

STRINGS

Performative Encounter with

Agenda 2030 Graduate School

A Manual

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STRINGS

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Foreword

Strings was a participative performance that explored the driving forces of change and what personal motivations humans have for pursuing their vision.

The site of the performance was the University of Lund in Lund and Malmö. The hosts were an international and interdisciplinary group of researchers from all faculties of Lund University dealing with subjects related to Agenda 2030, the UN sustainable goals, that are set to respond to the current global crisis. I am a part of that Graduate School with my artistic research project and the researchers in question are my academic colleagues and friends.

This manual is an attempt to document parts of the project Strings, the third performance of my artistic research project ***How Little is Enough? Sustainable Methods of Performance for Transformative Encounters.***

For more than two years did my colleagues endure my requests, introductions, video screenings, workshops, and countless emails to prepare the two performances. I am so thankful for their patience and tolerance towards someone

that comes from a marginal field within the academic sphere asking them to shed their academic armour to be revealed as vulnerable children of the world with their big hearts and bold visions.

25 members of the Graduate School participated in the project and more members contributed in one way or the other. They believed in the project and invested their time and energy into my project, for that I am grateful.

In the two parts of STRINGS the researchers shared their stories, knowledges, and inspirations through a series of performative encounters.

STRINGS Part I: *We are all researchers* was a personal meeting between two people in a poetic performative setting. Here the researchers invited guests, one at a time, for a visit in their workspace to exchange experiences, knowledge, and inspirations. During the visit the guests got an insight into the hosts research and had an opportunity to both ask and answer questions on how and why research can contribute to a positive change in our world. 21 researchers opened their offices to the public in this way.

STRINGS Part II: *The Hub*, was a performative gathering of people motivated for change, seeking to inspire and get inspired. A small group of guests together with researchers were invited to participate in a creative laboratory that investigated the motivations for change. It was a celebration of the things people love and are happily attached to and that can inspire one to contribute to big or small changes in one's environment. *What is worth sustaining?* was the leading question in a playful encounter between professional and everyday researchers.

The texts that are presented here are neither a documentation of a performance nor are they a manuscript for the performative encounters but a mixture of instructions and game rules for a playful, yet profound encounters between living human beings, together with short descriptions of situations. You will also find texts that were generated in or through human encounters between the artist, the hosts, and guests of the work.

I have chosen to call these texts manuals, to be interpreted freely.

To my colleagues in the Agenda 2030 Graduate School, I am deeply thankful for their contribution to my artwork and artistic research. They have convinced me that arts have a role to play in the current global crisis and can create alliances between different fields and different people.

Arts can remind us of who we are and what we stand for, and it creates a bond to the world around us.

We have surely created a bond between us, and this bond is made from care, connection, empathy, and love, the four pillars of research as explored in Strings.

Kyoto, December 2022

Steinunn Knúts Önnudóttir

Strings Part I

We Are All Researchers

A Manual for
Performative Encounters

Prologue

At the entrance of one of Lund University Campuses.

The artist behind the work, Steinunn, meets an external guest that has booked time with a researcher within Agenda 2030 Graduate School. Steinunn greets the guest outside the building and invites them inside.

My name is Steinunn. The name is Icelandic and is a combination of two words a stone and a wave. So, my name actually means a pebble - like this here. *(shows the guest a pebble)*

This stone has existed on earth from the beginning of time and will continue to exist to the end of time. We are made from the same material as this pebble – our origins are stardust. For hundred or even thousands of years it was lying in the sea and got shaped by the waves. Me too, during my lifetime I have been shaped by waves of events and things that surround me. Now I am being shaped by this encounter. I am an artistic researcher, and I am researching this very moment - with you.

I ask you to hold on to this stone during your visit, to connect you to the past and the future. You will be meeting J, that with their research is contributing to change in their field.

The exchange takes the form of a game, with cards that provide you with tasks to solve, things to observe, and questions to deal with.

The meeting will take around 40 minutes and you can stop the game whenever you want and leave.

Come with me.

The artist walks with the guest through the campus to the office of the researcher that invites the guest inside.

Welcome

In the office the host gives the guest an informal introduction:

Welcome to my office.

I am J and I am a biochemist, and this is where I do my research.

What is your name?

Nice to meet you.

Informal chat between the two. The researcher explains their research in simple terms to the guest.

In my research I am dealing with...

This is my desk, but I do not use it that much. I mostly do work in the lab. What I love about the lab is the...

Do you want something to drink? Please have a seat.

The card game instructions

These guidelines are for the host to be mediated informally and organically with the guest:

The Cards have a title on one side and the tasks on the other. They come in a pile and the order of the cards are predetermined. This is negotiable. You can skip cards if they do not resonate with you, or you can pick chosen topics from the pile.

There is one starting card for each participant, one for the guest and another for the host.

The guest starts reading his card in silence, then the host reads his first card out loud. After that the host and guest take turns in reading the cards out loud and solve the tasks together. The first card in the pile is TIME and the last is STORIES

Host: This deck of cards will lead our dialogue. We are both invited to solve the tasks on the cards. The first card is for your eyes only.

I invite you to read it in silence.

Then we can start the actual game.

PRESENCE

Take a short moment to:

pay attention to your expectations for this encounter.

pay attention to your sensations.

pay attention to your surroundings.

MIMICKING NATURE

I was a creative kid. As a teenager I was doing theatre and wanted to become a photographer. It changed when I visited my aunt's lab, and I realised how creative research can be and that black women have a place in knowledge production. Now I use my creativity in a high-tech university lab where I recreate silk. Instead of taking photographs I mirror nature's own design and get to explore the role of the silkworm.

What kind of child were you?

What were your interests?*

TIME

Place the pebble on the table beside the string.

Compare and discuss the timeline and lifecycles of these objects.

ATTACHMENTS

Let the objects on the table stand for things that are dear to you and let the pebble represent you. With the string, create connections between yourself and the objects.

Find your own way of solving the task - in silence or in dialogue. Take turns.

KNOWLEDGES

1. Ask each other about something that you do not know, and you think the other person knows.
2. Share a piece of knowledge with each other that you think the other person does not have.

PERSPECTIVES

1. Change seats.
2. Take a moment to imagine that you are each other.

ACTIONS

Take a time to reflect and then discuss following questions:

What are the things that move you to action?

Are you pulled or pushed?

TURNING POINTS

Take time to reflect and discuss the questions:

1. Have you changed your mind about something?
2. What informs change?

VISIONS

Take time to reflect on the question:

1. What do you see around you, now and in the future?
2. Share with each other a vision, small or big.

STORIES

1. Discuss:

If the pebble could talk, what story would it tell about this encounter?

2. Make a sentence about yourselves starting with

"This is a story about a child that..."

Both the host and the guest write their stories on a piece of paper and when they are ready, they share them with each other. The guest either takes the note with them or leaves it with the host.

Host: Now our time is up.

Thank you for your visit.

*The host and the guest have an informal chat to conclude the encounter. The host guides the guest back to Steinunn and the guest returns the stone to them.
The guest is invited to write a few words in a guest book.*

This is a story about a child...

*A collection of stories generated in the one-on-one
encounters We Are All Researchers*

11th April – 6th May 2022

This is a story about a child
that threw himself into the wild
with his eyes closed and his hands tied.
Nowhere to hide, he sometimes cried.
Often tears of joy, often tears of despair.
Often on a shoulder often out of glare.
Always wondering, how could this be fair?
Always wondering, is he still a child?

This is a story about a child that needs to know.

This is a story about a child that was optimistic and
dared to disrupt for change.

This is a story about a child
that loves the sunshine.

This is a story about a child that
looks with curiosity
to the world.

This is a story about a child who invented a 200 frill of bears, monkeys, and turtles. He believed this was real and true although he lived in an apartment. His teacher told his mother and said that he was a very imaginative child who may not quickly be ready for school.

This is a story about a child
that live in her own imagination,
playing in the dirt and
hugging the trees.

This is a story about a child that went to a foreign
shore and found a pebble.

It was a wintery day and she had forgotten...

This is a story about a child that
did not grow up.

This is a story about a child that grew up too early
and learned too much.
Now it cannot go back.

This is a story about a child that is still looking and
trying to find meaning.
Still stumbling along.

This is a story about a child that would still like to
be a child –
but is none the less
happy not to be.

This is a story about a child that always was very concerned about pollution and nature but never found itself in a social setting that called for action. Now the child is exploring the activities of others that feel a call for action.

This is a story about a child that left the island and
is now looking for a ride back home.

This is a story about a child that never wanted to grow up...so it created a way of participating in the grownup world with games and play.

This is a story about a child that took the long and sometimes wrong path toward a life where curiosity is allowed to be the guiding light and where wrong is no longer wrong but rather an extra, adventurous detour!

This is a story about a child that no one but me
could understand
but then forgets how to read it.

This is a story about a child that went out in the world and met some people that were situated differently, and it made the child wonder how to do something good.

This is a story about a child who
never wants to give up on the world and everyone
who she shares it with.

This is a story about a child
that was a dreamy child,
but actually made quite a few dreams
come true.

This is a story about a child
that sailed the ocean and
never returned.

This is a story about a child
that loved the spring.

This is a story about a child
that has led a good life
but not without some struggles.

This is a story about a child
who saw everything.

This is a story about a child that is
trying to stay focused.

This is a story about a child
that never left the sea.

This is a story about a child who loves to swim in the green sea. The child will grow up in salt and waves and become a life dancer.

This is a story about a child
that stayed a child until she grew old.

This is a story about a child that never left the sea.

This is a story about a child that wants to be better.

This is a story about a child that loved the sea.

This is a story about a child that
knows she is lucky and
lives in gratitude.

This is a story about a child that is
looking for change.

This is a story about a child who realised how lucky
she was and lives with gratitude.

This is a story about a child that never went far from
home – it was inside her.

This is a story about a child that learned to grieve
and hold the experience of loss
long enough to let it go.

This is a story about a child that appreciated being
listened to and heard.

This is a story about a child that was charged by
great expectations but who ever since fulfilled them
in most unexpected ways.

This is a story about a child who never stopped
daydreaming, and the world and the people in it
never stopped surprising her.

This is a story about a child that had emotions and even if they burdened him from time to time, they always led to the fruitful road, he was seeking...

This is a story about a child that tried, and tries to
listen to others...

This is a story about a child that managed to pass a
quite a lot of different stages of live and still keep
some of the childishness.

This is a story about a child that stopped being so
impatient and just let things happen.

This is a story about a child that does not know
what is about to happen.

This is a story about a child that was bright, curious,
and impatient. The child slowly learned to listen
more to the world rather than wanting to change it.

This is a story of a child that has travelled all the world and came back to the place where it started and recognised it for the first time.

We cannot waste its value.

PERSONAL STORIES

*Texts by Steinunn Knúts Önnudóttir
in collaboration with
members of Agenda 2030
Graduate School*

MIMICKING NATURE

I was a creative kid. As a teenager I was doing theatre and wanted to become a photographer. It changed when I visited my aunt's lab, and I realised how creative research can be and that black women have a place in knowledge production. Now

I use my creativity in a high-tech university lab where I recreate silk. Instead of taking photographs I mirror nature's own design and get to explore the role of the silkworm.

WATER

When I was a kid, I liked playing in water.

There were two lakes close to my childhood home where I used to swim. I trained swimming for a while but I didn't like swimming for competition so I quit. I rather wanted to fight for the environment.

Once we had an outdoor running test in a PE class. I was more concerned with picking up trash from the ground than completing the task, so I failed the tests.

Now my main task is to find ways to reuse wastewater so children can continue to play in clean water.

This is a test I won't fail.

PEACE

As a child I had difficulty in reading and just wanted to climb trees. I would spend hours in a tree in my imaginary utopia.

I found peace there.

Now I am doing research about peace. I still find it difficult to read but I am driven to overcome my challenges to gain a better understanding of the world.

I use utopia as a method to imagine the reconstitution of society.

NEW NARRATIVES

I was named after my grandmother that got her name from an enigmatic stranger that happened to visit the church when she was baptised. Because of my name I am often mistaken for a foreigner in my own country. As a child I learned how important it is to be able to tell your story and from my mother I understood how knowledge in all forms is empowering.

Now I am exploring how the narratives of immigrants in Europe can be redefined in law, to benefit care and not profit.

THE NON-HUMAN

When I was a child, our neighbour asked my family to care for his parrot while he went on a vacation.

He never came to pick it up. The parrot's name was Jakob even though it was female.

When we had spent over 20 years together Jakob died, and I started a micro sanctuary for neglected parrots. As a child I never understood human superiority on the planet. Jakob shaped my worldview and now I am exploring how vegan activists spread their worldview, what rhetoric they use and how their message is perceived.

SUPPORT

I was a very political child.

I wrote a letter to the Swedish Television to protest the money spent on the Eurovision Song Contest arguing that the funds could be used for better things, like health care or schools.

Now I am equally political but less angry and I do understand the value of the song contest. Instead of sending letters to people in power I am looking at how built environment can support people in their daily lives and how urban planning can support a more equal society and counter segregation.

I hope my research reaches people in power.

EMPATHY

When I was a kid, I really liked arguments. I would win any argument and was praised for my rhetoric skills. Later I understood that the value of human connection was in the exchange, the listening, and trying to understand each other.

Now I am interested in how empathy affects relations and decision-making.

I hardly argue any more, but I like discussing with colleagues about professional matters.

LIFECYCLES

As a kid I used to write stories in little homemade books. I was a curious child and had a strong urge to learn and write about the things around me, animals, humans, and nature. I had a teacher that encouraged me to use my creativity and her inspiration is very important for my research today. Now I tell the stories of instruments used in surgery. I trace the lifecycle of objects, their origins, their travels, and their impact on the world. This story will be written in a book intended for the future.

AID

When I was a kid, I witnessed how financial fortune transformed people and relations in my family. I was lucky that I had parents that protected me from the toxic affect of money. Later when my schoolfriends went to business schools I felt an urge to pursue a more hermetic path.

It led me to Kenya where I am now looking at how pastoral communities deal with the affects of climate change and how they can be aided on their own terms.

In my experience the money is not the soul solution.

READING

I was a very competitive kid, hard working and bright.

What no one knew was that I had dyslexia.

I was determined not to let it affect my performance, so I worked double so hard to get the grades I wanted.

I have reached the third circle of studies and I can't read a book but I do read other things.

Now I am looking at how social sustainability looks like in practice. So instead of books I read policies, actions and testimonies from people and organisations in the field.

JUSTICE

In my teens I witnessed how my home country, South Korea collapsed, and the free market transformed our culture to a more unjust society. I saw with my bare eyes how policy making affects peoples lives.

I early wanted to work with these policies and have an impact.

UN was the place for that mission and that is where I am stationed.

Within my research and my job at the UN I am shedding light on a gap in investment law that favours the rich.

I hope to provide guidelines on how to interpret the SD goals legal meaning and how governments in poor countries can use it to shape their policies towards a more just system.

FORMATION

When I was 12-year-old I moved to Cambodia with my family.

I quickly understood how much I had in common with my multicultural schoolmates but also how different our worlds looked. I became curious about different customs and other perspectives.

Just before his death my father inspired me with stories from Malawi where he had lived and to honour his memory, I now am studying cultural practices in Malawi.

Different from the artistic and creative activities that formed me the practices I am studying can be both violent and harmful.

WEAR

When travelling with my family as a child, I saw a beggar on the street. I started to wonder why we could travel the world and she could not, so I would ask my parents about this injustice.

I developed an urge to elevate the voices of people that are less fortunate.

In my research I am looking at how the garment industry can contribute to economic growth in low-income countries, while at the same time examining women's role and condition in that development.

I love wearing beautiful clothes, but I also want to hear the voices of the women that make them.

THINGS UNTOLD

As a kid in Bogota, I was privileged and protected. I had a western education and acquired the knowledge of white western culture. I only saw the slums from the distance apart from when my grandmother took me for walks in the city outside of my protected fenced world. She talked to beggars and was friendly with people on the streets.

It was when I had aborted my career as a corporate lawyer and moved to Sweden and became an immigrant that I realized that I did not know much about the 33 regions of Colombia.

Now I follow the example of my grandmother and am drawing attention to local knowledges, their untold stories, and untold geographies.

AND THEN I SING

In my teens I would love to help my peers with their philosophy assignments. I loved philosophy and I loved being a teacher to my friends. Still, I did not listen to my inner voice when choosing my profession instead I followed the social and cultural convention and went into law.

Although I didn't realize it at the time, it made me unhappy.

I became even more unhappy when I started working as a lawyer. There was no justice to be found and I started observing how law was constructed.

Now I am studying how this construct of law relates to other types of normative constructs and how people function within these frames

...and then I sing.

MORAL COMPASS

I grew up on a farm far from the troubles of the world. In my family we talked a lot about the world situation. My parents remembered the world war II and told us children about it. Each year I helped out when my mother and the other women raised money for the red cross. At 15 I joined an international peace organisation where I worked for 15 years.

I was given an inner compass.

This compass has led me to do research on strategies for implementing change in our society. Today I am looking at the role of partnerships in achieving the Agenda 2030 sustainable goals.

LIGHT

As a child I was interested in the people around me, a bit like a detective, trying to understand why they behaved like they did.

Now I am a psychologist, and this is what I do.

I am researching how light affects the wellbeing of people. I come from the sunny Greece and later I moved to Northern Sweden with long dark winters where artificial light substitutes the sun. I want to find ways of designing light that brings people to green areas in urban environment to to strengthen their connection to nature.

BIODIVERSITY

When I was a kid, I travelled around Colombia with my father who was a lorry driver. I got to know my country that has the second largest biodiversity in the world. On our travels we slept in hammocks outside and I remember the overwhelming noise of the non-human during dark hours.

For me the forest was amazing.

My mother taught me to have patience and I would spend hours observing different species in their natural environment. Now I am exploring how our own species make policies to protect the forest and all its lifeforms.

MAPS

I grew up in Northern Norway with a mother from the Philippines. There is a long distance between these places both geographically and culturally. Somehow, I was the exotic one in both places. I was a curious kid and wanted to learn. It was a turning point in my life when I discovered that my parents did not “know it all”.

I had knowledge my parents did not have.
Now I am interested in how humans map the world, and how these maps in turn shape their understanding of the world.

MIGRATION

I have been migrating my whole life.

I was raised in seven countries and four continents. As a kid, I was cared for and sheltered by my parents, a father from Finland and an Indian mother.

As a teenager in Africa, I discovered that not everyone around me was as safe as me and I wanted to help out somehow. So, at the height of the HIV epidemic, I joined a community service group that toured with educational theatre pieces about safe sex.

Now I use science to expose how migrant youth are vulnerable to sexual violence so they can be sheltered and cared for as I was in my youth.

INTEGRITY

I am a creature of the sea.

When I was a child, I would play for hours in the sea: The sea was for me a gateway to an imaginary world where I was the queen, and the world would dance around me. In the real world I did not have a space to express myself. Now the sea is inside of me, empowering me to tell my story through autobiographical performance.

I use my imagination to create a future for migrants and minorities to regenerate their integrity through art.

POLYPHONY

As a child my father took me to see a musical and everything
fell into place.

Music somehow confirms my being.

As a kid I took dance lessons and music lessons but the most
fulfilling was experiencing the polyphony in choir singing.

Music for me is an activity, not an object, an activity that you
do with others.

The most important things are transmitted through caring
relations, like when my father introduced me to musicals.

Teaching is about care.

This is one of the important aspects of what I am exploring
through my research.

What kind of child were you?

Questions to guests dependant on host:

What were you interested in?

Did you challenge the grown ups?

Where did you get your name from?

Were you political?

Did you witness any transformation in your surroundings?

Did you like to sing?

Did you like to climb trees?

Did you read books?

Were you curious?

Did your parents know it all?

Did you like to play in the sea?

Did you like to observe insects?

How was your education?

Where were you raised?

Did you make up stories?

Did you think about justice?

Did you like to play in water?

What formed you?

Did you have any pets?

Did you witness changes to your environment?

Did you migrate?

Strings Part II

The Hub

An Extended Manual for
Performative Encounters



We are situated in Kapellsalen in one of the oldest buildings of Lund University at the heart of the City Campus.

It is spring and the magnolia trees are in full bloom outside.

The hosts, members of the Agenda 2030 Graduate school, wearing white lab coats, welcome their guests on arrival.

Steinunn, the headmistress is sitting at a table and greets each guest, addressing them as students for the research training program that is about to start. She will give them a form to fill in with their name, a form that later becomes their diploma.

The guests will be divided into four groups, Earth, Air, Fire, Water. For each group there will be one member of the graduate school as a group leader. The group leader will welcome each of their students and guide them through the procedures, starting by finding a white lab coat and a name tag.

The group leader will take responsibility of the group's movements and facilitates the assignments and when possible, share their research and details of their projects. The group leaders do the assignments together with the group.

The groups will visit four stations where there is a host from the graduate school. The group has 20 minutes to perform tasks together in each station.

The station guards will act as moderators at the stations. Tasks and texts are written on cards that the station guards can read from or ask guests to read from.

The training stations are

- Care. (inside)
- Love. (inside)
- Empathy. (outdoors)
- Connections. (outdoors)

Two members of the Graduate school make up the house band with a guitar and piano. They play music when people arrive, during intervals, when groups move between stations and in the graduation event at the end.

Steinunn will be in the role of master of ceremony with a great gong to control the movement of the groups.

The performance ends with a graduation ceremony.

Opening speech

Headmistress:

Welcome to the Hub,

We are the members of Agenda 2030 Research School, and we are delighted to have you as our guests. We are summoned here in the cradle of knowledge, in one of the oldest Universities in Europe that dates back to a Franciscan medieval university that was founded in Lund 1425 and became Lund University 1666.

My name is Steinunn Knúts Önnudóttir and I am a theatre maker and an artist researcher. You are now situated in the heart of my research, in what I call a transformative encounter. This is a theatre performance.

Everything that happens during the performance is real especially when it gets magical. I ask you to pay special attention to the magic. It is most likely to happen in the awkward moments when there is silence and when we are not ready with an answer.

I will be observing, taking photographs and notes to investigate the potential of this performative encounter. I also encourage you to take photographs and notes.

You are free to have your phones with you during the whole experience and if you have a social media account, please share the pictures using the hashtag #stringsthehub. If you do not want your photo to be posted on Instagram or used later in connection to my research, please talk to me or one of the researchers that are here with me today.

Let me now introduce M and M the house band. Do you want to introduce yourselves?

M and M introduce them selves

Can I ask the other members of the Graduate school to step forward so we can see you. You will get to know them in your work today.

The members of the graduate school introduce them selves

The hub is a training camp for everyday researcher, and we are here to work on the four pillars of research. Namely Care, Connection, Empathy and Love. Without these elements our knowledge is worthless.

We are all researchers. Through our lives we explore and acquire knowledge every day. Some more systematically, others adapt to changes around them without actively seeking new knowledge. Whatever is the case, we all have things that interest us, things we love and care about and connections that move us to action.

This is where our focus will be today.

We want to give you an opportunity to explore with us the driving forces of change and contemplate for a brief moment our motivations for acting or not acting in the world.

You have been divided into four groups and in each group, we have a member of the Graduate School. You will be asked to work as an individual within a group. You have 20 minutes to complete the assignments in each station. When you hear the sound of the gong it is time to move to the next station.

By the end of each session, you will get a stamp in your personal study book. When you have collected all four stamps you will qualify for *The Four Pillars of Research Certificate*.

The last stamp you will get with me.

We conclude the training program with a graduation ceremony.

I ask the groups to prepare a joint sum up of their experience to present at the graduation. Group **Earth** and **Fire** will start outside with C and T and group **Air** and **Water** will start inside with I and J.

Enjoy your training.

Guidelines for Care

Hi, my name is I,

Welcome to this training station.

Should we start with a short name round.

We will be focusing on Care.

Care can be a verb or a noun, but it can also be a quality.

Caring is about how we interact with our surroundings. It also relates to how we deal with our past and how we prepare for the future.

In my research I am dealing a lot with care...

The group leader shares with the group how care connects to their research project.

Before we turn to the actual tasks, is there anyone that wants to share perspectives on care?

The group has a brief discussion on what care means to them.

Group Leader: We have two tasks to solve.

TASK I

Caring for the past.

Take a moment to think about one thing from before you were born that is heart-warming, tender or supportive in your life. A thing can be e.g., an object, a story, a tradition, an idea.

Share with each other what it is – with or without explanations.

TASK II

Caring for the future.

Choose a pebble and write or draw on it,
a message for the future.

The message can be for
the future-you
or
a future-someone or -something.

If you do not want to make a mark on the stone, you can
whisper the message to the pebble.

You may take the pebble with you when you leave.

Guidelines for Love

Hi, my name is J,

Welcome to this training station.

Should we start with a short name round?

Here we focus on the things we love, the things we want to sustain. I will invite you to immerse yourselves in the things you love with the help of this projector and these loudspeakers.

The group sits in a half circle turned towards a projection from the Amazon Forest, in the loudspeakers there are forest sounds. The group leader steps into the projection and the image is projected unto their white lab coat.

I am now standing in the middle of the Amazon forest. You can also hear the sounds of the inhabitants of the forest, human and non-human.

The driving force for my research is my affection for the Amazon forest ...

The group leader explains how their research relates to the forest.

Before we turn to the actual tasks – is there anyone that wants to share perspectives on love?

The group has a brief discussion on what love means to them.

We have two tasks to solve

TASK I

LOVE

What do you want to sustain?

Think about one thing
that you would not want the future to miss out on.

Share with each other this thing – with or without explanation.

TASK II

LOVE

What do you want to immerse yourself in?

As a group, agree on one thing
that you all love and you would like to sustain for the future.

Find an image of it online.

Find a sound online for the thing you love.

Project the image onto the wall
and send the sound to the loudspeakers.

Immerse yourselves in the image.

Take pictures of each other in the immersion.



Guidelines for Connections

Hi, my name is T

Welcome to this training station.

Should we start with a short name round?

Here we want to provide an opportunity for you to
contemplate your connections.

We connect to people, places, things, and ideas – we connect
through time, space, and dimensions. Even though we are not
always aware of our own entanglements in the world, the
strings are still there.

There are always strings attached.

In research these connections become significant. We can
even say that research is about exposing and trying to
understand the meaning of already existing connections or
create new ones. In this session we focus on our personal
connections that may affect our actions and choices. In
research we try to situate our selves to understand our

possible biases and to clarify where we stand and where we get our ideas from. It is probably because of our connections that we feel motivated to contribute to change in the world. Objectivity does not exist – transparency is maybe its substitute.

In my case I can see how my entanglements with places and people have an impact on what I do and how I do things....

The group leader shares a personal story/reflection on their entanglements related to their research.

Before we turn to the actual task – is there anyone that wants to share perspectives on connections?

The group has a brief discussion on what connection means to them.

The group leader: We have on task to solve.

TASK

CONNECTION

With a string, create a symbolic web of your connections by attaching it to branches, benches or other things in proximity to this place.

While the string represents your connections, the points represent moments, people, places, or ideas.

Create your own logic.

There is no right way of solving the task.

Observe how your web connects to other webs.

Take a picture of your web or ask someone to take a picture of it.

Trace back your entanglement and collect the string and leave it with the station guard.

Guidelines for Empathy

Hi, my name is C.

Welcome to this training station.

Should we start with a short name round?

We are here to have a short practice in empathy.

The group leader talks shortly about how empathy manifests in their research project.

First, I will shed light on what the science says about empathy and then we will make some practical exercises.

The text I am about to read is from a colleague from the Graduate School that is studying empathy.

You might think that feeling empathy just happens. In a way, that is true. When you watch a movie, you relate to and maybe even share the feelings the characters experience. In this situation, empathy "just happens". Nonetheless, research has proven that empathy is under our control. We can often choose to approach or avoid situations that make us feel empathy. I will show you that the benefits of feeling empathy outweigh the costs associated with it.

People feel empathy when they are motivated to do so. Scientists from Stanford University have studied why people want to feel empathy. In one study, they simply told participants that empathy can be increased. Participants that heard this tried hard to increase their empathy. When we realize that we can increase our empathy, we become motivated to feel more empathy with others.

People sometimes feel that empathy is exhausting and avoid it. But individuals that see themselves as good empathizers often do not experience empathy as exhausting. In a study from Penn State University, researchers told people that they were good at judging other people's feelings. This led the participants to see empathy as effortless. So, if you feel that you are a good empathizer, feeling empathy is easier. If feeling empathy is easy, you are less likely to avoid it.

Are there good reasons to become a more empathic person?

Research has shown that there are plenty.

Most of us like empathic people. People with a lot of empathy often get along well with others. For instance, empathic people are good at understanding others' emotions. This in turn makes you well adjusted.

Empathy has positive effects on both work and private life.

Empathy can help you to be more efficient at work. Scientists from Michigan State University showed that managers with a lot of empathy also had teams that are more efficient. Their team members often reached their daily goals and were also less stressed.

Empathy is good for romantic relationships and keeping friends, as well. Couples who are skilled at understanding

others' emotions are better at helping each other in everyday life.

In sum, you can improve your empathy and there are several benefits to being an empathic person. It can help you in your work and your social life. Empathy makes you well adjusted.

Empathy can make people around you feel better and makes you keep your friends. Learning that you can control your empathy is your first step towards becoming more empathic person.

Practice your empathy and you will become a better, more empathic, person.

So, this is what we will do now.

Before we turn to the practice— is there anyone that wants to share some perspectives on empathy?

The group has a brief discussion on what empathy means to them.

The group leader: We have one task to solve.

TASK

EMPATHY

Choose a thing to practice your empathy with.

An object

A plant

A being

Try to imagine that you are this thing.

What has it experienced?

What does it relate to?

How does it feel?

How does it perceive the world?

Pay attention to your feelings towards the thing.

Ask the thing if you can take a picture of it.

Repeat the exercise if you have time.

When the groups have gone through the four stations and completed all the tasks, they summon in Kappelsalen to have the last stamp from the headmistress that will be sitting at her desk.

When the last certificate has been stamped the headmistress will hit the gong to summon everyone for the last ceremony where the candidates are formally given the title *everyday researcher*. The headmistress addresses the candidates that in turn share reflections or experiences from the training. There is an open forum to be used for sharing wisdom, ideas, and sentiments.

There will be cheers and a fourfold hip, hip hurray before the gong sounds for the last time.

The house band plays music while the “students” mingle and gradually leave the space with their new diploma under their arms.

The Four Pillar Research

Certificate

Is truly a researcher

after completing The Four Pillar Research Training

Connections

Care

Empathy

Love

Anno Domini 3rd May 2022

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