

# The digital transformation of drama

Learning opportunities and obstacles

Louise Andersson

Institutionen för pedagogik och didaktik/Department of Education

Examensarbete 30 hp /Master's degree 30 HE credits

Examensämne/ Degree subject Pedagogy and didactics

Masterprogrammet i pedagogik (120 hp) /Master's program in pedagogy (120 HE credits)

Vårterminen/Spring term 2023

Handledare/Supervisor: Eva Edman Stålbrandt

Examinator/Examiner: Elias Schwieler



**Stockholms**  
universitet

# The digital transformation of drama

## Learning opportunities and obstacles

**Louise Andersson**

## Abstract

The purpose of this master thesis is to increase knowledge of facilitators' and participants' learning experiences in online drama. Semi-structured interviews with 14 informants were conducted. After that an analyzation based on Mezirow's transformative learning theory was carried out. By using an abductive approach and a thematic analysis, the results show that the informants have experienced both opportunities and obstacles in learning. The opportunities that are being mentioned are around individual-, team-, and collective learning, methodology and technical developments. The obstacles that are being mentioned are within methodology and technical developments. Some examples that come up as both learning opportunities and learning obstacles are around time, amount of people and attention span, how to use the camera, accessibility and connection, bodily aspects, safety, security and confidentiality, knowledge, and possible bias around technical developments. To create learning opportunities in online drama, facilitators need to have instrumental learning around the methodology, setting, and what artefacts-, technical applications- and other technical features to use. Traumatic and embodied learning can create further learning opportunities that can lead to a transformation in online drama. Online drama can be viewed as an emancipatory education and a sustainable transformative pedagogy where mind, body and spirit can connect. The results are reasonably consistent with previous research. The discussion problematizes the need for further research to develop the domain of online drama further.

## Keywords

Online drama, Transformative learning, Digital, Hybrid, Emancipatory Education, Sustainability.

# Sammanfattning

Syftet med detta examensarbete är att öka kunskapen om lärares och deltagares lärandeupplevelser inom online drama. Semistrukturerade intervjuer med 14 informanter genomfördes. Därefter analyserades resultaten utifrån Mezirow's transformativa lärandeteori. Genom att använda ett abduktivt förhållningssätt och en tematisk analys visar resultaten att informanterna har upplevt både möjligheter och hinder i lärandet. De möjligheter som nämns handlar om individuellt, team- och kollektivt lärande, metodik och teknisk utveckling. De hinder som nämns finns inom metodik och teknisk utveckling. Några exempel som dyker upp som både lärandemöjligheter och lärande hinder är kring tid, antal människor som deltar och uppmärksamhetsförmåga, hur man använder kameran, uppkoppling, kroppsliga aspekter, säkerhet och konfidentialitet, kunskap och eventuell bias kring teknisk utveckling. För att skapa lärandemöjligheter i online drama bör lärare ha instrumentell kunskap kring metodiken, miljön, artefakter samt tekniska applikationer och funktioner. Traumatiskt och förkroppsligat lärande kan skapa ytterligare lärandemöjligheter som kan leda till en transformation av online drama. Online drama kan ses som en emancipatorisk utbildning och en hållbar transformativ pedagogik där sinne, kropp och själ sammankopplas. Resultaten överensstämmer relativt väl med tidigare forskning. Diskussionen problematiserar behovet av ytterligare forskning för att utveckla domänen online drama ytterligare.

## Nyckelord

Online drama, Transformativt Lärande, Digital, Hybrid, Emancipatorisk Utbildning, Hållbarhet.

# Contents

|   |           |
|---|-----------|
| <b>Preface .....</b>                              | <b>1</b>  |
| <b>Introduction .....</b>                         | <b>2</b>  |
| Background .....                                  | 3         |
| A pedagogic view on drama .....                   | 3         |
| The development of online drama.....              | 4         |
| A neuroscientific view on online drama.....       | 4         |
| Purpose and question.....                         | 5         |
| <b>Previous research.....</b>                     | <b>5</b>  |
| Search strategy.....                              | 5         |
| Findings .....                                    | 6         |
| A pedagogic view on drama .....                   | 6         |
| Drama in online settings.....                     | 7         |
| The methodology of online drama.....              | 7         |
| Technical aspects .....                           | 8         |
| <b>Theoretical framework .....</b>                | <b>10</b> |
| Transformative Learning Theory .....              | 10        |
| Transformative learning .....                     | 11        |
| Transformative education .....                    | 12        |
| <b>Method .....</b>                               | <b>13</b> |
| Choice of method .....                            | 14        |
| Selection and delimitations .....                 | 14        |
| Data collection and implementation .....          | 15        |
| Semi-structured interview survey .....            | 15        |
| Data processing and analysis method.....          | 16        |
| Thematic analysis .....                           | 16        |
| Ethical considerations .....                      | 17        |
| The quality of the study .....                    | 18        |
| <b>Results .....</b>                              | <b>20</b> |
| Learning opportunities in online drama.....       | 20        |
| Individual-, team-, and collective learning ..... | 20        |
| Methodology and setting .....                     | 23        |
| Technical developments .....                      | 31        |
| Learning obstacles in online drama .....          | 35        |
| Methodology and setting .....                     | 36        |
| Technical developments .....                      | 40        |

|  |           |
|--|-----------|
| <b>Analysis.....</b>   | <b>42</b> |
| Transformational learning .....  | 42        |
| Individual transformational learning .....                                 | 42        |
| Team transformational learning.....  | 42        |
| Collective transformational learning .....                                 | 42        |
| Methodology, setting and instrumental learning .....                       | 43        |
| Instrumental learning for the future of online drama .....                 | 44        |
| Traumatic and embodied learning.....                                       | 44        |
| Gain different perspectives and ensure transformation .....                | 45        |
| Meaning making can lead to new perspectives .....                          | 46        |
| Critical reflection is crucial for transformation.....                     | 46        |
| Discourse and communicative learning.....                                  | 47        |
| Ongoing investigation of people’s frame of reference .....                 | 47        |
| Emancipatory education and a sustainable transformative pedagogy.....      | 48        |
| <b>Discussion .....</b>  | <b>50</b> |
| Opportunities for extended learning and global communication .....         | 50        |
| Loss of knowledge and bias around technical developments an obstacle ..... | 50        |
| Learn to adapt the methodology to increase efficiency and learning .....   | 51        |
| Ensure safety, agreements and confidentiality.....                         | 51        |
| Technical and instrumental learning can lead to further developments ..... | 52        |
| Hybrid and mixed realities for greater real-time engagement .....          | 52        |
| The digital transformation of drama as sustainable development .....       | 53        |
| An action-oriented transformational emancipatory education .....           | 53        |
| Evaluation of the method .....   | 54        |
| Conclusion.....  | 54        |
| Future continued research .....  | 55        |
| <b>References .....</b>  | <b>56</b> |
| <b>Appendix .....</b>  | <b>61</b> |
| 1. Letter of consent in English .....                                      | 61        |
| 2. Letter of consent in Swedish .....                                      | 63        |
| 3. Interview guide .....   | 65        |
| 4. Initial email.....  | 66        |

# Preface

This essay was written as part of the master's program in pedagogy and didactics at Stockholm University. One of my main interests has been to understand and investigate how educational drama, psychodrama and sociodrama may be a pedagogical tool within the field of trauma-informed care. Studying has been both rewarding and sometimes challenging and involved many early mornings of work. The work is now coming to an end and there are a few people I want to thank. Firstly, I would like to thank the facilitators, teachers, educators, participants, students, and therapists that have made this study possible. Thank you for taking the time to share your experiences of online drama. Without your stories this study wouldn't have been possible. I would also like to extend a big thank you to my supervisor, Eva Edman Stålbrandt, for all valuable advice and guidance throughout the whole process. Your theoretical knowledge, research tips, sharp readings and encouraging utterance, have helped immensely. Thank you so much for taking the time. I have really enjoyed being on this master thesis journey with you.

Louise Andersson

Stockholm University, June 2023.

# Introduction

The area of interest in this study is how facilitators' and participants' describe their experiences of online drama and what learning obstacles and opportunities are occurring. Online drama can be described as a way of doing drama simulations and role change in video conference meetings, but other digital software and platforms can also be used. Since the COVID-19 pandemic, a lot of educational drama had to move online, and now some years after, a lot of drama education seems to have moved online more permanently. Another aspect that makes the area of interest important is since education technology is growing at a rapid speed (Schunk, 2018). To do drama online was something that many thought was impossible before the pandemic (Cziboly & Bethlenfalvy, 2020). But we now have experiences of doing drama online more permanently, which is why this area is important to investigate and learn from. It is also about ensuring that communication is possible, not only in times of crises like the COVID-19 pandemic, but to be at the forefront of new technological solutions within the field of online drama.

To understand what facilitators' and participants' of online drama have experienced, the learning opportunities and learning obstacles, can lead to both an overview and evaluation which can be important in many areas. Firstly, the area of interest can be important from a societal perspective. By learning more about facilitators' and participants' experiences we can learn how to use online drama and become a sustainable society. It can lead to global benefits around lifelong learning that is characterized by the development of humanistic capital and growth which can be important for democracy, social cohesion, and global lifelong learning (Biesta, 2018). Secondly, the area of interest can be important from an organizational perspective. By learning more about facilitators' and participants' experiences we can learn what is needed to become more sustainable as institutions and organizations that uses online drama. It can mean specifying both the purpose of learning as well as what the learning includes which Biesta (2018) points out. It can also mean that institutions become more sustainable by collaborating across borders and learning more about how online drama can be used. This can lead to a deeper sense of purpose, engagement, social responsibility, and commitment for the common good (Parks Daloz, 2000). And thirdly, the area of interest can also be important from an individual perspective. By learning more about facilitators' and participants' experiences we can learn how to use online drama and become more sustainable as individuals. We can learn how to use online drama to develop ourselves, how to resolve conflicts, to be critically reflective and learn how to act instead of just following others (Mezirow, 2000). By becoming more sustainable as individuals and learning from each other, might also mean that the possibility of deliberately hurting another person or us, will grow unthinkable (Parks Daloz, 2000).

Therefore, the intent is to create knowledge about what is important to consider in both methodology and technical aspects, when designing and using online drama. I want to create knowledge around what kind of learning can occur, and if any transformation takes place. I want to create knowledge around what it takes to create a sense of really meeting and interacting in online drama that can bring opportunities all around the world. It can be linked to the United Nations sustainable development and

goal 4 which is about quality education for all, and goal 16 that is providing peaceful inclusive societies and institutions with access to justice for everyone (Regeringskansliet, 2021; UN, 2022).

## **Background**

### **A pedagogic view on drama**

The area of interest is online drama, which also can be referred to as a pedagogical process that involves process drama, creative drama, or other methods (Van de Water, 2021) but used online. The noun drama is described by Cambridge Dictionary (n.d) as a play in theater, on television, or movies that uses play- and art expressions while actions are performed by others. Participants engage by bringing themselves into a dramatic experience and engage with an element and fiction. The fiction and elements used can be created by themselves, or together with others. Drama can be described as an active learning process where metaphors are used to promote diversity, inclusion, and social awareness, through embodied learning (Van de Water, 2021). In this study the area of education in online drama is covered by investigating both facilitators' and participants' experiences. A facilitator can be a teacher, pedagogue, educator, director, or therapist. A participant is those performing in roles and acting in the drama which can be students, but also teachers and other people since it is not uncommon that all people that participate in online drama, goes into roles. Online can be described as an adjective or adverb that is a quality involving information, processes, services, and products that are connected to a system. The online system involves transfer by using computers that communicate with other computers, over the internet according to Cambridge Dictionary (n.d). So, the area of interest: online drama, involves play-and art expressions performed by actors and transferred over the internet.

Drama as a pedagogy has been used in many different areas to improve learning (De Villiers & Botes, 2014; Overland, 2017). Drama can also be used to handle controversial issues and cope with conflicts and crises like climate change (Beach, 2015; Brown et al., 2017; Lehtonen, 2021; Lehtonen et al., 2020; Sheppard, 2005, Wu and Lee, 2015). Also, the use of psychodrama and sociodrama have also been used in educational setting Albernaz, Azevedo & Faé, 2022; Desarzens & Ramsauer, 2011; Maya & Maraver, 2022; Michaels Hollander & Jaffer, 2017; Ter Avest, 2017). The psychotherapeutic method psychodrama created by J.L. Moreno (1889-1974) is described as drama therapy, improvisational theater, action analysis, drama simulation and role-changing theater (Blatner, 1988; Kellermann, 1992). Psychodrama is often used with adults; however, it can also be used with families, children, and young people (Högberg, 1998). When the work is therapeutic, trained psychologists and doctors are involved, when it is non-therapeutic, it is more relating to experimental activities for healthy individuals where the focus is on personal growth and education (Blatner, 1988; Kellerman, 1992). The overall goals therefore depend on the facilitator, participant, the group, or the institution and can be linked to various aims, regulations, and laws. The use of psychodrama and sociodrama in online settings was mentioned by Moreno already in 1942 when he uses the term Teledrama (Moreno & Fischel, 1942), which he thought could lead to massive co-experiences. The term Teledrama is now being used to describe how psychodrama and sociodrama can be done online by using the Zoom meeting application (Simmons et al., 2022; Simmons & Wilches; 2022). The word teledrama is also used to describe how creative arts therapy can have therapeutic effects in online psychological settings (Biancalani et al., 2021; Feniger-Schaal et al., 2022).



## **The development of online drama**

Due to drama education moving online during the COVID-19 pandemic, a lot of new research around the subject of online drama have occurred (Cziboly & Bethlenfalvy, 2020; Feniger-Schaal et al., 2022; Gallagher et al., 2020; Hietamäki & Tucci, 2022; Tam, 2020). New research has therefore helped to understand important aspects when participating in and facilitating online drama. However, there is also earlier research that show that online drama can result in opportunities since people can learn together and cut out geographical barriers in immersive environments (Cameron & Anderson, 2009; Carter, 2015; O'Toole & Dunn, 2008; Zhang et al., 2009). The methodology of online drama involves possibilities to do role change, how to use the camera and how to use icons, pictures, and/or avatars (Karaosmanoglu et al., 2022; Luton & Hood, 2022). However, the guidelines may vary. Therefore, it is important to set up a clear structure around time, role-taking, sharing objects in the space, warm-up, reflection, and actions phase (Altendorfer-Kling, 2020; Anstey et al., 2004; Hietamäki & Tucci, 2022; Tarashoeva, 2022; Zhang et al., 2009). Research also shows that 3-D software is being used in online drama (Enz et al., 2008; Nicholls & Philip, 2012; Martinez et al., 2019). This can be to ensure immersive experiences and ensure that participants in online drama feel surrounded and completely involved (Cambridge Dictionary, n.d).

New technology like immersive Virtual Reality (iVR) and Augmented Reality (AR) can create opportunities in learning and be a way to develop online drama further (Adderley, 2021; Billingham and Deuenser, 2012; Dalgarno & Lee, 2010; De Freitas et al., 2010; de Villiers & Botes, 2014; Rogers, 2011; Tang, 2022). AR is described in Cambridge Dictionary (n.d) as images produced by a computer and that enables virtual data and objects to be placed in real-time situations and can then integrate and coexist into a user's physical space. VR is described as images and sounds produced by a computer that aims to represent a real situation or a place that the person can take part in (Cambridge Dictionary, n.d). So having immersive VR in online settings is a way to get participants to feel like they are completely involved in the drama. If new technologies are going to be used in online drama it is important to have a clear structure and make sure that participants act within their attention span to avoid physical exhaustion. However, the use of AR in drama is rather unexplored even though the technology has been around for a while (Bower et al., 2014; Chang, 2013; Han et al., 2015; Hwang et al., 2016). Another opportunity can be to be in hybrid environments which can be described as something that is a combination of two or more different things so that it has qualities related to all of them (Cambridge Dictionary, n.d). It can mean to combine both face-to-face and virtual meeting or combining new technical solutions like AR and iVR in a sort of mixed and extended reality (Azuma, 1997; Bower et al., 2013; Li, 2020; Li et al., 2023; Streeter et al., 2021; Tang, 2022).

## **A neuroscientific view on online drama**

Altınbaş et al. (2010) explains that mirror neurons and autonomous structures are being activated when roleplaying and seeing others acting. Bilik (2019) explains that neurons are being activated in the prefrontal cortex which can result in new connections and empathy for others being created. This has to do with the memory of the body being activated with the power of action when moving and changing roles. Therefore, unfinished experiences can be reached when using role reverse which can create new opportunities and new choices since neurons are activated on a cellular level in online drama and roleplay. Digital is a concept being used which according to Cambridge Dictionary (n.d) relates to electronic devices and computerized technology. The adjective and adverb digital can be a system that is used by a computer and other electronic equipment's. It is about sending and receiving information in electronic forms such as media and other data. Digital can also be used to describe a

sector, a domain, or a device. The concepts of online and digital are similar since both are adverb/adjective and involve computerized systems. The difference is that digital also involves other electronic forms such as media and data. The possibility to use other media and data can be linked to new computerized technology that is being developed at a fast phase and can be a way to handle controversial issues like climate change and possible future pandemics since it is still possible to learn and meet even though we are separated. Previous research in the domain of online drama can be described as a digital transformation since many different media, applications, programs, methods, and electronic equipment can be used. The neuroscientific advantages that come with online drama can help in education and learning environments since unresolved issues and emotions can affect learning, decision-making and social abilities and play a major role in being able to transform information according to Howard-Jones (2010) and Klingberg (2011). It can be described as a pedagogy of inclusivity when digital drama is used to investigate who defines knowledge, what knowledge is, how oppression can be challenged and helping students and teachers participate in a critical pedagogy that constructs new knowledge (Weinstock-Wynters, 1996). This is like the compensatory education that Nodding's (2016) mentions is important in times of crises to create equality and resilience that can promote intellectual, moral, and emotional development. The digitalization of drama can be a way for educators, schools, and institutions to use a form of compensatory inclusive education and pedagogy with neuroscientific advantages.

## **Purpose and question**

The aim of this study is to increase the knowledge of facilitators' and participants' learning experiences in online drama. I would like to examine what learning that facilitators' and participants' have experiences of and if any types of transformation take place in various types of online drama. To meet the aim of the study following questions have been formulated:

- What learning opportunities do facilitators' and participants' describe occur in online drama?
- What learning obstacles do facilitators' and participants' describe occur in online drama?

## **Previous research**

In the following section, previous research around drama, roleplay, pedagogy, and technical details like virtual reality (VR) and augmented reality (AR) will be reported. Searches for relevant research have been carried out using a specific search strategy described below.

## **Search strategy**

To find previous research across the knowledge area, searches for peer reviewed articles have been made in EBSCO Discovery Service (EDS), Education Resources Information Center (ERIC) and Google Scholar and included both Swedish and foreign studies. When searches were carried out in Google Scholar, relevant hits were checked afterwards in EDS to ensure they were peer reviewed. The searches in EDS resulted in 640 hits for drama AND Covid 19, 402 hits for drama AND climate change, 48 hits for psychodrama AND Covid 19, 8 hits for psychodrama AND virtual reality, 7 hits

for drama simulation AND role play AND virtual, 14 hits for drama simulation AND technical and 67 hits for psychodrama AND pedagogy, 21 hits for drama AND online AND hybrid, and 7 hits for drama AND augmented reality in education. In ERIC the searches resulted in 33 hits for drama AND Covid 19, 46 hits for drama AND climate change, 0 hits for psychodrama AND Covid 19, 2 hits for psychodrama AND virtual reality, 144 hits for drama simulation AND role play AND virtual, 488 hits for drama simulation AND technical, 1 hit for psychodrama and pedagogy, 4 hits for drama AND online AND hybrid, and 4 hits for drama AND augmented reality in education. Years included were articles published 2020 to 2023 for the search words drama AND Covid 19, psychodrama AND Covid 19 and drama AND online AND hybrid. For search words drama AND climate change, psychodrama AND virtual reality, drama simulation AND role play AND virtual, drama simulation AND technical, psychodrama and pedagogy and drama AND augmented reality in education years included are articles published 2000 to 2023. Exclusion criteria have been when words like “drama” and “dramatic” are used as noun for excitement, or as a genre in movies, films, theaters etc. The research that finally has been selected are articles and with the highest relevance to answer the research questions.

| Keywords                                   | EDS | ERIC | Date searched | Date published |
|--|-----|------|---------------|----------------|
| Drama AND Covid 19                         | 640 | 33   | 2023-05-17    | 2020-2023      |
| Drama AND Climate Change                   | 402 | 46   | 2023-05-17    | 2000-2023      |
| Psychodrama AND Covid 19                   | 48  | 0    | 2023-05-17    | 2020-2023      |
| Psychodrama AND Virtual Reality            | 8   | 2    | 2023-05-17    | 2000-2023      |
| Drama simulation AND role play AND Virtual | 7   | 144  | 2023-05-17    | 2000-2023      |
| Drama Simulation AND Technical             | 13  | 488  | 2023-05-17    | 2000-2023      |
| Psychodrama AND Pedagogy                   | 67  | 1    | 2023-05-17    | 2000-2023      |
| Drama AND online AND hybrid                | 21  | 4    | 2023-05-17    | 2020-2023      |
| Drama AND Augmented Reality in education   | 7   | 4    | 2023-05-17    | 2000-2023      |

*Chart 1. Search results*

## Findings

### A pedagogic view on drama

Earlier research in using drama as a pedagogy covers many different areas. Examples of this are Overland (2017) that uses roleplaying and reality gaming to develop music education to help teacher students to feel more prepared to enter the teaching. This is like De Villiers and Botes (2014) that use educational drama to assist business students and academics to improve competencies. Other examples are Ter Avest (2017) and Desarzens and Ramsauer (2011) that uses psychodrama and sociodrama techniques in teacher training to train on crucial moments in times of school system changes to support teachers to reflect on this process. Another example is Maya & Maraver (2022) that arguments for educational psychodrama in university settings as an evaluation resource to promote active learning. To use educational psychodrama for students is something that Albernaz, Azevedo and Faé (2022) describes be used to improve students understanding of Decolonial Critical Theories. This is also like Michaels Hollander and Jaffer (2017) that describes how psychodrama and sociodrama can be used to promote college accomplishment in students. Drama simulation and role play can also be used to handle controversial issues. Examples of this are Beach (2015) that uses fiction and drama as a way for students to cope with conflicts and challenges by generating alternative future scenarios. Other examples are studies by Brown et al. (2017), Lehtonen (2021), Lehtonen et al., (2020), Sheppard

(2005) and Wu and Lee (2015) which show how drama education can be a powerful tool to promote sustainability, understanding, new knowledge and change. This way, many pedagogic learning possibilities open when using drama in educational settings.

## **Drama in online settings**

During the last five years studies involving online drama have increased immensely due to the COVID-19 pandemic. Some examples of this are studies by Cziboly & Bethlenfalvy (2020), Gallagher et al. (2020), Feniger-Schaal et al. (2022) and Tam (2020). But studies before the pandemic also suggest that online drama can be used to increase learning in educational settings. Hietamäki and Tucci (2022) are showing how areas like mediation, nonviolent communication, active listening, sharing emotions and experiencing equality can result in positive relationships when working online in process drama. Other examples are studies by Zhang et al. (2009) that describe opportunities with the collaborative setting that allows people to learn together remotely, and that cuts out potential geographical and social barriers. It can mean that online drama enables teachers and students to become more technically efficient as well as learning how to act in authentic situations, which also can improve emotional learning according to Martinez et al. (2019). These findings are like Cameron and Anderson (2009) that explain that new educational learning can be created since participants' and facilitators' engage with each other and technology in new educational contexts. Research by Carter (2015) and O'Toole and Dunn (2008) show how students value both computers and drama and believe in new future immersive environments that can support their learning. Online drama has several similarities with computer-based virtual environments.

## **The methodology of online drama**

Online drama involves a methodology that includes the possibility to do role change and characterization with the help of technical features. Earlier research from Karaosmanoglu et al. (2022) shows that drama teachers believed that online drama studies cannot be fully performed due to difficulties sitting in a circle, interacting, communicating, and taking part in different exercises. The results also show that the drama teacher's initial belief or disbelief, to do drama online affected their way of trying to solve problems and finding solutions in the online drama setting. Examples are when drama teachers that believe drama can be successfully performed online, made efforts to solve problems or try and make activities suitable for the digital platform. The results also point towards the importance of the digital platforms where online drama lessons are held, since it significantly affects the quality of the lessons as well as the participation of the students, communication, and interaction.

Luton and Hood (2022) examine how online drama with year 9 students went during COVID-19 pandemic in New Zealand. The results show that students refused to turn on their cameras and rather remained hidden behind an icon or an avatar during the online drama lessons. An avatar is a virtual image of a character represented in an electronic environment. It can be a character or creature that represents yourself which is often used to interact with others (Cambridge Dictionary, n.d). However, more senior students seemed more willing to engage performatively and go into characterization. Another problem in the online drama is that the students appeared uninspired by the limitations of the platform when it comes to interaction and creating together with peers. To overcome this, teachers became more performative and took on the convention as teacher-in-role. Due to the lack of class interaction and not engaging the whole body, the teachers felt detached from the embodied interactive engagement which they would normally feel in a drama classroom where everyone can thrive on shared creativity. Luton and Hood (2022) mention that without the embodied experience in online

drama, it can result in students not getting important practical skills. Another study by Koray et al. (2022) investigates the opinions of preschool teachers and their experience of online drama lessons during the COVID-19 pandemic. The results show that 97% responded with a high rate of positive feedback towards online drama. However, the results also show that there were deficiencies in the dramatic structure and that there are possibilities to increase the efficiency of the online drama lesson.

Hietamäki & Tucci (2022) explains that clear structure and visible instructions around goals and objectives are important. Also, Tarashoeva (2022) explains that the director must provide a structure for the online space which has to do with time, who is going into roles, which role is speaking to create clarity. An example of a clear structure around the methodology of psychodrama in an online drama setting is described by Altendorfer-Kling (2020). The process in the methodology involves: 1. Instant messaging for updating, sharing and support which can be parallel to the online drama, 2. A video conference meeting where participants' and facilitators' log in and engage in an introduction to the current situation, 3. A Warm up takes place in the video conference meeting where participants share expressions, movement, photos, videos, collages, drawings and other materials and artefacts with a connection to a certain topic, 4. The game and action phase takes place where a scene is created and roles are chosen together with elements, symbols and props. The group reflects together around roles taken and the action phase, 5. Sharing, feedback and integration takes place, sometime later during a second video conference meeting. The group members participate in self-reflection and discussions around insights and current experiences.

Other examples of a methodology are described by Zhang et al. (2009) that uses 2D static avatars, text chat interface and different photographic backgrounds as scenes and up to five actors and one director can be involved in one session. Actors are given a loose scenario to improvise around, and the participants can choose clothes and bodily appearance for their own characters. The name of characters will be shown on the screen (not users' real names) which can allow users to remain anonymous. Anstey et al. (2004) describes that the facilitator also can use timers to control the online drama and other also block actions if necessary.

## **Technical aspects**

Technical aspects in online drama settings play a big part in the previous research. Aspects mentioned are digital platforms and computer applications, new technology like Virtual Reality, Immersive Virtual Reality, Augmented Reality, Extended Reality and hybrid solutions.

### **Digital platforms and computer applications**

Previous research by Altendorfer-Kling (2020), Biancalani et al. (2021), Castro, Vidal, da Silveira & de Oliveira (2020), Cziboly & Bethlenfalvy (2020), Feniger-Schaal et.al. (2022), Hietamäki & Tucci (2022) shows that the Zoom application is commonly used for it has beneficial technical features such as breakout rooms and being able to spotlight participants. Other programs that are mentioned are messenger, WhatsApp, Flamingo, InnoVUE and Miro to help the group to stay active and share their online drama process (Altendorfer-Kling, 2020; Castro, Vidal, da Silveira & de Oliveira, 2020; Cziboly & Bethlenfalvy, 2020; Hietamäki & Tucci, 2022; Nery, 2022; Zhang et al., 2009). Another example is the The FearNot! software application that is addressing the problems of bullying in schools by using an immersive virtual role-play (Enz et al., 2008). Also, the "Web 2.0 technologies" application is another platform that Nicholls and Philip (2012) use to explore the design of virtual and physical learning spaces for students of drama and theatre studies. The application combines a modular online theatre, a blogging space, and an open and immersive world where students explore

3D simulations. Another application is The Simul@b project which is a 3D simulations laboratory environment for developing teacher digital competence with enormous potential according to Martinez et al. (2019).

### **Virtual Reality and Immersive Virtual Reality**

Earlier research around online drama can be linked to new computer based virtual environments like Virtual Reality (VR) and immersive Virtual Reality (iVR). iVR is used in education when a headset is used to track the user's position and movements through sensors and cameras. It can be used to control and discover environments through navigation, interaction, free play, manipulation and verbal and non-verbal communication (Southgate, 2020). Studies show how iVR can create opportunities to explore inaccessible environments and can contribute to great benefits around learning that can be physically and ethically impossible or dangerous (Freina & Ott, 2015; Slater & Sanchez-Vives, 2016). Other findings by Southgate (2021) show that iVR can help students develop self-regulation, self-directed learning, collaboration and communication, metacognition, enjoyment, enthusiasm, deeper learning, critical thinking, innovation, and problem solving. Nery (2022) also emphasizes other possibilities to learn about socio-cultural matrix and creating a feeling of acting and meeting in real life. These 3D simulated environments that can generate immersive situations are viewed as having enormous potential (Adderley, 2021; Dalgarno & Lee, 2010; De Freitas et al., 2010; de Villiers & Botes, 2014; Rogers, 2011). However, pitfalls mentioned are that it is time-consuming getting participants organized, eye-straining, physically exhausting sitting and a loss of physical closeness and transfer of energy (Freina & Ott, 2015; Southgate, 2020).

### **Augmented Reality (AR)**

The research shows that AR in online drama and education is a relatively unexplored field (Han et al., 2015). However, Bower et al. (2014) explains that Augmented Reality technology has been advancing so rapidly that educational research has not been able to keep pace. One study that has been carried out by Billingham and Deuser (2012) shows how AR can be used in education to increase learning. Examples of AR technology design systems are the Unity 3D software, which also can be used together with other applications (Tang, 2022). When AR is being infused in dramatic play, studies by Han et al., (2015) indicate that young children show higher perception, satisfaction, interest, engagement, sensory immersion as well as empathy, in comparison to older children. However, it is also mentioned that there is a need to investigate different AR solutions further. Han et al. (2015) expresses a need for studies longer than one session to investigate the impact of AR-infused dramatic play. Chang (2013) and Hwang et al. (2016) describe a need for educators to evaluate how AR applications can be linked to pedagogical approaches in drama education. Other overall questions are how AR can be utilized and designed to facilitate and support collaborative learning, cognitive development and how teachers can best be supported using this new technology (Bower et al, 2014).

### **Hybrid and Extended Reality**

Another technical aspect in online drama is the possibility to be in hybrid environments. A study that explores drama-based-pedagogy in teacher training using online and hybrid classes is Streeter et al. (2021). The focus is on social-justice- oriented teaching, community building, adaptability, constructivist learning, collaboration, critical reflection, and continuous learning. The results show that drama-based-pedagogy can activate dialogue and provide intentional and meaningful opportunities through engagement and perspective combining both face-to-face and in virtual learning environments. Another form of hybrid is when different technical solutions like AR and iVR are

combined and mixed. This can be described as a mixed Reality since various digital content is infused into a real environment. Examples are when AR is mixed with virtual reality (VR) which can lead to enhancement of the realization of the world (Azuma, 1997; Bower et al., 2013; Tang, 2022). Extended Reality (XR) is another term being used when AR, VR and mixed reality are combined and with an intention to be able and interact with all the different technologies (Li, 2020). When using XR technology senses like touch, smell, sight, taste, and hearing can be integrated (Jewitt et al., 2021). Studies by Li (2020) show that both VR and AR can provide engaging user experiences for education, exhibition enhancement, and exploration in the form of Extended Reality (XR) or mixed reality. For example, VR can be used for immersive visualization and AR for enhancing the environment. Material and social challenges around touch have been designed and are used in a Hybrid Virtual Reality (HVAR) environment. The results show that users prefer to have control of movement and object information. The study is important for future evaluation, design, and application of hybrid meetings to create sociality and new educational settings. These findings are developed further by Li, Ch'ng & Cobb (2023) in a study examining hybridity in immersive technologies. Factors that influence engagement, sharing mutual objects and interactivity are explored in multi-method research. The results show that real-time engagement is greater when contents of virtual objects are presented in a hybrid virtual reality. This can mean that hybridity in immersive technologies can be a future trend in the spectrum of VR and AR according to Li, Ch'ng & Cobb (2023). Especially when it comes to virtual objects being projected into the real word and a hybrid environment that supports both VR and AR so connections between users and users and objects are possible.

## Theoretical framework

In this section the theoretical framework will be presented. A theory helps us to identify assumptions, classify concepts and find causal relationships since it guides the direction of research (Cohen et al., 2018). In this study, Mezirow's Transformative Learning theory has been chosen to integrate the informants' experiences of online drama.

### **Transformative Learning Theory**

Transformative learning theory was introduced by Jack Mezirow in 1978 due to his interest in education for social change and adult learning theory. Since then, many practitioners and researchers have reviewed the core principles of transformation theory and transformative learning. Mezirow was influenced by Paulo Freire's concept of "conscientization" and "consciousness raising" and his work *Pedagogy of the Oppressed* within education. Other influences came from Thomas Kuhn's consciousness-raising studies carried out 1962, where a rational metacognitive epistemological process transforms problematic assumptions, expectations, ways of thinking, habits of mind, sentences, and frames of reference towards more self-reflection. Also, Roger Gould (1978) and Jurgen Habermas (1984) inspired Mezirow which led to an extension of Critical Theory (Mezirow, 2000; 2018; Mezirow et al., 2011). The goal of the transformative learning theory is to overcome systematically distorted communication and use rational discourse to strengthen the capacity for self-determination (Mezirow, 2000). Some core concepts are about making meaning of our experience and integrating it with what is threatening and what we avoid since it is a threat of chaos (Mezirow, 2000).

Transformation is a movement over a period, where structures of meaning and dominant narratives are being reformed, reconstructed, and redefined. The process of transformation is about changing frames of reference, both our own and others, and being critically reflective of the context and our assumptions. Ten phases have been identified in the transformative process in Mezirow (2000) and Mezirow et al. (2011); 1. A disorienting dilemma, 2. Self-examination, 3. A critical assessment of assumptions, 4. Recognition of a connection between the process of transformation and one's discontent, 5. Exploration of options for new relationships, roles, and action, 6. Planning a course of action, 7. Acquiring knowledge and skills for implementing one's plan, 8. Provisional trying of the new roles, 9. Building self-confidence and competence in new roles and relationships, 10. A reintegration into one's life on the basis of the conditions dictated by the new perspective

Transformative learning is based on social constructionism which according to Illeris (2015) can be connected to social and societal contexts when a restructuring takes place of previous views, knowledge, identity, values, and behaviors so that the individual feels safe in the situation and can let go of what has already been established. The theory has three basic orientations within adult learning theories such as andragogy, self-directed learning and transformative learning that focuses on individual growth and development (Merriam, 2018). The goal with transformation theory is to overcome systematically distorted communication and use rational discourse to strengthen the capacity for self-determination (Mezirow, 2000). The core concept is about making meaning of our experience and integrating it with what is threatening us and what we avoid since it is a threat of chaos (Mezirow, 2000). The transformative learning theory is reconstructive which means it is abstract and seeks to explain the dynamics, structure, and dimensions of the learning processes and in various cultural settings (Mezirow et al., 2011).

## **Transformative learning**

Mezirow et al. (2011) defines learning as a transformation of problematic references or frame to make them more open, reflective, inclusive, discriminating and emotionally open to change. Frames that guide action and filter, adjust, and make our perceptions like feelings, thoughts, and habits- more conscious. Mezirow et al. (2011) explains that learning occurs in four ways: 1. By elaborating on existing schemes, 2. Learning about the meaning of new schemes, 3. Transforming the meaning of schemes, and 4. transforming meaning and perspective. It's about transforming and being critical of premises about oneself and the world and deciding on whether to act or not, which in turn can result in action or delayed action. Dirkx and Smith (2011) describe how transformative learning can take place by engaging emotion in an online context and through collaborative learning. The focus is on the symbolic and emotional dimensions of student's experiences when groups and individuals work in a computer-mediated online environment. Some characteristics mentioned are a pedagogical focus on messy practice-based problems (problem-based-learning, PBL), collaborative and interactive learning, a consensus group writing team, reflective activities, and journal writing. The learning can also take place through discussions in reflective activities, chatrooms, e-mails, forums, and debriefings (Dirkx & Smith, 2011).

Transformative learning is described as an epistemology on how adults learn and reason for themselves rather than act on assimilated beliefs and judgements of others (Mezirow, 2011). It is about a learning process that takes place through critical self-reflection when a meaning and perspective gets reformulated. The learning includes acting on the new integrative, inclusive, and discriminating understanding of experiences and insight. Transformative learning must be understood in frames of reference depending on cultural orientations, which includes occupations, institutions, ideologies, and



interests. Transformative learning depends on the cultural and environmental forces in an individual's life (Parks Daloz, 2000). Transformative learning occurs in many different circumstances and contexts and is a sort of expansion of consciousness when a dialogue takes place between the ego and unconscious. This can result in individuals becoming free from compulsions, obsessions, and trauma (Mezirow, 2011). Also, transformative learning can help and confront power and relationships to cultural differences and oppression, both in the classroom and in the outside world, in regards of positionality like race, gender, class and sexual orientation, which all have a significant role in transformative learning (Taylor & Jarecke, 2011).

Another concept being mentioned by Mezirow (2000) and Mezirow et al. (2011) is instrumental learning which can be described as managing and controlling the environment, other persons, and performances. It's about hypothetical-deductive logic that empirically tests to determine the truth and analyses its consequences, which can include being aware of authority, power, and traditions. It can also be about understanding whether we are able to meet our objectives, achieve technical success and improve task-oriented performance. Communicative learning on the other hand is more about understanding what others mean when they communicate or when having a dialogue, which also involves a rational discourse and critically reflective thinking around normative assumptions. Here it is more about a metaphorical- abductive logic where each step in the understanding dictates the next one (Mezirow, 2000; 2011). Communicative competence is about learners' ability to negotiate his values, feelings, purpose and meaning.

Another concept being mentioned is transformative traumatic learning, which can take place when we learn to differentiate between actions and functions that are a result from childhood trauma or the immediate adulthood situation, and free ourselves from anxiety, prohibitions and become more fully functioning adults (Mezirow, 2011). Embodied learning and somatic knowledge are described by Merriam (2018) as learning through the body. Although the brain is part of the body, it is about the body being the instrument of learning where more intuitive and tacit knowledge (conscious and/or unconscious) involves our senses and emotions through the exploration of concepts such as love, power, justice, and truth.

Another commonly used concept by Mezirow (2000) is the term frame of reference. The description involves the structure of expectations, assumptions, and the result of interpreting experience. It is like a filter that sense impressions, provides a context for making meaning and involves affective and cognitive dimensions. A frame of reference can be either outside of our awareness or within and often represents cultural or personal perspectives, which can be derived from primary caregivers. Also, we tend to embrace frames of reference that complement each other, especially dominant and comprehensive systems of belief, that unite the particular with the universal. Furthermore, a frame of reference is composed of a habit of mind, that is a set of assumptions and pre-dispositions. Habits of mind can include a liberal or conservative orientation, some examples are an epistemic-, philosophical-, psychological-, sociolinguistic-, moral-ethical-, and aesthetic point of view. Then the frame of reference becomes a way to compromise meaning schemes that can be beliefs, feelings, judgements, expectations, and attitudes, which are normally outside of our awareness and tend to be an action that we follow automatically.

## **Transformative education**

Transformative education is not only about personal empowerment; it is also about developing social, cultural, and political consciousness around power structures and privileges that can be framed within critical theory (Taylor & Jarecke, 2011). Mezirow et al. (2011) suggests that insight can rise around

social changes, cultural and personal contexts as well as power issues. Freire's perspective that emphasizes on liberation from oppression can expand consciousness thru rational and critical reflections. It can be described as examination of beliefs and the justification of them to reassess the efficacy of strategies in problem solving and how this guide actions (Mezirow, 1990). By critical self-reflection, an assessment can be made around the way one is relating and perceives problems, and one owns perspective and meaning. It is about becoming critically reflective of one's own assumptions and underlying premises, processes, and contents (Mezirow, 1990; 2000).

A reflective discourse uses dialogue to search for a common understanding, belief, or interpretation and this involves a critical assessment of our assumptions. The goal is to reflect on power, relationships and patterns of relationships which can lead to social competence (Belenky & Stanton, 2000; Mezirow, 2000). This can lead to a meaning making when we as humans understand, integrate, and make meaning of our experience. A meaning perspective is a frame of reference that constitutes a structure of assumptions and creates an interpretation and significance of an experience (Mezirow, 1990; 2000). Mezirow (2000) points out the importance of making meaning as a learning process and create contextual understanding, critical reflection, and validating meaning by assessing reasons and assumptions. Meaning making can also be imagination, intuition, and dreams. If we are not able make meaning then it is a risk that we turn to traditions, rely on explanations from authority figures or fall back on psychological mechanisms like rationalization and projection.

An education that develops social, cultural, and political consciousness by using reflective discourse can be viewed as a transformative pedagogy. The transformative process happens when participants ask deep internal questions and investigate a broader social reality by using imagination, critical reflection, and challenging worldviews which can lead to people transcending. It is about creating a responsive practice of transformative learning and fostering a sanctuary of adult sustainable education where mind, spirit and body can connect (Lange, 2011). This is like the emancipatory education that Mezirow (1990) describes as an organized effort to facilitate or commence transformative learning in others. It is an education that enhances and reveals radical interdependence, "false consciousness", and creates understanding around deeper human relationships and that we are beings-in-relation (Parks Daloz, 2000). Lange (2011) defines the term sustainability as a sustainable society that satisfies its needs without diminishing the well-being and health of others, the environment, or future generations. This can be linked to social justice and community and environmental sustainability. This can be linked to a learning sanctuary for both facilitators' and participants' in a deliberative pedagogy that holds space for transformative learning processes and creates new relational experiences with the world (Lange, 2011). Parks Daloz (2000) points out that by caring more about the world and thinking in sustainable terms, the possibility of deliberately hurting another person, or us, will grow unthinkable.

## Method

In the following section, the choice of method, selections and delimitations, data collection and implementation will be reported. Also, data processing, analysis method, ethical considerations and the quality of the study is reported. The selected methods and approaches have been chosen to meet the aim of the study and answer the research question (Cohen et al., 2018).

## Choice of method

The focus in this study is to understand what learning opportunities and obstacles that facilitators' and participants' describe occur in online drama. A qualitative method with semi structured interviews has been chosen to get an understanding of facilitators' and participants' individual experiences and perceptions of online drama. According to Cohen et al. (2018) qualitative research is useful to get rich narratives, explanations, opinions, values, and behaviors since it originates from individuals' experiences and interpretations. To understand facilitators' and participants' experiences of online drama, transformative learning theory was chosen in the initial state of the research design. This can be described as an abductive approach. Abduction means that empirical facts are interpreted based on theoretical concepts where an exchange takes part between empiricism and theory throughout the research process (Bryman, 2018). The introduction of new concepts can also be relevant for the analysis to be more complete (Alvesson & Sköldberg, 2019). It has been essential to adapt the theory, choice of method, data processing and analysis method to answer the questions and meet the purpose of the study. Therefore, before and during the study, an immersion of both previous research and theory have been carried out.

## Selection and delimitations

The study aims to increase knowledge around facilitators' and participants' learning experiences in online drama. To be able to study this phenomenon, people with experience in the field of online drama have been selected. Since the interviews were carried out over Zoom, it was possible to assign informants with different geographical locations to participate (Bryman, 2018). This resulted in flexibility to find informants with relevant experience from all around the world. 24 people was appointed to participate in this study, and in the end a total of 14 informants were chosen by convenience sampling, purposive sampling, and snowball sampling. Seven of the informants were previously known and are considered convenience sampling, which according to Cohen et al. (2018) is a way to enroll informants that the researcher has access to. Four informants were assigned by purposive sampling which is a way to purposely choose certain people that meet the criteria of the study (Bryman (2018). Two of the purposive selected informants then recommended three other individuals that also had relevant experience of online drama. This technique is called snowball selection (Bryman, 2018) and can be a way to avoid manipulation according to Ericsson-Zetterquist and Ahrne (2015). The fact that the researcher has had previous relationship with half of the informants is important, since it can lead to individuals acting in different ways depending on the context and what is socially situated (Cohen et al., 2018). Bourdieu (1999) expresses that previously known relationships in sampling can lead to an openness, trust and closeness that can lead to a non-violent communication between the researcher and the informant. To avoid confusion of roles that Denscombe (2014) mentions can happen when there are previously relationships between researcher and informant, an introduction of the study and the ethical concerns were presented in the initial part of the interview. Other aspects that have been considered to ensure representativeness are that half of the informants have experience within drama pedagogy education at universities, and the rest have experience as career developers, psychodrama educators and trainers in actions methods. This can be described as a reputational case sampling (Cohen et al. (2018). See chart 2. below for further description of the informant's occupation and roles.

| Informant    | Occupation  | Role                    |
|--------------|---|-------------------------|
| Informant 1  | Trainer of drama pedagogy at a university.                            | Facilitator/Participant |
| Informant 2  | Trainer of drama pedagogy at a university.                            | Facilitator/Participant |
| Informant 3  | Career developer within academia at a university.                     | Facilitator/Participant |
| Informant 4  | Educator and psychodrama therapist.                                   | Facilitator/Participant |
| Informant 5  | Educator, psychodrama therapist and a playback theater trainer.       | Facilitator/Participant |
| Informant 6  | Educator and psychodrama therapist.                                   | Facilitator/Participant |
| Informant 7  | Educator, psychologist, and trainer in actions methods.               | Facilitator/Participant |
| Informant 8  | Trainer of drama pedagogy at a university and a psychodrama educator. | Facilitator/Participant |
| Informant 9  | Educator and psychodrama therapist.                                   | Facilitator/Participant |
| Informant 10 | Career developer within academia at a university.                     | Facilitator/Participant |
| Informant 11 | Educator, psychologist, and trainer in actions methods.               | Facilitator/Participant |
| Informant 12 | Educator, psychologist, and trainer in actions methods.               | Facilitator/Participant |
| Informant 13 | Drama pedagogue student at a university.                              | Participant             |
| Informant 14 | Drama pedagogue student at a university.                              | Participant             |

*Chart 2. Informants*

## Data collection and implementation

### Semi-structured interview survey

To meet the aim of the study, data has been collected by carrying out fourteen semi-structured interviews with facilitators' and participants'. To meet the aim of the study, an interview guide with open-ended questions was used, see appendix 3 (Interview guide). Themes in the interview guide are introduction, background, pedagogy and didactics, safety, transformation, and future possibilities. However, the questionnaire was not shared to the informants beforehand, neither were the research questions. The reason for not sharing the interview guide beforehand was to ensure that questions would not impact the informants' answers and avoid bias, which have to do with reliability (Cohen et al., 2018). The use of an interview guide in semi-structured interviews can result in both regularity and structure as well as a flexibility to take questions in a certain order and use follow up questions (Cohen et al., 2018; Denscombe, 2018). Another way an interview guide can help is that predetermined questions and subjects can help to compare cases with each other (Bryman, 2018). By asking predetermined open-ended questions and continuing with follow-up questions if needed, the aim has been to capture facilitators' and participants' different experiences of online drama as well as having a flexibility and being opened for informant's difference viewpoints. The selected informants were introduced to the study by email, see appendix 4 (Initial e-mail), which also had information of the study in a letter of consent enclosed, see appendix 1 (Letter of consent in English) and appendix 2 (Letter of consent in Swedish). After this, the date and time for the interview was scheduled and the researcher sent a link to the videoconferencing application Zoom on the scheduled day.

One informant was met in person. All other thirteen informants met over Zoom. Since informants have been from different countries, both a Swedish version and an English version of the Letter of consent and email has been set up. When the interview was carried out, the researcher initially presented the aim of the study, ethical concerns, and asked for permission to record. During the semi-structured

interviews, the informants were audio-recorded, and the researcher took supporting notes along the way. The quality of the study can be affected if there are technical problems during the collection of data. During two of the interviews there were technical problems with the Zoom application. This led to one interview being re-scheduled and recorded again and both transcriptions being shared and checked by the informants afterwards. To get the transcriptions confirmed by the informants afterwards, can according to Cohen et al. (2018) be a way to clarify the meaning of relevant aspects of the answers and ensure the quality of the study. After each interview the audio file was saved in a safe place which was instructed by the course manager. The audio files were listened to and transcribed as soon as possible, in most cases the same day or the day after. To take notes and transcribe soon after the interview is a way to increase the validity (Ericsson-Zetterquist & Ahrne, 2015; Bryman, 2018). Each of the interviews took around 40 minutes to carry out and most of what was said was transcribed. To transcribe most of the interviews can be a way to avoid losing data (Cohen et al., 2018). However, the transcriptions have been made in written language and did not include the tone of voice, the mood of the speaker or the speed of talk. When the interviews were made in Swedish, the transcribed answers were translated by using the Google translation and then checked and revised when necessary.

## **Data processing and analysis method**

### **Thematic analysis**

For data processing, Braun and Clarke's (2006) thematic analysis method has been used. The thematic analysis has been inductively driven (bottom up), which means that the themes are strongly connected to the data. The method consists of six steps and the coding has been used without trying to fit it into a pre-existing coding framework. Instead, the research is data driven and has a focus on answering the research questions. In the initial first step, similarities and differences have been worked out which has contributed to patterns and overall topics. Through active reading and highlighting meaningful sentences, similarities and differences have been examined in the transcribed text. Step two is about producing initial codes that describe characteristics in the data. Since this study involves two research questions, step two has meant to arrange data into groups of either opportunities or obstacles in learning. In the third step all relevant data has been included by extracting representative quotes that show similarities and differences as well as relationships and overlaps between the codes. In step four, individual codes derived from step three have been reviewed and linked to purpose and questions. This resulted in three categories for learning opportunities; 1. Individual, team, and collective learning. 2. Methodology and 3. Technical developments. For learning obstacles two categories were chosen; 1. Methodology and 2. Technical developments. In step five, the themes were then named and organized with subcategories to bring out clear descriptive essences for the overall content of each category. This resulted in fifteen subcategories and themes when it comes to learning opportunities, and a total of eight themes and subcategories for learning obstacles. In the sixth step, the report has been produced by analyzing arguments, overlooking overlaps, and making sure that a common thread can be perceived. See chart 3 for an overview of the thematic analysis with categories, themes, and subcategories.

|        |  |  |
|--------|--|--|
| Step 1 | <b>SIMILARITIES AND DIFFERENCES ARE WORKED OUT</b>   |  |
| Step 2 | <b>OPPURTUNITIES</b>   | <b>OBSTACLES</b>   |
| Step 3 | <b>QUOTES ARE SELECTED</b>   |  |
| Step 4 | <b>1. Individual, team, and collective learning, 2. Methodology &amp; 3. Technical developments</b>  | <b>1. Methodology &amp; 2. Technical developments</b>  |
| Step 5 | <b>Individual, team and collective learning</b> <ul style="list-style-type: none"> <li>- Individual learning can create feelings of safety and freedom.</li> <li>- Team learning creates growth and different perspectives.</li> <li>- Collective learning creates new understanding of the world</li> </ul> <b>Methodology and setting</b> <ul style="list-style-type: none"> <li>- Time, amount of people and attention span matters</li> <li>- The camera needs to be controlled</li> <li>- Small micro expression in closeups</li> <li>- Accessibility and connectivity create universality</li> <li>- Material for association and symbolic references</li> <li>- Passing the word, role change, reflection, and transformation</li> <li>- Bodily aspects matters</li> <li>- Home environment</li> <li>- Safety, security and confidentiality</li> </ul> <b>Technical developments</b> <ul style="list-style-type: none"> <li>- Knowledge of new applications and technical features</li> <li>- VR and AR can be future possibilities for learning</li> <li>- Hybrid meeting as a new fusion and inter reality</li> </ul> | <b>Methodology and setting</b> <ul style="list-style-type: none"> <li>- Emotional energy and synchronicity is missing</li> <li>- Time, amount of people and attention span needs to be controlled</li> <li>- The loss of bodily aspects like touch, smell and movement</li> <li>- Safety, security and confidentiality</li> <li>- Application not complying with GDPR</li> </ul> <b>Technical developments</b> <ul style="list-style-type: none"> <li>- Missing knowledge and overcoming bias</li> <li>- Operation of camera and images showing up in the screen</li> <li>- Loss of accessibility and connectivity around the world</li> </ul> |
| Step 6 | <b>THE FINAL REPORT IS WRITTEN</b>   |  |

Chart 3. Thematic analysis

## Ethical considerations

This section explains which ethical principles have been considered during the study. The Swedish Research Council (Vetenskapsrådet, 2017) and The European Code of Conduct for Research Integrity (ALLEA, 2017) are responsible to declare what requirements the researcher needs to fulfill to ensure liability towards people who participate in a study. The four main requirements are: 1. Information, 2. Consent, 3. Confidentiality and 4. Usage of collected data. To ensure the information requirement, the informants were sent information in a letter of consent beforehand. In this letter, the aim of the study and The Swedish Research Council's (2017) ethical guidelines was declared together with other information such as contact details. The aim of the study, ethical guidelines and consent was also read

out and explained verbally at the beginning of each interview. This was to ensure that the informants had received and understood all the information before participation which according to Cohen et al. (2018) is important to ensure quality of the study. Information verbally shared to the informants in the beginning of the interviews are the purpose of the study, that the participation is voluntary, that the participation may be cancelled by the informant at any time during the study, that the work is regulated by the personal Data Act (GDPR), that the material is anonymized, that the data is stored in a safe place and that collected material will only be used for this study and will be deleted when the study have been approved. To ensure the second ethical requirement: consent, the informants approved to participate in the study either by signing the letter of consent or by answering verbally in the audio-file at the beginning of each interview. To ensure the third requirement: confidentiality, all data have been anonymized so that informants cannot be identified. Confidentiality also means that unauthorized persons should not be able to access the information provided in trust from the informants to the researcher. Therefore, notes taken about informants have been coded in such a way that only the researcher understands the coding.

Other aspects considered to ensure confidentiality has been to anonymize organizations such as universities and specific names, titles, and methods. Instead generalized descriptions have been used. This is since it is essential that informants cannot be identified and do not get harmed in any way during a study according to Cohen et al. (2018). Other information relevant to understand the context of the chosen informants, such as occupation and roles, has been included. Consent letters were emailed to each person individually, which is another way to avoid participants knowing who is participating and who is not. To ensure the fourth requirement: the usage of collected data, all collected data such as consent letters, audio-files, notes, and transcriptions will be deleted after the study has been approved. The usage requirement also means that the collected material from interviews may not be used in other contexts outside of this study. In this study all four ethical guidelines have been considered to ensure liability, validity, reliability, and quality.

## **The quality of the study**

To ensure the quality of this study both reliability and validity have been assessed from early design stages to the finished essay. Validity is a factor that describes the effectiveness of the study, what is valid and that what the study aims to investigate is investigated (Bryman, 2018; Cohen et al., 2018). It is also described that validity is a matter of degree and that it is impossible for a study to be 100 percent valid according to Cohen et al. (2018). To ensure validity, factors mentioned consist of long-term presence in the study area, sustained observation, documenting and archiving the study's processes, triangulation, feedback from informants, assessment of evidence and representative qualities, and being open with the researcher's possible bias when it comes to gender, ethnicity, age etc., as well as closeness in relationships and that a constant critical look to discover invalid and/or alternative explanations (Cohen et al., 2018). I wanted to study how online drama has been used online in various online drama settings. And since I as a researcher have some previous experiences in the field of online sociometry and psychodrama, I have been reflecting on my earlier experience and role when analyzing and interpreting the results. Previous preconceived knowledge and pre-understanding is critical according to Bryman (2018). My notions for different aspects around the methodology of online drama may help to analyze and understand the stories and results from the interviews. In this study I have been observing and documenting feedback from people within the field of online drama and have assessed and had a critical look to find alternative or invalid explanations.

While having this critical look it has been important to stay objective and aware of bias since people's cultural, ethical, and political views shape their experiences (Cohen et al., 2018). Therefore, I have tried to be aware of people's different cultural, ethical, and political views for both the informants and me as a researcher. To increase the validity and reliability in this study, the sampling has been from people from various backgrounds, cultures, and ethical views since the flexibility of using the Zoom application for video-conference call interviews has made it possible to have informants from different parts of the world. While having a critical view I have also aimed to have an open and curious mindset while avoiding being judgmental during the interviews.

Reliability is another term being used to describe the quality of the study. Reliability is about accuracy and an umbrella term for trustworthiness, replicability, generalizability and uniformity across time, groups, and informants (Cohen et al., 2018). For a study to have reliability, the study must be able to be carried out in a similar group and lead to similar results. Both purposive- and a snowball selection have been used to ensure reliability. To use a purposive sample and already have an established relationship before the research can according to Denscombe (2014) lead to confusion of roles. However, it can also create a social closeness and a non-violent communication between the researcher and the informant according to Bourdieu (1999). Also, having randomly selected informants can be a way to avoid manipulation (Ericsson-Zetterquist & Ahrne, 2015). To avoid confusion of roles and ensure reliability, the information of the study with ethical guidelines and aim of the study was presented at the beginning of each interview. This can together with researcher's prior relationship with some informants lead to an honest procedure that contributes to a closeness and approval since feelings of threat may be eliminated and create an openness to express opinions in an honest way.

Another aspect that is important to ensure the quality of the study is to follow ethical considerations. This involves following to the Swedish Research Council (Vetenskapsrådet, 2017) and The European Code of Conduct for Research Integrity (ALLEA, 2017); report openly possible sources of error, limitations and starting points that may have influenced the result. Other aspects considered is making sure that the thematic analysis is conceptually coherent and matching regarding purpose, questions, theory, method, and assumptions (Braun & Clarke, 2006). Bryman (2018) uses the term transferability as another term to describe quality in studies. This can be linked to full descriptions of different contexts and detailed information around all parts during the research process so that the results can be transferable to other areas. In this study, full descriptions of the facilitators' and participants' description of the context and their experiences of online drama have been included. This has contributed to several full descriptions and perspectives. During this study, I have striven to continuously work on being transparent around methodological choices to achieve validity, reliability, and transferability. My understanding and pre-conceived notion of the subject of online drama may have partly meant that I got a deeper understanding of the informants' stories. Previous experiences and backgrounds have been considered to ensure objectivity and quality during the study.



# Results

In this section, the results from the interviews will be reported. The result consists of five overarching themes and 23 subthemes. In the beginning learning opportunities in online drama will be reported and after that the learning obstacles will follow.

## Learning opportunities in online drama

During the interviews the informants describe that learning opportunities in online drama can occur in drama education, sociodrama and psychodrama workshops, career development, playback theater, process drama workshops, conflict management, when handling crises etc. Many informants mention that they started using digital drama during the pandemic. And since then, a lot of developments have happened within the field of digital drama. This is a process that can be described as a development within the domain of digital drama.

In the beginning when you have a daily newspaper digitally, then you need to have it in the same format as the real newspaper. But now they have switched to making it more user-friendly. Now the layout looks completely different. And it's the same here, now the digital needs to go through a development within its own domain. (Informant 12)

### Individual-, team-, and collective learning

#### Individual learning can create feelings of safety and freedom

Online drama is described as a process and a method that can create opportunities in individual learning. The informants are describing methods like forum theater, role change, empty chair and dream interpretation. Many of the informants describe that online drama and roleplay can create deeper learning and is interesting and more fun than if you would just share a screen since more senses are activated. It is a playful methodology that can help the individual to open to experiences that otherwise would be unknown and difficult to review.

It engages more senses. And it also becomes a more playful entry into something that is difficult, which I think is helpful. And then I also think that it's unusual enough, it's unusual but it's not completely wackoo. Eh but it's not too sad either, it's not that yes but now I'm going to share the screen with you and I'm going to tell you what we're going to do, then we're going to discuss it in small groups. Nothing happens then. (Informant 3)

You feel good about drama. You will be happy afterwards, and it also works online. (Informant 13)

Another individual learning opportunity in online drama can be to do dream interpretation. With the help of the group, symbols from the dream are interpreted and then presented back to the protagonist.

Sometimes we do a Jungian interpretation of the dream. The protagonist tells the dream in a break-out-room. The group writes down the symbols in the dream [...] the symbols are separated from the meaning. And the context is given to the other group, [...] The second group interpret, makes a scene, an interpretation of the dream [...] and of course consider it with the protagonist [...] Then we all watch the scene and then the protagonist can accept, modify, or reject what the group is presenting, and then we make his or her interpretation of the dream. (Informant 9)

Dream and fantasy work can be helpful to use to come out of disassociation since it creates feelings of safety and freedom.

But when you start to set up a dream then the imagination comes and then you forget this, then you are no longer frozen. But it is a different domain somehow, where you are free. Where you can control and set a change. Where you have power over... and that's what it's all about [...] (Informant 12)

Another example is when a facilitator explains that one participant is using fantasy and goes back to a warm memory which afterwards makes her feel calmer and at ease. With the help of the group, online drama can create growth. But this growth can also be on a collective level.

I definitely see learning, I see the growth. I was just with a client just now. Someone close to her had just died. I invited her to go to a memory that felt warm and fuzzy. And she did, she left the room, she went on a walk, walking by a river, she went into the memory in her experience. And afterwards she was able to feel calmer and much more at ease, that was a dramatic moment. She felt much more at ease and was able to do a ritual later after the session, that she might not had been able to do beforehand. So, I definitely see growth, I definitely think psychodrama online works well with groups, but the group needs to be together. (Informant 4)

The individual learning that takes place can be for both facilitators' and the participants'. However, it can also be team learning with focus on roles and defense mechanisms that have been developed within the family from early childhood.

It is like a transformation is easier in a group cause a group is strong and moves. On the other hand, group symbolically represents like a basic family. So, all defense mechanisms that are developed in early childhood with the primary family, could be activated when someone enters the group. And for me that is very interesting as a therapist, to see when someone has come to an individual therapy and everything runs smoothly, and I see this person in a group setting, and all of a sudden, I see something like an introversion, or arrogance, that I could never see in the individual setting. So I would say that a group can emphasize things more, both positive and negative. And also, can provoke more unresolved issues to come to the surface. (Informant 6)

### **Team learning creates growth and different perspectives**

Informants describe a form of team learning in online drama which happens due to interaction with each other in the digital space. A common methodology is sociometry and the exercise of the social atom that can be used within psychodrama. It is described that this works well in an online setting when relationships within a group are being investigated.

Like the social atom, you can set it up and it works just as well [...] if you choose the important people in your life, so I might interview you, your mother, father, siblings [...] a husband or partner or whatever it is. So, I interview you for each role, and then you assign the role and sort of choose who's going to play it. And I ask about the relationship between people, not only in relation to you but also in relation to each other. And then we can paint and draw too. But I have also seen sociometry on paper or whiteboard. And it gives me nothing. I get fascinated, it's like a math equation on the board, but it can't evoke emotions [...] (Informant 12)

Another example of team learning in online drama is in the exercise reflecting teams. By using technology and switching on and off cameras, depending on if you are in the spotlight or not, helps to create focus on different participants. It is described as role play which helps to understand how different positions within a team create different perspectives.

Reflective teams are... then it's usually the case that I interview the person who has something they want to talk about. The others sit quietly and listen with the cameras turned off. Then when we have talked for a while, me and the person who has reflected turn off our cameras, and the others reflect on what they have heard us say [...] If it turns out later that it is about specific people, specific individuals who become important, then we can [...] listen with allocated ears, then you listen in the role of a colleague, as a manager, as a student, as a PhD student. And based on that role, you reflect back. And that works great. It is very simple. [...] Some meetings work better on Zoom. I don't need to have them physically. (Informant 10)

Another opportunity for teams learning in online drama are about personal growth and understanding around relationships and innovation since people can meet from different countries can meet in the online drama setting.

There are some excitements in the digital drama... that I have never seen in any organization before... I'm not completely sure... it can be because it is something new, it is innovative, it is international, we keep good relationships within. But that is also a personal transformation, because people are happy here. (Informant 7)

### **Collective learning creates new understanding of the world**

Many examples of collective learning in online drama are being brought up by the informants. An opportunity for collective learning in online drama is when communication with others leads to understanding of different cultures, religions, sexual orientations etc., which can differ depending on where you live.

[...] this also came with a lot of learning [...] it is about communication [...] It is also about respecting other cultures, people from other religions... being aware of LGBTQ... It is about being aware of what other continents are doing because it can be very different. (Informant 7)

The collective learning can increase the amount of cultural learning. Informants are explaining that online drama can lead to new opportunities for groups, participants, and educators to meet which also increases the opportunities for doing business within the field.

Groups include people from various cultures, which wasn't always the case before... moving virtually have opened huge opportunities to work with groups, clients, and trainers from many other places, which have increased the business for a lot of people [...] in the Zoom-room we have had people from around 80 countries. (Informant 7)

Another example of collective learning within online drama is to handle climate crises. One example of that is around mining that can be investigated thru process drama and how it happens on the expense of indigenous traditions and resources.

Informant 1: Okay, what's the drama for... well, because we're going to learn. About mining for example, at the expense of indigenous traditions and resources. It could be something that we are investigating, for example [...] and then we all step into process drama. (Informant 1)

Another example of climate change work that can lead to opportunities are when participants' and facilitators' engage in roleplay around how different elements and animals are impacted by the climate crises, and then meet in an end scene that takes place in a Climate Change Conference (COP meeting). Then you can choose to either show up as a stakeholder, or in any of the elements that is being harmed. Here it is about helping the participants to go into action, for example doing a charity event or influencing the political sphere and climate deniers.

Another way of using digital drama has been in climate crises workshops. Then one would choose something from the earth, then take on the role of a living creature, ex. Like polar bear and create a scene. And then feedback and sharing would happen. Afterwards a scene would be about imagining a setting in one of the COP meetings, and then take a role of one of the stakeholders. A scene would be created in their roles where the sociodrama director directs and hears each person [...] generating actions in our participants is one of our best things... If we can get people emotionally involved in the topic and emotionally involved in taking the roles that we ask them to take [...] hopefully some actions is being taken [...] so that might be someone who held a charity around the world [...] Or someone in the oil industry, in the coal industry who [...] have a fair chance of being climate deniers. So, it is about what roles do they choose. (Informant 5)

This way roleplay and online drama can help participants make meaning and take actions in situations that is difficult to handle by oneself. Four informants are mentioning helping people in Ukraine and

Palestine using different online drama methods. An example is when doing role change with soldiers in a war zone. The message being brought forward is about being strong and encouraging what they do instead of going into depression that creates strength.

... they switched roles with the soldiers on the front, for example, it's a socio-dramatic sort of way, that you don't have a personal problem but [...] a more common problem you work with. What these soldiers saluted was that you must encourage us, you must not be depressed or sad, we are there to defend you and do not wallow in your sorrows and worries. We need to hear it to persevere. And this message was very good. It strengthened them. (Informant 12)

Another collective learning opportunity in online drama can be when groups with people from different parts of the world interact with each other. Focus can be to improve languages as well as focus on drama and other learning. An example of this is the The Hands Up project which is mentioned by both informant 1 and 2. The digital drama that takes place in this project is a kind of exchange theater that also promotes English teaching and learning.

... we have a collaboration with something called hands-up, it's theater with young people in Palestine. And then it is the case that they are not allowed to travel abroad. They have no communication with anyone. And then there is both drama and English teaching. And then it's, well, it's better to be in the physical space. But they live under siege. It's fantastic that they make theater for us, and we make theater for them. If it's like this over a screen, and the only technical thing we can do is turn the light off and on, using the flashlight. Because more technology than that doesn't exist... and it's kind of incredible that we can do it. And have conversations afterwards. And simply make performances, where some are in Palestine, and some are in Argentina and some in Sweden. (Informant 1)

We haven't done digital shows since then... We have been partially involved in a project that is doing digital drama called Handsup... it's really exciting... It's an English project from the beginning where they work with school children in Palestine, where they have exchanges with children and young people around the world. So, they do shows together. So, then it could be two children from Palestine and two children from Nicaragua, or from Holland or something else. So, they have a script, they play it together as well. It's really fun. (Informant 2)

The possibilities of collective learning in digital drama settings are described as a great opportunity since we can learn from each other from all around the world.

So, this is an amazing opportunity to learn from each other. For Americans to learn from European trainers, and Europeans to be able and learn from American trainers [...] the whole field of action methods and expressive methods just kind of bloomed with more knowledge and creativity and more partnership. (Informant 7)

It would have been cool to see how they have drama pedagogy in Brazil, for example. Where they have Boal's history behind them with theater of the oppressed and get to see how they work with forum theatre. Such a thing would have been really cool. Then maybe you could do a lesson. If the drama teachers planned it well on each side, maybe they could do a collaboration... we didn't get anything like that, but it would have been fun, I think. Very funny. (Informant 14)

## **Methodology and setting**

When it comes to learning in online drama and feeling other participants emotional energy and being in synchronization it is described that it is different from being in a physical room together since it is another focus. However, it is described that it works anyway.

I think it has worked surprisingly well though, it's not the same as seeing each other for real and feeling each other's energies. You get a different focus when you see each other for real. But that.. well, it works. (Informant 13)

## **Time, amount of people and attention span matters**

Opportunities for learning in online drama can be that more people can attend in a digital setting.

There can be at least 5-6 of us. And then we can be several... (Informant 12)

One informant stands out from the rest when it comes to the number of people that can attend one digital drama session. It is explained that over 100 people can attend at once in a support group if it is needed. And in Sociodrama three- to four hundred people can attend a session for two or three hours.

In early February 2020 when Covid entered thru Italy [...] we started support group [...] usually, in one session, we had over 100 people attending. It was that needed...the need was huge [...] We offered Sociodrama with a lot of people, three, four hundred people, like for two or three hours, to work on what is happening around the world [...] (Informant 7)

One informant is mentioning that smaller groups can help for learning in online drama settings. A possibility can be to have 12-13 in a group and then split these into smaller groups for more individual sharing.

And split into small groups in the meantime, where you don't talk to each other. Because if you are in larger groups, it can easily happen. If you are two and two or three and three then it won't be choppy and you have to raise your hand. But if you are fifteen people then it becomes more difficult... Yes, but 12-13, I think, but less is also possible. But then I also think it depends on people... And the exercises too, one hundred percent. (Informant 14)

Another opportunity for learning in online drama is that remote work can be less tiring. One informant is mentioning that a four-long drama pedagogy class in physical space can be tiring. But to make the online drama setting successful, breaks play an important part so that facilitators' and participants' can focus.

Having a four-hour drama pedagogy class on site is very tiring... but when you have it remotely, I am a bit highly sensitive, so I felt an opportunity... But we make sure we have breaks, we have coffee and we have that for 20-30 minutes after about an hour to an hour and a half. (Informant 14)

## **The camera needs to be controlled**

By having knowledge on how to use the camera, learning opportunities can occur in online drama. It can be around how to spotlight and turn on and off the camera which is not possible in physical space and therefore can create further dimensions that create clarity and make it freer to talk in online drama.

For example [...] reflective team in role, listen as if I am someone else, [...] it works great if you turn it off... it becomes freer to talk if you turn off the screens for those who are listening, then they are not in the room, but they hear everything. I turn off my screen as I listen to what they reflect on. And then it becomes very... it becomes more powerful than doing it in the room. [...] If they have an active role, then they have the camera on. Just being able to turn off the camera gives an extra dimension to the whole thing. You cannot do that in the room in the same way. (Informant 10)

We use the screen as a stage a lot, cameras off, and the non video participants are removed, so the screen becomes a very.. like a clean space as which to see a piece of work, or a scene and.. thru immersive methods, or immersive capacities, you know the location of the scene can be approximated, you know where you outdoors or indoors, where do you want to encounter them. (Informant 11)

Other learning opportunities in online drama can occur when participants are allowed to turn off their camera and just listen if they are late or must move between places during an online drama session.

Sometime when someone has been late or gone and walked around with the mobile phone, people have been disturbed by it. So, then they have instead said to turn off the camera until you are at home, and then turn it on. So you can listen only... You don't have to turn it off, but turn off the camera and

then you listen.. and then you answer and the whole person is involved when you are in front of the computer... you can be late and still want to listen in. (Informant 14)

Other learning opportunities that are mentioned can be if there is technical developments for the use of the camera, that are making it possible to stay online and spotlight while you see all others in the digital space. One example of this is when placing a post-it note over the camera. This way the picture of themselves is hidden and instead different colors are shown on the screen which creates an aesthetic feel and helps to have the focus on the protagonist.

There are those who have a smiling picture of themselves when you switch off, or that you only have a name, and that is also very distracting, so I usually use a post it... like this.. look .. so it's a post it, If you also have a post it, you put it up. It will be so beautiful, so aesthetic, then it can be many different colors... Then it will be just you and them playing on stage. Then you sort of screen off the others, so it's a technique... Then the focus remains on the protagonist. (Informant 12)

### **Small micro expressions in closeups**

Another opportunity in online drama that is mentioned is being able to see faces clearer which helps when doing work with micro expressions and close ups. It can be grimacing or formations with hands, which can work better in the online drama setting.

Cause we have the faces so clear. For the purposes of counselling or theater, you can work with micro expression or micro work, you know you have a closeup. Or you can move back to and see the whole body. And using the frame to create effects (moving out of the picture, seeing only a hand). All the different ways that we can utilize plane, levels, distance, color. (Informant 11)

And then proximity works, making a grimace, for example, it works great digitally, or on Teams. Because here the focus is on the face. Or if you do things with your hands. There is something in this vicinity, in this small thing, that becomes different and works well, it may even work better than in place. (Informant 2)

It is still the person in focus for me. It's the facial expressions. You get much closer to people, much more naked somehow, the faces. (Informant 12)

### **Accessibility and connectivity create universality**

Most of the informants are mentioning new opportunities in learning when participants' and facilitators' can meet online doing drama. Online drama creates opportunities for people from all around the world that saves energy and resources which leads to feelings of universality.

The advantages are that now you can have certain meetings, it is much easier to find times for people who may not live in the same city, or the same country. That you can have meetings so unhindered in that way, so they are a huge advantage. You don't have to travel long distances. It saves energy and money and everything, hotels. After all, many activities were online now, you have actually learned a lot. And that generally applies to the benefits that exist, actually. So it's a huge asset I must say. Without Covid, we would not develop this method. (Informant 12)

To be able and be in the same space with people from all around the world, it gives this feeling of universality, and I really appreciate it. It is like you are observing everything from a bird perspective, and you see things more clear. And this is something that physical psychodrama can never offer. (Informant 6)

Online drama provides accessibility. It is convenient and accessible. It is the only way to stay together and do psychodrama (Informant 9)

Also, those that have physical disabilities would normally have difficulties moving and participating in physical drama. But now when the drama is being done online can now participate and have the advantages of this kind of work which can be a big relief.

Physical disabilities is not a big problem in the online world. Like we have some people... that have disabilities, but we are not aware of that. It is such a relief. I think it is really an advantage in this kind of work. (Informant 6)

Even though it might happen that a connection gets broken, and someone gets logged out of a session, it doesn't have to be a problem. Informant 11 is explaining that an unstable connection is not actually the reality since we can be connected all the time. Here it is a possibility to also become aware of that a constant connection is possible within us. This can lead to more resilience and understanding that online drama can be a symbol of a portal. A portal to connectivity and understanding that we are always immediate and close to each other.

[...] If somebody doesn't have good connectivity. The impact is very devastating. To lose a call right in the moment of a really important scene, or when people freeze, you know... [...] there is a kind of fragility to the connection between us, which can happen suddenly and unexpectedly and persistently which can cause us to experience alienation from one another, which is very painful. So, it is really just two sides of the same thing. We are profoundly interconnected and there is something fragile of our experience of that. It can be rapture, conflict and misunderstanding, our connection can be what is it... unstable? Yeah, unstable connection. [...] As again signals of truth of our lives that we can... more arbitrary or artificial can signal that we are not connected when we actually still are. [...] The connectivity might appear to be unstable, but actually it is there all the time. [...] I think the biggest learning has been an interpretation of a portal as a symbol of a true thing which is that we are not far, never far. We are always immediate to each other, and we are profoundly impactful. So, [...] what is the most important learning, is how profoundly interwoven we actually are. (Informant 11)

It is described that online drama can create understanding about being connected and interwoven even though we are not, which can create learning and impact people profoundly.

### **Material for association and symbolic references**

To make online drama settings interesting and workable the use of different artifacts and materials is being mentioned as an important factor. It can be pictures, drawings, videos, music, clay, and other appliances that can be shared and available in either the digital or the physical space. This way participation and involvement can take place and make the learning more interesting and available.

There is a lot of working with materials as well. After all, we have a material box with things, so we can also be creative. We were told to have pencils, paper, and paint so that we can create things. Then it may be that we have a task where we must describe something, but then we can do it on a drawing and then show it. Because then you are still creative. (Informant 13)

Bringing material and artefacts to a digital drama setting is described as helpful when it comes to making symbolic references, association and activate fantasy.

I think it can be quite good to mix... art is helpful, to paint and draw the state you are in. And then you can sort of put it against the screen so that everyone can see, it becomes like a exhibition... it's very beautiful too. So, you can associate. If I was the one who painted this picture, then it would mean this and that to me... then I can sort of travel away... (Informant 12)

Other ways to help in online drama settings is to utilize actual objects from the physical space that can represent something and make a symbolic reference.

And this very thing of using things in the room, looking out the window, what do you think about, what are you reminded of, pictures... yes, we have used that for example as a check-in exercise... (Informant 8)

And then there is also the utilization of actual objects and people in anyone's space. So, find something in your environment that could represent your grandmother. Well, I have this thing (showing a piece of knit) ... well these kinds of things could never have happened before... So, for me it is more like a portal than it is a barrier. (Informant 11)

Two informants are explaining that they have sent out a package to the participants in the online drama beforehand, so they have some material to get started with immediately. The package included pictures, modelling clay, a book, and a chocolate cake.

[...] we have tried to bring in a few different dimensions, because the screen can become a bit two-dimensional. And then before we have started, as a welcome package, we have sent out a package of pictures, that is tutorial pictures that we have bought in that they can keep as well, we have sent out modelling clay, we have also sent out a chocolate cake for to access the taste. So that they have some equipment at home when we get started. This modeling clay was kind of fun because then they create an image around something that they can [...] work with, then we can have that as a check-in.  
(Informant 10)

Other ways of using material in the online drama setting can be for emotional support. One informant is explaining that a pillow can be hugged to create feelings of closeness and imagination of being close and supported by others.

And it's like this that when it's a bit emotional, then you can look for a pillow... then you hold it like this, (hugs the pillow) and it gives a feeling... this closeness. And especially when you are used to psychodrama, you can imagine that this is not a pillow but a hug, from my mother or father or my husband, or myself as well, that I kind of embrace myself. So that you get that ability back...  
(Informant 12)

### **Passing the word, role change, reflection, and transformation**

An opportunity of learning in online drama can be when facilitators' become more structured and pass the word around when reflecting. It is described that this can help to get all participants to engage and create equality in the digital space. Informant 3 points out that this structure can be an advantage for both participants and leaders.

But the advantage of Zoom is that you are forced to become more structured. And it can also be easier both as participants and leaders, to really spread the word, "yes now we take a round here, now everyone gets to say one thing each", so it can actually be easier to hold back people who might otherwise talk very much...it definitely has advantages. (Informant 3)

Other opportunities of learning in online drama happen when reflection around role change takes place which can lead to transformation and change. Informant 1 points out that educators and facilitators' need to be aware of the importance of creating space for reflections so that change and new understanding can take place.

Yes, there can be a change... but yes... how do you know... I think [...] it is rather more in the reflective moments, either in role or out of role, that I can support the transformation that I strive for. But I need to make sure that there is room for reflection, and I can do that both digitally and non-digitally, so to speak [...] But that it is still the reflection space in and out of role, which enables that transformation. The deepened understanding or however you want to express it. And to put it into words.. what it's like to be in a role, or maybe I should put it into words, or write a diary, think aloud, or reflect afterwards. It opens up a comparison between myself and the role, what happened when you were in the role and what do you think about it. And I think that we as drama educators always have to work on them, if we miss that part, I'm not sure that there will be that much deepened understanding or changed understanding. (Informant 1)

When the words are passed around and reflection is made transformation is possible. It's a process that makes new perspectives possible. The reflection can be made by using different methods like drawing, writing, photographing, and putting it into words.

Informant 2: I think that reflection is required for understanding change, so to be able to change we need to be able to reflect, or to get a new way of looking at something, it is also needed, like... it needs to go through a mental process. So, the reflection round is absolutely important. Then there are different ways to reflect. And you can reflect through writing, but you can also do aesthetic



reflection, i.e. by drawing or photographing... but I think that the verbal is also important in order to understand a new way, or to understand what it is that you see or feel. (Informant 2)

Many of the informants are pointing out that they do rounds of reflection and sharing more often in the online drama setting.

And I would say that circles are something that I often do, because it is so difficult to read... It is so limited, you see the head, an expression on the face, but it is still not what you see in ordinary life. So I do rounds often [...] I do it in practice, but now with the digital way of working, I do it much more often, to sort of check off where we are. And also, that everyone gets to speak so that it doesn't become even more specific that it's like only certain people talk... it can be in the physical space as well, but it can be even more clear, I think, digitally. (Informant 2)

Reflection can help participants to be more grounded and confident in themselves and create a meaning and understanding of the choices they made. It can be by hearing another perspective or hearing one's own voice. This can lead to change that also creates actions outside of the online drama setting. An opportunity of learning in online drama are new perspectives which can help and create new actions both in the digital world and outside of the online setting. Reflection can adhere to another dimension when given from an outside perspective in online drama. This is also called mirroring and is when the person sees an event from another perspective which in turn can lead to learning.

There have been examples when people have said afterwards after a role change that this helped me immensely because now, I've got a different perspective on this, and this helps me deal with this, so yes of course I can, you can, and of course it can work [...] (Informant 8)

When doing role change... because then I'm in it, the change has already happened in the tutorial room but then I go out and do more of what I already started doing in the tutorial room [...]. It becomes an additional dimension, it is witnessed by someone else, and then it becomes that the person himself puts into words what he actually sees about himself, but which he has not found a way to articulate, and then it becomes that an outside perspective, yes mirror then in a way and we, where the person himself can see this from another perspective, get a little more meat on the skeleton, the story expands, it becomes a little juicier, it becomes meatier and several perspectives, the story becomes richer. Then the learning that takes place... I am aware that it comes about myself, it comes from myself by seeing myself from someone else's perspective. (Informant 10)

Most of the informants are describing that change and a new understanding can occur in online drama. It can be a new understanding and a change in the meaning making. However, to reach a change, new meaning making and perspective, an important factor is to set a goal for the digital drama.

Transformation is quite a strong concept. I think that creative expression is often transformed, or it can be transformative anyway. And I think that what I've seen change in meaning-making, which I think transformation is about, getting a new insight into something, or being surprised and getting a new meaning about something, that you experience in your life. And I have seen that in bits and pieces. But I think that has to do with the goals, it depends on what my goals are with the teaching. So it is that I work with something where I want to... where the goal is a changing process, or a new meaning-making, or to see things in a different way, so... it can absolutely happen. But it's more about the goal than whether it's digital or not. (Informant 2)

The change and transformation can evolve through a semester which can have a therapeutic effect on participants in online drama.

These groups that we meet then mainly in tutoring groups. There you can say that something starts and there is a development during the semester that otherwise wouldn't have happened. You might grasp something that you have been thinking about, you put into words something that you might not have seen, you see things that were there, but you couldn't really get hold of them. After all, that is what we usually hear afterwards, too, that it had a therapeutic effect. And that's what we usually say that this is not therapy, but it can have a therapeutic effect. (Informant 3)

Change and transformation is described as taking place in the brain when doing role change and focusing on moving and achieving a performance. Here it is pointed out the importance of getting the body involved.

The transformation takes place in the brain, .... in the role change, it can be a little more difficult to take longer. And really switch roles. And ideally you should also change chairs, so that you physically move, and you pick up a chair and then you sit back, that is very important. For this change that is occurring in live drama, can be achieved with a focus on performance. As you sit, you develop your imagination. And then you need to have warm-ups that open up spontaneity and creativity. And then it's possible that it happens, because it happens in the brain... and it's good to express so much in the body. (Informant 12)

The role change can be imaginable or physical, like moving from one chair to another. Informant 11 explains that this role change that occurs in online drama can create a deep change that is described as more frequent in online drama which is kind of miraculous. This can then lead to more clarity, help with decision making and help with physical symptoms like headaches.

Everyday. Yeah constantly. I can't even pick one... [...] That are in real time and miraculous, shocking, symptoms and headaches gone, a piece of clarity, a decision made, an understanding of what to do about something... [...] I can't even begin to tell you all... it is chocking, and it is much more frequent than in person... it is very reliable. (Informant 11)

This is similar to another informant the explains that a catharsis can take place and lead to decision making both online and later in the physical space.

Of course, catharsis of integration can take place. I have clients that sometimes take decisions online, or later in life. It is different in a way. (Informant 9)

This process of creating a change, understanding, new perspectives and possible healing is described in different ways. A few say that the transformation can be the same in an online drama setting compared to doing drama in the physical space.

Informant 6: And concerning the quality of the therapeutical process, it is absolutely the same. Of the quality of the insights of change, of healing- totally the same. (Informant 6)

### **Bodily aspects matter**

In online drama bodily aspects and physical activity can lead to opportunities in learning. Normally a lot of work in online drama is done by sitting in front of the camera. However, some people are explaining that there is a possibility in learning if the whole body gets activated.

Some clients that I meet online say that they are missing the movement. For example (the informant stands up and shows how to move and use the whole body). (Informant 9)

If people are in difficult experiences, disassociate and become frozen, physical exercises like grounding and breathing work can be helpful. This can be especially important to be aware of when working with people in war zones, when the sirens go off, or in other conflicted situations when people freeze or dissociate.

[...] because when you're freezing, you have no imagination. [...] And this condition is a bit dangerous too, because some people say that no, partly you don't hear the sirens, so the warning, you hear it all the time so you don't know if it's your brain that... so they can react so that when they are so turned off, that no I don't care. You know it's life-threatening. So, it is so very important to resolve this condition, so as not to put yourself in danger [...] They dissociate precisely to stay here and now. They work with emotions, with the senses to become present. They come back to the body. I can do bioenergetic exercises, such as grounding exercises and breathing exercises. And to come back to your own body and be present. It helps... (Informant 12)

An opportunity for learning can also be if participants' and facilitators' can give each other support in the online drama setting by placing a hand or emoji on someone. But even though this might not be possible, an opportunity in learning can still occur since if you don't to the online drama, then the individual, the team and the collective might not get the chance to learn at all.

If it is something that is very difficult and troublesome for someone, if you now think more therapeutically. Then you are a bit left alone... there is not possible to get a hand, and to put it on someone's shoulder. However, you might never get this chance at all, I think it's better to have this opportunity than not get it at all... A possibility, that someone pats one's cheek with an emoji or something. But you can give heart emojis and stuff like that. (Informant 14)

## **Home environment**

Another learning opportunity in online drama occurs if the home environment has a positive impact on the facilitator and participants. Some informants are pointing out that it can create opportunities and a richness to the experience. However, some people consider it to be a problem when people and animals show up in the online space, others mean that it illustrates the humanness and reality which is a part of life.

Well, there is a difference, you can be in a way in yourself more when you have drama at a distance. [...] I am a bit highly sensitive, so I felt an opportunity... I didn't have to think about everything else around. And I like to sit on a cozy warm sofa at home and just take it in. .. (Informant 14)

If you are sitting in a room, and then someone is just working with their mother at one point, and then the mother sort of opens the door, in the middle of the conversation, that can be a great illustration, but it also becomes a question of integrity. But then reality becomes much more present... and that makes it very human in some way. (Informant 12)

But this trust you need to build up, as in all dramas [...] And that you are not disturbed, that you are not disturbed all the time. There are dogs and cats that sort of spin around, but that's actually quite okay. That you also take part in each other's living environments, they are so many different... It becomes richer... if the others can imagine how you feel... (Informant 1)

I also think for the sake of creating security, I don't think you should have a background image, because it creates greater security by seeing where the others are somewhere. (Informant 8)

It can be an opportunity of learning in online drama since trust and understanding can be created when others can imagine how you have it in your home environment. It can also be a way for people that are afraid to start interacting in drama, since the threshold can be smaller to start using online drama when you are in your home environment.

There can also be people who are afraid to meet a group, then it can be a way to start something. I mean, you can get to know each other quite a lot online. (Informant 8)

## **Safety, security, and confidentiality**

Opportunities of learning in online drama can happen when people feel safe to act, perform and participate in the digital space. Therefore, safety and security measures around confidentiality are important factors. Examples that are important are having headphones, having the camera on and not chatting at the same time.

There are many safety measures that are important in online drama. For example if I have somebody in the room with me, ....then I need to have headphones, no one should listen, but still I can control if others are in the room as well. We can have recommendations that people are alone, that camera is always on, that speaker is always on, and also that people don't chat cause it takes focus from the work. (Informant 6)

[...] it is important then that you have some rules. But we haven't had that [...] I think that if you look at the drama pedagogy education, we don't have that. There are no rules like that [...] But ... yes, I

think there should be some kind of rule, that the drama pedagogy is a closed room and that you can express yourself there. But there isn't now as far as I know, but that would be great. (Informant 14)

Agreements and rules are important to create trust in the group. One of the most brought up aspects has to do with having the camera on to create safety. This is linked to being aware that no one is listening. However, it is also mentioned that there are no guarantees but by requesting agreements of confidentiality the safety concerns are being made explicit.

[...] I have a list of best practices for participating, there is quite a few... Asking for certain things. Inviting people to start with their cameras on. To be willing to create the sense of not having to wonder who is here, who is listening. Different methodologies for different situations around requesting agreements about confidentiality. But all the time knowing that we have no guarantees, but we never did. But actually, making those things explicit... (Informant 11)

It is mentioned that a contract can be harder to cross in the online space and therefore also creates opportunities of safety. One way of creating opportunities of learning in online drama is making agreements by sending out material beforehand, which can lead to a greater probability of enactment. This way it seems to create coherence and a commitment to show up in the digital drama setting.

Yes, but if you have signed up, you will receive a book and a chocolate bar, for example. to have something to fiddle with and... Well, we've noticed that if people sign up for something digitally, it's much easier for them not to come. But if you've received something before, it's much more okay, just that, so I'm actually going to take part in this course too, you log in and you're there. (Informant 3)

Another opportunity of learning in online drama can occur when facilitators' are flexible and have knowledge about the group since it might not always be possible to be alone in the physical space.

And for example, when working in war zones, one must also be flexible. Cause safety measures also depend on what kind of group you are working with. (Informant 6)

I mean even though we have written that you need to sit in a room where you can shut yourself off, not everyone has such conditions at home. I mean they might be sitting in the Student Palace [...] (Informant 1)

One way to create feelings of safety and improve learning in online drama can be to appoint a safety person that can be with someone in a break-out room in case something is triggered in a session. It can also mean checking in on a person afterwards to make sure that they are okay.

In some cases having people who's job it is to go into a break-out room to support someone who might be having an experience, they is having difficulties managing. So having some safeties. I often send a note after, checking in, the next day or... how are you after that experience. And again this is therapeutic theatre so it is a little bit different...(Informant 11)

Many informants are mentioning that the Zoom application creates opportunities of learning in online drama. However, Teams is another program that also creates opportunities. It is mentioned that Zoom have a lot of flexibility, accessibility and is user friendly which can create feeling of safety. Some informant also mentions other applications.

## **Technical developments**

### **Knowledge of new applications and technical features**

An opportunity in learning in online drama is to be able and work technically with new applications and features. It can be about the organization of the stage and how to place people in a circle. It can lead to a learning opportunity within technical areas for the facilitators' and learning for individuals and groups since they can see each other better when acting online.

I would to be able and better organize the stage, then we could all be on stage. (Informant 6)

... but I'd like to be able to organize the images, if you believe to sit in a ring, so then I would like to place them as I want... (Informant 1)

Another opportunity mentioned is to have a person in the space that acts as a technician so that the facilitator can focus on the supervision of the group.

And I also think... as solutions where I as a supervisor don't have to think about the technology, maybe have a technician who takes care of the technical so I can focus on the supervision itself. Because I get split if I have to keep up with technology and supervision at the same time. (Informant 10)

So, if a facilitator has technical knowledge, or of a technical person is assigned, it can also be an opportunity that can make the online space more adaptable than the physical space. An example of this is when using backdrops and sharing pictures in the online drama setting. When learning technical developments and using them in online drama one informant explains that it can lead to activation and people being present.

As a supplementary tool, I think, fantastic... With different backdrops... It's about creating a context for learning, let's say we're working on sustainability, and the mines in Kallak, then I make sure to have a mountain view behind me as well, but I wouldn't have that otherwise, so then there will be a shortage in the classroom instead. (Informant 1)

It is not just literal copy/paste from the physical world, I think online drama also we have to learn it. .. Because all these tips and tricks, those technical parts, can activate people and be more present are really important to know. (Informant 6)

When overcoming bias and developing skills and knowledge around technical developments, online drama can be just as good, or even better in some situations according to some informants.

People are saying it so much better in person, but I don't agree. It can be just as good. Even better at times. So, I think overcoming that bias that being in person is thousands of times better. I think some things yeah, I mean I am glad for the in-person experiences, but I am never gonna give up on my online experiences. I have no interest in going back. (Informant 11)

Another opportunity in learning is technical developments that can help participants experience support in the form of physical touch. Also, to feel the proximity of the group and program solutions around getting a feel of being with the bodies in the same room is another aspect that can be an opportunity if it gets developed further.

Yes, well... so program solutions around that we can all be in the room even though we are not... (Informant 10)

Learning opportunities can occur in online drama if technical developments make it possible to read body languages and smells.

But it's this that the body language disappears, smells that we are so dependent on also disappear... for some it can feel safe too, not to interfere. [...] The online meeting lacks many dimensions. We are not in the same room, we cannot touch each other, we do not breathe the same air, it is not the same spatial experience, we cannot relate spatially to each other, you can be closer and further away from each other and the camera, etc., but that still becomes something else... (Informant 8)

Whether it is real or not is up to the participants. And many of the informants are pointing towards that new technical developments might be a possibility in the future of online drama. Examples of this are to have built in reminders in the application on when to take a break and having contracts on what backgrounds that are ok to use in online drama settings.

Some people say that online drama... is not real. The truth is that is us, the participants that make it real... (Informant 7)

Supposedly there would be a.. well-thought-out template that we behave like this and like this here. And that it comes up that, for example, you should take a break, a ten-minute break. So pling plong. Now you have been sitting here. And that you can't set lots of strange backgrounds that can be unnatural. (Informant 14)

One informant is explaining that a possible future and technical development that can lead to learning opportunities within online drama can be to use a flying camera that is like a drone.

I have had, for example, a check-in exercise, it could be like different animals and so on, for example. Then I can have a flying camera over the animals zooming in on the giraffe or the elephant or whatever it is... like a little drone camera. It works. (Informant 10)

If facilitators' and participants' have technical understanding and knowledge around technical developments opportunities in learning can take place in online drama. It can be about overcoming bias and gaining knowledge around how to create a stage and using features like sharing images, the use of virtual backgrounds, how to spotlight participants and how to use immersive views.

Sometimes it requires you to be technically savvy in Zoom, like for example sharing images, virtual backgrounds, creating a stage thru spotlights, using the immersive views, all of this requires learning zoom well. (Informant 7)

Another opportunity in online drama is that new technical developments can lead to learning. Individual and team learning can, with support by the group and other technical developments like chats between the sessions, lead to change and transformation.

### **VR and AR can be future possibilities for learning**

Other learning opportunities in online drama is if new technical developments can develop online drama further. Informants are mentioning possibilities when using VR and AR in the digital drama setting.

I also think that if we were to take it further, we should also be able to enter a VR world. So that it becomes like a game, where we have avatars, where we interact... because there are. But it does not seem to be something that is believed in within the university. (Informant 1)

Yes, AR.. I think that would have been exciting... There are no restrictions, if I argue with a particular professor, I can download it in the room. Well, there are of course a lot of possibilities, I can say. So, we are only at the beginning of the development there. (Informant 10)

Some informant mentions that they have already explored and tried some programs using 3D and VR. Some examples are Spatial chat and Wonder.me where you can move an avatar and easily create different environments.

In an educational context I have used Spatial chat, there you can move your Avatar so you can easily create groups and then you can work with sociometry, and create groups very easily, and create rooms and environments. [...] When I worked with Spatial chat, we used different rooms and there I created different environments in advance and had laid out different cards so they had to dramatize through different fairy tales and they went to different parts of the room based on different cards, and so those in this group had to create different fairy tales and then we got back together in a circle, because then it's easy to sit in a circle, and then they get to play it out, or we move between them as well. ... It works quite well, I think. And to do the same in Wonder.me. But now I haven't done any of this for six months, so then it's almost like starting from scratch because so much has happened since then. ... This was in teacher training at the university. (Informant 8)

Another program that is being mentioned is TogetherTown which is like an artificial meeting space that was used as a digital workplace where people in the department could meet. However, this was something that the informant thought was too complicated since the technology got in the way of the interaction.

Because we tried it in our department to experiment... We tried TogetherTown... it was sort of like a digital workplace, so you could sort of trudge around there and listen to what people said, and then you could sort of go to the coffee room, you could also send out a message saying that now we will all meet here. But for me it became too complicated, for me the technology took away the interaction. It became like remove this, give me a phone call, because then the technology kind of got in the way of the interaction. (Informant 3)

When using the program Wonder.me, one informant is mentioning that the country that these programs come from makes a difference when it comes to being using friendly, since it might affect safety when using them due to GDPR.

I have also used Wonder.me, it reminds me of a mix between Zoom and Spatial chat... so I also think it is Russian behind it. I think Wonder.me is German, it feels a little safer than if it had been from Russia. (Informant 8)

### **Hybrid meeting as a new fusion and inter reality**

Another possible future development that can create new learning opportunities in online drama is making the sessions hybrid. This means that some can be online and some in the physical space and still meet and perform in an online drama settings. Some examples are when the facilitator is at home and the group is sitting in a circle in a physical space with the facilitator on a big screen which can be described as a multi modal experience. One informant explains that an extra camera was used then to demonstrate physical movement on the floor.

I had a drama education in Africa. And my colleague who has this educational institute, she was there on the floor, and I was on the wall like this... it was a hybrid and I directed [...] (Informant 12)

So, hybrid meetings too, when I was sitting here at home, and the group was sitting in a room in a circle and I was on a big screen video on the wall, and then I led exercises from there. This was before the war, there were people from Russia and Belarus, so they had an interpreter. There were sociometric exercises, they switched roles, we did group exercises, we did less drama and not too [...] then I had two cameras, one on the floor also when there was something I had to demonstrate. (Informant 8)

When working hybrid an interpreter or a translator can be of importance for everyone to understand different languages. This can be both an opportunity and an obstacle depending on what methodology is being used.

Often the group was together in one place, and I was the only one that was at a distance, at first. A lot of translations. So, I would be the only one at distance, and then I would be translating for... that would be a trainer, either a local or online, and I would be interpreting and then somebody else would be voicing, louder, so I would be in their ear, and they would just repeat what I just said. So, it would be a full mechanism.... But I was in contact with the English speaker, and then I was in contact with the Spanish speaker who would then amplify and carry out the instruction because it is action you know.... Anything we could get our hands on we would use. (Informant 11)

Another way of becoming more hybrid is using online drama tools in the physical space. An example is when using ambiances like fires on a screen or project into the room. So here it is mentioned that there are possibilities when there are technical resources.

Another thing, ... in the online world classical psychodrama tools are used. But I have also started to use typical online tools in the physical space. It is very useful, and it is overlapping. I did one training some weeks ago, and they had these big screens... and we put these ambiances on. Then when we did storytelling, I put this fire on the screen. It was really beautiful, and it moved them. (Informant 6)

[...] at the college I worked at before, we had significantly better technical resources there than at universities. And then we created rooms, then I could project onto the draperies so that we stepped into rooms too [...] You may not need those rooms... but the possibilities still, to be able to play with it. (Informant 1)

Hybrid online drama work is described as a method for the future with big opportunities. It can mean that we will talk more about a fusion and inter reality where time and space doesn't matter.

The hybrid work is truly the method of the future [...], because if some people want to go back and work in the physical space, and other people want to continue work online because of different reasons; either they are used to it, its less expensive, it is easier, they have physical disabilities, they may be older, it might be their socioeconomic status, not having money to travel... I mean its many many reasons [...] And now we are separating again. And those who didn't like online are back in the physical space, and those who like online don't want to go to the physical space. So hybrid is the new way again, of bringing people together. ... We don't talk anymore about physical reality and virtual reality; we talk about fusion and inter reality. Where we create a new stage. Time and space doesn't matter. We are together with the same experience...so these is the new thing that is developing.  
(Informant 7)

The use of online drama can be viewed as different methods since there are a lot of differences that can both create obstacles and opportunities. Some like it better to be online and others prefer the physical reality.

I think also, we should not compare the two, I think we should just see them as different methods, with lots of overlapping. ... Both methods have pluses and minuses... Online drama is very effective; it is straight to the point. It is fantastic... And my work [...] is much easier in an online group.  
(Informant 6)

An example of this is in drama pedagogy education where some educations are online and some are in a physical space, which can create freedom and be a possibility if more education did like this in the future.

But on the whole, I think it's very good about this that not all of the education is in place. That you can be seen in this way, it is an enormous freedom. I would say.. that this is the future. This is what I think most trainings should do. But that you still have a few times when you see each other. You can start by seeing each other physically, and then maybe have you see each other twice per semester or something. And then you run the rest online. (Informant 14)

To offer hybrid versions of online drama can be a possibility for the future. To meet future generations in online settings, the continuation of development within the domain of online drama can be an opportunity for the future. Future generations see the online world more real than the physical and many prefer to meet online instead of in a physical space.

But for this new generation, for them this online world is more real than the physical.... It is a totally natural way for them to meet online. And if we want to meet those needs for those generations, we have to do this. (Informant 6)

And among PhD students and younger generations, it's not an uncommon reaction that [...] for short meetings it can be completely impossible to see each other. (Informant 10)

## **Learning obstacles in online drama**

Most of the informants are describing learning obstacles around the methodology and organization of online drama. The aspects that are being brought up are around accessibility and connectivity, what applications to use, how many people can attend at once, amount of time for one session and ensuring security, safety, and confidentiality.



## **Methodology and setting**

### **Emotional energy and synchronicity is missing**

Obstacles in learning in online drama can occur when the emotional learning and synchronicity is missing. This can affect spontaneity since consonance and being able to interact and improvise can be a challenge in the current online drama applications that are being used.

I mean I think that it arises, what you call consonance, or emotional energy... for me it is so physical, what is between my hands, when we are in... uh in interaction, in improvisation, in play would I want to say. Then, then something happens between us here, and it gives uhh... because it's the other side too that I found troublesome.... I could be happy with a lot of the teacher's teaching, I could kind of feel like damn they still had to go on time travel or we still did this like this, but then what did I get? ... Not a shit back. And I don't mean I have to, it's not something cute I'm looking for or anything.. But what I'm looking for is... I think it's about this emotional energy that arises between us.. as me as a teacher... you put a lot into working that way in teaching, when you are in interaction and have not set out the path before. And you also get something with you. And I don't think that happens the same way online... And I call it emotional energy. (Informant 1)

What doesn't work are rhythmic things... there is no synchronicity... so you can't do several things at the same time. So that kind of exercises and games don't work very well. (Informant 2)

### **Time, amount of people and attention span needs to be controlled**

Another aspect that can be a learning obstacle in online drama is having to large groups. Many of the informants are mentioning that smaller groups are needed when doing online drama, otherwise it can be obstacles in the interaction. Some facilitators' are mentioning that too large groups can lead to passivity and problems with oversight since the application can minimize how many participants can be on the screen in a meeting. Two of the informants that use the exercise reflecting teams are explaining that they have reduced the number of people in one session, from seven or eight to four or five. This is for the word to flow easily, not having to manage the space and pass the word around and that it is tiring to sit and listen which affects the attention span.

We quickly realized that we had to significantly reduce the number of users. When we have small groups physically, it has been 7-8. But on zoom it was 4 [...] Partly because it's harder to just listen. Partly, the attention span is shorter, and listening to someone on zoom, it's kind of easy to just drift away, and then as a leader you really need to [...] You kind of must drag everyone in again. Size matters. (Informant 3)

I think that for it to work, it's a purely technical aspect, because it's something that I think has worked well on Zoom, that you can see everyone, therefore you can't have too many people on my screen [...] no more than 25 or whatever. Seated you can still see people decently and be able to interact. So, technology is important...(Informant 3)

An obstacle that is mentioned is that it can be easier to be passive in an online drama setting. Therefore it is important that the facilitator is doing a warmup and makes the participants act and use their voice quickly when getting into the digital space.

[...] In the online world we need more warmups, more working with the group. [...] In the online world one need to work more keeping the participants active. So that's different. (Informant 6)

Another learning obstacle in online drama can occur if people get too tired in a session. Therefore an important aspect is to control the time and breaks to make sure that people are active. Informants describe that tiredness can occur when participants' and facilitators' must sit, focus and be visible on the camera all the time since it creates tiredness in a different way.

I think that... the education will be a little different, but it will not be worse. As I said, you can get tired. There are things that are hard... So, you get tired in a different way... to be so visible all the time... so I have a lot of breaks. (Informant 2)

Two informants are explaining that more breaks are needed in an online drama setting. Informant 3 and 14 describes that this has to do with the level of being involved physically as well as having drinks and food more accessible in the home environment.

I sometimes feel that you may need shorter breaks. When you work physically with drama ... on location, it is quite physical, you become involved, then people feel that you become so involved in it that you can last for a longer time. But on Zoom, it might still be that now we have to take a break and jump a bit, and now we get some air before we continue. (Informant 3)

The fact that you are in your own home and you have easy access to something to drink, to the toilet, etc., then it draws you in more than if you are in a room with the nervousness and sharpness that other people give you. If you are in a room with other people then you can almost forget to eat, go to the toilet and drink, because you are so busy. But when you sit in yourself, you feel these needs more strongly. That's why these shorter breaks are needed so you can go and get something from the fridge and stuff like that. (Informant 14)

### **The loss of bodily aspects like touch, smell, and movement**

One informant are explaining that one learning obstacle can be that participants hold back in exercises and not fully expresses movements as much as you would have done if you where meeting in a physical space.

Maybe that you don't do the exercises fully in any way. Let's say it's a movement exercise, and you have music coming from the computer, but it's not like anyone sees it. Maybe that you don't give as much to what you would have done if you were there. But it's also a little up to you. (Informant 13)

Another learning obstacle can be that online drama sometimes only allow smaller micro expressions to be viewed instead of the whole body. This can be a limitation to what can be expressed.

And I would say that circles are something that I often do, because it is so difficult to read... It is so limited, you see a head, an expression on the face, but it is still not what you see in ordinary life. (Informant 2)

Bodily aspects can create obstacles in learning in online drama. If you are in a difficult situation for example, one can disassociate and become frozen, for example when people are in war zones or in other conflicted situations. Then it can be important to activate the whole body.

because when you're freezing, you have no imagination. [...] And this condition is a bit dangerous too, because some people say that no, partly you don't hear the sirens, so the warning, you hear it all the time so you don't know if it's your brain that... so they can react so that when they are so turned off, that no I don't care. You know it's life-threatening.(Informant 12)

Another obstacle that can be linked to bodily aspects is the challenge with not being able and experience physical touch in the online drama setting. Now it seems like this is not a possibility if everyone is participating online and can therefore be an obstacle that can make the digital drama setting feel unsafe.

What I felt after a while... was... that it goes well as long as you don't work so deeply, I think. But when I go really deep, I can't be there, as a director as a leader.... I can't keep a hand on my shoulder, I can't sort of calm down by holding my hand... The physical presence disappears and I can't take help to double in that way. ... I have things I would like to work on but it doesn't work online, I need the physical proximity of a group around me. ... (Informant 8)

Technical developments around being able and read body language and feel smells are other obstacles that are not possible to experience in the digital drama setting. Other obstacles in learning can occur

when facilitators' and participants' are missing the proximity of the group. It is described as an obstacle to not be able to be in the same room even though people are apart.

Yes, well... so program solutions around that we can all be in the room even though we are not... (Informant 10)

It is something completely different to see someone in person and to be able to know each other and that the bodies are in the same room. It gives an elevated feeling. (Informant 12)

A learning obstacle in online drama is when a subject is viewed as too deep and difficult to handle. Some informants are mentioning that then they would like people to be physical with them in the room. Others mention that it is not possible to go too deep and heal trauma since it doesn't suit them personally, instead complementary work like coaching and future projections can be possible for transformation to take place.

If you go into something deeper, then it can be nice to be with the people in the room...(Informant 13)

I found it becoming more and more unsatisfactory for me as a leader as well, so I don't work online. It doesn't suit me. There are complementary things you can do. If it's the case that I have a group that I meet, then there are things you can do online that are complementary, but I wouldn't want to start an online group today. Yes, if you keep to the level that it's about coaching, a bit of future projection, what would you like to do and... little things like that. Yes, then it can work. But if you start going deep and working with things that are difficult things, trauma comes up, then... no not online. Then I really want to be there. (Informant 8)

### **Safety, security, and confidentiality**

Learning obstacles in online drama can occur when people feel unsafe and insecure in the digital space. Being in the home environment can also lead to learning obstacles in online drama. It has to do with integrity and feeling safe. If someone walks in and hears conversations in online drama facilitators' and participants' can be hindered and start to feel unsafe.

Yes, partly because I ... also make sure that a door is suddenly flung open and a completely different person appears and storms in. (Informant 8)

It can be if people have others in the room and don't use headphones since people are in different locations and environments, other people can show up in the physical space which can affect the work negatively and be a possible violation of confidentiality. This can also lead to a drop in spontaneity and a loss of trust.

During the zoom meetings... very often people come to meetings from the car or having other people around in the room... and in the middle of a drama a family member can show up, which can show that there is a breach with confidentiality. Sometimes it has happened that people cook during meetings or do some other chores, emails... this affects the work negatively. Sometimes people pick up their phone if it rings, which people wouldn't do in the physical space. [...] It can be a possible violation of confidentiality because somebody else might hear what is happening... Then the spontaneity of the group can actually drop when they know that in somebody's space, there is somebody that can possibly hear. The protagonist might not trust the process. So those are very important things. (Informant 7)

However, an obstacle to learning in online drama can also be if the microphone is always on when there are many participants in a session, since it can be very disturbing.

I have always required the camera to be on, and prefer the microphone to be on, to at least get a feed. But if you are thirty students... no, ugh. And in the end, you become this nagging aunt, yes, but then everyone has to turn on the camera. But you who have a neighbor who drills may not need to... yes, there is a lot of that stuff that I think has been difficult too. (Informant 1)

An obstacle to creating trust in online drama which can affect learning is also the possibility to record and take pictures in secret in the digital space. Therefore agreements can be needed.

That you don't pick up your phone and take pictures on the screen, but that it must be sacred. .. because online you can secretly take photos... provided you have agreements, and that you are helped to set up rules of the game, what do I need to feel safe in a context like this... so you create some kind of common agreement that is not just my rules but which is also an agreement to create security in the group. (Informant 8)

If people don't feel safe in the online drama a learning obstacle can be if someone suddenly turns off their camera or even logs out.

That you have some kind of agreement that even if it gets difficult, I won't turn off the camera. Or I don't turn off, and put everything down. This applies especially if I have a group, because if one suddenly leaves the group, well what do I do then...? (Informant 8)

[...] To have the audience turn of their video is missing half of the action. And also, the conductor can't read what is going on in the room. If the participants get overwhelmed the conductor will not see it and can't do anything about it. (Informant 4)

This can happen if someone leaves before the end which seem to happen more frequently in the online drama setting compared to in a physical space.

In the physical space people are coming like 15 or 20 minutes after. But here... online, everybody is on time. And on the other hand, in the physical space, usually people stay until the end, .. in online world people are like, sorry I have to go, and they just disappear. So, the setting is a little bit different. (Informant 6)

A learning obstacle in online drama can also occur if background images block the home environment and can hinder the possibility to feel safe.

I also think for the sake of creating security, I don't think you should have a background image, because it creates greater security by seeing where the others are somewhere. (Informant 8)

An obstacle to learning in online drama can be if a person that are triggered of that is working thru a difficult subject feel left alone.

I would not stand if we had started a work and it caused a disaster for this person and I was not in the room, so my inability to take responsibility for the situation, it scares me a little. That I don't have the opportunity to take responsibility then, as I would like to do. (Informant 8)

### **Application not complying with GDPR**

Another learning obstacle can be if the safety features of the application are not safe enough.

There are other applications than zoom that are developed and are more safe [...]. But it is the only application that I know, that can give us so many tools, that is really real and full of life. So somehow, I have these questions about safety, but I still prefer it. (Informant 6)

Most people use Zoom, however some are also mentioning Teams as an option. If the safety measures are missing in an application then confidential problems can occur for facilitators' and participants', and this can affect the experience and affect the possible learning that can take place. One informant are explaining that an confidential account in Zoom costs a lot of money and that the application is not safe enough for her. However, using other program means that a lot of features that is needed in online drama gets missed, so then two windows are opened at the same so they can move between applications.

With my client work, which I need to do on a HIPPA-compliant (confidential) platform, we often do not have the virtual effects that Zoom offers. While Zoom offers a HIPPA-compliant version it is

prohibitively expensive [...] So, with some clients[...] Sometimes we have to have two windows open and go in and out, it is a bit of a hassle. [...] (Informant 4)

Another informant is explaining that Teams are not safe enough for them to use since it doesn't comply with the General Data Protection Regulation (GDPR). Zoom is used instead because the data is stored on a server in Europe and is considered relatively safe. So, if an application being used in online drama that is not safe enough and stores data in countries that does not comply with GDPR, it can become a problem with confidentiality and result in that the application cannot be used and then hinder the possible learning that can occur.

We are not allowed to use Teams, it is forbidden. We can't even download it. And that's because it doesn't comply with GDPR. It is not safe across the Atlantic. After the Slems 2 judgment in the European Court of Justice that prohibits the transfer of data across the Atlantic to America. Because of it, we have had to remove quite a lot for which we need to use digital systems. Zoom is an American thing, but we have a kind of our own server, so the data stays within the European Union. So, it is considered relatively safe. (Informant 10)

## **Technical developments**

Another learning obstacle in online drama is when knowledge is missing around technical developments and bias stands in the way.

### **Missing knowledge and overcoming bias**

Facilitators' explain that bias against online drama and that other colleges missing knowledge about the methodology can be an obstacle in learning. It is explained that online drama can be even better than meeting physically.

I think overcoming the bias maybe, against it. People are saying it so much better in person, but I don't agree. It can be just as good. Even better at times. So I think overcoming that bias that being in person is thousands of times better. I think some things yeah, I mean I am glad for the in-person experiences, but I am never gonna give up on my online experiences. I have no interest in going back. (Informant 11)

Obstacles and challenges are with my colleges, the clients don't know the plans, what is the methodology, psychodrama [...] (Informant 9)

The kind of knowledge around technical aspects has to do with how participants are showing up on the screen and how easy it is for facilitators' to learn and work with the images in an online drama setting. Again, here the technical developments in the application play a part. When a technical development occurs, for example in Zoom, then it also opens for new learning opportunities within online drama. However, this also means that knowledge is needed on how to work with technology. If the knowledge is not there, then it can become an obstacle.

Some of this is Zoom driven. And as Zoom has gotten better in this. So I would love it if the pictures could become smaller, so they are less in the way and they could stay in the room. Then we could do playback theater. (Informant 4)

Another obstacle is also when the application and program is not developed yet in a way that is needed for an optimal experience in digital drama. Here it is mentioned the need to be able to organize a stage, sit in a circle, play music and not get disturbed by things popping up on the screen.

[...] there are those who do not want to use this tool at all. They find it so uncomfortable and there is so much technology involved. The technology itself can be a challenge... when I have a group, I often have the group on post-it notes on the table. When you make rounds, I put everyone on sticky notes - so you sit in a circle. (Informant 8)

If a facilitator is not interested in learning the new technical developments, it can be an obstacle for online drama. However, some informants have chosen to work low tech so that technology doesn't disturb them in their online drama work.

But you are not bound by technology. It becomes a form of limitation. Although it opens up new opportunities, there are also limitations that need to be overcome... how can I use the technology in such a way that it does not disturb me but rather helps. I'm not really interested in using technology at all, it just must work [...] I realize that if I were to learn more and be more interested, it would be easier for me. So, it's deliberate that I've chosen low-tech, but it's also so that I don't have to learn a lot about technology, because I'm not interested in that at all. (Informant 10)

### **Operation of camera and images showing up on the screen**

An obstacle for learning in online drama is when participants' and facilitators' can't see each other on the screen. This has to do with the size of the screen, how many images can be shown at the same time and how images are being presented on the screen. Many informants mention that they want to be able and see each other properly on the screen but that this is not possible today.

You can't see everyone on the screen these days. After all, many fall away if you become many in the online space. Then they appear again when you start talking... it's clear that when you do certain exercises it's fun and you want to see each other. But the eye still can't focus on so many squares anyway, so you still end up on a square here and there. But I still think it's nice if you can see everyone who is involved, I think so. But it's not really possible to do that today, but people prefer that. (Informant 14)

[...] because you can't read people... it is necessary that everyone can be seen otherwise it will be hopeless. You have to have people's faces... (Informant 2)

Another technical development that can lead to learning obstacles is the loss of knowledge around how to use the camera and images of participants. If the knowledge is not there then it can become a challenge with the visibility in the online drama setting. One participant mentions that they always want the cameras on, to see all participants while also being able and spotlight so that the reactions are visible. If this is not possible then it can be an obstacle for people to learn in online drama.

Informant 4: In online playback theater they ask the participant to turn off the video. This is something I have issues with. I'm trying to figure out how to stay online and spotlight. So we can see the tellers reactions at the same time. So for that reason I don't feel safe to do online teaching.

### **Loss of accessibility and connectivity around the world**

Another learning obstacle in online drama is the possible loss of accessibility and connections since it is not always possible. Therefore an opportunity is that we can create equity when people from all around the world can connect in online drama. And an obstacle can be that people around the world still don't have access to the internet.

[...] But I think there is still a lot of people who don't have that access. I think that the biggest barrier, is that it is not available to all. (Informant 11)

It is explained that losing the connection at an important moment can be devastating. One facilitator is describing that he only works with simpler tasks like coaching, future projections, and education. When trauma comes up the facilitator prefers to work in a physical space. So, an learning obstacle can be to not work with deeper subjects like trauma.

There are complementary things you can do. If it's the case that I have a group that I meet, then there are things you can do online that are complementary [...] Yes, if you keep to the level that is about coaching, a bit of future projection, what would you like to do and [...] little things like that. Yes, then it can work. But if you start going deep and work with things that are really difficult things, trauma

comes up, then [...] no not online. Then I really want to be there [...] it's so brutal, you turn off the camera and then you have no contact anymore. [...] (Informant 8)

# Analysis

This analysis will focus on describing learning opportunities and obstacles that facilitators' and participants' describe, from a transformational theory viewpoint.

## Transformational learning

### Individual transformational learning

The results show that the transformational learning in online drama can happen on different levels. On an individual level it is described as deeper learning that is more fun than if you would just share information on a screen since more senses are activated. This can mean that individuals are more open to experiences that would otherwise be unknown and difficult to review according to informant 3 and 13. An example of this is the possibility to see faces and micro expressions more clearly which informants 2, 11 and 12 mention. Another example of individual learning is when informant 9 and 12 describes work with dream interpretation. These results show that new views, perspectives, feelings, and growth can be developed in online drama. According to Mezirow (2000) transformational learning takes place when we learn to act and take control over our own values, meaning, purpose and feelings, rather than just acting on what we have uncritically gained from others. So, by participating in online drama, individual transformational learning can lead to new perspectives, feelings, growth, change and meanings since micro expressions and many senses are activated.

### Team transformational learning

With the help of other participants in online drama, transformative learning can also take place on a team level. Informants 6, 10 and 12 explain that online drama can lead to a better understanding of how roles are developed in systems like families and groups. In exercises like sociometry and reflecting teams, relationships can be investigated, and role play can help to better understand different positions. Informant 7 also explains that team learning in online drama also can lead to innovation since people can meet easier in the online setting. From a transformational theory standpoint, team transformational learning and collaborative inquiry can lead to teams, groups, and organizations to better understand another viewpoint, which can help in developmental stages (Mezirow, 2011). So, online drama can lead to team transformational learning that creates deeper understanding, innovation, and development.

### Collective transformational learning

Informant 7 describes that collective learning can happen in online drama since participants learn about each other's cultures, religions, sexual orientations, sometimes from over 80 countries being together in one room in Zoom. Collective learning can lead to questioning of social structures and status quo norms which can lead to transformational learning according to Lange (2011). Other forms of collective learning are mentioned by informant 1 when doing online drama around mining and how

it affects indigenous traditions and resources. Also, informant 5 describes how role play around climate change can lead to new actions being taken, and informant 12 around explains that online drama can help people in war zones which can lead to strength. It can be described as a transformational collective learning process that can help participants make meaning and to take actions in situations that are difficult to handle by oneself. By using imagination in the online drama setting, our cultural history can be re-shaped and lead to social transformation (Tisdell & Tolliver, 2011). Informants 7 and 14 describe how new collective learning opportunities have emerged since online drama makes it possible for people from all around the world to interact with each other. Informants 1 and 2 mentions The Hands Up project which contributes to cultural-, individual-, and team learning since English also is being practiced. So, online drama makes it possible for transformational collective learning across borders since social structures and norms can be re-shaped. According to Parks Daloz (2000) can this kind of mentoring community lead to a deeper sense of purpose, social responsibility, maturity, engagement, and a commitment for the common good. Online drama can be a place where the entire community comes together and recognize their shared experiences, interdependence, and destiny, that has both social, historical, and developmental contexts. A place where students, faculties and people from different ages, ethnicity, class etc. can meet and share values of both confirmation and challenge. A place that encourages critical reflection and presses for steps of action that is for the common good.

## **Methodology, setting and instrumental learning**

The results show that opportunities and obstacles in online drama can occur in different areas depending on the organization and what methodology is being used. The methodology of online drama can be described as problem-based-learning, (PBL) and collaborative learning that focuses on symbolic and emotional dimensions in a computer-mediated online environment (Dirkx & Smith, 2011). The methodology includes how many can attend, how long sessions and breaks are, the use of cameras and microphones, the use of material and artifacts and technical aspects and features. This is all related to instrumental learning that is connected to how we manage and control the environment, other persons, and performances (Mezirow, 2000; Mezirow et al., 2011).

Informants 7 and 12 describe that the amount of people in one online drama setting can vary, informant 2, 3, 6, 8, 14 mentions that smaller groups and more breaks can help and create more focus and action. However, this also depends on what application and technical features are being used and what knowledge that facilitators' and participants' have in this area. Informants 1, 2, 7 and 11 also describe the importance of instrumental learning around how to spotlight participants, how to use immersive views, how to use material and how to arrange the online stage so that sharing emotional energy, synchronicity and spontaneity is possible. Examples if this is mentioned by informants 1, 4 6 and 11 when they explain how important it is to learn the technical parts. Informants 2, 3, 4, 10, 11, 12 and 14 explain the importance of learning and agreeing on how to use the camera. Informants 2 and 3 explain that missing knowledge around how pictures are showing up on the screen as another learning obstacle that can occur in online drama. Also, the use of materials, artefacts, symbols, metaphors, videos, pictures, and music are other aspects that are important to have knowledge around according to informant 1, 2, 3, 8, 11, 10, 12, 13 and 14. All above examples are a sort of instrumental learning that is required in online drama. According to Tisdell and Tolliver (2011), instrumental learning can help when constructing knowledge. To create learning opportunities in online drama facilitators' and



participants' need to have knowledge around the methodology, setting and what materials and technical functions that is needed to achieve success and improve performances in online drama.

### **Instrumental learning for the future of online drama**

The results also show that further instrumental learning can lead to online drama developing further. Informants 8, 10 and 12 explain that learning opportunities in online drama can occur if participants can experience support, physical touch, can read body language, recognize smells, and the proximity of the group according to informants. Other aspects that can increase learning opportunities in online drama are mentioned by informants 1, 6 and 8 that explain that there is a need to be able to organize the stage better and sit in a circle. Informants 1 and 8 describe that VR can be a way to create future learning opportunities in the domain of online drama. Informant 10 also describes AR as a possible development. Other examples mentioned are from informant 3 that mentions TogetherTown, and informant 8 that mentions Wonder.me and Spatial chat ways to meet and do online drama. Other big learning opportunities in online drama are when working with online drama in hybrid settings according to informants 1, 6, 8, 11, 12, 14. It can be around how to use new features, programs, applications, art, music, images, symbols, and drawings, to release the ability to see multiple perspectives and understand how students and others relate to the world. It can be described as an instrumental technical learning around future developments in online drama to create further possibilities of transformational learning. It is described by informant 10 as an instrumental learning around technical developments that is not a limitation and helps instead of disturbing. Other aspects that can affect instrumental learning are regarding safety measures and if the applications are safe enough. Informants 4, 6, 8 and 10 are explaining that learning obstacles can occur when the application is not safe enough which can lead to confidential problems like GDPR. So, facilitators' and participants' can achieve greater instrumental learning around new technical developments which can help when constructing knowledge within the domain of online drama. However, informant 10 describes that a solution can be to have a technician that takes care of the technical, then that person would focus on gaining instrumental learning while the facilitator can focus on the supervision.

### **Traumatic and embodied learning**

The results show that informant 8 prefers to work in a physical space if deeper and more difficult experiences and issues are explored. Also, informant 13 explains that it can be nice to with people in the room if working with deeper subjects. Informant 6 explains that possible healing and change are the same in an online drama setting. So, the results show different views on how deeply you can work in online drama. Informant 14 describes that it might still be better to explore and go deeper than not having the possibility at all. This can indicate a learning obstacle when the subject is viewed too deeply and difficult to handle, and then doesn't get explored at all. Informant 12 describes that not resolving issues and getting stuck in frozen dissociative states can be life threatening, so therefore the work includes helping people in war zones and working through traumatic experiences. According to Mezirow et al. (2011) can traumatic learning happen when we learn to differentiate between experiences and actions that originate from childhood or an immediate adulthood situation and the now. Therefore, an opportunity for learning in online drama can be if the facilitator can help the participants through this experience by differentiating what is going on now in the present online drama setting and separating from the past. Informant 11 explains that a solution can be to have a safety-person that can support participants that get triggered in the online space, for example by going into a break-out room. Then participants can still work through difficult subjects, gain in traumatic

learning, and be released from anxiety and become more fully functioning individuals (Mezirow et al, 2011).

Traumatic learning can also be linked to embodied learning. According to Merriam (2018) can the body be an instrument for embodied learning through somatic, intuitive, and tactical knowledge. Embodied learning can take place when senses and emotions are activated. Examples of this is informant 12 that explains how grounding, bioenergetic and breathing exercises can help a participant to stay present. Creating movement exercises that activate the whole body is also something that informant 2, 9 and 13 finds important in online drama. Therefore, warmups, exercises and breaks that activate the whole body and work with other bodily aspects like engaging senses and breath, can lead to a learning opportunity in online drama. This also means that it can be an opportunity to learn from each other if the whole body is shown on the screen since participants' and facilitators' then can understand the body language more. Informants 6, 8, 10 and 12 describe obstacles in embodied learning when it comes to experiencing physical touch, smell, feeling the proximity of the group and being able to support each other in the online space. So, further embodied learning opportunities can occur in online drama if technical developments make it possible to see full body expressions, to experience physical touch and smells which can lead to heightened possibilities to experience the vicinity of the group.

### **Gain different perspectives and ensure transformation**

Transformation and change in people, groups and collectives are learning opportunities within online drama. According to Mezirow (2000) this process of transformation has to do with becoming conscious of our different assumptions around logical, ethical, epistemological, ideological, cultural, social, political, economic, spiritual, scientific, and other views and perspectives (Mezirow, 2000). For the process to be transformational both Mezirow (2000; Mezirow et al., 2011) and Parks Daloz (2000) describe different conditions of transformation. The process is about a disorienting dilemma, self-examination, critical assessment of assumptions together with others, understanding the connection between one's dissatisfaction and the process of transformation, planning a new course and have knowledge to implements the plan of action. By trying on new roles and gaining self-confidence and competence in one's life, change can occur since new perspectives are developed. Examples of self-examination are described by informants 1, 2 and 3 when it comes to passing the word around and making space for reflection. This is important for transformation to take place. Transformation is described by informant 8 as gaining different perspectives from others. Also, informants 3, 9 and 10 explain that a change can take place after making role change. This role change can have a therapeutic effect, even though it is not therapy according to informant 3. It can be a change that begins in the tutorial room and continues afterwards outside of the online drama setting. It is described as the role change and doing mirror work creates an additional dimension since it is witnessed by others and gives other perspectives as well. Informant 11 explains that this deep change can occur more frequently in the online drama space. A change that leads to clarity and helps with physical symptoms and in decision making and can occur more frequently in the online drama space. This kind of transformation and growth can make people calmer and help heal past issues.

To understand the transformation, it is important to highlight what changes of values and actions that have and can take place in the future. The learning opportunities and transformation in online drama are described by some informants to depend on the setting, others describe the transformational opportunities to be the same as in the physical space, while some also mention that transformation can occur more frequently in online drama. This difference in participants' transformational experiences

can according to Cranton (2000) be due to differences in people's cognition, personality traits and learning styles. So, if people will experience more frequent transformation in the online drama, doesn't only depend on setting and technical knowledge, it also has to do with how different people react to oppression, authority, and social structures. Informants 1 and 6 explain that participants' and facilitators' need to be flexible and aware of the team that is being worked with to meet the variety of needs. It has to do with being able to meet people's differences. Cranton (2000) points out the importance of using a variety of approaches, activities such as interventions like icebreakers, warmups, games, and activities focusing on differences among participants. Therefore, a learning opportunity in online drama that can lead to transformation is having a variety of activities and approaches, and to be flexible as facilitator to fit these depending on the participants and teams learning styles, personality traits and cognition.

### **Meaning making can lead to new perspectives**

Informants 1, 3 and 5 describe that a change in the meaning making can occur when doing role change and seeing different perspectives. This can be explained as learning opportunities in online drama when transformation leads to new perspectives. This can have a therapeutic effect when a new understanding and change in the meaning happens. One factor that can help the meaning making is setting goals for the online drama session according to informant 2. When a goal is set around acting online an experience of connection with others can take place which is described as a learning opportunity. Tisdell (1999) in Merriam (2018) depict a holistic approach in meaning making which connects spirituality and learning. By learning the methodology of online drama and setting goals around how to use multimodal activities and action methods, meaning making and an understanding can occur around that we are always connected and interwoven, even though we are not, which can be profoundly impactful according to informant 11. So, opportunities in learning can help us to spiritually experience how we are connected through relationships, when using language, creativity, movement, images, and symbols in the online space.

### **Critical reflection is crucial for transformation**

The results show learning opportunities in online drama when space for reflection takes place. Informants 1, 2, 3, 8 and 10 point out the importance of allowing reflections, sharing, and being structured in the online space so that meaning, new understanding, decisions and actions can happen. It can be assessment around how participants' and facilitators' relate, perceives problems, and make meaning. Informants 4, 7, 10, 14 explain that learning opportunities can be created when reflection takes place around agreements, setting, methodology, and how to share information in the online drama setting. It is about becoming critically reflective of the assumptions and underlying premises, processes, and contents (Mezirow, 1990; 2000) on an individual-, team and collective level.

### **Critical reflection of the home environment**

It can mean learning opportunities when using critical reflection around the agreements and recommendations around how to act and show up in the home environment since it can be both challenges and possibilities for participants' and facilitators' to work from home. Examples are informants 14 and 3 who explain that being able to work from home can be comforting and not as exhausting as to be with others and travelling to get to a physical space. Both informant 1 and 12 explain that it can be an advantage when animals and other people show up in the online space while an online drama session is taking place due to creating understanding around what it means to be human and be in the other shoes. This is also something that informant 8 explains and points out that a

virtual background image shouldn't be used since it creates feelings of safety and security to see where others are. Informants 1, 3, 7 and 8 also explain that it can be an obstacle to see others in the room during an online drama session since it can be a violation of safety if others hear what is happening. Therefore, informant 1, 3 points out the importance of having headphones. Informants 1, 4, 7 and 8 also describe learning obstacles since it affects the safety when it comes to others recording or taking pictures in the online drama space, engaging in other activities like chatting, and not being on time or turning of the camera.

### **Critical reflection around safety, agreements, and confidentiality**

Critical reflection can also lead to learning opportunities when it comes to safety, security, and confidentiality. Informants 6, 11 and 14 explain the importance of having some kind of agreement when doing online drama in in both drama pedagogy education and if more intense trauma work is being done. Informant 3, 9 and 11 describes that there is no guarantee that agreements is followed but it might make it harder for people to cross boundaries and attend if participants need to sign up in some way, and also if participants have to sign some kind of contract. It can mean that facilitators' assess the structure and organization of online drama to ensure safety and confidentiality. This can be described as a critical reflection of the presumptions and consequences that can occur (Mezirow, 1990). Critical reflection can be done in several different ways such as drawing, writing, photographing, and putting it into words. This way online drama can be developed further, new understanding can be created, and this can lead to actions both within as well as outside of the online drama setting. Mezirow et al. (2011) explains that this change is a kind of learning that includes acting on the new integrative, inclusive, and discriminating understanding of experiences and insight. It comes down to examining the justification, beliefs, and efficacy to problem solve and then let this guide our actions (Mezirow, 1990).

### **Discourse and communicative learning**

The results show that communicative learning can happen when discourse around the online drama takes place. Examples of this are if emotional energy and synchronicity can be shared and create feelings of trust and safety. Informant 13 explains that it works to do drama online but that the energies are not the same. This is like informants 1 and 2 that are missing emotional energy and the possibility to improvise, synchronize and interact. Other examples are how symbols, artefacts and materials can be used in the best way to increase imagination. It comes down to allowing a discourse on what is true and real for the participants and creating communicative learning. It is like Mezirow's (2000) description of reflective discourse that uses dialogue to create a common understanding around interpretation, beliefs and assumptions which can create social competence. Discourse and communicative learning can also take place on an individual, team and collective level. It can be about methodology and setting, technical developments and safety and security in the online drama space. On a collective level the results show that online drama can lead to equality since people can meet from all around the world and share their experiences. This can lead to a reflective discourse around ethical and intellectual development, around injustice, normative assumptions, and asymmetric relationships, so that both the individual and society can be more inclusive and democratic (Belenky & Stanton, 2000; Mezirow, 2000).

### **Ongoing investigation of people's frame of reference**

Personal perspectives on how online drama can be used and how it can lead to learning vary in the results. Some prefer meeting physically and others love the new possibilities that are created in online

drama. Informants 1, 6, 7, 8, 11, 12, 14 describe different kinds of hybrid versions of online drama. Informants 6 and 10 explain that it is a method for the future in order to meet the needs of future generations. Informants 1, 3, 8 and 10 describe that AR, VR and 3-D worlds have and could be a possibility to develop online drama in the future. However, it is also mentioned by informant 3 that technology should not get in the way of interaction. Mezirow (2000) describes the frame of reference as a structure of expectations, assumptions, and the result of interpreting experience that can be either outside or within our awareness. It can be a habit of mind that can be derived from actions that we follow automatically. The development of drama, going from physical drama to meeting online and going forward into new technical developments like working in hybrid settings or using AR or VR, can be viewed as a transformation within the domain of drama that changes facilitators' and participants' frame of reference. Informant 11 describes it as a portal that connects us to each other and can lead to an understanding that we are always immediate and close. It can mean a frame of reference that leads to a new identity, community, and understanding of each other. However, there are obstacles in learning if facilitators' and participants' oppose learning these new technical features and developments. But this view can be transformed into a more dependable frame of reference that is capable of change and still be inclusive if technical assistants are trained and that can help us better understand how new technical developments can be used. Therefore, an opportunity can be to train technical assistants that can lead the way and help create a new frame of references within the domain of online drama. This way new learning opportunities in online drama can be created, also for those facilitators' and participants' that are not technical interested. Then all can experience how accessibility in online drama can lead to equity where everyone can participate.

### **Emancipatory education and a sustainable transformative pedagogy**

Informants 3, 6, 9, 11, 12 and 14 describe how online drama can create learning opportunities since people can meet easier from all around the world, even those with physical disabilities. Informant 11 expresses that it leads to equity, and informant 12 describes that it saves energy and resources. 'This is due to accessibility leading to equity so that everyone can participate in online drama. This can be linked to sustainability and a sort of emancipatory education and a sustainable transformative pedagogy of the future. Mezirow (1990) defines emancipatory education as an organized effort to facilitate or commence transformative learning in others. It is an education that enhances and reveals radical interdependence and deeper understanding of human relationships (Parks Daloz, 2000). By using online drama where people connect from different social structures and environments, sustainability and transformation can be created. New developments within the domain of online drama can help create a sustainable society without diminishing the well-being and health of others, the environment, or future generations. Lange (2011) describes it as creating a learning sanctuary for both facilitators' and participants' in a deliberative pedagogy that holds space for transformative learning processes and creates new relational experiences with the world. By questioning norms, and instead nurturing the environment (Lange, 2011), a socially sustainable education can be created. It can be described as a pedagogy that holds space for transformative learning processes and creates new relational experiences with the world. See chart 4. Model of transformative learning that may take place in online drama, which is an inspiration from Jarvis (2006, p. 23) in Illeris (2018, p. 96).

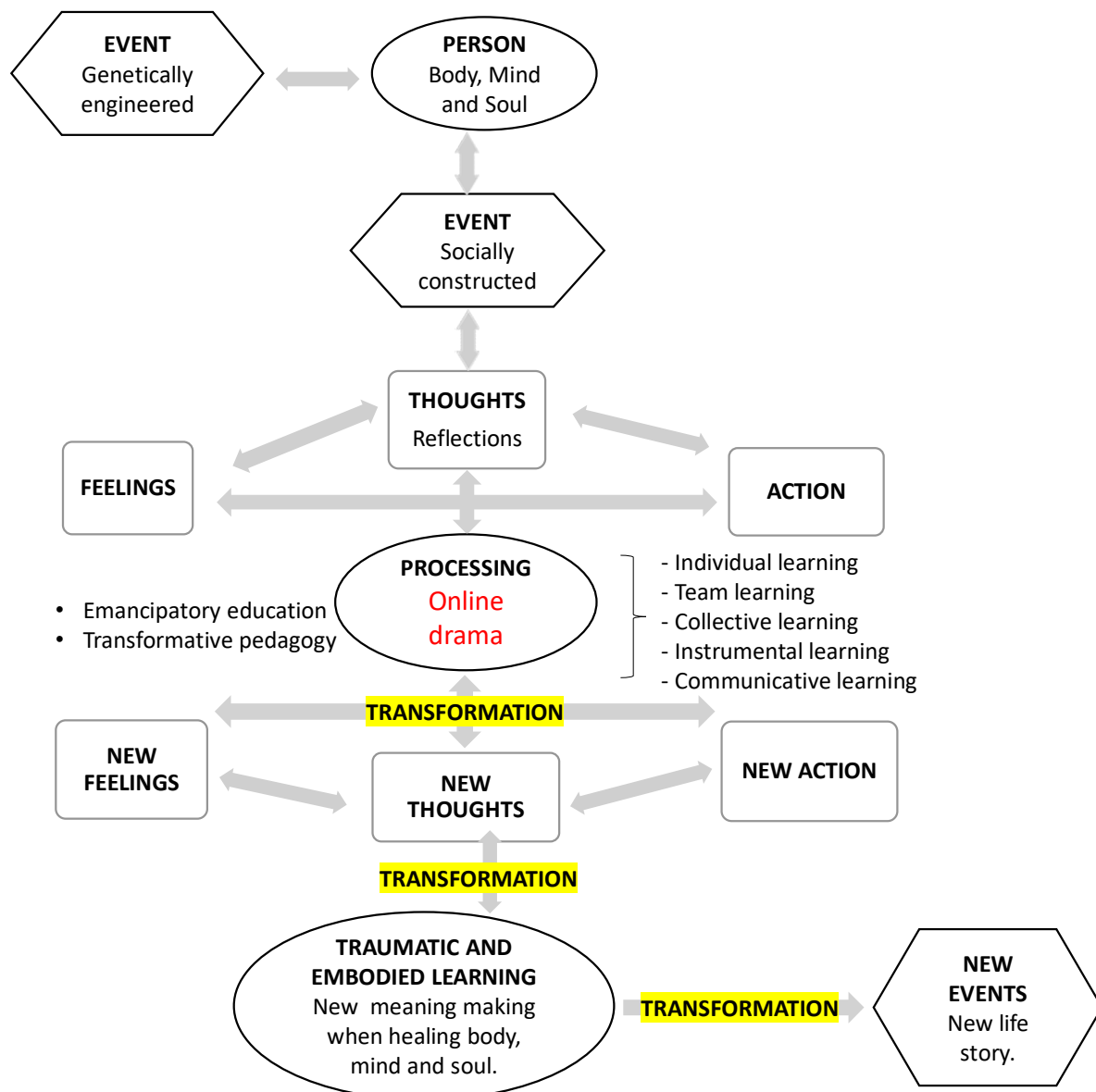


Chart 4. Model of transformative learning in online drama

However, this can only happen if connectivity and accessibility is available for everyone around the world. Other obstacles mentioned by informants 2, 9 and 11 are if educators have bias and challenges with mastering the technology or not understanding the methodology. Keegan (2000) describes that transformational learning can only take place if educators understand the needs of the students. The results show that informants 6, 7, 10 and 14 explain that they prefer working in hybrid meetings and that they value the online setting even more than the physical space. If the educators acknowledge this new need and overcome biases against online drama it can result in individuals, teams, collectives, and society's transcending and becoming free from compulsions, obsessions, and trauma (Mezirow, 2000; Mezirow et al., 2011). This can be described as a transformative pedagogy where participants can ask deep internal questions and investigate a broader social reality by using imagination, critical reflection, and challenge worldviews so that people can transcend. It is about creating a responsive practice of transformative learning and fostering a sanctuary of adult sustainable education where mind, spirit and body can connect (Lange, 2011).

# Discussion

The results show that learning opportunities in online drama can occur in many different areas using methods like forum theater, role change, empty chair, psychodrama, sociodrama, reflecting teams and dream interpretation.

## **Opportunities for extended learning and global communication**

In this study facilitators' and participants' experiences of online drama have been explored further. Learning opportunities in online drama are within the areas of education, pedagogy, psychodrama, career guidance, climate change, personal development, and to handle crises and conflicts. This is similar to earlier research around how drama, psychodrama and sociometry have been used previously in a physical space to improve competencies in students and in teacher training, as an evaluation tool, to promote understanding around controversial issues, to cope with conflicts and creating new alternative scenarios and handling climate crises and promote sustainability and change (Albernaz, Azvedo and Faé, 2022; Beach, 2015; Brown et al., 2017; Desarzens & Ramsauer, 2011; De Villiers and Botes, 2014; Lehtonen, 2021; Lehtonen et al., 2020; Maya & Maraver, 2022; Michaels Hollander and Jaffer, 2017; Overland, 2017; Sheppard, 2005; Ter Avest, 2017; Wu & Lee, 2015). The results show that online drama can create individual-, team-, and collective transformational learning experiences within many fields since it can create support and connect people from all around the world, for example those with physical disabilities, financial challenges or other deficiencies travelling physically. Earlier research also shows that online drama can be used in similar ways to increase change, learning, experience equality, and create collaborative opportunities (Cameron & Anderson, 2009; Carter, 2015; Cziboly & Bethlenfalvy, 2020; Feniger-Schaal et al., 2022; Gallagher et al., 2020; Hietamäki & Tucci, 2022; Martinez, Marti and Cervera, 2019; O'Toole & Dunn, 2008; Tam, 2020). The results show how new technology in online drama provides opportunities for extended learning and global communication. This is like earlier research from Zhang et al. (2009) that points out that online drama cuts out potential geographical and social barriers. When participants' and facilitators' can meet in the online space a sense of universality and support is created. The online drama process can lead to new perspectives, innovation, and development that leads to a social transformation across borders since social structures and norms can be re-shaped.

## **Loss of knowledge and bias around technical developments an obstacle**

However, previous research also shows that new technology, like VR can be time-consuming, physically exhausting and lead to a loss of emotional energy (Freina & Ott, 2015; Southgate, 2020). This is like the results in this study that show the importance of controlling the time and breaks in online drama. Other technical developments that are mentioned are the problem of not being able to sit in a circle. The challenge of not being able and sitting in a circle is something that earlier research from Cziboly and Bethlenfalvy (2020) mentions. Luton and Hood (2022) point out that the loss of physical closeness can create detachment. Karaosmanoglu et al. (2022) explains that it matters if a facilitator' has disbelief towards the methodology of online drama, since it affects the way, a solution is found, or problems are solved. So, if an online drama facilitator' believes drama can be successfully performed in online settings, it is a greater chance that problems and new solutions will be solved, for example finding solutions to sitting in a circle or searching for new platforms that can improve the quality. This is also like the results in this study that show how informant 8 have found solutions to

sitting in a circle and investigates new platforms. It might also mean that further embodied learning can occur if knowledge around how to experience physical touch and smells can lead to heightened possibilities of learning in online drama. By gaining new technical knowledge around new developments, instrumental learning can increase and ensure a continued future transformation of online drama.

### **Learn to adapt the methodology to increase efficiency and learning**

Increased efficiency in the methodology of online drama is also something being brought forward by the informants, which can also be related to instrumental learning. Learning obstacles that appear in online drama are around attention span, if not enough time for breaks is given and if technical aspects stand in the way of the interaction. When the focus is being split on the group and how everyone shows up on the screen, on technical details as well as on what is being delivered in the drama, it can be tiring and exhausting which can create exhaustion for both participants' and facilitators'. So, what application and program to use, what is a good number of people, how long breaks are suitable, details around role change and agreements and safety measures are important details to ensure learning opportunities in online drama. If this can be decided on and made clearer, hopefully greater efficiency, interaction and involvement can be achieved. Earlier findings from Hietamäki and Tucci (2022) and Tarashoeva (2022) explain the importance of a clear structure and having visible instructions around goals. One solution can be to make a clear structure visible like Altendorfer-Kling (2020) and Zhang et al. (2009) has done, that also makes space for members of the online drama to discuss their insights and experiences, to ensure that opportunities in learning occur. Then the reflection that takes place can create transformation since meaning making and reflection, critical self-reflection, discourse, and communicative learning can lead to a change in frame of reference. However, since groups vary in their preferences, it is also of importance to use a variety of interventions and be flexible to participants and teams with different learning styles, personality traits and cognition (Cranton, 2000).

### **Ensure safety, agreements and confidentiality**

Another obstacle has to do with bodily aspects and not being able to feel supported by touch and reading the full body language. However, this also depends on what methodology of online drama is being used. Previous studies show that Zoom have been the most used application (Altendorfer-Kling, 2020; Biancalani et al., 2021; Castro, Vidal, da Silveira & de Oliveira, 2020; Cziboly & Bethlenfalvy, 2020; Feniger-Schaal et.al., 2022; Hietamäki & Tucci, 2022). But some informants also describe concerns with the Zoom application since they cannot ensure to meet the safety standards of GDPR, which can mean that other applications can be needed to meet security standards and ensuring confidentiality. An obstacle in learning can therefore occur if instrumental learning is missing around safety and if the application is not safe enough and complied with GDPR. To further create safety the results, show that many informants values contracts and agreements around the setting to create trust in the online drama. Examples of other applications can be found in previous re-search (Altendorfer-Kling, 2020; Castro, Vidal, da Silveira & de Oliveira, 2020; Cziboly & Bethlenfalvy, 2020; Enz et al., 2008; Hietamäki & Tucci, 2022; Nery, 2022; Nicholls & Philips, 2012; Martinez, Marti & Cervera, 2019; Zhang et al., 2009), but if they meet the safety measures of GDPR and ensures confidentiality is unsure. Therefore, a critical reflection around safety, agreements and confidentiality is needed to solve problems and create learning opportunities in an individual-, team and collective level.



## **Technical and instrumental learning can lead to further developments**

The results also show that instrumental learning around how to use the camera can lead to opportunities in learning. The use of the camera comes down to preferences since the results show that some informants prefer the video to always be turned on, while others are okay with the camera being turned off. Earlier research from Luton and Hood (2022) shows that younger students rather remain hidden or use an avatar, while senior students are more willing to go into characterization and want the camera turned on. Students also felt uninspired due to limitations in the possibility to interact and co-create. A possible solution mentioned in the results could be to explore online drama in hybrid drama settings, where both the digital and physical space coexist and is mixed. It can mean that using tools like AR, VR and projections of objects, pictures, avatar and visualizations in the physical space or digital space where students can interact in new ways, which can be the need of new generations. Previous research from Koray et al. (2022) shows that even though 97% of the teachers experiencing online drama responded with positive feedback, there is possibilities to increase the efficiency and improve the dramatic structure in online drama sessions.

Future requisition and developments within online drama can create further learning opportunities. Possible future developments are to be able to feel that bodies are in the same room, how to organize a stage and take in symbols, artefacts, and props in space, in current programs like Zoom, but also in new programs and applications. The results show that new technical developments can create new future instrumental learning opportunities within the domain of online drama. It can be instrumental learning on how to work with different applications, how to use the camera and microphone, how to set up safety measures and work in hybrid meetings and use 3D software, VR and AR to achieve greater learning in online drama. However, the results also show that instrumental learning can be an obstacle if it takes over and stands in the way of the interaction. To overcome this a person working as a technician or an assistant as technical support can be introduced. Another need that can lead to new learning opportunities is the possibility of having a virtual translator and interpreter so that different languages and accents can be comprehended. Earlier research shows that iVR can create new possibilities in learning and feelings of meeting in real life (Adderley, 2021; Dalgarno & Lee, 2010; De Freitas et al., 2010; Freina & Ott, 2015; Slater & Sanchez-Vives, 2016; Southgate, 2021; de Villiers & Botes, 2014; Rogers, 2011). Since iVR can lead to self-directed learning and create possibilities to interact, further investigation can be done. It has to do with if iVR can conduce to improvisational communication, synchronicity and create an emotional feeling of harmony. Other rapidly advancing technology like AR can be used to increase learning and used in dramatic play to improve engagement and immersion (Billinghurst & Deuenser, 2012; Bower et al., 2014; Han et al., 2015; Tang, 2022). But how AR-infused technology in dramatic play can be utilized and what AR applications to use is something that educators need to evaluate according to Chang (2013), Han et al. (2015) and Hwang et al. (2016).

## **Hybrid and mixed realities for greater real-time engagement**

The results also show that working hybrid in online drama can have immense possibilities for learning in the future. Drama-based-pedagogy can lead to engagement that combines both face-to-face and virtual meetings according to earlier studies from Streeter et al. (2021). Future developments and research around how hybrid settings can be used, what programs and applications that can be combined which potentially can lead to new learning opportunities and possibilities of interaction in online drama. Earlier studies by Li (2020) explain that extended reality can be used for immersive visualizations and to enhance environments. An example of this is when virtual objects are being

projected into the real world. This is also something that informant 10 explains can be a future learning opportunity of learning since people, like a professor can be projected into the online space. Other results in this study show that informants are missing to be able and engage more senses, like being able to smell and experience physical touch when interacting with each other in the online drama setting (touching, hold hand, doubling and other supportive actions). But with this new technology extended reality can enable senses like touch, smell, sight, taste (Jewitt et al., 2021). It can be a form of hybrid online drama session where different technical solutions like AR and iVR are combined and mixed in a Hybrid Virtual Reality (HVAR) environment since it can lead to greater real-time engagement (Li, 2020; Li, Ch'ng & Cobb, 2023). So, more reflection, discourse, and communicative learning around different frames of references and how new technical developments, like AR, VR, mixed reality, and hybrid meetings can be used in the future to improve the domain of online drama, is needed.

### **The digital transformation of drama as sustainable development**

The results and analysis are showing how transformative learning in online drama has both individual, collective, and social dimensions, which means that we need to also be aware of cultural and socioeconomic implications and structures, and that a lot of practices and ideologies often support and foster conformity, rather than an agency of responsibility (Mezirow, 1990; 2000). It is this conformity that can be challenged and transformed into a sense of social responsibility and a commitment for the common good. It can be a place where the entire community comes together and recognize their individual and shared experiences, their interdependence, and destiny, on behalf of the good of all (Parks Daloz, 2000). Online drama activates imagination that may activate transformative learning when our cultural histories are being re-shaped by engagement and discussions with others and communities at large, which can lead to social transformation (Taylor & Jarecke, 2011; Tisdell & Tolliver, 2011).

Drama as a concept can be connected to neuroscientific research since drama and performance techniques in education and social work can be connected to emotional intelligence and brain-based learning since activated neurons in the prefrontal cortex can result in new neural connections that can result in creating empathy for others (Altınbaş et al., 2010; Bilik, 2019; Van de Water, 2021). By connecting easily to each other we can create feelings of freedom and universality. Parks Daloz (2000) points out that by caring more about the world and thinking in sustainable terms, the possibility of deliberately hurting another person, or us, will grow unthinkable. So, by participating in online drama and going into dialogue with those that are excluded, a transformational sustainable learning can take place that has both social, historical, and sustainable contexts, that can result in us not wanting to hear each other. A transformative education that develops cultural and political consciousness around privileges and power structures that can be linked to critical theory and personal empowerment (Mezirow, 2011; Taylor & Jarecke, 2011).

### **An action-oriented transformational emancipatory education**

Online drama creates learning opportunities for participants' and facilitators' when they share their opinions, listen actively, have equal opportunities to participate, are well informed, are free from coercion and take a critical stance toward established cultural views and norms. A reflective discourse uses dialogue to search for a common understanding, belief, or interpretation and this involves a critical assessment of our assumptions. By adhering and making sure critical discourse in online drama, communicative learning competence can be created which can lead to new values, purpose and

meaning being created. However, Mezirow (2000) explains that critical discourse is more possible to occur in adult life. Therefore, it is important for facilitators' to design the online drama in such a way that doesn't get too far ahead of the learner which means that the facilitator needs to know the needs of the students for transformation to take place (Kegan, 2000).

A sort of action-oriented emancipatory education that forms a more dependable belief, assessing contexts, decision-making and seeking agreement that is a result of new insights. New insights and transformational learning that can take place both within and outside of the online drama setting. A constant ongoing transformation which can be viewed as a lifelong educational learning process that promotes diversity, inclusion, social awareness, democracy and lifelong growth for individuals, families, workplaces, communities, and society's (Biesta 2018; Noddings, 2016; Van de Water, 2021). The kind of emancipatory and sustainable transformative pedagogy, that enhances new technical developments within the domain of online drama and lead to quality education and peaceful inclusive societies and institutions with access to justice for everyone (Noddings, 2016; Regeringskansliet, 2021; UN, 2022). Educational drama is a way for participants' and facilitators' to understand the world they live in and can be a useful resource for people living in marginalized situations and communities (Van de Water, 2021). It can mean that educator's need to move beyond their comfort zone and foster reflection that transforms all of us as (Taylor & Jarecke, 2011). A digital drama process that contributes to lifelong learning, takes individuals and collectives beyond oppressive roles and contexts (Biesta, 2018; Merriam, 2018; Mezirow, 2018). This way the needs of the new generations may be met.

## **Evaluation of the method**

An abductive approach has been used to evaluate this qualitative study and semi structured interviews. This means that empirical facts have been linked to theoretical concepts (Bryman, 2018). The concepts chosen in the transformative learning theory to interpretate what learning opportunities and obstacles that facilitators' and participants' describe to occur in online drama. Since validity is a degree (Cohen et al., 2018) it can mean that other theories could have been suited to use as well. The choice to use transformative learning theory can be a problem if the term transformation gets overused according to Brookfield (2000). Also, Taylor (2000) describes challenges around how to know that a transformation takes place. In this study investigations have been done to evaluate if transformation takes place and how it is being shown. Also, there have been intents to use the term transformation sparsely. The sampling of the informants is another detail that is important to ensure quality. However, some aspects are difficult to control. For example, it can be that those informants that have been appointed to participate, have approved due to their interests in the domain of online drama. It can also be that those that have knowledge within the domain of online drama also prefer new technological developments. A choice was therefore to use a mixture of sampling methods that includes randomly selected informants with international experience to strengthen the degree of generalizability.

## **Conclusion**

The aim of this study is to increase the knowledge of facilitators' and participants' learning experiences in online drama. By using semi structured interviews, the results show that online drama can be used to improve learning, increase competencies, create equality, handle controversial issues, cope with conflicts and to find new perspectives that promotes sustainability and change. The online

and digital dimension can be viewed as a portal to global communication that creates a sense of universality. Opportunities are traumatic- and embodied learning that can help participants through difficult experiences. Opportunities in learning also occur when having knowledge around the methodology of online drama. Other learning opportunities in online drama are instrumental and technological learning around how to use the camera, if there are any applications that make it possible to feel that bodies are in the same room, to work in hybrid settings and use technology like VR and AR. Learning obstacles can occur if not enough breaks are given since the attention span may be shorter in online and digital settings. Knowledge around the methodology of online drama and bias can be other obstacles that affect the learning in online drama. Other areas that can be both an obstacle and opportunity are the application or software used. To ensure safety, agreements and contracts may help to create trust which can lead to learning opportunities. Other obstacles in learning are bodily aspects like being able and supported by touch and not being able to feel the vicinity of the group, for example when sitting in a circle. However, the obstacles can also become opportunities if they get resolved. The results from this study and previous research show that new technical developments might lead to solving the learning obstacles mentioned and instead create opportunities in learning. Since it is lacking studies around the use of VR, AR, and hybrid meetings in online drama, this is something that can be researched further. By solving the obstacles, online drama might create huge learning potentials. Online drama can be a transformative sustainable emancipatory education that creates learning and new neural connections. A transformative pedagogy that ensures peaceful inclusive societies and institutions that meet the needs of future generations.

## **Future continued research**

Future research is needed around what age group that online drama can be performed in. In this study only adults have taken part. Other areas to research are around new platforms and applications. It can also be around how a full embodied experience that enables synchronicity and improvisation can be created in online drama. To develop the domain of online further another need is for educators to evaluate how AR applications can be linked to pedagogical approaches in drama education (Chang, 2013; Hwang et al., 2016). AR-infused dramatic play in different platforms, in different age groups and for a longer period than just one session is of importance to investigate further (Han, 2015; Karaosmanoglu et al., 2022). Overall question around AR is how it can be utilized to facilitate and support collaborative learning and cognitive development, what design and implementation of AR can be used to support student learning and how teachers best can be supported to leverage the potentials of AR (Bower et al, 2014). Another area that can be researched further is how online drama can be done in hybrid settings by using immersive technologies like extended and mixed reality (Azuma, 1997; Bower et al., 2013; Li, 2020; Li, Ch'ng & Cobb, 2023; Tang, 2022).

# References

- Adderley, D. (2021). A year (and more) of sociodrama online: the Covid era 2020/2021. *Zeitschrift für Psychodrama und Soziometrie*, 20(2), 281-294.
- Albernaz, R. O., Azevedo, A., & Faé, R. (2022). Pedagogia decolonial psicodramática. *Revista Brasileira de Psicodrama*, 29, 214-224.
- ALLEA (2017). The European Code of Conduct for Research Integrity.
- Altendorfer-Kling, U. (2020). Psychodrama goes digital!. *Zeitschrift für Psychodrama und Soziometrie*, 19(2), 375-387.
- Altınbaş, K., Gülöksüz, S., Özçetinkaya, S., & Oral, E. T. (2010). Empatinin biyolojik yönleri. *Psikiyatride Güncel Yaklaşımlar*, 2(1), 15-25.
- Alvesson, M. & Sköldberg, K. (2017). *Tolkning och reflektion: vetenskapsfilosofi och kvalitativ metod*. (Tredje upplagan). Lund: Studentlitteratur.
- Anstey, J., Pape, D., Shapiro, S. C., Telhan, O., & Nayak, T. D. (2004). Psycho-drama in VR. In *Proceedings of The Fourth Conference on Computation Semiotics (COSIGN 2004)* (pp. 5-13).
- Azuma, R. (1997). A survey of augmented reality. *Presence*, 6, 355-385.
- Beach, R. (2015). Imagining a future for the planet through literature, writing, images, and drama. *Journal of Adolescent & Adult Literacy*, 59(1), 7-13.
- Biancalani, G., Franco, C., Guglielmin, M. S., Moretto, L., Orkibi, H., Keisari, S., & Testoni, I. (2021). Tele-psychodrama therapy during the COVID-19 pandemic: Participants' experiences. *The Arts in Psychotherapy*, 75, 101836.
- Biesta, G. (2018). Interrupting the politics of learning. In Knud Illeris (ed.) *Contemporary Theories of Learning. Learning Theorists ... In Their Own Words*. p. 243 - 259, London.
- Bilik, E. (2019). Neuropsychodrama: What is happening in our brains in psychodrama?. *Revista Brasileira De Psicodrama*, 27(2), 165-173.
- Billinghurst, M., & Duenser, A. (2012). Augmented reality in the classroom. *Computer*, 45, 56-63.
- Blatner, A. (2013). Meta-theoretical perspectives on psychodrama. In *Psychodrama* (pp. 29-44). Routledge.
- Bourdieu, P. et al. (1999). The weight of the world. Social suffering in contemporary society. *Stanford University Press*. Pp. 607-626.
- Bower, M., Howe, C., McCredie, N., Robinson, A., & Grover, D. (2014). Augmented Reality in education—cases, places and potentials. *Educational Media International*, 51(1), 1-15.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative research in psychology*, 3(2), 77-101.
- Brown, K., Earnstman, N., Huke, A. R., & Reding, N. (2017). The drama of resilience: learning, doing, and sharing for sustainability. *Ecology and Society*, 22(2).
- Bryman, A. (2018). *Samhällsvetenskapliga metoder*. Tredje upplagan. Stockholm: Libris.
- Cameron, D., & Anderson, M. (2009). Potential to reality: drama, technology and education. *Drama education with digital technology*, 6.
- Cambridge Dictionary. (n.d). Augmented Reality. In *Dictionary.Cambridge.org*. Retrieved May 18, 2023, from <https://dictionary.cambridge.org/us/dictionary/english/augmented-reality>
- Cambridge Dictionary. (n.d). Avatar. In *Dictionary.Cambridge.org*. Retrieved May 18, 2023, from <https://dictionary.cambridge.org/us/dictionary/english/avatar>
- Cambridge Dictionary. (n.d). Digital. In *Dictionary.Cambridge.org*. Retrieved May 18, 2023, from <https://dictionary.cambridge.org/us/dictionary/english/digital>
- Cambridge Dictionary. (n.d). Drama. In *Dictionary.Cambridge.org*. Retrieved May 18, 2023, from <https://dictionary.cambridge.org/us/dictionary/english/drama>
- Cambridge Dictionary. (n.d). Hybrid. In *Dictionary.Cambridge.org*. Retrieved May 18, 2023, from <https://dictionary.cambridge.org/us/dictionary/english/hybrid>

- Cambridge Dictionary. (n.d). Immersive. In *Dictionary.Cambridge.org*. Retrieved May 18, 2023, from <https://dictionary.cambridge.org/us/dictionary/english/immersive>
- Cambridge Dictionary. (n.d). Online. In *Dictionary.Cambridge.org*. Retrieved May 18, 2023, from <https://dictionary.cambridge.org/us/dictionary/english/online>
- Cambridge Dictionary. (n.d). Virtual Reality. In *Dictionary.Cambridge.org*. Retrieved May 18, 2023, from <https://dictionary.cambridge.org/us/dictionary/english/virtual-reality>
- Cameron, D., & Anderson, M. (2009). Potential to reality: drama, technology and education. *Drama education with digital technology*, 6.
- Carter, E. V. (2015). Delivering Virtual Ethnicity Drama: A Pedagogical Design For Bridging Digital And Diversity Barriers. *American Journal of Business Education (AJBE)*, 8(4), 327-348.
- Castro, A., Vidal, G. P., da Silveira, B. D. S., & de Oliveira, D. C. (2020). The survival through online Sociodrama: COVID-19, what do you want to tell me?. *Revista Brasileira de Psicodrama*, 28(3), 176-186.
- Chang, Y. H. (2013). Applying an AR Technique to Enhance Situated Heritage Learning in a Ubiquitous Learning Environment. *Turkish Online Journal of Educational Technology-TOJET*, 12(3), 21-32.
- Cohen, L., Manion, L. & Morrison, K. (2018). *Research methods in education*. (8. ed.) Milton Park, Abingdon, Oxon, [England]: Routledge.
- Cummings, J. J., & Bailenson, J. N. (2016). How immersive is enough? A meta-analysis of the effect of immersive technology on user presence. *Media Psychology*, 19(2), 272-309.
- Cziboly, A., & Bethlenfalvy, A. (2020). Response to COVID-19 Zooming in on online process drama. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 25(4), 645-651.
- Dalgarno, B., & Lee, M. J. W. (2010). What are the learning affordances of 3-D virtual environments? *British Journal of Educational Technology*, 41(1), 10–32.
- De Freitas, S., Rebollo-Mendez, G., Liarokapis, F., Magoulas, G., & Poulouvasilis, A. (2010). Learning as immersive experiences: Using the four-dimensional framework for designing and evaluating immersive learning experiences in a virtual world. *British Journal of Educational Technology*, 41(1), 69–85.
- Denscombe, M. (2017). *Forskningshandboken*. (Upplaga 2). Lund: Studentlitteratur.
- Desarzens, A., & Ramsauer, S. (2011). Psychodrama in der Aus-und Weiterbildung von Lehrpersonen–Paradigmen-und Perspektivenwechsel durch Psychodrama fördern. *Zeitschrift für Psychodrama und Soziometrie*, 10(1), 39-55.
- de Villiers, R., & Botes, V. L. (2014). Educational Drama: A Model Used in a Business School. *e-Journal of Business Education and Scholarship of Teaching*, 8(2), 39-53.
- Dirkx, J., & Smith, R. O. (2011). Facilitating transformative learning. In J. Mezirow, & E.W. Taylor. (Eds) *Transformative learning in practice: Insights from community, workplace, and higher education*, p. 57-66.
- Enz, S., Zoll, C., Vannini, N., Schneider, W., Hall, L., & Paiva, A. (2008). “e-Motional Learning in Primary Schools: FearNot! An Anti bullying Intervention Based on Virtual Role play with Intelligent Synthetic Characters. *Electronic Journal of e-Learning*, 6(2), pp131-138.
- Eriksson-Zetterquist, U., & Ahrne, G. (2015). Intervjuer. I G. Ahrne, & P. Svensson (Red.), *Handbok i kvalitativa metoder*. (ss. 34-54).
- Feniger-Schaal, R., Orkibi, H., Keisari, S., Sajjani, N. L., & Butler, J. D. (2022). Shifting to tele-creative arts therapies during the COVID-19 pandemic: An international study on helpful and challenging factors. *The Arts in psychotherapy*, 78, 101898.
- Belenky, M. F., & Stanton, A. V. (2000). Inequality, development, and connected knowing. *Learning as transformation: Critical perspectives on a theory in progress*, 71-102.
- Freina, L., & Ott, M. (2015, April). A literature review on immersive virtual reality in education: state of the art and perspectives. In *The international scientific conference elearning and software for education* (Vol. 1, No. 133, pp. 10-1007).
- Freire, P. (1970). Cultural action and conscientization. *Harvard educational review*, 40(3), 452-477.
- Gallagher, K., Balt, C., Cardwell, N., & Charlebois, B. (2020). Response to COVID-19–losing and finding one another in drama: personal geographies, digital spaces and new intimacies. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 25(4), 638-644.
- Han, J., Jo, M., Hyun, E., & So, H. J. (2015). Examining young children’s perception toward augmented reality-infused dramatic play. *Educational Technology Research and Development*, 63, 455-474.

- Hietamäki, S., & Tucci, I. (2022). Behind screens: challenges and opportunities of participatory online peace education in Finland. *Journal of Peace Education*, 1-21.
- Howard-Jones, P. (2010). *Introducing Neuroeducational Research – Neuroscience, education and the brain from contexts to practice*, London: Routledge.
- Hwang, G. J., Wu, P. H., Chen, C. C., & Tu, N. T. (2016). Effects of an augmented reality-based educational game on students' learning achievements and attitudes in real-world observations. *Interactive Learning Environments*, 24(8), 1895-1906.
- Högberg, G. (1998). Psykodrama med barn och ungdom. I H. Berglind (red.). *Skapande ögonblick, psykodrama och sociodrama*. Stockholm. (s. 105-119).
- Karaosmanoglu, G., Metinnam, İ., Özen, Z., & Adigüzel, Ö. (2022). Can Drama Lessons Be Given Online? Perspectives of Drama Teachers during the COVID-19. *International Online Journal of education and Teaching*, 9(3), 1249-1272.
- Kellermann, P.F. (1992). *Focus on psychodrama: the therapeutic aspects of psychodrama*. London: Jessica Kingsley Publ.
- Klingberg, T. (2011). *Den lärande hjärnan: om barns minne och utveckling*. (första upplagan). Stockholm: Natur & kultur.
- Koray, Ö. Z., Ahiskali, E. E., & Türkel, A. (2022). Is an Online Creative Drama Lesson Possible? Preschool Prospective Teachers' Opinions on the Effectiveness of Online Creative Drama Lessons. *International Journal of Education and Literacy Studies*, 10(3), 121-128.
- Illeris, K. (2015). *Lärande*. (3., [uppdaterade] uppl.) Lund: Studentlitteratur.
- Jewitt, C., Chubinidze, D., Price, S., Yiannoutsou, N., & Barker, N. (2021). Making sense of digitally remediated touch in virtual reality experiences. *Discourse, Context & Media*, 41, 100483.
- Lange, E. A. (2011). Fostering a learning sanctuary for transformation in sustainability education. In J. Mezirow, & E.W. Taylor. (Eds) *Transformative learning in practice: Insights from community, workplace, and higher education*, p. 193-204.
- Lehtonen, A. (2021). *Drama as an interconnecting approach for climate change education*.
- Lehtonen, A., Österlind, E., & Viirret, T. L. (2020). Drama in education for sustainability: Becoming connected through embodiment. *International Journal of Education & the Arts*, 21(19).
- Li, Y. (2020). *Interaction, communication and engagement in hybrid virtual and augmented reality environments* (Doctoral dissertation, University of Nottingham).
- Li, Y., Ch'ng, E., & Cobb, S. (2023). Factors Influencing Engagement in Hybrid Virtual and Augmented Reality. *ACM Transactions on Computer-Human Interaction*.
- Lu, S. J., & Liu, Y. C. (2015). Integrating augmented reality technology to enhance children's learning in marine education. *Environmental Education Research*, 21(4), 525-541.
- Luton, J. I., & Hood, J. (2022). A Sisyphean Task? Doing Drama Online with Year 9 Students in a COVID-19 Lockdown. *Teachers and Curriculum*, 22(1), 39-45.
- Maya, J., & Maraver, J. (2020). Teaching-learning processes: Application of educational psychodrama in the university setting. *International Journal of Environmental Research and Public Health*, 17(11), 3922.
- Martínez, J. G., Martí, M. C., & Cervera, M. G. (2019). Inside a 3D simulation: Realism, dramatism and challenge in the development of students' teacher digital competence. *Australasian Journal of Educational Technology*, 35(5), 1-14.
- Merriam, S. B. (2018). Adult learning theory: evolution and future directions. In Knud, Illeris (ed.) *Contemporary Theories of Learning. Learning Theorists ... In Their Own Words*, p. 83 - 96, London, Routledge.
- Mezirow, J. (eds.) (1990). *Fostering critical reflection in adulthood: a guide to transformative and emancipatory learning*. (1. ed.) San Francisco: Jossey-Bass Publishers
- Mezirow, J. (2000). *Learning as transformation: critical perspectives on a theory in progress*. San Francisco, Calif.: Jossey-Bass.
- Mezirow, J., Taylor, E.W. & Taylor, E.W. (2011). *Transformative Learning in Practice: Insights from Community, Workplace, and Higher Education*.
- Mezirow, J. (2018). Transformative learning theory. In K. Illeris (red) *Contemporary theories of learning Learning theorists...In their own words*. p. 114-118, London.

- Michaels Hollander, E., & Jaffer, A. (2017). Gearing up in psychodrama: Using psychodrama to support education in diverse communities and building teams to deliver support. *Zeitschrift für Psychodrama und Soziometrie*, 16(1), 185-198.
- Moreno, J., & Fischel, J. (1942). Spontaneity procedures in television broadcasting with special emphasis on interpersonal relation systems. *Sociometry*, 5(1), 7-28.
- Nery, M. D. P. (2022). Online psychodrama and action methods: Theories and practices. *Revista Brasileira de Psicodrama*, 29, 107-116.
- Nicholls, J., & Philip, R. (2012). Solo life to Second Life: the design of physical and virtual learning spaces inspired by the drama classroom. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 17(4), 583-602.
- Noddings, N. (2016). *Philosophy of Education*. (4. uppl.). Routledge.
- O'Toole, J., & Dunn, J. (2008). Learning in dramatic and virtual worlds: What do students say about complementarity and future directions?. *Journal of Aesthetic Education*, 42(4), 89-104.
- Overland, C. (2017). Using roleplaying simulations and alternate reality gaming to develop professional behaviors in pre-service music teachers: A qualitative case study. *Contributions to Music Education*, 42, 107-128.
- Daloz, L. A. P. (2000). Transformative learning for the common good. *Learning as transformation: Critical perspectives on a theory in progress*, 103-123.
- Regeringskansliet. (2021). *Att förändra vår värld: Agenda 2030 för hållbar utveckling*.
- Rogers, L. (2011). Developing simulations in multi-user virtual environments to enhance healthcare education. *British Journal of Educational Technology*, 42(4), 608-615.
- Schunk, D. H. (2018). *Learning theories: An educational perspective* (8. uppl.). Pearson.
- Sheppard, S. R. (2005). Landscape visualisation and climate change: the potential for influencing perceptions and behaviour. *Environmental science & policy*, 8(6), 637-654.
- Simmons, D., Christoph, A., Lee, T.L., Karakılıç Üçer, H. (2022). Implementing Tele'Drama During the Pandemic. *FORUM. The Journal of the International Association for Group Psychotherapy and Group Processes*. p. 60-67.
- Simmons, D., & Wilches, A. (2022). TELE'DRAMA—International sociometry in the virtual space. *Zeitschrift für Psychodrama und Soziometrie*, 21(1), 119-129.
- Slater, M., & Sanchez-Vives, M. V. (2016). Enhancing our lives with immersive virtual reality. *Frontiers in Robotics and AI*, 3, 74.
- Southgate, E. (2020). *Virtual Reality in Curriculum and Pedagogy: evidence from secondary classrooms*. New York: Routledge.
- Streeter, J. R., Kavanagh, K. M., Thacker, E. S., & Bodle, A. T. (2021). Town Halls, Graffiti Walls, and Exploding Atoms: Dialogue, Engagement, and Perspective-taking in Online Teacher Education. *The New Educator*, 17(4), 415-438.
- Tam, P. C. (2020). Response to COVID-19 'Now I send you the rays of the sun': A drama project to rebuild post-COVID-19 resilience for teachers and children in Hong Kong. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 25(4), 631-637.
- Tarashoeva, G. (2022). Reality, Space and Time: The Challenges in Online Psychodrama. *FORUM, Journal of the International Association for Group Psychotherapy and Group Processes*. p. 52-58.
- Taylor, E. W., & Jarecke, J. (2011). Looking forward by looking back. In J. Mezirow, & E.W. Taylor. (Eds) *Transformative learning in practice: Insights from community, workplace, and higher education*, p. 275-290.
- Ter Avest, I. (2017). "I experienced freedom within the frame of my own narrative": The contribution of psychodrama techniques to experiential learning in teacher training. *International Review of Education*, 63(1), 71-86.
- Tang, X. (2022). Application and design of drama popular science education using augmented reality. Scientific Programming, 2022.
- United Nations. (2022). *The Sustainable Development Goals Report*. Retrieved May 18, 2023, from <https://unstats.un.org/sdgs/report/2022/The-Sustainable-Development-Goals-Report-2022.pdf>
- Van de Water, M. (2021). Drama in education: Why drama is necessary. In *SHS Web of Conferences* (Vol. 98, p. 02009). EDP Sciences.



Vetenskapsrådet. (2017). God forskningssed.

Weinstock-Wynters, L. F. (1996). *Toward a pedagogy of inclusivity: Building community in the college classroom through the action methods of psychodrama and playback theatre*. The Union Institute.

Wu, J. S., & Lee, J. J. (2015). Climate change games as tools for education and engagement. *Nature Climate Change*, 5(5), 413-418.

Zhang, L., Gillies, M., Dhaliwal, K., Gower, A., Robertson, D., & Crabtree, B. (2009). E-drama: facilitating online role-play using an AI actor and emotionally expressive characters. *International Journal of Artificial Intelligence in Education*, 19(1), 5-38.

# Appendix

## 1. Letter of consent in English

### Consent for personal data processing

My name is Louise Andersson, and I am studying for a master's degree in pedagogy and didactics at Stockholm University. During the spring term 2023, an essay will be written on the subject ***The digital transformation of drama: Learning opportunities and obstacles***. The purpose of this essay is to increase the knowledge of teachers and participants learning experiences in online drama. I would like to examine the types of transformation that take place in various types of online drama.

With this letter, I am asking for your permission so that I can collect and process information for the essay and carry out an interview with you. Participation is voluntary and you can cancel participation at any time during the study. Your personal data is protected while work on the essay is in progress. The work is regulated by rules such as the Personal Data Act (GDPR), confidentiality, Good Research Practice (VR, 2017) and other research ethics rules. The material will only be used for analysis, processing, and compilation of the essay in this course. Furthermore, all collected material will be anonymized so that it is not possible to derive information to those who participated in the study. The collected information will be stored in a safe manner and when the essay has been approved, the collected information will be deleted. Signed consent form, alternatively informed consent via audio file, and other collected material such as questionnaires, recordings and observations will be stored in secure spaces at the Department of Education and Didactics at Stockholm University.

A supervisor is appointed by Stockholm University who supports me throughout the process and who ensures that the work follows ethical and formal guidelines and rules. Once the essay is complete, it will be assessed by an examiner and published online. If you agree to participation and information collection, I ask for your signed consent, see page 2 of this form. Please email it to me, alternatively give your consent in the audio file.

It is very valuable for me if you want to give your consent to participate in the study. If you would like further information, please contact me. Thank you for your time.

Sincerely



Student:

**Louise Andersson**

Email : [loan3695@student.su.se](mailto:loan3695@student.su.se)

Phone: +46 735 89 11 35

Tutor:

**Eva Edman Stålbrandt**

E-mail: [Eva.edman-stalbrandt@edu.su.se](mailto:Eva.edman-stalbrandt@edu.su.se)

Phone: +46 8 120 762 68 0 8

## Consent

I have read information about the study and agree that material is collected and used in the student essay.

☐ Yes

**Participant's name, date and signature:**

Name clarification:

Please email a copy of the consent form to me at [loan3695@student.su.se](mailto:loan3695@student.su.se).

## More about guidelines and laws for the study

Personal data that is necessary to carry out the study is processed with the support of

The consent requirement and collected personal data are supported by the Data Protection Regulation. This means that Stockholm University is responsible for personal data. According to the Data Protection Regulation, you have the right to access all data that is processed about you and, if there are errors, have them corrected. Furthermore, you also have the right to request deletion, restriction or otherwise object to the processing of personal data. Complaints can be made to the data protection officer at Stockholm University [dpo@su.se](mailto:dpo@su.se) or to [the Data](https://www.imy.se/om-oss/kontakta-oss/) Protection Authority <https://www.imy.se/om-oss/kontakta-oss/>.

## 2. Letter of consent in Swedish

### Samtycke för personuppgiftsbehandling

Mitt namn är Louise Andersson och jag studerar en master i pedagogik och didaktik vid Stockholms universitet. Under vårterminen 2023 kommer en uppsats skrivas om ***Dramats digitala transformation: möjligheter och hinder för lärande***. Syftet med denna uppsats är att öka kunskapen om lärare och deltagares lärandeupplevelser inom online drama. Jag vill även undersöka vilka typer av transformation som sker i olika typer av online drama.

Med detta brev ber jag om ditt tillstånd att jag kan samla in och bearbeta information till uppsatsen och genomföra en intervju med dig. Deltagandet är frivilligt och du kan avbryta deltagandet när som helst under studien. Dina personuppgifter skyddas medan arbetet med uppsatsen pågår. Arbetet regleras av regler som personuppgiftslagen (GDPR), sekretess, God forskningssed (VR, 2017) och andra forskningsetiska regler. Materialet kommer endast att användas för analys, bearbetning och sammanställning av uppsatsen i denna kurs. Vidare kommer allt insamlat material att anonymiseras så att det inte går att härleda information till de som deltagit i studien. Den insamlade informationen kommer att lagras på ett säkert sätt och när uppsatsen har godkänts kommer den insamlade informationen att raderas. Undertecknat samtyckesformulär, alternativt informerat samtycke via ljudfil, och annat insamlat material såsom enkäter, inspelningar och observationer kommer att förvaras i säkra utrymmen vid institutionen för pedagogik och didaktik vid Stockholms universitet.

En handledare utses av Stockholms universitet som stöttar mig genom hela processen och som ser till att arbetet följer etiska och formella riktlinjer och regler. När uppsatsen är klar kommer den att bedömas av en examinator och publiceras online. Om du samtycker till deltagande och informationsinsamling ber jag om ditt undertecknade samtycke, se sidan 2 i detta formulär.

Vänligen mejla det till mig, alternativt ge ditt samtycke i ljudfilen.

Det är mycket värdefullt för mig om du vill ge ditt samtycke till att delta i studien. Om du vill ha mer information, vänligen kontakta mig. Tack för din tid.

Med Vänliga hälsningar



Student:

Handledare:

**Louise Andersson**

**Eva Edman**

**Stålbrandt**

E-Post: [loan3695@student.su.se](mailto:loan3695@student.su.se)

E-post: [Eva.edman-stalbrandt@edu.su.se](mailto:Eva.edman-stalbrandt@edu.su.se) Telefon: +46 735

89 11 35

Telefon: Phone: +46 8 120 762 68 08

**Samtycke**

Jag har tagit del av information om studien och godkänner att material samlas in och används i studentuppsatsen.

☐ Ja

**Deltagares namn, datum och underskrift:**

Namnförtydligande:

Vänligen mejla en kopia av samtyckesblanketten till mig på [loan3695@student.su.se](mailto:loan3695@student.su.se).

#### **Mera om riktlinjer och lagar för studien**

Personuppgifter som är nödvändiga för att genomföra studien behandlas med stöd av

Samtyckeskravet och insamlade personuppgifter stöds av Dataskyddsförordningen. Det innebär att Stockholms universitet är personuppgiftsansvarig. Enligt Dataskyddsförordningen så har du rätt att få ta del av samtliga uppgifter som hanteras om dig samt om det finns fel få dem rättade. Vidare har du även rätt att begära radering, begränsning eller att på annat sätt invända mot behandling av personuppgifter. Klagomål går att göra till dataskyddsombudet på Stockholms universitet [dpo@su.se](mailto:dpo@su.se) eller till Integritetsskyddsmyndigheten <https://www.imy.se/om-oss/kontakta-oss/>

### **3. Interview guide**

#### Introduction

1. What is your profession?

#### Background

2. How long have you worked with drama/online drama?
3. How do you use online drama? (e.g personal, professional, other).

#### Pedagogy and didactics

4. Can you describe how you have used drama in your life?
5. What learning opportunities have you experienced in online drama?
6. Do you see any obstacles in learning that occurred when doing online drama?

#### Safety

7. Are there any safety measures in online drama that are important according to you?

#### Transformation

8. Can you describe any experience of transformation or change taking place when using online drama?

#### Future possibilities

9. What would be needed for online drama to develop further?

## 4. Initial email

Dear X,

Hope all is well with you.

During the spring term 2023, I will write an essay on the subject ***The digital transformation of drama: Learning opportunities and obstacles.***

The purpose of this essay is to increase the knowledge of teachers and participants learning experiences in online drama.

I am wondering if you would consider participating in an interview about your experiences of making drama online.

Please see attached information and consent letter.

If this is something you would like to take part in, please inform me of a suitable time for you.

It is very valuable for me if you want to give your consent to participate in the study.

If you would like further information, please contact me.

Thank you for your time.

Best Regards

Louise Andersson

Email : [loan3695@student.su.se](mailto:loan3695@student.su.se)

Phone: +46 735 89 11 35

