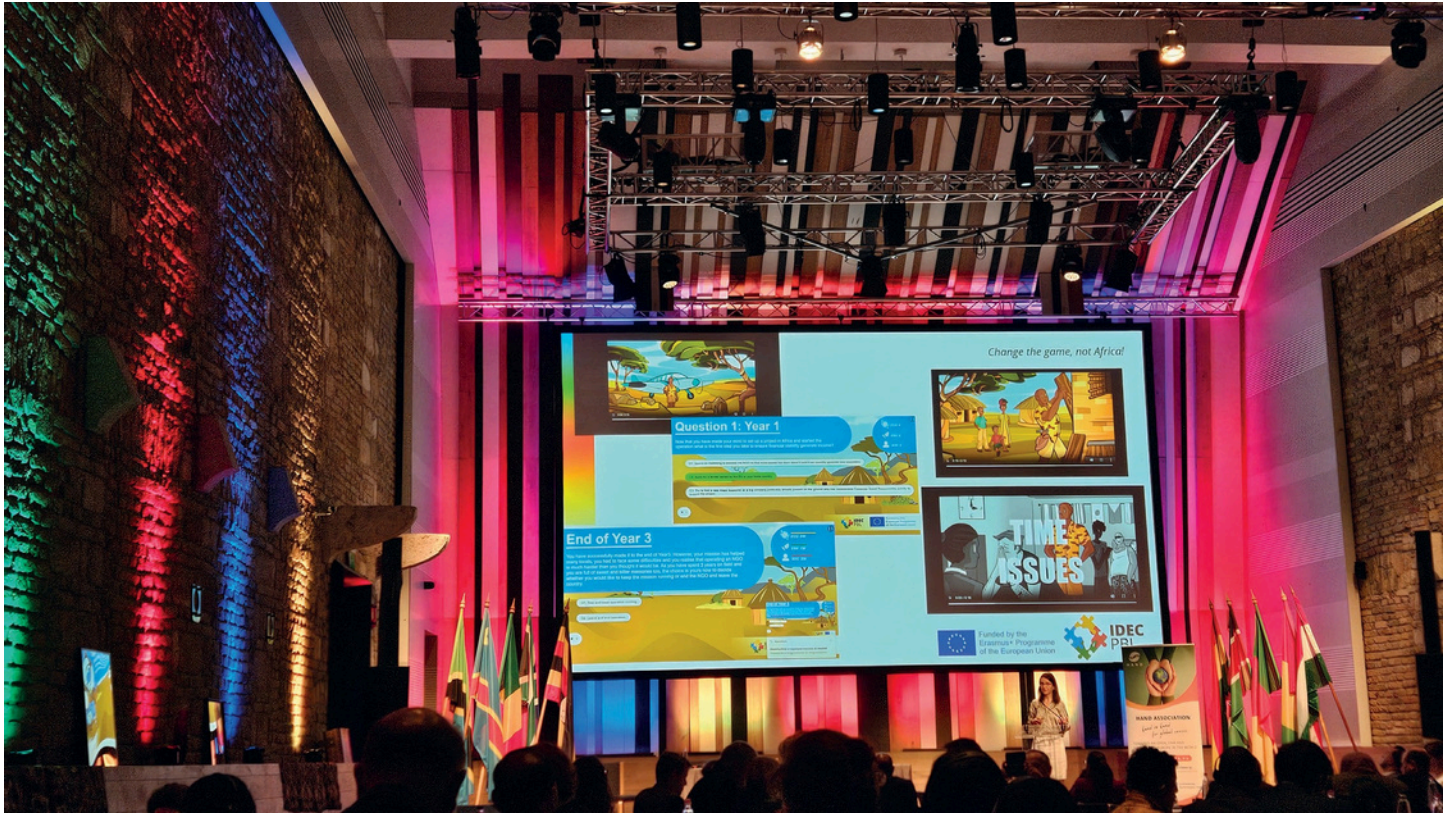
Short report on the Hungarian Erasmus Days

In October 2024, the second Hungary-Africa Week was successfully held in Hungary, with a special focus on education. On the Education and International Development Day - 16th October - the event provided an excellent platform to introduce innovative educational initiatives, and with the Foundation for Africa and the University of Szeged teams, we were proud to showcase our Erasmus+ funded project, IDEC PBL - "Change the Game, Not Africa!" to the public, in the beautiful Budapest Music Center.



At the event, the Erasmus programme was spotlighted, underlining its significant contribution to promoting international collaboration and educational development. We also presented our IDEC PBL project, a serious game designed to improve learning outcomes by engaging students through project-based and practical, knowledge-driven content. While the game's primary focus is on students of international development and relations, the event showcased its adaptability across various academic fields, demonstrating its potential for broader integration into diverse educational curricula.





Our project leader, Beáta Udvari (SZTE) delivered a presentation summarizing the objectives, development, and outcomes of the game. Guests were then invited to try the game firsthand on local computers and on their phones. With guidance from the game developers, participants had the opportunity to experience how the game can serve as an engaging educational tool and to provide useful feedback to help further improve our game.

Short report on the French Erasmus Days

On October 17th and 18th, 2024 we hold a Stand at iaelyon School of Management, from 9h to 17h each day. On the stand we had the printed version of the HandBook as well as the Business Game for people to read and test if they wished.

We shared a moment with our colleagues to explain the project and our involvement and then we spent the other moments talking with students who passed through the stand about the project.

A laptop was available with the game so that students and colleagues could try.

Jerome also spent some time with his students on the stand and showed them the project and the work that we have developed. Students were able to provide feedback on the project.



Short report on the Spanish Erasmus Days

You can find [here](#).



INTERVIEW ABOUT THE STORYLINE

What is special about the role you created your storyline about?

SZTE

Bea: We worked on the Chinese role, and we introduced how Chinese can have positive impacts not only on the recipient country but on the donor country, too.

Nóra: Emerging donors usually make for a controversial topic in the field, and it was exciting to create a balanced storyline and explore potential motivations and gains behind China's development activities.

FFA

Marton: We were in a unique position that we got to work on two different story lines, the Central-European donor country and the NGO. It was great to make a comparison between the two and see the similarities and differences between how these actors behave in development projects. The most interesting part was the differences though. On one hand an NGO has more space and can be creative with the projects that they implement. We were curious while writing this part to see how wide the variety of projects can be and gather all external and internal tools that NGOs can use to support their projects. The list was so long that we could not even build all of them in our game. However, besides this general freedom, NGOs are vulnerable and highly dependent financially on other actors which is a key element of such projects. On the other hand, we have realised that the Central-European donor's hands were tied and lacks that extent of freedom that NGO's have. The specific donor was interesting too because as a non-classic or big donor country but rather an emerging and new one the ways of planning were limited.

STUCOM

Charo&Alex: The created for Elena in the humanitarian scenario with "United Hope" is unique because it blends several critical and emotionally charged aspects of humanitarian aid and immigrant support, while requiring strategic decision-making that impacts both the individual and the community. Here are a few special aspects of this role:

Elena's job is not only to provide immediate assistance like housing and medical care to immigrants, but also to think about long-term solutions like job training, community integration, and economic empowerment. This dual responsibility adds depth to her role, as she must balance between addressing urgent needs and setting up sustainable pathways for integration.

Elena is faced with tough ethical decisions about how to distribute limited

resources. For example, deciding whether to provide immediate support to a vulnerable family or focus on long-term assistance impacts not only those she helps but also the broader population of immigrants who rely on the organization's resources.

One key feature is the emphasis on collaboration with external organizations, volunteers, and the community. This creates a role that is not just operational but also highly collaborative, requiring Elena to engage with donors, volunteers, and local businesses to extend her organization's reach.

Elena's efforts are designed to foster empathy and solidarity within the community. Through awareness campaigns, training programs, and cultural integration initiatives, she plays a crucial role in reshaping the community's perception of immigrants while improving the quality of life for those she helps.

What were the highlights of creating the storyline?

SZTE

Bea: I realized that teamwork is very important in creating the storyline. Individually it was difficult to formulate ideas and connect the different areas

Nóra: Absolute highlights were the group brainstormings and the lightbulb moments when we found a much-needed connection between the paths our story takes! I also enjoyed creating the visual structure that helped organising our thoughts.

FFA

Marton: The highlight of creating the game was looking back at it once it was done and realising that we have created such a complex game from scratch. The complexity does not just come from the length and number of options players can take but the content as well: while it is a rather short game it is packed with useful and practical information, it carries a great educational value for students.

STUCOM

Charo&Alex: The storyline creation for Elena, a humanitarian worker at "United Hope," highlights key aspects of ethical decision-making in aid work, particularly balancing immediate assistance with long-term support for African immigrants. It explores the complexities of resource allocation, community collaboration, and empowerment through job training and integration programs.

Elena faces realistic challenges, such as public criticism and logistical constraints, reflecting the difficulties NGOs face in providing sustainable solutions while maintaining transparency and accountability. This narrative provides an emotionally engaging and socially relevant depiction of modern humanitarian work.

What were the challenges of creating the storyline?

SZTE

Bea: it was challenging to harmonize the different branches of the story. As an academic person, theoretical analysis is rather my strength than the practical issues. It was challenging to transform the theory into practice.

Nóra: The process took a lot longer than expected, mainly because we first needed to do some research on the topic to ensure authenticity as much as possible. From there, we had several ideas, but bringing them together in a logical, and of course student-friendly way was also a challenge we had to overcome.

FFA

Marton: NGO: we had to be creative but also try to keep the game realistic while working on this storyline. It was also challenging to estimate our capacities and the technical team's capacities and synchronise the difficulty and complexity of the game according to it. Central European donor: many things had to be taken into consideration while planning this storyline that are not necessarily directly related to international development. Local politics, diplomatic relations with other donor countries, diplomatic relations with recipient country with a special focus on history and the colonial background, general diversification of aid allocation or media and public opinion were all factors that have shaped the game.

STUCOM

Charo&Alex: The main challenges in creating the storyline for Elena's humanitarian role were balancing the emotional depth of the narrative with the realism of NGO work. It required careful consideration of ethical dilemmas, such as allocating limited resources between immediate aid and long-term solutions, while portraying the complexities of working with vulnerable immigrant populations. Additionally, it was challenging to depict how external factors like public criticism, collaboration with other organizations, and logistical issues influence decision-making. Ensuring the storyline remained engaging and impactful while staying true to the practicalities of aid work was another key challenge.

What would you recommend to someone wanting to write a storyline?

SZTE

Bea: work in a smaller team with people having some knowledge on the topic and having information what a serious game is. If possible, involve a person who has practical knowledge on the field you are writing the storyline about.

Nóra: First read, familiarise yourself with recent developments in the topic, collect interesting news, points of discussions between experts, as these make an excellent framework for your story, and can help you build a practical tale around these lessons, outcomes. It is also helpful to define your role and set the general tone: do you want to create a positive or a negative story, how do you want to define and display your characters? A team brainstorming can help a lot in these questions.

FFA

Marton: my recommendation would be to do a thorough research before you start planning the storyline. Use a mixture of information from the materials you have used but also try to come up with your own ideas and be creative. Be as objective as possible, do not show your own opinion in the game, let the players form their own opinion based on facts. Use different scopes while writing the game: use generic, broad questions about development but you can also add 'personal level' questions too, to make the game enjoyable for the players.

STUCOM

Charo&Alex: To write a compelling storyline, focus on developing strong, relatable characters with clear goals, challenges, and growth throughout the narrative. Start by outlining the key plot points and ethical dilemmas your characters will face, and ensure the stakes are high enough to keep the audience engaged. Research the topic you're writing about thoroughly to make it realistic, and always show rather than tell — letting actions and decisions drive the story forward. Finally, keep your narrative flexible and open to changes as the story evolves during the writing process.



INTERESTED IN MORE?

If you are interested in the **IDEC PBL project**, join us, do not hesitate to visit our website, where you can find more information:

CONTACT US FOR MORE INFORMATION



[Change the game, not Africa!](#)



[Change the game, not Africa!](#)



udvari.beata@eco.u-szeged.hu



<https://idec-pbl.eu/>

*College Othniel, Kinshasa,
DR Congo Students at the College Othniel School which founded by the Foundation For Africa
Photo: Foundation For Africa*



IDEC PBL

Change the game, not Africa!

„The content of this newsletter does not reflect the official opinion of the European Union. Responsibility for the information and views expressed in the e-brochure lies entirely with the authors.”