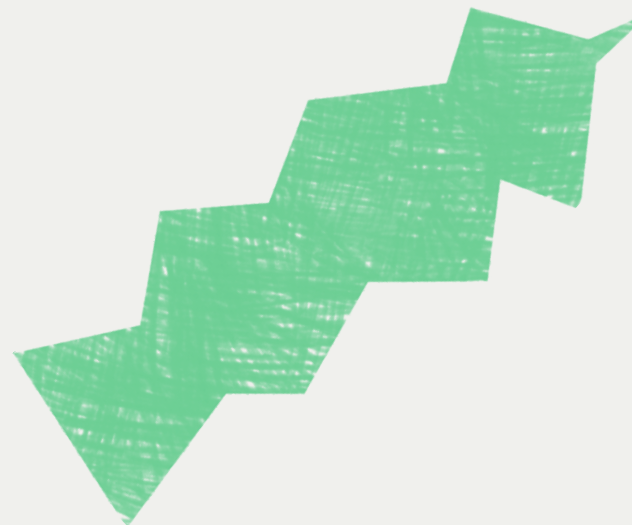


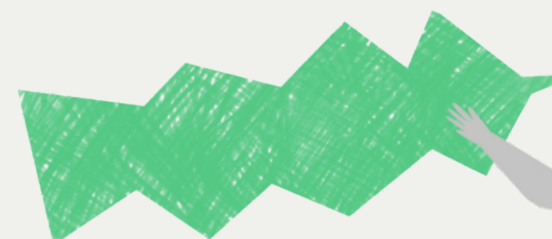


TEATR  
GDYNIA  
GŁÓWNA



# CONTRATAK!

## TOOLBOX



# CONTRATAK!

paratheatrical game as part of  
**CONTRA. *CON*flict in *TRANS*formations** research project

Gdynia Główna Theatre carried out the project on the invitation of the City of Gdynia. "CONTRA. Conflict in Transformations" was implemented in partnership with Social Innovation Lab in Gdynia, the Faculty of Geography and Regional Studies at the University of Warsaw and the IDEA Development Foundation.

Funded by the National Science Centre, Poland, within the EN-UTC Programme that has received funding from the European Union's Horizon 2020 research and innovation programme under Grant Agreement No 101003758 (project no. 2021/03/Y/HS5/00207).



„**ContraTAK!**” engages both the head and the heart

“**ContraTak!**” expands awareness of yourself, other people and the surrounding world

“**ContraTak!**” enables resolving moral dilemmas, expressing feelings, developing creativity

“**ContraTak!**” requires participants to interact — it is a social process

“**ContraTak!**” is a effective tool for sharpening social attitudes

“**ContraTak!**” is great fun for everyone!

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## EXPLANATION OF THE PHRASE "ContraTAK!"

"ContraTAK!" can be seen as confirming or accentuating a firm position or decision. "Contra" is used as a sign of active reaction or opposition while "TAK" (YES) indicates a clear acceptance or approval of something. Thus, "ContraTAK!" can mean a clear "yes" or affirmation that is further reinforced by a firm approach or reaction, indicating enthusiasm or firmness in relation to a topic or issue.



## 1. ABOUT „ContraTAK!” GAME

"ContraTAK!" is an interactive, paratheatrical role-playing game, with the final touch being a shared meal. The target group and direct recipients of the project are residents, urban activists, community workers, Non-Governmental Organizations representatives and officials. The game is aimed at engaging these groups in active dialogue as well as co-participation in shaping the future of their local community. The game creates a space for building understanding and exploring different views, therefore allowing participants to discover new aspects of their community.

Gdynia Główna Theatre carried out the project on the invitation of the City of Gdynia. "CONTRA - Conflict in Transformations" was implemented in partnership with Social Innovation Lab in Gdynia, the Faculty of Geography and Regional Studies at the University of Warsaw and the IDEA Development Foundation. This toolkit is based on the experience derived from the implementation of the game "ContraTAK!"

### BACKGROUND

The game "ContraTAK!" was created as part of a European research project "CONTRA. Conflict in Transformations", which aims to aid the constructive verbalisation of a conflict within a city, while taking into account various perspectives and positions in problem solving. Central to the project are 'drama labs' — participatory techniques based on theatrical workshop methods involving people outside the artistic sphere, giving them the opportunity to actively participate in creative endeavours. After the first project experience in Drammen (Norway), Poland (Gdynia) was the second to embark on this experimental venture.

The case study in Poland focused on investigating a public space — Polanka Redłowska. Polanka, as a place accessible to the public, plays a key role in the life of the local community in Gdynia and attracts both tourists and residents. Yet, the diverse interests of local communities, conflicting needs of different social groups as well as their multiple perspectives and priorities have led to difficulties in undertaking dialogue (seen as communication in the spirit of openness to different points of view). Polanka Redłowska case study made it possible to identify specific tensions and conflicts, which were then expressed in an interactive, artistic form.



## **WHAT MAKES “CONTRATAK!” UNIQUE**

### Key characteristics of “ContraTAK!”

- ContraTAK!” makes use of an original method, derived from a combination of LARP (Live Action Role Playing), Forum Theatre and simulation game;
- it is set in a socio-cultural context familiar to the participants;
- takes place in a simulated, confined space, using a variety of props;
- participants take on roles of fictional characters involved in a fictional conflict, the resolution of which is the main element of the game;
- each character is equipped with a specific set of information on the origins of the conflict and the people/groups involved, as well as specific goals to achieve (found in character cards);
- game creators merely outline the initial situation, the subsequent course of the conflict depends on the players' own decisions and actions, with occasional interventions by the Game Mistress/Master;
- participants are assisted by guides — experienced actors, who help them to get into character and guide them through the events. Everything is meticulously moderated by the Game Mistress/Master, who ensures that the event runs smoothly;
- participants have the chance to practise constructive conflict resolution skills via NVC (Non-Violent Communication) workshop;

- the game ends with a shared meal, creating an atmosphere of integration and reflection on the event;
- participation in the game means completing tasks and objectives through role-playing, as well as creating and experiencing stories together;
- the game format does not allow an audience, the only way to participate is to become a player, for whom the feeling of playing a character is important.

## **BENEFITS OF PARTICIPATION IN “CONTRATAK!”**

Participation in the "ContraTAK!" game brings a number of benefits to the participants. First and foremost, it provides a unique experience that enables an insightful understanding of conflicts and learning constructive problem solving. Players have the chance to play a variety of characters, which develops empathy and social skills. In addition, the game creates an atmosphere of openness and acceptance, fostering social bonds and strengthening trust between participants. By participating in this interactive role-playing game, players have the opportunity to learn more about themselves and their reactions in difficult situations, which in turn can lead to personal growth and enrichment of life experience.

Specific objectives include:

- activating residents. Integration of residents around some common goals, and transformation of claiming and criticising attitudes into active engagement for constructive action and strengthening of local identity;
- learning practical skills. Because of the NVC workshop included in the game, the event becomes a platform not only for entertainment, but also for learning practical skills that can be applied in everyday life, both in personal and professional relationships. Participants learn to talk about their needs and overcome communication barriers;



- integration of different social groups (background, age, social status);
- experiential learning. The dialogicity of the game enables learning through experience - getting into the depths of the issue at hand, viewing the situation from the different perspectives of the participants in the events, triggers a process of agreeing on meanings.
- understanding the cultural context. By weaving in the local historical context, the game becomes a kind of window into the past, allowing participants not only to explore a specific story, but also to understand the wider cultural and social context of the city. By immersing themselves more deeply in local history, players are able to see the interdependence between the past and the present, facilitating a better understanding of the city's contemporary challenges and issues. The game therefore becomes not only an interesting entertainment experience, but also an inspiring journey through the rich history and social heritage of the place.





## 2. PREPARATION

### CONTENT PREPARATION

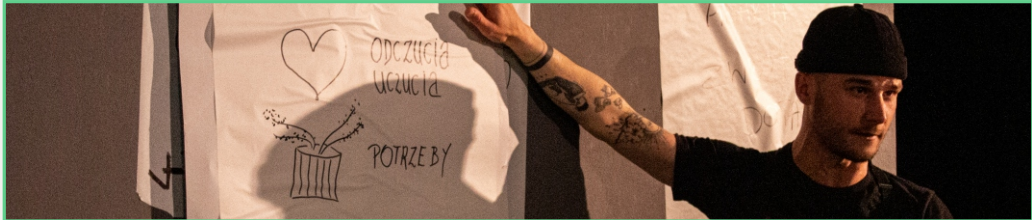
For this type of project, one that makes use of facts and real events, it is crucial that the theatrical work has strong substantive grounding. Given the educational rather than therapeutic nature of the game, it is important that the story presented in the game is not based on the personal experiences of any of the participants, including the Game Mistress/Master. Therefore, the **content preparation phase** includes activities related to the organisation of the different components of the project, such as:

- a. **preparation, conduct and development of interviews** with all parties involved in the conflict in the city in order to achieve a full and comprehensive understanding of the situation. Following the principle of 'nothing about you without you', everyone involved in the problem should be given the opportunity to speak about it. In our case, we conducted face-to-face interviews with activists and officials, while extensive contact with residents was made possible through a happening called “Swimming on the Grass”, organised at the site of the conflict. When interacting with local residents, we recommend that the activity refers to the history of a particular place which will help to stir up memories and further the conversation. In the case of our happening - “Swimming on the Grass” — at Polanka Redłowska, we tried to recreate the atmosphere of the 1950s, when the swimming pool was the heart of the community. A group of performers in swimsuits and with inflatable toys literally pretended to swim on the grass, engaging passers-by in interactive games. The action's organiser actively initiated conversations with observers, starting with a reference to the content of the happening and a question about memories related to the swimming pool and

Polanka Redłowska. After the initial reminiscences, the discussion moved on to more topical issues. Questions were asked about plans for the development of the space and participation in consultations. Topics were also raised about the quality of life in Gdynia and the changes needed in the surrounding environment;

- b. **thorough investigation of the subject**, gathering the data published to date on the topic undertaken;
- c. **interviewing key characters**, whose story can provide context for the script's narrative (even if not directly related to the current conflict). This practice can provide an interesting background and enrich the content of the action. In our case, we interviewed the founders of the first electronic music club in Pomerania 'Stacja Pomp' — located in Polanka Redłowska. The 1994 story of Stacja Pomp was the background for the plot of our game.
- d. **casting actors**. During this process acting and improvisation skills as well as their social sensitivity need to be taken into account. The people involved in the project are required to: understand the social and cultural context of the story being presented, approach participants with care and contribute to an authentic rendering of local colour on stage;
- e. **choosing the right facilitator** — Game Mistress/Master (GM). This person should have a variety of skills in conducting group meetings and managing conflict. Maintaining neutrality and objective perspective are the two most important ones. The GM should avoid judging participants' statements or influencing their opinions. In order to ensure the effectiveness of the meeting, it is also important to precisely define expectations and objectives, i.e. to establish the essential "rules of cooperation". The ability to stimulate discussion by asking open, pertinent and inquisitive questions is also crucial. The meeting should take place in a friendly atmosphere, and the Game Mistress/Master should create an environment that encourages the group to openly express their views and ideas.
- f. **NVC (Non-Violent Communication) training**. Conducting the training for all the actors involved in the project plays a key role, as our aim is to use the NVC tools in the game. However, in order to achieve this, it is necessary to ensure that actors master the technique. Through practical exercises and simulations, the actors will have the opportunity to practise in a controlled environment, which allows them to better understand and master the assumptions and principles. This will also help them gain

confidence in applying NVC tools during the actual play. By communicating these tools in the game, we hope that the players will also acquire these skills and apply them in their everyday lives, contributing to building more empathetic and harmonious relationships both in and out of the game.



## GAME DESIGN

After thorough factual preparation, it is time to focus on the construction and dramaturgy of the game script. Taking the initiative among the participants in the game, depends largely on the degree of commitment to the roles adopted. The Game Mistress/Master is to introduce the participants to the fictional world and accompany the group into this specific universe, which is closely linked to the work in process. The character cards are a kind of 'invitation' to this world, their preparation takes place before the event begins, and care in their creation bears fruit later in the course of the game.

When creating the structure of the game, we recommend to:

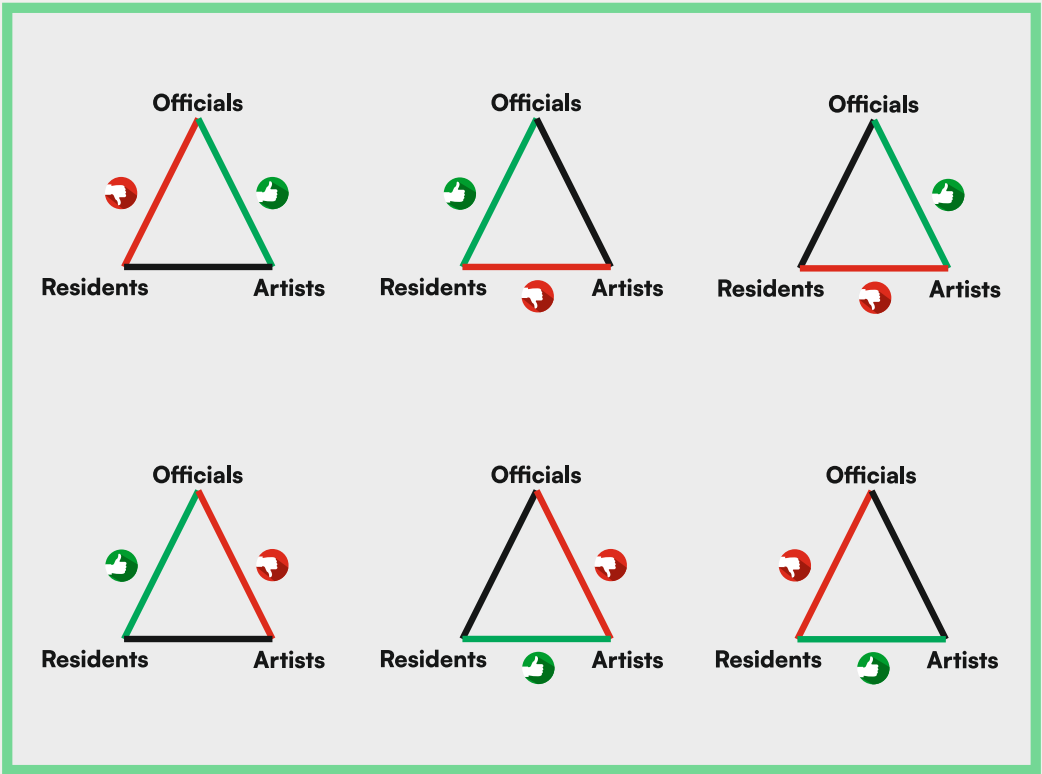
- a. **Establish the mesh of relationships binding the characters as well as the faction relationships** (in essence: protagonists and antagonists). It is important to differentiate the sides of the conflict, creating more complex relationships between characters. The premise of our game is that a protagonist is an individual who stands out as having a leading role in a certain area or is involved in a fight for a specific goal. They are the one who drives the narrative forward, acting as the driving force for the story. The protagonist is always facing adversity, as represented by the antagonist, that is the character or force he or she faces or that stands in their way. What is unique about our game is that all characters can



simultaneously serve the roles of protagonist and antagonist in relation to each other. If one player takes actions that may be perceived as contrary to the interests of other characters, this may cause those characters to become antagonistic towards him/her. On the other hand, collaborations and alliances between players can transform an existing adversary into a collaborator, thereby shifting the dynamic roles of protagonist and antagonist. Ultimately, it is the players' interactions and choices that determine how the story is shaped, creating a unique experience for each playthrough.

In "ContraTAK!" four groups were originally considered: Residents, Activists, Officials and Businesses/Developers. In the end, however, the decision was taken to simplify the construction of the conflict to three parties - Residents, Artists and Officials - in order to make the story more dynamic and reduce the level of polarisation. This change allowed participants to better understand the different perspectives and take on a variety of roles.

The permutations of the conflicts were as follows (green-alliance, red-conflict, black-no meaningful interaction):



The development of different possible combinations of conflicts is important, but it is equally significant to examine in detail the interactions between the parties involved. Analysing the consistency of each party's motivations, their goals and attitudes is crucial to better understand the potential consequences of conflict. During our game, our players faced several types of conflict:

- Conflict of interest — pertaining to the public space in the city
- Structural conflict — manifested through social inequalities
- Conflicting data — lack of information, or not understanding the information provided

It is worth pointing out that there are often several causes superimposed on a single conflict situation; in the case of our game, the primary cause is the perception of a lack of transparency in the actions of the authorities, accompanied by: a low level of public participation and a limitation of opportunities for residents to influence decisions taken at the local level (which is essential for local democracy).

- a. **Create fifteen character cards** (5 per group). Character cards significantly assist participants in embodying their characters. They provide players with a concrete insight into their role, which then helps them to better understand their character's traits and motivations. At the same time, the character cards allow the authors of the game to match props to each individual. Attributes, prepared based on the roles, significantly aid players in recalling facts about their characters.

When creating the character cards it is vital to precisely develop objectives for each role, avoiding their duplication. The stakes are also important, i.e. the value of the goal they want to achieve. The more emotionally impactful and the better justified the goal, the higher the stakes, which translates into deeper player satisfaction. Conflict, meaning any situation that makes it difficult to reach the goal, is also an important building block. It doesn't have to be a situation so difficult that it proves impossible to get through, but it does have to exist in order to make reaching the goal a source of fun for the player. In the case of "ContraTAK!", the music and the spatial preferences of the characters (spatial preferences, that is the individual preferences of the characters in relation to certain places and spaces) were important aspects in developing the character cards. All characters were assigned specific social roles, which defined their position and role in the community,

as well as the expectations they might have of themselves and others. The distributed permutations of the objectives were as follows:

	R1	R2	R3	R4	R5
YES	Disco	Rock	Electro	R&B	Reggae
YES	Sport	Greenery	Leisure	Sentimental	Kids
NO	Rock	Electro	R&B	Reggae	Disco
NO	Leisure	Sentimental	Kids	Sport	Greenery

	A1	A2	A3	A4	A5
YES	Disco	Rock	Electro	Funk	Reggae
YES	Greenery	Leisure	Sentimental	Kids	Sport
NO	Electro	R&B	Reggae	Disco	Rock
NO	Sentimental	Kids	Sport	Greenery	Leisure

	O1	O2	O3	O4	O5
YES	Disco	Rock	Electro	Funk	Reggae
YES	Sentimental	Kids	Sport	Greenery	Leisure
NO	Funk	Reggae	Disco	Rock	Electro
NO	Sport	Greenery	Leisure	Sentimental	Kids

MUSIC	Disco	Rock	Electro	Funk	Reggae
AREA	Sport	Greenery	Leisure	Sentimental	Kids



The third and final part of the creation process is the **construction of scene actions and individual character interactions based on the actors' improvisations** and the construction of set elements. For the duration of the rehearsals, it is a good idea to hire additional people who can take on the roles of the different conflict groups, which will allow the actors to better imagine the reactions of the players and anticipate potential solutions. Their presence and participation in the rehearsals are an invaluable support enabling the course of the game to be improved on an ongoing basis.



### 3. SETTING / / CREATED REALITY

The guiding principle of drama is to create a fictional reality - one that is analogous, and not directly related to the problems experienced by a given group. What is more, placing a game in the context of the local history of the city reinforces its authenticity. Consequently, the background for our story (which is only the starting situation, the setting of the action) was a part of Gdynia history, one not directly related to the contemporary conflict around Polanka Redłowska.

At the beginning of 2000, Dj Fresh and Dj Syfon decided to set up a music club on Polanka Redłowska. It was a big step for them, as their dreams of a place where they could share their love of music were stronger than the adversities of living in post-communist Poland. The ideal place for the creation of the club turned out to be the building of the old water pumping station for the then-defunct municipal swimming pool located on Polanka Redłowska.

This story forms the basis of all the conflicts in "ContraTAK!". The developed storyline takes players back to the 2000s, permeated by clear conflicts and tensions between groups. The world of the Residents of Redłowo (district in Gdynia) clashes with the views of the DJs and the political promises of the Officials, resulting in some controversy and discontent among the Residents.

### MAIN CHARACTERS

The main characters, and leaders of each group:

- **Dj Fresh and Dj Syfon (guides of the Artists group)** Their dream is to set up a club on Polanka Redłowska to share their passion for music and to create a unique place for entertainment.



- **Mietek, a Redłowo resident (guide of the Residents' group)**  
He wants to restore the former splendour of the neighbourhood. His involvement and initiative spark a neighbourhood club meeting to bring together the ideas and energise the residents to revitalise and renew the common space.
- **Madam Mayor Jowita Kamyszka (guide of the Clerks' group)**  
With her team of officials, she is preparing for the upcoming elections. Her priority is to win the support of both the Residents and the Artists. She hopes the creation of a new club to be the key to her success in the campaign.

The situation becomes more complex when the dreams of the Artists and the needs of the Residents of Redłowo come into conflict with the election promises of Mayor Kamyszka. Deliberation and negotiation are necessary to find a compromise that would satisfy all parties. Players, portraying the diverse characters, have the chance to experience the dilemmas and emotions involved in trying to achieve harmony in the community.



## SYMBOLISATION OF SPACE

In designing the play space, we used a technique that involved 'superimposing' symbolic categories on the space. Participants worked in roles, in a specific symbolic space. This technique raises awareness and approximates the categories superimposed on reality, thus making it possible to understand and learn about the mechanisms of human actions.

The game space is divided into three important areas:



- 1, **Neighbourhood**, space divided into 5 symbolic spaces (with the use of paper tape). Additionally, each of the areas is tagged with a distinctive picture denoting its purpose. Within the space, sounds of birds echo in the background, they are intended to enrich the players' experience and immerse them in the idyllic atmosphere of the Neighbourhood.
  - a. **sports area** — barbell decal — symbol of physical activity and sport
  - b. **green area** — Christmas tree decal — symbol of greenery, nature, ecology
  - c. **children's area** — teddy bear decal — games, childhood

- d. **recreational area with a firepit and a picnic area** — campfire decal —symbol of integration, best space for campfires and picnic
- e. **sentimental area** — bench decal — place for rest, reflection and reminisce about Polanka Redłowska's past; place that provides the opportunity to reflect and recall sentimental memories



- 2. **City Hall**, located in a considerable distance from the Neighbourhood, this is to create a feeling of isolation, and to impede the access to the decision makers. Officials meet around a large table, symbolising the table of negotiation and debate, where key decisions about the future of the city are made.



- 3. **Neutral Space**. A zone hosting: the introduction, the pre-game warm-up, the mayoral debate (a key moment of the game in which



the candidates stand in front of the citizens to present their plans and answer their questions) and the post-game debriefing (during which participants can share their impressions and reflections).



In addition, a fourth auxiliary space is used, however, only at the beginning of the game. It is a place of preparation for the Artist Group. In our case, it was a staircase, as we wanted to emphasise the anticipation and suspense while waiting for a place they can call their own. It was there that Dj Fresh and Dj Syfon met with their group, sharing with them their plans for their new club and the prospect of a new space that was about to be handed over by the Mayor.







## 4. STRUCTURE OF THE GAME

“ContraTAK!” has clearly defined stages, which allow the participants to move smoothly and engagingly through the different phases. The structure is repeated during each playthrough. The only aspect that may change is the duration of the different stages, as it is adapted to the circumstances and needs of a particular play session.

**Number of players:** maximum 15, minimum 9

**Duration of game:** 2 h + discussion — 30 minutes

**Goal of the game:** To foster dialogue and learn communication based on empathy and consideration of everyone's needs

**Who the game is for (participant profile):** Everyone who wants to improve their communication skills

**Number of people necessary to implement the game:** Game Mistress/Master and four actors



<b>10 min</b>	<b>INTRODUCTION</b>
<b>10 min</b>	<b>WARM-UP</b>
<b>10 min</b>	<b>ALLOCATION OF CHARACTERS</b>
<b>30 min</b>	<b>AKT I EXPOSITION</b>
<b>30 min</b>	<b>AKT II CONFRONTATION</b>
<b>30 min</b>	<b>AKT III ENLIGHTMENT</b>
<b>30 min</b>	<b>CONCLUSION</b>
<b>no time limit</b>	<b>DINNER</b>



## INTRODUCTION (DURATION: 10 MINUTES)

Before the game starts, it is important to carry out the appropriate formal organisation. In order to do so, certain procedures should be followed to ensure transparency and fairness during the simulation. Here are the key steps to include in the organisation:

- **Participant consent:** Prior to the event, it is necessary to obtain consent from each person taking part in the game and study. It is beneficial to discuss in detail the scope of participation, including the research aspects.
- **Presentation of research objectives:** The Game Mistress/Master should clearly outline the main aim of the project and, should there be any, disclose the presence of researchers or others who intend to carry out participatory observation. This is important to ensure that participants are fully aware of the research objectives and to enable them to engage in the simulation process in an informed manner.
- **Contract:** Before starting the game, it is useful to provide participants with a contract that sets out the rules, objectives and expectations of the participants. Our contract consisted of the following points:
- **Duration:** The total duration of a playthrough is 2 hours. After the game 30 minutes is provided for a discussion, followed by an invitation to enjoy refreshments and a casual conversation.
- **Mobile phones:** During the playthrough the players are asked to refrain from using mobile phones. Full attention to the game is essential to allow themselves and other participants to fully engage.
- **Props:** Participants agree to respect props and to use them responsibly during the game.
- **Participation:** Each participant commits themselves to actively participate in the game and not to disrupt it. Any inappropriate or aggressive behaviour that negatively affects the experience of other players may result in exclusion from the game by the Game Mistress/Master.



- **Respect for all participants:** The priority is to ensure that all participants feel safe during the playthrough, which means that the participants commit to treating fellow players with respect and not to be guided by prejudices related to the roles that co-players occupy outside of the game.
- **Rules of the presented world:** Participants agree to abide by the terms of the presented world and to accept its rules. The game will take participants into a fictional world that is only inspired by the history of Gdynia.
- **Acting According to Intuition:** Participants are free to act on their intuition and their own feelings, even if they feel that this may affect the mechanics of the game. Any action that does not conflict with the provisions of the Contract is allowed.
- **Cancellation of Participation:** A Participant who decides to resign from the game may do so without negative consequences. It is sufficient to inform the Game Mistress/Master of the decision.

## **WARM-UP (duration: 10 minutes)**

Once the formalities are complete, it is a good idea to move on to the warm-up, which is a series of relaxation and concentration exercises. The purpose of this type of activity is to remove both physical and mental tension, while focusing the participants' attention on the upcoming task. The warm-up not only helps the participants to relax, but also creates the right atmosphere for the subsequent group activities. Through such activities, it is possible to build a positive group mood that promotes effective cooperation and interaction during the main activity. Actors can be invited to the warm-up to allow participants to get used to them and to build stronger bonds. In our case, the warm-up consisted of a game of getting to know as many people as possible and expressing their stance on the theses, read by the GM. When the Game Mistress read five theses, the participants expressed their opinions by either staying on the black couches if they answered 'YES', or moving to the yellow couches if they answered 'NO'. The exploration of these statements was to allow the players to gain a better understanding of their roles and broaden their perspective towards the new challenges ahead:

- 1) I take an active part in decision-making processes in my city, contributing new ideas and solutions that impact the development of the community;
- 2) I am aware of current political events in my city, I follow news regularly;
- 3) I engage in volunteer activities, cooperation with activists and community organisations;
- 4) I exercise my right to public information - I read the public information bulletin, I take advantage of the opportunity to inspect documents produced by the City Council, I submit requests for public information, I attend municipal council meetings;
- 5) I take part in public assemblies such as strikes, protests, marches, etc.







## **ALLOCATION OF ROLES (duration: 10 minutes)**

Following the warm-up, players draw their roles and are given a character attribute - a prop unique to their persona. When designing character attributes, make sure they reflect the distinctive qualities and passions of the assigned character. The handing out of a character attribute, in the premise of the Forum Theatre method, is to help transfigure the players. In our case, the Artists received fluorescent bracelets. The Officials received badges with the name of their position and folders with tasks to be completed. The Residents, on the other hand, received items related to their individual tastes, which symbolise their personalities and passions (sports enthusiast — boxing gloves, greenery lover — watering can, amateur of recreational spaces — blanket, person for whom children are a priority - soap bubbles accessories, person who values relics of the past — an old radio).

After reviewing the character cards, the players are asked to symbolically step into the character, we suggest the following words:

*In a moment I will ask you to read the character card, after which I will lead you to the place where the actors are waiting for you. This is how the game will begin. Read and memorise the things that seem important to you. Do not exchange information. Now try to imagine... it's the morning, think about what you care about, sit in a position suitable for your character. From now on you are that character.*

The next activity is the meeting of groups with their guides in dedicated spaces. This is a kind of ritual that helps participants get into the rhythm of the game and create an initial bond with the theme and place of the action. In the Neighbourhood space, Mietek appeals to his neighbours to fight together to restore the former glory of their district. Together, they look at photos from the past, recalling events and the history of their Neighbourhood. In the City Hall space, Madam Mayor prepares the Officials for the upcoming elections and presents the new task of handing over an area to the Artists. In the auxiliary space, Dj Fresh and Dj Syfon, in a party atmosphere, with music blaring, warm up their group and fuel their enthusiasm by talking about the plans for their new club.

## ACT I EXPOSITION (duration: 30 minutes)

Act one begins by showing the game world in equilibrium, which, however, is about to collapse. This part is scripted and involves the actors introducing the players to the game world to ensure immersion. During this stage, the story of the characters and their relationship with the environment is explored.

Act I consists of the following events in sequence:

1. **The pivotal event.** Meeting between the Officials and the Artists, which takes place outside the knowledge of the Residents. By deciding to hand over an area to the Artists, the Officials introduce an element of change and tension in the balance of the game world. By gaining the rights to the space, the Artists acquire the potential to influence the lives of the Residents and to create something new in their everyday existence.
2. **Disruption.** An event that turns the game world, known from the introduction, on its head and reveals the antagonist - the main opponent, the situation we are fighting against, or the goal we are pursuing and from which the conflicts arise. A disruption should trigger an avalanche of events leading us to the finale. In our case, Mayor Kamyszka, together with the Officials and the Artists, enters the quiet neighbourhood of the Residents and announces that they have to give up one of the five areas to the Artists and that they have 5 minutes to make a decision. The Residents were not informed of the Official's decision beforehand and the whole situation comes as a surprise to them. If, at the end of the 5 minutes, the Residents have not chosen a space, the choice is up to the Artists. If they do not agree either, the Officials choose, should they disagree as well, Madam Mayor has the final choice.
3. **End of exposition.** The disruption causes the situation to deteriorate and the protagonists begin to act. It is the protagonists' first action that should start the conflicts — thus we reach the end of exposition.





## ACT II CONFRONTATION (duration 30 minutes)

In the second act of the game, all the conflicts, crises, obstacles and complications should thicken, becoming clearly present in every scene. The key to success is the right balance of positive and negative emotions, successes and failures, so that participants have the satisfaction of advancing and are not overwhelmed by constant setbacks. Once the space for the Artists has been assigned, the planned events follow in sequence:

1. **Allocation of subsidies.** Once the area for the Artists has been assigned, the Mayor announces the allocation of subsidies to all residents of the Neighbourhood, on the principle that if you take something away, you should also give something in return. Each of the five Officials has a list of subsidies consisting of three items from which the Residents and Artists can choose one each. Therefore, each group can receive five subsidies each. The subsidies are things that can be attractive additions to areas in the Neighbourhood and at the same time they meet the needs described in each character's card. Each Resident and Artist has their own individual needs, moreover, each group has different priorities and expectations regarding the subsidies. Here, the players can choose a constructive and supportive approach, trying to find compromises and satisfy all parties, or they can choose a more conflictual path, trying to gain the upper hand and pursue their individual goals. Participants have complete freedom in their decision-making, which influences the development of the storyline and the fate of the characters. To choose the individual subsidies players are given 5 minutes.
2. **Rising tension.** Any conflict should result in increasing tension and rising stakes, leading to the defeat of the protagonists. While the Officials are handing out selected subsidies to the Residents from a storeroom, unexpectedly Madam Mayor receives an alarming phone call. She urgently summons all the Officials and calls on them to assemble in City Hall immediately. The Officials hurriedly leave the Neighbourhood Space, leaving the Residents and Artists with their props. At the office, the Mayor informs the Officials that the grant from the Ministry, which was supposed to cover the cost of the distributed subsidies, has been unexpectedly withdrawn, therefore, it is not possible to allocate as much money from the city budget as previously planned. Unfortunately, the number of subsidies awarded has to be limited to just 4 for all (i.e. 2 per



group). Now, the task of the Officials is to prepare themselves to communicate this difficult information to the Residents, which can be challenging and put them in a difficult situation.

3. **Return of the subsidies.** The unexpected phone call turns plans on their head and creates new challenges for everyone involved in the game. After being informed that the number of subsidies has been reduced to four, the Residents and Artists are asked to decide which items they will keep and which they will return. They are given just 5 minutes to do so, which makes the atmosphere tense. This in turn causes Dj Syfon to start a rebellion against the decisions of the Officials. His anger rises and he begins to riot against Madam Mayor. Terrified by the situation, the Mayor flees to City Hall, where she wants to gain a moment of peace and find a way to deal with the escalating conflict.
4. **Moment of doubt.** The end of act two is usually the moment when the protagonists stop fighting, strong conflicts within the group arise, and everything points to the antagonist winning. As Madam Mayor leaves the space of the Neighbourhood, Dj Fresh, Dj Syfon and Mietek start a heated discussion about the recent events, their opinions are divided into three different perspectives. Dj Syfon represents a confrontational stance and expresses his deep dissatisfaction with the actions of the municipality. He calls for rebellion and aggression against Madam Mayor and the Officials who have cut the subsidies. Mietek, on the other hand, presents an attitude of resignation and lack of faith that anything will change. His sense of hopelessness leads him to choose inaction. His attitude reflects discouragement and lack of trust in the authorities. Unlike the others, Dj Fresh calls for compromise and finding common ground. He believes that constructive conversation and cooperation with Officials can bring positive change.

Players now have the opportunity to decide who they want to follow, Dj Fresh, Dj Syfon or Mietek.





## ACT III ENLIGHTENMENT (duration: 30 minutes)

The beginning of the third act is the comeback of the protagonists to the fight. The group reconciles and finds a compromise, perhaps the protagonists are reminded of what they are actually fighting for. Whatever leads to the Enlightenment, the protagonists suddenly know how to overcome adversity. In “ContraTAK!” Enlightenment occurs with the announcement of the mayoral election.

1. **Announcement of the mayoral election** interrupts a heated discussion between Dj Fresh, Dj Syfon and Mietek. The Official announcing the start of the mayoral debate has valuable information related to the number of postulates in the election programme - in order to avoid overburdening the city budget, their total value must not exceed 1. Should they exceed one, the city will be forced to sell off more of the least developed plots of land to a developer. However, the decision to disclose this information is entirely up to the player.

Dj Fresh is putting forward his candidacy for the presidency and encourages his supporters to discuss the postulates together. His approach is based on openness, listening to the needs of all residents and creating an electoral programme based on collective understanding. In order to prepare well for the mayoral debate, Dj Fresh conducts an NVC workshop for everyone so that they can better understand each other and build an atmosphere for constructive conversation. The other players also have the opportunity to either become a candidate or to advocate for one of the three sides of the argument - Mietek, Dj Syfon or Dj Fresh. Each decision can have an impact on the further development of events in the game.

Simultaneously, in City Hall, Madam Mayor is likewise preparing for the mayoral debate. She also conducts an NVC workshop to adequately prepare the Officials for confrontation with Residents and Artists. Her approach focuses on conflict management and responding effectively to acts of discontent.

This is a key moment in the game, where every decision of the players can have an impact on the subsequent course of events. Discussions and confrontations between candidates, Officials and Residents foretell an exciting final mayoral debate that will change the fate of the Neighbourhood.



2. **Climax.** After the Enlightenment, the protagonists are once again ready for battle. In the Neutral Space, the mayoral debate begins. Each candidate has two minutes to present their postulates and election programme. After all the speeches, the Game Mistress/Master gives the players the opportunity to ask additional questions, to get to know the candidates and their programmes better. At this point Dj Fresh suggests opening up the discussion to the audience. Instead of occupying the traditional place at the lectern, Dj Fresh sits with the other candidates next to the voters, on an equal footing. At the end of the debate, the GM distributes ballots on which Officials, Residents and Artists can mark their preferences.
  
3. **Catharsis.** Time to get even. Usually at this point in the game, once the climax is reached, we see a return to the state before act one. Either, the world regains its equilibrium, albeit in a different edition or there is a tragic ending in which the protagonists die after conquering the final goal, etc. The finale should be short, clear, conclude all side plots and give a feeling of satisfaction after the unique experience that is LARP. In “ContraTAK!”, it is time for the tally. This task is undertaken by the Game Mistress/Master. As part of the democratic election process, ballots are collected into a specially prepared ballot box, which is key in ensuring transparency. The tallying process takes place in the presence of representatives of all parties. Once the verdict is ready, GM announces the official results of the election. The final conclusion of the game depends not only on the decision of the voters in the mayoral election, but also on whether the mayoral candidates have been informed of the actual limitations of the city budget. If they have not been informed or have ignored these restrictions, it is likely that they have promised much more in their election programmes than the city budget can bear. In such a case, in the event of an election win, the implementation of these promises could lead to a tragic situation where the only solution would be to sell Polanka to a developer.



## CONCLUSION (duration: 30 minutes)

The ending must relate to the finale, conclude unfinished threads and provide catharsis, deepening the strong impression after the LARP. Part of these guidelines is an element taken from Kolb's Cycle (an experiential learning method) - Active Experimentation stage. Active Experimentation is the real-life application of the newly acquired knowledge in a practical way, the goal of this stage is to show the link between experience and theory.

Here are some guidelines for the end of the LARP:

1. **Shaking off the role:** encouraging the participants to symbolically shed their roles by shouting their real name out loud. This gesture helps participants transition from fictional reality to the real world.
2. **Reflection and discussion:** encouraging the participants to share their impressions, reflections and lessons learned from their experiences during the LARP. Bringing into focus the emotions, dilemmas, and decisions made, and how these experiences may affect the participants' attitudes in the local community.
3. **Creating an "Urban Compromise":** In line with the Active Experimentation stage of Kolb's Cycle, propose the creation of an "Urban Compromise" that takes into account the inalienable rights of all residents to live in the city. Emphasising the importance of dialogue and cooperation between different groups in society, in an effort to find solutions that take into account the diversity of perspectives and needs of the community. The conversation on this topic aims to highlight the importance of dialogue and cooperation between different groups in the city and strives to create solutions that serve the common good. Indeed, it is a moment when participants are encouraged to express their needs, but also to listen to the needs of others.



Within the playthroughs of "ContraTAK!" among the created urban compromises, the most recurring points included:

- **The assumption of good intentions of all participants:** The long debate on this point centred on the question of whether everyone, officials and residents alike, were pursuing a common goal and had similar needs. In the end, it was agreed that differences in decisions did not mean that they were wrong or that someone was seeking to harm others.
- **Introduction of clarity and transparency in the decision-making process.**
- **The development of skills of listening and communication of needs:** The need to express one's needs constructively and to focus on facts instead of emotions or populism was observed.
- **Recipient-targeted communication:** An important aspect was to tailor messages to different social groups to ensure that the content conveyed was comprehensible.
- **Civilised debate:** the introduction of a debate where free expression of opinions and ideas can take place was called for.
- **Demolishing the disparity between administration and residents:** The need for direct contact between the Mayor and residents was emphasised as a way to foster greater mutual understanding and trust.
- **Harnessing the potential of the community:** An important element was to seek out and support talented people and give them space to operate outside the administrative structure, which could contribute to the diversity and foster innovation in the city's activities.



## **Dinner (duration: no limit)**

The dinner is a form of appreciation of the players' participation in the game. This is not only a time to enjoy the food, but also an opportunity to continue conversations and share their experiences of the game. According to one participant, having a meal together allows you to fully step out of your role and allows you to forget about the fictional conflicts that took place during the game. The informality of this part of the event fosters community building with the hitherto antagonists and the establishment of relationships outside the framework of the game. Some participants in our game would even continue to meet up for a drink in the city, which clearly demonstrates the inclusive nature of our game and the positive impact it had on the atmosphere between those participating.





## 5. PROMOTION

In order to ensure that the right number of diverse players are effectively recruited, it is necessary to use a variety of forms of communication, tailored to different audiences. Here are a few steps that can help make the promotional campaign more effective:

- **Diverse communication channels:** In addition to social media, consider using traditional forms of communication such as posters, flyers or direct invitations to reach people with different preferences and communication habits.
- **Recruitment process and confirmation of attendance:** Ensure that the recruitment process is clear and transparent to potential attendees. Confirmation of attendance by phone or email can be an effective way to minimise absences on the day of the event.
- **Remaining in contact with the waiting list:** Active management of the waiting list can help to maximise attendance. Regular updates and informing those on the list of any vacant places can encourage people who are interested to attend the event.
- **Analysis of potential barriers to participation:** Be aware of factors that may present obstacles to potential participants, such as holiday periods or unfavourable weather. This may require adjusting the dates of the event to more attractive times for potential participants.
- **Monitoring attendance:** Regular monitoring of the number of confirmed attendees can help to adjust the promotional strategy. Analysing attendance trends at different times can provide valuable insights into the effectiveness of a promotional campaign.

Ensuring versatile promotion strategies and effective recruitment requires flexibility and the ability to adapt to changing conditions and audience preferences.



# CONTRATAK!

11, 12, 13, 14 lipca 2023,  
g. 19:00—21:00

gra parateatralna w ramach projektu badawczego  
CONTRA „Konflikt w procesach transformacji”

Wstęp bezpłatny, obowiązuje rezerwacja wejściówek:  
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**Teatr Gdynia Główna**

**NARODOWE CENTRUM NAUKI** **Unia Europejska** **apne** **MARKET RESEARCH** **Laboratorium Innowacji i Systemów** **Radio Gdańsk** **trójmiasto.pl**

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Teatr Gdynia Główna  
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Dzielnica PNŹ Gdynia Główna (Gdynia - G)

POSTER

LEAFLET



# CONTRATAK!

gra parateatralna w ramach projektu badawczego  
CONTRA „Konflikt w procesach transformacji”

**Uśmiej się i podejmij CONTRATAK!**

Jesteś mieszkańcem Gdyni, miasta pełnego możliwości? Kochasz niespowtarzalny, nadmorski klimat tego miejsca, ale mimo to znalazłeś się w grupie Polaków, która „rzuciła mięsem” nawet 31 razy na dobę? Masz poczucie, że życie w tym mieście jest pełne paradoksów, które są sprzeczne z Twoją intuicją? Masz pomysły na istotne zmiany, które muszą zostać wypowiedziane głośno? Świetnie się składa! Damy Ci przestrzeń, w której to Ty będziesz mieć wpływ na przyszłość.

Masz okazję wyrazić swoje zdanie i wziąć udział w wyjątkowej grze parateatralnej, opartej na lokalnej historii Gdyni! Wcielisz się w różne postaci, stawisz czoła wyzwaniom, poruszysz problemy miasta i postarasz się znaleźć ich rozwiązania. W całym procesie, razem z doświadczonymi aktorami, będziesz mógł wyrazić swoje niezadowolenie i przekuć je w skuteczne działanie sceniczne.

**Przyjmij nową rolę i przejmij kontrolę nad przyszłością tego miasta!**

**Terminy gry parateatralnej:**  
11.07.2023 (wtorek), g. 19.00-21.00  
12.07.2023 (środa), g. 19.00-21.00  
13.07.2023 (czwartek), g. 19.00-21.00  
14.07.2023 (piątek), g. 19.00-21.00

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**Projekt CONTRA „Konflikt w procesach transformacji”**  
ofiarowane przez Narodowe Centrum Nauki  
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dofinansowanie na podstawie Umowy Finansowej  
nr 10003708 w ramach Programu Finansowania  
badań naukowych i innowacji Unii Europejskiej  
Horizon 2020 [projekt nr. 100102154-02/2022/2].

**NARODOWE CENTRUM NAUKI** **Unia Europejska** **apne** **MARKET RESEARCH** **Laboratorium Innowacji i Systemów** **Radio Gdańsk** **trójmiasto.pl**



## 6. ORGANISATION ELEMENTS

### SPACE

The organisation of the game requires four, separate, specially prepared rooms, which are key to creating the right atmosphere and providing the necessary conditions for the participants' imagination. To ensure an optimal experience, it is important to provide adjustable lighting in each room. The ability to adjust the lighting, for example by directing spot lights and adjusting the intensity, is important for creating the right mood and enriching the participants' experience. The rooms must be conducive to the concept. The ambience of the rooms should lend itself to mystery in order to stimulate the imagination of the participants and free them from typical thinking patterns. It is also important to provide a safe place to store participants' outerwear and other personal items.

We have ultimately decided to hold the event in Teatr Gdynia Główna, which is located in the basement of the Gdynia Central railway station. This choice was based on the nature of our event and the possibility of creating a suitable atmosphere in such a venue. We also considered the possibility of moving the event to the City Hall. On the basis of the potential benefits of holding the event in such an important location for the local community, this option was considered. Doing so would allow for the direct involvement of different groups of residents and officials in the discussion and decision-making process regarding life in the city.





## TIMEFRAME

When organising an event with an unconventional format, it is important that participants feel comfortable. It is therefore crucial to establish and communicate a clear timeframe both before and during the event itself. Informing participants of the planned duration of the event allows them to adjust their plans accordingly. It is also important to provide flexibility for final elements, such as a shared meal, which should continue until all participants feel it is time to end the meeting.



## PEOPLE INVOLVED

Available funds and technical capacity undoubtedly influence the scope of the production, including set design, props, lighting and other visual aspects that are crucial to the final impression of the participants. It is therefore important to tailor the plans and scope of the game to match the resources that are available in the theatre. However, the creation of a game is a task that also requires the involvement of many different people. Here are some of the key roles that may be needed to create a successful game:

1. **Project Coordinator:** The person responsible for overseeing the whole process and coordinating the team's activities.
2. **Researcher:** The person responsible for conducting the interviews and transcribing them, which enables the collection of material needed for the script.
3. **Scriptwriter:** the person who will transform the collected material into a coherent script and establish the structure of the game.
4. **Director:** the person responsible for overseeing the creative process and directing the actions of actors and other members of the team.
5. **Actors:** Their task is not only to embody specific characters, but also to monitor the structure of the event and provide participants with communication tools based on NVC (Non-violent Communication).

6. **Game Mistress/Master:** the person responsible for running the event, overseeing its progress and maintaining the flow of the event.
7. **Set designer** or person responsible for adapting the space to the requirements of the game to create the right atmosphere and conditions for the participants.
8. **Technical assistant:** A person who provides technical support in terms of lighting, sound, as well as other technical aspects that are important in the process of producing the game.
9. **Marketing manager:** the person responsible for recruiting participants, who will take care of communication with potential players and coordinate their participation in the event.
10. **Volunteers and helpers:** People who support various aspects of the production, such as assisting with various logistical and administrative tasks, supporting promotion, impersonating potential participants, helping actors and the director in rehearsals and exercises.
11. **Non-violent Communication (NVC) trainer:** the person responsible for conducting the NVC training at the rehearsal stage of the process. Their task is to prepare the actors to successfully and empathetically communicate the principles of NVC-based communication to the participants.
12. **Game content consultant:** the person who facilitates the adaptation of game elements to local contexts, taking into account existing administrative structures, urban events or characteristics of the area. Their knowledge will help avoid potential inaccuracies or conflicts with the host environment.

As part of resource optimization, one person can, according to their area of expertise, perform several of the above-mentioned roles.





## 7. RECOMMENDATIONS

We recommend testing the game, preferably a few days before the main event. By detecting shortcomings and weaknesses early on, you will have the chance to make accurate corrections before the proper playthrough, allowing you to fine-tune every detail with ease.

Actors should be well prepared for improvisation and have basic psychological skills that enable them to interact authentically with participants. The role of actors in this type of event is not to show off their acting, but to create authentic and believable interactions that stimulate participants to be active and engaged. Actors must recognise that they are not the focus of attention, but guides and facilitators who support participants in exploring and discovering new perspectives.

We suggest that actors are introduced to the Non-Violent Communication method and apply it consistently to their roles. In order to become accustomed to this tool, it may be necessary to extend the stage rehearsal time. Such a step is important to avoid accusations of inauthenticity on the part of the actors and to maintain consistency in the message.

We recommend extending the duration of the game from two to three hours. This extra time will allow the facilitators to take into account the various needs of the players during the game and to go through the playthrough with ease. The extra time will have a positive impact on the quality of the participants' experience and will allow the game to better fulfil its potential.

We recommend being open to suggestions and feedback from participants, as their tips can prove extremely valuable for improving the event.

During the playthrough, it is worth regularly reminding the participants that they have the possibility to act according to their own intuition, even if this seems to be at odds with the game mechanics. Giving players the opportunity to follow their instincts opens the door to unconventional, authentic and emotional responses, which will enrich the whole experience.

In the case where a public figure/political activist is involved in the game, it is worth explaining before starting that all participants should treat them as an equal co-player in the simulation and not as a person holding actual power. Emphasising that everyone is on an equal footing during the playthrough can help to avoid potential tensions and disruptions in the gameplay process.



To ensure a valuable gaming experience, it is beneficial to ensure diversity in the players in terms of age and occupation. By avoiding homogeneity in these aspects, we increase the chance to explore different perspectives, apply creative solutions and make valuable reflections. The overarching value of the game is the interaction of players with people representing different social groups and (often different) values. This stepping out of one's comfort zone (of people who think like us) fosters a broadening of one's own perspective and teaches communication based on empathy, understanding and openness towards others.

To ensure diversity and minimise the possibility of manipulation, we suggest that participants who play the game several times change groups. By rotating groups, individuals can have the chance to work with different partners, which promotes a better understanding of diverse perspectives and experiences. This can also lead to a more open and dynamic environment in which every participant has equal opportunities and possibilities.



Dinner after attending the event are an excellent idea, not only as a gesture of gratitude, but also as an opportunity to fully step out of character. It is also a chance to further build relationships between participants and continue to discuss conclusions and individual reflections beyond the general forum. The integration and positive impressions of the event can influence the willingness to participate in future initiatives and encourage further activity in the community.

We recommend planning the timing of the event to avoid holiday periods and the proximity of parliamentary and local elections. The holiday period may not be conducive to interest in politics, therefore, it is advisable to choose a time when participants will be more receptive to such topics. It might also be worth considering organising the event at an earlier time, for example at 17:00, as suggested by officials and clerks. Such a decision could help to avoid fatigue and lack of energy after a day's work, which in turn could have a positive impact on participants' engagement and the quality of their participation.

To ensure certainty of attendance, it is worth using a system of confirmation of attendance or creating a waiting list that could fill any gaps.

We recommend scheduling the games every two days. An arrangement benefiting from the breaks between playthroughs would allow for word of mouth marketing. Meaning, people who have already taken part in one game could talk about their experience and encourage others to take part in the next one. This could contribute to better recruitment and interest in the event, which is important for the success and participation of as many people as possible.

When planning to design a game set in the real, non-fictional world, we recommend involving various stakeholders in the development process. In particular, it is advisable to involve academics, experts in public participation and law, as well as representatives of local communities and authorities. Such collaboration will make it possible to obtain a comprehensive understanding of the problem presented in the game. This will also minimise potential inaccuracies and help focus on issues of importance to the community.



## 8. APPENDIX

A set of supplementary materials for the game includes key tools that can be used as inspiration, a guide or useful tools to facilitate the game development process.

### **Appendix 1** "ContraTAK!" Timeline Table

The table provides a complete outline of the playthrough, carefully describing the steps, decisions made and events that take place during the game. The table provides an overall global view of the game and is a tool assisting actors during the rehearsals.

### **Appendix 2** Game Master/Mistress Tasks

"Tasks of the Game Master/Mistress" is a tool to support the running of the game. It is the task of the GM to accurately time the game, post visual aids with instructions to participants and carry out important elements of the game, such as the presidential debate or fostering dialogue at the Conclusion stage. This precise list can facilitate the coordination and efficient organisation of the responsibilities of the Game Master/Mistress during the playthrough. With a task list, it is possible to effectively manage events, keep the gameplay flowing and ensure that no key elements are missed.

### **Appendix 3** Character Cards

This set of role cards covers the three key roles in the game: Official, Artist and Resident. Each card contains unique character traits, motivations and goals that enhance the player's immersion into the game world. We hope you will find them inspiring when creating role cards for your game.

# ContraTAK

## TIMELINE:

MIN/ GRUPA	Residents	Artists	Officials
18:00 - 18:10	Introduction to the process (black room): <ul style="list-style-type: none"> <li>- <u>Explanation of the game's premise (with an emphasis on distinguishing the character from the player in the face of unethical behaviour)</u></li> <li>- <u>Inclusion of regard for props (especially records) in the rules of the game</u></li> <li>- <u>Warm-up in which the actors also participate</u></li> <li>- <u>Division of players into groups (random / player selection)</u></li> <li>- <u>Allocation of role cards and time for familiarisation</u></li> <li>- <u>Distribution of emblems ( tools / armbands / badges )</u></li> </ul>		
18:10 - 18:20	<ul style="list-style-type: none"> <li>- Take photographs</li> <li>- go to gray room</li> <li>- <u>MIETEK's story about the neighbourhood, and love for the place ...</u></li> </ul>	<ul style="list-style-type: none"> <li>- Take::</li> <li>- Turntable and Records</li> <li>- Cardboard/Posters/Markers</li> <li>- Mini Disco Ball</li> <li>- go to staircase</li> <li>- <u>DJs gush about London</u></li> </ul>	<ul style="list-style-type: none"> <li>- go to office</li> <li>- <a href="#">TASK 0: INTRODUCTION</a></li> <li>- 18.19 - Take Artists from staircase</li> </ul>
18:20 - 18:25	<ul style="list-style-type: none"> <li>- ...the story continues</li> <li>- Fostering hostility towards invaders</li> <li>- <b>CONSENSUS ON LOST SPACE / FIGHT with O / A</b></li> </ul>	<ul style="list-style-type: none"> <li>- go with officials to gray room</li> <li>- Be extremely disruptive while entering</li> <li>- <b>CONSULTATION ON PREFERRED SPACE / FIGHT with O / M</b></li> </ul>	<ul style="list-style-type: none"> <li>- go to gray room with Artists</li> <li>- <a href="#">TASK 1: HANDING OVER THE SPACE TO ARTISTS</a></li> </ul>
18:25 - 18:30	<ul style="list-style-type: none"> <li>- CHOOSE AREA</li> <li>- <b>AFTER MAKING THE DECISION ARGUING WITH THE OFFICIALS ABOUT LACK OF TRANSPARENCY</b></li> </ul>	<ul style="list-style-type: none"> <li>- option: CHOOSE AREA</li> <li>- Set up in AREA</li> </ul>	<ul style="list-style-type: none"> <li>- option: CHOOSE AREA</li> <li>- <b>AN ANSWER ON THE AVAILABILITY OF APPLICABLE LAWS DIRECTLY FROM OFFICIALS</b></li> </ul>
18:30 - 18:35	<ul style="list-style-type: none"> <li>- FAMILIARISATION WITH THE OFFER</li> <li>- CONSULTATION ON PREFERRED SUBSIDIES</li> <li>- SELECTION OF GRANTS FROM EACH OFFICIAL</li> <li>- <b>Sabotage / DELEGATION OF A RESIDENT TO OFFICIALS TO DETERMINE THE QUANTITY OF GRANTS</b></li> </ul>	<ul style="list-style-type: none"> <li>- FAMILIARISATION WITH THE OFFER</li> <li>- CONSULTATION ON PREFERRED SUBSIDIES</li> <li>- SELECTION OF GRANTS FROM EACH OFFICIAL</li> <li>- <b>Sabotage / spying on R or O</b></li> </ul>	<ul style="list-style-type: none"> <li>- <a href="#">TASK 2: SUBSIDIES FOR RESIDENTS</a></li> <li>- IF NO SPEECH HAS BEEN DELIVERED, THE PRESIDENT <b>HAS TO MENTION THE ELECTION</b></li> </ul>

18:35 - 18:40	<ul style="list-style-type: none"> <li>- SELECTION OF SUBSIDIES</li> <li>- WITHDRAWAL OF SUBSIDIES AND ARRANGING THE SPACE WITH THEM</li> </ul>	<ul style="list-style-type: none"> <li>- SELECTION OF SUBSIDIES (<b>MUSIC?</b> )</li> <li>- WITHDRAWAL OF SUBSIDIES AND ARRANGING THE SPACE WITH THEM</li> <li>- <b>Making a fuss by getting a marginally different grant</b></li> </ul>	<ul style="list-style-type: none"> <li>- SUMMARY OF NEEDS</li> <li>- SUBSIDY TRANSFER FROM STORAGE</li> <li>- <b>SUDDEN PHONE CALL TO MADAM MAYOR!</b></li> <li>- BRIEFING IN BLACK ROOM</li> </ul>
18:40 - 18:45	<ul style="list-style-type: none"> <li>- WITNESSING THE COMMUNICATION</li> <li>- DELIBERATION ON LOST SUBSIDIES</li> <li>- <b>Neighbourhood watch instead of meetings</b></li> <li>- Co-operation with artists to avoid duplication of subsidies</li> <li>- RETURN OF SUBSIDIES</li> </ul>	<ul style="list-style-type: none"> <li>- WITNESSING THE COMMUNICATION</li> <li>- DELIBERATION ON LOST SUBSIDIES</li> <li>- <b>Protesting instead of meeting</b></li> <li>- <b>Spying on Residents to avoid duplication of subsidies</b></li> <li>- RETURN OF SUBSIDIES</li> <li>- INITIATION OF <b>REBELLION - SCRIPTED SCENE</b></li> </ul>	<ul style="list-style-type: none"> <li>- <a href="#">TASK3: EMERGENCY BUDGET CUTS</a></li> </ul>
18:45 - 18:50	<ul style="list-style-type: none"> <li>- NEGATING THE POSSIBILITY OF CHANGE</li> </ul>	<ul style="list-style-type: none"> <li>- DIVISION INTO <b>REBELS</b> AND <b>RESIDENTS</b></li> </ul>	<ul style="list-style-type: none"> <li>- <a href="#">MESSAGE ON THE DIRE STATE OF THE BUDGET</a></li> <li>- LAUNCH OF NVC WORKSHOP TO CLARIFY OFFICIALS' NEEDS</li> </ul>
18:50 - 18:55	<ul style="list-style-type: none"> <li>- BOREDOM AND CALMNESS</li> </ul>	<ul style="list-style-type: none"> <li>- <b>RUNNING A NVC WORKSHOP TO CLARIFY CITIZENS' NEEDS</b></li> <li>- <b>PREPARATION OF THE PICKET</b></li> </ul>	<ul style="list-style-type: none"> <li>- <a href="#">TASK 4: PREPARATION FOR ELECTION</a></li> <li>- CREATING AN ELECTION PROGRAMME - THE FINAL SUBSIDY AS AN ELECTION PROMISE</li> </ul>
18:55 - 19:00	<ul style="list-style-type: none"> <li>- SYMMETRISM, PASSIVITY, DEFEATISM</li> </ul>	<ul style="list-style-type: none"> <li>- <b>PREPARATION OF THE ELECTORAL PROGRAMME - SELECTED QUANTITY OF SUBSIDIES</b></li> <li>- <b>PROTEST AT THE OFFICE</b></li> </ul>	<ul style="list-style-type: none"> <li>- TRYING TO CONVINCE PASSIVE RESIDENTS THAT THE PROGRAMME IS WORTHWHILE</li> <li>- VICE MAYOR PREPARES FOR <a href="#">TASK 5</a></li> </ul>
19:00 - 19:30	<p align="center"><a href="#">TASK 5: THE ELECTION</a></p>		



## GAME MASTER/MISTRESS TASKS:

### TASK 1

- ☐ hang up poster No. 1 "CHOOSE ARTISTS' SPACE" and deliver a megaphone
- ☐ move the lectern from the black room to the grey room
- ☐ count 5 minutes

### TASK 2

- ☐ hang up poster No 2 'SELECTION OF 5 SUBSIDIES' and the list of selected grants
- ☐ start counting down 5 minutes for making a decision
- ☐ mark the needs of Residents and Artists on the list of selected subsidies
- ☐ invite Officials to join you at the grant award ceremony
- ☐ open the STORAGE, post the list of selected subsidies on its door and hand over subsidies to the two groups

### TASK 3

- ☐ hang up poster No 3 " SUBSIDY RETURN. KEEP 2"
- ☐ after 5 minutes - collect the decisions and check the bids - making sure that no official has awarded MORE THAN 1 SUBSIDY PER GROUP
- ☐ update the list of selected subsidies on the notice board
- ☐ ensure the return of subsidies

### TASK 4

- ☐ take poster No 4 "ELECTION AT...", a marker and a sample ballot paper
- ☐ when you get to the grey room - start the 30-minute countdown -> write down the time of the ELECTION with a marker on poster No 4
- ☐ replace the poster on the wall with poster No 4

### TASK 5

- ☐ take: ballot papers, ballot box, pens and a board to summarise the results and set them up in the black room
- ☐ deliver a message to the Residents - a prepared SPEECH or STATEMENT or a combination of both
- ☐ moderate the conversation - give the floor to each candidate
- ☐ give the floor to the players
- ☐ upon completion - distribution of ballot papers
- ☐ once the voting is complete (all the ballots have been placed in the ballot box), mark the votes on the board



**LIKE**



**LIKE**

GRILL  
CAMPFIRE  
FESTIVALS

REGGAE  
MUSIC



**DISLIKE**



**DISLIKE**

KIDS

ELECTRO  
MUSIC

### **Official**

You serve as the city's Vice-Mayor for Innovation and sit on the Mayor's Collegium, where you take part in creating harmonious city development and implementing informed urban policy. You carry out your tasks on the basis of broad partnerships with non-governmental organisations, sports clubs and neighbourhood councils. You are committed to community activities and the integration of residents. You believe that one of the best forms of social activation and integration are campfires, festivals, picnics, open-air cinemas and theatres - as long as no children are present.

You support anti-natalism, oppose human reproduction and believe that not having offspring can help reduce pressure on natural resources and the environment. Fewer people means less consumption of natural resources, less greenhouse gas emissions and less strain on ecosystems. You are a fan of Reggae music, you love to relax to the soothing sounds of a Bob Marley record, sometimes you and your friends have jam sessions around the campfire. You detest Electronic music and its association with nightclubs and dance parties. You think the subculture around this style of music is aggressive.



**LIKE**

SPORT



**LIKE**

DISCO  
MUSIC



**DISLIKE**

GRILL  
CAMPFIRE  
FESTIVALS



**DISLIKE**

ROCKOWA  
MUSIC

### **Resident**

You love sport and take part in every possible competition. You believe that society definitely lacks exercise and that exercising would make everyone happier. You look down on people spending their free time indulging in laziness, eating sausages and choking on campfire smoke. Meanwhile, they could be increasing the volume of their lungs (and not their stomachs) by practising sport!

You don't mind loud music, as long as it is conducive to exercise. You love Disco music, its energy and positive vibes. You like the fact that it often has a simple, easy-to-identify melody and rhythm, making it dance-friendly for people of all skill levels. You hate Rock, especially Polish Rock. How can you exercise to it!



**LIKE**

NATURE  
GREENERY



**LIKE**

DISCO  
MUSIC



**DISLIKE**

RELICS OF  
THE PAST



**DISLIKE**

ELECTRO  
/TECHNO  
MUSIC

### **Artist**

You are a person deeply committed to the local environment, actively participating in activities to protect the natural environment and to raise community awareness of urban ecology. For you, time spent in nature is a moment of regeneration and relaxation that allows you to feel close to the earth and draw energy from the world around you. You also love to spend time on the dance floor, especially to the sound of Disco music, which makes you unable to sit still. You dream of a world in which Disco artists start to address ecological issues, to draw attention to the problem of pollution.

However, you have an innate aversion to sentimentalism and the past. You focus on the present, activities that affect the future and enjoying the moments you are experiencing now. Especially moments, spent on the dance floor. Unless Electronic music sounds in the club.... it definitely lacks something that is important to you - organicity and emotional expression. You don't think Electro music is all that innovative anymore and you only associate it with stoned boomers.



## **„ContraTAK!” Toolbox**

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