

The Ghost of Sustainability Education

*The Laptop model on sustainability
education through outdoor theatre.*

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Abstract - Tiivistelmä - Referat <p>The purpose of this study is to obtain information from a case to shed light on the potential contribution of theatre and Outdoor Education to Sustainability education. Making the transition towards a sustainable world has been labelled as urgent for many decades now. The role of education in this process has been written out multiple times, in various ways. Despite these intentions of transitioning to a more sustainable way of living, literature shows that a satisfactory result has not been obtained yet. The sustainability crisis is a complex problem, and no easy solutions are at hand. Theatre and outdoor education have both different ways of contributing to learning. In this study, experts from both fields, with teachers as education experts, share their ideas and views on what sustainability education is, and how theatre and outdoor education can help to reach the goals it aims at.</p> <p>Experts from theatre, outdoor education, and primary education, are brought together in this study. They all share the experience of an outdoor theatre project aimed at children called 'Spöket på Lillklobb / Lillklobbin kummitus'. The experts participating in this research were either part of creating this project or participating in it with a group of children under their responsibility. By organising a focus group discussion, the views and ideas of the experts related to the research questions are gathered. This data has then been subject to a thematic analysis.</p> <p>This thematic analysis resulted in the developing of a model for sustainability education: The Laptop model. This model represents the three main themes of sustainability education: the cognitive aspect, the social- and emotional aspect, and the aspect of actions. There are several ways in which theatre and outdoor education can contribute to sustainability education, as presented by the Laptop model. Most importantly, both theatre and outdoor education should be seen as an experience. It is the fact that the children have 'an experience' that makes it most valuable. Outdoor theatre is found to contribute holistically to the Laptop model, and make the different parts of the model to interrelate.</p>		
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Tiivistelmä - Referat - Abstract <p>Tämän tutkimuksen tarkoitus on kerätä tietoa tapauksesta, jonka avulla analysoidaan miten teatteri ja ulkoilmaopetus potentiaalisesti voisi tukea kestävyyskasvatusta. Siirtyminen kestävämpään maailmaan on jo vuosikymmeniä leimattu kriittiseksi asiaksi. Kasvatuksen roolia tässä prosessissa on tehty selväksi eri tavoin. Näistä kestävimpiin elämäntapoihin siirtymisen aikomuksista huolimatta, kirjallisuudesta ilmenee selvästi ettei tyydyttävään tulokseen olla vielä päästy. Kestävyyskriisi on kompleksinen ongelma, johon ei ole helppoja ratkaisuja. Teatterilla ja ulkoilmaopetuksella on molemmilla tapansa tukea oppimista. Tässä tutkimuksessa näiden molempien alojen ammattilaiset, yhdessä opettajien ja koulutusalan ammattilaisten kanssa, jakavat ideoitaan ja näkemyksiään siitä, mitä kestävyyskasvatus on, ja siitä, miten teatteri ja ulkoilmaopetus voivat olla osa kestävyyskasvatuksen tavoitteiden tavoittamista.</p> <p>Teatterialan, ulkoilmapedagogiikan sekä peruskoulutusalan asiantuntijoita kutsuttiin yhteiseen ryhmähaastatteluun. He jakavat kokemuksiaan liittyen ulkoilma-lastenteatteriprojektiin; 'Spöket på Lillklobb / Lillklobbin Kummitus'. Tutkimukseen osallistuvat asiantuntijat olivat kaikki joko osallisia projektiin luomisessa, tai osallistuivat projektiin osallistuvan lapsiryhmän vastuuhenkilönä. Ryhmähaastattelussa kerätty aineisto on läpikäynyt temaattisen analyysin.</p> <p>Tämän temaattisen analyysin tuloksena kehitettiin kestävyyskasvatukselle malli: Läppärimalli. Tämä malli edustaa kestävyyskasvatuksen kolmea pääteemaa: kognitiivinen aspekti, sosiaalinen ja emotionaalinen aspekti, sekä toiminnan aspekti. Teatteri ja ulkoilmaopetus voivat monella tapaa myötävaikuttaa kestävyyskasvatukseen, kuten Läppärimallilla esitetään. Pääasia on, että sekä teatteri että ulkoilmaopetus on nähtävä 'kokemuksena'. Se, että lapsi saa kokemuksen, tekee siitä arvokkaan. Ulkoilmateatteri koetaan kokonaisvaltaisesti edistävän läppärimallia, ja sitoo mallin eri osat toisiinsa.</p>		
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<p>Syftet med denna undersökning är att samla information från en fallstudie, för att synliggöra hur teater och utomhusundervisning potentiellt kan bidra till hållbarhetspedagogik. Redan i flera decennier har övergången till hållbarhet framhållits som brådskande. Den roll utbildning har i denna process har skrivits ut otaliga gånger, på olika sätt. Trots dessa intentioner att övergå till ett mer hållbart sätt att leva, visar litteraturen tydligt att ett tillfredsställande resultat inte ännu har nåtts. Hållbarhetskrisen är ett komplext problem, och det finns inga lätta lösningar. Teater och utomhuspedagogik har bägge olika sätt att bidra till lärande. I denna studie delar experter från båda dessa fält, samt lärare i form av pedagogiska experter, sina idéer och synpunkter på vad hållbarhetspedagogik är, och hur teater och utomhusundervisning kan bidra till att nå hållbarhetspedagogikens mål.</p> <p>Experter inom teater, utomhuspedagogik och undervisning i årskurs 1-6 sammanförs i denna undersökning. De delar alla erfarenheter av ett utomhusteaterprojekt för barn; 'Spöket på Lillklobb / Lillklobbin Kummitus'. Experterna som deltar i denna undersökning var antingen delaktiga i skapandet av projektet, eller deltog i projektet med en barngrupp de ansvarade för. Genom att ordna en fokusgruppdiskussion samlas experternas synvinklar och idéer relaterade till undersökningsfrågorna. Utgående från detta material har sedan en tematisk analys genomförts.</p> <p>Denna tematiska analys resulterade i utvecklingen av en modell för hållbarhetspedagogik: Laptop-modellen. Denna modell företräder hållbarhetspedagogikens tre huvudteman: den kognitiva aspekten, den sociala och emotionella aspekten samt handlingsaspekten. Teater och utomhusundervisning kan bidra till hållbarhetspedagogik på många sätt, vilket Laptop-modellen visar. Huvudsaken är att både teater och utomhusundervisning ses som en upplevelse. Det är det faktum att barnen får 'en upplevelse' som gör det värdefullt. Det är uppenbart att utomhusteater bidrar holistiskt till Laptop-modellen, och lyckas integrera dess olika delar.</p>		
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1 Introduction

'A small step in the right direction'

When I discuss sustainability with colleagues, friends, or family, I often hear phrases like: 'even though I know it is not enough, it is a small step in the right direction'; or 'I know it's not enough, but it's better than nothing, right?'. Awareness and interest are growing slowly. Yet already half a century ago, a sense of urgency has been expressed.

In 1972, Meadows and colleagues published *'The Limits to Growth'*, in which they point out that the growth trends observed in world population, industrialization, pollution, food production, and resource depletion cannot continue, because the natural limits of this planet will be reached within the next 100 years. These authors describe the most probable result of reaching these limits as "a rather sudden and uncontrollable decline in both population and industrial capacity." (Meadows et al., 1972, p. 24).

Together with this confronting statement, the authors also bring a more hopeful message by saying that it is possible to reach ecological and economic stability by altering these growth trends. However, according to Meadows and colleagues (1972), humankind should feel a sense of urgency for doing so, because the consequences of continuing the growth trends become more and more serious the longer it continues.

The authors talk about 'sustainability' as a world in which we can continue to live far into the future without reaching the planetary limits. This publication "marks the first modern appearance of the term ['sustainability'] in its broad global context" (Purvis et al., 2019, p. 682). 'Sustainability' since then is often described as consisting of three pillars: economic, social and environmental (Purvis et al., 2019; UN, 2015).

Later, the term also became part of the educational agenda, and gained a lot of attention following the United Nations Conference on Environment & Development in 1992 (see UNCED, 1993), in which the link between 'sustainability' and 'children and youth' is written out extensively. The basis for including children in sustainability, i.e. by including sustainability in education, is described as follows: "Children not only will inherit the responsibility of looking after the Earth, but in many developing countries they comprise nearly half the population." (UNCED, 1993, p. 277) In this document, it is also highlighted how the possible consequences of depleting the earth's resources and harming nature's systems, will be most heavy for the future generations.

However, when it comes to sustainability, one could wonder whether education is the problem or the solution to the sustainability crisis (UNESCO, 2005, as cited in Wolff et al. (2017)), since many unsustainable practices are perpetrated and perpetuated by

people with a tertiary degree (Sipos et al., 2008; Wolff, 2010). However, Sipos and colleagues (2008) also state that “if current education leads to unsustainability, then education can – and should – contribute to sustainability” (p.70).

For education to play a role it is crucial that teachers have the necessary means to carry out the task of implementing sustainability in their teaching practice. ‘Sustainability’ has taken up many forms, and increasingly more space within the curricula internationally, leading to the concept of ‘sustainability education’ (SE). This term is used amongst many other terms. In section 2.1 I will come back to this, and I will elaborate on why I chose to use ‘SE’ throughout this paper.

Adding the word ‘sustainable’ to anything did indeed become popular and a part of political mannerism, as we learn from Cullingford & Blewitt (2004). Sadly, the authors add that this did not lead to a satisfactory level of sustainability but rather to a misuse of the term in multiple situations. This is painfully clear when we hear the examples brought up by Jickling and Sterling (2017, p. 2), such as ‘sustainable economic growth’; ‘sustainable mining’; ‘sustainable tourism’; ‘sustainable consumerism’; and even ‘sustainable overfishing’. This makes me wonder, is ‘a small step in the right direction enough’?

Barriers and challenges for sustainability education

Much has been written about barriers and challenges towards implementing sustainability in ‘Higher Education Institutions’ (HEIs) all over the world (Blanco-Portela et al., 2017, 2018; Evans et al., 2012; Greenwood, 2010; Jones et al., 2010b; Moore, 2005; Wolff et al., 2017). Wolff and colleagues (2017) look for answers to the question why (the Finnish teacher) education fails in sustainability. They find that (1) sustainability is in conflict with overall trends in society and politics, (2) universities in general are organised according to (unsustainable) business models, (3) the strong subject orientation stands in the way of the necessary interdisciplinary understanding, (4) a strong ecological understanding is needed, yet seemingly difficult to attain, and finally, (5) sustainability is highly dependent on personal values and ethics.

If HEIs, and consequently teacher education, struggle to implement sustainability in their programme and everyday functioning, it is not surprising that also graduated teachers for primary education face difficulties. They simply “do not know how to teach about sustainability.” (Wolff et al., 2017, p. 5). Taylor and colleagues (2015, p. 7) refer to the same issue with a quantitative study conducted in 2014 in Australia, in which 5000 teachers agreed almost unanimously (92%), that integrating sustainability into their

practice is extremely important. Yet, it was equally (91%) expressed that, regardless of the importance, it does not happen in practice.

Teachers, and all humans for that matter, face the challenge of breaking a pattern that grew upon our civilization as a normality over many decades (Assadourian, 2012; Büchs & Koch, 2019). It is rather inconvenient to transform habits and lifestyles completely. Creative solutions need to be found. Dewey (1934) describes one of the functions of art as taking away the 'moralistic timidity', that causes people to be shy from certain realities that are not perceived as convenient and prevents people from admitting these realities.

Creating a more sustainable world through education, along with other strategies (e.g. optimizing industrial processes; transforming business models) has been part of the agenda for decades, yet the results are not satisfactory until today. The title of this work refers to this lack of results, despite the continued attempts. The title also refers to the outdoor theatre project that is the subject of this case study, which will be explained in chapter 3.

For this thesis, I aim to investigate what kind of a role art, and more specifically theatre, can play within SE. This specific theatre project was outdoors, which gives me the opportunity to research the value of outdoor education (OE) in SE as well. I aim to look at the potential ways theatre and OE can help to get rid of the 'ghost' of SE and contribute to satisfactory results.

For this purpose, I conducted a case study in Espoo, Finland, where 'Unga Teatern', a professional theatre with repertoire aimed at children and young adults, used interactive theatre in the outdoors, to bring the theme of sustainability to children.

2 Theoretical background

In this chapter I will present some theoretical background concerning SE and its pedagogical approaches. This is followed by a brief overview of outdoor education, and finally, a short presentation of the educational values of theatre. The case that is studied in this research is an outdoor theatre project aimed at young people, including implicitly and explicitly several aspects of sustainability. This chapter focuses on background information, gathered from a variety of literature, on these three topics before I elaborate on the specifics of the case that was studied for this research.

2.1 Sustainability and education, how and when did they meet?

Sustainability has become widely used and often discussed in the field of education and beyond. Purvis et al. (2019) conducted a thorough search for conceptual origins related to sustainability. Leaving out forestry experts, political economists, and natural scientists going back as far as the 17th century, Purvis and colleagues (2019) found the roots of 'modern sustainability' to be shortly after the Second World War, when a consensus grew in the Western world that inequality among countries required development of the less developed. The authors go on by saying that the 1950s are characterized by the belief that 'economic development' equals 'economic growth'. However, Purvis and colleagues (2019) elaborate how the following two decades then focused more on the environmental destruction caused by humankind, which eventually led to the questioning of economic growth.

The importance of the 1972 United Nations conference regarding modern sustainability is considerable, as Purvis et al (2019) explain that this event marks the first global summit in which human impact on the environment is recognized. World leaders participating in this event were responsible for the first major attempt to achieve economic development, while simultaneously leaving the environment's integrity unharmed. Up until this point in history, these two concepts were considered incompatible (Purvis et al., 2019). According to Purvis and colleagues, this UN conference marks the beginning of a concept named 'eco-development'.

This concept then evolved towards the concept 'sustainable development', popularized after the UN General Assembly in 1987, in the so-called 'Brundtland report' (see WCED (1987)) (Gough & Scott, 2003; Hopkins & McKeown, 2002; Martins et al., 2006; Purvis et al., 2019). After the 'Brundtland report', committees and world leaders further

discussed the concept of 'sustainable development'. Education was eventually put forward as an important actor to work towards the goal of sustainability in 'Agenda 21', the action plan created during the United Nations Conference on Environment and Development, also called the Rio conference (see UNCED, 1993). This United Nations event in Rio is often referred to as the birthplace of 'Education for Sustainable Development' (ESD) (Hopkins & McKeown, 2002; Purvis et al., 2019; N. Taylor et al., 2015; Wolff, 2010; Wolff et al., 2017). Ever since, the link between sustainability and education has been interpreted in various ways (Cullingford & Blewitt, 2004; Wolff et al., 2017).

In 2005, 'The UN Decade for Education for Sustainable Development' (see UNESCO, 2005) started. Its mission was to make sustainable development part of all levels of education in all member states (Wolff et al., 2017), hoping for a bigger effect, since the first attempt in 'Agenda 21' did not achieve what was hoped for (Wolff, 2010). Sustainable development refers to the many processes that eventually lead to a more (long-term) sustainable world (UNESCO, 2015). However, none of these efforts have so far proven sufficient for reaching humanity's common goal of living a more sustainable life (Huckle & Wals, 2015; Wolff et al., 2017). Rather, it has led to making 'sustainability' a part of political mannerism, and often a misuse of the term (Cullingford & Blewitt, 2004).

Considering the ambiguity of the concept of 'sustainability', and the various ways of interpreting it, also the link to education has not been straightforward. Many terms are in use to describe this relationship between education and sustainability. Among others, the terms Environmental Education (EE), Education for Sustainability (EfS) and Education for Sustainable Development (ESD) are used across the world (N. Taylor et al., 2015).

Many of these terms face critique however. Taylor et al. (2015) explain how EE became less used when a growing body of scientific evidence showed that simply teaching about the environment will not suffice. EfS, then again, is often critiqued because of using the preposition 'for' (N. Taylor et al., 2015; Wolff et al., 2017), which might lead to the term being interpreted as more of a slogan reflecting values of activists rather than those of educators (Jickling & Spork, 1998). And the term ESD is not free from critique either. Even though the questioning of economic growth, popular in 70's, lost some momentum after the Brundtland report, this critical attitude is resurfacing with for example the Degrowth movement, which argues that the connection between 'sustainability' and 'development' is inherently problematic (Assadourian, 2012 and Wolff, 2020).

To abstain from these points of critique, following the example of others (Hill, 2013; Wolff et al., 2017), I chose to use the term 'Sustainability Education' (SE). Regarding the fact that this research project is situated in Finland, I refer to the objectives of SE as written in the Finnish national core curriculum (see Finnish National Board of Education (FNBE) (2016)). In this document, SE is referred to as the task of education to "make pupils consider what a fair and sustainable future in their own country and in the world means to them, and how they can contribute to building such a future" (FNBE, 2016, p. 171).

2.2 Pedagogical approaches to SE

In the introduction of their book, Gough and Scott (2003) explain that it is hard to know, in the present time, what exactly has to be taught in relation to sustainability. The authors give two exceptions of things that ought to be taught and are known: teaching how to learn and how to be critical. I believe both aspects are also reflected in the excerpt above from the Finnish national core curriculum, in which SE is defined, by putting the student at the centre of learning. However, even though the very specifics of what SE should include might be unknown today, pedagogical approaches to SE are nevertheless necessary to consider. Before looking into those pedagogical approaches related to SE, it is important to note that the learning that needs to be done to achieve a more sustainable way of living transcends formal learning and must be done also in, by and between organisations, institutions and communities (Gough & Scott, 2003, p. xiv). But for the scope of this paper, the focus lies on pedagogical approaches in formal learning settings.

2.2.1 Holism and pluralism, a wide range to cover

"Sustainability issues concern a set of closely interconnected problems – political, economic, social, cultural, psychological, technological and environmental – that characterize our times and which, according to Peccei [referring to the work 'One Hundred Pages for the Future', from 1982], cannot be dealt with separately because of their systemic nature and therefore fail to respond to non-systemic, non-integrative approaches" (Jones et al., 2010a, p. 18).

This quote shows the complexity of the concept 'sustainability'. Further, Jones et al. (2010a) argue that a consensus seemingly develops concerning the interrelationship between those mentioned areas, "and therefore also an assumption of the need for interdisciplinary approaches" (p.21).

As we learn from Pauw et al. (2015), the interconnectedness of political, economic, social and cultural aspects within the concept of sustainability, is labelled as 'holism'. That SE ought to be approached holistically is seen also in The Agenda 2030, the action plan made during the United Nations conference in 2015, where 17 sustainable development goals (SDG's) are outlined, and "they are integrated and indivisible and balance the three dimensions of sustainable development: the economic, social and environmental" (UN, 2015, p. 1).

To teach about sustainability in a holistic way, a pluralistic pedagogy is mentioned by Pauw and colleagues (2015). They describe how SE aims at developing skills and action competence, while acknowledging and engaging different perspectives, views and values. (p. 15696)

The holistic and pluralistic features of SE are brought together well by Cotton & Winter (2010) as they name a number of general principles of sustainability pedagogies, such as participatory and inclusive education processes, transdisciplinary cooperation, experiential learning and the use of environment and community as learning resources. All these pedagogies share a student-centred and interactive inquiry-based approach to teaching and learning. Students at the centre of learning and interactive approaches are important for SE, but this is not only true for SE. Throughout the 'Finnish national core curriculum for basic education' (FNBE, 2016), and especially in chapters four and five, which concern the operating culture of basic education and the organisation of school work, both aspects are present as part of the general view on education in comprehensive basic education in Finland.

2.2.2 Transformative + action oriented = action competence?

Many challenges of our time are global and not limited within countries' borders, such as climate change, malnourishment, and growing social inequality. Even though scholars have pointed out the disastrous course humankind is headed for as long as half a century ago (see Meadows et al., 1972), many of these global challenges are nevertheless "perpetrated and perpetuated by people with post-secondary education" (Sipos et al., 2008, p. 70), bringing to light a paradox within SE. The paradox shows that people in

positions of power and decision-making tend to be people who enjoyed post-secondary education, yet SE as part of their educational journey did not manage to alter unsustainable practices.

According to Jenkins (2015) SE aims to change and transform precisely those practices that are unsustainable on an individual and societal level. Consequently, SE can be called 'transformative', which according to Sipos and colleagues (2008) aims at empowering "individuals to change their frames of reference or worldviews" (p. 71). These authors describe the importance of engaging the students in three different learning domains: head (cognitive), hands (psychomotor) and heart (affective). Doing so opens the possibility for "learning that facilitates personal experience for participants resulting in profound changes in knowledge, skills and attitudes related to enhancing ecological, social and economic justice" (p. 74).

This idea of engaging head, hands and heart dates back to the second half of the 18th century, when Johann Heinrich Pestalozzi (1746–1827) experimented in his classrooms (Laubach & Smith, 2011). Also in the description of a successful transformation as a result of SE, by Pauw and others (2015), we find the same three aspects. They say that a transformative experience results in a better understanding of the subject (i.e. head), more positive attitudes towards sustainability (i.e. heart), and actions showing a will to change for the better (i.e. hands).

However, for this thesis I focus on SE in primary schools. When thinking of the transformative pedagogy in earlier education settings it is "important to acknowledge that problems do exist, [but] an overemphasis on them can leave children feeling severely disempowered." (Taylor et al., 2015, p. 6). Moreover, we learn from Taylor (2018) that transformative learning, as it was presented 30 years ago by Jack Mezirow, "is considered uniquely adult" (p. 5).

Taylor (2018) points out that 'transformative learning' refers to the reframing and revising of an existing frame of reference. Young children are still in the process of developing their frames of references. This process is highly influenced by the society in which children grow up. Even though this cannot be called transformative learning, Taylor et al. (2015) argue that it is nevertheless important for children to engage in 'action-oriented projects' to see that change is possible.

Bringing action-oriented projects together with engaging head, hands and heart of children, can be thought of as 'action-competence'. Breiting & Mogensen (1999) describe action-competence as encouraging children to act by guiding them to understand what the possibilities of action are, helping them to feel confident about their influence and

nourish their wish to act. Jensen (2002) also highlights the importance of the relation between knowledge and action, and describes four aspects of knowledge necessary to consider for action-competence: I. knowledge about what is the problem (i.e. effects); II. Knowledge about why we have the problem (i.e. root causes); III. Knowledge about strategies for change (i.e. how do we change?); and IV. Knowledge about alternatives and visions (i.e. where do we want to evolve towards?).

Thus, action-competence brings together several aspects of pedagogical approaches to SE on a general level. It focuses on actions, yet simultaneously highlights the interconnection with knowledge. Moreover, it gives space for emotional sides as well, as it focuses on encouragement and the children's belief in their own capabilities to influence the world as they believe is best. Followingly, we will look into more specific pedagogical approaches, Outdoor education (OE) and theatre, and how they relate to SE in general.

2.3 Let's bring this outside: OE and SE

Like SE, outdoor education (OE) also has a whole history and wide variety of usages and interpretations of the term. Quay and Seaman (2013) explain the history of the term (and other terms related to, or coming from OE), and look at it simultaneously through the lens of 'educational confusion', following the thoughts of John Dewey. In a nutshell, this confusion refers to the process of innovative ideas in education slowly gaining popularity and fighting for recognition. After finally 'winning the battle' critique arises and another battle starts in the same way to compensate. This creates continuous cycles "in which 'traditional' and 'progressive' reformers push and pull, and programs wax and wane" (Quay & Seaman, 2013, p. 4).

According to these authors, OE has also undergone this 'confusion'. In the first decade of the 20th Century, the term OE meant a location distinction between teaching in-doors and teaching out-doors. Throughout the next decades, discussion arose about whether OE is a method of teaching (i.e. teaching *in* the outdoors) or rather about certain content (i.e. teaching *about* the outdoors). The authors mention then how Simon Priest (see Priest, 1986) made a noteworthy attempt to clear the confusion by using OE "as an umbrella term [...], proposing two branches: environmental education and adventure education." (p.10). However, this did not solve the confusing distinction between method and content. As OE became more content-focused, the term 'nature-study' became more common, yet still not everyone agreed with this academic approach to nature. This led

to highlighting the value of experience, attempting to refocus on a more child-centred method.

This confusion raises the fundamental question of what the goal of OE is. Sharp (1943, as cited in Quay & Seaman, 2013) explains his vision about OE this way: “that which ought and can best be taught inside the schoolrooms should there be taught, and that which can best be learned through experience dealing directly with native materials and life situations outside the classroom should there be learned” (p. 43).

Quay and Seaman (2013) end their chapter by mentioning that a new concept (probably also at the start of the cycle of ebb and flow) is emerging under the name ‘place-based education’. According to David Gruenewald (2005, as cited in Quay & Seaman, 2013) place-based education is a method that simultaneously includes subject-matter. As this term needs more time to develop, and with this work I do not aim to get lost too deep in a discourse discussion, I choose to use the term ‘outdoor education’ (OE). To define this concept, I rely on Phyllis Ford (1986), who writes that OE is “education about the outdoors and its many ramifications, in the outdoors, for the purpose of developing knowledge, skills and attitudes concerning the world in which we live.” (p. 4). Priest (1986) defines OE with more emphasis on the process, by saying that “outdoor education is an experiential process of learning by doing, which takes place primarily through exposure to the out-of-doors.” (p.13) Moreover, Priest adds that within OE, the emphasis is placed on the various relationships between people and natural resources.

For this thesis, I broadly combine Ford’s (1986) definition with the one of Priest (1986). I consider OE as being a location (i.e. in the outside air), as well as a method of teaching (i.e. by using the experience in the specific location and including it as a part of the learning experience) and as a type of knowledge and skills (i.e. the interconnectedness of everything in the natural world and the cultural world of humans), while recognizing the continuous discussion of the inseparability of content and process (Quay & Seaman, 2013).

Both SE and OE are wide and complex concepts, that have been defined in different ways. Consequently, the combination of both has also not been spared from the waxing and waning that Dewey called ‘confusion’. Hill (2013) describes this confusion more specifically in the case of New Zealand and explains how the rise of adventure education put the aspect of environment and sustainability within the OE curriculum to the background. “Over the past three decades,” the author says, “outdoor education and EE/EfS have developed alongside one another, often competing for resources.” (p. 21). At the same time however, Hill (2013) tells the reader that outdoor education academics

have tried to point out the “potential for ecological and sustainability focused learning through outdoor experiences”, and moreover, this author indicates that this interest of linking OE and SE extends internationally.

For both OE and SE, the value of experience has been central for decades (Hill, 2013). Dewey (1934) sees experience as all the aspects of an organism (i.e. the child in this context) interacting with its physical and social environment. The value of experience is that it can have a major impact on an individual's values and beliefs (Waage et al., 2012). Moreover, these authors highlight how values and beliefs are crucial guiders of our behaviour and can thus contribute to pro-environmental behaviour.

Waage and colleagues (2012) found seven different themes on how outdoor experience (they talk more specifically about wilderness-based educational experiences) impacted on the participants' environmental ethic: 1) Affective connection; 2) Increase in cognitive awareness; 3) Transfer of environmental ethic; 4) Recognition of one's personal influence on the environment; 5) Leave No Trace, no explanation; 6) Leave No Trace with a motive; and 7) Increase in perceived value of the environment (Waage et al., 2012, p. 21). Eventually, the seven themes were found to fit into two categories of change: 'cognitive' and 'emotional'.

However, outdoor education is tied to local circumstances. Hill (2013) advocates a 'love of the local'-approach, and with an extensive list of references makes it clear it is not a new idea. Moreover, Hill adds that it seems most beneficial to experience the same outdoor place more often and at different times.

2.4 The power of theatre as experience in SE

Similarly to the previous sections in this literature review, I will also in this last section face the challenge of defining a term; this time the term 'theatre'. Considering that theatre goes back to ancient Greece (and probably even further back in some forms), this term is considerably older than all the others. Stern (2014) dedicates the whole first chapter of his book to pointing out the difficulties of defining theatre.

The name comes from the Greek word 'theatron' which means 'a place for viewing'. This 'place' or 'location' brings us to the first of three key elements that makes theatre what it is, according to Stern (2014). Often this means there is a place for actors to perform, and a place for the spectators to view. The other two elements are 'the actors', performing or playing a role, and the 'spectators', observing that what is being performed. It is however not enough that somebody performs in a certain place, and passers-by observing it.

What distinguishes theatre from random moments where those three key elements are present is described by many theorists as “the mutual awareness of performers and spectators as an essential component, thus of theatre as a kind of collaboration between the two.” (Stern, 2014, p. 17).

I believe it is important to make the distinction with drama, since it is, especially in early childhood – and primary education, often discussed as part of the educational upbringing of children (Toivanen et al., 2012). Even though drama has struggled to obtain a place within the crowded curriculum for itself (Österlind et al., 2016), it is mentioned under the subject ‘mother tongue’ as part of interaction skills (FNBE, 2016).

Österlind and colleagues (2016) describe how, in the Finnish education system, drama education for young ages (as part of mother tongue education) becomes theatre education at upper secondary level (as an optional course) and later can lead to a masters' or doctoral degree in theatre. Idogho (2013) distinguishes drama and theatre by saying that drama must be present for theatre to exist. This author explains that drama can be a true story, a fantasy, or a myth. Whatever the drama is about, when it is “performed before a group of audience with the combinations of all the other arts [e.g. scenery, costume, lighting and sound], it becomes theatre” (Idogho, 2013, p. 233).

Theatre has many ways of contributing to education. Levy (2005) describes more specifically eleven often recurring rationales on how theatre teaches, ranging from teaching by example, teaching by instructing while amusing, to educating emotions. From the perspective of my study, Levy's argument about the power of theatre lying in the experience, is critical. He says that: “when we write or speak about the theatrical experience, the best we can hope for is to fall short rather than mislead or, worse, overshadow and obliterate the original.” (p. 20). Bearing this in mind, let us take a closer look at what is ‘experience’.

2.4.1 Dewey's ideas on Art as Experience

In this part I will make the link from the philosophical thoughts of John Dewey on the way art can be ‘an experience’, to the way children can have ‘an experience’ with theatre. To do that, I will first go through the difference between ‘general experience’ and ‘an experience’, followed by experiencing art, to finally link this to children experiencing theatre.

Dewey makes an important distinction between general experience and an experience. He speaks about general experiences as a non-stop stream of experiences that occur

continuously. An experience on the other hand “is finished in a way that is satisfactory; a problem receives its solution; a game is played through; a situation, whether that of eating a meal, playing a game of chess, carrying on a conversation, writing a book, or taking part in a political campaign, is so rounded out that its close is a consummation and not a cessation.” (Dewey, 1934, p. 37). When thinking of experiencing art, it is the latter that is applicable. Art as an experience has a clear beginning and an end, rendering it possible to refer to it, for example, as ‘that specific show’.

When the elements that make ‘an’ experience are such that they “are lifted high above the threshold of perception” (Dewey, 1934, p. 59) and are “dominantly esthetic, yielding the enjoyment characteristic of esthetic perception”, Dewey says we can speak of art as an experience. Dewey also writes extensively about the problem of art theory and why fine-arts (e.g. ‘famous’ paintings in a museum, ballet in a prestigious opera house) interfere with the experience of art.

To link art as an experience to primary school children, I must first briefly go back to an experience in general. As Dewey (1934) describes it, there is always a relation between action and consequence. It is the interaction between those two that makes the total of an experience. This interaction gives meaning, and trying to understand this relationship, i.e. the experience, is “the objective of all intelligence” (Dewey, 1934, p. 46). Dewey continues and says that because of a child’s lack of background and previous experiences, this relation between action and consequence are only slightly grasped, even though the experience might be intense. This position points out very well the role of education. Children experience theatre, yet they might not have enough of a framework of reference. The role of education lies in guiding the children in framing their intense experiences.

2.4.2 Theatre and SE

“One of the functions of art is precisely to sap the moralistic timidity that causes the mind to shy away from some materials and refuses to admit them into the clear and purifying light of perceptive consciousness.” (Dewey, 1934, p. 197)

With an extensive list of references, Lehtonen et al. (2020) bring this thought of Dewey further in connection with SE by calling arts “a powerful approach to transformative and transgressive learning” (p.2). These authors state that arts can challenge convictions that are taken for granted, and it can focus on meaning-making related to sustainability. They conclude that arts can serve as creative and collective approaches to

transformations leading to sustainability. Moving people from the status quo to sustainability action is the most notorious challenge of SE (Clark, 2008), and it is the magnitude of this challenge and the lack of satisfying results that led to the title of this work, the ghost of sustainability. Clark (2008) however states that theatre has the capacity to face that challenge, as it reaches both the heart and the mind of the audience in a personal and compelling way and can encourage people towards sustainability action.

3 The research questions: from the ghost of Lillklobb to the ghost of sustainability.

'Spöket på Lillklobb/Lillklobbin kummitus' is a project that brings sustainability to young people through theatre in the outdoors. The aim of this research is to describe what the different people (including actors, permaculture designers, playwrights, and teachers) involved in this project perceive as the goals and aims of SE. Further, I will refer to these parties as 'experts', as I consider all of them experts in their respective fields.

Although SE has been in the educational agenda for decades, turning curriculum into practice is a challenge, as mentioned earlier in chapter 2. The lack of satisfying results in our society regarding sustainability haunts humankind as a ghost. Therefore, I am also interested in finding out in what ways the experts believe theatre and the outdoors can be beneficial for SE for children in primary school. This led me to formulate the following research questions.

1. What are the views of the experts involved in this outdoor theatre project regarding the objectives of SE?
 - a. How do the experts describe sustainability?
 - b. What do the experts consider the reasons for doing SE?
 - c. What do the experts consider successful outcomes of SE?

This first research question is mainly aimed at creating a base for the second research question. I am curious to see how the experts describe SE, so I can followingly look into their ideas on how theatre and sustainability can play a role towards SE.

2. What is the experienced value of theatre and outdoor activity in supporting SE?
 - a. In what ways can outdoor activity support SE?
 - b. In what ways can theatre support SE?

By formulating answers to these questions, I aim to contribute the field of SE, in the hope that it eventually can create more satisfying outcomes. In the following chapter, I give more information on the project that is the subject of this study. This is followed by the research methods I used to find answers to the research questions.

4 The research context and method

In this chapter I will describe and reflect on the research process that lies at the base of this thesis. Firstly, I present the context of the research, the parties involved and the case that has been the focus of this research. In the following section, I talk about the thought process behind the research and the decisions that were made to end up with the current data and method of analysis. I will then go into more detail about the data gathering and the participants involved in the process of a focus group discussion. Finally, I will share the process behind the thematic analysis that was conducted on the data.

4.1 The parties involved

Unga Teatern was founded in 1960 as a traveling theatre for children (then under the name of 'Skolteatern' = 'The School Theatre', because they toured around, performing in schools all over Finland), making it today the oldest children's theatre in Finland. Travelling around the country, they brought professional theatre to. Twenty-five years later, the theatre group found a permanent stage at Lillklobb, in Espoo (Finland). The barn of the old farm at Lillklobb was renovated into a stage, and the theatre began to combine the touring shows with shows at the permanent stage, resulting in a wider audience. *Unga Teatern* was originally a Swedish speaking theatre, but in the 1990's they became bilingual by adding Finnish to their repertoire. *Unga Teatern's* target group is mainly children and youth, yet they do not exclude anyone. As we can also read on their website: "that what is truly important in life is interesting to people of all ages." (translation by author) [mikä on todella tärkeää elämässä kiinnostaa iästä riippumatta]" (*Unga Teatern*, n.d.).

In the backyard of *Unga Teatern* there is a garden designed and maintained by *Finch Agroecology*, an organisation founded and ran by an agroecologist. In agreement with the theatre and the city of Espoo, *Finch Agroecology* and *Learning in Nature* (see next paragraph) created a garden according to permaculture principles. The word permaculture is a portmanteau of the words 'permanent' and 'culture'. Morel and colleagues (2018) wrote a chapter in the 'Encyclopedia of Ecology' designated to, and titled likewise, 'permaculture'. From there we learn that permaculture is an international grassroots network, which finds its own roots in the 1970's in Australia. In a nutshell, permaculture aims at designing places of human settlement in a way that makes both humans and nature flourish to their fullest, equally sharing all the fruits it bears in a way

that can be continued throughout time (Morel et al., 2018, p. 559). So, Unga Teatern is now surrounded by a biodiverse garden striving for sustainability through agroecological practices guided by permaculture principles.

Learning in Nature is an organisation that wishes to educate and share knowledge and ideas about outdoor education. It was founded by an early childhood educator, environmental educator, and permaculture designer. Learning in Nature specializes in including children to permaculture design, as well as engaging children in different forms of outdoor education. Finch Agroecology and Learning in Nature designed the permaculture garden at Lillklobb together. The role of Finch Agroecology lies mostly in creating and maintaining the garden, whereas Learning in Nature's role focuses mostly on including the theatre, the children, and the city of Espoo, to ensure all parties are involved with the garden's design.

4.2 Spöket på Lillklobb / Lillklobbin Kummitus, the project that brings all parties together

During the spring of 2021, Unga Teatern celebrated their 61st anniversary with a theatre show called 'Spöket på Lillklobb / Lillklobbin Kummitus'¹ (freely translated: The Ghost of Lillklobb). Originally, this project was planned a year earlier, as the 60th anniversary is a more logical round number to celebrate. However, the Covid-19 pandemic prevented this original plan, and thus the project got postponed. The content of this show is the result of a collaboration between Finch Agroecology, Learning in Nature, and Unga Teatern, all sharing their expertise with each other². This theatre show had corresponding workshops and included, implicitly and explicitly, different aspects of sustainability. Henceforth, I will refer to the combination of the theatre and workshops as 'activity'.

The activity took place in the permaculture garden, and different aspects of nature (e.g. soil, animals, trees) had a prominent role in it. School groups came to see the play and engaged afterwards with the actors in various workshops. The workshops were also made available online, giving people the option to engage in them on their own, after visiting the theatre play.

¹ For a synopsis of the play and information on the workshops, refer to Appendix A.

² The official information (in Swedish) related to the project is to be seen in Appendix B. Note that Finch Agroecology was at the time of the making of this document called 'Lillklobb permaculture'.

4.3 Focus group discussion

I organised a focus group discussion to gather the ideas of the experts related to the research questions I presented above. Onwuegbuzie and colleagues (2009) describe focus group discussions as a method to collect qualitative data from a number of participants surrounding a specific topic or set of issues. According to these authors, focus groups discussions are less threatening than individual ways of gathering data, and are a great way for people to share ideas, opinions, and thoughts. However, bringing the different experts together was not the first idea. The initial idea was to focus on how teachers, who came to the activity with their class groups, perceived SE and the value of theatre and OE to it. However, due to limited opportunities to gather data from teachers only, I extended the scope of the research to key experts involved in 'Spöket på Lillklobb/Lillklobbin kummitus'.

As I anticipated the possible need to supplement data in the initial phase, I added a question in the questionnaire asking if they would like to provide their contact information for additional research. Both teachers who answered the questionnaire provided their information. Consequently, both teachers got an invitation for the focus group discussion. When it came to the production team, it was a little bit different. I had been at Unga Teatern for many days and established a personal relationship with many of the people involved in this project. I personally invited both playwrights, three of the actors, who I knew were eager to participate, and experts from both Finch Agroecology and Learning in Nature.

The involved parties come from very different fields, but they all share a similar interest in engaging with and creating spaces for children. This led to the decision of conducting a focus group discussion. Because, as we learn from Vaughn and colleagues (1996), a focus group discussion creates a forum where diverse opinions and perspectives are most welcome.

4.3.1 Preparing for the focus group discussion

For the preparation of the focus group discussion, I followed the guidelines provided by Krueger and Casey (2000). They suggest that a researcher starts with a brainstorming, followed by the phrasing of questions, after which those questions are organised in a logical order. Then, the researcher should estimate the time needed for discussing. Further, they say that peer feedback should be given, after which the questions should be revised. Finally, the questions should be tested before conducting the discussion.

After following this suggested sequence of actions, and getting feedback from peers and supervisors during a thesis seminar, the following questions were formulated as a guideline for moderating the discussion:

perceptions regarding SE

- What does 'sustainability' mean?
- Why do we (meaning Finnish society) teach sustainability in primary school?
- What should be taught regarding sustainability?
- What would you consider a successful outcome of SE?

perceived value of theatre in SE

- How can theatre play a role regarding SE?

perceived value of OE in SE

- How can outdoor experiences play a role regarding SE?

The discussion was held in English. Considering that most of the participants speak either Swedish or Finnish as a mother tongue, I asked a bilingual peer to take notes during the discussion. This person could then also be an interpreter in case the participants would face struggles finding words in English. This peer was also involved earlier in translating the questionnaire and the answers, and was thus already aware of the research, its content, and the purpose of the study.

4.3.2 The participants

The participants that agreed to join on the specific time and date of the discussion were representatives from the following roles in the activity:

- 2 playwrights / actors / director (multiple roles for same person)
- 2 actors
- 2 permaculture gardeners / designers
- 1 teacher

One of the teachers who filled in the questionnaire did not want to join in the discussion for unspecified reasons, and one of the actors I invited was not available. The seven

remaining participants received the same background information on the aim of the research and the guidelines prior to the discussion, which simultaneously served as a consent form for participation³. They all agreed to the discussion being recorded, and to have their input used for research purposes. From all seven participants, only one has English as a mother tongue. However, all the other participants verbally expressed being comfortable discussing in English.

4.3.3 Hosting the discussion

Before hosting the focus group discussion, I familiarised myself with practical guidelines offered by Krueger (2002) in the paper *'Designing and Conducting Focus Group Interviews'*.

For the discussion I was kindly allowed to use the meeting room of Unga Teatern, where the participants were able to sit around a table so they all could see each other well. A voice recorder was put in the middle of the table, and the note-taker / interpreter and I, as facilitator, sat around the same table with the participants. Paper and pen for taking notes were given to all participants. The discussion lasted 1 hour and 45 minutes.

Straight after the discussion, several participants described it as “very interesting and super important topic”. This confirms my own perception that all participants felt motivated, and an open discussion flowed throughout the entirety of the focus group discussion. During the debriefing with the note-taker, it became clear that this impression was shared between us.

I used the voice recording of the discussion, combined with the notes, as raw data for analysis.

4.3.4 Member validation of initial findings

While working on the analysis, I received an email from another worker at the theatre, who showed interest in the research. This person was eager to share his ideas and opinions on the topic, and as he could not join the focus group discussion, he requested to be interviewed later.

The person was working as a “crowd-worker” during ‘Spöket på Lillklobb / Lillklobbin kummitus’. A crowd-worker engages with the children as an adult guidance, because the

³ Find the background information and consent form in Appendix C.

teachers cannot split themselves up in four to follow all four groups. Beside this work with the children during the show, this person also helps the theatre with all kinds of practical tasks. This is all as part of the civil service (as national service) he chose to do for Unga Teatern.

Due to the background of this person in 'human ecology' (an optional study at upper secondary level in Finland), he had a special interest in the topic of this research. According to him, human ecology brings to light several sustainability issues. Moreover, he has a strong passion for theatre and wants to pursue a career as a theatre director. The combination of the educational background and the passion for theatre made this person eager to be involved in the research and share their views and ideas.

I then decided to set up a meeting, where I would share and discuss the preliminary results. Throughout chapter five, I will share more about this form of 'member validation' that was used in this research.

4.4 Thematic analysis

First, I distinguished several themes that came up surrounding the research questions, by using a thematic analysis approach. According to Braun and Clarke (2006), thematic analysis is widely used in qualitative research, yet lacking a clear consensus on how to do it. These authors themselves attempted to make the research method more understandable and defined. They write that thematic analysis aims at identifying, analysing, and reporting patterns (themes) that are found from the data set. It is not bound to pre-existing theories, and it can be used to report the experiences, meanings, and the reality of the participants.

I followed the guidelines offered by these authors for conducting a thematic analysis of the data. Doing such an analysis requires going through several phases in a systematic way. Table 1 gives an overview of these phases, accompanied by a description of what each phase includes.

Table 1 - *Phases of thematic analysis*

Phase	Description of the process
1. Familiarize yourself with your data:	Transcribing data (if necessary), reading and re-reading the data, noting down initial ideas.
2. Generating initial codes:	Coding interesting features of the data in a systematic fashion across the entire data set, collating data relevant to each code.
3. Searching for themes:	Collating codes into potential themes, gathering all data relevant to each potential theme.
4. Reviewing themes:	Checking if the themes work in relation to the coded extracts (level 1) and the entire data set (level 2), generating a thematic 'map' of the analysis.
5. Defining and naming themes:	Ongoing analysis to refine the specifics of each theme, and the overall story the analysis tells, generating clear definitions and names for each theme.
6. Producing the report:	The final opportunity for analysis. Selection of vivid compelling extract examples, final analysis of selected extracts, relating back of the analysis to the research question and literature, producing a scholarly report of the analysis.

Note. Phases of thematic analysis. From *Using thematic analysis in psychology* (p. 87), by Braun & Clarke (2006).

In phase one of the process, I made a transcription of the recording of the focus group discussion. This was done with the help of free software called 'Otter', which creates a text file from the audio file. I then manually corrected the text file that was automatically generated. I deleted stop words, and I erased and corrected unnecessary repetitions or misspoken sentences for a better understanding of the text. Finally, I added the speakers' names (pseudonyms chosen by the participants themselves) to the file. For easy navigation between the text file and the recording, I also included time stamps. This file was then used as the raw data that will be analysed in the next steps.

During phase two, I read and re-read the text multiple times while thinking of codes representing the ideas of the experts. I made markings in the text and wrote down notes and thoughts. These markings and notes were changed multiple times, until eventually, this process resulted in a list of codes. In Table 2, you find the initial list of codes for the first research question, 'What are the views of the experts involved in this outdoor theatre project regarding the objectives of SE?'.

Table 2 - Initial codes

Codes for perceptions regarding SE
awareness of behavioural patterns
awareness of human impact
caring for earth
caring for people
curiousness
decisions on behavioural patterns
empowerment
encouragement
food & traveling
future for children
interest to understand own behavioural patterns
learn by doing (influences across generations)
reconcile with the past
sharing
tools for informed action
understand behavioural patterns
understand human impact
understand nature's systems (and imitate them)

After reviewing these codes and receiving peer feedback, I made some changes. 'Awareness of human impact' and 'understanding human impact' were found not to be different based on the raw data. Therefore, only the latter was kept. Further, quotes where the code 'food & traveling' was applied was deemed to fall under 'tools for informed action', because they were tangible examples of it. Followingly, I discarded 'interest to understand own behavioural patterns', because it combined the existing codes of 'curiosity', 'awareness of behavioural patterns', and 'understand behavioural patterns'. Lastly, the code 'reconcile with the past' was disregarded as it only occurred once. Other codes were returning multiple times, because several experts talked about it and shared ideas with each other regarding those codes. The codes that came to be as a result of this reviewing process can be seen in Table 3.

Table 3 - Final codes for perceptions of SE

Codes for perceptions regarding SE
awareness of behavioural patterns
caring for earth
caring for people
curiosity
decisions on behavioural patterns
empowerment
encouragement
future for children
learning by doing (influences across generations)
sharing
tools for informed action
understanding behavioural patterns
understanding human impact
understanding nature's systems (and imitating them)

Following the same protocol, I created codes related to the second research question: 'What is the experienced value of theatre and outdoor activity in supporting SE?'. As I moderated the discussion so that theatre and OE were handled separately, I found different codes for both concepts. Table 4 shows the codes that were generated regarding the ways in which theatre can contribute towards SE.

Table 4 - Codes for potential of theatre towards SE

Codes for potential of theatre
Embodied experience of hypothetical scenarios
Role models
Storytelling / narratives
Understanding of theories and bridge gaps between knowledge domains

I then applied the same process of reviewing as described above to these codes. After discussing these codes with peers and supervisors, the codes were deemed understandable and reflecting the raw data. Therefore, no changes were made.

Table 5 shows, also regarding the second research question, the codes that were generated for the potential value of OE regarding SE.

Table 5 - Codes for potential of OE towards SE

Codes for potential of OE
interrelation between different aspects of SE
Hands-on, immersed experience
Being ok with not knowing
Understanding complexity
A different way of learning (beyond words)

Like the codes relating to theatre, these codes were also deemed as reflective and understandable. No changes were made to this list.

During phase three of the analysis, multiple themes came to mind. One idea was to categorize the codes according to temporalities. Many of the ideas and visions regarding SE concerned either the past, the present, or the future. In the following figure you see how I divided the codes over those temporal themes.

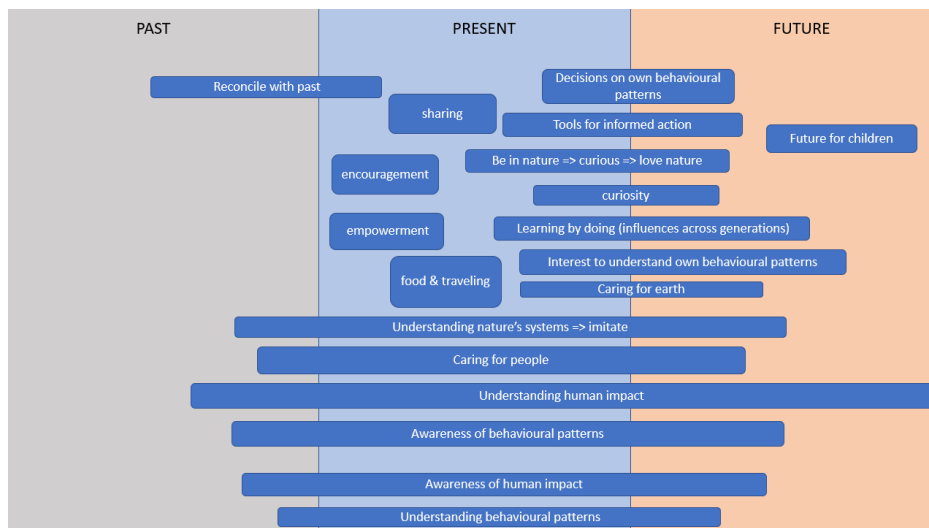


Figure 1 - Initial codes in temporal themes

When reviewing these themes, with the same peer group and supervisors, it became clear that most codes overlap all three themes, and only a small amount of the codes belong clearly and specifically to one theme. It was thus decided that another way of creating themes was necessary. During another round of brainstorming categories, I noticed a distinction in the data between codes that apply on the individual (the subject of SE) as opposed to codes that concerned a group of individuals, or a whole society. Figure 2 shows how the initial codes are divided into those two themes.

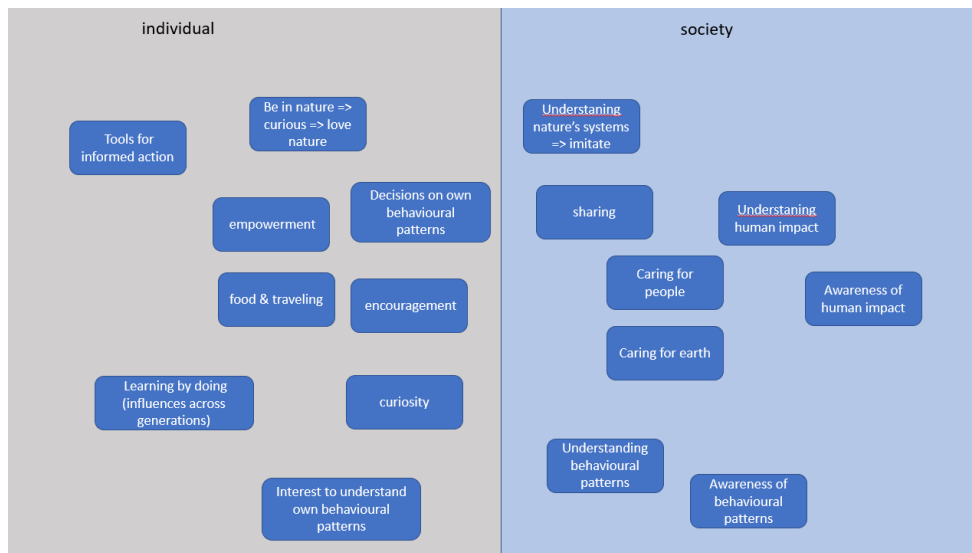


Figure 2 - Initial codes into themes of individual vs. society

Reviewing those themes brought to light that the categories were too big, and not very informative. Therefore, also these themes were eventually discarded. The final themes that eventually did remain after reviewing will be explained in chapter 4: research results and their interpretation, as well as phases four, five, and six (see Table 1) of the thematic analysis.

4.5 Methodological reflections and ethical considerations

When doing thematic analysis, multiple decisions need to be made. Braun and Clarke (2006) describe the choices that, according to them, the researcher must make explicit in the report of the research. In this section I will elaborate on those different choices that I made for this analysis.

A first decision relates to the themes. Braun and Clarke (2006) explain how the researcher must be transparent in how he/she decides what makes a theme a theme. As this is qualitative research, this is not as straightforward as looking only at prevalence. Therefore, during this thematic analysis, I considered something a theme when more than one of the participants shared thoughts and ideas that related to that theme. One participant, for example, talked in different ways about SE being about 'reconciling with the past'. You can see this code in table 2, where the initial codes are found. However, as none of the other experts mentioned this, nor picked up on this, this was not considered a theme, and was discarded.

A second decision relates to the approach the researcher takes for analysing the data. This can be either inductive, starting from the data, or deductive, which looks at the data from a certain pre-determined theoretical viewpoint (Alhojailan, 2012). This author describes an inductive approach as starting from the data, moving to broader generalisations, and finally to theories. Given the fact that this research studies a case in which two specific fields (theatre and OE) are combined and linked to SE, I chose an inductive approach. Finding sufficient theories that cover this particular combination would be too challenging. Both fields have been studied in the light of SE, but mostly separately. The combination of both lacks a clear theoretical framework, therefore an inductive approach for the analysis was deemed as the more logical approach.

Furthermore, Braun and Clarke (2006) highlight that a researcher ought to express whether the data is analysed on a semantic or on a latent level. They describe the first approach as an analysis that interprets explicitly what is presented in the data, whereas the latter examines underlying ideas, beyond the semantic content of the data. For this research, I conducted the thematic analysis on a semantic level. This means that the data was firstly described and organised into themes, based on what the participants expressed, followed by an interpretation of the themes. The underlying reasons that shape the themes are not looked at in this thematic analysis. In other words, the data was not analysed through a lens of constructionism, but with an essentialist/realist paradigm in mind (Braun & Clarke, 2006). This approach allows analysis of the ideas, views, and experiences of the participants. It does not attempt to study the broader structural conditions and sociocultural contexts contributing to those ideas, views, and experiences.

Besides methodological reflections, also ethical considerations are part of any research project. Moreover, the in-depth nature of qualitative studies makes a particular resonance for ethical considerations (Arifin, 2018). Carpenter (2018) stipulates how a researcher conducting qualitative research often becomes personally immersed in the work, which brings up the question on how the researcher conducts the work. Throughout the research, I did develop personal relationships with several of the experts who eventually also joined the focus group discussion. I did, however, make sure that all the experts participating in the focus group discussion, regardless of the closeness of the personal relationship, received the same background information regarding the research and the course of the discussion.

It became clear through personal communication with all the experts that they felt at ease and comfortable throughout the whole discussion, and as said earlier, the note-taker and interpreter had this impression as well. Furthermore, after closing the focus group

discussion, several participants expressed their eagerness to hear about the development of the research project, which I consider a sign of ethical validation, as it shows the motivation of the participants to be kept involved in the process.

Ensuring that full information is given to all participants about the purpose of the study and the way their contribution will be used, is one of several ethical considerations described by Gibbs (1997). This author continues by pointing out the particular attention that needs to be given to the handling of the data, and the confidentiality of the participants. For this purpose, I have given particular attention to only use information that is publicly available, while giving background information of the project in chapter 2. Moreover, the experts in the focus group discussion got to present themselves to each other with pseudonyms chosen by themselves. Besides assuring anonymity, this proved to be a good icebreaker for the discussion as well. The recording of the session was meant for transcribing the discussion, which in its turn served as a tool for analysing the data. Both records are only available to the researcher and will be permanently destroyed when they are no longer needed. I have also received verbal consent from Unga Teatern to publish this work, and how their participation is discussed in it.

Gibbs (1997) describes how focus group discussions are an opportunity for participants to be involved, to be valued as experts, and to work collaboratively with researchers, which can be empowering for the participants. However, Gibbs (1997) writes that focus group discussion can also be intimidating, especially for inarticulate or shy people. This might play even more of a role when participants do not share the same language with the researcher. To overcome this challenge, I got the help of two peers who speak fluently Finnish and Swedish. This made it possible to give the initial questionnaire for teachers in both Finnish and Swedish. Squires (2009) argues that is advisable, and increases trustworthiness, for a translator to have official credentials. Because of limited resources this was not possible. However, both peers that served as translators (and one of them joined the focus group discussion as interpreter) are fluent in both Finnish and Swedish, and are master level students, which ensures that academic language is not strange to them. Moreover, both Finnish and Swedish are represented as a mother tongue among both supervisors for this thesis, and they have provided feedback on the translations. This ensures what Squires (2009) describes as 'conceptual equivalence' in translations, for example with the term SE (which was respectively translated to 'hållbarhetspedagogik' and 'kestävyyskasvatus'). Moreover, the experts in the focus group discussion verbally expressed being comfortable with using English, and the interpreter was eventually not needed for more than a single word here and there.

5 Research results and their interpretation

The results of the thematic analysis will be presented in this chapter. Firstly, the views of the experts regarding SE are presented with the help of a metaphor. This then serves as a base for the following part, where the different ways in which theatre and OE can contribute to SE are linked to that metaphor. The names of the participants used in this thesis are pseudonyms. The participants chose their pseudonyms themselves at the start of the focus group discussion. Quotes are used straight from the transcription. Information in brackets '[']' is added to the transcription for clarity. When '[...]' is used, it means that information, that was deemed unnecessary for comprehension, was left out.

5.1 The perceptions regarding SE: the Laptop model

Organising the codes into themes resulted, after several rounds, in the building of a metaphor that consists of three themes. Those themes, and how they are represented in the metaphor, will be shared throughout this section. The purpose of this metaphor is to make the themes and their relation to each other more concrete.

The themes that SE consists of is presented in the form of a laptop, called 'the Laptop model'. This model was chosen as it was deemed to represent the different themes in a comprehensible way. On top of that, the different themes need to interrelate. This is made clearer with the model, as we lose the functionality of the whole laptop if one part is missing. However, laptops are not necessarily a text-book example that spontaneously comes to mind when thinking about 'sustainability'. The building of ICT tools requires a lot of raw materials that are difficult to mine, resulting in rather unsustainable practices, of which the so-called 'conflict minerals' in the Democratic Republic of Congo are a prime example (see Fitzpatrick et al., 2015). Nevertheless, it is very difficult to imagine our world as it is without laptops. This normality of laptops in our daily lives symbolises the difficulty of the transition our society faces, or in other words, getting rid of the ghost, and reaching SE in a form that brings about satisfactory results. These are the reasons why the Laptop model of SE was chosen. Figure 3 shows this model, and the themes it consists of.

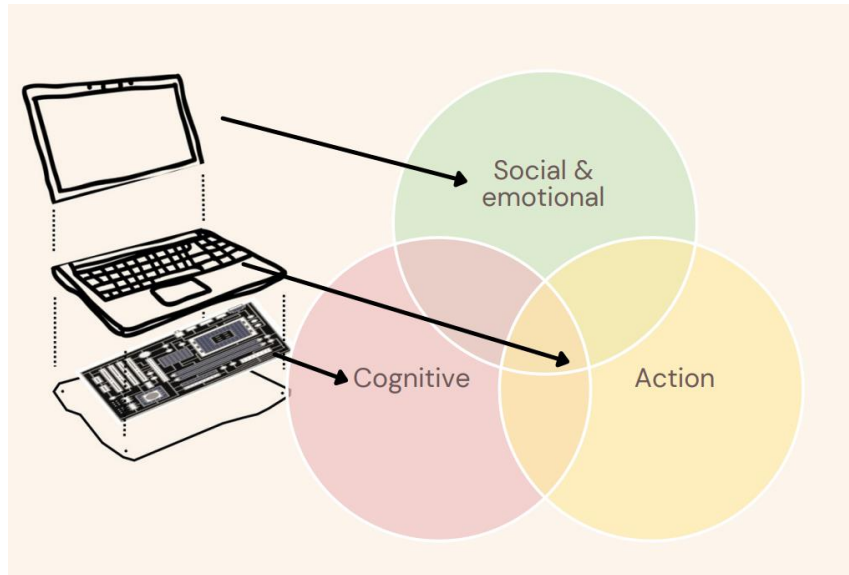


Figure 3 - The Laptop model of SE

Firstly, I will present the three themes that form the Laptop model: I. cognitive aspects (the inside wiring and material of the laptop); II. social- and emotional aspects (the screen); and III. actions (the keyboard and trackpad). The three aspects that form the Laptop model are the result of the thematic analysis that was applied on the focus group discussion, as discussed in 4.4. Figure 4 shows how the different codes, that were the result of the thematic analysis, are organised within the model. Followingly, I will elaborate how they overlap and interconnect, and how that is represented in the model.

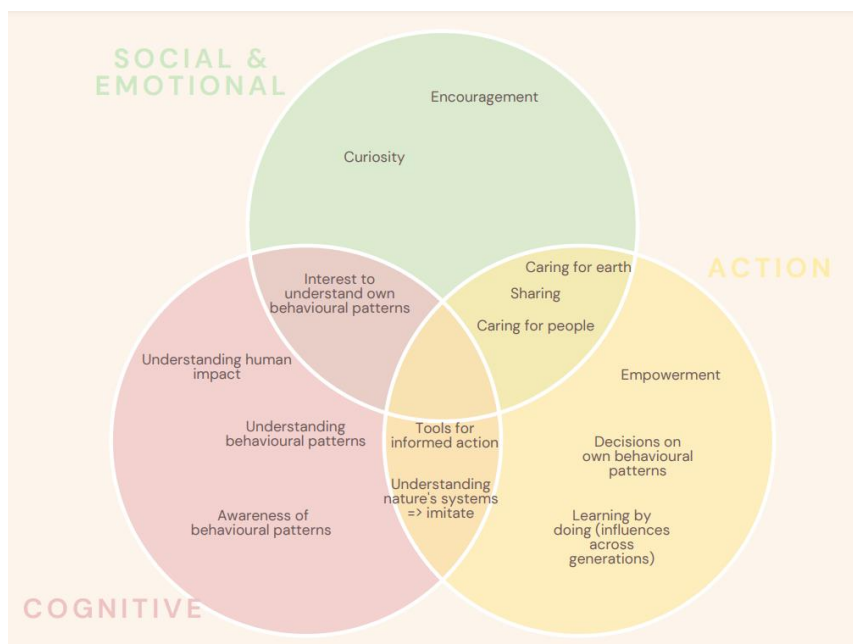


Figure 4 - The codes organised in the Laptop model

5.1.1 The inside of the laptop: cognitive aspects

One aspect of SE represented in the Laptop model is the cognitive aspect. In the model, this is represented by the inside of the laptop (i.e. hard drive, wiring, processor, etc.). During the focus group discussion, many of the experts expressed ideas that show the importance of cognitive aspects related to SE.

“[sustainability] means to acknowledge what it is that we are doing right now and notice the patterns that are somehow harmful for [...] nature.” (Ingrid)

“Or even now, I'm drinking coffee here... It doesn't mean that I should suppress, but it's just the awareness.” (Kaija)

'Acknowledging' and 'awareness' of behavioural patterns came up as an important aspect of SE. The experts expressed how they see sustainability as being aware of and acknowledging behavioural patterns. A tangible example of this occurred during the discussion. As Kaija talked, she noticed a cup of coffee in her hand. As normal as that seems in Finnish culture, from a local permaculture point of view it is not as logical to drink coffee in Finland. Raising awareness of such behavioural patterns, and acknowledging them, is what several experts described as an important part of SE.

The discussion went further, and Ingrid added that more than just raising awareness, SE is also about enhancing understanding regarding certain behavioural patterns. To continue with the same example, I believe this refers to finding answers to questions such as: Why is coffee such a big part of our culture? Where does it come from? What are the climatological requirements and processes needed to get coffee? Or with another example, as we see in the following quote, why do we sort our trash on an everyday basis?

“[...] the educational part might be just to acknowledge when the kid comes home, and [...] [asks] why do we have a biowaste? To be able to say [why, and] to guide. You can do that within the everyday life.” (Ingrid)

Our behaviour and our actions have an impact on the world we live in. Understanding that our behaviour, our actions, have an impact is, according to the participants, another important part of SE. The following two quotes show how Gert and George describe this

importance of understanding human impact within SE. Several agreeing 'hmmms' after they talked suggest that also the other experts agree with this.

"[A successful outcome of SE after primary school would be] an awareness of where we stand today. [Our] history, the good and the bad [related to sustainability issues], and the situation at the moment. [...] the awareness of what this planet is and what we humans are on it." (Gert)

"[...] education is about raising informed citizens who can have open, honest, and polite debate about the big issues that are facing their country so that, when they are in control, and when they assume positions of power, that they have some basis of understanding about the impact that our species is having, not just on itself, but on the entire planet." (George)

5.1.2 The screen: social- and emotional aspects

Besides cognitive aspects, also several things were said that are rather labelled as social- and emotional, such as interest, curiosity, and encouragement. In certain cases, the cognitive aspect and the social- and emotional aspect overlap. For example, the coming together of awareness and understanding on one hand, and interest on the other hand, is highlighted in the following quote:

"[...] what I would like to see, [and is maybe] within the reach of education as it is, is an interest. That these kids would actually have the personal agenda in their own life to find out where their food comes from, where their clothes come from, what they use their money on. Because with the interest, they can do so much more than with just simple rules." (Ingrid)

During the discussion, all the participants agreed on the importance of interest and general curiosity. Most of them expressed this verbally in one way or another, and others expressed their agreement through agreeing sounds. Curiosity is even brought up multiple times as one of the 'most important' elements for children.

"I think that's the most important for the kids, to be curious. That it's not only that we are saying: 'not that', 'like this', 'not this', 'like this'... That will create [reactions like] 'Oh, it's awful', and 'earth is going to be destroyed' and everything like that. That, not too much. Not by fear. More like curiosity. That's the way I think." (Lotta)

Lotta describes here that nurturing curiosity, as opposed to teaching with a top-down pragmatic approach, is important to avoid fear. And even more than avoiding fear, that curiosity can lead to a wish to 'protect' and 'care for' nature and each other (see further, in paragraph 4.2, the value of OE).

Besides being curious, and actively striving for awareness and understanding, also the importance of 'encouragement' came up. George for example expressed how SE is a great way to encourage people.

"[...] teaching sustainability is a great way to [...] chart] the path forward. Because it gives them encouragement, like: Look, these are things that have happened that we think are negative, and we can demonstrate it, [with] scientific method[s] (like no clean air, and we don't have clean water, we don't have healthy food). But here's a solution set that we can enact in order to go forward, and you can be a part of it." (George)

Following George's thoughts, teaching about sustainability (and working on the cognitive part) has the potential to encourage children. George says this encouragement is important to go forward from where the world is now. Kaija built further on George's statement and added that SE not only encourages the children, but also the parents, and the teachers, and adults in general. She gives 'Lillklobb' as an example of a small project, 'a paradise' in her own words, that she believes has the possibility to serve as a catalyst for such encouragement, or empowerment, which according to her stands next to encouragement.

"[...] we empower the adults and empower the children. And like small pilots, like this lovely place here, Lillklobb [...], it's amazing, like a paradise. I imagine children come here, and they do things, they're empowered, they learn sustainability through doing in a way." (Kaija)

Kaija stays quite general when she says that children come to Lillklobb and "they do things". This links closely to the theme 'actions' that will be further explained in the following section. Several other experts, however, describe in more detail the types of (social) behaviour they associate with SE. They describe how it is important that we care for nature and people, and we share time, space, and resources fairly. I have organised these types of social behaviour described by the experts as the overlap between the social- and emotional aspect on one hand, and the actions on the other hand. The following quotes show the ways in which the experts expressed these different types of social behaviour.

"I feel that [sustainability] is maybe to go from protecting nature from humans to including humans in a non-harmful way in nature." (Maria)

"I think [sustainability] is nice things we do for Mother Earth, and nature [...]" (Lotta)

"[Sustainability is] to take care of, and not hurt the earth and each other." (Gert)

"I would add to that [see previous quote by Gert], make sure that there's a fair share of resources and human input and speech. In general, sharing fairly. A combination of the three." (Kaija)

There was a clear consensus during the discussion surrounding these socio-emotional aspects of SE. Moreover, the link towards actions was quickly made. In the next paragraph you can read about the last theme, 'actions', before the interconnectedness between all three themes gets further explained with the Laptop model.

5.1.3 The keyboard and trackpad: actions

During the first part of the focus group discussion, where the perceptions of the experts regarding SE were the focus, 'actions' came up as well, besides the earlier mentioned cognitive, and social- and emotional aspects. When the experts were asked what 'sustainability' means to them, it was very clear how much they link it to actions.

“Personally, [...] it affects most my eating and travelling. Of course, many other things also: consumption of clothes or so. But [...] for me it's eating and traveling.” (Fia)

Thinking of conscious decisions regarding own behavioural patterns, this was also brought up when the participants talked about what they would consider a successful outcome of SE.

I thought I would like to see, after primary school, biking vegetarians [Laughter] who's highest pleasure is to hike in their own country's hills and ...[Laughter]... who eat an occasional deer sometimes, when it's hunting time, because there's so many of them. (Fia)

Even though Fia's contribution created laughter amongst the group, no one disagreed. The participants also point out how it is not only a wishful outcome in the perspective of the children. Actions can also be a tool to do SE.

“For me as an adult, I feel I should be doing it, like showing it. [In the context of school for example,] by what I bring into my classroom.” (Kaija)

“I think that you're completely right, that the best way to learn is to actually just live the life of the ideals [related to sustainability], [... i.e.] live in them.” (Ingrid)

This 'actions speak louder than words'- type of thinking, is not only a way to teach SE to the children. It has the possibility to spread 'the good example', and influence others around us, across generations.

“It's a quite nice way to influence parents. It's not every child's parents who are recycling at home. So maybe if that's what friends are doing, and a thing that we are doing in school, maybe some adults also learn it via their children. It's very important.” (Lotta)

In various ways, the experts link SE to actions. Moreover, having SE in primary school is clearly regarded as important by the experts. As we see from the following quotes, the experts find that SE is important because the children of now, are the adults of the future.

“It's pretty obvious, they are the future!” (Fia)

“They are here when we are gone.” (Gert)

“[...] children have the right to know. And this is something that they need to know. And they're going to be at some point, hopefully, [...] adult citizens who will be participating in a representative democracy.” (George)

The experts thus stress out that SE is important because it reaches those who will be “participating in a representative democracy” in the coming decades. In the previous part, about the cognitive aspects of SE, there was a quote from George that goes further on the quote here, by saying that they will not only participate in that democracy, but some of the children of today might also assume positions of power. One can only hope that those in positions of power make informed decisions. However, as expressed by several experts, one needs ‘a toolkit’ to act responsibly, and as Kaija points out, this is not something one is born with.

“I hear lots of teachers say to me [...]: ‘I feel lost, I don't know much about sustainable development.’ So maybe encouraging them, empowering also the adults. [They have questions like] ‘What do I do, this is all new for me as well’” (Kaija)

“I think it's extremely important that we give basic tools to young people, so that they then can actually act.” (Ingrid)

“We give them that toolkit to understand being human, understand what industrial civilization means, understand what it means to have food, to have heating, to have water, to have a toilet, to have TV... Because all of this is embedded. I think that's really important, so that when they do vote, and join political parties, that they have this common understanding about what it means to be human.”
(George)

Maria gives an example how responsible action and informed decisions can be done by imitating nature's principles of eco-systems. For Maria, this project, and learning about the way nature builds systems, made her realize the complexity of the natural world, and it taught her “how humble we [human beings] should be”.

“We can imitate the ways that nature is building systems. Because it's sustainable, it never stops, and it's natural. This project has really sort of opened my eyes for how humble... I get... [needs a second because of strong emotions coming up] really touched.... For how humble we should be.” (Maria)

5.1.4 The interconnectedness: the Laptop model

Throughout the discussion it became clear that all three themes are interconnected. Therefore, the three themes presented in the Laptop model partly overlap. In this section, I attempt to make the interconnectedness of the themes more concrete and understandable.

As we learn from the titles throughout this chapter, in this model, a laptop consists of the inside of the laptop, which represents the cognitive part of SE; a screen, representing the social and emotional aspect of SE; and the actions, represented by the keyboard and trackpad. The cognitive aspect of SE talks mainly about understanding and awareness. The hard drive, processor and wiring of all kinds inside a laptop define the capacities of the laptop. However, it is of not much use if there is no screen attached to it that can show you the processes that are happening. The screen represents ‘understanding’, ‘awareness’, and ‘curiosity’. However, having all the internal hardware connected to a screen is still not that useful if we do not have any means to act and guide the processes

the way we want to guide them. Therefore, we also need a keyboard and trackpad, to intentionally navigate through the processes. When all three are connected, we have a functional laptop. A laptop that can go through countless processes, effectuated by the internal hardware, shown by the screen, and guided by actions put in process with the keyboard and trackpad. In one sentence, Kaija shows how the different aspects interrelate with each other.

“If you take them [children] outside to nature, and then they build this connection, then they will want to protect it because they love it.” (Kaija)

Building a connection with nature, and thus also understanding nature and being aware of how it is affected, leads to love for nature, and consequently to actions that influence nature positively. In this way, all three aspects interrelate, just as a laptop only works properly if all three components are in place.

5.2 The ways in which theatre can contribute

After getting a picture of the experts' perceptions regarding SE, the aim of the following part of the focus group discussion was to find out in what ways theatre and OE can contribute to SE. In this part, the experts' views on theatre are shared, and in the following section OE is looked at.

Firstly, it was made clear how theatre does not have any responsibility to teach, which is, according to Gert, the beauty of art as well as the weakness in some ways. Gert says that theatre must create questions, and it must make people curious.

“Theatre in general doesn't have to teach anybody anything. It has to make questions and make people curious. [...] That's the point with art. The very essence, the core of [theatre is that] you don't have to teach anything. You just make a question, make people curious.” (Gert)

Furthermore, theatre, as a form of art, is a powerful tool to tell stories and bring narratives to life.

“I think it is really important in terms of building healthy whole people, to understand the power that we have, in terms of building narratives, and the stories we tell each other, and the stories we're told.” (George)

At this point in the discussion, George gives a concrete example of how narratives and the stories humans choose to pass on, have historically often lacked a layer of sustainability. Several sounds of agreement and amazement can be heard when George says:

“[...] we tell stories about what people were doing, [...] history are stories, but it's never mentioned, ‘what was the impact of those decisions on the environment?’ So, when the Athenian society built 200 triremes, in order to fend off the Persians, what did that mean for their local environment? Well, they deforested their entire countryside, and the next time it rained, there was soil erosion. And there was a cascade of negative impacts on the environment. But that's all left out of the equation to focus on the human story.” (George)

Theatre, as a powerful storytelling tool, has thus the potential to include that layer of sustainability. Moreover, as Gert said, theatre has the inherent goal to feed curiosity. In this way, theatre can thus contribute to SE.

Theatre also has the potential to encourage action. The experts shared that theatre can do this through creating role-models. The power of role models became clear at a late point in the discussion when the teacher had to leave the discussion. Before leaving she still wanted to pass on a message to the actor that played the role of Ingrid in ‘Spöket på Lillklobb / Lillklobin kummitus’. The teacher had informed the children in her class that she would be talking to some of the people they had seen in the play. The children had then asked their teacher to give lots of greetings to Ingrid, because they all loved her so much. The following excerpt from the transcript shows the discussion that followed afterwards:

"I want to take hold from where Lotta said that kids in the school loved me! [Laughter] [...] When you have a character like Ingrid for example, she becomes their idol"
(Ingrid)

"Yes!" (Maria)

"The kids that have seen Ingrid in this play, they will remember her for as long as they live! [Laughter] Ingrid will forever be their huge idol and they will see her as this fantastic, cute, little girl." (Ingrid)

"Who did the right thing!" (Fia)

"[...] When you make an idol like this, [...] they will want to be a bit like Ingrid. And then with this power, you can give them some things that they want to strive to." (Ingrid)

The power of stories and narratives are strong, and theatre is a powerful medium to bring them alive, especially through role models. Equally, the experts agreed that theatre can be a powerful medium to alter certain stories and narratives by questioning and challenging them. Moreover, theatre can enact stories or narratives that are untold so far, as a form of trying out hypothetical scenarios.

"I think that theatre has very good methods in giving you the possibility to try scenarios out physically, [...] for embodying experiences and ideas. To get insights and to bridge from theory to practice. And also, to develop flexible thinking and to [transfer] some knowledge from some domains to others, [or] when we need new knowledge for some 'paradigm shift'. [...] It's a very good way to sort of learn new stories also. And it has been a way to transform [...] stories" (Maria)

"People use theatre, to play with ideas, because you take on a persona, you take on a role, you're acting. And when you're acting, it's okay to be silly, and maybe even to be a bit scary at times, because it's a role." (George)

Following Maria's and George's thoughts, theatre thus contributes to the cognitive aspect of SE, as it has the capacity to enhance understanding. Theatre can do this by bridging the gap between theory and practice or transferring knowledge from different domains to one another. The fact that theatre is 'acting' enables playing with ideas, even if they are silly or scary. Mainly the fact that the experts see theatre as good method to link different knowledge domains with each other links very well to the theoretic view on SE as being approached holistically, as presented in chapter 2. Moreover, this 'playing with ideas' that was brought up by the participants is valuable in SE, following what Dewey (1934) said that art is a perfect way to address those things that the mind otherwise shies away from and refuses to admit the way they are.

The experts have shown that theatre contributes in a holistic way to SE, as presented in the Laptop model. However, throughout the discussion, it was apparent that theatre must be seen as 'an experience'. The participants agreed unanimously that going to the theatre is a big and memorable experience, especially for children. One of the actors (quite some years younger than her other actor colleagues) emphasised how she still remembers all the shows she saw as a child, in which her current colleagues acted. The fact that theatre is 'an' experience makes it more memorable, especially for children, as we see from the following quotes from Ingrid and Lotta:

"The experience is so much bigger than with adults."

(Ingrid)

"Yes, the experience! And if it's a big experience you will also remember that." (Lotta)

Based on the thoughts shared by the experts during the discussion, it became clear that theatre contributes to all the different aspects of the Laptop model of SE. "Theatre doesn't have to teach, it has to make questions" is what Gert stipulated strongly at the start of the discussion. So theatre contributes to the social and emotional aspect by feeding curiosity. Moreover, theatre has the capacity to raise awareness and understanding, in particular about those topics that are more complex and wicked 'in real life'. In this way theatre contributes to the cognitive part of SE. And lastly, theatre also affects the actions, as the use of well thought of role models can encourage action in the viewer. An overview of these different ways in which theatre affects the Laptop model of SE is shown in figure 5.

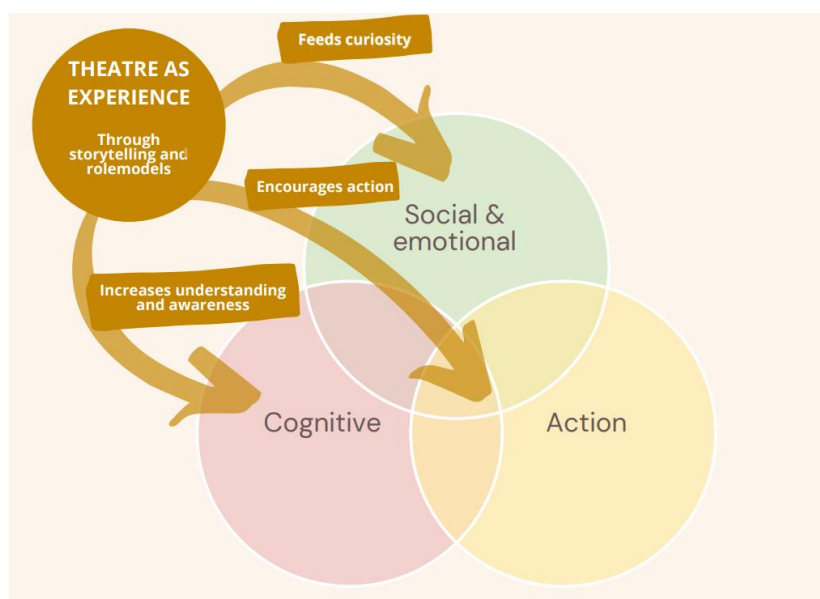


Figure 5 - The ways in which theatre contributes to SE

5.3 The ways in which OE can contribute

There are also several ways in which outdoor experiences can contribute towards SE. The outdoor experience that is the focus of this study, is organised in a school context with an educational purpose, therefore I refer to 'outdoor education' (OE) when talking about 'Spöket på Lillklobb / Lillklobbin kummitus'. During the group discussion, the experts pointed out how the experience of being outdoors has a high value towards SE, because it engages humans in a different way than the monochromatic indoors.

"It's a completely different way of learning. To be there, in the nature, and to sort of hands on, to feel it. [...] to get really close to it and be sort of immersed in the experience and the nature." (Maria)

"I think all this is just hinting at that human beings evolved on planet Earth. And we have ancestors that look human, and behave similarly human, going back [...] millions of years. Our brain and our nervous system evolved outdoors, there was no such thing as inside." (George)

The holistic nature of sustainability issues requires SE to look at the world as a whole and acknowledge the interconnected nature of all topics. The experts suggest that being

outside contributes to the understanding of that complexity and interconnection. Thus, OE can play an important part for the cognitive aspect of SE. Moreover, being immersed in the complexity of the outdoors, experiencing it, gives the teacher the opportunity to take the role of 'not knowing', which can lead to a different group dynamic where learning together is encouraged:

“Another great thing about being outdoors, and learning about sustainability with your whole self, and with other people, is that you get a sense of the complexity that you're dealing with. They understand [that] science is reducing the variables. [...] When you're outside as a primary school, it's a great opportunity for the educator to say “actually I don't know why that is the way it is.” and it opens up new ways to learn together.” (George)

Furthermore, the experts point out how OE has a strong connection to the social-emotional aspect of SE, as described in the Laptop model. They discussed how they believe OE has a positive influence on this part of SE. There is a continuous cycle, going from love for nature, which leads to curiosity, which then leads to a will to understand and wanting to protect nature:

“Through the love [...] comes [...] the curiosity, the interest. If you love something, you will be more interested in it. So just by being there, you will be able to be more interested.” (Ingrid)

“To be somewhere, to learn something that's really concrete, when you are outside, it's not just learning to love it. It's also to understand it.” (Gert)

“I think my experience with the worm workshop, for example, was that lots of people were in theory, and myself included, very disgusted by worms. But when they're right there, they're not disgusting at all.” (Ingrid)

“They are your best friends!” (Maria)

In other words, the experts describe here how OE provides interconnection. During the discussion, they explained how OE as 'an experience' links the three components of the Laptop model of SE with one another. In the model, this is very necessary as the laptop is not functional if the parts do not work together. In Figure 6 you see how OE affects the Laptop model, providing interconnection between the several aspects.

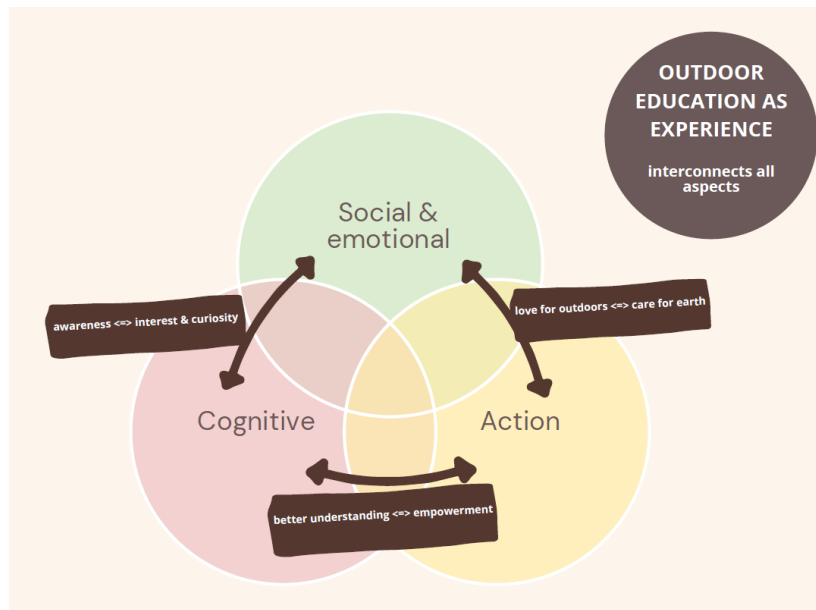


Figure 6 - The interconnection as a result of OE

Like the memorable experience with theatre, also OE is seen as 'an' experience by the participants in the focus group discussion. The fact that one can talk about 'that one time when we were there', makes it more memorable. George explains how he believes this makes it possible for children to attach certain knowledge and skills to memories and in that way make connections:

"If you learn something connected to a concrete experience, [for example] a birch tree somewhere you might remember. You might not remember everything that the teacher said, but you might remember the colour of the tree as the light hit it, it was a very memorable experience. It'll be forever with you as an experience. And this is very powerful." (George)

5.4 Summary of findings

The findings indicate that outdoor theatre affects SE as presented by the Laptop model in different ways. It has the potential to raise curiosity and interest (social and emotional aspect of SE), it can embody unprecedented scenario's, try out hypothetical ideas, and bridge the gap between different knowledge domains to add to the knowledge (cognitive aspect of SE). Moreover, through theatre and the use of role models, also certain types of behaviour can be encouraged (action aspect of SE). Furthermore, outdoor theatre enforces the interaction between the three different parts of the Laptop model. It awakens emotions and feelings (social and emotional aspect), which then affects both the cognitive aspect, by raising understanding and awareness, as well as the actions, by creating opportunities and a will to act. It creates a continuous cycle of interaction between the three parts of the Laptop model.

Based on the analysis of this focus group discussion, it seems that outdoor theatre contributes holistically to SE (e.g. to the three different aspects of the Laptop model). Furthermore, outdoor theatre creates a continuous cycle that interconnects the parts with each other (e.g. making the laptop functional). Figure 7 gives a visual overview of the different ways in which outdoor theatre contributes to SE, as presented with the Laptop model.

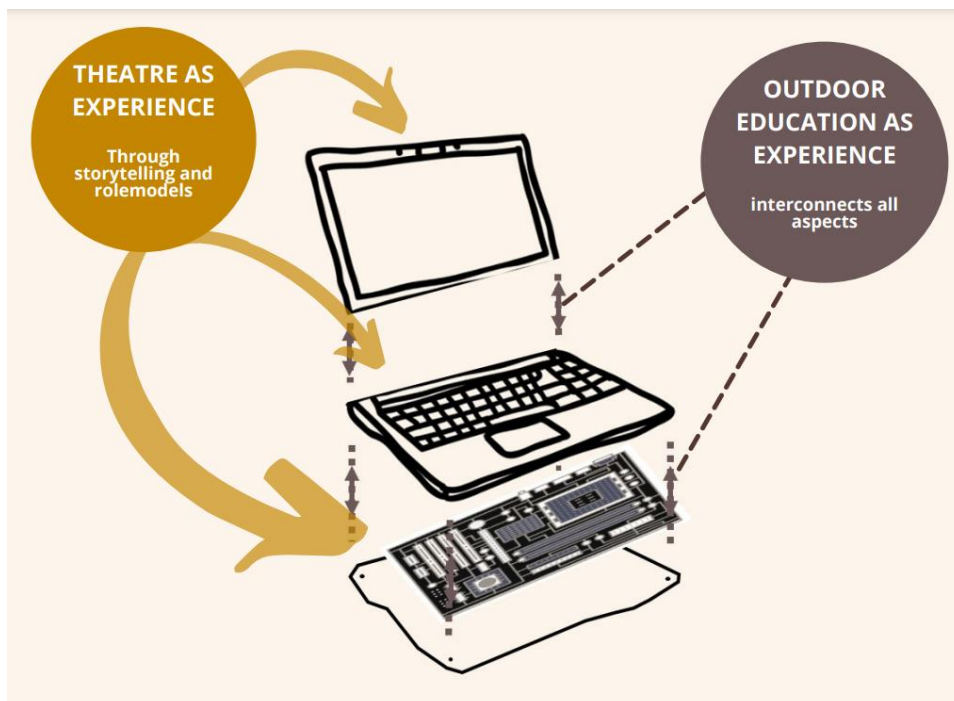


Figure 7 - How outdoor theatre affects the Laptop model

6 Validity and reliability

Any scientific research has a responsibility towards the reader to ensure that it is 'valid' and 'reliable'. I acknowledge the existing discussion surrounding the use of both terms within qualitative research (see Guest et al., 2014). Nevertheless, for the purpose of not getting lost in a discourse discussion that is not the focus of this research, I choose to use them here. Even though Guest and colleagues (2014) present several terms as 'alternatives', in this thesis, I took the liberty to interpret these alternatives rather as synonyms. In case of 'validity', for example 'trustworthy', 'relevant' or 'plausible' can be used as synonyms; and 'reliable', in its turn, can be interpreted as 'consistent', 'predictable', or 'dependable'.

In this chapter, I will present how the validity and reliability are ensured throughout the whole research. This should be read together with the following, and final chapter of this paper, in which a discussion is opened about the topic of the research, as well as the research itself. In this chapter, I aim to convince the reader that this research is reliable and valid. In the next chapter, I present some critical points, and explain the limitations surrounding this research.

With this thesis, I aim at contributing to SE, which in its turn tries to face one of the biggest challenges that humankind currently battles with: the sustainability crisis (Assadourian, 2012; Cantell et al., 2019; Jenkins, 2015; Kanninen, 2012). The validity of this research ensures that the ideas in this paper are not utterly useless. It ensures that these ideas are a potential contribution to SE.

Validity in qualitative research is ensured, partially, through clarity and transparency of the research procedures (Guest et al., 2014). Throughout chapters 3 and 4, all the steps of the process are outlined. The research has been guided from the start by both supervisors, who guided me from the research design to the research questions, the analysis, and the writing of this paper. On several occasions, where research procedures advice peer feedback, I have looked for, and received, valuable feedback from peers in weekly thesis seminars. To be more precise, peer feedback was given for the initial questionnaire, for the focus group guiding questions, for the codes added to the transcript and for the themes in which the codes were organised.

As mentioned earlier, a person doing their civil service at Unga Teatern, showed a big interest in the research. This brought the opportunity of sharing the codes and the themes with a member of the community that is the subject of this research. Guest and colleagues (2014) refer to the process of having someone of the participants' community

reviewing the data, the codes, and the data analysis, as 'member checking' or 'respondent validation'. The purpose is to see if this person agrees with the interpretation of the researcher. In this case, the person found the Laptop model of SE, and the ways theatre and OE contribute to it, to accurately reflect the data that was gathered. The research results, and their interpretation are thus validated by a member of the participants' community.

The quotes used throughout this thesis are straight from the transcript, apart from the information in brackets, which does not alter the meaning. This makes it possible for the reader to follow the thought process that starts from the raw data, continues to the codes, and eventually to the themes.

Guest et al. (2014) suggest 'inter coder agreement' (ICA), in which different analysts apply codes from the same codebook to the transcript. This research was executed by a single researcher, rendering ICA impossible. However, peer feedback on the codebook, and the application on the transcript, was used to heighten the validity of the research, despite having only one researcher.

The reliability, or as suggested earlier, the consistency, predictability, or dependability, questions whether what is being measured, is measured consistently (Guest et al., 2014). Lincoln and Guba (as cited in Guest et al., 2014, p. 5) state that: "Since there is no validity without reliability ... a demonstration of the former is sufficient to establish the latter". In the study at hand, there was just a single moment of data gathering. Therefore, the validity of the research process also simultaneously brings reliability to the forefront.

It is however important to notice that there was only a single moment of data gathering, with a limited amount of people, all of them being experts in their respective fields. In other words, the group of people present in the focus group discussion can be described as rather homogenous. They are all people with a tertiary degree, who have shown an interest in working with children, people who have shown an interest in sustainability, or both. This means that the resulting data, and consequently the analysis of it, does not necessarily represent the ideas of a wider group of people, let alone society as a whole. In the next chapter, I will discuss this further, together with other points of discussion that arise from this research.

7 Discussion

This last chapter is dedicated to opening discussion points. While I attempted, throughout this paper, to present all the reasons that make this research reliable and valid, and why it has its place within the existing knowledge surrounding SE, there are limitations that ought to be expressed. Moreover, sharing the results of the thematic analysis is only interesting if a discussion is opened based on these results.

7.1 Limitations

The first aim of this study was to establish the views and ideas of the experts surrounding SE. What is SE to them? Why should we (or should we not?), in the Finnish society, do SE? What outcomes should we aim for? Attempting to get insight into these questions serves as a framework for the second aim of the study: finding out how, according to the experts, theatre and OE could help SE.

Experts have a wide knowledge of their field and I believe they are therefore in a good position to discuss beyond the traditional borders of their respective fields. SE requires a holistic approach, and it is for that reason that different fields must leave those traditional borders behind. This explains the choice for asking experts to participate in this focus group discussion.

However, we must also acknowledge that SE is important for society as a whole, and everyone's ideas and beliefs ought to be considered if humankind wants to make a successful transition. The data and analysis provided by the focus group discussion with the experts is valuable yet limited. Ideally, more focus group discussions with a similar structure would be organised. Other experts, external to this specific project, and non-experts all could be included in more focus group discussion. This would surely make the data richer and more varied. Although qualitative research does not necessarily aim at representing ideas and views of the whole society (O'Reilly & Parker, 2012), (in the case of SE) it is my belief that it is important to take an as wide variety of views into account as possible. In the end of the focus group discussion, when the participants were asked if they still wanted to add something before closing, George brought up similar thoughts.

“I think it's very important that [...], when sustainability is taught to kids, that it's not just about one particular group's idea of what it means to be sustainable. [...] we need to have all of the people who will have a stake in this, which is everybody. We need groups from all over religious groups, we need political groups, we need non-political groups and environmentalists, we need business, we need historians, we need scientists. We need everything [, and everyone] to tell the stories.” (George)

Moreover, all the experts, apart from one teacher, in the focus group discussion, played a creative part in the project ‘Spöket på Lillklobb / Lillklobbin kummitus’. It is no surprise that people who create a project, in which theatre and OE are combined, including the theme of sustainability implicitly and explicitly, have positive attitudes towards the potential contribution of theatre and OE to SE. They have good insights in the ways in which it contributes, however, a wider variety of participants, experts and non-experts, would give a more balanced overview and might bring very different insights.

The insights gathered from the focus group discussion were subject to a thematic analysis, done by a single researcher. This includes all the work of analysing the data, done by creating codes, applying them to the transcript, and eventually organising them into themes. Even though peer feedback was given on multiple occasions, this does not fully take away the subjectivity of the researcher. A researcher cannot possibly distance themselves completely from their own subjectivity. Moreover, the researcher is potentially influenced by previous knowledge regarding the subject. Ideally, a system of ‘intercoder agreement’ (ICA) would be used, where two or more researchers would, independently, use the same code book to apply it to the transcript (Guest et al., 2014, p. 13). The authors explain how the researchers could discuss where they have similar codes and where not, resulting in a more objectively coded transcript. Considering the limitations in time and resources inherent to a masters' thesis, ICA was not possible for this project, and only peer feedback was used.

The analysis relies on someone's interpretation of words used by others. Even though, there was no analysis on a latent level, in which the researcher analyses underlying ideas, assumptions, or conceptualizations (Braun & Clarke, 2006, p. 84), the semantic analysis still relies on one person's interpretation of other people's words. Moreover, most of the participants in the focus group discussion did not have the chance to speak

their own mother tongue, making the discussion more susceptible for misinterpretation and meanings getting lost in translation. These risks were minimized by having a translator/interpreter, and by confirming that all participants felt comfortable using English, yet this does not take away all risks of misinterpretations.

7.2 Discussion of the research results

Keeping these limitations in mind, this research brings about some food for thought and invites to discuss. The experts have expressed their views and perceptions regarding SE. This resulted in the building of the Laptop model of SE, as shown in figure 3. This model consists of cognitive aspects, social and emotional aspects, and actions related to sustainability. It is the experts' belief that SE consists of all three parts. Further, the data showed the different ways in which outdoor theatre affects this model, by influencing all the parts on one hand, and creating a cycle of interconnection between the several parts, as seen in figure 7. In other words, outdoor theatre contributes holistically to SE and strengthens the interrelation between the several parts that SE consists of.

While outdoor theatre contributes holistically to the Laptop model of SE and generates interrelation, the experts expressed that it is essential that both theatre and OE are seen as 'an experience'. These different ways of contributing to SE are not inherently part of theatre or OE respectively, yet they are present because the activity is 'an experience'. The change from being outdoors to being in a classroom, from experiencing a theatre piece to talking about it, framing the piece or the outdoor experience into other perspectives and knowledge, is extremely important. Going to the theatre, or having an outdoor experience, has a clear beginning and ending, distinguishing it from the continuous stream of consciousness. This makes it possible to talk about the experience, frame it, contemplate about it, get more perspectives, and eventually build your own opinions and ideas. Moreover, 'an experience' is more memorable than the continuous flow of experience, which makes it more valuable within SE.

The Laptop model is designed for making the ideas and views of the experts understandable and to gather their views in a visual overview. However, it is fair to say that this model, with the cognitive aspect, the social- emotional aspect, and the aspect of actions, could be very well compared to the more used, and established distinguishment between engaging 'head, hands, and heart', as originated from the ideas of Johan Heinrich Pestalozzi (Easton, 1997; Laubach & Smith, 2011; Sipos et al., 2008; Tan et al., 2021). The concept of 'head, hands and heart' is sometimes connected to SE

(Sipos et al., 2008), but also often presented as a form of general pedagogical ideals (Easton, 1997; Laubach & Smith, 2011; Tan et al., 2021). The Laptop model of SE is uniquely for SE.

Even though the results of the thematic analysis show the variety of ways in which outdoor theatre contributes to SE, the experts pointed out on several occasions the practical challenges related to organizing such experiences for children. The experts mentioned, for example, that children do not get enough time outside, while at the same time they recognized that children enjoying the Finnish education system are probably more privileged than the average child in that sense. Moreover, so the teacher shared during the focus group discussion, organising activities outdoors or at a theatre regularly is challenging, whereas simply staying in the school poses less of those practical challenges.

In this way, the Laptop model of SE symbolizes several layers related to sustainability. In Western countries, it is nowadays difficult to imagine going through formal education without a laptop. Moreover, a laptop is not really equipped for the outdoors, forcing the children to spend a big chunk of their time indoors. Furthermore, a laptop as we know it, does not fully correspond with sustainability, as the minerals needed for them are hard to mine, resulting in unsustainable practices both for humans and nature (see also 5.1). Thus, while a laptop is a normality in modern human lives, the Laptop model also reflects the challenge of making that normality sustainable. The model makes it possible to visualise SE as it is, while simultaneously encouraging to think further, as it also points out some of the challenges that the sustainability crisis brings about.

One big challenge for educators is getting children outside, as the teacher also mentioned in the discussion. This research highlights different ways in which OE can support SE. However, in the 'crowded curriculum' it is not always easy to organise this. Moreover, OE is very location specific (Quay & Seaman, 2013). The experts recognised that it is fairly realistic to bring children outside to nature in a Finnish context, but in many parts of the world, this might not be as easy or straightforward. The Laptop model of SE and the contribution to it by outdoor theatre is only seen in a Finnish context. Currently, the Laptop model of SE cannot be applied in other contexts yet. To bring this model further, a 'love for the local' approach (Hill, 2013) would be highly recommended.

Repeating this similar research design in different places and with different participants, would be very interesting and useful indeed. Besides getting a better overview related to the local specific situations, a wider perspective would make the data, and the analysis, stronger. As we learn from Onwuegbuzie et al. (2009), a focus group can meet up one

single time (as was the case in this research), but could also meet up multiple times. The amount of different focus groups can vary as well. Conducting multiple focus group discussions would allow the research to reach a point of 'data saturation', where no more new insights come from collecting more data, or a point of 'theoretical saturation', where the developed theory (in this case the Laptop model and how it is influenced by theatre and OE) is strong enough to be used on future data (Onwuegbuzie et al., 2009, pp. 3, 4).

Overall, in both the case of theatre and OE, the value of experience is made clear by the participants. The experts highlight that the simple fact that the children have an experience at the theatre or outdoors (or both, as was the case with 'Spöket på Lillklobb / Lillklobbin kummitus), is already very valuable to SE. This view is also present in other literature related to OE. Palmer (1999) for example, points out, after analysing 1259 autobiographical statements spread over nine countries related to the development of environmental concern, how "the most important single fact by far was childhood experiences of nature" (p. 387). Ballantyne & Packer (2009) also suggest that 'experience-based' strategies in outdoor environments provide the most engaging, effective, and enduring learning experiences (p. 259). This suggests that is worth for educators concerned with SE to try to overcome the practical challenges of creating outdoor experiences for children.

Similarly, the value of theatre as an experience highlighted by the experts links strongly with previous literature. A clear example of how theatre can be an experience came up during the focus group discussion, when the younger actor nostalgically and joyfully remembered almost all the plays she saw from her current colleagues. This resonates with Levy's (2005) argument, who says that: "...any attempt to explain how the theatre works in words will be at best a translation or paraphrase. The real power of the theatre lies in our total experience of it before the mind begins to turn that experience into words." (p. 20). Levy (2005) suggests that theatre teaches in many ways, but the most important is to look at what remains after the experience is over. According to Levy (2005), what remains is a complex of 'shadow-track' emotions, imprinted in us because of the experience. The author explains that this eventually gives us the capacity to feel familiar feelings, even though a situation might be completely new, and calls this 'emotional recognition' (p. 25).

As such, the Laptop model of SE, and how outdoor theatre as an experience contributes to it, potentially offers solutions for some challenges related to SE. In the introduction of this paper, several barriers and challenges related to SE were pointed out. So have Wolff et al. (2017), for example, explained that the concept of sustainability is not in line with

general trends in society, higher education tends to be very subject-oriented and organised according to (unsustainable) business models, a strong understanding is needed yet difficult to achieve, and finally, sustainability depends highly on personal values and ethics. Such barriers eventually contribute to the difficulty for teachers to put SE into practice.

Throughout the data analysis it became apparent that the experts agree on the value of outdoor experiences for SE. Figure 6 shows how the experts explained that OE has the potential to strengthen the interconnection between the several parts of the Laptop model of SE. As children spend time outside, they get a better understanding of nature's complexity, which leads to positive attitudes related to the outdoors, and to taking actions that contribute to a healthy nature. Waage et al. (2012) describe this predisposition to taking an interest to learn about the environment, feeling concern for it, and acting to conserve it, as important for the developing of one's environmental ethic. Thus, it appears that outdoor experiences can help to overcome the challenges for SE, as described in the previous paragraph. More specifically those of the strong understanding that is needed and the high dependency on personal values and ethics.

However, outdoor experiences can take many forms, and are not a guarantee for qualitative SE. Even though one of the experts described Lillklobb as 'a paradise', and I have mentioned the need for a 'love of the local' approach, there is still more to outdoor experiences for them to be valuable to SE. Hill (2013) sets out a continuum where outdoor experiences can be placed upon. On the one side of this continuum there is 'anthropocentrism' and on the other 'eco-centrism'. With this continuum, Hill (2013) explains how outdoor experiences, where nature is used in a more anthropocentric way, can subvert the potential contribution to SE. The importance of the type of activity was also highlighted by one of the experts during the focus group discussion:

But it also depends on what do you do there. If you go hunting, you have a totally other experience than if you take care of some little bunny or some insects. So, it's not just going there. It must be something with what you do there.
(Fia)

Also, for theatre as an experience, some risks are to be expressed when thinking of SE. The experts, and the literature I mentioned in chapter 2, give various ways of how theatre can contribute to SE. The analysis of the data, and figure 5 as a synthesis, shows how

the experts ventured into detail on how theatre positively affects the Laptop model of SE holistically, by feeding curiosity, raising awareness and understanding, and encouraging action. In chapter 2, I highlighted how Levy (2005) describes the ways in which theatre can teach. However, this same author also describes the risk that theatre carries with it. A risk to do harm. This author writes that, like the way theatre can teach by leaving shadow-track emotions, it can also 'mis-educate' those emotions. Levy continues by saying that the effect is a distortion and misdirection of our basic emotions. With general sustainability being dependant on individual values and ethics, this risk of mis-educating is certainly valid for SE. Even though Gert convincingly said that "theatre does not have to teach anybody anything", and none of the other experts disagreed, Levy (2005) is of a different opinion and mentions that it is widely assumed that theatre, especially theatre for children, should teach. However, bearing in mind the risk of mis-educating, more importantly, I think, is the notion that "it is universally assumed that even if the theatre does not teach, it should do no harm." (Levy, 2005, p. 20)

So, if we bear in mind the risks that theatre carries with it, and the considerations that need to be made for outdoor experiences to be valuable to SE, their contribution to SE is explained throughout this thesis. Even though I started this thesis by saying that 'a small step in the right direction is not enough', I'd like to add a 'but' to that now. If the Laptop model of SE, and understanding the contribution of outdoor theatre, can help teachers to put SE effectively into action, then it might lead to children with a more comprehensive understanding, a higher awareness, and personal ethics and values leading to pro-environmental actions. This then again might inspire others across generations, and so on. Eventually, one small step in the right direction might just lead to a big leap forward.

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Appendices

APPENDIX A – Synopsis of 'Spöket på Lillklobb / Lillklobbin Kummitus'

Introduction

'Spöket på Lillklobb / Lillklobbin kummitus' is a theatre show by Unga Teatern, with additional outdoor workshops for the children led by the actors after the show. It was planned to take place in 2020 (as the theatre's 60th anniversary play), but due to the Covid-19 pandemic it got postponed to 2021. Here follows a brief synopsis of the play.

When the class group arrives, the children are divided into groups by coloured stickers. The director of the theatre welcomes the children and explains the situation: that they came to celebrate the 60th anniversary of the theatre. During his welcoming speech, he is interrupted by a scary sound. Slightly worried, he tries to comfort the children (and himself); ghosts do not exist. He continues his speech, but again, gets interrupted. This time, two ghost voices start a dialogue. We hear the voices of Hilja Ruth and the Old Patron of the land, who both lived here over 200 ago. They discuss nature and how to manage the land. Hilja Ruth talks about her diary, in which she wrote about how to keep nature healthy. The patron, however, looks down on her and mockingly says that this woman thinks she is a scientist just because she can read and write. He wants this 'witchcraft' to stop and wants to destroy the diary. Then, Hilja's voice turns to the children and says: "I do this for you, the children of the future". She urges them to find her diary, which she says she has hidden somewhere in the grounds of Lillklobb. The diary is necessary to help her protect nature, because her diary is full of true knowledge of nature. The conversation ends with Hilja saying: "give the forest, soil, air and water its voice back."

The director of the theatre is confused. It gets even worse when, suddenly, two clowns, called Cyklaren and Gycklaren, enter the scene with their theatre bike. They have a traveling theatre show and are happy to have found an audience to entertain. Then, a young girl called Ingrid enters the scene. She has come to fetch the newspaper for the Patron and is surprised at seeing all these people in the grounds. She says that there is plenty of work on the field and they'd better get started. She tries to get the children (who she believes are dayworkers) along. Cyklaren and Gycklaren do not want to lose their audience though, and they take the newspaper from Ingrid and start teasing her. Very surprised, they notice it's a newspaper from 1906. However, for Ingrid that is today. She is carrying a book as well, which is also taken by the teasing clowns. They read out loud from it, and it turns out to be Hilja Ruth's diary. Hilja writes that she has hidden the three most important pages, hoping to keep them safe from the Patron. She asks that whoever

finds this diary should try to find these pages. The clowns are impressed and give back the diary. The children are asked to keep an eye out for these pages. This prologue ends by Ingrid taking one group with her to the fields, another group goes off with the clowns to see their theatre show, another group is dragged away by the theatre pedagogue Harriet, who shows up and wants to give the kids a tour in the theatre's museum exhibition, and the last group is left with the utterly bewildered theatre director.

The 4 mini plays

In Table 6 you find a brief description of all mini plays that follow.

Table 6 - The 4 mini plays the groups go through in different orders

<p>Doing chores with Ingrid</p>	<p>The children join Ingrid to help in the garden while she talks about the things she learned from the diary and the beauty of nature. Ingrid's parents join and the mother explains why only the eldest child goes to school as the rest are needed at home to help. Right now, Ingrid must hang the laundry. They then move over to Ingrid's own little garden patch, where Ingrid talks excitedly about the plants she has planted there, and the worms she is caring for. She shows the audience the diary in which the information about the plants and nature is written and she says that the seeds for the plants came from a box that Hilja Roth had owned. At that point she realizes that the box isn't in its usual hiding place. To add to the stress, her mother takes the diary from her, as she believes "science" is not something for a girl to be occupied with. Ingrid encourages the children to help her get the diary back and find the box of seeds.</p>
<p>A walk through Unga's history, with Cyklaren and Gycklaren</p>	<p>The clowns are excited to have a crowd to entertain. They have a mini theatre venue, with seats around their bike stage. With different puppets, they make a humoristic overview of Unga Teatern's history. A red thread through their puppet show is the puppet who is known as 'Tistou - The boy with the green fingers', who makes everything bloom.</p>
<p>A practical "Café" with the director</p>	<p>The children can have a toilet break, a drink and a snack. Paul (the director) joins them to help with the practicalities. There is also a special guest, a person who used to work at Unga Teatern (different person every show). Paul has a interview/conversation with this guest, giving the children information about the different work roles in the theatre, now and in the past. They also discuss ghosts as the window above them starts moving, and objects seemingly fall out of the sky. Not sure what to think, Paul wants to continue the celebrations and takes champagne glasses out of a box. Smoke suddenly comes out, and he notices a box of seeds. He lets the children investigate this. Depending on the order, they either know already that Ingrid is looking for this box, or they will get to know that later.</p>
<p>Harriet and Pettson doing role play, going back in the past</p>	<p>Here, the children get to visit a museum exhibition about the theatre with Harriet, who works at Unga Teatern. In an interactive way, she shows pictures of past shows, and old costumes. She and the children are carefully watched by Pettson, who became the janitor of the theatre, since the theatre stopped with Pettson and Findus - shows. When Harriet talks about old costumes, Pettson funnily suggests that he and Harriet should dress up as Hilja Ruth and the Old Patron. In those roles, they discuss nature and agriculture. Hilja wants to make sure nature is ok, while the patron is more concerned about doing things the way they have always been done.</p>

General red thread throughout the mini plays

During all these mini plays both Swedish and Finnish are used in a way that essential information will be given in both languages. Depending on the mothertongue of the audience, the play is performed with a focus on either or, keeping the bilingual aspect.

When a group is visiting their fourth mini play, they will receive a piece of the puzzle. If a group goes last to Ingrid's part, the children will be encouraged to work together, and they succeed in taking back the diary of Hilja Roth from the mother of Ingrid. The group visiting Cyklaren and Gycklaren will receive a missing page from the diary that was hidden in the pocket of one of the puppets. The group that is in the café will not only get to see the seed box, but this time there is also a missing page from the diary. And finally, the last group in the exhibition will get a missing page that Pettson finds in the costume of the Old Patron. This brings all the pieces of the puzzle together when the groups meet in the end. The characters come together, Ingrid gets the diary, all the pieces of it, and the seed box back, and they end with a song.

The 4 workshops

Visiting class groups can additionally follow workshops after the play. Information about these workshops is also available for them, to realize themselves in the school or at home if they so wish. The children are again divided into four groups, each to follow a separate workshop. The groups will later share with each other what they learned in their respective workshops.

Table 7 - The workshops as part of the activity

Making worm compost	Together with the children Ingrid takes care of the worms. They learn how to make 'worm compost'. The children get to make 'a new home' for the worms and learn about the importance of worms in the soil.
Planting herbs and vegetables	This group gets to plant herbs and vegetables with a 'no-dig' method, according to permaculture principles. Together with Cyklaren and Gycklaren, they learn about the importance of healthy soil for plants, and why digging or tilling is not that great for the soil.
Making a willow hut	This workshop is organised by Ingird's mother and Pettson. The children build a willow hut. They experience how the willow feels, how to plant it and they learn that it makes roots and grows. Simultaneously, Ingrid's mother tells different stories about superstitions and urban legends that exist in her time (about a hundred years ago from the childrens' perspective).
The layers of soil	This workshop gives information about soil. There is an aquarium filled with layers of soil, in which the children can see how the soil evolves throughout the years. They get to touch and feel some plants and water them, and they learn about how plants 'eat' certain things from the soil and give back other things.

APPENDIX B – Official information (in Finnish and Swedish) on 'Spöket på Lillklobb / Lillklobbin Kummitus'

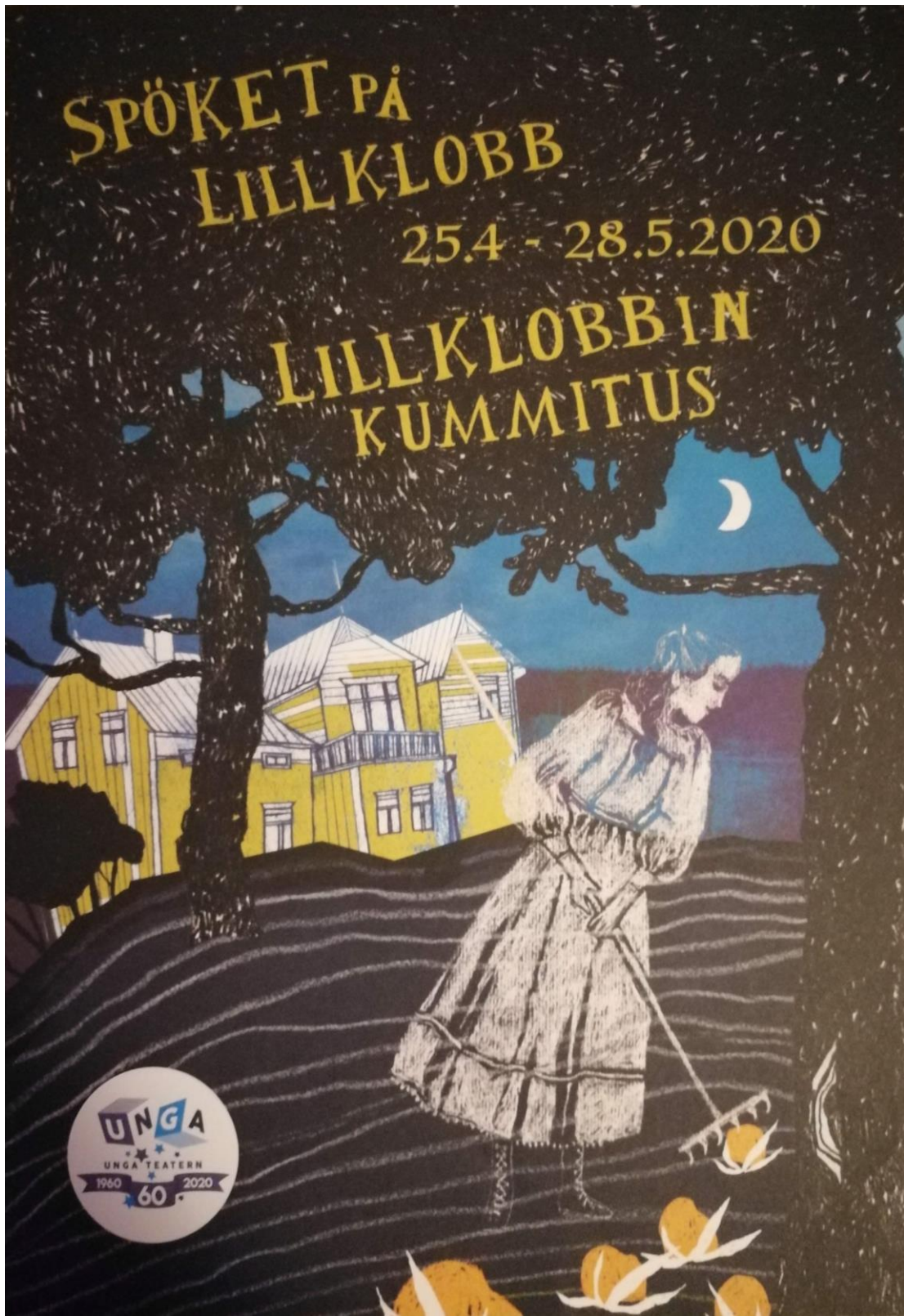



Figure 8 - Frontpage of informative flyer of Spöket på Lillklob / Lillklobbin kummitus, by Unga Teatern



**SPÖKET PÅ
LILLKLOBB
LILLKLOBBIN
KUMMITUS**

BILJETTER / LIPUT
VARDAGSMORGN
/ ARKIAAMU
12 €
KVÄLL, LÖRDAG
/ ILTA, LAUANTAI
18 €

UNGA TEATERNS TVÄSPRÅKIGA 60-ÅRS JUBILEUMS-FÖRESTÄLLNING *Spöket på Lillklobb/Lillklobbin kummitus* blir en sällan skådad teaterfest i det natursköna Lillklobb. Texten är skriven av de prisbelönta dramatikererna Harriet Abrahamsson och Paul Olin.

Föreställningen är mycket mer än en ordinär teaterpjäs. Publiken rör sig både ute i trädgården och inne i salongen och är med i händelsernas centrum och påverkar handlingens gång. En fattig torparfamilj ger oss en historisk inblick i hur det var förr på Lillklobb, medan en kringresande gycklartrupp bjuder på en kavalkad av teaterns egen historia. I teatersalen får vi ta del av en interaktiv utställning och vi får äta vårt mellanmål ledsagade av en teaterdirektör som intervjuar gäster från förr.

Mitt i allt det historiska blickar vi in i framtiden via ett ekologiskt perspektiv. I föreställningen och publikarbetet efteråt får barnen lära sig hur vi kan ta hand om vår jord på ett mera skonsamt sätt. Spöket på Lillklobb/Lillklobbin kummitus är samtidigt komedi, drama, lärostycke, utställning och talk show med en gruvlig spökhistoria som berättelsens utgångspunkt.

Premiär 25.4.2020 på Lillklobb. Spelperiod 25.4–28.5.2020. Föreställningen är tvåspråkig (sve/fi). Längd ca 1 h 45 minuter.

UNGA TEATERNIN KAKSIKIELINEN 60-VUOTIS-JUHLAESITYS *Spöket på Lillklobb/Lillklobbin kummitus* on ainutlaatuinen teatterielämys luonnonkauniissa Lillklobbissa. Näytelmän ovat kirjoittaneet palkitut näytelmäkirjailijat Harriet Abrahamsson ja Paul Olin.

Esitys on paljon enemmän kuin tavanomainen näytelmä. Esitys koetaan sekä puutarhassa että teatterisalissa ja yleisö on tapahtumien keskiössä, vaikuttaen tapahtumien kulkuun. Köyhä torppariperhe näyttää meille millaista oli entisaikaan Lillklobbissa ja kiertävä ilveilijäjoukko vie meidät läpi teatterin historian. Teatterisalissa osallistumme interaktiiviseen näyttelyyn ja välipalamme nautimme seuraten teatterinjohtajaa haastattelussa vieraita kuluneilta vuosikymmeniltä.

Keskellä kaikkea tätä historiaa katsomme myös tulevaisuuteen ekologisesta näkökulmasta. Lapset oppivat sekä esityksen aikana että yleisötyössä erilaisia tapoja pitää huolta maapallostamme. Spöket på Lillklobb/Lillklobbin kummitus on samaan aikaan komedia, draama, opetusnäytelmä, näyttely sekä talk show – kammottavan kummitustarinan ollessa kertomuksen lähtökohtana.

Ensi-ilta 25.4.2020. Esityskausi 25.4.–28.5.2020. Esitys on kaksikielinen (ruotsi/suomi). Kesto n. 1 h 45 min.

Text / teksti: **Harriet Abrahamsson, Paul Olin** Regi / ohjaus: **Paul Olin** Ljus- och ljuddesign / valo- ja äänisuunnittelu: **Jukka Hannukainen** I rollerna / rooleissa: **Harriet Abrahamsson, Ylva Edlund, Stella Laine, Åsa Nybo, Paul Olin, Frank Skog, Anders Sundström, Kristian Thulesius**
Publikarbete / yleisötyö: **Harriet Abrahamsson, Gaye Amus, Joshua Finch**
Förfrågningar kring publikarbetet / tiedustelut koskien yleisötyötä: harriet.abrahamsson@ungateatern.fi

LILLKLOBB
PERMACULTURE

UNGA
UNGA TEATERN

Learning in Nature

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Figure 9 - Informative page of flyer regarding Spöket på Lillklobb / Lillklobbin kummitus, by Unga Teatern

APPENDIX C – background information and consent form

Group discussion consent form

Purpose

You have been invited to participate in a group discussion, as part of a study conducted by Floriaan Tops as masters' thesis for the University of Helsinki. The purpose of this study is to find out how experts from different fields perceive 'Sustainability Education' (SE) and how theatre, as well as outdoor experiences, can play a role in reaching the goals of SE.

Procedure

You will be part of a group of 6 participants, all of whom were involved in some way in the project 'Spöket på Lillklobb / Lillklobin Kummitus' by Unga Teatern. The discussion will be moderated by Floriaan. The discussion will be recorded and note-takers are present. The results will be reported anonymously.

Please note that there are no wrong or right answers, it is specifically your personal views and opinions that are interesting for this study. Please respect other participants and refrain from interrupting each other. Do however feel free to contradict, discuss with, or ask clarifying questions from each other in a polite way.

The discussion will be held in English. Please use English as much as possible. If you do not know specific words, you can ask other participants for help, or try to explain as well as possible. The research assistant can also help to translate if necessary from Swedish or Finnish to English.

Confidentiality

All those participating in the group discussion agree to respect the privacy of other participants by not disclosing that what has been discussed during the group discussion.

As said before, information will be used anonymously. Only Floriaan and his two supervisors from the University of Helsinki, will use the material for analysis. The research is fully done following the guidelines for ethical research as stated by the University of Helsinki. After the research, the material will be permanently destroyed.

Contact

If you have any questions regarding this research, feel free to contact Floriaan at Floriaan.tops@helsinki.fi

I understand the information above and agree to participate according to these conditions:

NAME: _____

DATE: 6th of October 2021

SIGNATURE: _____