NASAGA

SIMAGES

SIMULATIONS AND GAMES FOR INTERCULTURAL TRAINING

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Editorial Board

Les Lauber
Brian Remer
Matthew Richter
Raja Thiagarajan
Sivasailam Thiagarajan

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NASAGA, HOW SWEET IT IS!

BY BRIAN REMER, CHAIR NASAGA BOARD

As I write these words, we have just completed the sweetest tradition of early spring in New England, the sugar on snow supper.
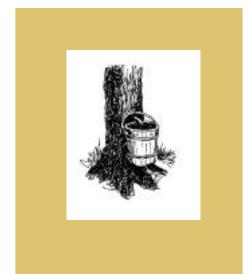
Every church, volunteer fire department, and Grange hall hosts a sugar supper to raise a little extra money toward their budget. Traditionally, the menu is the same no matter whose supper you attend: ham, baked beans, coleslaw, potato salad, homemade rolls, and, what everyone waits for, sugar on snow.

When I first moved to Vermont, I wasn't initially very interested in the ham and beans. But the sugar on snow? Now that was something I had to try. After all, it was a tradition!

As the sap in the maple sugar trees begins to run in early spring, farmers are busy tapping their trees. Each day they collect the clear sap, which is the consistency of water, and boil it down to thick, golden maple syrup. The warm syrup, poured over a bowl of fresh snow, cools instantly into a sweet taffy-like substance that is excellent with a donut and a salty pickle.

This year, the cooks at our church's sugar supper altered that tradition. They added diced apples and mixed a bit of purple cabbage into the usually green coleslaw. They hoped the small changes would result in a healthier, tastier salad. Would people like it? Would they come again the next year? What would the old timers say? It was a big risk.

As it turned out, most people didn't even notice the changes! All of those who did liked the new coleslaw. Interesting. For years people had been unable to change because they were afraid of the reactions. Yet, when it came down to it, their fears were ungrounded. It seems that many traditions, while important, can withstand a few changes.

Like a sugar on snow supper, NASAGA has its own traditions. Among them are the ready exchange of ideas, fun in learning, collaboration, creativity, and free membership. At the annual conference, you can expect some of the same activities each year but, unlike a sugar on snow supper, you'll always find several things new and unexpected. Though we have our traditions, you can also expect innovation.

This ability to experiment while still holding on to a tradition comes, I believe, from the very nature of what our organization is. People who play a lot of games know how to play *by* the rules and they also know the importance of playing *with* the rules. Similarly, people who lead simulations are interested in a structure, or a tradition, but they are also interested in all the possibilities within that structure. Playing games helps us become flexible thinkers who are respectful of historical traditions but not stuck in the past.

Participation in NASAGA means supporting the traditions of idea sharing that make us unique among professional organizations. It also means invention of new methods for learning, facilitation, and review.

So tap into NASAGA's sweet traditions! Whether you read Simages, follow the list serve, attend the conference in October, or collaborate with another NASAGA member on a special project, you are helping to embody the best intentions of our organization: that games and simulations are a great way to learn and grow. They offer us the safety of a familiar environment but challenge us to explore, experiment, and co-create. How sweet it is! ◼

Brian Remer

Brian Remer
Chair, NASAGA Board,
President, NASAGA '05 Conference

NASAGA 2005 CONFERENCE OFFERS CERTIFICATE AND SO MUCH MORE!

BY BRIAN REMER, NASAGA 2005 CONFERENCE PRESIDENT

Plans are well underway for Play Learn Perform, NASAGA's 2005 conference, to be held in Manchester, New Hampshire October 5 through 8. This year NASAGA will offer an optional Training Game Design certificate.

Conference participants who choose this option can earn their certificate by attending a pre-conference session on the theory of game design. Additionally, they will be required to go to at least five concurrent sessions that are specifically designated as part of the certificate program, come to a special wrap-up workshop on the final day, and participate in a post-conference online follow-up session.

Play Learn Perform begins with a day of Pre-Conference workshops. Featured presenters include Scott Simmerman, Randy Hollandsworth, William Wake, Les Lauber, Sivasailam Thiagarajan, Matthew Richter, and Raja Thiagarajan. Participants will learn the key elements of simulation design, the essentials of game facilitation, the key role of participant interactivity, and the factors that increase learning transfer.

The official conference kicks off with a welcome reception and New England contra dance led by two nationally recognized musicians and dance instructors, Peter and Mary-Alice Amidon. Kick up your heals and get acquainted with fellow conference attendees!

During the conference, NASAGA gamers can choose from a variety of concurrent sessions in three tracks: e-learning, traditional games, and edutainment with sample titles like these:

♦ Online Simulations for Interpersonal Communications

♦ Play and Relaxation Strategies for Survival

♦ Bring Your Brain! Using Cranium® to Energize, Ice Break & Review

♦ Designing for Fun and Outcomes

♦ Juggling & the Meaning of Life

Other conference options in the works are an afternoon at the Brown Center for Innovative Learning (www.browncenter.com), a night of Oldies but Goodies, and a banquet with an awards ceremony, and dance.

In the weeks ahead go to www.nasaga.org for all the details:

♦ Complete descriptions of the Pre-conference workshops

♦ Samples of the concurrent sessions

♦ Previews from keynote speakers

♦ Details about special events and attractions

♦ Information for on-line registration

For more information or specific questions, contact your conference host, Brian Remer, brian@thefirefly.org. ∎

THREE BOOK REVIEWS

BY BILL WAKE, WILLIAM.WAKEACM.ORG

A Theory of Fun for Game Design by Ralph Koster
ISBN 1932111972
Published by Paraglyph, 2004

Do fun and games matter? Ralph Koster, lead designer for *Ultima Online* and other games, tackles these and other questions. He does this in a light style, with text on the left-hand pages, and a cartoon on the right.

Koster believes that games evolved to teach us survival skills: aiming, chasing, shooting, and so on. And many games teach us about power and hierarchy. But he believes that games can grow to teach us modern skills as well. To Koster, fun is a physical reaction to the satisfaction of mentally mastering problems. Beyond fun, we may reach flow when the challenge is matched to our capabilities.

Games have a number of elements crucial to their success: preparation, a sense of space, a solid core mechanic (e.g. moving a checker), a range of challenges, a range of required abilities, and a set of required skills. To make a game a learning experience, you need more: unpredictability, a cost to failure, and a way to address the mastery problem. The latter is the problem of encouraging people to move on to new challenges, rather than revel in the old ones that have nothing more to teach them.

There is more to games than play alone. Koster suggests a two-dimensional framework, based on participants and user goals. Participants can be collaborative, competitive, or solo; user goals may be constructive (building), experiential (playing), or deconstructive (critiquing).

The author closes by identifying challenges for the future of games. He believes that games can illuminate the human condition. One key challenge is around the nature of a game: games draw people into generalization. It's easy to make games with "one" solution, when we need to find many ways to succeed. Games can have a Shakespeare, but it hasn't happened yet.

Koster has captured something that will ring true to many: learning is a key characteristic of the appeal of games (and not just "teaching" games). And I think many will agree that many games (video games in particular) are too much about hunting skills, and not enough about modern skills. But I wish the author had given more concrete advice about how to help that change.

A Theory of Fun is brief—you could read it in an hour or two—but this works in its favor. It's an appetizer, not a main course. This helps it be a book that both game-lovers and non-game-lovers can read and enjoy. I certainly did. You may come to agree with Ralph Koster that "Games deserve respect."

The Play Zone by Lewis Pinault
ISBN 0066621011
Published by HarperBusiness, 2004

Fun is the new means for creating the best consumer experience, according to Lewis Pinault, author of *Consulting Demons*. He takes a look at how play, metaphor, and technology combine.

Lego® Serious Play™, complex adaptive systems, Contextual Mapping™, and Radio-Frequency ID tags (RFID) are woven together as part of a grand vision. Pinault uses these to derive a number of principles that create the "play zone": building local stimuli, bringing people together, using diffuse communication methods, and so on. The play zone is a local place, where people can use play to have global effects.

The chaos theory of emergence is a key support for this vision: simple rules can result in complex patterns. We help this happen when we maximize the interactions among pieces. Tools such as Lego provide a medium where people can use their ability to construct and tell stories.

Technology (what Pinault calls "Toys") binds all of these together. Biometrics will let the system know *who* is playing. RFID and other technologies will create an "internet of everything." Customer Relationship Management software

(CRM) will remember people and what they've done before, to help the system make sense of what's happening now.

Pinault feels that peoples' imagination and creative genius will unleash a new world. Organizations will have to let go of hierarchy, and empower everyone to work at the edge of chaos. The Play Zone is intended to enrich consumers' experience and create an emotional connection.

This book left me feeling topsy-turvy, for three reasons: it re-frames words as consumerist ideals, the case wasn't fully made, and I find the vision dystopian rather than utopian.

The words feel hijacked into the service of consumerism. "Play" becomes working for a company trying to sell you something. "Toys" are technology objects such as RFID tags, designed to keep track of what you do. "Fun" is "ease and convenience, the good feeling of time freed for other things."

The author didn't make the case that these technologies and principles will come together in a way to bring about the future he suggests. He gave an example of how his bank believes CRM makes them closer to him, but he feels remote from them. Pinault doesn't explain how new CRM technologies will change that. The heart of the problem is that a manufactured, pseudo emotional connection is not the same as someone who cares.

Finally, his utopian vision left me cold. I appreciate the ideas of "serious games," and the idea of technology toys; I'm sure they'll spawn new ideas and interactions. But I find the overall vision for the combination of these things to be manipulative and undesirable.

Pinault believes that we're on the edge of a new world, where humans and machines can work together, in a way that retains the best of each. He believes that constructive play will help us create new adventures and purpose. I hope the latter is true, regardless of what technology comes along.

Rules of Play: Game Design Fundamentals by Katie Salen and Eric Zimmerman
ISBN 0262240459
MIT Press, 2003

Games are complex; we can only try to understand them by considering a number of different perspectives. Katie Salen and Eric Zimmerman have produced a textbook that surveys many of these.

The authors divide their discussion into three categories: rules, play, and culture. In addition to this discussion, they have included designs and discussions from noted designers, suggestions for student exercises, a bibliography, and a long list of games. Each chapter concludes with a summary page.

Rules represent the formal parts of a game. They're explicit and unambiguous. The presence of rules is a defining characteristic of games. "Game design is a second-order design problem. A game designer designs the rules of the game directly but designs the player's experience only indirectly." (p. 170) The rules section also considers games from the perspectives of emergence, uncertainty, information theory, cybernetics, and more.

Play represents a second aspect of games. It can be rule-bound or free-form. Play gives us pleasure, especially when we recognize "same-but-different"; it can become flow if the challenges are right. The authors look at play from narrative, simulation, and other points of view.

Culture is the final category. It represents everything outside the "magic circle" of play. Some games support a "mod" culture, where players can become producers too. Games both reflect and transform their surrounding culture; they have a rhetoric, their implicit cultural narrative. But games sometimes face resistance from the culture that surrounds them.

As a textbook, this book succeeds in surveying a number of views of games. The case studies are interesting and inspirational. All these perspectives, though, lead to a book that is analytic rather than generative. That is, the book does a better job of explaining what games are, rather than how to create them. Don't expect to find direct methods to help you create a good set of rules; the text doesn't go into that level of detail.

There are few books that take a broad look at games. This book helps fill that significant void. ■

NASAGA 2005
Annual Conference
October 5-8
Manchester, New Hampshire
Plan to attend!

USING SIMULATIONS AND GAMES IN INTERCULTURAL TRAINING

PART II: REVIEW OF AVAILABLE GAMES AND SIMULATIONS

BY JUDEE BLOHM
WITH CONTRIBUTED REVIEWS FROM SANDY FOWLER,
DIANNE HOFNER SAPHIERE, & MICHAEL BERNEY

In part 1 of this article (*SIMAGES* Vol 5. Issue 1, 2005), we looked at considerations of desired outcomes, cultural norms and personal preferences in using simulations and games in intercultural training. In this article, we will begin to look at available games and simulations well-known to intercultural trainers that might meet your training outcomes, or could be adjusted to do so.

Before the reviews, however, let's remember that all games and simulations contain concepts, assumptions, or artifacts that are culturally based. A partial listing is in the accompanying box. Games may be used for focusing on and clarifying some of these. However, if a game or simulation is not used for that purpose, consider the effects of such elements on specific individuals or sub-groups within your participants, whether the participants are mono-cultural or multicultural.

Several Short Activities to Raise Cultural Awareness

Though some of the classic intercultural simulations (see below) take considerable time and often a number of artifacts, there are many short activities requiring few materials that can be debriefed in very significant ways to raise intercultural issues. Four examples are reviewed here.

Concepts
- Leadership
- Success
- Winning
- "Fairness"
- Rules
- Confidentiality
- Decision making (consensus, majority rule, etc.)
- Power
- Rewards
- Punishment

Knowledge
- One culture's historical concepts, heroes, anecdotes, proverbs
- One culture's daily "tools" (money, transportation, housing, etc.)
- Rituals

Training/Learning Environment
- Formality of workspace, classroom, training room
- Beliefs about how learning takes place
- Expectations of role of a teacher, trainer, facilitator
- Learning style preferences

Orientation Toward Values
- Respect
- Time
- Status
- Competition, cooperation
- Group, individualism
- Absolute vs. relative values (right/wrong)

Language and Communication Styles
- First and second languages
- Symbols
- Non-verbals
- Acceptable terminology (slang, acronyms, jargon)
- Linear/circular patterns
- Direct/indirect styles
- High/low context

"Cultural" Advantage
- Rules of game may favor one culture's problem-solving style
- Expected outcomes of the game may exclude a particular group

Draw A House

Description

In this nonverbal activity, the instructions to participant pairs are to draw a house without talking and with each participant having a hand on the same pen or pencil at all times. After a short time, participants are asked to turn the paper over and draw another house—this time a yurt, again without talking. Debrief includes asking pairs to show their first house and describing what happened in their attempt to draw it together. The same is done with the second house. Partners usually need some time to talk with each other.

The three goals developed for the exercise by its author, Paul Pederson, are to demonstrate situational leader and follower patterns, demonstrate situational relationship and task orientation patterns, and to report patterns of the participant's own personal cultural orientation. The third goal is of particular interest to intercultural trainers. People carry images in their heads of the way things should be. When others see them the same way, it is more likely that a task can easily be completed. When those images are different, a cultural clash is inevitable and this brief exercise quickly makes that point. Regarding the other goals, Americans tend to be so task-oriented that they are not so likely to facilitate the relationship with the partner—even though this can be more important in the long run. When a conflict occurs it can result in a drawing in which it is evident that the pair did not agree and nothing got done or two houses (joined in some way) are the result.

How It Can Be Used

♦ A good warm up exercise but it can be used at any point in a training program.
♦ Useful in any intercultural program to raise awareness.
♦ Could be used within a multi-cultural team.
♦ Useful in breaking the ice between counterparts from different cultures.

Potential Cultural Biases and Other Cautions

♦ In cultures accustomed to lecture and other cognitive approaches to education and training, it may not be well received.
♦ Since touching is involved, it would be problematic if males and females are not expected to touch.
♦ A trainer using this exercise can explore cooperation versus competition. The exercise itself is fairly culture neutral, however, the trainer-led discussion could possibly become skewed in favor of either competition or cooperation, rather than remaining objective.

Availability

A thorough description of this exercise is contained in the Intercultural Sourcebook: *Cross-Cultural Training Methods*, Volume 2, pages 123 to 125. Available from the Intercultural Press: books@interculturalpress.com or 800-370-2665.

Cocktail Party

Description

Participants form groups of 4-6, and each group member is given a slip of paper on which a non-verbal behavior is indicated, such as touching the person you speak to on the shoulder, not making direct eye contact while speaking, etc. Then the participants address a topic where everyone will have something they can say, such as the focus of their training program, or some current event, with each person exhibiting the non-verbal behavior they have been given. Five minutes of discussion is usually sufficient.

Debriefing helps participants sort out feelings from behaviors, and draw some tentative conclusions about how differences in communication styles can interfere with understanding and even cause negative stereotyping. Exploring potential cultural concepts behind non-verbal language deepens the discussion.

How It Can Be Used

♦ Opening activity for general intercultural awareness
♦ Exploring reasons for cross-cultural differences
♦ Exploring dimensions of language important to intercultural settings
♦ Motivation for developing strategies for dealing with differences

Potential Cultural Biases and Other Cautions

♦ Some participants may find being touched unacceptable, even in a training exercise.
♦ Reactions to some behaviors may cause real anger that would need to be diffused before learning can take place.
♦ With multi-cultural groups, select non-verbal behaviors not common to the participants or use behaviors that have already caused problems within the group.

Availability

This activity is published in Fantini, Alvino E. Editor, *New Ways in Teaching Culture*. New Ways in TESOL Series II. Alexandria, Virginia: Teachers of English to Speakers of Other Languages, Inc. 1997. pp.80-84. www.tesol.edu.

Brief Encounters

Description

Participants are divided into two groups, and moved to two sides of the room, or one group may be moved outside the room. Each group gets "cultural instructions" related to whom they can speak to, body language, language styles, and the purpose of their meeting with a different group—such as to find out certain information. The groups then meet and interact. Because their cultural rules are different, their interactions may be confusing, humorous, or maddening. About five minutes of interaction may be sufficient.

Debriefing includes a discussion of how they felt, what happened, descriptions of the other culture, and explanation of

cultural rules. Further discussion may include how they tried to learn about the others, barriers to communication, intercultural assumptions and generalizations, and how the simulation relates to real life experiences. Discussion of "what if" variations, and strategies for future interactions also may be included.

How It Can Be Used

♦ Opening activity for general intercultural awareness

♦ Exploring reasons for cross-cultural differences

♦ Exploring dimensions of language important to intercultural settings

♦ Motivation for developing strategies for dealing with differences.

♦ Potential cultural biases and other cautions

♦ Other than resistance to experiential activities, there are few barriers.

♦ There may be some dislike of assigned gender roles, but generally participants will go along as it is such as short activity.

Availability

There are various exercises that follow this format. One is "Brief Encounters: A Metaphor for Cross-cultural Interaction" in *Simulation Games by Thiagi*, published by Workshops by Thiagi: www.thiagi.com.

Redundancía: A Foreign Language Simulation

Description

Participants assemble in triads and take turns as speaker, listener and observer. Each speaker talks for three minutes about a topic of interest using the Redundancía language, which all participants have just learned; thus, no one is fluent. Participants record their observations prior to a large-group debrief. The goal is to gain gut-level, visceral understanding that perceived lack of competence, intelligence, preparation, or confidence is frequently due to a lack of language fluency.

It is a powerful nine-minute simulation plus 20-minute debrief.

How It Can Be Used

♦ To develop skills for speaking and listening more productively across language differences.

♦ As a group discussion with foreign-language speakers as coaches.

♦ In any language: triads can use the language of their choice and still speak Redundancía.

♦ Potential cultural biases and other cautions.

♦ Though elusively simple, it incorporates extensive experience, theory and skill-building.

♦ Facilitators may want to add a lecture to build credibility with participants who believe competence must be taught rather than learned.

♦ Most appealing to the intuitive, practical, holistic learner. Learners who are very literal or direct may have difficulty discerning the main point.

Availability

Order from Nipporica Associates: 913-901-0243 or www.nipporica.com/prod.htm.

Classic cross-cultural encounter simulations

Three of the best known cross-cultural encounter games are described below. They all take some set-up and artifacts, require a learning and practice period (in one case only for the trainers), and 45-minutes or more of interaction and debriefing for maximizing learning.

BaFa BaFa

Description

R. Garry Shirts developed this classic cross-cultural simulation game for the U.S. Navy in the early 1970s. Participants are divided into two culture groups. Each group receives their cultural rules and a chance to practice them. During visits to the other culture, players get to interact and bring back information.

Once everyone has had the opportunity to visit, the simulation is over. Both cultures are brought together to discuss and analyze their experiences. This game takes three hours to run and debrief well.

As Shirts says, "BaFa BaFa teaches that what seems irrational, contradictory, or unimportant to us in our culture may seem rational, consistent and terribly important to a person from another culture." (Fowler and Mumford, 1995, *Intercultural Sourcebook,* Vol.1, page 94).

How It Can Be Used

♦ To help people prepare for an intercultural experience, such as educational exchange, government or corporate posting abroad, and managing a culturally diverse workforce. It has been used by the military, banks, the Peace Corps, medical schools and universities.

♦ To help people understand cultural concepts such as culture shock, cultural baggage, values, and language barriers.

♦ The debriefing and application may apply to different groups within an organization, such as IT, marketing, and accounting, or cultural differences participants will face, such as medical students learning about doctor culture and patient culture as critical to physician effectiveness.

♦ Potential cultural biases and other cautions.

♦ The cultures are designed specifically to contrast with each other. Depending on their background and personal preferences, some participants prefer one over the other. Occasionally participants feel so strongly about the culture they are in, they don't participate.

♦ Some participants, usually women, are offended by the patriarchal society. It can be made a matriarchy, with the potential of having a few men object.

Availability

Bafa Bafa can be purchased in two forms, corporate or educational, from Simulation Training Systems in Del Mar, CA: 858-755-0272 or Mitch@SimulationTrainingSystems.com. A children's version, Rafa Rafa is available from the same source. "Heelotia: A Cross-cultural Simulation Game" is a similar activity, though simpler, published by SPICE: Stanford Program on International and Cross-cultural Education: http://spice.stanford.edu.

Albatross

Description

Trainees are lead into a room with chairs arranged in a semi-circle around an Albatrossian man seated on a chair and a woman kneeling on the floor next to his chair. The atmosphere is usually rather exotic, with a darkened room, candles, incense, and the Albatrossians wearing sheets like togas. Before women enter the circle, they are non-verbally asked to remove their shoes by the guide leading them in; men are not asked to do so.

The activity is basically a greeting ceremony. Albatrossians' language is used exclusively. There are a series of interactions between individual participants and one of the Albatrossians. Between each activity, there are long pauses with the Albatrossians showing no discernable facial expressions. Finally the Albatrossians walk among the participants, gesturing at them and communicating in their hissing-humming language. Eventually they select one woman and take her to the front to join the two of them. After a long pause, the three of them leave the circle and the experiential portion of the simulation is over.

The debriefing includes discussion of where they have been and what they have been doing. Objective observations are sought, sorting out feelings and attributions. "Conclusions" about what the culture believes are challenged. The entire activity takes at least one hour.

How It Can Be Used

♦ The simulated culture is designed to lure participants (especially Americans) into drawing conclusions about gender dominance. As such, it is a concrete warning about making judgments based on one's own cultural experiences.

♦ The greetings and taste of the food and drink are strange and tend to make participants uncomfortable, a good basis for discussion about participation in other cultural practices and strategies for learning and handling difficult situations.

♦ It is a powerful orientation to cultural differences and is effective in preparation for living in another country.

♦ If used with a group that will stay together, it provides knowledge about each others' reactions and a common experience to which they can refer as they encounter new experiences.

Potential Cultural Biases or Other Cautions

♦ Some people are put off by the exotic atmosphere and don't take it seriously.

♦ It requires women to sit on the floor, which could be problematic for some participants, either physically or culturally.

♦ The touching, strange but not inappropriate by American standards, may be unacceptable to some.

♦ The Albatrossians need to practice.

Availability

"Albatross" is published in *Beyond Experience: The Experiential Approach to Cross-Cultural Education,* D. Batchelder, Editor. (There are various other cross-cultural experiential exercises in this book as well.) Available through www.amazon.com.

Barnga: A Simulation Game on Cultural Clashes

Description

BARNGA creates a situation that shocks most participants who discover that underlying surface similarities, people from different cultures have different expectations. To use the metaphor of the game, people play by "different rules," and one may initially attribute those differences to ignorance or dishonesty before one recognizes different expectations.

The simulation can accommodate from nine to 300 participants, and works best with groups of 20 or more. Very large groups require assistants to help conduct the simulation. It requires a large enough room so that participant groups are well-distributed (bigger is better). Materials are simple: table tents, playing cards, and rule sheets (copied from the training manual in English, Spanish, and French). It can be run in 45 minutes, but up to 1.5 hours provides more playing and debriefing time.

Visit this page at the University of Applied Sciences in Northern Rhineland for a pictorial impression of the impact of BARNGA on a student group.

How It Can Be Used

♦ To break through the pervasive attitude that cultural differences don't exist or don't matter.

♦ Multi-cultural group: BARNGA creates a shared reference point—a safe "cultural clash" that participants can examine together and then relate to whatever ongoing tension they experience.

♦ Homogenous group: If participants' backgrounds are more or less similar, BARNGA provides an opportunity to anticipate or better understand cultural miscommunications with outside groups. In this respect, it works well in pre-departure programs or to train individuals who provide customer service to a diverse public.

♦ If unequal numbers of people move to and stay in groups, a majority/minority situation may be debriefed.

Potential Cultural Biases and Other Cautions

Some cultures and religions view card playing as taboo. Anticipate that possibility

and invite any individual who will not participate in a card-based activity to serve as an assistant or observer.

Some participants simply have not grown up playing cards, so suits, trump and other terminology may be totally new for them. If they are willing, they can try and play and have an interesting experience to debrief.

Availability

The instruction manual is published by Intercultural Press: http://www.interculturalpress.com/shop/barngatext.html.

In Canada, use Masters & Scribes Bookshoppe: http://icdr.com/item131.htm.

In the next issue of SIMAGES , we will continue to explore simulations and games for intercultural training. Contributions are welcome. Please provide name of game or simulation, short description, how it can be used, potential cultural biases and other cautions, and how to procure it. Send to Judee Blohm (judeeblohm@msn.com, subject: SIMAGES Contribution).

Resources

Books

Beyond Experience: The Experiential Approach to Cross-Cultural Education, D. Batchelder editor: Available through www.amazon.com.

Intercultural Sourcebook: Cross-Cultural Training Methods, Volumes 1 and 2, Fowler and Mumford, editors. Available from the Intercultural Press: books@interculturalpress.com or 800-370-2665.

New Ways in Teaching Culture, Fantini, Alvino E. Editor, New Ways in TESOL Series II. Alexandria, Virginia: Teachers of English to Speakers of Other Languages, Inc. 1997: www.tesol.edu.

Simulation Games by Thiagi, published by Workshops by Thiagi: www.thiagi.com.

Publishers and Distributors

Amazon:
   www.amazon.com

Intercultural Press:
   books@interculturalpress.com

Masters & Scribes Bookshoppe (Canada):
   http://icdr.com/item131.htm

Simulation Training Systems:
    858-755-0272   or
   Mitch@SimulationTrainingSystems.com

Nipporica Associates:
   913-901-0243 or
   www.nipporica.com/prod.htm

SPICE: Stanford Program on International and Cross-cultural Education:
   http://spice.stanford.edu

Workshops by Thiagi:
   www.thiagi.com ∎

PLEASE E-MAIL YOUR IDEAS, ARTICLES, AND TIPS FOR SIMAGES TO:

thiagi@thiagi.com

ABOUT NASAGA:

The North American Simulation and Gaming Association (NASAGA) is a growing network of professionals working on the design, implementation, and evaluation of games and simulations to improve learning results in all types of organizations. We believe games and simulations are an extremely useful tool for creating rich learning.

If you would like to join NASAGA or are currently a member and have questions regarding your membership, visit www.nasaga.org.

SOME OF THE BEST THINGS IN LIFE ARE FREE...

EXAMPLE: NASAGA MEMBERSHIP

Become a member. You will receive no hassle about having to renew each year. Membership includes full access to the web site, use of the mailing list, and an electronic copy of our newsletter, SIMAGES.

If you would like to become a member, please complete the form at:

http://www.nasaga.org/become_member.wrp

If you have any questions concerning memberships, please send an email to:

info@nasaga.org

PLAY FOR PERFORMANCE

As a NASAGA member you are invited to the May issue of this newsletter.
To access this issue point your browser to

http://www.thiagi.com/pfp/IE4H/may2005.html

Read, play, and enjoy!

SIMAGES

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North American Simulation
and Gaming Association
info@nasaga.org