

INTRODUCTION

This educational audio initiative sits in between collaborative practice, community oriented learning and embodied pedagogies. 'Frequencies' was an educational podcasting initiative for students, alumni and staff. The work was important in supporting and promoting the benefits of audio pedagogies across three schools of art, design and performance at Camberwell, Chelsea and Wimbledon colleges (CCW and UAL)

METHODS

Through consulting an approach focusing on experiential and sensory qualities of the educational experience alongside practical, asynchronous and reflective aspects of the outputs meant that methods focused on subjective aspects of collegiate experiences in co-creating podcasts. Students and staff recorded accounts of experiences of those involved through structured and semi-structured interviews. An ethnographic research methodology was present through a collaborative audio recording method involving different groups of staff and students working together to produce audio content. The process included research, storytelling, scriptwriting, recording, and editing. Where everyone was involved in different parts of the process surrounding editing, recording and production, facilitating a collaborative development method.

Themes included topics such as sound practice and podcasts, student support and wellbeing alongside learning platforms, and course content. These topics were identified as directly related to the curriculum and student experience. Whilst facilitating co-created podcasts with staff, students and alumni focusing on series releases related to arts education.

With focus on sensory concerns and embodied pedagogies related to digital environments, the work attempted to create a sense of connection in online disembodied spaces. Aiming to enhance collective, sonic and live forms of pedagogy within our digital and physical learning environments, focusing on benefits of podcasting whilst considering ethics of capturing staff and student voices.

RESULTS

Discourse and dialogue between mixed discipline and year group student cohorts was regular and intentional, with new moments of educational exchange in and out of learning that was timetabled. Auditory qualities of the podcast outputs were recognised and embraced by both staff and students through jingles and sound effects. Sensory qualities were prioritised in the group recordings resulting in an increased understanding of the importance of media processes alongside the balance and importance of the voice and dialogic listening. The cyclical role of feedback was also highlighted in this process, where exchange and feedback existed through the means of the podcast recording in delivery often leading to richer exchanges in learning and practice sharing.

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CONCLUSIONS

Overall there was an increased sense of responsibility for the podcast creation process as well as increased commitment from the groups exchange and ideation processes. Although few of the recordings were not shared externally, the process of creating these showed that there is value in the act of recording as well as producing a final educational podcast output. Better understanding of the student voice was present and there was a definite increase in digital, technical and sonic literacies for those involved.

The nature of this initiative meant that there was high presence online and in person, resulting in the success of hybrid formats to support collaborative working across diverse contexts or disciplines. Future considerations surround further development of targeted themes and topics pertinent to the educational experience of students and staff with the intention of supporting dialogic exchange and better understanding of ethical ways to disseminate educational materials.

REFERENCES

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