

BENEFITS AND CONNECTIONS OF PODCASTING AS PROFESSIONAL
DEVELOPMENT FOR DANCE EDUCATORS

by

Miranda C. Wickett

A Thesis Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Graduate Program in Dance Education

Distance Studies: London, Ontario

2015

Abstract

The purpose of this study is three-fold: to identify the benefits of podcasting for dance educators; to determine the ability for podcasts to create and sustain connection and to investigate how podcasting can be used as a means of professional development. In addition to this paper, a podcast project was designed and produced to vocalize and humanize many concepts that are often bound to journals. Important research, perspectives and opportunities which are often only read by academics or brought to life in workshops can be shared quickly, and on-demand connecting the dance world in new ways. The action research case study was born out of frustration; not being able to find suitable educational opportunities to satisfy auditory learning. A mixed-methods approach was used including two surveys which obtained qualitative and quantitative feedback. The first survey supplied the researcher with information regarding scope, content and structure of building a suitable podcast to meet the specific niche market of dance educators. The podcast was then created and disseminated and an additional survey was administered to a small cross-section of participants. The surveys, coupled with auto-ethnographic experience gained through podcast creation, gives the study a broad and transparent framework. Podcasting for dance educators is a niche that needs to be filled. Early data confirmed that podcasts benefits include contributions to self-reflection, supplemental learning, peer connectivity, authentic discourse and new ways of engaging in continued learning.

Approved by:

Dr. M. Parrish - Committee Chair

For Gemma

APPROVAL PAGE

This thesis written by MIRANDA C. WICKETT has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair _____

Date of Acceptance by Committee

ACKNOWLEDGEMENTS

My academic journey over the past 3 years has challenged me to grow so profoundly. I owe my accomplishments to so many people. I am so humbled and thankful for this vibrant and considerable community which surrounds me.

I wish to acknowledge the support of my instructors throughout my studies at UNCG's dance program. Donna Peterson, Ann Kipling Brown and Sue Stinson as my inspiration to apply for graduate study; Janet Lilly, Ann Dils, Doug Risner, Martha Eddy and Mila Parrish for challenging me to achieve my best work. Each of you have contributed to my inquiry and love for academics and dance.

Sue, Thank you for inspiring me to be a thoughtful and kind dance educator, even before we met. I continue to learn a great deal from your writing, your consultation and your interviews. The time you share with me is so influential.

Janet, Thank you for re-introducing me to my body and creativity. I've fallen in love with Bartenieff fundamentals and feel grounded and centred because of your teaching.

Ann (Dils), thank you for making me fall in love with dance writing and being a source of support throughout my degree. Your input and feedback are immensely important to my growth.

Dr. Risner, although I was the most challenged and frustrated during our classes, I learned an immense amount about myself, my craft, writing, editing, formatting, and the structure of teaching. Thank you, very deeply.

Martha, the breadth of your work is so vast and emotionally charged. I'm so lucky to have experienced your teachings of development during a special time of pregnancy. I experienced such profound moments of clarity and depth because of your teachings, and continue to do so as I watch my child develop and grow.

Mila, thank you for sharing your gifts with me. You are my cheering section, 'girl'. You have given me confidence to pursue new things and have acted as my educator, promoter and supporter beyond this degree. You guide me to the realistic and achievable when my goals become too lofty and remind me that I can make a difference in the world of academia, dance and citizenry.

Ann (Kipling Brown), thank you for being a source of support over many years of my education. Your online teaching methods made me fall in love with distance education and helped me to understand that authentic learning in the dance classroom can happen remotely. Thank you for modelling incredible pedagogical aptitude for me and continuing to guide my practice.

Further, I would like to extend important acknowledgement to my cohort who supported me academically and emotionally through our degree. Immeasurable friendships have been formed and incredible discourse has taken place over our love for dance, education and in support of one another. Particular thanks go to Leslie Parrin, Stacey Enyart, Ilana Burger and Cindy Jones for their friendship.

To the guests of my first podcast, Johnny McMillan, Cindy Jones and Sue Stinson, thank you for being open to my novice interview skills. Your patience, brilliance and

wonderful conversation inspire me to bring more stories and discussion to our dance community.

To my first podcast listeners who provided excellent feedback which lead me to deep reflection about best practices, and changes to best engage our community.

Thank you Erin Martin-Santalupo, Tania Castellani, Chelsea Coughlin, Leslie Parrin, Tara Calvano, Ann Dils, Norma-Sue Fisher-Stitt, and Ann Kipling Brown.

A special thank you to my mother who guided my love for learning and modelled elegant and energetic teaching all my life, my father for being my biggest support in the world and my in-laws for loving me like a daughter and helping me carve out time to write a paper of this magnitude while adjusting to new motherhood. The Sparks family, James, Brie, Laura, David, Nonna, Nonno, Tania, Krissie, Laura, Brenna, Jenn and Drew, thank you for reminding me that I could complete this task and creating such a loving community around me.

To the love of my life, Mike for being my everything; my partner, best friend, supporter, therapist, editor, brainstormer, recording guru, producer, social media marketer and typeface tyrant. You are brilliant beyond words.

Preface

For years my husband would ask if there are podcasts about dance. He got much pleasure from listening to like-minded people's conversations and wanted me to feel the same excitement. He gained an online social life via twitter among people who were also listeners of podcasts that interested him. They engaged in excellent and on-going conversations about topics that would have gone silent if it weren't for the shared interest in the podcast. I consider myself a fledgling academic, yet there were very few times where spontaneous, gritty conversations would inspire me on a regular basis. My teaching and research are often done alone, there are very few times when I have the opportunity to collaborate or engage in rich discourse. However, my husband was having rich debate in an informal way through technology. I was always a little jealous of this rogue world of mind-expanding camaraderie that was formed through niche podcasts. For years I searched for high-quality podcasts that offered specific information for dance educators. Where are the dance resources that can be used as points of connectivity? Where are the podcasts that connect people regularly to discuss dance & education? Searching tirelessly, I found there were very few.

I meet like-minded people at conferences and gained a great deal of information that I always intend to bring back to my classroom. Although due to time, distance and funding, I only attend one conference per year, if I am lucky. I come back refreshed and

so excited about my craft, but it fades as the reality of teaching creeps in. Time, rigours of responsibilities, administrative issues usually win out and I'm left with stress and difficulty transforming my teaching and my classroom to benefit my students. As well, a sense of loneliness exists in small arts programs or small communities, where collaboration and discussion are not present. In my creative pursuits, my teaching and my research, I was feeling isolated from other dancers. My husband's rich online colony provided inspiration.

Enter the podcast; coupled with social media, this is a way to connect with like-minded individuals that might keep me more mindful, inspired and evolving throughout the semester. The result of my experience and frustration is the main influence for this study. Podcasts are my call to the dance community, saying we can do more, learn more fully and be better... But we need to do it together.

Preface	9
List of Tables	14
List of Figures	15
Chapter 1: Introduction	1
Current professional development practices & opportunities	2
Introduction to Podcasting	3
Research questions	6
Overview of Methodology	6
Delimitations	7
Definition of terms:	8
Chapter 2: Review of Literature	10
Enhanced learning through Auditory formats	10
Professional development in dance education	11
Podcasts to replace lecture?	12
Importance of teachers learning through podcasting	13
Benefits of podcasting for continuing education	15
Limitations of podcasting for continuing education	21
Similar studies	24
Conclusion	25
Chapter 3: Methodology	27
Description of Project	27
Research context	28
Instruments Used	29
Research participants	29
Participants for technical forum	30
Procedures	30
Surveys	30
Ethnographic Research	32
Data analysis	33
Summary of the Methodology	34

Chapter 4: The Podcast Project	35
Beginning steps	35
Designing the podcast idea/structure	37
Choosing a Name	37
Podcast #1	39
The Interview Process	40
Editing to Post-Production	42
Difficulties	43
Future production	45
Chapter 5: Research Results	48
Key themes identified in Survey 1	49
Key Themes Identified in Survey 2	57
Conclusion	62
Chapter 6: Challenges, Conclusions & Recommendations	64
Review of the Research Questions and Methodology	64
Summary and Discussion of Emerging Findings	64
Discussion of the results	71
Description of end user	74
Challenges & Implications for practice	75
Suggestions for future research	78
A note on social media	79
Impact on Professional Practice	79
Conclusion	80
References	82
APPENDIX A	86
Survey 1 - (Pre- Survey)	86
APPENDIX B	90
Survey 2 - (Post- Survey)	90
APPENDIX C	92
S2 participants	92

List of Tables

Table 1	54
Table 2	56
Table 3	58

List of Figures

Figure 1	45
Figure 2	46
Figure 3	48
Figure 4	49
Figure 5	51
Figure 6	52

Chapter 1: Introduction

Dance educators have many responsibilities; extra rehearsals, administrative duties, families and personal lives. Finding time to search for, collect, ingest and integrate new learning is a tall order in addition to their professional obligations. This paper examines the viability of podcasts as professional development for dance educators. As a part of this case research, I have included a podcast project called *ContraDance*. I have designed and recorded a podcast for dance educators in hopes that it will serve to vocalize and humanize many concepts that are often bound to journals. Important research, perspectives and opportunities for self-reflection (which are often only read by academics or brought to life in workshops) can be shared quickly, and on-demand, connecting the dance world in new and valuable ways.

In this paper, I will chronicle podcasting as an effective method of professional development, the experience of creating, recording and editing the podcast as well as feedback from peers and colleagues regarding the content and usability of the podcast. Methods used are both qualitative and quantitative, collecting data from surveys, interviews, and auto-ethnographic experience. I will draw important conclusions about the need for a shift in traditional professional development formats to more accessible formats like podcasting, which allow dance educators to connect in new ways as teaching and learning becomes increasingly reliant on technology. The purpose of the action-project case study was to gain insight to what is missing in the dance education community that might be filled by an on-going, on-demand colloquium, using personal stories to present important issues in dance education.

The first chapter of the study presents the reader with an understanding of the role of continuing education practices currently being used, most notably those that include technology as well as the history of podcasting. The chapter concludes with the purpose of the study, specific research questions, an overview of methodology, delimitations and a definition of terms that will be used throughout the remainder of the paper.

Current professional development practices & opportunities

Professional development varies greatly, as it pertains to each individual dance educator and their personal philosophy of improvement and style of learning. Some teachers prefer to develop their technical skills at workshops, classes and conferences, while others choose to reflect on their teaching through personal research, leaving other teachers with a desire to improve specifically on curriculum or classroom management by engaging in online or in-person pedagogy classes. Many teachers and dancers do not have the time required to engage in long-term or on-going professional development due to their busy teaching responsibilities. Although difficult, in creating the podcast I aim to engage many factions of the dance world: studio teachers, K-12 instructors, choreographers, historians, researchers, audience members and everyone in between.

Podcasts and the community that often forms as a result, will address the needs for on-going engaged learning. One time conference or workshops are important, however, a podcast builds an intimate collaborative community of dance education practitioners focused on developing their classrooms and themselves in addition to asking and answering larger questions in the dance field. I want to specify 'on-going professional development' as engaging in continued learning once or more every week for a

period of 6 months or more. This ensures that the learning becomes habitual so that ideas can be more easily (and more frequently) integrated into the classroom.

In my experience, most dance educators engage in professional development in short, intensive bursts by attending workshops and conferences one to two times per year when travel costs and classroom coverage can be accommodated. Some popular conferences for teachers are National Dance Educators Organization Annual Conference, Council for Ontario Dance and Drama Educators Annual Conference, Dance and the Child International conferences, Dance Teacher Summit, Jacob's Pillow Professional Development for Teachers, Bates Dance Festival Teacher Fellowships and Royal Academy of Dance Continuing Professional Development program, to name a few. The type of professional development in each of these varies in style and content. Some dance educators attend intensive technique classes or summer programs or summits while others decide to do their own personal reading, enrol in classes for additional qualifications or join professional or pre-professional companies to keep their bodies in tune. Many of these programs are conducted over one session, over a few weeks, or in longer summer residencies. Some engage in on-line learning through formal classes, or perhaps self-directed learning through casual viewing of educational TED or TEDxtalks. There are very few opportunities that are on-going and last longer than 6 weeks or longer than a traditional semester.

Introduction to Podcasting

Podcasting is like radio in that it is an auditory broadcast medium. Unlike radio it is not broadcast over the air, it is accessed via the Internet. Traditional radio is a 'real

time' medium; broadcast and consumption happen at essentially the same time and so if a listener missed the broadcast, they lose out on content. Podcasts are on-demand and repeatable, meaning that a listener can access the content at any time that is convenient for them. Many podcasts are episodic, similar to television with a regularly repeating schedule (daily, weekly, monthly, etc). Podcasting is a low-barrier technology that allows the content to be delivered directly to the user.

As podcasts don't require large infrastructure investment like radio, (ie. broadcast tower, spectrum licensing) there is a far more diverse range of subject matter to be explored. Anyone with a microphone, a computer and an internet connection can become a podcaster. Due to the accessible nature of broadcasting via podcasts, the majority of podcasts are geared to extremely niche audiences that wouldn't traditionally be the target of mass mediums like radio. Larger media organizations are limited in the depth of topics they can cover due to costs, advertisers and other structural constraints. Traditional media reaches a general audience, so niche programming does not get airtime on radio or television.

However, traditional broadcast organizations like National Public Radio (NPR), Canadian Broadcasting Corporation (CBC), and British Broadcasting Corporation (BBC) have embraced and been successful at reaching large audiences through podcasting their traditional radio content.

A podcast listener is able to subscribe to shows of their choice and automatically receive new episodes to their computer, smartphone or other device. This automatic subscription process is key to the success of the medium as having to manually retrieve

new episodes would be tedious. Shows typically have an associated website where individual episodes can be accessed in addition to blogs and show notes. Show notes direct the listener with links to content or topics mentioned in the episode.

Since the beginning of the Internet in the mid 1990's, people shared their ideas without traditional publishers through blogging. Podcasts can be seen as a sort of audio blog. Due to popularity of Apple's iPod as the most widely used MP3 player, this new format was dubbed podcasting (iPod + Broadcast = Podcast). Essentially, podcasting is a re-packaged radio show 'created' by former MTV video jockey, Adam Curry and RSS developer, Dave Winer.

Podcasting is not restricted by the constraints of traditional media like advertising, scheduling, and time limits. However, the quality of the podcasts (researchers, or production quality, for example) can be restrictive without the same established practices as traditional media. Podcasting should be viewed as a conduit for content, not just as a form of technology. If the technology is a barrier, it is not the right fit for the educator or student. The focus should first be on the content, not the tools.

Purpose of study

My interest in this study grew out of frustrating experiences as a dance educator, trying to find new opportunities for professional development that included on-going learning that was not financially reductive. As a practitioner and a theorist, I searched for a medium that addressed theory and practice of dance education. As well, I could not find a training format with the ability to make use of the unproductive moments of my day, such as commuting or walking the dog. Creating a podcast to fill this niche is my

solution and brings significance to this study as I am not the only person who craves this information in a flexible format. The aim of the study is to identify the benefits of podcasting for arts educators as well as podcasting as a means to support continued education.

Research questions

The research problem was to investigate podcasting as a means for continued learning for dance educators. Moreover, the study specifically addressed these questions:

1. What are the benefits of podcasting for arts educators?
2. How can podcasting be used to support continuing education for dance educators?
3. In what ways does podcasting create and sustain connection between dance educators?

Overview of Methodology

A mixed-methods approach was employed with this action research case study, using surveys, observation and auto-ethnographic experience. The sample of participants consisted of a mix of 45 studio, pre-service, in-service and retired dance educators who participated in an online survey. This survey supplied the researcher with information regarding scope, content and structure to create a suitable podcast to meet the specific niche market of dance educators. Once the podcast was created, feedback was then obtained from a smaller cross-section of 8 educators via a second survey. The second survey explored current practices for professional development, feelings of connection or isolation to dance peers as well as usability of the podcast and its structure.

Both surveys, coupled with personal experiences were useful during the design and creation of the podcast project.

Delimitations

It is very difficult to assess the long-term learning benefits or challenges of podcasting for dance educators, as there are no dance education specific podcasts to be found and very few general dance podcasts. Thus, a podcast must be created and will need time to be tested beyond the time limitations for this paper. I could argue that in some circumstances, allowing teachers to engage in on-going professional development through podcasting makes for deeper experience than in the traditional workshop and conference formats. This theory cannot be validated for many years; until there are enough high-quality podcasts for dance educators to access, and there is a stable audience within the dance community.

This being said, I do not think that podcasts should stand alone. Dance is a participatory medium and therefore I suggest a podcast be coupled with a website that also contains blogs, reactions to podcasts and areas for discussion, sections for application for the classroom, collaboration and examples of student/classroom work. The website should be a living structure that is enhanced by those who visit.

Collaborative creation between educators or artists can benefit from technological extensions but some can also fail. For example, Dance and the Child International Congress 2015 has a twinning program to connect dancers, researchers and choreographers in collaboration. However, the program is not supported properly through their

website which is the only format that is presented for communication. If there had been more timely and technologically advanced modes of communication in place as extensions and promotions of the site (ie. Facebook or Twitter) it is likely that there would have been more connections made. The same can be said for podcasting. A podcast website must not be static, or something that listeners just read for more detail, but rather should be a place where listeners come to engage in community and be active parts of bringing the site to life. The impetus of which is the content disseminated through the podcast. Although the benefits cannot yet be tested fully due to the lack of content, I posit that there will be great things ahead for online collaboration both academically, educationally and artistically due to connections made through shared interest in content presented via podcasting.

The finite data I was able to collect from participant listeners is limited to their response to a single episode. This will not be a holistic test of whether or not these educators will be able to engage as active listeners on an on-going or long-term basis. As each episode comes together, my interview, storytelling and editing skills will develop and make for a more concise and better produced podcast. I hope to gain more feedback by interviewing audience members once the podcast has achieved a full season 6-12 episodes.

Definition of terms:

In-service teacher: A teacher who holds an academic degree in a specific subject as well as a teaching degree and is currently practicing in the field.

Mixed methods research: A method of research that includes more than one mode of data collection.

Pre-service teacher: A person who holds an academic degree in a specific subject and is currently studying to become a teacher. Students who are enrolled in concurrent teacher education programs would also be defined as pre-service teachers.

Professional development: Anything that contributes to lifelong learning of a teacher, including pre-service education, workshops, seminars, professional meetings and conferences, self-initiated and school sponsored projects and in-service education sessions, professional reading, and graduate study (to name a few). Action research is one of the most potent forms of professional development. (Holly, Arhar & Kasten, 303).

RSS feed: “Really simple syndication” allow publishers to syndicate data automatically. If a user is interested in a particular subject, they would subscribe to a website RSS feed so that the newest episode/blog/information will automatically download to the user’s computer or mobile device. This minimizes the requirement for the listener to search for information and brings the most updated information to the user automatically.

Studio teacher: A person who teaches dance in a dance studio or school of dance. Some of these teachers have formal training and accreditation, while others are trained by mentorship or experience and may not hold certification.

Chapter 2: Review of Literature

It has long been argued by many scholars that integration of technology has a positive affect on teaching and learning (Anderson, 2008; Kidd, 2011). For instance, Kidd (2011), suggests that “experimenting with podcasting tools and technologies is pedagogically fruitful - for learners and teachers” (p. 56). In many dance classrooms I have visited, technology is a code word for using recording equipment for technique or artistic practices, editing music or using video for visual recognition of student improvement. Furthermore, in K-12 dance classrooms, technology has not yet been embraced to the same degree as in other subjects like sciences or maths. This is indicated by the lack of podcasts serving dance educators and the dance field in general.

Furthermore, many people view dance as a particularly low-tech subject; all you need is some space, music and the bodies who have come to dance. Many classrooms operate in this fashion, but some teachers are expanding the field with integration of media and technology on a daily basis. This is where podcasting can make a difference for dance educators, specifically for engaging them in personal and professional development. This chapter outlines the literature collected regarding the importance of learning via auditory means, professional development available for dance educators and the benefits and limitations of podcasting for dance educators.

Enhanced learning through Auditory formats

According to Clark & Walsh (2004) “listening is instinctual, [but] reading and writing are not”. We see this in early childhood development; listening and speaking being

used early, but reading and writing only developing later in life (Hew, 2008). Reflecting on the basic power of auditory format, we begin to see just how profound learning by listening can be (Blumberg, 2014; Rourke, Anderson, Archer, 1999). With the advent of Howard Gardner's learning styles, when specific tactics for auditory learning are used, there can be great effect on authentic learning for those who learn best in a particular style (Lee, 2010). In fact, Ralph and Olsen (2007) suggest that 30% of all learners are auditory learners. Moreover, Lee and Chan (2007) suggest that when small audio clips are absorbed throughout the day and coincide with every day activities, learning will be integrated more authentically. Duke University and Apple Computers have been (and continue to be) catalysts in online and distance education (O' Bannon et al., 2011) which are dependant upon using technology as a conduit for knowledge. Yvonne Belanger, program evaluator at Duke University's Centre for Instructional Technology conducted a study of Apple products in the classroom in 2005. Her data revealed that there was greater student engagement and interest with inclusions of mobile learning. In addition, personal preferred learning styles were accommodated and supported through these means (Berlanger, 2005).

Professional development in dance education

Dance education exists in a sort of duality. On one hand there is pedagogical knowledge and classroom management skills required of a teacher. These are in contrast to the technical skill, kinesiological framework, creative capacity, emotional capacity and specific dance knowledge one needs to build a well-rounded dance technician, performer, informed audience member, producer, and expressive therapeutic mover.

Dance educators can choose to upgrade skills in any of these areas, so have a vast choice of continued education. Options for professional development include training specific to dance technique, while others are tangentially related such as kinesiology, neurology, psychology, therapy, performance, production, writing, history and more.

The landscape of professional development for dance educators currently consists of national or regional conferences, local classes, pedagogical workshops, technique workshops, creative collaboration, personal reading, research, writing or online courses. The choices can be overwhelming if teachers have many interests, but most choose to frequent national educator conferences or technique improvement workshops.

Because the most popular of these options for learning are in-person, there are limitations with the current model for teachers who are isolated by distance, funding, class-coverage or other factors. While attending in-person professional development, participants become inspired and renewed through social interaction, but often overwhelmed due to the volume of information (McLoughlin & Lee, 2010; Harwell, 2003). It is often very difficult to retain the important knowledge in context. Podcasts can serve as helpful tools for repeated consultation (Chan & Lee, 2007b; Hew, 2008; DeVoe, 2006; McKinney, et al., 2009) as well as developing an online community to mimic the social interaction felt at in-person events (McLoughlin & Lee, 2010).

Podcasts to replace lecture?

In higher-education, some teachers are concerned that podcasts might replace lectures and result in a decrease of in-class time, however the opposite is true accord-

ing to O'Bannan et al. (2011) whose research regarding pre-service teachers suggests that students benefited from additional time with teachers for 'hands-on development of lesson activities and projects'. This is similar to an inverted teaching model where students equip themselves with the content (via readings, podcasts, videos or experience, depending on their learning style) and then use in-class time to manipulate and test their understanding through deep discussion, projects and activities. If this model is adopted, dance educators who are engaging in professional development through podcasting will conceivably have more time to devote to student-centered activities.

(O'Bannon et al, 2011).

Importance of teachers learning through podcasting

If children begin their learning journey using auditory learning before writing or reading (Hew, 2008), it is curious that generalist educators traditionally engage in professional development by reading or writing. Dance educators, however, most identify with kinaesthetic learning, which is why they are drawn to the study of dance and the participatory nature of conferences and workshops which are most popular in the field.

If teachers are practicing what they preach, pedagogically speaking, they should not be engaging in 'one size fits all' professional development, but rather attending to their preferred learning styles. This will not only help teachers become more learned, but will remind them of the fragility and excitement of being a student (Matzen & Edmunds, 2007).

According to Zhao & Jiao (2012), educational researchers who specialize in podcasting as a means of pre-service teacher training in China, suggest that podcasting

can improve the training process as well as motivation and interest in subject matter. It is a simple conduit for knowledge because it meets the needs of educator learners. Not only should dance educators be open to using podcasting as a way of harnessing student attention, but they should also be aware of the benefits of learning, self-reflection (Tarrant, 2013) and improvement for personal and professional gain (Zhao & Jiao, 2012).

After integrating technology into their classrooms, some teachers found that the addition of technology changed the classroom environment and the roles played by teachers and students (J. McMillian, personal communication, December 27, 2014; Ringstaff, Sandholz, & Dwyer, 1992). For example, if teachers do not keep current and use existing technology, they simply become bystanders who assign content through the conduit of technology. According to Matzen & Edmunds (2007), education scholars from UNCG, there are five stages of technology implementation: “entry, adoption, adaptation, appropriation and invention”. Many scholars have defined various stages, but the model presented by Matzen & Edmunds (2007) is clear and concise, outlining how teachers would increase their comfort level by using technology for personal learning to improve their teaching. In appropriating this model to suit this particular study, I do not suggest that all teachers should become podcasters. Rather I implore them to become innovative with their new knowledge in their classrooms. If teachers want to be innovative in their classrooms and engage their students with new technologies, it is imperative that they adopt, adapt and appropriate technology into their learning in order to use the technology effectively and remember the mindset and perspective of the learner

(Matzen & Edmunds, 2007). Just like updating our dance technique skills, it is imperative to continue to take class and be engaged in all aspects of our field, because each faction of dance informs the next; technical to creative, technological to historical (personal communication with Stinson, January 24, 2015; McMillan, December 27, 2014; Jones, January 25, 2015).

Benefits of podcasting for continuing education

I. Convenience & Flexibility. Podcasting is an accessible medium for learning (Vogt et al., 2010; Hew, 2009; Hollandsworth, 2007). Episodes are easily downloaded and listened to on-the-go. RSS (Really Simple Syndication) feeds enable users to subscribe to specific shows and ensure that they won't miss a new episode. "Podcatcher" applications like Instacast (and many others) can automatically and regularly check for new content and download it without user intervention, making the content available for listening at the user's demand.

Eliminating manual acquisition of content is an important step toward integrating podcasts into a teacher's routine. It parallels the psychological factors of people who are attempting to lose weight and have difficulty finding time to get to the gym. The act of driving to the facility and collecting your equipment are sometimes more of a challenge than the actual exercises. The act of bringing each episode to the listener automatically through apps, RSS and push notifications negates the mental block and time investment of searching and acquiring individual episodes.

II. On-demand. Not only is the act of getting podcasts accessible, but the mobile nature of podcasting allows for on-demand consumption of the content. On-demand

consumption is, perhaps, the greatest benefit for dance educators. With strained schedules, teachers require something they can access with limited difficulty on their own time (Clark & Walsh, 2004; Evans, 2008; Hollandsworth, 2007). In the past, many online formats were limiting as to engage in the course, TEDTalk or online lecture, you would need to have access to the internet. However, the omnipresence of wi-fi and cellular data connections today has allowed for access virtually everywhere. One can also save episodes through the podcatcher applications directly to a mobile device, so that access to Internet is not necessary for consumption of the podcast.

III. Portability. Podcasting is an excellent mobile learning tool (McLoughlin & Lee 2010,; Lee & Chan, 2007). However, there is a misconception that just because the content is accessible on-the-go, does not mean that is it always consumed in this fashion.

According to O'Bannon et al. (2011), students are more likely to listen to podcasts on desktop computers or laptops rather than on mobile devices. The rapid increases in technology in the past 4 years suggest a new study should be conducted to confirm how students (and teachers) are listening to podcasts. Changes in content, style or structure may affect internalization of the content, or perhaps students have become more comfortable with podcasting as it increases in popularity. O'Bannon's research can be rationalized in that there is a lack of essential student understanding of the subject being studied which hinders the ability to engage with the material authentically. Note-taking could also be an attribute for this data.

For dance educators, who have a broad understanding of the subject, an on-the-go framework is viable and most likely preferred for it to fit comfortably into every day life. Listening on a mobile device allows learning to happen in the car or train during a commute, while exercising, doing housework, data entry, or walking a family pet (Clark & Walsh, 2004). There are many periods of time in each day that could be used more effectively, and combining mundane responsibilities with professional development can help educators carve out much needed free time for relaxation or dedicated time with their families.

IV. Connection & building a collective community. Many arts teachers I have come in contact with, most especially dance educators in K-12 classrooms, feel as though they are only fully understood by other dance educators. Music, visual art, drama colleagues understand the difficulties of teaching arts programs, but there are specific challenges to teaching dance that are unique. Often programs are not large enough to employ more than one dance specialist, leaving the podcast as a way to regularly connect with their peers. Through each episode, the listener becomes more attached to the host and guests on the podcast, creating a camaraderie and relationship that helps establish trust. The host of the show begins to carve out a niche, and gain credibility in the subject area as they bring well-researched, well-produced podcasts to their listeners (Blumberg, 2014). The listeners then anticipate their 'meeting' (the next episode) with a colleague or friend (the host), keeping enthusiasm alive in their classrooms. This is a stronger connection than solitarily reading journal articles as voices forge kinship. A 2007 study by Lee & Chan (2007a), suggested that podcasting can help ward off isola-

tion between peers during distance learning. The same principle applies to distance education/mobile learning via podcasting.

In a similar study initiated by Australian education and technology scholars McLoughlin & Lee (2010), their data suggested that audio formats aid in developing an online community. They cited that there was an “importance of solidarity and engagement among peers in the learning process...they [peers] engaged in roles in which they mentored and supported one another and took responsibility for furthering the expertise and intellectual capital of the group” (McLoughlin & Lee, 2010).

As evidenced by McLoughlin & Lee (2010), Blumberg (2014) and Lee & Chan (2007), hearing voices creates a more personal connection than reading journals. There is a human aspect to hearing frailty of voice, candid moments and emotional content that a journal article might not convey as accurately. Voice express subtlety that written text may not always capture (Blumberg, 2014). Audio formats provide rich imagery and communication tools for learners (Salmon & Nie, 2008). As well, if dance educators find themselves unsupported due to a small school, board or department, hearing other voices help spark a human connection. Rourke et al (1999) confirm that a “sense of immediacy and social presence” is delivered through audio formats. This connection between learners is “motivating, reassuring and supportive” (McLoughlin & Lee, 2010).

V. Recorded for repeated consultation. Upon leaving a conference, there is much information and enthusiasm that each educator departs with. Much of the time, we have a difficult time integrating all these new ideas into our classrooms. As well, experiencing or hearing a new tactic in a fleeting moment, can be difficult to harness in

one sitting. The ability to repeat a podcast is highly important for use at different times in our teaching careers (Chan & Lee, 2007b; Hew, 2008). More can be gleaned from a second listening, which could mean more to us as time passes, our experience changes, or our education is furthered (DeVoe, 2006; McKinney et al., 2009). In traditional workshops, the information is processed within the moment, leaving for instant internalization or poorly scribbled notes.

There will always be moments of clarity gained from incredible workshop presenters, but there are many more times when great ideas pass by because there is too much information given in one class, weekend, or week long intensive. As a basis of constructivist teaching methods, we see that students need to build up their knowledge - sometimes having concepts repeated through multiple means. The ability to go back and listen again is of major importance to authentic learning; a characteristic of podcasting.

VI. Knowledge for anyone/everyone. Some academics or readers might think that only experts should speak, lecture or podcast. However, just the opposite is true. Podcasting is a medium that allows content to be created by anyone and everyone, which allows many different perspectives and views of the same topic. Forward thinking dance educators see importance in listening... to newcomers, audience members, and ideas from other genres *as well as* experts in the field. Learning the basics, discussing history, technique and methods is highly important to cultivating an informed dancer, educator or audience member. It also reminds us of the deep emotional and physical learning that goes on in the dance classroom. The availability of podcasts being transmitted to anyone willing to listen is sort of a marketing tool to entice new audience

members, contributors, collaborators, investors or participants who may change or shift the world of dance as we know it.

Not only can podcasts be listened to by all types of people, episodes are not limited to creation and production by academics, highly-regarded writers or reporters. Podcasting allows young teachers, or those who might not be recognized in a community, to share their perspectives, their stories and impart their knowledge. Experiences of new teachers can be equally as interesting as highly produced, seasoned investigators for different audiences. According to King & Gura (2007), “A [new] teacher on a shoe string budget ... can convey much of what a professional broadcaster does in this one, shows how the media, truly, is democratized and enables us to address the means of the lives of educators that were largely inaccessible previously” (p. 233). Like fledgeling teachers, who have much to contribute to academic discourse, my capabilities lay in my capacity as a generalist. This generalist view can also be of interest to an audience, as it provides balance for the listener.

As well, perspectives on dance from non-dancers are also very relevant, interesting and may provide excellent insight into how ‘outsiders’ view our work. For example, dance is not just for ‘little girls’ and isn’t just ‘flailing around’. As dancers and dance educators know, it feeds the soul, tells important cultural or community stories, rouses opinion, political, racial or religious views, and so much more. A podcast produced by football coaches’, outlining their reactions to classical or modern dance might be looked at as unimportant because football coaches are not traditional experts. Think about how it might inform choreography, practice, or the process by which dance educators frame

or phrase our work when speaking with non-dancers. There is much knowledge to be harnessed from non-experts, which is why podcasts are such an interesting medium for learning.

Limitations of podcasting for continuing education

I. Unfamiliar with podcasts. Although accessibility and on-demand consumption are among the chief benefits of podcasts, much of the research by O'Bannon et al. (2011), Bell et al. (2007) and Edirishingha & Salmon (2007), suggest that the largest barriers to podcasting is as simple as the technical problems associated with finding a podcast. People are often unsure of how aggregator or podcatcher applications work and will manually search for and download each episode. This extra responsibility on the listener mitigates the possibility of habitual listening. Hollandsworth (2007) found that formal and specific instructions for accessing content eased anxiety associated with technical unfamiliarity and problems associated with the downloading process.

II. One way communication. Podcasts are a single direction type of communication so do not allow for discourse beyond that of guest and host. Thus, creating a space for listener feedback and interaction is of great importance to my podcasting project. Miriam Pollack (2005), an independent consultant for library education programs suggests that with fully online [learning formats], it is possible to 'lose a sense of continuity and immediacy". (p. 5). However, if some real-time opportunities, and 'accessories' (blogs, message boards, and tweets) of the project could be made available from time to time, the connections between listeners can be strengthened. The addition of social media, blogs and discussion groups will allow for deeper insight into each epi-

sode theme, as well as providing ideas for future topics of discussion. If these additions are used in an on-going manner, I posit that the camaraderie, informal learning and support that educators feel at workshops and conferences can be made more efficient and also more profound. At first podcasting and the additional communication channels will be seen as a supplement for on-going reflection and sharing of dance stories. However, as dance educators continue to use these channels more actively, there can be viable, multi-way communication that will produce a supportive system of educators and excellent opportunities for collaboration.

III. Pejorative view in academia. The academic world has traditionally held blogs, vlogs and podcasts in low regard as they can be produced by anyone who wishes to express their personal view. “Beyond the practical issues, I suspect most academics still assume that media projects are inevitably “popular,” in the pejorative sense of being strictly introductory” (Adamson, 2015). However, niche programming, like podcasts, is often very detailed and meant for a more informed listener.

Because podcasts are not peer-reviewed, academics may not subscribe as widely to them as journals, chapters or books. Like Wikipedia, anyone can voice their opinion via a podcast which can dilute integrity of the podcast genre. More research should be conducted regarding how podcasts might become peer-reviewed and certified for content. Despite these ideas, blogs, vlogs and podcasts are being embraced by the educational world as more academics use the medium to produce their own work to reach students, and other colleagues. However, often they are just a recorded lecture series, which can lack production quality and limit listener engagement.

Many educational institutions are making efforts to embrace auditory learning materials due to educational principles like differentiated instruction (Felder & Brent, 2005; Peebles, J. & Mendaglio, S, 2014). Popular programs such as text-to-voice or digital readers like Dragon Naturally Speaking by Nuance, or Kurzweil 3000 by Kurzweil Education and becoming more widely used, but do not serve the general student body or auditory learners. These programs are often reserved for students who require assistive technologies or accommodations, as evidenced by Kurzweil's "An Annotated Review of Current Research Supporting the Use of Kurzweil 3000 which focuses on the benefits of the program to fill 'gaps' in learning (Felder & Brent, 2005). A shift in truly allowing students to construct knowledge in accordance to their learning preferences requires more of the same content being accessible via multiple means. Currently in many pre-service teaching programs, this concept is preached, but often not integrated fully into classrooms. Until we see this shift become standard in our classrooms, it can be assumed that there may always be a hierarchical structure for learners, and thus a pejorative view of auditory formats as less academic, or advanced than traditional verbal-linguistic formats.

IV. Time consuming, long-term production. High quality podcasts are very time consuming to produce (Blumberg, 2014). Often, they require a large team of people to write, interview, edit and shape and in some circumstances can be expensive to produce. National Public Radio (NPR) employs many teams of people to produce some of the most popular podcasts in the world. There are over 17 people who work on the very popular "This American Life" podcast series and 14 who work on NPR's RadioLab.

Even less produced podcasts which are direct interviews with guests, require proper set up of recording equipment, processing, editing, finalizing, addition of music or introductions, writing that music, those interview question and introductions as well as podcast artwork, and marketing to gain an audience (Villano, 2008).

Supporting long-term, multi-episode productions often requires acquiring sponsorship so that the podcast producers can focus on the podcast itself in a long-term, ongoing basis. Conceiving topics, collecting data, interviews and the rest of the time consuming process can be made into a full time occupation so that the long-term production can take place. However, there are very few podcasts that have an audience large enough to entice sponsors so that producers can focus solely on episode creation.

Similar studies

There are very few studies that have been conducted around podcasting for dance educators; in fact, none were searchable. However, it could very well be that there are some currently in progress. A study that struck my interest during the research process is related in that the project allows teachers become familiar with new information by means of technology. It is briefly described below.

Matt Baier & Kathy Garcia chose to inspire teachers to become more comfortable with technology through professional development that is modelled after gaming. Dubbed *Conquering Technology*, teachers will advance their skills through different means of motivation to reach different learners. This study differs in that it is tailored to a specific high school and thus a culture can be built around the program to motivate peers. The similarity of this study to podcasting for dance educators lays in the asyn-

chronous and portable nature of technology. Baier notes that "...teachers worked on the game on their own time. Even though we have professional development time set aside once a month, teachers were working on their own during prep periods, after school, and even on the weekends" (Baier, 2015).

Much like podcasting for dance educators, the program will work if there is community buy-in. The challenge is, how do we entice the dance community to make this a part of their daily lives? This will be discussed further in this chapter. The gaming concept works for this school because it is on a small-scale (one school) and is based on a reward system which motivates peers. Also, having a leader and peers who set examples are strong factors in our innate human capacity to fit in with the group.

Conclusion

The face of education is changing, becoming more technologically savvy and educators are being urged to bring technology into the classroom to adapt to learning preferences and requirements of students.

However, how can technology be truly embraced by teachers who do not access information and experience education in similar ways to that of their students? Podcasting as professional development, if it were more widely available, would open a window of understanding for teachers and the way they ingest information, but also how they can present information to the next generation.

Through the medium of podcasting, I believe that rich learning can be obtained for those educators who might not be able to engage in traditional means of continuing education or prefer to engage in continual learning. While I do not think podcasts will

replace many of these opportunities in the next few years, in cases where funding is not available or where educators live in remote areas, it is an excellent (and sometimes only) option that will have a lasting impact on individual teaching. If adoption of podcasting catches on in the dance community, it may prove to be a better learning experience than traditional workshops and conferences as we know them now due to the consistent engagement in learning. In my estimation, the learning benefits of podcasting also hinge on engaging new producers to create more content, and more podcasts so that dance educators begin to have choice in what they are listening to.

Chapter 3: Methodology

This project was imagined through a constructivist lens, as the collected information reflects a set of data that may have multiple meanings due to an individuals' social and historical experience (Hamilton & Corbett-Whittier, 2013). This action research project is two-fold. First, aiming to create a podcast for dance educators; second, to gain feedback regarding its usefulness. Through this project and associated research, a much-needed learning tool in the field of dance education professional development is created. This study analyzes the infant stages of podcast creation which will inform and improve the project effectiveness for future listeners. Two surveys were administered to dance educators, collecting qualitative and quantitative information to inform the objectives of the study. The project specifically focuses on the following objectives:

- The benefits of podcasting for arts educators
- Podcasting as a means of continued education
- Creating and sustaining connection by means of podcasting

Description of Project

As an action research project, the conducted research was designed through mixed methods procedures, as it was important to include both statistical data of current and pre-service teachers as well as feedback and observation. According to mixed-method researchers Creswell & Clark (2007), in order to be effective, this complex

method should only be undertaken if the researcher has sufficient time to collect and analyze two forms of data. If this time and resource consuming method is executed with rigour, it is well accepted in academia and by funding agencies (Creswell & Clark, 2007).

Action research. Action research in education is supported by John Elliott, professor emeritus of education and one of the founding members of the Centre for Applied Research in Education. He suggests that action research is born from a sense of frustration and a vision to fill a niche to bring practice into congruence with values and aspirations (Holly et al., 2008). Action research methods aligned with the scope and the goals of this research as it tackles the problem of a lack of scholarly material presented via an audio format. Elliott posits that action research is “one of the three basic modes of human activity: labor, work and action” (Holly et al., 2008, p. 4). The creation of a podcast most definitely involves much labor, work and action on the part of the podcast designer and producer. Holly, Arhar & Kasten (2008), researchers from Kent State University, believe that innovation is needed in education and scholarship to promote different ways of thinking. Creating a platform for authentic learning, peer connection which humanizes important artistic and educational suggests innovative action research scholarship.

Research context

This study took place with the larger dance community in mind. Podcasting is a new way of learning that creates connection through auditory means. However, there are very few dance specific podcasts available. The data for this study was collected

over a period of 5 months. As this is an ongoing project (that will continue to be conducted once this paper has been completed), feedback will continue to be collected as a part of the creative process and to improve the podcast project over time.

Instruments Used

Two surveys were employed as the fundamental instruments for data collection, with the addition of auto-ethnographic experience and observations via a small forum. The surveys collected both closed and open-ended responses by means of an online questionnaire. Ethnographic observations and experience regarding the podcast framing and production appear specifically in Chapter 4 of this document. Finally, information was gathered through a small forum of podcast analysts who consulted on the structure and technical aspects of the podcast itself. Portions of this advice is also outlined in Chapter 4, but was mainly used to assemble the project.

Research participants

In order to create a product that will be a mode of connected learning and professional development for dance educators, a thorough investigation of the interests and current practices of a dance educators was important to pursue. Specifically, the experiences and observations from pre-service, practicing, fledgling, experienced, retired and studio dance educators were chosen to be examined.

Participants for Survey 1. For Survey 1, data was collected from 45 dance educators. Their backgrounds ranged from pre-service dance educators and studio instructors, to experienced and retired dance educators. Dance education peers were canvassed online and through word of mouth to complete the survey.

Participants for Survey 2. From the 45 dance educators from S1, a small cross-section of teachers were contacted to participate in a follow up survey after listening to *ContraDance* beta episode 1. All participants had early dance training and post secondary education. These educators were Erin Martin Santalupo (pre-service) Tania Castellani & Chelsea Coughlin (studio), Tara Calvano and Leslie Parrin (high school teachers), Ann Dils and Norma-Sue Fisher-Stitt (university professors) and finally, Ann Kipling Brown (retired educator).

Participants for technical forum

Technical analysts, podcast creators and content strategists lent their expert knowledge to support the structure and technological aspects of the project. Michael Wickett (audio engineer, content strategist and podcast creator), and Andrew Campbell (podcast creator, host and graphic designer) volunteered their time through discussion and consultation.

Procedures

There were three instruments of data collection that were administered in addition to personal field notes. Two surveys were administered to gain pre and post data, as well as an informal forum of technical experts to fuel the structural creation of the podcast.

Surveys

The surveys contained both open-ended (qualitative), closed (quantitative), multiple choice and scaled questions for a truly mixed method approach to the information. By mixing the data a more holistic understanding of the problem will be provided, rather

than if either dataset had been used unaccompanied (Creswell & Plano-Clark, 2011). According to Creswell & Plano-Clark (2011) surveys are an effective means of gathering recommendations from interested stakeholders but are quite time consuming.

Survey 1. S1 was administered to 45 dance educators to gain insight into content and form of the podcast as well as accessibility to professional development, and use of technology. As a mode of gathering important quantitative data, a great amount of attention was paid to Survey 1 for dance educators from varying backgrounds which drove the form, structure and content creation of the podcast. Survey 1 was created via Typeform. A URL link was transmitted, along with a brief call to action explaining the types of candidates being sought for the study.

The obtained data were helpful in building the podcast and complimentary components. Questions were carefully crafted to gauge podcast use, interest, realities of professional development, openness to mobile learning, and feelings of peer connection and/or disconnection. Participants remained anonymous for this survey which consisted of 4 open-ended question and 16 closed; 14 multiple choice, 2 rating scales and 4 short answers. Complete survey questions can be found in Appendix A.

Forum. After the podcast was created, qualitative data were gathered through auto-ethnographic study and informal conversations with technical, podcast analysts; discussing popular podcast structure and best practices to engage the widest audience. This advice proved to be very helpful in managing content and during the editing process.

Survey 2. To supplement S1, and after listening to the *ContraDance* beta episode 1, S2 was administered to a small cross-section of 8 respondents. S2 focused on the experience of listening to the podcast; its length, content, usability, and whether or not it initiated self-reflection for the listener. Participants were open to providing their names and backgrounds which helps provide the reader with a more personal and human understanding of the data. S2 was also created in Typeform but was more specific, and time intensive for the subject. A new URL was sent to the 8 participants with instructions and a call to action. Responses provided valuable data regarding both future content and structure of the podcast. Survey 2 consisted of 11 open-ended question and 9 closed; 12 short answers, 1 rating scale and 7 multiple choice. Complete survey questions can be found in Appendix B.

Ethnographic Research

Not only were data and feedback gathered from outside sources, dance educators and technical experts, but auto-ethnographic research was added through chronicling the experience of curating and generating the podcast. Ethnographic research will almost always be peppered with the social and historical experience and worldview of the author. It is a complex and somewhat messy methodology. Mills & Morton (2013), also authors from the British Educational Research Association, suggest that it is the perfect means to harness education's broad and on-going shifts. Their definition of ethnography changes from discipline to discipline stating that even within education, the use of this term is broad. For Mills & Morton (2013), ethnography ranges from creation of knowledge through social discourse and informal exchange, to a empirical research

method, to a less exploitative political approach. They continue to theorize that with the popularity of reality television, we are all ethnographers as we observe others.

Just as the definition of case study was broad and required delineation by the author, so too does the use of ethnography in this study. Ethnographic methods used for this study are defined through personal observation in addition to field notes collected from discussions with peers and colleagues. Carefully collecting and consolidating this feedback for measurable data will show the most information possible to produce an impactful product for podcast listeners. The personal narrative is especially important to inform readers of the time and dedication it takes to produce both a pedagogically and technically sound project. The chronicle of personal experience is included in as Chapter 4 of this document.

Data analysis

The data were analyzed using different strategies. The data collected from Survey 1 was filed into raw format through excel, categorized and counted manually. A higher concentration of closed questions were used in this survey so that data could be extracted quickly. The addition of a few open-ended questions provided opportunity to shape more probing S2 questions by allowing comment. The comments were not motivated by stock answers and thus were more authentic than multiple choice questions. The data was catalogued, reduced manually and interpreted. As the data was studied, emerging themes became apparent which allowed the researcher to probe deeper into topics that required clarification. The reduced data also informed the structure of the podcast in regards to time and episode topics. S1 respondents completed the survey in

an average of approximately 7 minutes while S2 respondents completed within 15 minutes.

Summary of the Methodology

In summary, a mixed methods approach to an action research case study was the best description of my project. Using a wide range of instruments to gain feedback in different formats gives the study a broad and transparent framework. These multifaceted feedback techniques (surveys, interviews, observations) will be used beyond this paper, as the creative process continues and the podcast begins to find its purpose and audience.

Chapter 4: The Podcast Project

I searched for many hours trying to find podcasts related to dance, only to be disappointed by the offerings. There are a few podcasts from the British Broadcasting Company (BBC) School Radio which are broken into three cohorts from ages 5 - 11 and supports the National Curriculum (UK). These resources are specific support materials physical education/dance educators that develop creative moment, folk dance and skill acquisition through a cross-curricular approach. Created by the BBC, they are very helpful and when searching for resource specific material and would make an excellent addition to a dance or generalist teacher's lesson plans (BBC, 2015). There are even detailed teacher notes available every season which support each series of podcasts.

After searching and being bombarded with dance music podcasts (read: electronica), I found only two other podcasts related to dance. One was specific to ballet called Balancing Pointe Podcast by Kimberly Falker, and the other, a program from the National Arts Centre in Ottawa, Ontario. Both are interview style podcasts with professional performers as their main guests. Many interviews lasted around 1 hour in length.

What I craved to hear did not seem to exist yet. I wanted to hear about issues, topics and subjects with multiple viewpoints. I wanted to learn more about myself - constantly reflecting about my teaching and my relationship to subjects that affect my abilities.

Beginning steps

I spoke informally to friends who danced as children, dance recreationally, professionally, or currently teach only to find that some listen to podcasts, but none specifically related to dance. People seem to be most interested shows produced by public radio or that are most popular on iTunes. Among the most popular in early 2015 were *This American Life*, *RadioLab*, *Invisibilia*, *Fresh Air*, *TED Radio Hour* and *Serial*.

Matt Villano (2008), a professional writer & editor, offers specific advice for building an effective podcast. He suggests that high quality sound, careful editing, preparedness and consistency are key, along with crafting the project in the likeness of other successful leaders in the field. Warren Kidd (2012), a professor at the Cass School of Education and Communities at the University of East London, confirms Villano's advice as important in the creation of developing a supportive and valued learning tool.

O'Bannon et al (2007), educational psychologists from the University of Tennessee, Knoxville, suggest that in order grow a dedicated audience, podcasts must have high production value. Podcasts listeners require something vibrant, interesting and well-produced to stay focused and achieve learning. Both the quality of the production and the message need to be on par with the most popular current podcasts, the likes of *This American Life*, *Serial*, *Planet Money* and *RadioLab*.

With this in mind, I enrolled in an online seminar series (*Power Your Podcast with Storytelling*) with radio journalist and former producer of *This American Life*, Alex Blumberg. Blumberg (2014) covered topics like developing a strong narrative, preparing for interviews, choosing the correct music to evoke emotion in the audience and what makes stories worth telling. His teachings (specifically how the listener employs imagi-

nation through listening to complete stories) helped me to re-script the work, but also provided insight into the cyclical and very edit-intensive process that is building a podcast. Not only did I take comfort in his suggestion that things would become easier as I created, but also knowing that podcasts are perfect ways to reach niche audience members.

Designing the podcast idea/structure

As I began the process of creating *ContraDance*, I brainstormed many ideas and topics that I was interested in reading about. What stories could I tell that let the frailty of a dance educator show? What would make people think? How might I spin traditional topics on their heads so that the work was interesting? I came up with about 15 topics and just began to informally write about each one. I was very drawn to exploring how to develop healthy dance classrooms to help ward off body image issues and developing the emotional side of a dancer. These are topics of personal interest which I hope to share with other educators, specifically as shows like ‘Dance Moms’ leech into our community. I knew that these topics, which I wrote most about, were the topics I was most passionate about and would be the most comfortable with for crafting early episodes. I struggled to find a first episode topic that might welcome the broadest community of dancers and would speak to a collective issue. ‘Finding balance in our lives’ was something that was not unique to dance; it speaks to everyone, and would be a very welcoming topic for dancers and non-dancers, alike, which is why I chose to pursue this topic for the first episode.

Choosing a Name

Choosing a name (and a brand) for the podcast was perhaps the most difficult task I faced. I tested names with family, friends and colleagues for months. I kept a notepad beside my bed so that I could record names that came to me at any time. I narrowed the names down to *The Next Step*, *Project: Movement* or *DanceLab*, however, later realized that each of these were too clever or too close to existing podcasts or television shows. In recent years, I have been somewhat stunted in television pop culture and had no idea that *The Next Step* was a dance television series. I just thought it was clever. However, by asking survey participants to choose the name that resonated with them the most, I found that most of the data showed having the word 'dance' in the title was important.

Although I have no background of country and western or square dancing, I was drawn to *ContraDance*. Synonyms for 'contra' (the latin for against or opposite to) were across, versus, facing, adjacent, contrary and opposed. My brain kept thinking contra - versy, contra - ditions. Against Dance (brushing up against dance or speaking out versus preconceived notions about dance). It was interesting, but I was not yet sold.

This podcast is about connecting people, dancers from all over the world. Growing up in a remote location always made it difficult to travel for the best conventions, competitions or cultural events. With the advent of the Internet, our world has become smaller, however, the dance community has yet to connect to one another in this way. Thus, *ContraDance* being a social dance was interesting and fitting.

Contradances have a 'caller' who tell the group of dancers what is coming next. I saw a definite parallel in taking on the role as host and helping connect dancers with

knowledge and with one another. Later on, I found that those who were not familiar with country/folk dance had no response or preconceptions to this name. However, those who studied and researched dance were skeptical of the fit, while specialists and dance historians caught the caller/host parallel. Again, I brainstormed, finally settling on *ContraDance*.

Podcast #1

Building the podcast took a great deal of time, energy and dedication. If I were to estimate the time spent creating the first episode, it would measure modestly between 30 - 40 hours to produce the first 19 minute segment. Of course, the first episode is the most difficult. The structure will become easier, as my technical, interviewing and producing skills improve. See *Figure 1* for the steps to produce the podcast.

Firstly, I began an outline for the podcast topic. What would I want to speak about? What would be interesting? I adopted the template from Blumberg's online class, "I'm doing a podcast about It is interesting because" I wanted to do a podcast about balancing dance responsibilities. It was interesting because they are all connected.

I began to script the podcast, thinking of an interesting introduction to hook listeners, thinking about mood and voice I wanted to project and organizing a list of who might be great guests for the topic. I read, edited and began to make lists of questions that might be important to ask. My questions were many, as I did not know which would be useful for which guest. Perhaps some guests would speak tangentially, while others might take things in a different direction. To gain a large base of information, I allowed

each interviewee to fully explore these questions in regard to their situation. Because practicing professional dancers and dance scholars have such different perspectives and realities, the information was broad. This made the editing process longer and a little difficult, however, still produced excellent material. Some of this material will be used for future shows and different topics.

The Interview Process

Organizing guests was not a difficult task. 90% of those asked were very amenable to the project and quickly made time in their schedules for an interview. Very few of the possible participants did not respond to my request while two decided that the time would not suit them, but offered up alternative times for future shows. Each interview took about 45 minutes to 1 hour, the time flying by! This sort of discourse hardly ever happens in traditional settings. I'm so happy to have interview subjects that were candid about their experiences and shared so openly. Being able to share these conversations with a wider audience will hopefully spark deeper conversations with peers on a regular basis so that the dance community builds a stronger profile academically.

Since each interview participant was so different, my style changed to suit each person and their particular situation. There were structured, important questions that needed to be asked for all participants, but many circumstantial questions (some previously scripted, others not) that entered depending on the conversation's direction.

After listening to my first interview, I received notes from my producer that I was speaking too quickly and must not interject. As a dance educator who is trained in guidance counselling, tactics for active listening include vocal cues as well as the use of positive body language. It was very difficult for me to not respond verbally, but I recognized the importance of silence for editing purposes and to allow the interviewee to continue a thought. If we were recording a straight interview-based podcast, the feedback would have been different.

Overall, I interviewed four dancers. I thought that my first two interviews were more promising than the last. When I undertook the first two, I went with the flow of the conversation and had a clearer vision of the topic of the podcast and was able to dig deeply and get some interesting quotes. These were in person and I was able to create a relaxing environment for the the guests; a comfortable chair, cozy lighting, and refreshments. I began with light chit-chat to ground the conversation and then strategically escalated into specific interview questions. These interviews were interesting and fun to conduct. I probed into different aspects with each guest depending on their background and their expertise, however, growing up in the same region, we were able to draw lots of parallels which created comfort. Each interview was like catching up with an old friend.

The second batch of interviews were remote, via telephone and Skype and were much more difficult. I was not able to create as much of a comfortable environment that imitated friends having a conversation. I even attempted to make the guests feel comfortable by just chatting casually to calm and initiate them, however it never achieved a

sense of calm. Each respondent was very reliant on vocal crutches to fill the silence. I could have made them feel more comfortable, but was worried about the audio quality and recording equipment - as I did not have my producer present during these interviews. This inflicted unnecessary stress, but I was still able to collect some interesting and poignant moments from the guests after my recording worries abated.

I was also in a very different emotional state at the time, feeling overwhelmed with family life and using the interviews as more of a therapy session to gain wisdom from two women that I hold in high esteem. Questions that emerged from a self-serving place made it very difficult to edit and form the final show. These guests were a part of the balance podcast and the topic was so broad, and interviews so far apart (almost 1 month between them) that the information collected and the questions were scattered.

Editing to Post-Production

Stage 1. Once the interviews were conducted, I began to catalogue the responses. Organizing the interview portions and roughly transcribing them was very time consuming, but arguably the most important portion of the process. For the remainder of the editing process, this organization allowed me to pull any part of the interview at any given time.

Stage 2. Once the recordings had been catalogued, I began to choose the portions that might have fit into my original script. However, upon finding new material through the interviews, re-scripting was inevitable. For this process, I began to collect the most important or interesting quotes from each interview participant and began to

find common threads. Once this had been established, I chose the sequence of guests based on how the information connected and completed the second re-write.

Stage 3. I then, roughly recorded the script and quickly edited the material to hear what holes needed to be filled. Once completed, I listened to the recording 3 or 4 times, making notes and identifying challenges. Re-scripting for a second time, I filled in more gaps to help continuity. The listening process began once again for the final time and I began to read the set script multiple times for comfort and conversational tone.

Stage 4. Finally, my producer and I prepared the recording booth and checked levels for highest audio quality. Finally, we began to record the final version. I would read each section to the producers' satisfaction, gaining feedback and doing re-takes where needed. This portion was smooth and least time consuming.

Stage 5 - Post-production. Due to our quick and uneventful final recording, the editing process was fairly straightforward. We began to search for music that would extend our theme and mood. We layered a few tracks throughout the podcast and tested them by listening and discussing the mood and conveyance. Finally, we settled on a few options and added the tracks.

A few days later to provide some distance, I had family members give informal feedback regarding their listening experience and came back to listen again for myself. A few small edits were made in the following days while preparing the follow-up survey questions and contacting a small cross section of dance educators who would take part.

Difficulties

Time. Time was not on my side as I embarked on this journey. I had recently become a mother, was working part-time and trying to juggle creating a podcast and writing a scholarly paper with being a new mother and connecting my other familial responsibilities. Creating something new and needed in the dance community was important to me. With the support of friends and family, I was able to somehow complete the task before the deadline.

In order to complete the work, I needed to enlist the expertise of my husband, a sound engineer and strategic marketing consultant. He provided insight in the technological realm as well as serving as copy editor for the academic paper which accompanied the podcast. Originally, I had planned to create 3 episodes to test, which, if the paper had not been a priority, would have been achievable. However, the time allowed only for 1 good quality episode to be produced without compromising the integrity of the academic investigation.

Time was also a difficulty for guests. A second episode would have been very easy to produce concurrently with the first, but for scheduling conflicts with important guests that were pertinent to the rigour of the podcast. I chose to have quality over quantity, and will conduct future interviews at a time when important interviewees are available.

Technical aspects. There was an immense technical learning curve for producing the first episode. I began to take note of structure of podcasts, the use of music or sound, volume levels, phrasing and quality of voices when I listened to podcasts. Time (again) did not allow me to learn as much about the process as I could have, so I leaned

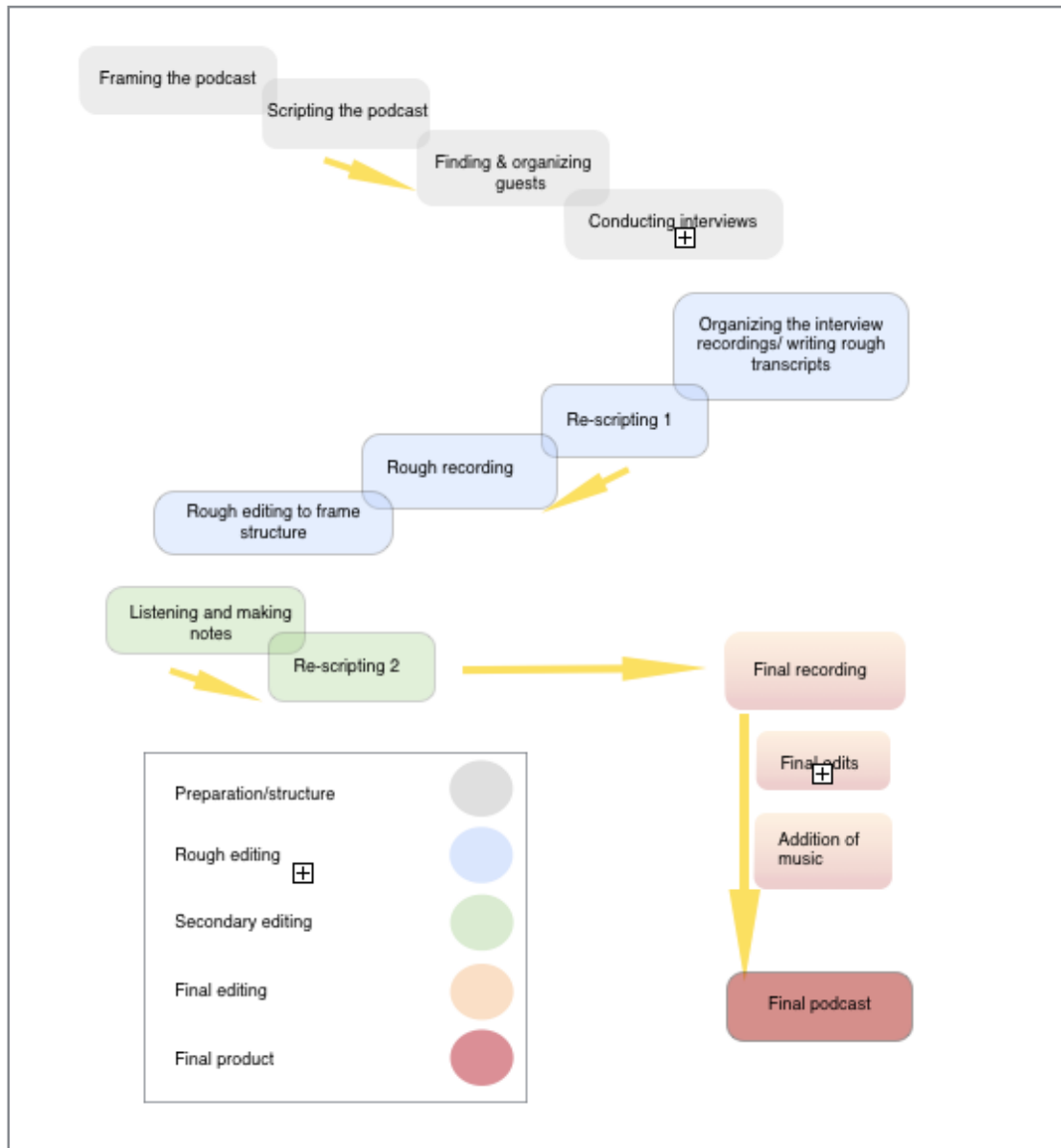
heavily on my producer to set up recording; trusting his expertise regarding the type of pop filter (microphone cover), best spaces for recording or optimal ways to achieve best audio quality while conducting remote interviews.

Reaching teachers of different types. I have always felt that dance houses a broad community with instructors of differing perspectives and expertise. How can I reach dance educators whose philosophies are rooted in creative movement at the same time reaching competitive studio instructors, dance historians, or audience members? How can I help create understanding among them? This is a tall order. Although every episode will not suit each faction of the dance world, I hope to speak to many through the podcast so that we can begin breaking down misconceptions between the groups and broaden our understanding of one another. With episode 1, I included an active dancer, a teacher and a researcher in an attempt to balance perspectives as well as introduce new perspectives in a palatable manner. Respecting each other and the work we each produce will help us create a stronger front against the outer world who can be very cruel and misinformed about the importance of our vocation which embraces the cognitive, affective and physical domains.

Future production

In the future, direct and indirect feedback will be solicited from listeners through the addition of a Twitter account and feedback form on the *ContraDance* website as well as informal conversations with listeners. Forums for listener connection and conversation will help direct the topic choices, while the structure of the podcast will be dictated by evolving technology and personal improvement of technological podcasting skills.

Figure 1 - The podcasting process



Chapter 5: Research Results

The purpose of this study is to determine the benefits of podcasting for dance educators as well as to understand how podcasting can be used to support continuing education among dance educators. This chapter presents emerging data collected from both surveys as they pertain to the research questions, followed by an in-depth evaluation of a small-cross section of educators as a test audience for *ContraDance* beta episode 1. Both surveys addressed three research questions (see *Figure 2*), but in different

- Figure 2 - Research Questions*
1. What are the benefits of podcasting for arts educators?
 2. How can podcasting be used to support continuing education for dance educators?
 3. In what ways does podcasting create and sustain connection between dance educators?

ways.

The reader should understand that the questions within survey 1 will not specifically address the benefits of podcasting for dance educators, but will focus on the current realities and challenges of podcast use for dance educators as well as interests and needs of listeners in order for the podcast project to be tailored to best suit listeners. Once this is established, the broader benefits will be reviewed in the concluding chapter.

Survey 1 collected data pertaining to the use of podcasting as a means to support continuing education among dance educators by gathering information on how often (and in what format) dance educators choose to engage in professional development. Survey 2 collected information and feedback specific to *ContraDance* beta epi-

sode one: self-reflection and learning of the listener, connection to dance education community and further inquiry into professional development opportunities if a learning format like podcasting were more widely available. Both surveys provide insight into what educators need to connect on a more authentic and regular basis.

Note to the reader: Direct participant quotes from either survey will be *italicized* for ease of reading

Key themes identified in Survey 1

The purpose of this survey was to identify interest; need and structure of the podcast project as well as assess current practices of professional development in dance education. This information spanned dance educators of all kinds to gain a broad spectrum of information to hone the project's content, structure, style and purpose. Emerging themes of the survey included barriers to listening to podcasts, generally held practices for professional development in dance education and perceived connection to dance educator peers. These sets of data helped to direct the podcast project to fill a pedagogical need in the community.

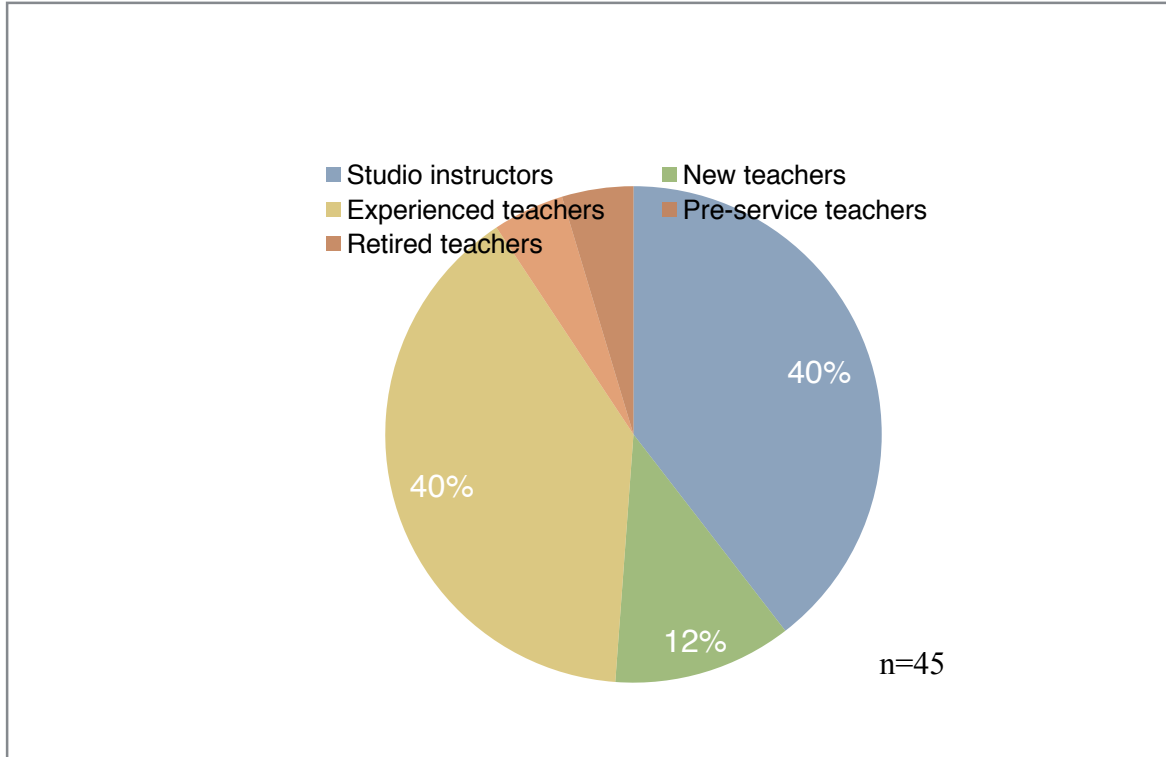


Figure 3. Dance educator participants in Survey 1

I. Current realities of podcast use. With 45 surveys complete, the category of dance educator was fairly balanced between studio instructors and classroom dance educators. (See Figure 3).

Half of the participants of the first survey listen to podcasts. Of those respondents, only 2% listen regularly. Interestingly, learning and entertainment were cited as the most popular reasons to listen to podcasts, however, these educators are learning or being entertained by non-dance topics through listening to popular National Public Radio (NPR) shows. *This American Life* and *All Things Considered* were most notable programs mentioned by the 2% of avid podcast users who completed this survey. Other

specific interests, such as music or sports are already equipped with specific podcast shows that serve their niche market. By contrast, the popular podcasts which are produced by NPR are specifically composed to reach a broad market with their stories and topics.

II. Barriers to podcast use: Time. Lack of time was the largest theme to emerge when analyzing the barriers to podcast engagement. Apart from being the biggest concern of participants (58%), it is often the most cited reason for not engaging in professional development. According to Abdal-Haqq (1996), author of *Eric Clearinghouse on Teaching and Teacher Education in Washington D.C*, insufficient time is the greatest obstacle in professional development. Secondly, the technical aspects of pre-listening (searching, downloading and accessing podcasts) are the largest hurdles to engagement, as indicated in Figure (4).

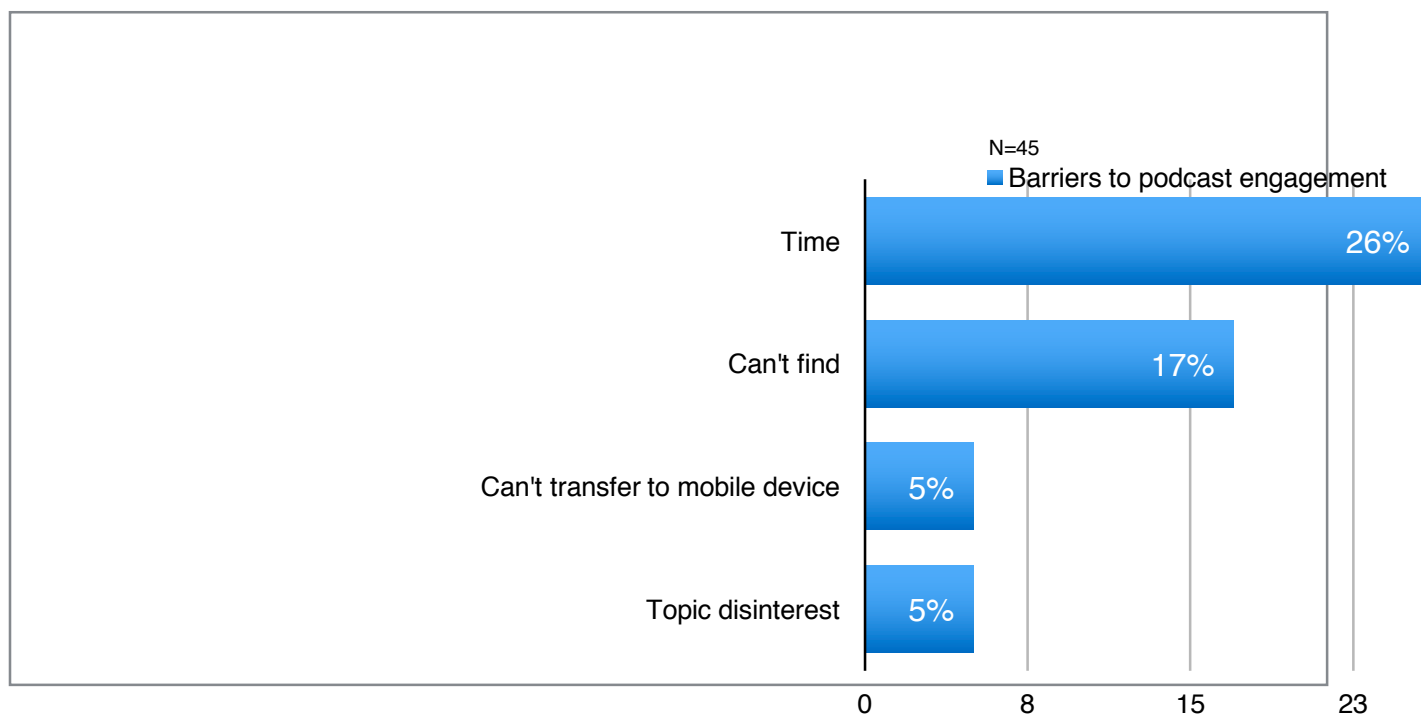


Figure 4 - Barriers to podcast engagement

*It should be noted that this information was collected prior to *ContraDance* provided dance specific material for dance educators.

III. Dance Educators and Professional Development. Most dance educators attend workshops, or conferences to gain professional development. Among the most popular dance conferences are National Dance Educators Organization Conference, Dance and the Child International and Congress on Research in Dance.

The results of the research identified that workshop attendance is most popular at 82%, but 64% of participants conduct personal research through reading, watching videos and accessing miscellaneous resources (see *Figure 5*). Conference attendance (57.7%) is marginally ahead of the 55.5% of dance educators who enrol in online courses.

The high participation in online classes is promising for mediums like podcasting, as dance education has traditionally been synonymous with 'in person' learning. With the advent of new technology and instructors who can creatively engage learners, this is an unanticipated but welcome result. This is the beginning of a shift in learning style that bodes well for podcasting as a form of education. According to Babson Survey Research Group and the Sloan Consortium, students engaging in online learning jumped from 1.6 million in 2002 to 7.1 million in 2012 (Allen, 2014).

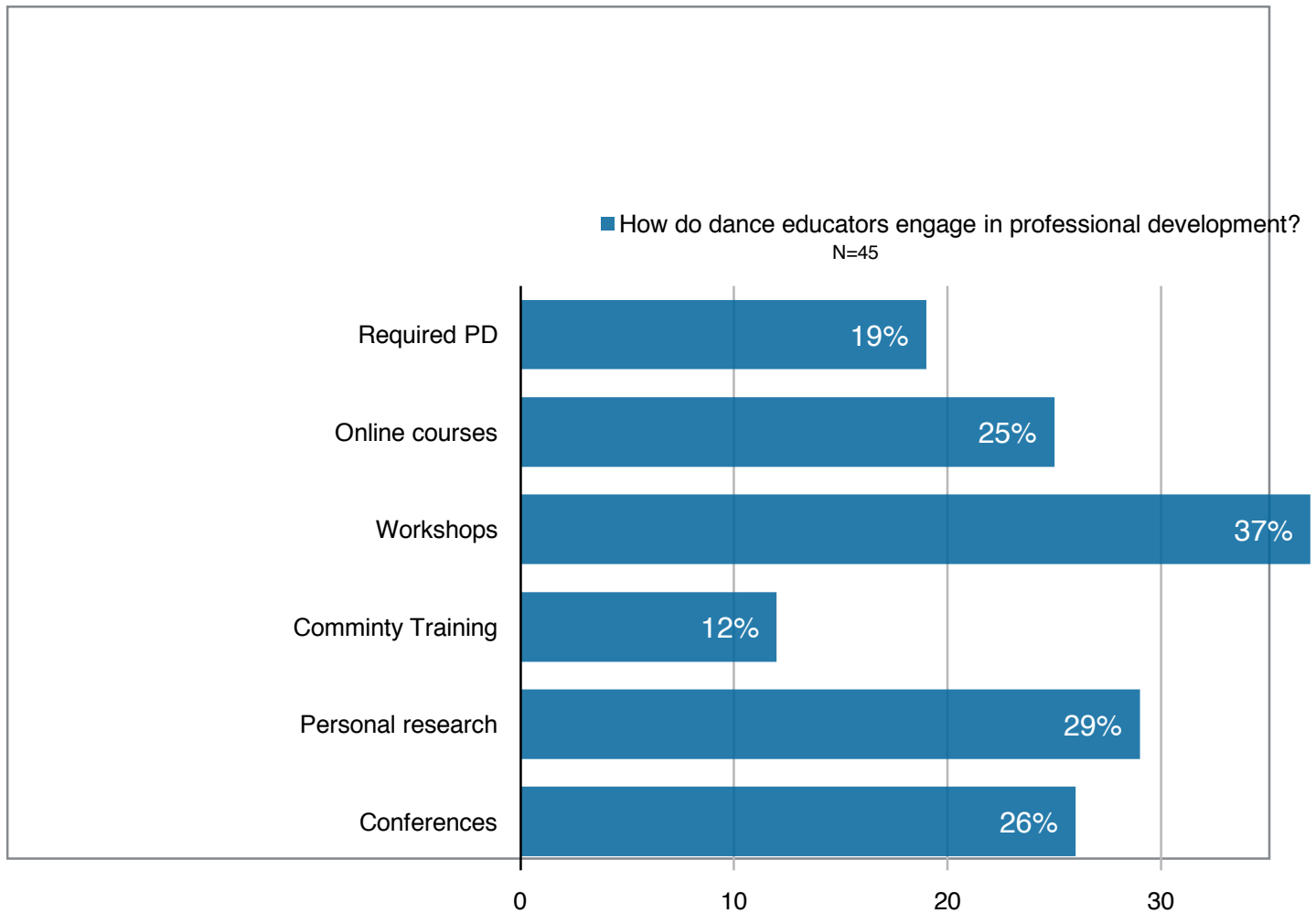


Figure 5 - Popular professional development among dance educators

IV. Differences for in-person vs podcast learning. Barriers to attending conferences/workshops versus listening to podcasts are compared in *Figure 6*. As noted in the data, there are many more challenges to attending workshops and conferences in person as compared to listening to podcasts.

Numbers regarding disinterest are taken from participants of survey 1 who do not currently listen to podcasts. As it stands from the survey data, disinterest in podcasting is the chief concern for use as professional development, however, this should be revis-

ited once there is sufficient content (number of shows and catalog of episodes) to gauge interest within the subjects of dance and dance education. It is likely that the most dance educators are disinterested in podcasts (in general) because there are none that fill the niche, not because dance educators are disinterested in future learning; 100% of participants take part in at least one form of professional development annually according to collected data.

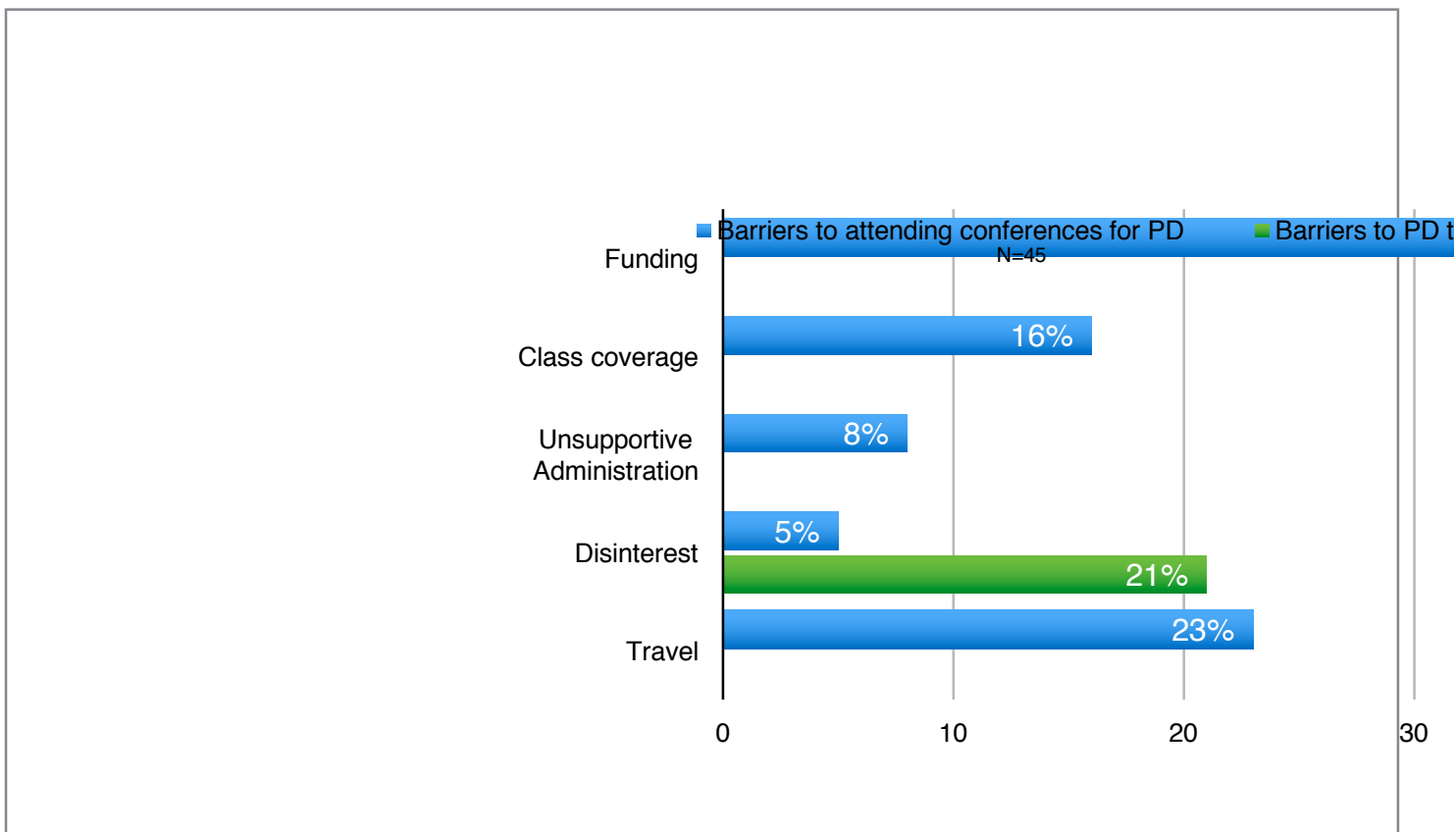


Figure 6 - Barriers of in-person learning vs. mobile learning

*It should be noted that this information was collected prior to *ContraDance* provided dance specific material for dance educators.

V. Suggestions for podcast structure and content. Considering that 58% of participants indicated a preference for short 20 - 30 minute sessions, we aimed to produce a 20 minute podcast. 75% of second survey participants agreed that the length of the podcast was appropriate and held their attention, while the remaining listeners were at odds with the podcast being too long or too short. There was consensus regarding the ease of use; no one had any technological trouble downloading the episode. All participants gave the top rating for their enjoyment of the episode and confirmed that they would be interested in listening to future episodes.

The majority of listeners were interested in hearing different episode structures ranging from interviews with artists and educators, stories about dance, topics with mixed perspectives as well as episodes including curricular resources. Currently, most podcasts (specifically arts shows), subscribe to an interview format with notable artists. This structure of podcast requires the least amount of technical intervention and is easiest to produce. However, popular podcasts that investigate productivity (related to any topic) like *Back to Work*, with Dan Benjamin and Merlin Mann operate on a platform of the listener being a 'fly on the wall' as the two converse about a topic. In addition, BBC Learning: School Radio casts are resource driven. There are very few podcasts that also provide context, content and or multiple views on the same subject, like popular NPR podcasts, *RadioLab* and *Serial*, on which *ContraDance* is loosely based.

VI. Connection to peers & the larger dance community 95% participants suggested that being a part of a larger community of dancers would be beneficial and of interest to them. Interestingly, 47% feel isolated from their peers in some way. Of the 47%, the majority of educators cited geographic location or being the sole dance educator in their program/school/district as the source of their isolation. *Table 1* contains excerpted responses regarding feelings of isolation by dance educators. They will be discussed and evaluated in the next chapter. 52% of participants confirm that they feel very connected to their peers through research, active collaboration and a strong arts community. However, 7 out of 21 (one third) of participants who feel connected had somewhat ambivalent responses as seen in *Table 1*.

<i>Table 1</i>	As an arts educator, do you feel isolated from your peers? Explain.
Initial response	Explanation
Yes	<i>I feel isolated from almost everyone sometimes.</i>
Yes	<i>I teach dance history and research methods. There is a sense that if you are not teaching technique, performance or choreography you aren't really doing anything of value in the field.</i>
No	<i>As dance educators, we are often islands in our schools. I have been working to try and build more of a dance community in my school board. But time and geography make it difficult.</i>
No	<i>I am very connected to other arts teachers, but classroom teachers don't understand what I do.</i>

Key Themes Identified in Survey 2

The purpose of Survey 2 was to identify how the topics, style and structure of the podcast met the needs of the listener. As well, topics explored in the survey pertained to

the reflective experience of the listener, connection to the larger dance community, and feelings about replacing some conference or workshop experiences with podcasting. This information will be taken into consideration for future *ContraDance* episodes. A small cross-section of dance educators were asked to be participants for survey 2. A short biography of each participant is included in Appendix C. Below are three emerging themes from the collected data.

I. Personal learning/reflection experience. Reflection was an important theme in the second survey as many educators indicated its importance as a conduit for continued learning. All participants recognized the importance of self-reflection but each viewed the information through a different lens (see *Table 2*). Younger teachers with careers ranging from 5 - 7 years, for example, demonstrated interest in the addition of emotional readiness to their curricular preparedness, while overworked teachers struggled with the balance of family life and creative aspects of pedagogy. Finally, a studio instructor recognized a holistic view of the advice extracted from *ContraDance* Beta Episode 1's guests while another was inspired by the podcast for immediate classroom use. Reflection and learning are varied, personally informative for the individual and thus very difficult to evaluate.

<i>Table 2</i>	Did the content of the podcast make you reflect on the way you teach/choreograph/research or take class? Explain.
Participant	Explanation
Young teacher	<i>I think the podcast gave me an opportunity to reflect on how I will approach teaching in the future. it's about being prepared emotionally and physically for each lesson.</i>
Young teacher	<i>It made me aware of how important it is to stop thinking in terms of dance steps and choreography and start remembering that it is also about the person and experience.</i>

<i>Table 2</i>	Did the content of the podcast make you reflect on the way you teach/choreograph/research or take class? Explain.
Participant	Explanation
20+ experience	<i>Absolutely. I loved the multiple voices and your multiple examinations of balance in dance.</i>
Studio teacher	<i>Each speaker had a unique and relatable perspective. The first speaker reminded me to gain inspiration from outside the dance world, which can affect every aspect of your life - not just in the dance world. The second speaker reminded me of the importance of teaching to various learning styles. The third speaker hit home particularly about the home life and work life balance. Her comments about "being able to do it all, but not all at once" is not only a great motivator, but reminds me to realistic. I enjoyed hearing the different perspectives in different (yet similar) positions in dance.</i>
University professor	<i>Yes, it did. I have been working with exploring curriculum concepts through movement and Embodied Writing in my curriculum class. The idea of balance is something that the students and I have discussed as we develop and implement curriculum, so this week I have choreographed a short sequence focusing on balance that I will teach; then the students will work with it to emphasize their ideas about balance. The comments about balance in the podcast resonated very clearly with me, not only in my own life but how we need to look at that with our students.</i>
Overworked teacher	<i>I feel like it has made me think about how I am stuck in my journey as a dance teacher and need to really further my education to get to the next level. Especially with choreography and creation. I need to find balance with dance instruction and my home like with kids. I am so focused on raising my kids that I have let me passion for dance fade. I would like to try to become inspired again so that I can inspire the young mind of the students I teach. Once I focus on my journey as a dance education, it will definitely assist me in my instruction.</i>

From this table we can identify the importance of reflection as a tool to improve our teaching. Taking time to become more aware of our position and experience at that moment in time can help ground our teaching and remind us of the difficulties and importance of being a student. There is a vulnerability in learning that as teachers, we often forget. Reflection is an important factor to professional development that can be very personal and profoundly moving. Not only should we, as teachers, prepare pedagogically, emotionally and physically, but we should be sensitive to our learners and

help prepare them mentally, emotionally and physically to achieve the most from our facilitation.

II. Connection to peers & the larger dance community. Connection is a very important theme within the data (see *Table 3*) which also helps provide context for the third research question regarding creating and sustaining connection among dance peers. Although there are barriers to being connected to peers (specifically those in a niche group) podcasts can help reignite excitement notably through the power of voice and hearing the thought process of a colleague, as noted by one of the survey respondents.

It is always good to hear what others are thinking. It can help you feel that you are on the right track or stimulate you to try something different.

Hearing someone's thought process helps to solidify our own thinking. Audio also includes the subtlety of tone and intonation that can be so telling. The powerful and honest medium of audio helps to create connection between guests and the listening audience (Blumberg, 2014). A younger high school teacher confirmed this sentiment through her feedback.

I thought about how I'd much rather listen to their commentary rather than reading it. Voices are much more accessible and with accessibility comes the greater connection.

Interestingly, the two studio instructors took opposing views of the same information. One felt that differing perspectives can yield similar sentiments about dance performance and education, while the other felt that there was a divide regarding the

age ranges and technical proficiency. Furthermore, she felt there would be difference in curriculum, content and interests of the levels of dance education listeners.

<i>Table 3</i>	
Did hearing the voices of your dance peers make you feel connected to the larger dance community? Explain.	
Participant	Explanation
High school teacher	<i>I thought about how I'd much rather listen to their commentary rather than reading it. Voices are much more accessible and with accessibility comes the greater connection.</i>
Studio teacher	<i>Yes. It was interesting to hear the different perspectives and how so many different experiences can yield the same sentiments about dance performance and education.</i>
Studio teacher	<i>Yes, in the sense that we are all experiencing similar issues and challenges. No, in the sense that we are not quite working at the same level of dance or same demographic area.</i>
University professor	<i>It is always good to hear what others are thinking. It can help you feel that you are on the right track or stimulate you to try something different.</i>
High school teacher	<i>Not really. I feel like I am far removed from the larger dance community... sad but true.</i>
University professor	<i>Yes - nice that there were some names that I know and some names I don't.</i>

III. Use of podcasting to replace conference experiences. All of the respondents agreed that the podcast would be an accessible and convenient way to avoid excessive travel costs but still gain knowledge on demand. However, 37.5% warned that conference attendance was valuable and considered podcasting to be a supplement to conference or workshop attendance. The respondent who attends most conferences noted that traveling and attending many sessions can be tiring. She (along with 50% of

the respondents) would consider skipping at least one conference per year if she could regularly listen to dance education podcasts instead. Another respondent made mention of multiple opportunities to listen to conference content via podcasting in order to reinforce importance, while 25% still prefer the face to face experience.

Conclusion

The participants of both surveys supplied rich information that spoke to the research questions being investigated. The emerging themes from both surveys help to shape the podcast in a way that will benefit the broadest base of dance educators and provide the community with connection to one another and to continued learning.

Podcasting is a new area to explore and integrate for expert information to be shared across the field of dance education. The chief concerns regarding listening to podcasts that emerged from the surveys were time and lack of content. Once more content is created, listeners will begin to use podcasts more readily. Integrating the listening process into their daily routine and consuming podcast content while engaging in otherwise ill-used time (ex. commuting), is time efficient and as it becomes more common the technological process will become less cumbersome.

In some cases the podcast will provide an important service that may be the only opportunity for authentic and specific learning geared to dance educators and the daily challenges they face in their classrooms, while others may add podcasts as a supplement to their current learning opportunities. Specific discussion of how this data relates to the individual research questions will be more deeply explored in the following chapter.

Not only will podcasts provide information to educators, but with the addition of social media and discussion opportunities online, educators will be able to make meaningful connections with one another to help bridge the gap for those who are feeling isolated. As well, the power of hearing voices of other dance experts and enthusiasts helps develop a strong bond between the listener and the speaker by creating a human connection through the frailty and honesty of voice.

Chapter 6: Challenges, Conclusions & Recommendations

The final chapter of this paper restates the research questions being investigated and methods that were utilized. The remainder of the chapter concludes with a discussion of the results and most salient implications.

Review of the Research Questions and Methodology

As explained in Chapter 1, the purpose of this study was three fold: to identify the benefits of podcasting for dance educators, to determine the ability for podcasts to create and sustain connection and to investigate how podcasting can be used as a means of professional development for dance educators. The action research case study was born out of frustration; not being able to find suitable educational opportunities to satisfy auditory learning.

A mixed-methods approach was used for this study. Two surveys were used to obtain qualitative and quantitative feedback. The first survey supplied the researcher with information regarding scope, content and structure of building a suitable podcast to meet the specific niche market of dance educators. Once the podcast was created, the second survey feedback was then obtained from a smaller cross-section of educators spanning current practices for professional development to feelings of connection or isolation to dance peers. Both surveys, coupled with auto-ethnographic research gained through the experiential opportunity of creating a podcast, gives the study a broad and transparent framework.

Summary and Discussion of Emerging Findings

Through the creation of the podcast and the analysis of the data, the following themes emerged as major findings.

I. There is a niche that needs to be filled through dance related podcasts.

Considering there are very few podcasts created specifically for dance educators, there is an overwhelming interest in learning through podcasts tailored to a dance audience. This idea is unanimously supported by survey participants who confirmed that they would listen to future episodes of *ContraDance*. There is a niche for specifically curated material for dance educators who want to learn on-the-go to suit busy lives and auditory learning styles. This podcast will also be of interest to dance scholars, researchers, enthusiasts and young dancers who crave knowledge through an alternative format than has previously been available.

II. Dance education podcasts contribute to effective reflection. Podcasting can help educators find time to engage in reflective practice, which is an underrated form of professional development and continued education. Reflection is a large part of understanding one's own values, which, in personal experience translates to better leadership and ability to communicate. Rarely, do we stop and reflect on ourselves as teachers due to our multitudes of familial and career responsibilities. Peter Tarrant, author of *Reflection Practice and Professional Development*, agrees,

“As professionals, we need to be aware of how our practice is impacting on those we are responsible for as well as those we are responsible to.

Sometime the demands of those who make us accountable are much more pressing than the demands of those we are engaged to provide for.

By stepping back from the demands of the practicalities of the job, we may be able to see more clearly how our practice reflects our professional values” (Tarrant, 2013, 65).

Not only does Tarrant assert these claims, but (as presented in Table 2, p. 56) survey respondents reported a significant focus on reflection after experiencing episode 1.

III. Podcasting can be impactful for isolated educators and supplemental learning: isolated educators. Perhaps the most jarring response from both surveys came from an overworked high school educator *I feel like I'm far removed from the larger dance community... sad but true.* There was an immediate sadness when I read this, confirming why I hope to bring conversations to a broader audience. According to professor Ron Martin at the University of Regina, teacher burnout is felt most commonly among the highly motivated and hard-working (Smol, 2009). 45% of teachers leave within the first 5 years due to stress and being overworked (Graziano, 2005). It can be surmised that high motivation and high-stress can lead to burnout and inability to interact with dance peers, especially when new mothers, like Tara, attempt to balance their careers and family life along with teaching in a remote location with little support from administration for a very small dance program. This scenario is common and often overlooked by researchers and scholars who are afforded opportunities to attend face-to-face conferences or workshops on a regular basis.

Coming from a remote area, I suspected more educators to identify with the isolation of both space, but also time, which is at a premium for all educators. In addition to

regular teaching responsibilities, extra dance rehearsals are very time consuming. After rehearsals are finished, dance educators are completing student evaluations and preparatory work. They are often huddled in their classrooms, alone. I imagine being both overworked and isolated is what the comment from survey 1 is in response to - *I feel isolated from almost everyone sometimes*. Although some are suspect that a podcast could ever replace more traditional dance conference opportunities, I can conclude that for those who do not have easy access to professional development and continued education, podcasting is a very worthwhile and will connect educators so that distance is less isolating. Lee & Chan (2007) confirm that mobile learning is well suited for distance learners. For those who find themselves isolated by distance, this is one of the only means of gaining knowledge in an economical and time-sensitive way.

Supplemental learning. For most educators and dance enthusiasts, *Contra-Dance* will serve as an important supplemental learning tool. As confirmed by Dr. Sandra Harwell (2003), vice president of professional development at the Centre for Occupational Research and Development, sustained professional development that unfolds over time is superior to workshops or conferences that are single events. In addition, she notes that online professional development (a category that podcasting falls into) coupled with face-to-face opportunities allow for the most essential elements of authentic learning (Harwell, 2003). As further confirmation, survey respondents noted the importance of the podcast being repeatable for integration of information when they return home from conference. Podcasts being used supplementally will help to solidify important bites of learning that often get lost in the grandeur of conference bustle.

IV. Podcasting helps create connection. As Alex Blumberg (2014) notes in his CreativeLife classes on podcasting, voices help to create an authentic connection to the audience. He explains this by retelling a story of how he recorded a podcast. He was on his bed under a blanket with this recording equipment so that he could dampen the outside noise. He then asked his live audience to describe the blanket. Each person had a very clear vision of the blanket and the layout of his bedroom in their mind, even though they couldn't physically see it. This was a powerful story to help present the importance of our imaginations as listeners. We automatically fill in details as we listen; constructing what the person we are listening to looks like. Through vocal habits and philosophies presented during the podcast, listeners begin to build a relationship with the host and guests. Our brains make up details that help us become more connected to the voices. In some cases, imagining such scenes as being huddled under a blanket in the most intimate room in our home! Although Blumberg presents a rather campy example for connection, we can deduce that listeners will become connected to the voices that they hear on a regular basis. According to Cobb (1988), technology

“challenges the assumption that meanings reside in words, actions, and objects, independently of an interpreter. Teachers and students are viewed as active meaning-makers who continually give contextually based meanings to each others' words and actions as they interact" (p. 88).

Because podcasts only engage one of our senses, our brains are able to connect to the words in different ways and construct knowledge depending on our previous experience

and learning. We become meaning makers. For example, some of the survey participants' responses to the same questions scaled from how moved they were by some of the material to somewhat indifferent to the same material. The opportunity for unique perspectives from the same material should be celebrated because the podcast is supporting different factions of our vast dance community.

Social congregation is a powerful means of learning and changing preconceptions (Bandura, 1995), however through conducting this study, I have learned that connection can extend beyond social means. Firstly, social congregation does not have to be in-person, but can be extended to the online arena and mobile learning. For example, within the data, a university professor wrote about the podcast guests as if she had just attended a meeting among them. She noted that it was nice to learn more about those she knew, and 'meet' new dance peers.

Secondly, connection can also be made to the process by which people learn. Being able to listen to how others make sense of subjects or pedagogical material can be a very important tool for internalization. For example, another university professor focused on being present through another person's thought process which helped lend credence to her own thinking.

Lastly, those who identify as auditory learners have long been overlooked in online education and graduate study, as much of the formatting benefits those who retain best through reading and are self-motivated. A high school educator's comments regarding connection supply confirmation for her preference for the auditory format which allowed her to gain a more intimate relationship with the content.

V. Podcasts for teacher learning = better/more integrated teaching. In order to internalize and make effective use of podcasts as modes of learning for our students, we must interact authentically with these modes of information transfer as educators. This concept is echoed by Matzen & Edmunds (2007) in the *Journal of Research in Technology in Education*,

“...traditional teacher-centered transmission approach to instruction is initially reinforced with the use of technology, and then gradually replaced by more student-centered learning experiences. When teachers become comfortable with technology to the point where they can integrate it more effectively, they use it in ways that emphasize a more constructivist, learner-centred approach.” (Matzen & Edmunds, 2007, 419).

If we learn by the same means that our students do, we are more apt to facilitate the use of technology in a meaningful way, instead of just using technology for the sake of using technology or because our superiors expect technology to be integrated. If we learn in this way, we can begin to see what is useful and what is not, which will improve our teaching.

VI. Podcasting has the ability to create space for authentic discourse among peers. Dance educators crave conversation about our topics, but these conversations do not happen easily. Podcasting allows for rich discourse between dancers who understand one another’s position in the vast array of dance interests. Podcasting allows for many voices to be heard that might not otherwise be brought forward in small pockets of dance. Although we are all connected to dance as a broad topic, the specif-

ics of our practice differ greatly. Podcasts like this allow researchers to understand competition teachers, and vice-versa; opening conversations and understanding. Following an interview with Johnny McMillan for episode 1 of *ContraDance*, we talked about how there is never an appropriate time to have a deep conversation on topics such as dance technique, balance or artistry. When we see and greet one another, we speak superficially. As a dance educator, I rarely come in contact with professional dancers to have these conversations with because of the company I keep, my schedule and social circle.

In class, I can preach about authentic conversation, but it is a one way talk due to our generally uninformed audience of beginner dancers. It is when we have an informed audience who connect and converse about higher experiences in our field that we can begin to feel the camaraderie needed to collaborate with people that complement our skills, rather than those we know due to proximity. The medium of podcasting (and the social media exchanges accompanying each episode) will allow for new connections and collaborations that will be richer than ever before.

Discussion of the results

Research Q 1 - What are the benefits of podcasting for dance educators?

accessible/flexible	on-demand	portable	cost-effective
creates connection to dance community	social connection to peers	personal learning	self-reflection
reflection on teaching habits	supports continued education	possible tool to connect collaborators	repeatable

Based on initial investigation, all of the surveyed scholars were invested in and saw initial benefits of podcasting as a source of connection, personal education and professional development, however further research needs to be undertaken to confirm authenticity of learning once there are sufficient podcasts to interact with and use regularly.

The study confirms that mobile learning through podcasting is accessible, on-demand and portable, which benefits those who struggle with finances or time. As mentioned in the previous section, the study participants suggested they feel a connection to others and to the content in a different way than if they had been reading an article. This semi-social benefit can lead to collaboration and support between dance educator peers.

Finally, podcasts are repeatable. There is great promise in harnessing important moments in face-to-face seminars, workshops or classes and have them repeated for retention.

Research Q 2 - How can podcasting be used to support continuing education among dance educators?

accessible/flexible	on-demand	portable	cost-effective
creates connection to dance community	social connection to peers	personal learning	self-reflection
reflection on teaching habits	supports continued education	possible tool to connect collaborators	repeatable
limits travel	does not require administrative support	valuable for isolated educators	valuable as supplemental tool

Podcasting shares the some of the general benefits mentioned above in addition to specifically supporting continuing education. The accessibility, portability and repeatability benefits are very relevant for professional development but podcasting is also less expensive and taxing than traveling. It also does not require extra funding, class coverage, administrative support or travel. Another important use for continued education is podcasting’s flexibility. It can serve as a valuable tool for educators who are isolated by distance, as well as be a valuable supplemental tool for those who are able to attend conferences/workshops in person.

Finally, podcasting is a very important means of learning about one’s self. Reflection and (re)evaluation of self, teaching, or one’s style of teaching is highly attainable by listening to others reflect or narrate their experiences.

Research Q 3 - In what ways does podcasting create and sustain connection between dance educators?

creates connection to broad dance community	humanizes academic information	establishes connection to dance peers	opportunity for richer discourse; perhaps collaboration
makes distance less oppressive	establishes possibility for sustained connection and discourse via social media	hearing peers makes them more approachable, leading to possible collaboration or further discussion	

Podcasts provide the opportunity to humanize academic information for listeners. Each guest on episode 1 presented a candid look into their lives; layering their roles as a performer, educator or scholar with a personal touch. This allowed listeners to become better acquainted with the full person as a whole and not limiting them to a vision of only their profession or branch of dance. Hearing the voice helps to create a fuller vi-

sion of the human being which respects the craft and the humanity behind the art, education or scholarship. Often times information that is bound to journal articles or blogs does not resonate as profoundly with a person as much as when the frailty of the human voice is added. There is importance surrounding learning about one another in an honest fashion, discussing educational issues pertinent to dance, that are not masked by conversations of pleasantries.

It is suspected that connection made through podcasting (albeit somewhat superficial and one-sided) could prompt listeners to approach those they heard on a podcast with more ease than if 'cold calling'. Niche podcasts, such as *ContraDance*, provide a link for support and sustained communication and collaboration through twitter and conversation groups that will be established through the website. Podcasting can draw people of similar interests together and from this shared interest comes a new way to contact one another. With the use of technology comes an opportunity for richer and more sustained discourse, perhaps even collaboration because distance is less oppressive. Although there is quantitative and ethnographic data to support that podcasting can create and sustain connection among dance educators, this study only began to scratch the surface of this multifaceted question. This idea should be explored further, once more dance educators engage in podcasting and there can be more quantitative data to be collected.

Description of end user

The intended audience of this podcast project will be dance educators from 18 - 70 years. However, it is my hope that the podcast will be of interest to whomever enjoys

or studies dance regardless of age, gender, level of training. Mainly intended to support dance educators, the secondary audience includes active and former dancers, students, academics, body work analysts, dance writers, historians, audience members, directors and administrators.

Challenges & Implications for practice

I. Marketing. Two of the participants remarked that they had no trouble downloading and listening to the program, but were concerned about how they might find the next episode, if it were not sent to them directly. This brings up an interesting challenge for marketing. These concerns were voiced by the two most senior of the cohort, so it is tempting to conclude that the lower age range of the niche market (18- 50 years) has enough technological savvy to support the podcast. While the some of the older generation might need more specific direction to conquer the technological aspect, the younger are more familiar with concepts of podcast catchers and RSS feeds.

Furthermore, finding an audience will be a grassroots initiative. Word of mouth and social media will be excellent tools to propel the podcast forward, however posting the podcast on iTunes and having professional cover art will help the program be searchable for those interested and looking for dance related podcasts. In addition, I hope to present about the power of podcasting at upcoming conferences and interview interesting people that attend. Launching the first season of episodes just prior to Dance and the Child International Congress will to help market the program and gain momentum internationally. Once traction is established, there might be opportunities to gain

sponsorship from dance related companies such as Mondor, Bloch, or Capezio who will be able to market specifically to their target audience.

II. Creating resources to improve learning through online interaction/collaboration. Never underestimate an active Twitter account or the power of social media. Often times these platforms are cast aside because they are seen as time wasters, but when used properly, they can be very powerful tools to connect, share content, engage in meaningful discourse and find partners for artistic collaboration. Sandra Harwell contends that,

“Online collaboration provides the venue for thinking about and reflecting on teaching and student learning. This method of delivery holds much promise for success in changing teacher behaviours in the classroom and for supporting the metacognitive processes that can improve the quality of teaching in the classroom” (Harwell, 2003, p. 10).

A personal thesis on this subject is that people are more open to engaging confidently online because they have ample time to craft responses and think through their comments. The act of committing my feelings and values toward dance and my own learning to paper lends a concreteness to the statement I create. Sharing it with the online world instills a permanence that requires extra thought before publishing. Cumulatively, the published statements form your online identity, so it is important to think critically about how and what you craft and publish.

III. Developing an audience. Developing an audience will be a challenge at first, as we build the *ContraDance* brand. Marketing will be very important to this pro-

cess as well as creating podcasts that are thoughtful, well-produced and engage in important, interesting topics. Hooking the listener with great content is key to continued listenership. The quality of early podcasts is critical to developing a following in the niche market. As well, continuing in data collection will keep the content and structure specifically tailored for the developing audience.

It is very promising that there are many people who are interested in the topics of dance all over the world; meaning that there are many ears that might have interest in our podcast that are not confined to a geographical location. Language, however, will be the factor that may isolate some of the world dancers that may not speak English.

IV. Garnering support for new technology among dance educators. Technology is a tool; a conduit for content. Many teachers integrate ‘technology’ just because it is the educational buzzword of the day. Technology allows podcasting to open doors to new content and forms of content that were not otherwise available. The question for teachers should be, “Is the content useful for my students?” rather than “Is technology good for my teaching?” The bottom line is, if the chosen technology (read: tool) is a barrier for the student or the teacher, it is not the right fit. The focus should first be on the content, not the tools. Podcasting brings content to students and educators seeking information, just in a new way.

When teachers talk about technology, it is often with the subtext of fear that technology will replace them. In some cases, it is teachers who get themselves confused with the curriculum and see themselves as transmitters of information rather than facilitators of learning. If technology is the conduit for content and pedagogic material,

then teachers can focus on learning styles of students and really specified facilitation for constructivist meaning making and authentic knowledge acquisition.

V. Creating excellent content regularly. Creating excellent content regularly is staggeringly difficult without a team of producers, writers and researchers. There is a great deal of time involved in curating material, sifting through interviews, recording and editing. However, there needs to be sufficient content in reserve before launching the podcast so that listeners who enjoy the show can make a habit of listening before the season ends and a hiatus begins. Once the listener creates a routine of listening to the first set of episodes, it is much more likely they will take note of when the next set will be available and integrate those as well. The approach *ContraDance* hopes to take is similar to the British television concept of 6 episodes per season with 2 -3 seasons per calendar year. This should also coincide with teaching at its most difficult; when teachers need a mid-semester or term surge of inspiration. Seasons hope to be delivered for 6 weeks in October/November, April/May and July/August so that teachers can prepare for incoming students and integrate concepts into their curricular plans for the year. This cycle should allow enough time to create high quality episodes. This cycle also corresponds to larger conferences/workshops so information learned might be relayed to those who could not attend during the previous term.

Suggestions for future research

Once the podcast has produced 1 - 2 seasons (12 or more episodes) more research should be undertaken to continue to harness the interest of the audience in order to provide the best possible experience for as broad of the population as possible.

In addition, as mentioned earlier in this chapter, more scholarship is required to gauge the benefits of connection quantitatively once there is sufficient use of dance podcasts, discussion and collaboration through social media, using the *ContraDance* website as a base for this network.

A note on social media

Social media will be crucial to the success of this project but a discussion of this was beyond the scope of this specific study. As a tool to converse (most likely coupled with a *ContraDance* website) Twitter and Facebook will be platforms to for rich conversation that is timely and interactive. As mentioned in the Preface, this project was inspired by my husband's online community of supportive, learned and engaging citizens who have excellent and on-going conversations in regard to niche interests. Friendships, travel and a sense of community were born of this connection, in part due to the content of podcasts and a shared listening experience with other audience members, but also due to the interconnectivity provided by social media platforms.

Impact on Professional Practice

Finally there is a niche for my varied training. I do not possess one specialty, but have many interests related to the dance spectrum. I am firstly an educator, but I am also a performer, a choreographer, a leadership expert, an arts manager and advocate, a rhythm aficionado, an entrepreneur, a musical theatre and opera director, a Pilates trainer, a believer in arts as therapy and a writer. My expertise as a generalist is an asset. Standing at the intersection of these varied but interrelated disciplines gives me a unique and valuable perspective.

I have struggled in the past with my expertise and how to position myself in the larger dance community. I have always been incredibly social, crave discussion; learning most effectively from conversation and story-telling. It is personally important to me to be able to bring a social and auditory medium to others who require this format to achieve their best learning. Combining my love for dance, research, writing, education and social exchange to create something innovative allows me to make a unique contribution to the dance landscape. Engaging the dance community in a new way, and being a key player to make the puzzle pieces of the dance world come together is very exciting and humbling work.

Producing a dance podcast allows me to draw on many different perspectives from my training and present these perspectives to others who may learn something about a new portion of the movement world and become more tolerant of differences. This will help to break barriers and connect people in an important way that will propel our art holistically through shared understanding.

Conclusion

Creating *ContraDance* has been a difficult but very rewarding process. My interest in bringing stories to other dance educators to humanize the experience we all share is just beginning. The intent? Providing voices of professionals in the classroom, academia, performance, history, health, psychology and arts administration in order to learn from their experiences and use them for reflections on teaching. Within this project is a personal goal to learn and reflect while helping others do the same. This is a tool we can use to connect communities, dancers and educators with one another and with new

knowledge. How can we improve for our students and create a community of people who love the beauty of the human body moving in space and time?

Dance educators of all types are excited about using this new resource to engage in dance discourse, learning and reflection. Once there is sufficient material produced, I foresee a dedicated audience who will gain many of the benefits discussed throughout this paper. With podcasting there will no longer be separation of studio and performance dancer or researcher and choreographer. I want to create something that speaks to the competitive, performative, creative and educative people that make up the dance community because at our core, we all love to move and are moved by others. *ContraDance* will bring reflective discussions with teachers, students, masters, academics, body work analysts, writers, historians, audience members, directors and administrators to make the listener think about our craft holistically. How do we affect the next generation? What will our collective art look like? It will be affected by the way we teach in our classrooms right now. Podcasting will document our journey with conversations that make us think, reflect and grow so we can improve our teaching for the next generation.

References

- Abdal-Haqq, I. (1996, October). Making time for teacher professional development. *ERIC Digest*. Washington DC: ERIC Clearinghouse on Teaching and Teacher Education
- Adamson, P. (2015, January 15) Philosophy: Download it for free. *Inside Higher Ed*. Retrieved March 2, 2015 from <https://www.insidehighered.com/views/2015/01/13/essay-how-podcasts-could-be-way-philosophy-reach-broader-public>
- Allen, I. E., & Seaman, J. (2014, January) Grade Change: Tracking Online Education in the United States. *Babson Survey Research Group and the Sloan Consortium*. Retrieved April 5, 2015, from <http://www.itcnetwork.org/webinars/898-grade-change-tracking-online-education-in-the-united-states-2013.pdf>
- Anderson, T. (2008) Social software to support distance education learners. In T. Anderson (Ed.), *The theory and practice of online learning* (2nd ed., pp. 221-241). Edmonton, AB: Athabasca University Press.
- Baier, M. (2015). Game Face On: Gamification for engaging teachers in PD. *EduTopia*. Retrieved March 28, 2015, from <http://www.edutopia.org/blog/gamification-engaging-teachers-in-pd-matt-baier>.
- Bandura, A. (1995). *Self-efficacy in changing societies*. New York: Cambridge University.
- BBC (2015) *School Radio:Dance*. Retrieved March 9, 2015, from <http://www.bbc.co.uk/schoolradio/subjects/dance>
- Bell, T., Cockburn, A., Wingkvist, A., & Green, R. (2007). Podcasts as a supplement in tertiary education: an experiment with two computer science courses. In *Paper presented at the mobile learning technologies and applications conference*. (Auckland, New Zealand).
- Berlanger, Y. (2005) *Duke university iPod first year experience final evaluation*. Retrieved on April 6, 2015 from http://cit.duke.edu/pdf/reports/ipod_initiative_04_05.pdf

- Blumberg, A. (Director) (2014, October 16). Why audio is perfect for storytelling. *Power your podcast with storytelling*. Lecture conducted from CreativeLive, San Francisco.
- Cobb, P. (1988). The tension between theories of learning and instruction in mathematics education. *Educational Psychologist*, 23(2), 87-103.
- Creswell, J., & Plano-Clark, V. (2011). *Designing and conducting mixed methods research*. Thousand Oaks, Calif.: SAGE Publications.
- Clark, D. & Walsh, S. (2004). iPod-learning. [White paper]. Brighton, UK: Epic Group.
- DeVoe, K. (2006). Innovations affecting us: podcasting, coursecasting and the library. *Against the Grain*. 18(1) 78-85.
- Edirisingha, P., & Salmon, G. (2007, May). Pedagogical models for podcasts in higher education. Leicester, UK. Retrieved on February 20, 2015 from *Paper presented at the beyond distance research alliance conference*.
<https://ira.le.ac.uk/handle/2381/405>
- Evans, C. (2008). The effectiveness of m-learning in the form of podcast revision lectures in higher education. *Computers and Education*, 50(4), 491 - 498.
- Felder, R. M., & Bent, R. (2005). Understanding student differences. *Journal of Engineering Education*. 94(1), 57-72.
- Graziano, C. (2005, February 9). Public Education Faces a Crisis in Teacher Retention. Retrieved April 3, 2015, from <http://www.edutopia.org/new-teacher-burnout-retention>.
- Hamilton, L., & Corbett-Whittier C., (2013). *Using case study in education research*. Los Angeles, Calif.: SAGE.
- Harwell, S. (2003). Teacher professional development: It's not an event, it's a process. Retrieved April 2, 2015, from <http://www.cord.org/uploadedfiles/HarwellPaper.pdf>.
- Hew, K. (2008). Use of audio podcast in K-12 and higher education: A review of research topics and methodologies. *Educational Technology Research and Development*, (57), 333-357.
- Hollandsworth, R. J., (2007) Managing the podcast lecture; a hybrid approach for online lectures in the business classroom. *TechTrends*, 51(4), 39-44

- Holly, M. L., Arhar, J. M., & Kasten, W. C. (2009) *Action research for teachers: Traveling the yellow brick road* (3rd ed). Boston: Allyn & Bacon.
- Hughes J & Kidd W (2011) *Working with diverse groups of learners in the digital age*. ESCalate: University of Bristol.
- Kidd, W. (2011). Utilising podcasts for learning and teaching: A review and ways forward for e-learning cultures. *Management in Education*, 26(2), 52-57.
- King, K., & Gura, M. (2007). *Podcasting for teachers: Using a new technology to revolutionize teaching and learning*. Charlotte, NC: IAP.
- Lee, M. J. W., & Chan, A. (2007). Pervasive, lifestyle-integrated mobile learning for distance learners: An analysis and unexpected results from a podcasting study. *Open Learning: The Journal of Open, Distance and e-Learning*, 22(3), 201-218.
- Lee, M. J. W., & Chan, A. (2007a). Reducing the effects of isolation and promoting inclusivity for distance learners through podcasting. *Turkish Online Journal of Distance Education*, 8(1), 85-105.
- Lee, M.J.W., McLoughlin, C., & Tynan, B. (2010). Podcasting in distance learning: True pedagogical innovation or just more of the same? In M.J.W. Lee & C. McLoughlin (Eds), *Web 2.0-based e-learning: Applying social informatics for tertiary teaching* (pp. 228–246). Hershey, PA: Information Science Reference.
- Matzen, N. & Edmunds, J. (2007). Technology as a catalyst for change: The role of professional development. *Journal of Research on Technology in Education*, 39, 417 - 430.
- McKinney, D., Dyck, J. & Luber, E. (2009). iTunes university and the classroom; can podcasts replace professors? *Computers & Education*, 52, 617 - 623.
- McLoughlin, C., & Lee, M.J.W. (2010). Developing an online community to promote engagement and professional learning for pre-service teachers using social software tools. *Journal of Cases on Information Technology*, 12(1), 17–30.
- Mills, D., & Morton, M. (2013) *Ethnography in education*. London: SAGE.
- O'Bannon, B., Lubke, J., Beard, J. & Britt, V. (2011). Using podcasts to replace lecture: Effects on student achievement. *Computers & Education*, 57, 1885-1892.
- Peebles, J. & Mendaglio, S. (2014) Preparing teachers for inclusive classrooms: Introducing the individual direct experience approach. *LEARNing Landscapes*. 7(2), Spring, 245 - 257.

- Pollack, M. (2005). Class dismissed. *Library Journal*, Fall, 2-6.
- Rourke, L., Anderson, D. R., & Archer, W. (1999). Assessing social presence in asynchronous text-based computer conferencing. *Journal of Distance Education*, 14(2), 50-71.
- Salmon, G. & Nie, M. (2008) Doubling the life of iPods, in G. Salmon and P. Edirisingha (eds) *Podcasting for learning in universities*. Open University Press, McGraw-Hill Education.
- Sandholtz, J. H., Ringstaff, C., & Dwyer, D. C. (1992). Teaching in high-tech environments: Classroom management revisited. *Journal of Educational Computing Research*, 8(4) 479-505.
- Sandholtz, J. H., Ringstaff, C., & Dwyer, D. C. (1997). Teaching with technology: Creating student-centered classrooms. New York, NY: Teachers College Press.
- Smol, R. (2009, September 4). Teacher stress is killing my profession. Retrieved March 20, 2015, from <http://www.cbc.ca/news/canada/teacher-stress-is-killing-my-profession-1.789436>.
- Stinson, S.W. (2001). Choreographing a life: Reflections on curriculum design, consciousness, and possibility. *Journal of Dance Education*, 1(1), 26-33.
- Tarrant, P. (2013). The challenges, benefits and possible solutions to using reflection in a professional context. In *Reflective practice and professional development*. London: SAGE.
- Villano, M. (2008). Building a Better Podcast. *T.H.E. Journal*, 35(1), 31-33.
- Vogt, M., Scaffner, B., Ribar, A. & Chavez, R. (2010). The impact of podcasting on the learning and satisfaction of undergraduate nursing students. *Nursing in Practice*, 10(1), 38-42.
- Zhao, J., & Jiao, J. (2012). A podcast-based pre-service teacher training model. *Knowledge Management & E-Learning: An International Journal*. 4(1), 123- 128.

APPENDIX A**Survey 1 - (Pre- Survey)**

1. How long have you been teaching?

I'm in teachers college, but I teach dance in a studio

I teach dance in a studio

I'm a new classroom arts teacher (0-5 years)

I'm an experienced arts classroom teacher

I'm a retired arts teacher

2. Please rate your comfort with technology

0-10 rate scale

Not at all = 0

It depends = 5

I'm a pro = 10

3. What technology do you use on a daily basis? (Choose as many as your like)

Mobile phone

Computer

twitter

facebook

Instagram

television

radio

podcasts

video/photography

blogging

vlogging

texting

4. What technology (if any) do you use for professional development?

Online classes

Podcasts

Online Videos

Websites

Blogs

Other

5. Do you listen to podcasts?

Yes

No

I don't know what a podcast is

6. How often do you listen to podcasts?

- Rarely
- Sometimes
- Regularly

7. Why do you listen to podcasts?

8. What are the barriers to listening to podcasts? (Choose as many as you like)

- Not enough time
- I don't know where to find podcasts
- I can't figure out how to get them on my phone
- The topics don't interest me

9. Do you prefer quick 30 minute sitcoms or hour-long dramas?

- Short and sweet
- Long and meaty

10. Which title do you prefer for a podcast? (Which piques your interest the most?)

- The Next Step
- DanceLab
- Project: Movement

11. When do you (or would you) listen to a podcast? (Choose as many as you like)

- Commuting/driving
- Walking the dog
- Dishes/cleaning
- Exercising
- Laundry
- Data Entry

12. How many times per year do you attend conferences or workshops for professional development?

13. Do you integrate what you've learned at the conference in your classroom?

- Yes
- Not as much as I would like
- No, unfortunately there isn't enough time

14. What are the major barriers to integrating learning?

15. What are the major barriers to attending conferences?

- Funding
- Class coverage

Unsupportive administration
 Disinterest
 Travel
 Other

16. What resources for professional development have you used?

Required PD days
 Online courses
 Workshops
 Community training
 Personal reading/research
 In-person conferences
 none

17. How do you feel about using technology as a learning tool?

I use it for my students & I use it for personal/professional improvement
 I use it in the classroom, but I have not been a student in the tech world, yet
 It scares me

18. As an arts educator, do you feel isolated from your peers? Explain.

19. Would being a part of a larger, connected community of arts educators appeal to you?

Yes
 No

20. What topics would interest you as a topic for a podcast? (Choose as many as you like)

Dance & Technology
 Body Image in the classroom
 Creating a healthy emotional classroom
 Balancing Teaching & Artistry
 Skill development in sport and art
 Competition Vs. Creative dance
 Visualization & Somatics
 Sexism in dance: How we treat males & females differently
 Costuming & Hypersexualization
 Emotional learning in the dance classroom
 Interdisciplinary learning
 Differentiated assessment in the dance classroom
 Dance on Stage (Producers, Directors & Dancer Collaboration)

APPENDIX B

Survey 2 - (Post- Survey)

Purpose of the survey:

1. To gauge usability/likability of the podcast (content, length, style)
2. If/how the podcast had an impact
3. Would we have continued audience?
4. How can we improve to achieve continued audience?

Survey questions:

1. What is your name?
2. Which of the these best describes your education background?
A Highschool
B Dance certification from non-university affiliate
C Some university
D University graduate
E Masters graduate
F Doctoral degree
3. What are your dance related certifications?
4. Please describe your current teaching situation
5. How many years have you been teaching?
A I'm a pre-service teacher
B 0-3 years
C 3-5 years
D 6-10 years
E 10- 15 years
F 20+ years
6. Did you enjoy the podcast?
Rate scale 1 - 5
7. Did you like the title of the podcast? *ContraDance*
8. Did the podcast's content make you reflect on the way you teach/choreograph/research? Explain.
9. Did the podcast assist you in the instruction of dance? How?

10. Did you have any difficulty downloading the podcast?
11. Was the podcast
 - A Too long
 - B Too short
 - C Just right
12. Did you multitask while listening? If so, what task did you engage in?
13. What/who would you have liked to hear more of?
14. What/who would you liked to have heard less of?
15. Did hearing the voices of your dance peers make you feel connected to the larger dance community? Explain.
16. What barriers do you see that might prevent you from becoming a regular listener?
17. Would you consider skipping one conference per year if podcasts were regular and specific to your interests? Please explain why or why not.
18. Would you like to see more...
 - A interviews with artist or educators
 - B stories about dance
 - C topics (with mixed perspective, like this episode)
 - D curricular resources/content
19. Will you listen to our next episode?
 - A Yes
 - B No
20. Please feel free to leave any further comments that might help improve the podcast (both in content or structure).

APPENDIX C

S2 participants

Erin Martins-Santalupo is a pre-service music teacher at the University of Ottawa. She has trained in creative dance throughout her life and been teaching ballet and modern dance in studios for many years. She completed her Grade 10 ballet examinations as well as her Grade 8 modern examinations from the Imperial Society of Teachers of Dancing. She is in training to be a high school music teacher. Upon graduation she hopes to gain her additional qualifications for dance teaching.

Tania Castellani is a certified K - 6 generalist teacher and award winning choreographer who teaches in a competitive and recreational dance studio called Studio Dance Arts in Northern Ontario (Canada). Tania holds two bachelors degrees (psychology and education) in addition to a certification in ballet from the Canadian Dance Teachers Association. For the purposes of this study, Tania is considered an experienced studio teacher.

Chelsea Coghlin-Fewster is a certified Kinesiologist and studio dance instructor with training and certification from the Associated Dance Arts for Professional Teachers. She teaches occasionally in a recreational and competitive studio and gives workshops on efficient movement techniques and injury avoidance.

Tara Calvano is a certified teacher of high school dance, biology and nutrition. She gained technical dance training in a studio setting in her youth, earning an Associate's

diploma from The British Association of Teachers of Dancing and is certified with the Ontario College of Teachers. She has been teaching in a secondary school system for 6 - 10 years.

Leslie Parrin is a certified dance and french instructor at Huntley High school in North West Chicago. She also runs the extra curricular dance company Orchesis. Leslie has an Illinois teaching endorsement in Dance as well as a masters degree in dance education. She has been teaching in the high school system for 6 - 10 years.

Ann Dils (AD) is a prolific dance writer, and dance historian winning numerous awards for her service to dance research. She is a professor and Chair of the Department of Dance at the University of North Carolina, Charlotte. She has previously taught in departments of dance, women's studies and teacher education. She has over 20 years of experience in a myriad of roles in the dance community, ranging from dancer, choreographer and scholar to editor, and educator.

Norma Sue Fisher-Stitt is the Chair of the Department of Dance, Director of MA/PhD program in dance, the Associate Dean of the Faculty of Fine Arts and a professor at York University in Toronto, Ontario. She specializes in dance history, ballet technique and dance education. She is a graduate of Canada's National Ballet School and danced for The National Ballet of Canada. For the purposes of this study, Dr. Fisher-Stitt is considered a seasoned educator who has over 20+ years in the field.

Ann Kipling Brown (AKB) is a professor emerita from the University of Regina in Regina, Saskatchewan where she taught dance education and Labanotation for over 20 years. Now that she is retired, she is teaching courses in dance education (creative dance pedagogy, curriculum development and motif writing) to graduate students at Taipei's National University of the Arts. For this study, Ann Kipling Brown is considered a master teacher and will represent the retired, yet active dance educator.