Facilitating Role-playing Scenarios for Educational Impacts

Sarah Lynne Bowman
Josefin Westborg

Abstract

As we proceed from the abstract to the more concrete, some instruction is necessary to translate these theoretical and hypothetical concepts into practice. Thus, this text will discuss the importance of the role of the facilitator in steering educational role-playing games toward deep play, powerful insights, as well as any intended learning objectives. This text will discuss the following:

1. An introduction to role-playing games as facilitated rituals;
2. A discussion of the role of the facilitator as a guide when playing for transformative impacts;
3. General advice on how to facilitate a *freeform* scenario, the type of role-playing from which we draw much of our design inspiration and practice;
4. Information about facilitating the specific scenarios in this volume.

Facilitation, Games, and Rituals

The goal of the facilitator in role-playing scenarios is to guide participants through the exercise, helping them feel safe enough to take a risk, play, and learn. When games are played in professional settings such as among colleagues at a university, the stakes might feel high for participants. They may want to save face, be afraid of "getting something wrong," seeming incapable, ruining the experience for others, or being too vulnerable.

However, if the facilitator can provide an environment in which they feel sufficiently held (Winnicott 1960), the group can become a *transformational container* (Bowman and Hugaas 2021; Bowman and Baird 2022) within which players can practice different identities, behaviors, and relationship dynamics. They can also learn key skills, such as communication, collaboration, and conflict transformation. The act of playing can draw colleagues closer together, as through the role, they can explore cognitive states and emotional depths that would otherwise be difficult to attain, especially within a professional environment.

In our experience running these role-playing games at workshops for CIRCUS, researchers were able to engage in metareflection (Levin 2020; 2022) in a group setting, as it allows them to experience two layers of identity at the same time: the person playing the game and the character experiencing the unfolding scene. This productive space can lead to powerful insights, especially when paired with thorough emotional and educational debriefing (Westborg 2022), i.e., processing the affective experiences with the group, while

also making connections between the events in the scenario with the intended learning objectives.

From this perspective, three main phases of play are important to emphasize: before, during, and after. While this may sound obvious, the practicalities of facilitating role-playing games can become quite complex. At their core, enacted role-playing games are rituals (Bowman 2010; Beltrán 2012) in which players experience:

1) A *Preparation* phase, in which players engage in practices that prepare them to shift into another role in a fictional setting. This phase marks a **separation** between daily life and the enactment of the ritual (Turner 1995).

   For the purposes of these scenarios, the Preparation phase mostly takes place in the form of a *workshop* that facilitators will run for the group, providing players with the tools needed to feel safe and dare to engage in playful behavior in a professional setting.

2) A *Liminal* phase, in which players shed their previous social roles and embody new ones by crossing the threshold from reality to fictional play. They cross a conceptual threshold and step into **liminality**: a "betwixt and between state" (Turner 1995) within which they are able to enact different social behaviors through the *alibi* of play (Montola 2010; Deterding 2017). In game studies, this concept is called *the magic circle* (Huizinga 1958; Salen and Zimmerman 2003), where participants agree upon different social rules within an agreed upon social contract of play.

   For the purposes of this book, the Liminal phase begins at the start of the game and concludes when the scenes are complete, i.e. *gameplay*.

3) A *Return* phase, in which participants shed the roles and behaviors of the ritual and enter back into daily life, **reincorporating** into the social fabric while integrating lessons from the ritual.

   For the purposes of this book, the Return phase is signaled by *de-roling, debriefing,* and *transitioning back to daily life* (Bowman and Hugaas 2019).

Rituals work best when guided by a facilitator and shared as a collective experience in a group setting, which invigorates a feeling of ***communitas*** (Turner 1969), or interconnectedness within the community.

These stages may sound daunting to first-time or less experienced facilitators, but we encourage you not to worry: humans are ritual-making machines. Your job is to provide players with the tools needed for success, guidance through these stages, enough safety to embolden them to step outside of their comfort zone, and most importantly, encouragement. And, ideally, they will have learned about themselves, others, and the research collaboration process along the way.

Just follow the steps, trust yourself, and believe in your participants. It often surprises us how little it takes for adults to remember how to play, to morph, to shapeshift, and to express. Your job is to give them permission to do so.

Facilitating Transformative Role-playing Games

The role-playing scenarios we have designed come from a tradition called *freeform* (Westerling and Hultman 2019). While the term freeform has been used in many role-playing communities, we use the term to indicate a design tradition originating in the Nordic countries and further developing in the United States and elsewhere (Stark 2012; Stark 2016). We consider freeform a type of live action role-playing game (larp), in which the players physically enact their character's movements. However, unlike many larps Freeform does not necessitate props, costuming, or a realistic setting. It can be played around a table without much physical enactment or can be acted out in a more embodied fashion. Our scenarios are "meeting larps," but are not necessarily enacted exactly like reality; you could role-play over Zoom that you are physically sitting around a table sharing ideas or vice versa with little impact on the practicalities of the game.

Actions in freeform games do not necessarily correspond to actual events. Similar to improvisational theatre, a person can hold a hand to their ear and pretend to be on a phone. Freeform also does not require extensive preparation on the part of the facilitator or players compared to other complex role-playing scenarios. As a facilitator, you will engage in your own Preparation for the ritual: you will read the scenario thoroughly, familiarize yourself with the various stages, and collect necessary materials for play, e.g. print outs and pens. However, you do not need to memorize the scenario or design the stages of the game: we have done that for you. Simply read the script, announce the parts that should be read aloud, and make sure to follow the instructions carefully for each stage.

As far as tone, these scenarios are designed to be played seriously and realistically in order to mimic situations that might be familiar enough for participants to find them relatable, but distinct enough to not resemble their daily lives too strongly. That being said, these points of relatability can lead to an experience called *bleed*, in which the thoughts, feelings, ideological structures, relationship dynamics, and physical states can spill over from player to character and vice versa (Montola 2010; Bowman 2013; Hugaas 2019). In some cases, if a game experience is transformative enough, they may experience *ego bleed*, in which aspects of personality spill over into their daily identity (Beltrán 2012). Bleed is a neutral state that is neither positive nor negative, although it can be experienced as either depending on the way the individual and the group work to process it (Bowman 2013). Facilitators and players can also *steer* (Montola, Stenros, and Saitta 2015) toward bleed experiences in order to maximize the potential for transformative impacts to occur (Bowman and Hugaas 2021).

In this case, you are guiding players through experiences they may find relatable in order to engage both their emotions and their intellect. By stepping outside of ourselves for a few moments and engaging in *perspective taking*, players can develop empathy for themselves and others (Leonard, Janjetovic, and Usman 2021). Thus, although the participants of these scenarios may play characters with backgrounds outside of their own expertise, they are playing within a familiar sort of situation, one that involves conflicts, competing agendas, different goals, and deep-seated fears.

By exploring and processing these sorts of experiences fictionally in the relatively safe container of the group, players can set aside their own fears and concerns and allow their character to behave differently and even sometimes fail in a way that is instructive. Thus, in order to maximize their impacts, these scenarios should be facilitated with clear

goals stated up front to players, a transparent process, and thorough post-game reflection exercises. Guided reflection can help players distill takeaways that they can integrate into their daily lives (Bowman and Hugaas 2021) and that hopefully will improve their interdisciplinary research collaboration practices and relationships.

Facilitating Freeform Scenarios

On a practical level, in addition to the scenes, freeform scenarios tend to include:

1) **A preparation phase,** in which the facilitator gathers the necessary materials and establishes the play space;

2) **A pre-game phase,** in which the facilitator gives a brief and the players get to workshop and practice relevant parts. The brief includes that the facilitator instructs the players on the goals of the game, the setting, the themes, and any *safety mechanics* (Koljonen 2020) and/or *meta-techniques* (Westerling and Hultman 2019) that may be included.

   Safety mechanics are ways for players to signal their needs during the game, e.g.. , methods to Cut or Pause a scene, how to opt-out, indicate what they are saying is Off-game, i.e. not happening in the fiction etc.

   Meta-techniques are ways to enhance the fiction, e.g. *monologuing* aloud the character's private inner thoughts to deepen the scene for everyone and provide cues upon which others may wish to improvise later.

3) **A structured debrief,** in which the facilitator guides players through a process of emotional, intellectual, and/or educational processing (Westborg 2022).

Thus, freeform facilitation is a lot like directing a film: it works best when the facilitator is not afraid to cut at the height of the drama or steer toward increased intensity and depth. The goal of these scenarios is not always for players to "get it right" and behave like a model team member. In fact, allowing conflicts to escalate and reach a crescendo can be important for exploring the emotional and intellectual complexity underlying our interactions with others, especially in a high-stakes competitive intellectual environment such as academia. Thus, even if the scenarios might seem unrealistic in terms of how a typical collaboration meeting might unfold, the tension is elevated in order to unpack these complexities and feel them fully. Ideally, the facilitator will then guide players to distill takeaways after the game to help them better understand human behavior and the nuances of team dynamics.

Role-playing games allow for an exceptional amount of player agency over the narrative, meaning that the choices players make can dramatically impact what unfolds during the scene. From this perspective, the players may end up making choices as their character that stray from the script. As a facilitator, your job is to use your intuition to allow players to explore what is most alive for their characters in that moment, while also making sure the learning objectives are met, as these games are meant to be educational. Therefore, it may be entirely appropriate to allow players to escalate a conflict until one of them dramatically storms away forever rather than finding a mutual solution and

completing the task at hand; indeed, this sequence of events happened at one of our playtests for CIRCUS. Finding the right balance of allowing players to make meaningful choices through emergent play (Torner 2018) and navigating the group toward the learning objectives is part of the challenge -- and also the art form -- of facilitation (Bowman 2017).

Similarly, if a scene seems to be slow to start or petering out, as a facilitator, you can nudge the players toward more focused, intense play. For example, if a character is sitting quietly while others talk over them, the facilitator might call "Pause" and then ask the character to "Monologue." This meta-technique gives the player permission to break into the scene, even if both they and their character might find such behavior rude, without having in-game consequences, for example verbalizing their inner thoughts, "I'm so anxious in this meeting. What if they find out I know so little about this subject matter?" The facilitator then starts the scene again. The players can then steer their characters to amplify that character's thoughts through their character's actions, such as gesturing to the character in question and asking, "Your expertise is so vital to the success of this project. How do you envision yourself engaging with this subject matter?"

Alternatively, the facilitator might call for monologues from the other group members, who may in turn share similar sentiments, revealing the insecurities many scholars feel in these situations. If you are playing a facilitator character such as the Administrator, you might choose to steer the direction of the game through your own improvisational play, saying something like, "I know these grants can be intimidating, but we must come to a decision soon…" to increase the drama. Remember: you are a player too, but try to guide the players to be active in the scene rather than taking up a lot of space. Whether through meta-techniques or your own role-playing, your job is to shine the spotlight on each of the characters and give them an opportunity to participate more deeply.

At this point in the scene, you might then call "Cut!" even though the scene has not been resolved narratively. Often in freeform facilitation, cutting at the height of the escalation can lead to the highest degree of sustained engagement. In this case, calling "Cut!" even though the characters have not solved their problems peacefully might lead players to reflect on what *not* to do or why groups might fall apart. In this case, the insight gleaned from the fears underlying the conflict might actually be more important to the learning objectives than practicing successful collaboration.

However, if the scenario is about practicing a concrete skill such as I-statements in *nonviolent communication* (Rosenberg 2015), then you should allow the tension to escalate to a boiling point, then steer toward trying the more vulnerable and collaborative tool. This process enables players to watch how conflict can transform into opportunities for growth in an embodied way, which might be instructive for them in their future interactions.

Thus, successful facilitation requires remaining attuned to the group, giving players the opportunity to step in through precise and incisive action, and steering toward deeper intensity and insight. It may take practice to become highly skilled at freeform facilitation. However, again, trust yourself and your intuition. Give yourself permission not to be perfect. Trust the group to be thankful for your guidance, regardless of any bumps around the way. And try to enjoy yourself!

Facilitating the Scenarios in this Volume

The Scenarios

The scenarios are intended to be separate from one another as standalone games, although they work with similar character types, scenarios, and themes. They can be played in any order, but we have created a sequence that can work as a starting point. You can play all five scenarios or choose specific scenarios that fit your purpose. If you are running one of these scenarios for the first time and/or if the participants are new to role-playing, we recommend adding this section to the start of the scenario:

> **What is larp, why are we doing this? (10 min)**
>
> *Here the facilitator explains what larp is and why we are using this method.*
>
> What is larp?
>
> Larp, live-action role-playing, is a co-creative experience where we together create a story for a bounded period of time through emergent playfulness. All participants play a role, a fictional character (so you are not playing yourself but somebody else), and you are doing this in an embodied manner. By improvising from the character and immersing into the fictional reality, the story is created. Larp is sometimes described as improv theatre, but without any audience.
>
> Why are we doing this?
>
> Role-playing scenarios have been used for educational purposes for hundreds of years, perhaps even millennia. You may recall practicing social roles and skills through play as a child. Larping as an adult is a more advanced version of that kind of pretend play. Role-playing games can help players engage in perspective-taking; create meaningful connections between knowledge and personally relevant experiences; see the cause and effect of one's actions; and many other skills. It is a helpful multimodal didactic tool where the participants have a lot of agency to make meaningful choices and are able to have an embodied learning experience.
>
> Larp is often great at highlighting issues within a dynamic or a system. It is not always about problem-solving. Since we have a very short amount of time together, we will use larp as a catalyst to reveal dynamics that may emerge in interdisciplinary research teams. While we will practice solutions in some of the scenarios, the important thing is to let conflicts escalate so we can understand them better and discuss these dynamics afterwards.

All of the scenarios are written to follow the same basic structure, which will hopefully help you and your players recognise the basic format if playing multiple games from this volume.

The Characters

Each scenario is about a new group of characters. You are not playing the same character in another game, even if both of the character types are named the same, for example, the Technophile.
You may encourage participants to try to play different types of characters to explore the subjects from different angles. Alternatively, they can play the same basic type of character, such as the Social Scientist, in different social dynamics and at distinct stages of the research process, which can also be interesting to explore.

Group Size

Our scenarios are made to be run either in one small group of 3-5 players or in a larger group which can be broken up into several smaller groups of 3-5 players for the purposes of play and some of the workshops and debriefing parts. One of the scenarios, *The Pitch Session*, is made specifically to be run in a larger group, as it contains moments where the groups interact with each other.

The default starting position for these scenarios is to start the pre-game phase with everyone present in the larger group. If you are only playing with one small group, then you do not need breakout groups. Instead of having small group debriefs to start and then completing in the large group, you will keep everyone together and ask all the questions during the same debriefing session.

Facilitators

All of our scenarios are designed for one facilitator per small group. If you are an experienced facilitator, you might be able to facilitate more than one group at a time, but you will need to make some adjustments to the game design accordingly.

Time

All given times are estimates. A playthrough can take more or less time depending on the group. If you have facilitated many of the scenarios for the same group, your workshops may be quicker each time, as you already have explained the basics during the previous runs.

Online vs. In-person Play

All of our scenarios could be run online or physically. Whatever modality you choose, you should adjust the scenario to match it. We have given some prompts for how to approach this process in the scenarios. However, we recommend that you read through the scenario first and think through how you will handle the facilitation based on your play conditions.

Read aloud

The scenarios have parts with instructions that should be read aloud to the participants. They are marked so that they start with (Read aloud) and end with (/Read aloud). Everything in between should be read to the group, whereas other facilitation instructions is aimed at you as the facilitator.

Onward and upwards

We wish you the best of luck on your facilitation journey and hope that your players have a rewarding and bonding educational experience.

References

Baird, Josephine, and Sarah Lynne Bowman. 2022. "The Transformative Potential of Immersive Experiences Within Role-playing Communities." *Revista de Estudos Universitário* 48.

Beltrán, Whitney "Strix." 2012. "Yearning for the Hero Within: Live Action Role-Playing as Engagement with Mythical Archetypes." In *Wyrd Con Companion Book 2012*, edited by Sarah Lynne Bowman and Aaron Vanek, 89-96. Los Angeles, CA: Wyrd Con, 2012.

Bowman, Sarah Lynne. 2010. *The Functions of Role-playing Games: How Participants Create Community, Solve Problems, and Explore Identity.* Jefferson, NC: McFarland & Company, Inc.

Bowman, Sarah Lynne. 2013. "Social Conflict in Role-playing Communities: An Exploratory Qualitative Study." *International Journal of Role-Playing* 4: 17-18.

Bowman, Sarah Lynne. 2018. "The Larp Domino Effect." In *Shuffling the Deck: The Knutepunkt 2018 Color Printed Companion*, edited by Annika Waern and Johannes Axner, 161-170. Pittsburgh, PA: Carnegie Mellon University: ETC Press.

Bowman, Sarah Lynne, and Kjell Hedgard Hugaas. 2021. "Magic is Real: How Role-playing Can Transform Our Identities, Our Communities, and Our Lives." In *Book of Magic: Vibrant Fragments of Larp Practices*, edited by Kari Kvittingen Djukastein, Marcus Irgens, Nadja Lipsyc, and Lars Kristian Løveng Sunde. Oslo, Norway: Knutepunkt, 2021.

Huizinga, Johan. 1958. *Homo Ludens: A Study of the Play-Element in Culture*. Boston, MA: Beacon Press.

Levin, Hilda. 2020. “Metareflection.” In *What Do We Do When We Play*? Solmukohta 2020, edited by Eleanor Saitta, Johanna Koljonen, Jukka Särkijärvi, Anne Serup Grove, Pauliina Männistö, and Mia Makkonen. Helsinki: Solmukohta.

Levin, Hilda. 2022. “Bridging Historical and Present Day Community through Embodied Role-playing.” Transformative Play Initiative. YouTube, November 30.

Leonard, Diana J., Jovo Janjetovic, and Maximilian Usman. 2021. “Playing to Experience Marginalization: Benefits and Drawbacks of ‘Dark Tourism’ in Larp.” *International Journal of Role-Playing* 11: 25-47.

Koljonen, Johanna. 2020. “Larp Safety Design Fundamentals.” *JARPS: Japanese Journal of Analog Role-Playing Game Studies 1: Emotional and Psychological Safety in TRPGs and Larp* (September 21): 3e-19e.

Montola, Markus. 2010. “The Positive Negative Experience in Extreme Role-playing.” In *Proceedings of DiGRA Nordic 2010: Experiencing Games: Games, Play, and Players.* Stockholm, Sweden, August 16.

Montola, Markus, Jaakko Stenros, and Eleanor Saitta. 2015. “The Art of Steering: Bringing the Player and the Character Back Together.” Nordiclarp.org, March 29.

Rosenberg, Marshall. 2015. *Nonviolent Communication: A Language of Life: Life-Changing Tools for Healthy Relationships.* 3rd Ed. PuddleDancer Press.

Salen, Katie, and Eric Zimmerman. 2003. *Rules of Play: Game Design Fundamentals*. Cambridge, MA: MIT Press.

Stark, Lizzie. 2012. *Leaving Mundania.* Chicago, IL: Chicago Review Press.

Stark, Lizzie. 2016. *Pocket Guide to American Freeform*. CreateSpace Independent Publishing Platform.

Torner, Evan. 2018. “Emergence, Iteration, and Reincorporation in Larp.” In *Shuffling the Deck: The Knutpunkt 2018 Companion*, edited by Annika Waern and Johannes Axner, 171-179. ETC Press.

Turner, Victor. 1995. *The Ritual Process: Structure and Anti-Structure*. New York: Aldine De Gruyter.

Westerling, Anna, and Anders Hultman. 2019. “Meta-Techniques.” In *Larp Design: Creating Role-play Experiences*, edited by Johanna Koljonen, Jaakko Stenros, Anne Serup Grove, Aina D. Skjønsfjell and Elin Nilsen, 262-268. Copenhagen, Denmark: Landsforeningen Bifrost.

Westborg, Josefin. 2022. “Learning and Framing.” Transformative Play Initiative. YouTube, November 16.

Winnicott, Donald W. 1960. “The Theory of the Parent-Infant Relationship.” *The International Journal of Psychoanalysis* 41: 585–595.

Common Ground

Sarah Lynne Bowman
Josefin Westborg
Kaya Toft Thejls
Kjell Hedgard Hugaas
Josephine Baird

In this scenario you play the early stage of a research project when the group is first coming together trying to decide if they want to participate in the project.

The purpose of this role-playing scenario is to help researchers explore the complexities of finding common ground when applying for funding within a group of diverse, multi-disciplinary scholars.

Documents

- This game design document
- Character sheets
- Short character description (For the facilitator to get a quick overview)

Learning Objectives

1: To navigate the process of integrating the ideas, research areas, and expertise of members from diverse educational backgrounds into one coherent proposal pitch.

2: To explore the different interests and needs of researchers within a project.

Number of Players and Roles

This scenario is designed for one or more groups of 3-5 participants with one facilitator per group. If less than 3 participants in any group, instead add those participants to other groups.

If playing with 3 players, use the main characters. If more players, then add the extra characters in numbered order.

Facilitators

The facilitator/s will run the stages of the meeting in the scenario. They are playing a person from the administration that is there to help.

Physical requirements

One big room where all participants can fit for workshopping and debriefing. Either the room needs to be big enough for all groups to be able to spread out into small groups or you will need break out rooms for each group. The game can also be played online on Zoom or other platforms.

Time

This scenario is planned to take 2 h in total including two 10 min breaks. If playing with only one group then skip the part about changing rooms and do all parts in the small group.

Pre-Game (45 min including 10 min break)

Hi and welcome!
(Read aloud) Welcome all participants and present the facilitator(s).

What will happen today? (5 min)
Here the facilitator gives a short overview of the day and explains the learning objectives of the scenario.

(Read aloud) Today we are going to play a role-playing scenario together. We will work in smaller groups and each group will get their own facilitator as support through the experience. We are starting out with explaining the scenario and providing some general information. After that we are splitting you into smaller groups where you will be given your characters and do some workshops. You will then get a short break before we will play the game. When the game is done we will process the experience first in the smaller groups, have a short break, and then keep processing in the large group before we are done.

The learning objectives for today scenario are as follows:

1: To navigate the process of integrating the ideas, research areas, and expertise of members from diverse educational backgrounds into one coherent proposal pitch.

2: To explore the different interests and needs of researchers within a project. (/Read aloud)

Intro to the scenario (5 min)
Here the participants will be introduced to the setting for the scenario and techniques that will be used to play the scenario.

(Read aloud) You have been invited to a meeting to take part in a research project brainstorming workshop. You have received a small amount of funding to attend and are being asked to join a larger grant proposal. The goal of this scenario is not necessarily for the team to "succeed" or agree on all the details of a grant proposal, as they each have different interests. Play upon your desire to potentially collaborate, but also the differences within the group, your character's needs, and their fears. It is perfectly okay if the project proposal fails or is rough, or if the characters cannot agree on a coherent pitch. The point is to explore the process of trying to find common ground. (/Read aloud)

The facilitator will go over the following metatechniques. A metatechnique is an off-signal to the rest of the group for a specific purpose. The player hears the phrase, but the character does not.

-- Pause - will put the game on pause. Used by the facilitators. If the facilitator at any time says "pause" then everyone will "freeze" the game and listen to the facilitator. Pause can be used to give information, ask questions or give directions. When the facilitator says "play" the game will start again as if nothing happened.

-- Off-game - if you as a player need to stop the play for any reason. You as a player can at any time say "off-game" to stop the game. We will then stop playing our characters and listen to the player that said "off-game" and what they need. If playing online this can also be done by sending a message privately to the facilitator during the scenario.

-- Monologue - if the facilitator asks for a monologue, your character shares what they are thinking and feeling right now. It is a glimpse into the inner thoughts of that character. This response is not heard by the other characters, only the players.

Go out into break-out rooms in the small groups (5 min)
If you have more than one group, split them into smaller groups of 3-5 players (one group per facilitator) and go out into the break-out rooms. Facilitators: remember to follow the script and to make sure to keep track of time for each section.

Characters (10 min)
Getting characters (7 min)
The facilitator informs the group that it's now time to hand out characters. Remind the players that they will play characters that are meeting to discuss a research project. The Primary Investigator has a "big idea" and has invited the rest of the researchers to a meeting to present it. Be clear that the "big idea" can be a terrible one, which is totally fine since it's not the main focus of this scenario.

(Read aloud) Remember: you are not your character. You can decide to play someone like yourself or very different. You can also play in a subtle way, or more intensely depending on your preference. Either way, you can allow your character to be wrong, openly disagree, or have opinions you don't share. If you do not have this character's expertise, make it up and sound like an expert. We will all play you up as if you are. The facts are not as important as the dynamics between the people. Some of the characters don't have their field specified. Please pick one that you think would fit and that seems different from the others. (/Read aloud)

The players will choose from the following characters. Read them aloud to the players and have them choose based on the short description.

1. The Primary Investigator - the person with the big idea
2. The Artist Practitioner - teaches art theory and artistic practice at a large university
3. The Social Scientist - studies people's behaviour through science
4. The Project Manager (optional) - famous scholar leading many large projects
5. The Research Assistant (optional) - fresh to the university and very dedicated

Hand out the characters. Players will read their character description, then pick options from the list on their character sheet.

While others are still working on their character the facilitator will help the player of the Primary Investigator choose the Big Idea for the project, which need not be fleshed out or original. If necessary, the facilitator can recommend a Big Idea. Some examples:

- "You think more research is needed involving video games and well-being. You have been tasked to convince others this idea is worth pursuing."
- "You think more research is needed involving art and wellness. You have been tasked to convince others this idea is worth pursuing"

Nametags (3 min)

Physically - Have them create name tags to have in front of them with their name, pronoun and rank.

Online - Ask the participants to change their names to their character names in Zoom. Make sure they add pronouns and rank, e.g. Lecturer Billie Johnson (they/them), etc.

Hotseat (10 min)
The facilitator will ask each character 2-3 of the following questions. The player will respond verbally in an improvised fashion as their character. This response counts as a **monologue**, i.e., is not heard by the other characters, only the players. (Explain this to the participant to be able to ask players for a monologue later during play).

We're now going to ask questions for you to answer in character about your background, your projects, and your worries:

- How many years have you been in academia?
- What project have you done that you feel the most proud of?
- What worries you the most about attending this meeting? Why?

If a participant does not answer at length, you can ask the follow-up questions:

- Describe the moment when you got acclaim for your project. What happened?
- What went disastrously wrong the last time you were in a group project?

BREAK (10 min)

Game (25 min)

Here the players get to play the scenario.

Start the scenario (5 min)
Start by informing the players that they will be playing for about half an hour before the game ends with you saying, "And here we break the game."

Remind the players about the two metatechniques:
-- Pause - will put the game on pause. Used by the facilitators.
-- Off-game - if you as a player need to stop the play for any reason. As a player you can also send a private message to the facilitator during the scenario.

Then ask the players to close their eyes while you count down from 10 to 0. When you reach 0 they can open their eyes and then the scenario has started. While counting down you can make a short pause where you do a short guided meditation. It could be something like this:
10, 9, 8, 7, 6, 5, *You have been looking forward to this meeting. It will be nice to finally get a face to the others in the group. Hopefully, this project can be everything you wish it to be and you get to show what you can bring. 4,* 3, 2, 1, 0.

Scenes

Scene 1 - Getting to Know the Team (5 min)
The Administrator (the facilitators character) will welcome everyone and ask each person on the team to introduce themselves according to the following prompts. (If played online, put the questions in the chat for reference):

- Name, Pronouns
- Rank, Area of Expertise
- What expertise do you bring to this meeting?

Scene 2 - the Big Idea (15 min)
The Administrator explains that the project has a small amount of funding to start, but that the Primary Investigator wants to apply for a much bigger grant.

The Administrator asks the Primary Investigator to give a brief pitch for the Big Idea for the research project.

Then, the Administrator asks each group member to answer one or more of the following questions. They can also be used as prompts along the way if the players get stuck and as a facilitator you can take notes on answers to use later if needed. Remember that you as a facilitator can use the Pause mechanic to help the game if needed:

- How might you be able to contribute your expertise to this project?
- How will we need to shape the vision of this project to include your expertise and interests?
- What help do you need from other group members?
- What do you think is crucial for us to talk about during this meeting regarding this project?
- What interests you the most about this project?

Make sure all group members are able to respond to the questions in a somewhat moderated fashion.

The group will get to discuss their ideas, questions, and concerns at length.

- **Closing scene question:** Would you like to be invited to the next meeting?

End the scenario
Say, “And here we break the game.” Thank everyone for participating.

Post-Game (50 min including 10 min break)

The post-game debrief is a place for players to share feelings, thoughts, and experiences, reflecting on the scenario. It is also a place to reinforce the learning objectives.

Debrief in small groups (15 min)
Start with letting each player in the group share their responses to the following questions in a structured fashion and also hold space for discussion. Make sure to ask one question at a time to each participant in a round:

- What feelings emerged for you or your character during play?
- Did your character plan to attend the next meeting or will you make up an excuse? Why or why not?
- Did this exercise resemble your personal experience at all? Why or why not?

Discuss the following topics, allowing people to volunteer comments:

- What was it like to either come up with or respond to the big idea? Is it relatable to your own experience in any way?
- What dynamics did you see in the group?
- These characters have hopes, dreams, and fears about the project. Do you talk about these things in the projects you have been part of? Why or why not?

BREAK (10 min)

Debrief in large group (20 min)
If only one group then do this part in the small group.

Ask the group to answer these questions, making sure to prompt the quieter participants to share:

- What thoughts did this exercise provoke about the interdisciplinary collaboration process?
- What different interests or needs did you notice in the group? How did these elements affect collaboration?
- Have you been in research groups where different interests or needs cause difficulties? If so, how did the group manage these differences?
- What improvements would you like to see in interdisciplinary research group collaboration in your experience? How do you think these improvements might be implemented?

Deepening the Process (5 min)
Ask the participants to write down some observations from the discussion. If relevant, ask them to bring these observations back to their research group or team.

End the session
Thank the participants for participating!

Short character description

The Primary Investigator
You have gathered everyone together because you have a Big Idea that you think will be a unique and innovative contribution to the field. Your enthusiasm for research can be contagious, but can you convince the team to sign on to the project? Can you integrate everyone's areas of speciality and interests?

The Artist Practitioner
You conduct artistic research that is hands-on, experimental, expressive, and boundary pushing. You love to push the limits of what is possible with art… with often unpredictable results. Though you enjoy wordplay and immersing yourself in complex theory, you tire easily of overly intellectual or scientific conversations. You think the urge to measure and categorize everything destroys the purpose of art. You want to *do*, to *make*, to *create*, not just to talk, or measure, or speculate. These values are also what you teach your students at the university.

The Social Scientist
You want to understand how people and social dynamics work. You hold a strong belief that, with sufficient rigour and good methodological practice, you can be part of cracking the code of what makes people behave the way they do. You believe that all patterns of human behaviour -- including psychology, social behaviour, and culture -- can be measured. Such observations, when tested repeatedly over time, can yield defensible inferences that will advance social science as a field. You want to be at the centre of this important work.

The Project Manager
You have managed several successful grants of various scales, including multi-million Euro projects. You are a well-known and respected researcher in your field with dozens of publications. While projects are often successful under your patient but firm leadership, you have also seen many projects fail, whether in the initial grant writing phase or during implementation. The kinds of problems you often see in project groups are insufficient planning, unrealistic scope, lofty goals that are not achievable within the time frame, personality conflicts, and burnout. Still, you believe it is your responsibility to support new projects, especially when researchers have enthusiasm and passion for their work. Therefore, you aim to help others achieve professional success and to continue to advance their fields.

The Research Assistant
You are both excited and terrified to be part of this project. You started graduate school recently and are new to research, having only studied theories and methods at University. However, you do bring new insights to the team that you hope will contribute to the project. You are a bit intimidated working with all these big names, but are determined to do your best to be useful. You have been asked to organize and facilitate this meeting because you have experience in volunteer leadership roles.

The Characters

Characters to give to the players.
5 characters in total, one on each page.
3 main to always have with when running the game - nr 1,2 & 3
2 extra if more than three players - nr 4 & 5

1. The Primary Investigator

You have gathered everyone together because you have a Big Idea that you think will be a unique and innovative contribution to the field. Your enthusiasm for research can be contagious, but can you convince the team to sign on to the project? Can you integrate everyone's areas of speciality and interests?

Last name
Cheng

Rank and degree
Degree: Doctorate
Rank:

Research Assistant
Researcher
Lecturer
Senior Lecturer *<- this is your rank*
Professor
Head of Department

You believe your Big Idea will revolutionize (choose 1-2)

a) Pedagogical practice
b) Our understanding of the human mind and behaviour
c) Our understanding of culture and society
d) Our understanding of what it means to be human
e) The world of art and its practices
f) Our ability to help serve _____ populations in _____ ways.
g) _____ (an area of your choice).

You are skilled at

- Seeing connections between disparate elements
- Synthesizing information in a way that is useful and meaningful

You need

- To integrate the expertise from researchers from 3-4 fields in this project according to the grant guidelines
- To inspire others to believe in your Big Idea and want to participate in the project with the same enthusiasm you feel toward it
- To do work that is personally meaningful and exciting
- To be recognized as a groundbreaking scholar

You fear

- No one will find the Big Idea developed or interesting enough to move forward pursuing funding with you
- The Big Idea will die… and your inspiration and optimism will die along with it
- That others might mock or dismiss you as an impractical dreamer

Discipline
Dr. Cheng's discipline is _____

2. The Artist Practitioner

You conduct artistic research that is hands-on, experimental, expressive, and boundary pushing. You love to push the limits of what is possible with art… with often unpredictable results. Though you enjoy wordplay and immersing yourself in complex theory, you tire easily of overly intellectual or scientific conversations. You think the urge to measure and categorize everything destroys the purpose of art. You want to *do*, to *make*, to *create*, not just to talk, measure, or speculate. These values are also what you teach your university students.

Last name
Johnson

Rank and degree
Degree: Master of Art
Rank:

Research Assistant
Researcher
Lecturer <- this is your rank
Senior Lecturer
Professor
Head of Department

These days, you are exclusively concerned with work tackling social issues that you consider important, such as (choose 1-2)

a) Gender
b) Sexuality
c) Ecodiversity
d) Animal rights
e) Dysfunctional relationship dynamics
f) Power differentials
g) _____ (topic of your choice).

You need

- To make art that moves your soul, forces others to *feel* something, and motivates them to take action
- To feel like your art is making a difference in the world
- To cultivate your reputation as a significant and relevant artist in your field

.

You fear

- People will dismiss your work as derivative, "out there," or worse case scenario -- boring
- Not making enough money to both pay your bills and accommodate your travel schedule
- The funders will dismiss your art as frivolous and you will not be considered an asset to your department

Artistic medium
Examples include painting, digital art, sculpture, performance etc.
Johnson's medium is _____

3. The Social Scientist

You want to understand how people and social dynamics work. You hold a strong belief that, with sufficient rigour and good methodological practice, you can be part of cracking the code of what makes people behave the way they do. You believe that all patterns of human behaviour -- including psychology, social behaviour, and culture -- can be measured. Such observations, when tested repeatedly over time, can yield defensible inferences that will advance social science as a field. You want to be at the centre of this important work.

Last name
Williams

Rank and degree
Degree: Doctorate
Rank:

Research Assistant
Researcher
Lecturer
Senior Lecturer <- this is your rank
Professor
Head of Department

You specialize in (choose 1-3)

a) Quantitative methods
b) Qualitative methods
c) Participant-observation
d) Phenomenology
e) Studying group dynamics
f) Creating and testing new theories through exploratory work
g) Data gathering and analysis
h) Methodological design
i) _____ (a research specialty of your choice)

You need

- To publish more articles in top-tier journals in your field in order to qualify for a promotion
- To get funding for your research to buy out of teaching and administrative responsibilities
- To be recognized as a cutting-edge researcher by other scholars you admire

You fear

- That collaborators will not take the science part of the proposal seriously enough
- That collaborators will not follow through with the necessary data collection in a rigorous fashion, which would compromise the integrity of the project
- That your peers will accuse you of publishing "bad" science based in conjecture or unscientific thinking

Discipline
Dr. Williams' discipline is _____

4. The Project Manager

You have managed several successful grants of various scales, including multi-million Euro projects. You are a well-known and respected researcher in your field with dozens of publications. While projects are often successful under your patient but firm leadership, you have also seen many projects fail, whether in the initial grant writing phase or during implementation. The kinds of problems you often see in project groups are insufficient planning, unrealistic scope, lofty goals that are not achievable within the time frame, personality conflicts, and burnout. Still, you believe it is your responsibility to support new projects, especially when researchers have enthusiasm and passion for their work. Therefore, you aim to help others achieve professional success and to continue to advance their fields.

Last name
Garcia

Rank and degree
Degree: Doctorate
Rank:

Research Assistant
Researcher
Lecturer
Senior Lecturer
Professor
Head of Department <- this is your rank

Your best skills are (choose 1-2)

a) Networking skilled people together
b) Writing successful grant proposals
c) Wrangling collaborators to stay on task
d) Finding and sharing promising funding opportunities
e) Making sure projects remain on budget
f) Mediating between team members in conflict situations.
g) _____ (a skill of your choice)

You need

- To be respected as a leader and for others to follow your recommendations, many of which you had to learn the hard way
- To support your colleagues in their scholarly and professional achievements
- To maintain the high profile your department enjoys thanks in part to your efforts all of these years

You fear

- Being stuck with an untenable project for the next few years
- Getting caught up in dysfunctional interpersonal dynamics between team members
- Not having enough time for your hobbies because you have to take responsibility for tasks others were supposed to perform to bring this project to completion

Discipline
Dr. Garcia's discipline is _____

5. The Research Assistant

You are both excited and terrified to be part of this project. You started graduate school recently and are new to research, having only studied theories and methods at University. However, you do bring new insights to the team that you hope will contribute to the project. You are a bit intimidated working with all these big names, but are determined to do your best to be useful. You have been asked to organize and facilitate this meeting because you have experience in volunteer leadership roles.

Last name
Novak

Rank and degree
Degree: BA working on your MA
Rank:

Research Assistant <- this is your rank
Researcher
Lecturer
Senior Lecturer
Professor
Head of Department

You are particularly skilled at (choose 1-2)

a) Providing perspectives relevant to the younger generations, their values, references, and sensibilities
b) Using various forms of technology, including innovative new software
c) Writing academic essays that adhere to the required format
d) Harnessing your tireless curiosity to research specific academic articles on your subjects of interest
e) Remaining enthusiastic, even when others around you are depressed or cynical
f) Using social media and websites to their maximum potential for promotional purposes
g) Working closely with other people in a harmonious fashion
h) _____ (a skill of your choice).

You need

- To get an academic mentor to sign on to your thesis project in order to graduate
- To get your name on important articles in order to advance in your academic career
- To add more content to your CV in order to be competitive in the academic job market

You fear

- Sounding unintelligent or uninformed in project meetings
- Doing something horribly wrong that compromises the whole project
- Not being given the opportunity to contribute your skills to the team
- Being treated as irrelevant compared to the “big names” here

Discipline (Same as The Primary Investigator)
Novak’s discipline is _____

The Pitch Session

Sarah Lynne Bowman
Josefin Westborg
Kaya Toft Thejls
Kjell Hedgard Hugaas
Josephine Baird

In this scenario, you play an interdisciplinary research group writing a short abstract for a research grant application.

The purpose of this role-playing scenario is to practice synthesizing disparate research agendas into coherence as part of an interdisciplinary research group.

Documents

- This game design document
- Character sheets based on groups (Including a group description)
- Call for papers document

Learning Objectives

1: Synthesize different styles of academic writing into one coherent voice.

2: Leverage the argumentation skills of a group of researchers from diverse disciplinary backgrounds in a proposal.

3: Distill an extensive research agenda into 1-3 concise sentences for each member of the team in a short abstract.

4: Manage different personalities and goals when working in interdisciplinary research teams.

Number of Players and Roles

This scenario is designed for groups of 3-5. Each group has a document with their character sheets. If fewer groups, feel free to pick which ones to use. If playing with 3 players, use the standard characters numbered 1-3. If more players then add the extra characters in numbered order.

Facilitators

One facilitator per group is needed. The facilitators will be in charge of the pre-work, the debrief, and general support if needed. In the scenario, they are playing a person from the administration that is there to help.

Physical requirements

One big room where all participants can fit for workshopping and debriefing. Either the room needs to be big enough for all groups to be able to spread out into small groups or you will need break out rooms for each group. The game can also be played online on Zoom or other platforms.

The participants need to be able to take notes and edit text both individually and collaboratively so preferably they have laptops/tablets with internet access. They can also just use pen and paper also if needed.
The game can also be played online on Zoom or another platform.
It is recommended that the facilitators prepare an online document beforehand for each group to work in during the game. Then the players can just access it and start working, focusing on the play instead of doing technical work.

Time

This scenario is planned to take 2,5 h in total. It can be run in 2 hours if the facilitator cuts out the last two scenes in the game, but then we recommend you add a 10 min break before going into the post-game parts.

Pre-game (30 min)

Hi and welcome!
Welcome all participants and present the facilitators(s).

What will happen today? (5 min)
Here the facilitator gives a short overview of the day and explains the goal of the scenario.

(Read aloud) Today we are going to play a role-playing scenario together. This means we will all get to play characters and from them improvise what happens in a specific setting. So there is no script and no audience. We will work mostly in smaller groups and each group will get their own facilitator as support through the experience but also some parts in the large group. We will start with pre-work that includes getting characters and workshopping to get prepared before we move on to the scenario. When we are done with the scenario you will get to share and talk about the experience.
The goal for today is to practice synthesizing disparate research agendas into coherence as part of an interdisciplinary research group. By doing this through embodying a character in a roleplay you get to explore the subject not just in a theoretical way but also physically and from another perspective. You also get to practice navigating different priorities in social situations. (/Read aloud)

Intro to the scenario (5 min)
Here the participants will be introduced to the setting for the scenario and the techniques that will be used to play the scenario.

(Read aloud) You will be playing new interdisciplinary research groups that are applying for a grant called “Interdisciplinary Collaboration for Innovation in the Arts and Sciences. “. Your group has an idea about what you want to do, but the deadline for applying the first abstract is rapidly closing in and you need to write something to send in. All your calendars are really full but you’ve managed to find a time when everyone can participate, even if it’s short. You will need to try to be as effective as possible. The application is a two-part process and for now, you only need to get a first abstract in. If it passes you will have a lot more time to work on the larger extended application. But how to handle the writing process when you are such a diverse group? And what to write?

We will start working in the smaller groups and will also start the scenarios there. We will then gather up and also play together to present the abstracts. When we go into the big group again we facilitators will change characters and play the funders for the call you are presenting to. We will keep in character and play until one of the facilitators says, “Thank you, now we break the game!” (/Read aloud)
If running the full scenario with all 5 parts: Add that they will get a coffee break as part of the game but that they are supposed to still stay in character during that. During the coffee break we as facilitators will not be in the room but this is your chance to talk to and interact with characters outside of their own group.

(Read aloud)The setting is a research group meeting to write an application, but the goal for the scenario is not necessarily to “succeed” but to practice synthesizing and creating a coherent narrative. Play upon your desire to collaborate, but also the differences within the group, and what your character thinks is important. The point is to explore the process of writing a text as part of a group from different fields and priorities. (/Read aloud)

If not run online, the facilitator goes through and shows the *raised hand technique*. This is to call for attention and get silence without having to raise your voice. The person that wants to get attention will raise their hand into the air. If you see this happening you will do the following steps: 1. Be quiet 2. Raise your own hand. 3. Look at the person that raised their hand first. This will spread effectively and everyone will get quiet and turn their attention to the right person.

The facilitator will go over the following meta-techniques

-- **Pause -** will put the game on pause. Used by the facilitators. If the facilitator at any time says pause then everyone will “freeze” the game and listen to the facilitator. This can be used to give information, to ask questions or give directions. When the facilitator says “play” the game will start again as if nothing happened.

-- **Off-game -** if you as a player need to stop the play for any reason. You as a player can at any time say “off-game” to stop the game. We will then stop playing our characters and listen to the player that said “off-game” and what they need. If playing online this can also be done by sending a message privately to the facilitator during the scenario.

Go out into small groups. (5 min)
Preferably you can have the groups spread out in the same room to easier instruct everyone at the same time. (If it’s online then give everyone a number so they know what group they are in and give the instructions before throwing all of them into break-out rooms.)

Game materials (5 min)
Tell them about the project they as a group are part of and give out the Call for papers for all the participants to read.

Assign characters (10 min)
Give out the characters and instruct the players that when they have read them they will do a short presentation round. Depending on the group you can either assign them as you see fitting or you can let the players choose. If letting them choose, give a quick description of each character and remember that this will take a bit of extra time so it might not be doable with many groups.

The facilitator for each group will play a helpful administrator from the Primary Investigators institution. This is a very general character that isn't really part of the group, they are just there to help when needed.
In the presentation round, each player gets to share their character's name, pronouns and a 1-3 sentence description of their contribution to the project. (If playing online ask the players to also change their names in Zoom to their character's names)

Game (55/85 min)

Here the players get to play the scenario.

This gives an overview of how the scenario is played out. You as a facilitator will help with starting and stopping scenes through the "pause" metatechnique. Your character isn't part of the research group but during the meeting, you are in charge of informing them about the agenda and keeping track of time if they don't do this themselves. If a group seems to be stuck, use the "pause" metatechnique and provide guidance to help them along.

Start the larp (5 min)
Explain to the players that they will now play a first short scene where they get to come up with a general description of the project aims as a group for about 10 min. When time is up, you will then ask them to pause and they will get instructions for the next scene. They will be playing in total for about 1/1.5 hours (depending on what version you run). The game will end with a facilitator saying, "And here we break the game."
Ask the players to close their eyes while you count down from 10 to 0. When you reach 0 they can open their eyes and then the scenario will start with the Primary Investigator person welcoming everybody to the meeting. While counting down you can make short pauses where you do a short guided meditation. It could be something like this:
10, 9, 8, Think about why you care about this research project, and why it matters to you, 7, 6, 5, 4, Think about your role in the research group, what you think your purpose is within the group (give them a little time to think about the answer), 3, 2, 1, 0.

Scenes

Scene 1 - Discussing the project (10 min)
The Administrator welcomes everyone to the meeting. The Primary Investigator asks each member what aspects they think must be included in the project.
Come up with a general description of the project aims as a group.

Scene 2 - The writing session (25 min)
For this part, the group has 30 min to construct their abstract because this is the only time that all of them could meet and work on this project before the deadline. Compose 1-3 sentences per person on your individual contributions. Present them to the group, either verbally or in a shared document.
The Primary Investigator will synthesize this writing into a coherent 300-500 word abstract with assistance from the group. If completed in time, go over the text as a group to check for relevance to the call.

Scene 3 - Submission of abstract (15 min)
All the groups gather in the main room.
One person from each group will read aloud their abstract to the funders.

(Scene 4 & 5 are optional, but always include the End the Scenario part).

Scene 4 - The coffee break and deliberation (20 min)
The funders go and grab coffee for about 5 min while the researchers return to their core group and discuss their project compared to other presentations.

When the funders come back they will deliberate about the projects, decide if they will move forward or not, and prep feedback. Meanwhile, the researchers get a coffee break. During the break, they have a chance to interact with the other participants or talk within their own group if they prefer.

Note: The funders should not decide based on the quality of the Big Idea, but rather:

1) The relevance of the abstract to the different aspects of the call
2) The consistency of language and argument when integrating the contributions of each researcher

Scene 5 - The Announcement (10 min)
The funders announce who got funded and give feedback to each of the groups.

End the scenario
Say, "And here we break the game." Thank everyone for participating.

Post-game (30 min)

The post-game debrief is a place for players to share feelings, thoughts, and experiences, reflecting on the scenario. It is also a place to reinforce the learning objectives.

Debrief in small groups (15 min)
The facilitator will ask each group to have an after-discussion. It's good to let them know that they will get to share in the big group after. Give them the following information to help them: Start with letting each player in the group share a response to each of the following questions, one at a time, and also hold space for discussion:

- What feelings emerged for you or your character during play?
- How did your character experience working in the group?
- What have your experiences been like working on group research projects, if any?
- What is your experience like trying to write academically?

Optional subtopics:

- What was it like trying to make a compelling argument under these constraints
- Was it difficult to distill complex ideas into concise statements? Why or why not?
- Was it difficult to synthesize the work of multiple people into a coherent document? Why or why not?

Debrief in large group (10 min)
If only one group then do this part in the small group.

Ask the group to answer these questions, making sure to prompt the quieter participants to share:

- What thoughts do you have about the collaborative writing process after this exercise?
    - *Optional subtopics:*
    - What observations do you have about working with different personalities in a group?
    - What thoughts do you have about working across disciplines?
    - What strategies might improve the collaborative writing process in the future?
- Did this exercise resemble your personal experience? Why or why not?

Closing ritual:

- What one-word takeaway from this exercise might help you in future collaborative work?

Deepening the Process (5 min)
Ask the participants to write down some observations from the discussion. If relevant, ask them to bring these observations back to their research group or team.

End the session
Thank the participants for participating!

Characters

Characters to give to the players.
5 characters in total, one on each page.
3 main to always have with when running the game - nr 1,2 & 3
2 extra if more than three players - nr 4 & 5

1. **The Primary Investigator**

Last name: Cheng

You are the project lead for this research and have gathered everyone together because you have a Big Idea that you think will be a unique and innovative contribution to the field. You have always dreamed of being a notable scholar and having a TED Talk on your research. You have recruited people you consider to be stars in their fields into this project. Your enthusiasm for research can be contagious, but can you keep everyone motivated and focused during the writing process? Can you integrate everyone's areas of speciality and interests?

You are the person with the Big Idea to create the app. You are passionate about sustainability and want to incentivize behaviors that can slow down climate change. You have contacts within your local municipality.

- **Your role in the consortium:** You will compose the abstract that draws all of these disciplinary interests together with help from your team. After the administrator welcomes everyone in the first scene, you will start by asking everybody what aspects they think must be included in the project.

UpCycle: Creation of a visually attractive app that helps people learn how to recycle in collaboration with local municipalities

2. **The Artist Practitioner**

Last name: Johnson

You conduct artistic research that is hands-on, experimental, expressive, and boundary-pushing. You love to push the limits of what is possible with art… with often unpredictable results. Art helped you through a major depressive episode in your life and you have seen how vitally important it is to the mental health of others. Though you enjoy wordplay and immersing yourself in theory, you tire easily of overly scientific conversations. You think the urge to measure and categorize everything destroys the purpose of art. You want to do, to make, to create, not just to talk, or measure, or speculate.

You are a digital artist with a background in developing accessible apps for marketing purposes. You are tired of working in the industry and want to feed your soul with a project that matters.

- **Your role in the consortium:** You will be designing the app, which should be visually appealing and persuasive.

UpCycle: Creation of a visually attractive app that helps people learn how to recycle in collaboration with local municipalities

3. The Social Scientist

Last name: Williams

You want to understand how people and social dynamics work. Since you were a child, alone in the lunchroom from day to day, your peers always fascinated you, but their social behavior was a conundrum -- a puzzle you tried to solve. You hold a strong belief that, with sufficient rigour and good methodological practice, you can be part of cracking the code of what makes people behave the way they do. You believe that all patterns of human behaviour -- including psychology, social behaviour, and culture -- can be measured. Such observations, when tested repeatedly over time, can yield defensible inferences that will advance social science as a field. You want to be at the centre of this important work.

You are a specialist in psychology. You want to see how effective an app can be at actually changing behavior over time.

- **Your role in the consortium:** You are involved to embed features that incentivize good recycling behaviors in the app's design. You also want to take data on the app's effectiveness.

UpCycle: Creation of a visually attractive app that helps people learn how to recycle in collaboration with local municipalities

4. The Technophile

Name: Bartes

You think technology is the future whether we like it or not, so you always stay ahead of the trends. You enjoy exploring cutting edge software and hardware technologies. You get frustrated when the rest of the world is resistant to catching up. You also dislike overly intellectual debates not grounded in practicalities. While you enjoy working with your colleagues in technological research, you sometimes think academics in other disciplines are out of touch with reality. You want to make sure this work is feasible and innovative.

You are a programmer who has made many digital apps. You are very interested in making the interface as user-friendly as possible.

- **Your role in the consortium:** You want to solve the puzzle of how to get users to continue to engage with the app over time. You have been involved in many projects where an app comes and goes with little impact, often due to overambitious design.

UpCycle: Creation of a visually attractive app that helps people learn how to recycle in collaboration with local municipalities

5. The Health Scientist

Last name: Misra

You work in the health and caring sciences, including the relationship between mental and physical health. You lost a friend at a young age to a curable disease and watched them suffer psychologically throughout their illness. Since then, you have been committed and determined to advance research in your field of study. You also feel strongly that proper implementation should be considered at the forefront of any research; the best science in the world makes no difference if the people working in the field are not properly educated in how to administer it. You think this project is promising, but want to make sure that it remains relevant to people's health and well-being.

You are a nutritionist who studies how marketing affects healthy behaviors. You research the ways consumers are persuaded to buy products based on their packaging, including perceived health benefits.

- **Your role in the consortium:** You are brought in to provide context in the literature review section and to embed practical advice on how to recycle certain packaging. You think this project is important, although it seems a bit tangential to your research expertise.

UpCycle: Creation of a visually attractive app that helps people learn how to recycle in collaboration with local municipalities

Group info

For you as a facilitator to keep during the game.

UpCycle: Creation of an attractive app that helps people learn how to recycle in collaboration with local municipalities

Characters

Characters to give to the players.
5 characters in total, one on each page.
3 main to always have with when running the game - nr 1,2 & 3
2 extra if more than three players - nr 4 & 5

1. **The Primary Investigator**

Last name: Cheng

You are the project lead for this research and have gathered everyone together because you have a Big Idea that you think will be a unique and innovative contribution to the field. You have always dreamed of being a notable scholar and having a TED Talk on your research. You have recruited people you consider to be stars in their fields into this project. Your enthusiasm for research can be contagious, but can you keep everyone motivated and focused during the writing process? Can you integrate everyone's areas of speciality and interests?

You are the person with the Big Idea to create these workshops. You participated in community outreach as a volunteer throughout your university education and want to continue this work with funding.

- **Your role in the consortium:** You will compose the abstract that draws all of these disciplinary interests together with help from your team. After the administrator welcomes everyone in the first scene, you will start by asking everybody what aspects they think must be included in the project.

Helping Hand: Community outreach program that hosts workshops blending arts and technology to empower at-risk youth

2. **The Artist Practitioner**

Last name: Johnson

You conduct artistic research that is hands-on, experimental, expressive, and boundary-pushing. You love to push the limits of what is possible with art… with often unpredictable results. Art helped you through a major depressive episode in your life and you have seen how vitally important it is to the mental health of others. Though you enjoy wordplay and immersing yourself in theory, you tire easily of overly scientific conversations. You think the urge to measure and categorize everything destroys the purpose of art. You want to do, to make, to create, not just to talk, or measure, or speculate.

You are a musician with a speciality in arts education. You feel passionately about helping young people express themselves and tell their stories through music as a practice of healing and connection with others.

- **Your role in the consortium:** To include information about research and practice specific to arts education with music as an emphasis, as well as to teach workshops for youth.

Helping Hand: Community outreach program that hosts workshops blending arts and technology to empower at-risk youth

3. The Social Scientist

Last name: Williams

You want to understand how people and social dynamics work. Since you were a child, alone in the lunchroom from day to day, your peers always fascinated you, but their social behavior was a conundrum -- a puzzle you tried to solve. You hold a strong belief that, with sufficient rigour and good methodological practice, you can be part of cracking the code of what makes people behave the way they do. You believe that all patterns of human behaviour -- including psychology, social behaviour, and culture -- can be measured. Such observations, when tested repeatedly over time, can yield defensible inferences that will advance social science as a field. You want to be at the centre of this important work.

You have a speciality in Criminology. You want to research whether there is a correlation between lowered crime rates for at-risk youth and arts-based community outreach.

- **Your role in the consortium:** You are planning a longitudinal study to measure the impacts of these workshops on the target populations. You have no background in music.

Helping Hand: Community outreach program that hosts workshops blending arts and technology to empower at-risk youth

4. **The Technophile**

Name: Bartes

You think technology is the future whether we like it or not, so you always stay ahead of the trends. You enjoy exploring cutting edge software and hardware technologies. You get frustrated when the rest of the world is resistant to catching up. You also dislike overly intellectual debates not grounded in practicalities. While you enjoy working with your colleagues in technological research, you sometimes think academics in other disciplines are out of touch with reality. You want to make sure this work is feasible and innovative.

You are a producer in the industry who creates electronic music together with musicians. You think that electronic music is the future and that traditional instruments will eventually become obsolete, so you want young people to learn these technologies to be marketable in the industry.

- **Your role in the consortium:** To include state of the art research on technological developments in the application, as well as represent the music industry sector. You will also give workshops teaching youth to use inexpensive forms of these technologies.

Helping Hand: Community outreach program that hosts workshops blending arts and technology to empower at-risk youth

5. **The Health Scientist**

Last name: Misra

You work in the health and caring sciences, including the relationship between mental and physical health. You lost a friend at a young age to a curable disease and watched them suffer psychologically throughout their illness. Since then, you have been committed and determined to advance research in your field of study. You also feel strongly that proper implementation should be considered at the forefront of any research; the best science in the world makes no difference if the people working in the field are not properly educated in how to administer it. You think this project is promising, but want to make sure that it remains relevant to people's health and well-being.

You are a specialist in depression in at-risk youth. You want to research whether community involvement can help address these challenges. You are unsure whether the arts are an important factor or not.

- **Your role in the consortium:** To provide statistics about depression in these populations, as well as to measure mental well-being longitudinally.

Helping Hand: Community outreach program that hosts workshops blending arts and technology to empower at-risk youth

Group description

Helping Hand: Community outreach program that hosts workshops blending arts and technology to empower at-risk youth

Characters

Characters to give to the players.
5 characters in total, one on each page.
3 main to always have with when running the game - nr 1,2 & 3
2 extra if more than three players - nr 4 & 5

1. **The Primary Investigator**

Last name: Cheng

You are the project lead for this research and have gathered everyone together because you have a Big Idea that you think will be a unique and innovative contribution to the field. You have always dreamed of being a notable scholar and having a TED Talk on your research. You have recruited people you consider to be stars in their fields into this project. Your enthusiasm for research can be contagious, but can you keep everyone motivated and focused during the writing process? Can you integrate everyone's areas of speciality and interests?

You have the Big Idea that people who are geographically located in different areas of a city should be given tools to connect in order to improve inclusion and mobility in urban settings.

- **Your role in the consortium:** You will compose the abstract that draws all of these disciplinary interests together with help from your team. After the administrator welcomes everyone in the first scene, you will start by asking everybody what aspects they think must be included in the project.

CyberCity: High tech art installations that incentivize co-creation with other residents throughout the city to improve connection, integration, and mobility.

2. **The Artist Practitioner**

Last name: Johnson

You conduct artistic research that is hands-on, experimental, expressive, and boundary-pushing. You love to push the limits of what is possible with art… with often unpredictable results. Art helped you through a major depressive episode in your life and you have seen how vitally important it is to the mental health of others. Though you enjoy wordplay and immersing yourself in theory, you tire easily of overly scientific conversations. You think the urge to measure and categorize everything destroys the purpose of art. You want to do, to make, to create, not just to talk, or measure, or speculate.

You want to build "phone booths" throughout the city that are aesthetically attractive. Inside these phone booths, participants will upload photos and comments to a console, providing their visual impressions of their parts of the city.

- **Your role in the consortium:** To provide other examples of art installations for the proposal, including your experiences with helping people create visual art. You will also design the visual elements of the phone booth, including the lights and sculpture.

CyberCity: High tech art installations that incentivize co-creation with other residents throughout the city to improve connection, integration, and mobility.

3. The Social Scientist

Last name: Williams

You want to understand how people and social dynamics work. Since you were a child, alone in the lunchroom from day to day, your peers always fascinated you, but their social behavior was a conundrum -- a puzzle you tried to solve. You hold a strong belief that, with sufficient rigour and good methodological practice, you can be part of cracking the code of what makes people behave the way they do. You believe that all patterns of human behaviour -- including psychology, social behaviour, and culture -- can be measured. Such observations, when tested repeatedly over time, can yield defensible inferences that will advance social science as a field. You want to be at the centre of this important work.

You are a sociologist who plans to analyze the art that is uploaded and the written communication that occurs within the phone booth. You are especially interested in how people from various neighbourhoods in the city interrelate through this technology.

- **Your role in the consortium:** To survey participants before and after engagement in the phone booths, determining whether or not this experiment piques interest in mobility throughout the city. You are especially interested in mobility between neighbourhoods with different levels of economic advantage.

CyberCity: High tech art installations that incentivize co-creation with other residents throughout the city to improve connection, integration, and mobility.

4. **The Technophile**

Name: Bartes

You think technology is the future whether we like it or not, so you always stay ahead of the trends. You enjoy exploring cutting edge software and hardware technologies. You get frustrated when the rest of the world is resistant to catching up. You also dislike overly intellectual debates not grounded in practicalities. While you enjoy working with your colleagues in technological research, you sometimes think academics in other disciplines are out of touch with reality. You want to make sure this work is feasible and innovative.

You will design the technological interface that participants will use within the phone booth. You are especially interested in creating a system that is easy to use, is physically robust, and cannot be hacked.

- **Your role in the consortium:** To include examples of other public technology projects in the proposal, as well as to make sure the technology works smoothly in the installation.

CyberCity: High tech art installations that incentivize co-creation with other residents throughout the city to improve connection, integration, and mobility.

5. **The Health Scientist**

Last name: Misra

You work in the health and caring sciences, including the relationship between mental and physical health. You lost a friend at a young age to a curable disease and watched them suffer psychologically throughout their illness. Since then, you have been committed and determined to advance research in your field of study. You also feel strongly that proper implementation should be considered at the forefront of any research; the best science in the world makes no difference if the people working in the field are not properly educated in how to administer it. You think this project is promising, but want to make sure that it remains relevant to people's health and well-being.

You are a specialist on the impacts of pollution on health. You are interested in figuring out more sustainable and healthy ways of encouraging mobility within urban settings.

- **Your role in the consortium:** To integrate current research on pollution, health, and mobility, as well as to provide instructions within the phone booth for more sustainable ways to travel to different parts of the city.

CyberCity: High tech art installations that incentivize co-creation with other residents throughout the city to improve connection, integration, and mobility.

Group info

CyberCity: High tech art installations that incentivize co-creation with other residents throughout the city to improve connection, integration, and mobility.

Characters

Characters to give to the players.
5 characters in total, one on each page.
3 main to always have with when running the game - nr 1,2 & 3
2 extra if more than three players - nr 4 & 5

1. **The Primary Investigator**

Last name: Cheng

You are the project lead for this research and have gathered everyone together because you have a Big Idea that you think will be a unique and innovative contribution to the field. You have always dreamed of being a notable scholar and having a TED Talk on your research. You have recruited people you consider to be stars in their fields into this project. Your enthusiasm for research can be contagious, but can you keep everyone motivated and focused during the writing process? Can you integrate everyone's areas of speciality and interests?

You have the Big Idea that including digital arts education will spark interest in science and computer programming in children. You always hated science and preferred art growing up until you took your first web design class, where both were combined.

- **Your role in the consortium:** You will compose the abstract that draws all of these disciplinary interests together with help from your team. After the administrator welcomes everyone in the first scene, you will start by asking everybody what aspects they think must be included in the project.

ArtSmart: Research project that measures how digital arts education impacts interest in science and programming

2. **The Artist Practitioner**

Last name: Johnson

You conduct artistic research that is hands-on, experimental, expressive, and boundary-pushing. You love to push the limits of what is possible with art… with often unpredictable results. Art helped you through a major depressive episode in your life and you have seen how vitally important it is to the mental health of others. Though you enjoy wordplay and immersing yourself in theory, you tire easily of overly scientific conversations. You think the urge to measure and categorize everything destroys the purpose of art. You want to do, to make, to create, not just to talk, or measure, or speculate.

You are a digital artist that has created content for apps intended to help children create artwork. You love seeing their creativity and the way that technology can level the playing field for people in terms of artistic skills.

- **Your role in the consortium:** You will create content for the app that focuses on teaching children interactive digital art. Your goal is to make an app that is fun to use and visually attractive to young people.

ArtSmart: Research project that measures how digital arts education impacts interest in science and programming

3. The Social Scientist

Last name: Williams

You want to understand how people and social dynamics work. Since you were a child, alone in the lunchroom from day to day, your peers always fascinated you, but their social behavior was a conundrum -- a puzzle you tried to solve. You hold a strong belief that, with sufficient rigour and good methodological practice, you can be part of cracking the code of what makes people behave the way they do. You believe that all patterns of human behaviour -- including psychology, social behaviour, and culture -- can be measured. Such observations, when tested repeatedly over time, can yield defensible inferences that will advance social science as a field. You want to be at the centre of this important work.

You are an educational psychologist who specializes in children's use of technology in the classroom. You were a kindergarten teacher for many years before pursuing your PhD and included educational video games in the classroom.

- **Your role in the consortium:** You will measure the students' interest in art, science, and programming over time before and after using the app. You will also measure these factors in a control group who is taking more traditional arts classes.

ArtSmart: Research project that measures how digital arts education impacts interest in science and programming

4. **The Technophile**

Name: Bartes

You think technology is the future whether we like it or not, so you always stay ahead of the trends. You enjoy exploring cutting edge software and hardware technologies. You get frustrated when the rest of the world is resistant to catching up. You also dislike overly intellectual debates not grounded in practicalities. While you enjoy working with your colleagues in technological research, you sometimes think academics in other disciplines are out of touch with reality. You want to make sure this work is feasible and innovative.

You are a programmer who has been brought into this project to make the app that will be used in the digital arts classes. You are not an artist yourself and you do not spend much time with children, but you are interested in the challenge of creating an app that is easy to use.

- **Your role in the consortium:** To do a survey of similar apps on the market and determine ways to make this app easiest to use both for the children and the teachers. You will provide the programming for the app and iterate it over time.

ArtSmart: Research project that measures how digital arts education impacts interest in science and programming

5. **The Health Scientist**

Last name: Misra

You work in the health and caring sciences, including the relationship between mental and physical health. You lost a friend at a young age to a curable disease and watched them suffer psychologically throughout their illness. Since then, you have been committed and determined to advance research in your field of study. You also feel strongly that proper implementation should be considered at the forefront of any research; the best science in the world makes no difference if the people working in the field are not properly educated in how to administer it. You think this project is promising, but want to make sure that it remains relevant to people's health and well-being.

You are a specialist in the negative impacts on physical movement and health in children. You are concerned about the amount of screen time young people experience.

- **Your role in the consortium:** To cite relevant research in the field on the impacts of technology on children's health, as well as to include ways to encourage movement through the app.

ArtSmart: Research project that measures how digital arts education impacts interest in science and programming

Group info

ArtSmart: Research project that measures how digital arts education impacts interest in science and programming

Call for Papers

Interdisciplinary Collaboration for Innovation in the Arts and Sciences.

Projects can be from any collection of interdisciplinary fields. Projects will be evaluated on:

-- 21st Century Skills
-- UN Sustainability Goals
-- Diversity, Inclusion, and Equity (DEI)
-- Innovation/New/Unique Research Approaches
-- Use of Technology
-- Research Deliverables
-- Target Groups: vulnerable communities, local communities, policymakers, global citizenship
-- Importance of the problem this research is trying to solve

Abstracts can be 300-500 words for Phase 1. If the abstracts are accepted, applicants are invited to submit a longer proposal for Phase 2.

The Deadline Scenario

This scenario is set during the development process of a research grant proposal. A group of academics are trying to write their proposal based on each of their interests and research agendas. Conflicts emerge in the group as individuals have different needs and perspectives that clash. These conflicts must be addressed or the proposal will not meet the deadline.

The purpose of this scenario is to help researchers address the needs of everyone in a group most peacefully and effectively through the practices of conflict transformation and nonviolent communication.

Acknowledgements: *This scenario has been adapted with permission from workshops created by the Center for Peace and Conflict Studies' Conflict Transformation Academy at Austin Community College, as well as material adapted for use at the Department of Game Design at Uppsala University.*

Learning Objectives

1: Practice receiving and responding to feedback that might be upsetting or frustrating.

2: Explain one's research agenda in the hopes that others from different disciplines can understand and value it.

3: Persuade others to address one's interests within a research group through self-advocacy.

4: Articulate interests, needs, and feelings through the use of nonviolent communication.

5: Collaborate to search for win-win scenarios in order to complete the proposal successfully.

Number of Players and Roles

This scenario is designed for groups of 3-5. If playing with 3 players use the main characters. If more players, then add the extra characters in number order.

Facilitators

One facilitator per group is needed. The facilitators will be in charge of the pre-work, the debrief and general support if needed and play administrative characters as part of the scenario.
For this scenario the facilitators should familiarize themselves with the "Facilitator Brief" before running the scenario.

Physical requirements

One room where all participants can fit and then one room per group playing. Since the scenario is focused on conflict it can sometimes when played inclued heated discussions so a location where you won't disturb anybody are preferred.

Time

This scenario is planned to take 3 h in total including two 15 min breaks.

Documents

This game design document
Characters
Instructions Big Idea Researcher
The Feedback
The Psychology of Conflict - picture
The NVC Script
The Big Ideas
Facilitator brief

Safety

This scenario is focused on experiencing conflict and addressing conflict. Thus, this scenario is intended to stimulate emotions for the characters and the players. If possible, having a counselor or on-site services where players can go to talk to someone after the scenario could be beneficial.

Pre-game (50 min + 15 min break)

Introduction (10 min)

Hi and welcome!
Welcome all participants and present the facilitator(s).

What will happen today? (5 min)
Here the facilitator gives a short overview of the day and explains the learning goals of the scenario.

Today we are going to play a role-playing scenario together. This means we will all get to play characters and from them improvise what happens in a specific setting. So there is no script and no audience. We will work in smaller groups and each group will get their own game master as support through the experience. We will start with pre-work that includes getting characters and workshopping to get prepared before we move on to the scenario. When we are done with the scenario you will get to share and talk about the experience.

The learning goals for this scenario are

1: Practice receiving and responding to feedback that might be upsetting or frustrating.

2: Explain one's research agenda in the hopes that others from different disciplines can understand and value it.

3: Persuade others to address one's interests within a research group through self-advocacy.

4: Articulate interests, needs, and feelings through the use of nonviolent communication.

5:Collaborate to search for win-win scenarios in order to complete the proposal successfully.

Intro to the scenario. (5 min)

Here the participants will be introduced to the setting for the scenario.

This scenario is set during the development process of a research grant proposal. A group of academics are trying to write their proposal based on each of their interests and research agendas. Conflicts emerge in the group as individuals have different needs and perspectives that clash. These conflicts must be addressed or the proposal will not meet the deadline. This scenario utilizes practices of conflict transformation and nonviolent communication to help researchers address the needs of everyone in a group most peacefully and effectively.

Conflict theory (10 min)

Here the facilitator introduces some basic conflict theory.

Definition of conflict
Inform the players of the definition of conflict used here:

This scenario views conflict through the lens of John Paul Lederach's conflict transformation, which sees conflict as a opportunity for positive change rather than a detriment. Learning skills that can help us navigate conflict in the moment can help us get everyone's needs met, finding win-win scenarios for complex situations.

In this case, conflicts can be visible, i.e. when two people are openly in a disagreement, or they can be invisible or even unconscious, such as issues of bias, power, or personal life struggles. Conflicts can therefore brew under the surface without us realizing it. In this scenario, take a broad approach to thinking about conflict.

Psychology of Conflict and Glasser (5 min)
Show **The Psychology of Conflict** picture, project it on a screen so everyone can see it (If online then share screen and show it.)

(Read aloud): When many people think about conflict, they consider *positions*, which are the conscious and often most apparent beliefs and/or agendas about the *presenting issue* or *triggering incident*. The position level is where people work most with conflicts, i.e. trying to change other people's opinions about an issue or focusing on the validity of arguments made. However, beneath positions are people's *interests* -- their underlying agendas, which are determined by a number of factors related to the situation. Less conscious still for many people are the *feelings* that underpin these agendas and intensify investment in certain positions. And beneath feelings, at our core, humans are driven by our *needs*, which we often perceive as threatened in conflict situations, whether accurately or not. Many models of needs exist. In this model, we use psychologist William Glasser's 5 basic needs which are Fun, Freedom, Survival/Safety, Love/Belonging, and Power.
Details about these needs might include:
Love/Belonging: The need to belong, be loved, be respected, have friendship, to share, and to cooperate.
Power: The need for recognition, success, importance, achievement, and demonstration of skills.
Fun: The need for enjoyment, laughter, learning, and experiencing change or novelty.
Survival: The need for health, relaxation, food, and warmth.

Freedom: The need to be able to make choices, to have independence, to have freedom from oppression, and freedom to act as one wishes.
Not that needs are different from feelings. For example, one can feel angry or sad because one perceives power is beeing taken away from them.
(/Read aloud)

NVC script (5 min)
Here the facilitator introduces a Non Violent Communication script.

(Read aloud)Cultivating the ability to perceive and communicate one's feelings and the core needs behind them are difficult skills in conflict situations. When activated and feeling threatened, we may temporarily lose our abilities to emotionally regulate and think rationally. When we act from this place of activation, we can harm relationships and escalate conflicts in destructive ways. Therefore, many practitioners in Peace & Conflict Studies think it is important for us to cultivate our nonviolent communication skills, which require practice. Nonviolent communication refers to communication about one's own perceptions about another person's behavior without using shame or blame as a weapon to make another person wrong, which is challenging when we feel hurt. It's easy to practice a skill when we are calm and feeling safe, but much harder when emotionally activated. Nonetheless, simple scripts like "I-statements" can dramatically impact relationships for the better when used at critical moments, whether in workplace situations or other domains of life.

Here is a version of the "I-Statement" script that we will use in this scenario, project"**The NVC Script**" on a screen so everyone can see it (If online then share screen and show it.)

> "**I feel/am** _____ (Name feeling such as frustrated, embarrassed, worried. Don't use "I feel like/that/you…")
> **when** _____ (Explain the specific situation neutrally without judgment)
> **because** _____ (Explain how the specific behavior causes difficulty for you, or if a **need feels unmet)**
> **I would like** _____ (Share options for what you would prefer to see done differently or how others can help)."

Notice how this script requires us to be able to identify our needs and feelings, which requires practice. Using the script will feel awkward at first -- for many of us, it still feels awkward -- but the principle behind this scenario is "practice makes competent." So we will play a scenario where we allow our emotions to escalate, practicing expressing feelings, needs, and constructive communication. (/Read aloud)

Scenario information (10 min)

The Scenario (2 min)
Here the facilitator gives information about the scenario and how to play it.

(Read Aloud) In this scenario, the research team has completed a first draft of the research proposal and sent it to colleagues and advisors in the university for feedback. The feedback recommends significant changes to the proposal, which is due in two days. Tensions are high,

as each member of the group has several other commitments occupying their time and attention. Can they find a way to keep the group together and submit the revised proposal on time? Will the content be satisfactory enough to keep everyone onboard with the project should it be chosen to advance to the next funding stage? (/Read Aloud)

Inform the players that this scenario is about exploring conflicts, both between the characters but also within the characters. This means that they should allow the conflicts to escalate, perhaps more quickly and in a more exaggerated way than they would in their own lives. The characters will probably have one or more of their needs (power, safety/security, freedom, love/belonging, and fun) threatened as part of the scenario. The conflict will get to go for a while and then the facilitator will step in as their character and bing in the "I-statement" script. Important here is that no matter where the conflict is at all characters will grudgingly try the script, regardless of their attitudes toward such interventions. While it is unlikely in daily life for someone to make such a recommendation in the middle of a meeting, in order to practice, in this scenario we will all just go along with it. While resolution of the conflict might feel productive and satisfying, players should stay true to their character's feelings at the moment. We can learn a lot when things "fall apart," not only when they succeed.

Meta-techniques (3 min)
Here the facilitator introduces some meta-techniques for safety and steering the game.

The facilitator will go over the following metatechniques:

-- **Pause -** will put the game on pause. Used by the facilitators. If the facilitator at anytime say pause then everyone will "freeze" the game and listen to the facilitator. This can be used to give information, to ask questions or give directions. When the facilitator says "play" the game will start again as if nothing happened.

-- Off-game - if you as a player need to stop the play for any reason. You as a player can at anytime say "off-game" to stop the game. We will then stop playing our characters and listen to the player that said "off-game" and what they need. If playing online this can also be done by sending a message privately to the game master during the scenario.

-- Monologue - if the facilitator asks for a monologue you share what your character shares what they are thinking and feeling right now. It is a glimpse into the inner thoughts of that character. This response is not heard by the other characters, only the players.

-- Softer -- Players can say the word "Softer" when they wish for the play to continue, but with a lower intensity. This can be emphasized by holding your hands out in front of you, palm facing away and slowly gesturing away from you, as if you are pushing on something heavy. The players will not be asked to explain why they want to play to be softer.

Go out into break-out rooms in the small groups (5 min)
Split them into smaller groups of 3-5 players (one group per facilitator) and go out into the break-out rooms. Facilitators: remember to follow the script and to make sure to keep track of time for each section.

Characters and the project (20 min)

Get characters (5 min)
Start by reading the the titles of the main characters out load.

Depending on the group you can then either assign the characters as you see fitting or you can let the players choose. If letting them choose, remember that this will take a bit of extra time. Give out the characters and instruct the players that when they have read them they will do a short presentation round. They will get to choose a first name and pronouns for their character and write it on a name tag. In the presentation round each player gets to share their characters' names, pronouns and one thing you think the others know about your character. (If playing online ask the players to also change their names in Zoom to their characters' names)

The Big Idea (5 min)
Here the group gets to pick their project .

Groups can choose from one of the following core research concepts. Note that the specific details of the application are not important and players should feel free to make things up or speak in generalities.

- **UpCycle:** Creation of an attractive app that helps people learn how to recycle in collaboration with local municipalities
- **Helping Hand:** Community outreach program that hosts workshops blending arts and technology to empower at-risk youth
- **CyberCity:** High tech art installations that incentivize co-creation with other residents throughout the city to improve connection, integration, and mobility.
- **ArtSmart:** Research project that measures how digital arts education impacts interest in science and programming

The players can take a short while to talk about the project but the content of the it is not very important to the scenario so don't let them get stuck.

Line exercises (10 min)
Here the facilitator leads the player in a workshop to get a deeper understand of their character in relation to the group.

Here the players will get show what their character think by positioning themself physically in the room on an imaginary line. The line is a scale going from disagree strongly to agree strongly. You as the facilitator will ask questions and the players will then place themselves on the line to show what they think. This should be done quietly. Once they have placed themselves ask the players to see where the others are positioned. Then ask the players as their characters follow up questions around their positioning. For example "Dr Jones, I see that you feel you have a high status in this group. What is it that makes you feel that?" or "Dr. Lee, you were really enthusiastic about this project when it started, what were you most excited to contribute to it back then?" You can also ask the players to discuss with the player next to them about why they placed themselves there depending on how much time you have.

Questions:
- Do you believe your perceived status in the group is high?
- How enthusiastic were you about this project when it kicked off?
- How enthusiastic are you about this project right now?

Break (15 minutes)

Game (55 min)

Start the scenario (5 min)

Start off by telling the players that in total they will play for around 50 min to give them some idea of the time they have. The game will end with you saying, “And here we break the game”.

Remind the players about the four meta techniques:

-- Pause - will put the game on pause. Used by the game masters.

-- Off-game - if you as a player need to stop the play for any reason. As a player you can also send a private message in a note to the game master during the scenario.

-- Monologue

-- Softer

Then ask the players to close their eyes while you count down from 10 to 0. When you reach 0 they can open their eyes and then the scenario has started. While counting down you can make a short paus where you do a short guided meditation. It could be something like this: 10, 9, 8, 7, 6, 5, *The Administrator calls everyone to a meeting on behalf of the Primary Investigator to discuss how to proceed with the extensive revisions. Quite a bit of time was spent this week trying to find a time to accommodate everyone’s schedule. Frustrations are high, as this point of the semester is especially stressful for everyone. 4,* 3, 2, 1, 0.

Scenes

Monologues (10 min)

Spread out during the other scenes you as the facilitator will **say “Pause” and ask for a Monologue from one of the characters.** The character will speak for 1-2 minutes about whatever is on their mind. Remember, in the fiction, none on the others can hear this Inner Monologue, it is only the players that hears this.

After each monologue, ask each character the following questions. Players will answer in-character:

- What are you feeling right now?
    - Where do you feel it in your body? Can you describe what it looks like in your mind’s eye or feels like?
- What needs are feeling threatened in this moment?
- What actions from group members might help you get your needs met or help you feel more safe?

Then, instruct the group to **“Keep escalating. Play,**” resuming the scene. These monologues should together take about 10 min but they since they are spread out you will have to add a bit to the other scenes depending on where you use them.

Stage 1 (5 min): The Admin opens the meeting, then asks the Primary Investigator, “I believe you wanted to start the meeting with brief check-ins, since time is short. Would you like to start?”

Stage 2 (10 min): The Admin has synthesized the feedback, summarizing the most important points for each member. The Admin will mention that the purpose of this meeting is to go over the feedback and give the Primary Investigator direction for the revisions based on the expertise of each person. The Admin gives The Feedback document to the Primary Investigator that will read it out loud to the group. Each member will be given a chance to react to it. The Primary Investigator should take notes and ask follow-up questions based on their responses.

Players should feel free to take offense or otherwise escalate already during this stage. If the players are trying to solve things instead of creating and staying in the conflict remember that you can always use "pause" if you need to steer the group.

Stage 3 (5 min): The facilitator now mentions that despite all these needed revisions, they actually need to cut 5 pages because the application has a 10 page limit. The facilitator asks for the group to offer suggestions on what to cut or condense. This point is another moment where escalation is encouraged to happen, as everyone thinks their contributions are important.

Stage 5 (5 min):. The debate will continue. If needed keep reminding the participants to keep escalating.

Stage 6 (10 min): When the conflict reaches a boiling point, the Admin will step in and explain that they have just attended a nonviolent communication workshop. They would like the group to try a technique they learned in order to promote better communication and group cohesion. The characters may be resistant to this activity, but they will agree to try. The Admin **offers the script (hand out copies)**, saying, "This will be awkward at first since it is new for many of us… just do your best."

The script it:
"**I feel/am** _____ (Name feeling such as frustrated, embarrassed, worried. Don't use "I feel like/that/you…")
when _____ (Explain the specific situation neutrally without judgment)
because _____ (Explain how the specific behavior causes difficulty for you, or if a **need feels unmet)**
I would like _____ (Share options for what you would prefer to see done differently or how others can help)."

1) **Stage 6A:** The Admin will guide each group member to attempt the script, sharing their feelings, the situation or behavior that is connected to these feelings in a neutral way, why it is difficult for them, any needs that feel unmet or threatened, and offering options for how the group can help. Other participants can offer counter-suggestions to the options provided. It is fine if the characters have trouble doing this effectively or feel resistance to the activity. The important thing is they have the embodied experience of trying.
2) **Stage 6B:** After each member has a chance to try the script, the Admin will ask the Primary Investigator person to continue the planning. The group will discuss possible strategies for moving forward.

Stage 7 (5 min): In-game debrief: Call "**Pause**" and ask each character in turn to give a monologue based on the following questions.

- How did it feel for you to use the script?
- How did it feel for you when others used the script?

End the scenario
Say "And here we break the game". Thank everyone for participating and inform that they now will do a debrief.

Post-game (45 min + 15 min break)

The debrief is a place for players to share feelings, thoughts, and experiences, reflecting on the scenario. It is also a place to reinforce the learning objectives.

Debrief in small groups (20 min)
To derole, start by asking everyone to say "I was playing X, I am now X". Then let everyone, one at a time, answer "What would you like to take with you from the character or the experience and what would you like to leave behind?"

Start with letting each player in the group share their responses to the following questions and also hold space for discussion. Make sure to take one question at a time:

- What was the most intense/powerful moment for you?
- Did anything about this scenario remind you of your own experience? Why or why not?
- This scenario integrated William Glasser's 5 human needs: power, safety/security, freedom, power, and fun. Did these needs come up for your character?
    - Did you relate to your character's needs? Why or why not?
    - Can you think of situations where one or more of these needs have come up for you in conflict situations? Be specific.

Break (15 min)

Big group debrief (20 min)
Discuss the following topics, allowing people to volunteer comments:

- What did this scenario explore for you in terms of interdisciplinary collaborations and conflict, if anything?
    - If nothing, why do you think so?
- Was it difficult to use the nonviolent communication statement difficult? Why or why not?
- Do you think using nonviolent communication might be an effective way to address disputes, whether in research groups or elsewhere in your life? Be specific.

- What takeaways do you have from this experience that you would like to reflect upon further?

Wrap-up (5 min)
Inform the participants that having strong feelings after the experience is normal, while having no strong feelings is also normal. Sometimes when playing a role-playing game that involves strong feeling we can experience a phenomena called "**bleed**". This means that feelings, thoughts, relationships, and physical states spill over from your character to you and vice versa.
Encourage the participants to process any unresolved feelings with each other if possible, or to contact the facilitators as needed.

Deepening the Process
Ask the participants to write down some observations from the discussion. If relevant, ask them to bring these observations back to their research group or team.

Thank you for participating

The Characters

1. **The Big Idea Researcher**

This project has become your baby. You have become so invested in it that you have been working late into the evenings even on your days off, to get the proposal together. This push became necessary, especially since some members have contributed less than you would have liked. You are frustrated that it took so much effort to rally everyone for this meeting and worry that any one of them might pull out of the process due to the harsh feedback. You are concerned that the loss of any one of these experts would make the project unviable and you are not sure what you would do with your time if it failed.

Feelings: Frustration, irritation, anxiety, fear, hope, determination
Needs: To **maintain power** in this situation in order to get your goals met

Discipline
Your (the character) discipline is _____

2. **The Social Scientist**

You honestly have not had as much time to work on this project as you would have liked. You have copy-pasted some text from other proposals, but you know the methodology needs a lot of work for this exact call. You have three other proposals in the works and you have no idea how you will manage to get everything done in time. What's worse, your child is chronically ill and you have been staying up late to care for her, so you are utterly exhausted. You worry you are on the brink of burn-out.

Feelings: Exhaustion, guilt, worry, disengagement, distraction
Needs: To **feel safe and secure**, which is difficult with your stress levels and your child's health

Discipline
Your (the character) discipline is _____

3. The Artist Practitioner

You have been feeling like a bit of an imposter in this research group from the start. As someone with only a Master's degree in Fine Arts, you sometimes feel like you are speaking a totally different language from others here. Academia has always felt cold and unfeeling to you and this peer feedback process is triggering all your fears of inadequacy. You were so excited for this opportunity in the beginning and still dream of doing a project of this scale. You think this work can have a big impact on the world, but are afraid you are not cut out for this sort of rigorous academic process long-term.

Feelings: Inadequacy, anxiety, anger, longing, defensiveness
Needs: To **feel like you belong** and your skills are valued by this group so that you can create something remarkable with all these intelligent individuals

Discipline
Your (the character) discipline is _____

4. The Technophile

You agreed to be on this project because you thought it might prove an interesting challenge. Also, your supervisor has been indicating that the department needs grant money and pressuring you into joining a research application, so when this opportunity came around, it sounded like a good opportunity. You often feel a bit disengaged in meetings, especially when the conversation gets highly theoretical or artistically-focused. You respect these things to a degree, but consider yourself more grounded, often focusing on the practicalities of the project, which you think the group sometimes does not consider at all.

Feelings: Annoyance, disengagement, distraction, boredom, superiority
Needs: To **have fun** innovating cool technological solutions without all this bureaucracy and stress

Discipline
Your (the character) discipline is _____

5. The Health Scientist

You joined this project because you think it has a real chance of helping people's mental health and well-being. These topics are very important to you, as you have family members who struggled with mental health issues as you were growing up and you felt quite helpless. You only join projects that have clear goals to help members of the public. While this project originally had that focus, the proposal has strayed more into the highly intellectual and become less focused on public health than you would like. You worry that the project has lost its way, as so many projects do. You will have to make a decision whether to move forward or conserve your precious time and energy for other pressing and more fulfilling projects.

Feelings: Frustration, anger, hope, wariness, protectiveness
Needs: To **feel free** to pursue projects that are rewarding in service to others and not be blocked by bottlenecks in an uncaring system yet again

Discipline
Your (the character) discipline is _____

Feedback on the Project

- **For the Primary Investigator:**
- **For the Social Scientist:** The social science section lacks recent sources and is thin on sources overall. The feedback insists that a strong research justification will be crucial for this grant to receive funding. One comment wonders about the originality of the Big Idea, suggesting that the social science section more thoroughly address literature in this area and demonstrate an original approach to addressing these research questions.
- **For the Artist Practitioner:** The commenters are skeptical about sections of the theoretical framework, which were specifically included by the Artist Practitioner. The theories included are not currently in favor in their academic disciplines. One colleague used the term “unscientific” and another used the term “pseudoscience” due to the inclusion of these theories. The commenters are concerned use of this theory will cause the funders to reject the proposal outright before fully reading it.
- **For the Technophile:** The commenters feel that some sections are too jargon-heavy with technical wording to be comprehensible to the funders. Other areas sound vague in terms of the contribution of adding this tech, saying it is unclear how technology will help achieve the research goals. Another commenter is concerned the technology might prove too complicated for people to use and recommends paring down the scope to include more basic tools.
- **For the Health Scientist:** Despite the literature included, the commenters are unclear about how this research relates to mental health and well-being. They worry that the proposal sounds too much like “buzz words” included without proper justification. Even if this justification was included, they are skeptical that such big claims can be verified within the current research methods and data collection strategy.

I-Statement script

Give each player a copy of the I-Statement script

“**I feel/am** _______________ (Name feeling such as frustrated, embarrassed, worried. Don’t use “I feel like/that/you...”)
when _______________ (Explain the specific situation neutrally without judgment)
because _______________ (Explain how the specific behavior causes difficulty for you, or if a need feels unmet)
I would like ____________ (Share options for what you would prefer to see done differently or how others can help).”

“**I feel/am** _______________ (Name feeling such as frustrated, embarrassed, worried. Don’t use “I feel like/that/you...”)
when _______________ (Explain the specific situation neutrally without judgment)
because _______________ (Explain how the specific behavior causes difficulty for you, or if a need feels unmet)
I would like ____________ (Share options for what you would prefer to see done differently or how others can help).”

“**I feel/am** _______________ (Name feeling such as frustrated, embarrassed, worried. Don’t use “I feel like/that/you...”)
when _______________ (Explain the specific situation neutrally without judgment)
because _______________ (Explain how the specific behavior causes difficulty for you, or if a need feels unmet)
I would like ____________ (Share options for what you would prefer to see done differently or how others can help).”

“**I feel/am** _______________ (Name feeling such as frustrated, embarrassed, worried. Don’t use “I feel like/that/you...”)
when _______________ (Explain the specific situation neutrally without judgment)
because _______________ (Explain how the specific behavior causes difficulty for you, or if a need feels unmet)
I would like ____________ (Share options for what you would prefer to see done differently or how others can help).”

“**I feel/am** _______________ (Name feeling such as frustrated, embarrassed, worried. Don’t use “I feel like/that/you...”)
when _______________ (Explain the specific situation neutrally without judgment)
because _______________ (Explain how the specific behavior causes difficulty for you, or if a need feels unmet)
I would like ____________ (Share options for what you would prefer to see done differently or how others can help).”

Facilitator Brief

The Deadline Scenario

Here you find background information and theory about conflict transformation and nonviolent communication that will help you as a facilitator when running the game.

Human Needs Brief

Conflict arises from the human needs that feel threatened. When people engage in conflict, they have something to lose and often have needs they are hoping to meet. Many of these needs may remain in the unconscious; in other words, we are not always aware that we have needs or that we are in conflict because we perceive those needs to be at risk. However, if we can identify the universal needs that underlie human motivation, we can more easily communicate about them and address conflicts in a potentially more satisfying way for everyone involved. Many psychological theories of basic needs exist, including the popular Hierarchy of Needs by Abraham Maslow. While other needs likely exist, this class will explore William Glasser's Five Basic Needs, which are:

Love/Belonging: The need to belong, be loved, be respected, have friendship, to share, and to cooperate.
Power: The need for recognition, success, importance, achievement, and demonstration of skills.
Fun: The need for enjoyment, laughter, learning, and experiencing change or novelty.
Survival: The need for health, relaxation, food, and warmth.
Freedom: The need to be able to make choices, to have independence, to have freedom from oppression, and freedom to act as one wishes.

People can attempt to get their needs met in many ways. Some ways are more considerate of others and contribute to the greater good. Others are self-serving and may harm others. When we think about conflict from this perspective, we begin to see that people have more choices in how to get their needs met than they might think. And when we consider these concepts on a global scale, we can see how many conflicts arise from communities that have differing needs struggling with one another.

The Committee

Josefin Westborg
Sarah Lynne Bowman
Kaya Toft Thejls

In this scenario, you are playing an academic committee that gives out grants for cultural heritage projects.

The purpose of this role-playing scenario is to give a deeper understanding of the complexities of assessing research applications.

Documents

- This game design document
- Character sheets
- The call for the grant
- The application

Learning Objective

1: To navigate catering to different priorities in the assessment process of grant applications.

2: To explore the different interests and needs of members within a committee.

3: To get a broader understanding of the concept of cultural heritage.

Number of Players and Roles

This scenario is designed for groups of 3-5 players. If playing with 3 players use the main characters. If more players, then add the extra characters in numbered order.

Facilitators

One facilitator per group is needed. The facilitator/s will be in charge of the pre-work, the post-game, and be general support if needed. They will not be playing a character but instead supporting the group.

Physical requirements

One big room where all participants can fit for workshopping and debriefing. Either the room needs to be big enough for all groups to be able to spread out into small groups or you will need break out rooms for each group. The game can also be played online on Zoom or other platforms.

Time

This scenario is planned to take 120 min in total including two breaks, one 10 min and one shorter 5 min. If playing with only one group then skip the part about changing rooms and do all parts in the small group.

Pre-game (50 min including 10 min break)

Hi and welcome!

Welcome all participants and present the facilitators(s).

What will happen today? (5 min)

Here the facilitator gives a short overview of the day and explains the goal of the scenario.

(Read aloud) Today we are going to play a role-playing scenario together. This means we will all get to play characters and from them improvise what happens in a specific setting. So there is no script and no audience. We will work in smaller groups and each group will get their own facilitator as support through the experience. We will start with pre-work that includes getting characters and workshopping to get prepared before we move on to the scenario. When we are done with the scenario you will get to share and talk about the experience. The goal for this today is to take the perspective of a member of a grant application committee. To try to see the process of a grant application from the other side and not just as an applicant. By doing this through embodying a character in a role-play you get to explore the subject not just in a theoretical way but also physically. You get to practice navigating different priorities in social situations. We will also explore what cultural heritage can be from different perspectives. (/Read aloud)

Intro to the scenario. (5 min)

Here the participants will be introduced to the setting for the scenario and the techniques that will be used to play the scenario.

(Read aloud) You will be playing a committee that gives out grants for cultural heritage projects. This is a two-part process. In the first part, you go through basic applications with simple budgets and pick the ones that you find most interesting. The chosen ones will then do a larger more extensive application before you make the final decision on the money distribution. This year most of the committee's members are new due to unforeseen events. You have all given out points to the different projects that should move on from the first round. You now have one project that barely got enough points to make it through. You have decided to have a meeting to discuss what to do with this project. If you approve the project, all the projects will get less money. Is it worth letting the project through? And if you do, what do you think needs to be done to help it get better? What should the project focus on?

The setting is a committee meeting discussing a particular application, but the goal for the scenario is not necessarily for the committee to "succeed" or agree on all the details, as they each have different interests. Play upon your desire to potentially collaborate, but also the differences within the group, your character's needs, and their fears. It is perfectly okay no matter if the application gets passed or not, or if the characters cannot agree on what the project should focus on. The point is to explore the process of making this decision in a group and what can be seen as valuable. (/Read aloud)

The facilitator will go over the following metatechniques. A metatechnique is an off-signal to the rest of the group for a specific purpose. The player hears the phrase, but the character does not.

-- Pause - will put the game on pause. Used by the facilitators. If the facilitator at any time says “pause” then everyone will “freeze” the game and listen to the facilitator. Pause can be used to give information, ask questions or give directions. When the facilitator says “play” the game will start again as if nothing happened.

-- Off-game - if you as a player need to stop the play for any reason. You as a player can at any time say “off-game” to stop the game. We will then stop playing our characters and listen to the player that said “off-game” and what they need. If playing online this can also be done by sending a message privately to the facilitator during the scenario.

-- Monologue - if the facilitator asks for a monologue, your character shares what they are thinking and feeling right now. It is a glimpse into the inner thoughts of that character. This response is not heard by the other characters, only the players.

Go out into small groups. (5 min)
Preferably you can have the groups spread out in the same room to easier instruct everyone at the same time. (If it’s online, then give everyone a number so they know what group they are in and give the instructions before inviting them into breakout rooms).

Game materials (5 min)
Give out the Guidelines of the committee and the Application for all the participants to read. Give out one at a time so they all finish reading the first before starting on the second. This practice is to make sure they don’t miss one of the documents.

Assign characters (10 min)
Give out the characters and instruct the players to read them and then do a short presentation round. They will get to choose a name and pronouns for their character and write it on a name tag. Depending on the group you can either assign the characters as you see fit or you can let the players choose. If letting them choose, give a quick description of each character and remember that this will take a bit of extra time so it might not be doable with many groups.
In the presentation round, each player gets to share their characters' names, pronouns, and if they’ve been on the committee before. (If playing online, ask the players to also change their names and pronouns in Zoom to their characters').

Interviews (7 min)
Instruct the players to interview each other in the group. The player will respond verbally in an improvised fashion as their character. This response counts as a **monologue**, i.e., is not heard by the other characters, only the players. (Explain this technique to the participants to be able to ask for it later during the scenario as a tool to shape the game). In the interview, the players will ask each character 2-3 of the following questions.

- Why did you want to be on this committee?
- What worries you the most about attending this meeting?
- What is your relationship to cultural heritage?
- What are you looking for most when you evaluate a proposal?

The questions can be printed out and given to the participants or they can write them down. (If playing online, just copy-paste the questions into the chat.)

Game materials in relation to character (3 min)
Ask the participants to reread the Guidelines of the committee and the Application one more time, but this time look at it through the eyes of their characters.

BREAK (10 min)

Game (35 min including 5 min break)

Here the players get to play the scenario.

This section gives an overview of how the scenario is played out.
You as the facilitator will move around the groups and listen in. If a group seems to be stuck, use the "pause" mechanic to help them along by for example asking one of the characters to do a monologue on their feelings at that time. Since the Funding veteran character is written to take a lot of space it can be good to keep an eye out so that character doesn't take over the game. This dynamic plays out differently in different groups so you will need to monitor it for this session. Use the "pause" mechanic to help them steer the game in a direction where conflict is on a good level and everyone gets a chance to participate.

Start the larp (5 min)
Start off by telling the players that in total they will play for around 30 min just to give them some kind of an idea of the time they have. Inform them that the game will end with you saying, "And here we break the game." Then ask the players to close their eyes while you count down from 10 to 0. When you reach 0, they can open their eyes and then the scenario has started. While counting down you can make short pauses where you do a short guided meditation. It could be something like this:
10, 9, 8, think about what got you interested in cultural heritage to start with, what got your passion going, was it a specific event or something else? Maybe a person or a movie? (give them a little time to think about the answer), 7, 6, 5, 4, Think about your role as a committee member, about what you think your purpose is here (give them a little time to think about the answer), 3, 2, 1, 0.

Scenes

Scene 1 (5 min)
The Funding veteran welcomes everybody to the meeting and gives a short description of why they are all there.

Scene 2 (2 min)
They will make a short vote on if the application should pass or not. All the characters will want it to go through but with additions. This means they will probably think passing the proposal will be easy.

Scene 3 (13 min)
Then they will discuss the additions and what to focus on. Here all the characters want to focus on different things and they will try to agree on what to do.

Scene 4 (4 min)
With 5 min left, they will all get to give a final statement of what they think.

Scene 5 (1 min)
To finish it off they will once again vote if they think the project should pass or not.

End the scenario
Say, "And here we break the game." Thank everyone for participating and inform them that they now will do a debrief.

BREAK (5 min)

Post-game (35 min)

The post-game debrief is a place for players to share feelings, thoughts, and experiences, reflecting on the scenario. It is also a place to reinforce the learning objectives.

After this scenario, discussions might arise about discrimination and mistreatment in academia. If that is the case, hold space for that discussion.

Debrief in small groups (15 min)
The facilitator will ask each group to have a debrief. It's good to let them know that they will get to share in the big group after. Give them the following information to help them:
Start with letting each player in the group share their responses to some of the following questions and also hold space for discussion. Always start with the first and then pick follow-up questions depending on the focus for this run (for example application process, meeting procedures, personality clashes, or cultural heritage). Make sure to take one question at a time and remind them that they are not their character:

- What feelings emerged for you or your character during play?
- What dynamics did you notice in the group between the members of the committee? Be specific.
- What did it feel like to be on the other side of the grant writing table? Did it provide any new insights about the process?
- What was your character's view on cultural heritage?
- Has this scenario affected your view on cultural heritage? How or why not?
- What is important for you in cultural heritage?

This scenario is an exaggeration of the dynamics of how such a committee might work so that we can experience and observe conflict more closely. With that in mind, discuss the following topics, allowing people to volunteer comments:

- What's at stake when a small group of people decide what is worthy of getting a research grant?
- How do power dynamics, politics, and social skills affect the process of what applications are passed?
- What could help the committee move forward?
- What can help applicants in the process of writing a proposal? Is there anything the committee could have done to make it easier?
- Did this exercise resemble your personal experience at all? Why or why not?

Debrief in large group (15 min)
If only one group then do this part in the small group.

Ask the group to answer these questions, making sure to prompt the quieter participants to share:

- What thoughts did this exercise provoke about being on a committee?
- What thoughts did this exercise provoke about the application process?
- What are your main takeaways?

Deepening the Process (5 min)
Ask the participants to write down some observations from the discussion. If relevant, ask them to bring these observations back to their research group or team.

End the session
Thank the participants for participating!

Characters

Characters to give to the players.
5 characters in total, one on each page.
3 main to always have with when running the game - nr 1,2 & 3
2 extra if more than three players - nr 4 & 5

1. The Funding Veteran

Name: Garcia
Pronoun:

Manner: Sit leaned back and use a lot of pausing when talking. Say "we have always done it like this before and it worked well then" a lot.

You have been on the committee for years and you know how the process has been handled before. You are convening the committee and are the one that will start up the meeting. You want this project to go through but think it should focus on the people you can meet in the city. Who are they? What important persons are there to interact with? And what will the participants remember about these characters after? Overall the research part of the grant is lacking. It doesn't even say how many participants they plan for.

View of history: Your focus is on identifying the key figures in history – usually men – and explain why their efforts changed the course of humanity. You are not a misogynist, but the sad fact is that most important things in history occurred as the result of men's deeds. You are especially interested in political and military commanders, but you also wish to emphasize key artists, writers, and philosophers who shaped Western thought.

Fear: That all these new members will take over and that you won't be recognized for your experience.

Task: You will run the meeting. This includes 5 steps.

1. You will start with welcoming everyone and reminding them that you are there to discuss a specific application.
2. After this, you ask for a quick vote on how the members of the committee feel right now about if this application should pass or not.
3. Start a discussion about what the application should strengthen.
4. When someone asks for "closing the debate" you will announce that everyone gets one finishing pledge (including yourself) and let everyone do their pledge.
5. Finish with a new vote about if the application should pass or not.

2. The Bureaucrat

Name: Ali
Pronoun:

Manner: When you want to say something always put your hand up even if no one else does. Lean forward when listening to others. Pretend to take notes a lot.

You are new to the committee. You have a background as a historian of ideas.
You think it's very important that things are done by the book, and being part of this committee, you see it as your job to make sure that the grant goes to the right thing according to the announcement. You want to go through the different parts of the call and how the applications are filling these goals. For example, it seems to be missing how this project links to the creative and cultural industry and this clearly needs to be fixed. You would also like to see a bit more clarification on how overarching narratives and change in society will be portrayed.

Fear: That the others will think you are way too much into rules and details. You don't feel details are the most important part really; you do like to focus on the overarching stories in history for examples and not details. This is about fairness and being clear. But will the others understand that?

View of history: You're mostly interested in the way ideas develop over time and how they shape culture. While you understand that certain ideas are passed down due to political reasons – such as dominant cultures taking over less developed ones – you're less interested in the specific context or individuals involved.

Task: Timekeeper. You will get the end time for the scenario from the facilitator. When it's 4 min left you will ask for the others to find "closure in the debate."

3. The Political Activist

Name: Laurent
Pronoun:

Manner: You nod a lot when other people are speaking to show that you are a very interested listener.

You are new to the committee. You have a background in critical theory and are driven by the questions about whose culture is being preserved and how it's represented. You find this project interesting and want it to move on, but it really needs to expand on inclusion both in the research group itself and especially in what it wants to represent in its worldview.

Fear: You are scared that you are now in a position of power and want to make sure you use it for good. What if your friends think that you are now part of "the problem" as well?

View of history: Your focus is on identifying the way structures of power have affected history, especially in terms of oppressing certain groups of people. In particular, you are interested in issues of power related to gender, sexuality, race, ethnicity, and class. You find it very problematic that "the winner writes the history" is true in so many cases and that only some voices get heard.

4. The Technophile

Name: Bartes
Pronoun:

Manner: You use your hands a lot when you talk. Use big wispy gestures.

You are new to the committee. You have a background as an archaeologist working with creating digital illustrations of history. You are driven by your passion for cultural heritage and want to make sure it keeps being relevant in the future. You want to combine new tech with old culture to create new ways of seeing and interacting with history. In your dreams, you see yourself as the love child of Indiana Jones and Steve Jobs. You know of some of the people that sent in the application and they have done great things before. You want this project to go through but it should put focus on the app.

Fear: That history gets forgotten because it will be seen as dry and boring.

View of cultural heritage: Your focus has always been to make history relevant. With the affordances of new technology, this can be done. You are particularly interested in ways of making history available to everyone through tech solutions.

5. The Archivist

Name: Abe
Pronoun:

Manner: You sit with a very straight back and shoulders pulled forward.

You are new to the committee. You work at a museum and love to pay attention to details. You have a background as a research historian and wrote your dissertation on the fabric colors of the aristocrats in late 14th century France.
You want this project to go through but it really needs to focus on getting its facts straight. For example, it mentions indigo-colored fabric, which wasn't around in Europe until about 1490. How will they make sure they get things correct in the project? Couldn't this be done with actors or having someone at the museum presenting this information that actually has factual knowledge and can answer questions?

Fear: Tech. You don't want the project to be about tech. Everything today is about tech and if this keeps up no one will be interested in physical museums anymore.

View of cultural heritage: You're fascinated by all the fine details of history and want to learn as much about a particular time period as you can. While the big picture is interesting, you prefer to absorb as many of the small details of history as possible, excited to uncover new facts. You spend quite a bit of time in archives, special libraries, and archaeological collections searching for new discoveries.

Call for grant in cultural heritage

This grant is aimed at research projects with a focus on preserving, documenting, and disseminating timeless cultural heritage. Extra focus will be given to solutions to pedagogical issues and how cultural landscapes, environments, and objects can be presented to the public for engagement, awareness, and discussion.

The applications will be judged on the following areas:

• Relevance – In what way does the proposed research project contribute to research on cultural heritage?
• Result – What is the expected outcome of the project? What benefits do the research project bring to researchers, the general public, and other interested parties?
• Project group – How does the proposed research project make use of various competencies related to cultural heritage? Does it include people from different sectors (public, private, & civil society)? In what way is the application and use of cultural heritage information linked to cultural and creative industries?
• Inclusion – How is the project taking inclusion and accessibility into account?

Application for cultural heritage grant
Application nr: 32

A Walk Through History

This pilot research project focuses on exploring how children interact with history in an AR (augmented reality) app. In this project, we want to develop an app where children can experience their local history come to life through stepping into the city of Visby on the island of Gotland, Sweden, in different time periods and meeting and interacting with people in that time. For this pilot study, the focus will be on the mid 14th century. The participants will physically walk through Visby while using the app to see an added layer that shows how the city looked at that time. They could be walking over a square while in the app seeing and hearing a salesman calling out, "Look at this beautiful indigo fabric, the best you'll find in all of Europe!" The participants will also be able to interact with some of the people they meet in the app.
The participants will be interviewed on their view of their local history before and after using the app to evaluate if and how their perception might have changed. By making history come alive using AR we hope to make it more relevant for the youth of today but also keep the connection to the physical space compared to a pure digital simulation. The outcomes would be the basic app, as well as research articles on the design process and the outcomes of the interviews. If successful, the plan is for the app to then be expanded to incorporate other cities as well.
The team consists of researchers from the Department of Education, the app company APPY and the Society for the Island of Gotland's history (non-profit organisation).

The Prenup

Josefin Westborg
Kaya Toft Thejls
Sarah Lynne Bowman

In this scenario, you are playing a research group in the later stages of a pilot study that has been asked to do a presentation and needs to discuss things in relation to presentations, publishing, and authorship.

The purpose of this role-playing scenario is to give a deeper understanding of the complexities that can arise during a project and the need to talk about them at an early stage.

Documents

- This game design document
- Character sheets
- Discussion positions
- The prenup questions

Learning Objectives

1: To navigate different priorities and expectations, including personal, group, institutional, and field-related.

2: To explore the different interests and needs of members within a research group.

3: To explore the importance of negotiating how to work together for productive group work, and the consequences of making assumptions without communicating.

4: To practice developing a Collaborator's Prenup: a tool to make agreements within the group before a research project.

Number of Players and Roles

This scenario is designed for groups of 3-5. If playing with 3 players, use the main characters. If more players, then add the extra characters in numbered order.

Facilitators

One facilitator per group is needed. The facilitator will be in charge of the pre-work, the debrief, and general support if needed. They will not play a character in the scenario.

Physical requirements

One big room where all participants can fit for workshopping and debriefing. Either the room needs to be big enough for all groups to be able to spread out into small groups or you will need break out rooms for each group. The game can also be played online on Zoom or other platforms.

Time

This scenario is planned to take 2,5 in total including two 10 min breaks.

Pre-game (55 min including 10 min break)

Hi and welcome!

Welcome all participants and present the facilitator(s).

What will happen today? (5 min)

Here the facilitator gives a short overview of the day and explains the learning goals of the scenario.

(Read aloud)Today we are going to play a role-playing scenario together. This means we will all get to play characters and improvise what happens in a specific setting. So there is no script and no audience. We will work in smaller groups and each group will get their own facilitator as support through the experience. We will start with pre-work that includes getting characters and workshopping to get prepared before we move on to the scenario. When we are done with the scenario you will get to share and talk about the experience.
Today you will get to take the perspective of a member of an interdisciplinary project research group. By doing this through embodying a character in a role-play you get to explore the subject not just in a theoretical way but also physically.
The learning goals for today are:
1: To navigate different priorities and expectations, including personal, group, institutional, and field-related.

2: To explore the different interests and needs of members within a research group.

3: To explore the importance of negotiating how to work together for productive group work, and the consequences of making assumptions without communicating.

4: To practice developing a Collaborator's Prenup: a tool to make agreements within the group before a research project. (/Read aloud)

Intro to the scenario. (5 min)

Here the participants will be introduced to the setting for the scenario and the techniques that will be used to play the scenario.

(Read aloud) You will all be playing members of an interdisciplinary research group that has worked together on a pilot study that you got a grant for and you want to do a much larger project if this goes well. You have now just finished the data collection for the first part. You have yet to do a full proper and rigorous analysis of the data, but from what you can see at first glance, it looks promising! You have now been called into a meeting by the administrator that helps out with the project because your team has been invited to hold a presentation about the project at an academic conference. This possibility is something that you all need to discuss together.

The project is called Attitudes Toward Public Health: Impacts, Implications, and Change Pre- and Post-COVID-19. This pilot aims to replicate studies on public health opinions from before the pandemic. It seeks to identify changes in attitudes towards and habits in relation to public

health measures. This is done through a survey. The survey had scales, checkboxes, and open-answer questions.

The setting is a research meeting discussing a particular presentation, but the goal for the scenario is not necessarily for the group to "succeed" or agree on all parts, as they each have different interests. Play upon your desire to collaborate, but also the differences within the group, your character's needs, and their fears. It is perfectly okay no matter if you decide to give the presentation or not, or if the characters cannot agree on any of the other parts. The point is to explore the complexities of working in an interdisciplinary group, the need to address these things and how outer pressure from institutions and fields can affect a group process and what can be seen as valuable. (/Read aloud)

The facilitator will go over the following metatechniques. A metatechnique is an off-signal to the rest of the group for a specific purpose. The player hears the phrase, but the character does not.

-- Pause - will put the game on pause. Used by the facilitators. If the facilitator at any time says "pause" then everyone will "freeze" the game and listen to the facilitator. Pause can be used to give information, ask questions or give directions. When the facilitator says "play" the game will start again as if nothing happened.

-- Off-game - if you as a player need to stop the play for any reason. You as a player can at any time say "off-game" to stop the game. We will then stop playing our characters and listen to the player that said "off-game" and what they need. If playing online this can also be done by sending a message privately to the facilitator during the scenario.

-- Monologue - if the facilitator asks for a monologue, your character shares what they are thinking and feeling right now. It is a glimpse into the inner thoughts of that character. This response is not heard by the other characters, only the players.

Assign characters (8 min)

Depending on the group you can either assign the characters as you see fit or you can let the players choose. If letting them choose, give a quick description of each character and remember that this will take a bit of extra time.

Give out the characters and instruct the players that when they have read them, they will do a short presentation round. They will get to choose a first name and pronouns for their character and write it on a name tag. In the presentation round, each player gets to share their characters' names, pronouns, and rank. (If playing online, ask the players to also change their names in Zoom to their characters' names and pronouns). Then, have the players draw their positions on the topics they will discuss during the scenario.

Discussion position (7 min)

Allow each player to draw a paper slip with a position for each discussion point. This position is what their character thinks about the different questions but the players don't need to know that. They can just be informed that this information will help flesh out their character.

Hotseat (10 min)

The facilitator will ask each character 2-3 of the following questions. The player will respond verbally in an improvised fashion as their character. This response counts as a monologue, i.e., is not heard by the other characters, only the players. It is a glimpse into the inner thoughts of

that character. (Explain this to the participants to be able to ask for monologues later during the scenario as a tool to shape the game)

(Read aloud) We are now going to ask questions for you to answer in character about your relation to the project. (/Read aloud)

Questions:

- Why did you want to be in this research group?
- What has been your favourite part of the project so far?
- How do you think the others in the research group would describe you?

If a participant does not answer at length, you can ask the follow-up questions:

- Describe the moment when you got acclaim for your project. What happened?
- Why was this your favourite part of the project?
- Do you think the others' descriptions match with who you are?

Interviews (10 min)
Instruct the players to interview each other in the group. The player will respond verbally in an improvised fashion as their character. These responses also count as a monologue i.e., are not heard by the other characters, only the players. In the interview, the players will ask each character 2-3 of the following questions with a focus on your background, your projects, and your worries:

- How many years have you been in academia?
- What project have you done that you feel the most proud of?
- What worries you the most about attending this meeting? Why?

The questions can be printed out and given to the participants or they can write them down. (If playing online, just copy-paste the questions into the chat.)

BREAK (10 min)

Game (50 min including 10 min break)

Here the players get to play the scenario.

This gives an overview of how the scenario is played. You as a facilitator will be in charge of welcoming the group, setting the agenda, and helping the group discuss the different subjects. If the group seems to be stuck, use the "pause" mechanic to help them along by for example asking one of the characters to do a monologue.

Start the scenario (5 min)
Start off by telling the players that they will play for around 30 min total. Let them know that the game will end with you saying, "And here we break the game." Then ask the players to close their eyes while you count down from 10 to 0. When you reach 0, they can open their eyes and then the scenario has started. While counting down you can make short pauses where you do a short guided meditation. It could be something like this:
10, 9, 8, Think about what got you interested in research to start with, what got your passion

going, was it a specific event or something else? Maybe a teacher or a movie? (give them a little time to think about the answer), 7, 6, 5, 4, Think about your role in this research group, about what you think your purpose is here (give them a little time to think about the answer), 3, 2, 1, 0.

Scenes (35 min)

Start with Scene 1 but then the rest of the steps can come in a natural flow. Maybe the players jump back and forth between the different subjects; that is okay. If the players feel unsure, then you can also lead them through a more structured agenda.
You have about 40 min for all four questions. Some might take more time and some less; it is up to you as the facilitator to keep time. You can pace the game by asking them to move on or to go back to previous questions. If they start asking about specific details in the invitation email, say that you did not bring the email but can send it to them later. The important part here is the general discussion about the different topics, not the specifics in the invitation.

Scene 1
The Administrator (the facilitator's character) welcomes everybody to the meeting and informs the group that they have received an invitation to do a presentation for a special track at an international interdisciplinary research conference. Ask the group:
What information would you like to show if you were to present at this stage?

Scene 2
Let the group know that the conference is very soon.
Do you think you should do the presentation or not? And in that case, who should be there?

Scene 3
If the players haven't already started talking about publications or authorship, then you can say they still have not agreed yet about certain things in relation to the project and ask them about publishing.
When it's time to publish, where should you send your articles?

Scene 4
If it hasn't come up yet, ask them:
How will you assign authorship to your work, no matter if it's a presentation or an article?

Scene 5
Inform the group that the time for the meeting is over and that they will have to finish at another time.

End the scenario
Say, "And here we break the game." Thank everyone for participating and inform them that they now will get a 10 min break before the group meets to talk about the experience.

BREAK (10 min)

Post-game (45 min)

The debrief is a place for players to share feelings, thoughts, and experiences, reflecting on the scenario. It is also a place to reinforce the learning objectives.

Debrief in small groups (20 min)
Start with letting each player in the group share their responses to the following questions and also hold space for discussion. Make sure to take one question at a time:

- What feelings emerged for you or your character during play?
- What was the hardest part to agree on? Why?
- What influenced your character the most in their decision-making?
- What needs and interests were most important for your character?

Discuss the following topics, allowing people to volunteer comments:

- What topics does an interdisciplinary group need to agree on at an early stage of the process?
- How does one's field, institution, or personal expectations affect the process?
- Did this exercise resemble your personal experience at all? Why or why not?

Present the prenup material in small groups (20 min)
Share and go through the prenup material with the group.

Ask the group to answer these questions, making sure to prompt the quieter participants to share:

- How do they think this meeting would have gone if the group had done a prenup early on in the project instead of when invited to give the presentation?
- Have they done a prenup in a project?
- Are there any questions you found surprising or had not really considered?
- Are there any questions missing that you would like to add?
- Are there any questions you feel would be hard to talk about very early in a project? Would it be easier to talk about them later or would it be even harder?

Finish off by letting each player answer:

- What are your main takeaways?

Deepening the Process (5 min)
Ask the participants to write down some observations from the discussion. If relevant, ask them to bring these observations back to their research group or team.

End the session
Thank the participants for participating!

The Characters

Characters to give to the players.
5 characters in total, one on each page.
3 main to always have with when running the game - nr 1,2 & 3
2 extra if more than three players - nr 4 & 5

1. The Primary Investigator

Name: Cheng

Pronouns: _____

Rank:

Research Assistant
Researcher
Lecturer
Senior Lecturer ← **Your rank**
Professor
Head of Department

Pilot project: Attitudes Toward Public Health: Impacts, implications, and change Pre- and Post- COVID-19.

Your role in the project
This project was your Big Idea to start with. Your knowledge of how previous pandemics have changed and shaped societies has been important for formulating the focus of the study.

2. The Health Scientist

Name: Misra

Pronouns: _____

Rank:

Research Assistant
Researcher ← **Your rank**
Lecturer
Senior Lecturer
Professor
Head of Department

Pilot project: Attitudes Toward Public Health: Impacts, implications, and change Pre and Post COVID 19.

Your role in the project
You are interested in the spread of epidemics and how to prevent the spread as much as possible. You are focused on evaluating what the answers in the survey can mean from a societal health perspective.

3. The Behavioral Scientist

Name: Williams

Pronouns: _____

Rank:

Research Assistant
Researcher
Lecturer
Senior Lecturer
Professor ← **your rank**
Head of Department

Pilot project: Attitudes Toward Public Health: Impacts, implications, and change Pre- and Post- COVID-19.

Your role in the project
You are interested in the gap between medical knowledge and people's opinions and actions. You are also the one who has been handling statistics.

4. The Political Scientist

Name: Garcia

Pronouns: _____

Rank:

Research Assistant
Researcher
Lecturer
Senior Lecturer ← **your rank**
Professor
Head of Department

Pilot project: Attitudes Toward Public Health: Impacts, implications, and change Pre- and Post- COVID-19.

Your role in the project
Your focus is tracking any connections between the answers in the survey and the political situation in the country.

5. The Gender Studies Scientist

Name: Laurent

Pronouns: _____

Rank:

Research Assistant
Researcher
Lecturer
Senior Lecturer
Professor
Head of Department ← **your rank**

Pilot project: Attitudes Toward Public Health: Impacts, implications, and change Pre- and Post- COVID-19.

Your role in the project
Your focus is on power dynamics, as well as how different groups of people have been differently affected by the pandemic and may have varying opinions and behaviors because of it.

The Prenup Questions

The Collaborators' Prenup
(Ledford in Lyall et al., 2011)

Ten questions to discuss before starting a collaboration:

1. What do we expect to get out of this?
2. Who is going to do what and by when?
3. Who will have access to our data?
4. Who will give public presentations, and how much data will they reveal?
5. How will we assign authorship?
6. How will we decide when to publish?
7. Who owns the intellectual property?
8. Will we share our reagents with other labs?
9. What happens if one of us leaves the project?
10. What happens if one of us wants to form a separate, but related, collaboration with another lab?

Another important question mentioned by Lyall et al. (2011) is:

11. What happens if someone doesn't do their part?

Source: Lyall, C., Bruce, A., Tait, J., Meagher, L. (2011). *Interdisciplinary Research Journeys*. Bloomsbury Academic: London. 63.

Discussion Positions

For each of the four questions, cut out the different positions and have the players draw one.
The players do not need to hear the questions; they are for you as a facilitator.
Use as many positions for each question as you have players starting from the lowest number.
For example, if you have 4 players you use numbers 1-4 and skip 5.

What should we include in a presentation?

1. A presentation at this stage should be kept very general. A good approach might be to focus the presentation on the project and the theoretical framework or literature review to give an overarching idea about what we are using. Anything related to the data and the analysis is way too new to discuss for now and should be kept out of a presentation.

2. We seem to have found some very interesting things here so a presentation should focus on the preliminary analysis and what that could mean. Sharing the data doesn't seem like a good idea; it becomes very specific and the analysis is the interesting part, not just a bunch of numbers and text.

3. We have a lot of interesting data that we can show and that is what we should focus on: the data, how we gathered it, some nice graphs showing some numbers, and also some of the written comments. We shouldn't share the preliminary analysis yet, not until we actually have validated it. When going deeper into the data we might find that our preliminary analyses were all wrong.

4. What is interesting here is the preliminary analysis, and that is what a presentation should focus on. But we also need to present the data, or at least some of it, because otherwise, the analysis isn't valuable. We need to show what evidence the analysis builds on.

5. A presentation at this stage should be kept very general. We could talk about how we collected the data, how many people answered, and so on, but not what they answered. The actual data and the analysis should be left out for now.

Should we do this presentation, which is happening very soon?

1. You think we should do this presentation but only if everyone can be there. You are an interdisciplinary team and every member brings something important to the table and therefore should be there to be able to represent their part. You are in this together and you really would not like it if someone would be left out. It also helps if the audience asks questions on parts that are related to your subject area.

2. You are okay with the group doing a presentation, as long as you do not have to be there. You have too much on your plate and there are other things you really need to get done. You know the special track at the conference is within your field but you just cannot prioritize a presentation right now. If anyone wants to present and has the time, they can go for it, but just being at this meeting right now is stressing you out.

3. Doing a presentation sounds like a good plan. This conference is not within your field and you are feeling unsure about what you could contribute in this setting. You probably will not be able to answer the questions that come anyway, which might be true for some of the others also. It makes more sense that the presentation is delivered by the person most connected to the field of the conference.

4. You want a presentation to happen. It is really important to get your work out there early on to show what you are doing and get interest in the project. It is also a way to see what people are interested in and what questions they have so you can take them into account when applying for a full project after this pilot. You are longing to share your research with the world and this opportunity would be a step in the right direction.

5. You think it might be good to wait a bit before having a presentation. You want to have an article published before doing a presentation and even if you can start it, it is unlikely that it will be published and done before the conference. You have been to many conferences where people presented stuff that then never led anywhere. By having an article out there before you can make sure that does not happen and you have something to reference in the talk.

How should you approach publications?

1. You think that all articles you write need to be geared towards their specific target audience. Therefore it makes sense to have everyone publish in their own field since they are the experts there. You could do some papers separately and some in smaller groups depending on what you are writing about but trying to write all together will just become messy and take time. You know you will probably be busy since you might have a promotion coming up. Writing together will take time and make you look uninterested in your institution.

2. You come from a very well-renowned institution and it is important to keep it that way. You think the group should only go for publishing in high-impact journals. They don't want to get published just to be published, right? Publications should mean something, just like your research. And also, what would your colleagues at the institution say if you published in any random journal?

3. You really want to get more articles out there with your name on them. There is pressure from your institution to produce more academic work and working together on this project can be a good way to solve that. So why not publish as much as possible and do it together so you also can help and learn from each other?

4. Where to publish an article depends on the article itself. Sometimes you sit down and start to write and what comes out takes a different shape than you first thought. You need to look at each article and see where it would fit best and have a few alternatives. Maybe an article you write actually will fit better in another field after some input from one of the others in the group. Writing is a process and you should also use the competence in the group to explore new things. Your institution appreciates having its researchers explore new areas and often highlights how this makes us better researchers.

5. When writing articles you should have a plan. You can't reach everyone and you need to focus on what parts are important to focus on. Once you look at the data a bit more closely, you think that you all together should decide on what field/fields to go for and only focus on that. Going too broad isn't helpful for the project; it just makes it seem scattered. Questions have already started coming from people at your institution about what field you are actually doing the research in since you are one of the few doing interdisciplinary research. You want to be able to give a clear answer.

How will you assign authorship?

1. When presenting authors, the one who did the most work should come first and then the others should be arranged based on how much they contributed from most to least.

2. When presenting authors, they should be in alphabetical order based on the last name. We are doing interdisciplinary research and everyone is important so this practice is most fair.

3. When presenting authors, they should be in order based on each contributor's number of published academic articles from most to least.

4. When presenting authors, they should be in the order of academic seniority, with the highest ranking person first.

5. When presenting authors, the person that is most famous should be named first. And not just the most famous in one academic circle, but more on a general level including public appearances and popular interviews. This practice will help attract attention to the research outside of specific academic circles.