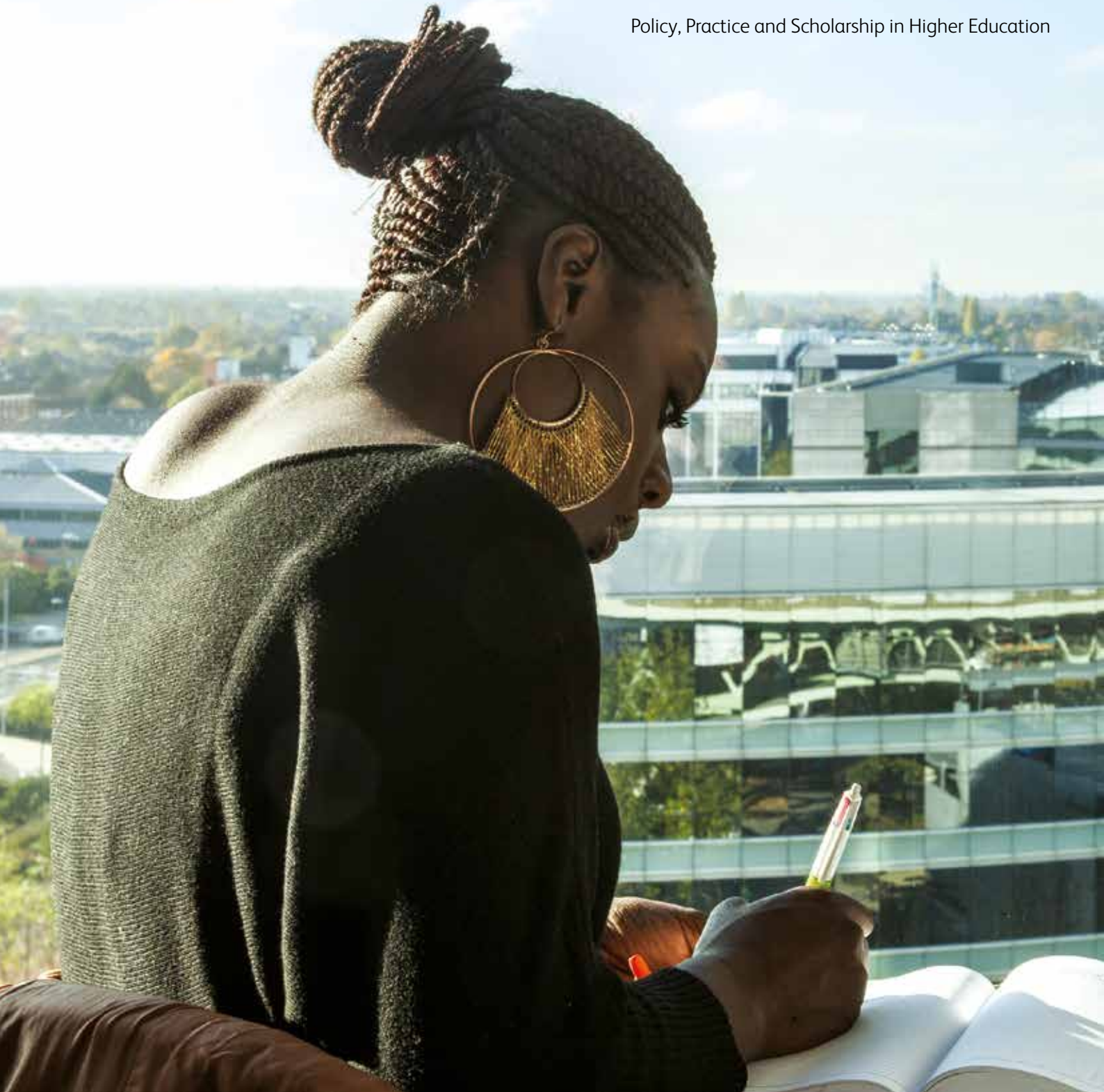


new vistas

Policy, Practice and Scholarship in Higher Education



Dimensions of Marketisation in Higher Education

Edited by Peter John
and Joëlle Fanghanel

This text is an authoritative reference book on higher education policy and practice, appealing to higher education leaders, managers and scholars worldwide.

About the Editors

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EDITOR'S NOTE

Volume 1 | Issue 2

As this issue of *New Vistas* is released, the higher education (HE) sector is dealing with a raft of policy reforms that followed the installation of a new Conservative government in the UK in May 2015. Of significance, are the proposals for radical changes to the governance of quality assurance in higher education institutions; a set of proposals that would profoundly alter the way quality assurance is presently understood. The existing independent peer-review process allows institutions to monitor quality effectively, and to benchmark without racing for a league table position; it also provides a scrutiny framework that is applicable across the whole of an increasingly diverse HE sector while simultaneously encouraging partnership models of governance. The new proposals would shift the focus to institutional governance, and rely on student outcomes data rather than on direct observation and dialogue with those delivering teaching and learning, as in the current approach. The oversight for quality would rest with governing bodies of institutions, which may cause tensions. While the approach is likely to cost less, it is expected to be more bureaucratic and dilute the sector-wide applicability of the current approach.

The proposed Teaching Excellence Framework (TEF) will also be the subject of a consultation exercise. Whilst its name may bear some resemblance to the Research Excellence Framework (REF), it remains unclear how the virtues of peer-review inherent in the REF might translate to the assessment of teaching and learning. Criteria for excellence in teaching are context-bound and not amenable to capture through simple metrics. Some of the measures proposed may be misguided in other ways; for instance, graduate earning power is intricately linked to a graduate's socio-economic background and the chosen field of study, even if there are notable exceptions. The expressed intent to link performance to a fees differential will help solve the issue of how to reward teaching excellence, but is likely to adversely impact what is actually measured, and how. In a project focusing on the Scholarship of Teaching and Learning (SoTL) funded by the Higher Education Academy, and led by the University of West London (<https://www.heacademy.ac.uk/resource/sotl-sector-wide-study>), the research team recommended the use of a series qualitative measures alongside the proposed quantitative metrics, ensuring that any TEF exercise includes a teaching index that credits SoTL outputs.

In this context, contributors to this issue of *New Vistas* discuss topics that affect their discipline and their practice. Emphasising the complexity related to the evaluation of HE teaching discussed above, Stock and Law's contribution examines the effect of student multi-tasking and learning approaches on academic success. Two further articles discuss challenges related to disability: Gates and his colleagues report on a study assessing support for people with learning disabilities who also have epilepsy while Blumlein explores the issue of disability disclosure in the field of nursing. Otrebski's paper, on the other hand, focuses on the representation of elderly populations in the media. Also from a media perspective, Myers discusses the role of auditory imagination in product branding. A number of contributions from music specialists explore the parallels between Cuban and Congolese music (McGuinness); the role of non-musical elements in music performance (Pipe); and the challenges of evidencing artistic research (Zagorski-Thomas).

Professor Joelle Fanghanel
New Vistas Editor



The existing independent peer-review process allows institutions to monitor the quality of their provision effectively, and to benchmark without racing for a league table position

MISSION STATEMENT

New Vistas is published by the University of West London (UWL) and provides a forum to disseminate research, commentary, and scholarly work that engages with the complex agenda of higher education in its local, national and global context.

Published twice a year (with occasional special issues), for a broad (academic, international and professional) audience, the journal will feature research and scholarly analysis on higher education policy; current issues in higher education; higher education pedagogy; professional practice; the relation of higher education to work and the economy; and discipline-specific research.

We welcome thought-provoking scholarly contributions from external and internal authors, with the explicit intention to give a voice to early-career researchers and scholars.

For more information contact newvistas@uwl.ac.uk

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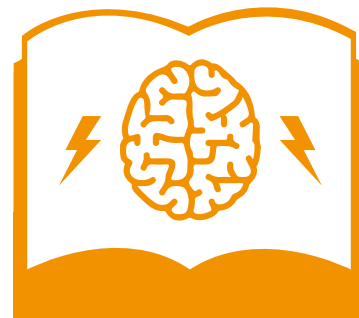


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Dennis A. Otrebski | University of West London

GREYING SOCIETIES

The value of looking at the growing elderly population through the looking glass of media studies

In light of rapidly ageing Western societies, I have studied the image of old age and the elderly, in the media and in advertising, for a variety of academic projects over the past decade. When asked about my research, I regularly encounter split reactions. On the one hand, the audience's approval of the research topic as a highly relevant and contemporary issue. On the other hand, incredulity and scepticism concerning my choice of pursuing this topic through analysis of media, and some dismay about the possibility of producing significant or even relevant results.

In this paper, I will address the sceptics and make a case for the utility of looking at this socially relevant topic from a media studies point of view. Moreover, I will argue for the appropriateness of the media, and more specifically of advertising, to carry out research on the image and standing of social groups, such as the elderly, within a society.

Socio-demographic changes

The demographic transition currently underway in the industrialised world, characterised by low birth rates, longer life spans and an increasing proportion of older people, has stimulated an interest in ageing and the effects of an older society in areas such as politics, health care, sociology, consumer behaviour and more. Within the past few decades, the population pyramid in most Western countries has seen clear changes in age structure. The demographics are shifting in favour of the elderly citizens; this group is growing fastest, whilst the number of younger people is noticeably decreasing. Looking, for example, at Germany, a nation that is rapidly ageing, the median age has risen from 37.2 years in 1992 to 45.0 years in 2012. During the same period, the population aged 14 years and under declined from 16.3% to 13.2% and is predicted to slump to a mere 7% by 2060; in contrast, the group of people aged 65 years and over has increased in the past two decades from 15.0% to 20.6% and is predicted to exceed one third of Germany's population within the next 40 years (Eurostat, 2015). This development is, admittedly, one of the more severe cases in Europe and the world; nonetheless, it showcases a tendency that is representative for Western countries, which

means that in the coming decades most societies will boast an increasing number of elderly citizens – both in relative and absolute terms. Ahead of us lies a future of 'greying societies', due to longevity on the one hand, and declining birth rates on the other. In consequence, society's elderly are already and will increasingly become relevant – both socially and economically.

The social relevance manifests itself *inter alia* in the so-called 'grey voting bloc', comprising elderly citizens, who are oftentimes politically the most active group in society, and thus are a desirable target audience for politicians, as they might hold the balance of power in future elections. Guaranteed state pensions for the not-too-distant future, no extra monetary burdens and targeted social spending are often used as campaign promises tailored to this precious group of active voters. Consequently, the needs of the elderly as a social group are already well-addressed and this tendency will only amplify with their increasing number.

With regard to economic relevance, the elderly are already one of the wealthiest target groups in Western societies, with extensive purchasing power. Turning to Germany once more as an example, statistics indicate that citizens aged 65 years and over currently comprise the wealthiest group of all time. They are among the highest earners, despite retirement, due to a substantial and still secure state pension, and have a higher than average disposable income compared to any other age group. By the beginning of the new millennium, the elderly held almost half of the total purchasing power of all adults in Germany; and this tendency has since been on the rise (GfK, 2012). Their monetary resources are no longer hidden under their mattresses or deposited with a bank for the next generation to inherit, as was commonly the case in the past; instead, the elderly have adopted lifestyles previously reserved for younger people: they follow trends and fashions, are self-confident, diverse, critical, and at the same time adventurous and prepared to spend extra for a corresponding benefit. A general attitude towards spending and enjoying their own wealth thus differentiates them from previous older generations. This makes the elderly one of the most attractive consumer groups and highly relevant for a country's economy.



The demographic transition currently underway in the industrialised world has stimulated an interest in ageing and the effects of an older society in areas such as politics, health care, sociology, consumer behaviour and more



So why should society concern itself with also looking at the elderly through the prism of media studies and investigate their image and standing in the media, and specifically in advertising?

Stereotypes conveyed by the media affect society

The portrayal of the elderly in media affects society by having a lasting effect on the image, self-perception and attitude of the elderly themselves and other social groups. Nowadays, secondary experiences are mainly conveyed by the media. On every occasion in which people are unable to experience something first hand – due to distance, time, effort, etc. – the media fill the gap. Prominent German sociologist Niklas Luhmann (2000) even claims that all we know about society and the world we live in, we know through the media. Modern means of communication can make the strange seem vivid and concrete, thereby reducing the mental distance. But just like our system of sensory impressions, the media do not provide a faithful copy of the world, but construct a version of reality. Accordingly, technological progress has not been able to alleviate the problem of stereotypes, which are a social shorthand and functional means for simplifying complex environments. On the contrary, it has received a new dimension in which mass media play an important role.

The media are largely responsible for imparting knowledge and ideas of the unknown, thereby critically helping to shape and distribute stereotypes. *Cultivation theory* addresses this concept, and posits that the more time individuals spend consuming media, the closer their views align to the ‘reality’ created by the media. In other words, a frequent and high exposure to media content impacts the viewer’s perception of social reality in the direction of the reality constructed by the media (Gerbner *et al.*, 2002). This effect is enhanced when the images portrayed align with the real world. Therefore, individuals learn about the world in terms of gender roles, age stereotypes and cultural paradigms derived from the media; a phenomenon that is particularly pronounced in children but can be seen throughout a person’s lifetime. In modern industrialised societies, where the media are omnipresent, a high contact rate between individuals and media outlets is almost inevitable. Due to the frequent and cumulative occurrence of media exposure, the opportunities to influence the creation of stereotypes are great. Mass media are particularly critical because they mediate between collective and individual experience by offering typical interpretations for supposedly typical problems. Their special position lies in the fact that they have a defining power and the resources to make their version of the world and events generally available to the public and to ‘offer powerful interpretations of how to understand these events and the people or groups involved in them’ (Hall *et al.*, 2013: 60).

Research into the effect of stereotypes on societies has shown that stereotypes have the power to shape people’s perception of others – in the long as well as in the short run. They influence in many ways how people perceive and evaluate members of out-groups. But stereotypes can do more than simply shape perceptions. They can assign a specific place within society to the stereotyped individuals

and, moreover, actually create conditions that lead to their own confirmation – like a self-fulfilling prophecy. Furthermore, they can cause members of stereotyped groups to demonstrate stereotype compliant behaviour, by the mere fact that the group members concerned are aware of the existing stereotype; this is termed stereotype threat. A study from the late 1990s, for example, shows that a negative self-image and perceived negative age stereotypes are amongst the most important barriers in the way of elderly people’s participation in further education. Conversely, positive acknowledgement from the environment proves beneficial to participation in education programmes (Röhr-Sendlmeier and Käser, 1999). Another investigation points out that those elderly who have lost their jobs but wish to work are often ‘limited by their own identification with the stereotype of age (i.e. as being useless, sick or too old for certain things)’ (Shafer *et al.*, 1993: 35). In societies in which the elderly group grows fastest, maintaining an open mind regarding their social contribution, however, is crucial in order to remain competitive. But not only are the self-images of the seniors affected; younger people’s stereotypes of the elderly are also aligned with their media representation, often resulting in a fear of growing old and conflict over resources within societies.



Not only are the self-images of the seniors affected; younger people's stereotypes of the elderly are also aligned with their media representation, often resulting in a fear of growing old and conflict over resources within societies



The media indicate the vitality of a group

An additional affirmation of the media's usefulness regarding the investigation of social groups can be found within ethnolinguistics' *vitality theory*. The theory is based on the grouping of individuals via socio-demographic variables, such as the proportion within a population, geographical distribution, political awareness and social status (Ehala, 2010). Behind this lies the assumption that groups of greater number and social status are considered to have greater 'vitality', and thus continue their survival as groups and their groups' specific features. A group that possesses more vitality will receive much greater support and representation in society as a whole, including in the media. If those groups that possess greater vitality are better represented in the media, by looking at how groups are portrayed, one can glean an insight into the social standing and the position of these people within a society.

This theory stands somewhat in contrast to cultivation theory: rather than analysing media content for the effect it has on a society, it looks at media as a reflection of society and a tool for understanding the social standing of groups within it. Both theories combined, however, emphasise how productive media investigations can be. They also point out the dynamic nature of the media, which limits findings *inter alia* to a specific point of time.

Why use advertising to study the elderly?

It has been argued that the media in general are an appropriate perspective from which to look at social groups, such as the elderly, within a society. Although advertising might not be the first format that comes to mind when making the case for a media studies stance, the advantages of using this particular form of media cannot be dismissed. The above applies just as much to the different vehicles of advertising, as they apply to, for example, film, television, books or the press. Advertising is generally communicated via mass media and therefore can be investigated from this point of view. As well as functioning as a taste-forming medium with respect to the products promoted, it has the effect of forming opinion.

Advertising uses stereotypes

Advertising is known for its frequent use of stereotypes. This particular form of media simply does not have the luxury of time, nor does it attract the level of attention, for detailed and multi-faceted representations of situations and characters that develop over time, as is possible in film or literature. The average viewing time of print advertising is between 1.4 and 5 seconds and an average television commercial is between 20 and 40 seconds; so every relevant aspect that advertisers want to communicate must be done in a very efficient way. Nevertheless, every advertisement – or at least every advertising campaign – possesses a self-contained story; a narrative that almost always develops via a storyboard or animatics – a film version of the storyboard that sometimes already includes drafts of dialogue and sounds or music – and, analogous to film, features a specific plot, characters, settings, etc. A similar analogy can be stated for the casting and presentation of advertising protagonists. Models are chosen according to their narrative function. Casting and allocation of roles in advertising, just as for other fictive media forms, are no coincidence, but are fully considered. However, due to the restrictive nature of an advertisement, the actual description of situations and characters must remain compressed, so that the audience focuses all their mental capacities on the relevant message.

Research into memory and cognition has also shown that memories are guided by stereotypes (Welzer, 2002), which makes them even more precious for advertisers, who are eager to achieve the highest recall results possible. Hence, advertising has some distinct advantages when investigating social groups. Firstly, advertisements are short in time as well as physical scope, and thus must limit themselves to a few aesthetic constructs. The use of stereotypes in this specific medium is one that appears to fit reality, and because it appears to fit reality, advertising, and with it the message, gains the confidence of the viewer in that regard. Moreover, advertising does not have the time to build complex lines of argument and thus uses social shorthand, such as stock characters and templates, to build on the viewers' expectations with regard to the storyline.

Advertising is part of a society's culture

Every aspect of our lives nowadays is permeated by the presence of material goods. The discourse on and through products – and therefore advertising – and the debate surrounding advertising itself, occupy important places in our lives.

Beyond pure economic efficiency, advertising has socially relevant side-effects. Due to its omnipresence in the media, advertising has turned into a mass cultural phenomenon, communicating cultural and social developments widely, and thus becoming itself an integral part of modern day culture. Traditional opinion leaders, such as church and family elders, have largely lost their influence in industrialised societies, whereas the influence and impact of material goods has risen. It is increasingly artefacts that determine the relationship between members of society, and they have taken over the role and means of interpersonal communication. Messages about one's own attitude and identity are transmitted to others by consumer goods, their use and consumption. Regarded individually and superficially, advertisements only promote goods and services, but '[l]ooked at in depth and as a whole, the ways in which messages are presented in advertising reach deeply into our most serious concerns' (Leiss *et al.*, 2005: 14).

One of the roles of advertising in modern societies is therefore to formulate and reflect the possible meaning of things, and facilitate the exchange of meaning in social communication. This is achieved *inter alia* by drawing on cultural techniques already established. The reading of images, and to some extent also their appreciation, is dependent on learned knowledge. Since images and the deciphering and understanding of images are part of a transnational cultural heritage, one can assume that advertising does function, but does not always have to (e.g. in the case of radio), as communication through and with pictures. On the basis of this anthropological perspective on the purposes of goods and advertising in human cultures, advertising should be understood as a major cultural institution (Leiss *et al.*, 2005).

This cultural foothold is also due to an undeniable, ever-advancing integration of art and commerce into production, distribution and reception. The lines between art and commerce have increasingly blurred, with veterans from both disciplines introducing and interweaving their origin-specific aesthetics and points of view in other forms of media. A well-known example is the Italian filmmaker Federico Fellini, who decided during the final decade of his life to also pursue advertising – for example, in 1984 the commercials *Alta Società* for Barilla, and *Oh, che bel paesaggio!* for Campari; in 1991 *Che Brutte Notti* for the Bank of Rome – and who has thereafter repeatedly been praised for his ability to fit the telling of big stories and to capture the atmosphere of cinema in the restricted format of advertising. Further examples include successful advertising photographers and directors Ridley Scott and David Fincher, who have switched between the big screen and advertising for decades now, becoming sought-after directors for both forms of media and bringing their 'advert-esque' style of over-designed aesthetic and concise storytelling to the silver screen. Due to the high quality of presentation and the budgets spent, advertising itself is now considered

by creatives, as well as by scholars such as Michele Bogart and Werner Faulstich, as a legitimate form of art, blurring the distinction between economy and culture. Advertising can therefore be understood as an important cultural institution, since the world of goods and its corresponding marketing comprises a principal channel of social communication.

Accordingly, the market is a cultural system, in which people enter into a discourse with one another. Therefore, it seems legitimate to regard advertising as a creation of a society's culture, and thus as a means to investigate culture-specific ideas of, for example, the elderly.

Advertising, to some extent, mirrors society

Researchers in the field of advertising are often confronted with the following questions about the relationship between the medium and society: Does advertising accurately depict ideas and cultural aspects from society, or does it impose certain ideas on society? And if the latter, which ideologies are these ideas based on?

Looking at the circumstances in which advertising acts, the relationship probably includes aspects of both. Advertising, just like other forms of mass media, reflects selected ideas and characteristics of society. It includes a variety of aspects of everyday life, but also purposely omits others. It makes use of images that come from the image storage in our minds – the desires, stereotypes, or clichés that we have already internalised – and by choosing only some things and by reintegrating them into the meaning system of the advertisement, it acts back on the recipient and thus creates new meanings; hence, becoming a part of our ideas, or modifying existing ideas:

When confronted with the task to anchor something in the mental world of potential recipients, one should assume that those thoughts have already been occupied, and that it makes the most sense to utilise certain, already existing thoughts and ideas. In this sense, advertising can provide information about ideas of certain social groups at certain times. (Ingenkamp, 1996: 152; original quotation in German)



Traditional opinion leaders, such as church and family elders, have largely lost their influence in industrialised societies, whereas the influence and impact of material goods has risen



Assuming that advertising taps into such an existing mental world, for example, by utilising defined target groups and their respective codes, conclusions from widespread examples could indicate tendencies within a society.

Ingenkamp (1996) and others, however, argue that it would not be reasonable to consider advertising as a general societal or cultural indicator, for example, as evidence of the transformation of a society's structures or changes of values in society. According to this view, images communicated by advertising have little reference to reality, but refer instead, above all, to the imagination of its recipients. Consumers face worlds of ideas, desires and fears in advertising messages, which largely correspond to their own, as the arguments and values in adverts are, in most cases, developed in accordance with findings from opinion research and demographic analysis.

Whilst it seems unlikely that advertising acts as an accurate mirror of a society and its culture, due to its obligation to persuade and sell, it can still be regarded as a moderately reliable indicator for social and cultural trends and developments and current ideas prevailing within a society. Advertising captures the *Zeitgeist*, hence allowing inferences on collective ideals, social perceptions and cultural patterns. Although, just like mass media, advertising does not provide a faithful copy of the world, but constructs reality with the help of selected truths, it does not create new topics or trends, but simply picks them up and follows them – ideally in an early stage – thus making them known to a wide audience. The ideas, desires and even fears advertising undoubtedly plays upon are a major part of a society's culture; or at least of the sub-culture formed by the target audience. The contents of adverts are an expression of what advertisers have found in search of the addressee. Advertising is a continuum, comprising evaluations in terms of what is currently perceived as, for example, important, desirable or undesirable by members of society. It amplifies and affirms contemporary patterns of behaviour and shows cultural standards (Goffman 1979).

Considering the effort and money put towards exploring potential consumers, it seems very likely that advertising reflects the dominant values, norms, role expectations, prejudices, fears, dreams and needs of their target group with considerable accuracy. Therefore, whilst advertising might not fully mirror all aspects of a society, it can be assumed that it largely picks up on and conveys contemporary ideas and developments; at least those relevant for the group(s) it aims for. It therefore provides insights to the mental image and expectations regarding old age and the elderly of the respective target audience. Consequently, investigations into advertising work like a puzzle, where research into a variety of advertising for complementary target groups provides a growing number of puzzle pieces, slowly forming insights into society as a whole.

Conclusion

In this brief defence of a media studies stance for assessing the standing and perception of social groups, such as the elderly, in society, I have hopefully demonstrated, for those who are more sceptical of the approach, that advertising can be an appropriate choice to carry out research on the topic. The importance of a media studies perspective has already been recognised by some countries. For example, the *Berichte zur Lage der älteren Generation in der Bundesrepublik Deutschland*, a document comprising several hundred pages, commissioned regularly by Germany's Federal Government and dealing with the situation of the elderly in Germany, has more recently dedicated a whole chapter to the current image of the elderly in the media, including a section on advertising. Media outlets offer indeed a rich source of information regarding a society's conception of an issue or theme such as the elderly given the following:

- the frequent use of stereotypes in advertising, which reflect the attitudes and perceptions of the society that holds them;
- advertising being part of a society's culture and its role as a principal channel of communication, providing us with a view of how groups, such as the elderly, are portrayed in a society's cultural output; and
- advertising providing a legitimate, if only partial, mirror of society and a vision of the standing of social groups within a society.

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Keywords

image of ageing, stereotype, advertising research, cultivation theory, vitality theory

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DANCING TO THE SAME BEAT

There is a longstanding historical and cultural relationship between Congo and Cuba via the slave trade and the 'return' of Cuban music to Africa. Do historic connections enable contemporary musicians from both worlds to recognise similarities in each other's music?



The 1950s Congolese popular music, with its distinctly modern yet African sound, was one of the few styles that swept to popularity throughout the African continent. To this day, Congolese music continues to be a powerful musical force pan-Africa

Introducing two musical powerhouses
This paper focuses on the links between two of the arguably most popular global musical styles, the music of Cuba and the Democratic Republic of Congo. I came to this topic through my work as a musician immersed in both styles. As I played and interacted with musicians and audiences it became clear to me that there was more than a superficial connection between the two musical genres and I wanted to discover more. In this paper I provide some background on the music of the two countries and examine features shared by these two musical powerhouses.

Cuba, the largest Caribbean island, is famed for its outpourings of glorious music. There are a myriad of styles originating in Cuba, all a blend to a greater or lesser extent of European and African styles. The genre that I wish to focus on is Cuban *son*, the popular dance music of Cuba from the mid 1940s onwards. The term *son* might not be familiar to the reader, however one of its offshoots *salsa* will be more recognisable. Whilst numerous musical styles have emerged from Cuba, the name *salsa* has, among the wider international audience, become the generic term used for Cuban *son* and related music from Cuba, Latin America and the USA. In reality *salsa* – a style of music commonly associated with Cuba – was developed in Puerto Rico, New York and South America. Its roots are in Cuban *son* with inputs from Puerto Rican and South American popular music and its instrumentation is inspired by jazz big bands. With the global success of the Buena Vista Social Club project (playing *son*) and the almost worldwide popularity of *salsa* dance classes, *salsa* and Cuban music have perhaps grabbed the attention of the world more than ever over the last two decades.

In Africa there are two Congos, Republic of Congo (former French colony) and the larger Democratic Republic of Congo (former Belgian colony). The two capital cities Brazzaville and Kinshasa on opposite banks of the river Congo, are geographically the closest capitals in the world (with the exception of Rome and Vatican City).

These two countries, between them covering a great expanse of Central Africa, have for many years produced prolific amounts of wonderful music. In fact in the 1950s Congolese popular music, with its distinctly modern yet African sound, was one of the few styles that swept to popularity throughout the African continent. To this day, Congolese music continues to be a powerful musical force pan-Africa. In the UK, Congolese music is undoubtedly less visible to the mainstream audience than *salsa*. However, the popularity of Congolese *rumba* extends to the African diaspora particularly the East and Central African communities, and the UK audience is no exception.

From Congo to Cuba...

Contemporary scholarship in ethnomusicology has made frequent reference to the links between the music of Congo and Cuba (Sublette, 2004; wa Mukuna, 1992; 1999). As is the case with the development of many musical styles, the slave trade had great impact on the development of Cuban music, with a significant input from people taken from the Congo basin. Cuba was established as a Spanish colony in 1511, and remained under Spanish rule – bar a brief period of British control in 1762 – until it was ceded to United-States custody in 1898. The Spanish Government imported very few slaves themselves, preferring to trade with slavers (Sublette, 2004: 77). This led to the slave population of Cuban being made up of people from diverse ports of embarkation. Evidence suggests that slaves from the Congo Basin were being taken to Cuba from the very early days of the colony right up until after the official abolition of slavery in 1886, with estimates putting the proportion of slaves of Congo origins at 32%, the largest slave contingent (Grandio-Moraguez, 2008). In addition to people forcibly taken from Africa, settlers on the island included Europeans from Spain and beyond, the largest Chinese population in the Caribbean and immigrants from nearby islands such as Hispaniola (now Haiti/Dominican Republic). The vast range of musical styles that developed in Cuba grew out of this complex mesh of imported cultures. Scholars have entered



Initially [Congolese] musicians embraced Latin America not just in the music but also in the associated performance practice; they adopted Spanish names, wore outfits inspired by Latin bands and copied the dance steps



into much analysis of and debate on the roots of Cuban music; charting its exact lineage is problematic for much of this musical development occurred before the advent of recording or the use of ethnographic research methods. In addition, records of the distribution of slaves and their origins are vague and inaccurate. Those that do exist give slaves assumed identities loosely based on their port of embarkation (Bergad, 1995; Grandío-Moraguez, 2008; Ortiz, 1975). However, there is no doubt that the music of slaves taken to Cuba from the Congo basin played a huge role in the development of Cuban music (Cabrera, 1979; Garcia, 2006; Ortiz, 1975; Sublette, 2004).

... and back again

The 'return' of Cuban music to Africa in the 1930s has been well documented (Sublette, 2004, Topp-Fargion, 2004). In the 1930s several factors combined to allow Africa to become one of the main audiences for the outpourings of Cuban and Latin American music from primarily USA-based record labels. For instance, what was then a young global record industry needed to find a new market after the 1929 Wall Street Crash decimated its home customer base. In an attempt to survive the recession that followed, 'RCA Victor' and the 'Gramophone Company' collaborated in 1933 to produce the 'GV' series for the African audience. 'GV' reportedly stood for 'Gramophone-Victor', however, it appears that musicians and consumers substituted their own interpretations, the most popular among Congolese being 'Grand Vocalistes' (Topp Fargion, 2004: 2). Initially aimed at the West African market the 'GV' releases found popularity across Africa, particularly in the two Congos (Topp Fargion, 2004, 2). The series ran until 1958 after having produced around 250 releases which were most popular in the mid-1940s. The first track to be released on the 'GV' series was a Don Apiazu recording of *El Manisero*, a Cuban classic by composer Moisés Simons.

Belgian Congo, with its wealth of opportunity, was a draw for immigrants from Africa and the wider world. Congo-based foreign entrepreneurs played an important role in the pan-African success of Congolese popular music, with the formation of, and investment in, a thriving record industry. Coupled with a comprehensive network of radio stations, the industry helped promote Congolese music abroad. 'Congo Jazz' – as it was known – became popular with African and white audiences alike in the 1950s. The popularity of Cuban and other Latin American music in the two Congos led to a large number of records being released to this market. Cuban favourites included top Cuban artists Miguel Matamoros and his various groups, Septeto Habanero and later Orquesta Aragón.

It became common practice for Congolese bands to include Cuban and Latin American songs in their repertoire. Modelled on Cuban bands, instrumentation included Latin American percussion and horn sections. Initially musicians embraced Latin America not just in the music but also in the associated performance practice; they adopted Spanish names, wore outfits inspired by Latin bands and copied the dance steps. Vocals were often sung in mock Spanish and Spanish words were interjected into the music. In an interview, Congolese guitarist and bandleader Franco is quoted as saying:

Well nobody understood Spanish. Nevertheless, we took a dictionary and searched for words that would sound good and we used them regardless of their true meaning.
(Franco, Interview with wa Mukuna, 17 March 1983)

Congolese music finds its own voice

Congolese music is commonly described in terms of generations; an in-depth description of the generations and the social and political inputs into the development of Congolese music is however beyond the scope of this paper. The music of the 1950s-70s was termed 'the second generation' and there were clear links between the development of this music termed *rumba lingala* and Cuban *son*. But this was to change in the early 1970s as the music moved into the so-called 'third generation' with the emergence of 'youth bands' and a conscious move away from Cuban elements in Congolese popular music (Ewens, 1994; wa Mukuna, 1999; White, 2008). The Youth Bands dropped the percussion and the horn section and the drum kit and electric guitars became prominent in the music. The emphasis changed to give more importance to the dancing section of the song, with choreographed dance moves and a driving snare drum rhythm – a defining feature of 'third generation' music. Zaiko Langa Langa also introduced a vocalist called an *atalaku* who shouted out dance moves and played percussion in the final dancing section of the song, termed *seben*. The 'modern' but distinctly African sound of this music, coupled with an established recording industry in the country, ensured that Congolese *rumba* maintained popularity throughout Africa.

In the early 1990s Congolese music moved into 'fourth generation' with the arrival of a band called Wenge Musica. In 'fourth generation' Congolese music there was even greater emphasis on dancing and the *seben* with more focus on lead guitarists and their skills. The role of the *atalaku* also increased, in addition to calling the dance moves the *atalaku* now sang on occasions and shouted out people's names for money and favours.



Links to Cuban music are retained

So, there was Congolese input into Cuban music from the very early days of the Spanish colony. Cuban musical styles – in particular *son* – found popularity worldwide, including a large Central and West African market. I would argue that the Congolese audience heard familiarity in this music that was ‘returning’ to Africa and embraced the music. As Congolese music modernized, it moved away from the obvious similarities with Cuban music. However, the musical styles retained significant commonalities. These include the way that songs are structured and interaction between the band and audience.

There are remarkable similarities between the structure of Cuban *son* and Congolese *rumba*. *Son* has a two-part structure, the first section, often called the *largo* section, is where the story is told. It comprises an introduction, verses (usually two or three, but the number is not set) and a link into the next section, called the *montuno* section. The *montuno* is the section that most interests me. It is the ‘dancing part’ of the song and has grown to be by far the longest section of the song, especially in live performance. Having played and taught Cuban music for many years I have grown to realise the richness in structure and musical organisation of the *montuno*. This is, I believe, one of the reasons that Cuban *son* and *salsa* have gained such huge popularity globally. In keeping with Nketia’s theory of African musical organisation, the *montuno* section features a short repeated chord progression, which is built from layers of interlocking percussive parts (Nketia, 1974). Over this backing, there are short repeated vocal chorus with call and response lead vocals, instrumental solos, changes in dynamics effected by musicians either dropping out or playing with differing intensity and repeated interlocking horn lines that build-up in density and volume, called *mambos*. All of these sections are open in length, allowing for interaction between the musicians and the audience. This enables the band to create a musical conversation with the audience.

In similar fashion, in ‘fourth generation’ Congolese Rumba, the ‘dancing part’ of the music is of paramount importance. *Rumba* has a three-part structure, the *rumba* section is where the story is told, again it starts with an introduction followed by a number of verses; the exact number of verses may vary. The song then moves into the refrain where there are a number of choruses sung in harmony, interspersed with vocal solos. The song then moves into the part that the dancers have been waiting for, the *seben*. This, in common with *montuno* in *son*, is by far the longest section of the song, especially in live performance. In *seben*, the electric guitars come to the fore with extended lead guitar solos. Adhering to Nketia’s model of musical organisation, the groove is created by layers of interlocking repeated patterns – termed *ostinato* – over a short repeated chord progression (Nketia, 1974). Over this, the singers execute choreographed dance moves in response to vocal cues from a vocalist called the *atalaku* with a half-rapped, half-sung style. Sections are separated by rolls on the drums and are, as with the Cuban *montuno*, open in length, allowing for interaction between musicians and audience. Another feature shared with *montuno* is the way



that dynamics are created through instruments dropping out or playing with differing intensity.

I have referred to the interaction with the audience that is an inherent feature of both *seben* and *montuno*. As a musician immersed in Latin music, I expect this relationship as part of a performance. The band will interact with the audience: extending sections in response to the dancers, instruments will drop out or increase their volume at times to create dynamics, and solos will be inserted. All of this creates excitement in the performance. Indeed, when playing many other styles, I am struck by the relative lack of flexibility and the resultant change in relationship with the public. However, when I first played with a Congolese band I was pleasantly surprised to experience the same interaction as that present in Cuban music. The freedom that this allows means that each performance is individual, tailored by action and the reaction of the band and the audience.

In both Congolese *rumba* and Cuban *son* the focus is on the final section of the music, *seben* and *montuno* respectively, the section intended for dancing. This is by far the longest section of the song. Within this there are significant commonalities between the two styles. Not only do they share a common timeline, both adhere to Nketia's model of musical organisation with the groove created by layers of interlocking *ostinati* over a short repeated chord progression. The open nature of the sections and the use of dynamics allows for a great deal of interaction with the audience.

Conclusion

I have shown the significant commonalities between the music of Congo and Cuba. Why is this important? Prior to this research there was little or no consideration of contemporary links between the two styles, indeed the concept of Congolese music moving away from Cuban music was cited as one of the developments of 'third generation' Congolese *rumba*. My research shows that, as Cuban *son* and Congolese *rumba* evolved, they maintained strong similarities, not in terms of instrumentation but, perhaps more importantly, in terms of musical organisation, and performance practice.

Although there is a great deal of writing about and research into Cuban music, there is surprisingly little detailed discussion about the musical inputs from Congo. Whilst Congolese music has achieved widespread popularity across Africa, Western audiences may not be directly aware of this great music. However, they will have listened and danced to musical styles with Congolese input at their very roots, as journalist and academic Ned Sublette states:

Much of the sway of the world's popular music today comes one way or another from this large zone of Africa, as a *lingua franca* so basic that hardly anyone stops to think: Why is this our rhythm? Why are these the moves we like to do? Where do they come from? We may never be able to answer the questions fully, but we do know that a lot of it comes from the Congo and a lot of it comes from the Congo via Cuba.

(Sublette 2004: 175)

Considering the prominent importance of Congolese popular music it is, on one level, surprising that it has attracted little international scholarly attention. However this could be explained by the fact that the Democratic Republic of Congo has a history of instability and unrest, which serves to isolate the country from the international community. Surely as one of the powerful contemporary styles, this music warrants more scrutiny.

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About the author

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Keywords

Congolese rumba, Cuban son, seben, clave



In both Congolese ‘rumba’ and Cuban ‘son’ the focus is on the final section of the music, ‘seben’ and ‘montuno’ respectively, the section intended for dancing. This is by far the longest section of the song. Within this there are significant commonalities between the two styles

GLOSSARY

Atalaku: The vocalist who raps and sings over the *seben* in Congolese music. Introduced into third-generation Congolese music by the band Zaiko Langa Langa in 1982.

Largo: The name given to the first, lyrical, section of a *son* arrangement.

Mambo:

- i) A musical style incorporating big band jazz arrangements and Cuban rhythm as popularized by Damasio Perez Prado in the 1950.
- ii) Repeated, interlocking horn lines which occur during the *montuno* section of a *son* song.

Montuno: Literally ‘from the mountains’ in Spanish, the word has two meanings:

- i) The repeated cyclic pattern played on the piano, tres and bass in *son* music.
- ii) The second and longest section of a *son* and salsa song incorporating call-and-response vocals, instrumental solos and horn mambos.

Pregón; pregones (pl.): Vocal improvisations during the *montuno* section of a *son* arrangement. Interspersed with a chorus sung in harmony.

Refrain: The chorus section of a Congolese *rumba* arrangement. Features a a harmony chorus interspersed with vocal solos, usually of the same length as the chorus.

Rumba: The word *rumba* has been used for a range of musical styles including:

- i) A Cuban musical form which features percussion, call-and-response vocals, and dance. The three main styles are *guaguancó*, *yambú* and *Columbia*;
- ii) The *sones* played in the 1920s during the ‘rhumba’ dance craze in the 1920s in the USA. The name *rumba*, sometimes spelt *rhumba*, was misapplied to this music during this period. The term is used to this day in ballroom dancing, although it is pronounced differently. The use of the term *rumba* in this context has led to a great deal of confusion;
- iii) The name given to Congolese popular music which emerged in the mid-twentieth century. Initially the music had clear links to Cuban *son* but as the music developed the name Congolese *rumba* remained.

Rumba lingala: A name given in Africa to Congolese *rumba*.

Salsa: A generic term that has come to be used for Cuban *son* and related music from Cuba, Latin America and the USA. Developed in Puerto Rico, New York and countries in Latin America, it has influences from Cuban *son*, Puerto Rican and Latin American popular music as well as jazz big bands.

Seben: The final section of Congolese popular music.

Son; sones (pl.): A musical style which emerged in the east of Cuba in the mid-nineteenth century and grew to be the popular dance music of Cuba.

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 Silvana E. Mengoni | University of Hertfordshire, UK
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EPILEPSY IN PEOPLE WITH LEARNING DISABILITIES

Evaluating a novel intervention

This article reports on an on-going novel feasibility randomised controlled trial [RCT] that is being undertaken to inform the design of a definitive RCT, which will assess the impact of *Getting on with Epilepsy*, from the 'Books Beyond Words' series, as an intervention for people with learning disabilities who have epilepsy. The intervention itself is novel in a number of ways. For example, this is the first time that these acclaimed books have been evaluated in a controlled context. Also the intervention itself is readily available, relatively inexpensive and could, if proven to have impact, provide a cost effective intervention to address known health issues in a population where health inequity and inequality is problematic.

Learning disability is a term used in the UK to describe people with a significantly reduced ability to understand new or complex information (impaired intelligence) and a reduced ability to cope independently (impaired social functioning), and which generally is said to have occurred before 18 years of age. There is general agreement that 3-4/1000 of the general population will have severe learning disabilities, and that 25-30/1000 of the general population will have mild learning disabilities. It is well documented that there is a known disparity between the health of people with learning disabilities and that of the general population (Parliamentary and Health Service Ombudsman and Social Services Ombudsman, 2009). This means that interventions aimed at reducing such disparity are important to the healthcare needs of this group of people. It is also important to recognise that such disparities in health and health outcomes are avoidable (van Schrojenstein Lantman-de Valk *et al.*, 2000), and can be improved through appropriate interventions (Ouellette-Kuntz, 2005).

It is well documented that there is a known disparity between the health of people with learning disabilities and that of the general population





Epilepsy is a neurological disorder characterised by at least two unprovoked seizures due to abnormal electrical activity in the brain

Epilepsy as a health issue for people with learning disabilities

Epilepsy is a neurological disorder characterised by at least two unprovoked seizures due to abnormal electrical activity in the brain. It causes disturbances of consciousness, and changes in behaviour and emotion, motor function, and sensation. It is estimated to affect between 362,000 and 415,000 people in England (NICE, 2012), and in the UK prevalence is likely to be 5-10 cases per 1000 population (NICE, 2012). Importantly, and relevant to this study, it is known to be the most common neurological disorder in people with learning disabilities, with a reported prevalence of 16 to 44% compared to 0.4 to 1% in the general population (Bowley and Kerr, 2000; McGrother *et al.*, 2006; World Health Organisation, 2012). In people with learning disabilities, epilepsy is often more severe and complex in this group, with frequent, and poorly controlled seizures that are often refractory to treatments (Kerr, 2007 for example). Also it can often be accompanied by co-morbid issues (Bowley and Kerr, 2000; McGrother *et al.*, 2006). Subsequently, managing epilepsy can be difficult for people with learning disabilities and their carers, with poorly controlled epilepsy affecting relationships, work, quality of life, mortality and leading to higher health costs (Pennington *et al.*, 2012).

Current health guidelines state that people with learning disabilities and epilepsy should be offered the same standard of care, services and investigations as is the general population, and they should be empowered to improve the management of their condition through the provision of appropriate information and education (Learning Disabilities Observatory *et al.*, 2012; Improving Health and Lives, 2014; National Institute for Health and Care Excellence, 2012). However, this is not the case, and people with learning disabilities and epilepsy tend to experience poor access to specialist services, and poorer outcomes (All Party Parliamentary Group on Epilepsy, 2007). Therefore, interventions, such as this, that are designed to improve the health and quality of life of people with learning disabilities and epilepsy are important in order to achieve equitable health care and reduce disparities (Clark *et al.*, 2001).

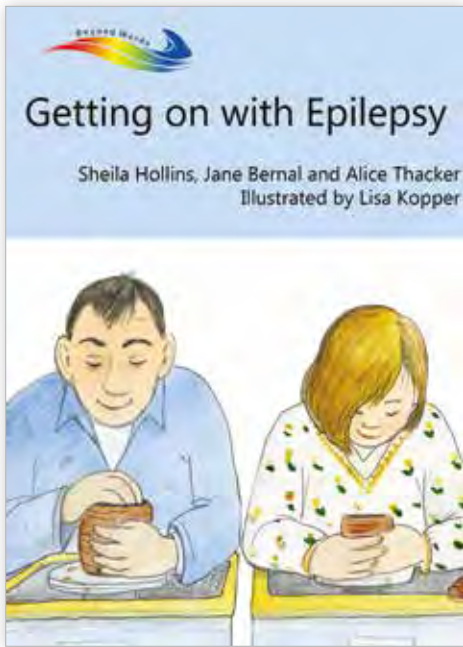


FIGURE 1 'Beyond Words' *Getting on with Epilepsy* a book especially designed for people with learning disabilities and other people who understand pictures better than words

Books Beyond Words

'Beyond Words' produce books, e-books and other resources for people with learning disabilities and other people who understand pictures better than words. *Getting on with Epilepsy* is a book that uses images to tell the story of a young man with learning disabilities and epilepsy (see Figure 1). Its aim is to help people with learning disabilities better understand and manage their epilepsy, reduce the risk of seizure-related injuries and ultimately improve their quality of life.

Despite the popularity and commendations of 'Books Beyond Words', they have never been formally evaluated and subjected to rigorous scrutiny. The WIELD (Wordless Intervention for Epilepsy in Learning Disabilities) study is a randomised controlled feasibility trial of the *Getting on with Epilepsy* book as an intervention to improve epilepsy self-management in people with mild to severe learning disabilities. The aim of this on-going study is to determine whether a full-scale trial can be undertaken in the future, and if so to provide evidence to inform the eventual selection of sample size, recruitment procedures, data collection and analysis techniques.

WIELD feasibility trial

The WIELD study, funded by the National Institute for Health Research, is currently being conducted at a single centre (Hertfordshire Partnership University NHS Foundation Trust) over a 20-month period. The target sample size is 40, and recruitment was initially planned to take place over a six-month period. Participants have been randomly allocated to an intervention or control arm. The structure and timeline of the study can be seen in Figure 2, and is outlined in detail in the published study protocol (Durand *et al.*, 2014).

Eligible participants for this study comprise adults who have learning disabilities and epilepsy, who have had at least one seizure in the last 12 months, and who have meaningful verbal or non-verbal communication to read or follow the 'Books Beyond Words' story. Their primary carer must also have a sufficient level of English to complete questionnaires. People with learning disabilities and epilepsy who have dementia or a visual impairment, or have used *Getting on with Epilepsy* before have been excluded from this study.

The intervention involved a session with a research nurse along with the provision of the book which the participant keeps. In the intervention group, the research nurse uses the book with the participant, with their carer present. Participants who were randomly allocated to the control condition continued to receive their usual care only, and are to be given a copy of *Getting on with Epilepsy* when the study concludes.

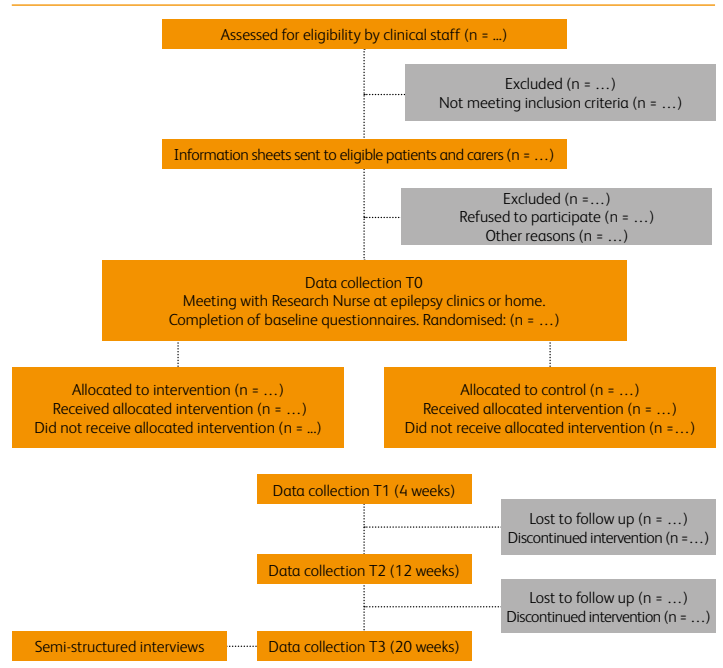
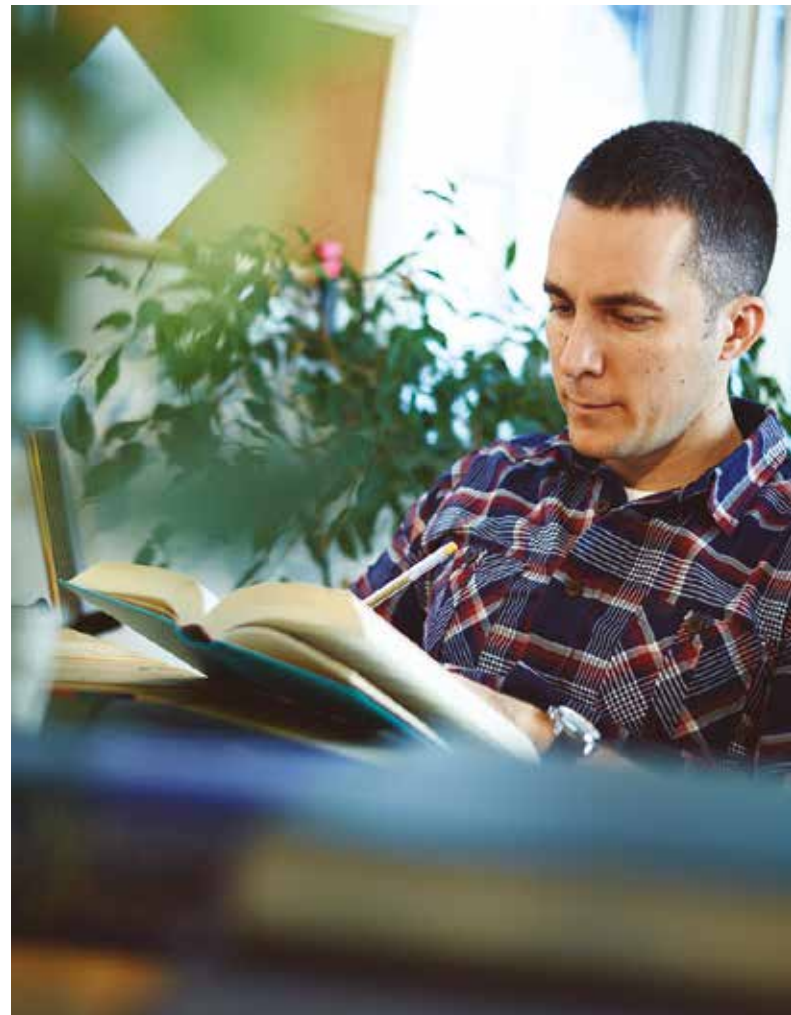


FIGURE 2 Study flowchart



	T0 Baseline	T1 Baseline	T2 Week 12	T3 Week 20
Screening and recruitment log				
Rates of recruitment	✓	✓	✓	✓
Discontinuation rates	✓	✓	✓	✓
Questionnaire				
Demographic data	✓			
Patterns of use of the Books Beyond Words booklet	✓	✓	✓	✓
Use of other epilepsy-related information	✓			✓
Quality of life	✓	✓	✓	✓
• Epilepsy and Learning Disabilities Quality of Life (ELDQOL) scale (Buck et al., 2007, Baker et al., 1994)				
• Health-related quality of life using the EQ-5D-5L scale (Brooks, 1996)				
Seizure severity	✓	✓	✓	✓
• ELDQOL scale				
Resource use	✓			✓
Seizure diary				
Seizure control	✓	✓	✓	✓
Interviews				
Feasibility and acceptability				✓

TABLE 1 Study outcome measures

There is ever growing demands for health interventions that empower, and inform people to promote self-management and improve health outcomes

As can be seen from the study flowchart data is gathered at baseline [T0], and 4 [T1], 12 [T2] and 20 [T3] weeks post randomisation through questionnaires, a seizure diary and semi-structured interviews. Table 1 shows the outcomes of interest that will be measured throughout the study, which include; quality of life (primary outcome measure), recruitment rates, discontinuation rates, seizure control and severity, resource use and acceptability of the intervention.

Progress, insights and next steps

Whereas recruitment is now complete initially recruitment progressed somewhat more slowly than was originally planned for, and there are a number of reasons for this that included:

- Difficulty in contacting carers
- Commencing recruitment over the peak summer holiday season
- Induction requirements for the research nurse
- Greater difficulty than anticipated in identifying eligible people, partly due to a reorganisation of the Trust (Mengoni et al., 2015)

To address these issues, the research team sought, and were granted, an extension of the recruitment period. As of May 2015, information sheets have been sent to n = 160 potential patients and carers, and of this; n= 43 were excluded as not eligible; n = 39 declined to participate; n= 14 were not followed up for a number of reasons; in the case of n = 12 the research nurse was unable to discuss the study with the carer, and finally n = 5 did not answer phone calls. The led to the research nurse meeting with n = 47 patients and their carers in their home. Of these a further n = 3 were excluded as not eligible; n= 3 declined to participate, and finally n = 1 was not followed-up. So at T0, n=21 were allocated to treatment, and n = 19 were allocated to the control arm of the study. All data will be gathered by September 2015. Where the research nurse contacted the carer and they declined to participate on behalf of the person with learning disabilities and epilepsy, reasons typically provided included that they thought that the patient would be unlikely to benefit from, or enjoy, the intervention, and carers reporting that the study involved ‘a heavy load of paperwork’, some of whom were paid carers with competing priorities and duties. This is an interesting finding, and will be further analysed when all data has been gathered, and as importantly this finding will impact on the construction of the research design for the full RCT.

Implications for the future

There is ever growing demands for health interventions that empower, and inform people to promote self-management and improve health outcomes. This is particularly so for people with learning disabilities with epilepsy who often struggle to manage their condition and access relevant services.

Whereas recruitment has been slower than was originally anticipated, the research team have now fully recruited to the study. And to counteract the recruitment issues it is the case that a definitive trial will allow a longer and more realistic time frame for recruitment, and this will address some of the difficulties encountered in this feasibility study. The research team have found that many carers and people with learning disabilities and epilepsy are enthusiastic about their involvement in this study.

Close collaboration between the higher education institutions involved, as well as a close working relationship with the host NHS Trust has positively impacted on the success of this feasibility trial. Also, crucially the input of members of the public, carers and people with learning disabilities in planning and managing the study has been invaluable, and has led to improvements in both recruitment



The results of a full-scale trial could contribute to a better understanding of effective healthcare management, and an evidence based intervention for people with learning disabilities, as well as exploring a potential way of improving the standard of care and quality of life for people with learning disabilities who live with epilepsy

procedures and materials used. This has undoubtedly resulted in a successful study design and a clearer translation to the everyday experiences of people with learning disabilities and their carers. This has been recognised nationally when in February 2015 the study received an award for outstanding carer involvement from the *National Institute for Health Research Clinical Research Network: Mental Health*.

Should the present study confirm feasibility of a definitive trial, then a national RCT is planned to establish the impact of the 'Books Beyond Words' *Getting on with Epilepsy* as a novel intervention for people with learning disabilities and epilepsy on their quality of life. This will also include a cost-effectiveness analysis. The research team successfully planned a dissemination event with the British Institute of Learning Disabilities that was run in May 2015, where some 60 delegates from across the UK and Ireland attended. As well as acting as a dissemination event it also provided the research team an opportunity to establish the potential for future collaborators for a national trial. Finally, the research team remain committed to the importance of involving carers and people with learning disabilities in on-going and future work. The results of a full-scale trial could contribute to a better understanding of effective healthcare management, and an evidence-based intervention for people with learning disabilities, as well as exploring a potential way of improving the standard of care and quality of life for people with learning disabilities who live with epilepsy. This might include for example: reduction in seizure frequency and severity; better compliance with prescribed medication; improved measures of quality of life; as well as potential reduction in associated health costs. This novel intervention is readily available, relatively inexpensive and could, if proven to have impact address a known health issue in a population where health inequity and inequality has long been problematic.

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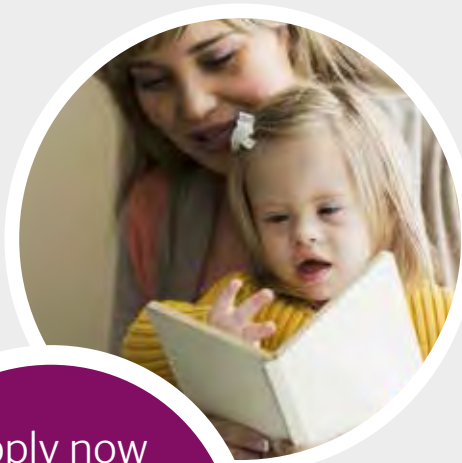
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FROM BLADDER STONES TO BRAND SOUND

How an eighteenth century viol piece relates to twenty-first century research on television viewing habits

The gruelling experience

Between 1676 and 1725, the French composer and virtuoso player of the bass viol, Marin Marais, was in court service with the Royal Orchestra of Versailles. Viols (stringed instruments played with a bow) were favoured for chamber music until the early eighteenth century. They came in three sizes; treble, tenor and bass and were played with the smaller ones resting on the thigh and the larger held between the knees. They were given the name *viola de gamba* (or leg viols) to distinguish them from the emerging violin family, which were played supported by the arms and thus called *viola de braccio* (arm viols).

Marais' prowess with the bass *viola de gamba* led him to experiment widely with subjects outside the musical themes of the day, and a group of compositions titled collectively *Les pièces de caractères* includes a descriptive piece of historic, medical interest with particular relevance to modern studies in audio.

The piece in question is *Le tableau de l'opération de la taille*, written in 1720, in which Marais evokes the agonising procedure of lithotomy, the removal of stones from the bladder, which at the time was performed without anaesthetic. It was a brutal operation in which speed was a key element to the patient's survival. At three and a half minutes in length, Marais' composition is approximately three times as long as the duration of the operation (Selcon, 2003).

In the musical structure of the piece, Marais uses onomatopoeia to great effect in order to conjure up visions of extreme agony. There is tremolo for shaking and nervousness as the patient confronts the medical equipment, a rising scale when mounting the operating chair. Descending parallel thirds mimic the dread and discomfort of the insertion of the first instrument into the patient, and fast high-pitched chords depict the frenzied activity of the surgeon as the operation peaks. After the climactic removal of the stone, there is a moment of terrible silence, when the viol is stilled by the anguish of the experience, as the patient slips out of consciousness. As the blood flow is staunched, relief comes when the patient is untied from the table and taken to bed.

Marais' playing technique means that through unusual harmonies and dissonances, the viol becomes inextricably identified with the narrative viewpoint of the observer, while simultaneously expressing the emotion of the subject. There is also a spoken accompaniment, which describes the action and situates the reader alongside the musicians in the manner of a narrator. The piece would have been heard as an intimate performance in a relatively small room, the viol being acoustically unsuited to the larger concert halls that were becoming fashionable by the mid-eighteenth century. As an unnamed contemporary of Marais wrote, 'the sound of a viol heard in a bigger space filled with people is like a wine's bouquet thrown into the air and dissipated' (Thompson, 1960). Thus the context of the performance has an impact on the audience's sense of immersion in the action, conveyed both in music and speech. This was a ritualised collective listening experience – termed 'direct listening' by Chion (1994) – in which the sound sources are present and visible even when the images they are producing are within the imagination.

How music affects the listener

From a phenomenological perspective, music is grounded in sound's essential separability from its conditions of production and external sources. Thus as an art form, music relies on the immanent properties of sound as a conduit to emotion. In Marais' piece, there is a calm and measured tone to the viol; it speaks as if it is a trusted physician doing what must be done with dignified regret and kind, steady hands. Marais clearly understands the process and it is likely to be more than artistic speculation because he himself underwent the operation in 1720, at the age of 64. The work has a potent mix of aural, emotional and cognitive impact that leaves images in the mind long after the echoes of the performance have died away. It is this, which makes the work so relevant to research today in the field of auditory imagination, of sound in the modern arts such as film and television and to ideas emerging in advertising about how brand audio relates to consumer engagement.



The context of the performance has an impact on the audience's sense of immersion in the action, conveyed both in music and speech – a ritualised collective listening experience – termed 'direct listening' by Chion



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According to Kane (2014), visuality overwhelms aurality in the cultural balance of the senses, and yet it can be spatially limited as an experience. Generally speaking, Kane suggests that for something to be seen, it needs to be in the subject's field of vision and in front of them. In contrast, the auditory field (subject to hearing ability) is much greater. Sound can come from behind, or to one side, with no visual cue and the listener will still be able to pinpoint the location (Ihde, 2011). People hear with their whole bodies, surrounded by vibrations. All sound, and music in particular, has the potential to profoundly affect people's mood and physiology as they impact on heart rate and hormones, although very often people will remain unaware of the changes. Behaviourally, sound affects what people do and how they do it. There is a natural tendency to move away from unpleasant sound (such as, for example, pneumatic drills or fire alarms), as they prompt a shot of cortisol (a stress hormone) through the body (Treasure, 2011). Treasure argues that human beings process listening in a way that is as unique as their fingerprints; they listen through filters that include language, values, beliefs, experience and expectations.

Using auditory imagination in branding

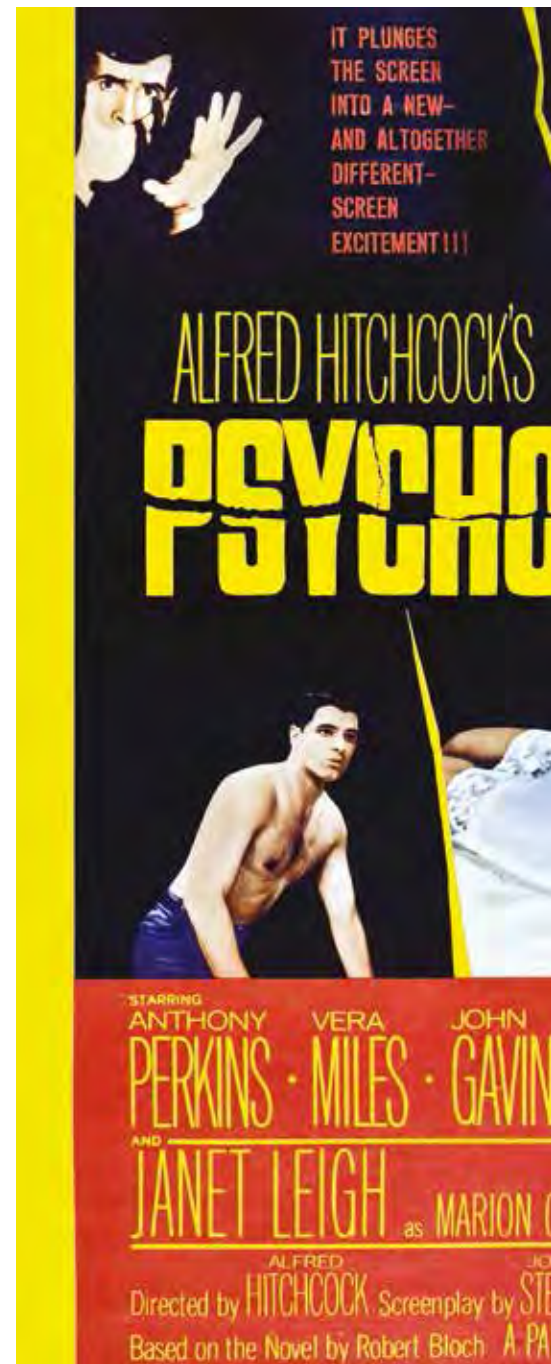
Music and sound have played a key role in the horror film genre. Imagine the theme to *Psycho* – even if you've never seen the film, you can probably identify the screeching murder scene motif, with its plunging, stabbing, atonal chord clusters. An alternative example is John Carpenter's theme for his 1978 film *Halloween*, which takes a relentless, synth-based tempo, adding subtle drone textures and haunted sound effects to create an unsettling sonic landscape of pursuit and flight. More recently, the series of popular *Saw* horror films spelt out their grotesque imagery with deep wound keyboard stabs. This is 'sound design' at its most visceral and Marin Marais was 250 years ahead of his time in conjuring images of tearing flesh in the auditory imagination.

In the context of advertising, the visual medium of television has dominated advertising spend for decades, but its position is undermined by the advent of new media. Viewing habits have fundamentally changed, with the advent of personal devices carrying mobile content. This proliferation of devices means that whereas television viewing used to be a social event, with a family gathered around a single screen to watch a specific programme which played out at a set time, it is now becoming a multi-device, solo activity. It may involve viewers in different room locations (even within the same house) watching chosen content in various time-shift modes, for example replay or on demand services, while simultaneously engaging in social media

commentary. With this clamour for consumer attention, advertisers need to find ways to engage on a personal level with their audience, and sound is an efficient language to use. It is easier to close one's eyes, than one's ears.

Research by Thinkbox (2014), the marketing body for UK television in all its forms (broadcast, on-demand and interactive), stresses the importance of audio in television commercials as a key factor in capturing the fragmented attention of viewers. As a result of their Screenlife 3 TV Everywhere survey, using fixed cameras and eyecam glasses to track eye movement and collect data, Thinkbox concluded that one particular aspect of output driving attention back to the screen, more than any other creative element of the advertising, was its audio. Music or other sounds during advertisements were responsible for 44% of attention uplifts identified in the video ethnography.

This represents a crossmodal effect, in which a viewer's perception results from the interaction between different sensory modes - for example the experience of seeing and hearing an object at the same time. Most of the time people are receiving data from all their senses simultaneously, and when all senses function together the end result is a heightened experience. This affects the viewer's emotions, referred to by Thinkbox as 'mood congruence', which broadly means advertisers carefully matching the tone of their advertisements to the surrounding programme content. According to Thinkbox, The Institute for Practitioners in Advertising produced a meta-analysis of more than 800 commercials entered in their Effectiveness Awards, and concluded that campaigns which aim to strike an emotional connection with consumers performed much better than those that attempt to impart information about the brand.



Imagine the theme to Psycho with its plunging, stabbing, atonal chord clusters. This is 'sound design' at its most visceral and Marin Marais was 250 years ahead of his time in conjuring images of tearing flesh in the auditory imagination



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The future of branding through sound

Emotional engagement with consumers through audio can take very subtle forms, with a number of advertisers experimenting with ambient brand sound. Harrods, the famous London-based retailer, installed a series of generative soundscapes in its toy department, designed to heighten the visual appeal of the merchandise displays. It is part of a wider brief to express Harrods brand values of British luxury, innovation, service and sensation (Audio Branding Academy, www.audio-branding-academy.org). A related experiment at Glasgow airport, combining birdsong and calming music, ran for eight weeks resulting in positive impact on stress levels among travellers, and an uplift in retail sales. A confluence of ideas from advertising creative departments and sound artists is leading to some ground-breaking work; the automotive manufacturer Rolls Royce were the first motor manufacturer to launch a model with an audio installation. The British Academy of Film and Television Art (BAFTA) winning sound designer Nick Ryan composed a sweeping track of orchestral music and binaurally recorded (i.e. with two microphones) voices, used in a pre-launch interactive brand experience, showcasing *The Wraith* brand characteristics in a haunting, film noir style. These sounds acquire what Michel Chion refers to as 'a mysterious power from being heard and not seen' (Chion, 1994: 221). Advertisers understand this process well, and use music and vocal textures to harness this power, translating it into a strong associative experience for consumers.

In conclusion, the thread linking Marais to Thinkbox is the vibrational, affective nature of sound. Music, and the practices concerned with it, represents one of the most highly developed parts of our shared auditory culture. Kane argues that sound operates as a node in the tensile mesh of a form of life, gathering music, sound, philosophy, literature, film and psychology studies, with a sublime indifference to disciplinary proprietary (Kane, 2014: 226).



With the increase of digitised voices in our everyday transactions, from automated supermarket checkouts to mobile phone assistants such as Apple's Siri or Nokia's Cortana, it is likely that advertisers and brand owners will continue to research the minute implications of our relationship to sound, music and voice. At the moment, Siri technology can respond to vocal instruction but perhaps in the future Siri will be able to make subtle distinctions in the textures of the command. Today, Siri can play the song that is requested but tomorrow Siri may have sufficient emotion analytic software to map a person's voice and pick the song that fits their mood.

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Keywords

audio, advertising, brand sound

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MAKING THE INVISIBLE VISIBLE

SUPPORTING STUDENT NURSES WHO DISCLOSE HIDDEN DISABILITIES

Whilst some disabilities are easily identifiable to others because they are visible – such as use of a wheelchair or loss of limbs – others may be more difficult to ascertain as they are hidden.

Introduction

Since the introduction of the Equality Act (2010) it is illegal – based upon their condition alone – to refuse admission on a nursing degree course to students who declare a disability. Students with disabilities may indeed become valuable members of the nursing profession when provided with appropriate support and reasonable adjustments to enable them to practise safely, competently and in compliance with Nursing and Midwifery Council (NMC) requirements (Tee and Cowen, 2012). This article explores the adjustments that both academic and clinical staff can make to provide learners with hidden disabilities with a positive learning experience, as well as some of the barriers learners with hidden disabilities may face in academic and clinical practice.

Background

In recent years there has been a steady increase of students with disabilities admitted to university to study nursing and midwifery, and reasonable adjustments are made to ensure they have a positive experience and are not disadvantaged (Howlin *et al.*, 2014). For degree programmes in nursing and midwifery, these adjustments relate not only to the academic environment, but also to clinical placements in hospitals or in the community as all prospective nurses spend an equal amount of time in taught lessons at university, and in practice environments such as hospital wards or community nursing settings. Lecturers support students with disabilities during taught lessons, and provide support with academic writing and exam preparation. Support in the clinical environment is provided by mentors who are registered nurses and who have achieved a mentorship qualification. Their role it is to assess student nurses during placements to ensure they meet their competencies in clinical settings. Mentors provide supervision and teach students practical skills such as medicine administration, care planning, record-keeping and wound care.

Learning with a disability

A disability can be defined as any condition that may have a significant adverse effect on a person's daily life and could cover aspects such as physical disabilities, mental health problems and learning disabilities, as well as long-term health issues (Tee and Cowen, 2012).

Whilst some disabilities are easily identifiable to others because they are visible – such as use of a wheelchair or loss of limbs – others may be more difficult to ascertain as they are hidden. Some of these conditions may include dyspraxia, dyslexia, diabetes, anxiety disorder, epilepsy, bipolar disease, dyscalculia or myalgic encephalopathy. Academic tutors and mentors of nursing students that are affected by any of these disabilities rely on the student to disclose the hidden disability in order to be able to make reasonable adjustments. Disclosure in clinical placements is also voluntary and some may be hesitant to disclose a disability for fear of stigmatisation (Morris and Turnbull, 2007). Lecturers and mentors must therefore promote a positive learning environment, which is accepting of disability, to counter discrimination of students and practitioners with disabilities, and prevent the various forms of social and educational exclusion this entails (Thomas, 2014).

Despite legislation and awareness-raising campaigns in the media, some educators and mentors still hold deeply entrenched prejudicial views on student nurses with disabilities (Evans, 2014; Tee and Cowen, 2012) which may negatively impact on their learning experience. Support should be provided in a holistic manner tailored towards the individual needs as failure to adequately support nursing students could have a negative effect on a university's reputation and could lead to a student withdrawing from his/her studies. In most universities in the UK, a specialist team provides advice on funding, diagnostic assessments, and reasonable adjustments.



Problems with disclosure

Whilst students often see disclosure of a condition as a positive step they can take to ensure they will receive adequate support with their academic work, students make this decision based on their own assessment of the perceived risk of doing so (Morris and Turnbull, 2007). If an individual fears negative repercussions or stereotyping, he/she may decide not to inform clinical colleagues of any reasonable adjustments that are needed. Feeling psychologically unsafe on placement and experiencing increased anxiety or stress levels can lead to absenteeism and sickness.

A recent qualitative study by Ridley (2011) showed that participants of the study perceived a lack of empathy towards students affected by dyslexia in the nursing profession. The author found that the student nurses who participated in the research project felt more comfortable to disclose their disability to academic staff than to practice colleagues. Student nurses were however very aware of their professional duty to safeguard patients and this often led to them making a disclosure to mentors, despite their fear of being stigmatised.

Student nurses who have had previous negative experiences when disclosing their hidden disability have reported incidents where mentors voiced doubts about their ability to perform. Furthermore, individuals encountered a lack of knowledge from both tutors and mentors on how to provide support; in some cases student nurses were expected to work without the provision of reasonable adjustments. Other students also felt patronised by being referred to as 'brave' when disclosing their disability (Tee and Cowen, 2012).

The way forward

These accounts highlight the complexity of disclosure and the need for academic and clinical staff to be aware of the support that available to students with disabilities (Ridley, 2011) in order to provide a positive learning experience.

Academic lecturers can provide reasonable adjustments for students with disabilities by allowing extra time for exams and adapting assessment submission deadlines. They can provide additional assistance by arranging one-to-one support meetings with individuals and referring them to specialist teams for further guidance. Universities where lecturers have close links to practice placement areas, which involves regular visits to allocated clinical areas may help provide some beginnings of an answer to this issue in the site of practice. Visits provide opportunities to resolve any issues a student or mentor may experience, and to provide advice on how to support a learner with a disability. Furthermore mentors may not be aware of all the resources available to make reasonable adjustments, so a pro-active approach by academic staff could help preventing problems.

Clinical placement mentors could be advised to support students with visible and hidden disabilities by demonstrating a non-judgemental attitude and maintaining confidentiality if a learner chooses to disclose their condition. Students themselves may be able to suggest reasonable adjustments if they feel safe to disclose their disability and are encouraged to discuss any support that may benefit their learning experience. White (2007) suggests that clinical

mentors should compile a personal development plan with students, and allow them to discuss any difficulties or anxieties they have. Additionally, constructive feedback focusing on positive achievements, as well as areas for development should be put in place. Students with disabilities may also benefit from regular breaks and rest periods, as well as mentors granting them time to attend meetings with support services and specialist advisors.

Conclusion

Students with a disability can be an asset to any profession and nursing is no exception if adequate support is provided to them and their mentors. Through raising awareness of the adjustments available to students with hidden disabilities, particularly in the workplace, academic staff can provide a supportive learning environment where prejudices and discrimination are dispelled, and help student nurses with disabilities develop into competent practitioners.



A disability can be defined as any condition that may have a significant adverse effect on a person's daily life

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DEVELOPING THE FORMAL STRUCTURES OF ARTISTIC PRACTICE-AS-RESEARCH

A proposal for developing strategy related to artistic research

In this article I discuss a topic that is emerging as a valuable paradigm for creative practitioners – practice-as-research. There is some controversy over this term that, I believe, goes to the heart of our understanding of the nature of knowledge. The controversy relates to the idea that practice and research are two inherently different types of activity and therefore that it is impossible to engage in one ‘as’ the other. Tim Ingold’s (2011) work on the anthropology of knowledge and skill – alongside a broader stream of work on cognition and perception (see Lakoff and Johnson 2003; Gibson, 1979) – suggests that both artistic practice and academic research involve ‘puzzle-solving [...] carried on within the context of involvement in a real world of persons, objects and relations’ (Ingold, 2011: 419). The argument revolves around the notion that there is no such thing as disembodied or abstract knowledge and that all knowledge is both embodied and related to the world one inhabits. As such, the written word provides a schematic system for representing the much richer communication processes of speech and bodily experience. The written word, however, can only be understood through reference to our lived experience. Lave (1990: 310) has termed this ‘understanding in practice’ as a knowledge ‘based on rich expectations generated over time about its shape’ (Lave 1990: 323). Scholarly research outputs and their modes of publication are still firmly entrenched in the printed word. I will explore strategies for communicating the non-verbal knowledge that forms the basis of much practice-as-research.

Practice-as-research

Some of the proposals laid out in this article may also be applicable to practice-as-research in other vocational disciplines but I will confine myself here to claims about artistic practice. Building upon Michael Polanyi’s (1966) notion of tacit knowledge, Christopher Frayling’s (1993) ‘research through practice’ and Tim Ingold’s (2013) ideas about ‘doing-as-knowing’, the aim is to establish a methodology that utilises video, audio and multi-media to create credible research outputs. The premise on which the argument is based is Borgdorff’s definition of practice-as-research (which he more recently calls ‘artistic research’):



Art practice qualifies as research if its purpose is to expand our knowledge and understanding by conducting an original investigation in and through art objects and creative processes



Art practice qualifies as research if its purpose is to expand our knowledge and understanding by conducting an original investigation in and through art objects and creative processes. Art research begins by addressing questions that are pertinent in the research context and in the art world. Researchers employ experimental and hermeneutic methods that reveal and articulate the tacit knowledge that is situated and embodied in specific artworks and artistic processes. Research processes and outcomes are documented and disseminated in an appropriate manner to the research community and the wider public. (Borgdorff, 2006: 18)

However, while Borgdorff posits that the tacit knowledge can be 'situated and embodied' in the artwork itself as well as in the artistic process, I would argue that, in order for that tacit knowledge to be communicable, research outputs for practice-as-research should document, elucidate and evidence the creative process. If it is the 'practice' that is the object of the research then it is the practice that should be studied.

The theory

In the same way that research into a new drug cannot be evidenced by pointing out that you can get it in your local pharmacy, the art object does not constitute the research into the practice that made it, or the processes of interpretation through which it may be seen to embody knowledge. There may be, as Borgdorff suggests, 'tacit knowledge that is situated and embodied in specific artworks' (Borgdorff, 2006: 18) and for the purposes of research this tacit knowledge needs to be made both communicable and reproducible. This idea of process can be seen in the Research Excellence Framework definition of research:

For the purposes of the REF, research is defined as a process of investigation leading to new insights, effectively shared [...]. It includes [...] the invention and generation of ideas, images, performances, artefacts including design, where these lead to new or substantially improved insights.

(Higher Education Funding Council for England, 2012: 71)

In laying down these criteria, the logical extension of this definition is to publish peer-reviewed outputs that are not artworks in themselves but are video, audio or multi-media presentations that convey the new and original tacit knowledge involved in an act of practice-as-research. This requires a clearly defined research question that, as Borgdorff points out, is 'pertinent in the research context and in the art world' (Borgdorff, 2006: 18). Artistic practice-as-research can involve questions such as 'how can I develop a creative technique or approach that allows me to express myself effectively through my work?'. This is a vital insight in the art world but it also requires the researcher to establish a set of criteria under which they can assess whether they have expressed themselves effectively or not. These criteria must necessarily constitute some kind of explicit or implicit theory about how this type of artwork affords or suggests particular types of interpretation. In this way, the artist/researcher can demonstrate through example how a particular technique or approach results in a particular set of physical attributes in the artwork. They can also demonstrate how these physical attributes afford some metaphorical or other mechanism, via their explicit or implicit theory, and call for a particular interpretation.

For myself, the theoretical model is drawn from the ecological approach to perception (Gibson, 1979) and embodied cognition (Lakoff and Johnson, 2003) and I have outlined this approach in relation to the study of record production in my previous work (Zagorski-Thomas, 2014). The important point, though, is not the specifics of the theoretical model but the fact that it should constitute a coherent and consistent basis for understanding how the artwork suggests potential for interpretation. Without this basis, anything that purports to be artistic practice-as-research is surely 'just' artistic practice. For a published research output, therefore, this process should be engaged with through a presentation that both identifies and communicates the nature of the tacit knowledge being used in the creative practice under scrutiny and that would allow it to be somehow tested or replicated.

Two examples

To explore these ideas in more detail I am going to use examples of practice-as-research engaged in by two of my PhD students at the London College of Music at UWL. The first is creating a series of multi-media artworks exploring the theme of female body image and the second is studying the techniques and processes of 1960s record production that helped to create the sound of psychedelic popular music in the UK and the USA. Both of these students will be submitting theses in 2015 that include a substantial multi-media component.

Some of the first student's pieces involve the creation of fake skin by spreading and layering latex onto different surfaces and allowing it to dry, sometimes including text printed onto photographic film or fake blood in the process. The invariant properties that the work is aiming to invoke relate to gory images of human anatomy and, in the context within which they are displayed, to medical photographs of cosmetic surgery. This literal objectification of the female form, de-humanised through the suggestion of death and butchery, creates a wide range of further potential interpretive affordances. The experiments that the student conducted were sometimes recorded to video and others will be recreated on video to demonstrate the gradual process of exploring the material properties of the latex. Certain techniques, such as the embedding of text and images into the structure of the latex by using embossed Perspex, were accidental discoveries. Others, such as finding the right mix of 'blood' and 'skin', were more of a matter of systematic experimentation. Of course, the development of these techniques involves a combination of technical and aesthetic criteria being used in the evaluation process. On the one hand the student has certain requirements about the physical properties of the material: for example, that it is possible to stitch pieces of the latex skin together to create garments. On the other hand it has to look right and have the right texture. For this practice to constitute research, the researcher has to pick apart the process of identifying that 'rightness'. This may involve the comparison of various prototypes and experiments: perhaps based on their visual appearance but also, perhaps based on the way that they hang or move once they have been made into a garment. The assessment of these criteria will be examined as much by practical demonstrations as by verbal or written commentary.



The important point is not the specifics of the theoretical model but the fact that it should constitute a coherent and consistent basis for understanding how the artwork suggests potential for interpretation



The second student is exploring many of the instances of tacit knowledge that were implicit in the professional practice of sound engineers and musicians in the 1960s. This study is founded on understanding through the process of re-creating recorded psychedelic music from the 1960s. The process of re-creation requires the student to acquire event schemata that are similar to those acquired by the practitioners in the 1960s. Of course, in order for this to become a research process as opposed to a process of professional skill acquisition, the researcher needs to identify and communicate the nature of these schemata. This requires that the nature of the invariant properties and affordances of these various techniques are made explicit. The student also explores the forms of conceptual blending that suggest metaphorical connections between these studio manipulations of the familiar sounds of popular music and psychedelia. In much the same way that the first student's practice-as-research can be divided into the practical and the metaphorical, this student has conducted practical experiments to, for example, discover and demonstrate performative tacit knowledge that technicians in various UK studios used to create the sound of tape phasing but has also discussed the metaphorical mechanism by which the sound of phasing became associated with psychedelia. Practical re-creations of iconic tracks, a form of reconstructive musical archaeology, have allowed the student to 'excavate' techniques that would otherwise have been lost.

Several times during these practice-as-research activities, the student discovered discrepancies and omissions between descriptions provided by industry professionals in interview and the physical possibilities afforded by the technology that they described using. These affordances and other aspects of the performative nature of using these technologies have been documented in an extensive series of videos that will constitute a substantial part of the thesis submission. Videos are used to highlight particular invariant properties and to demonstrate certain affordances. One such example is the ability to the shape the sweep of tape phasing using the gestural control of a rotary knob to create a musically relevant shape. From the 1970s onwards when phasing effects were produced electronically and controlled by low frequency oscillators, the user could control the speed, the depth and sometimes also the shape of this regular oscillation; but the ability to create irregular gestural shapes that started and ended at the will of the 'performer' was lost. The newer technologies provided some affordances that were not available to earlier practitioners but they also removed other affordances. Documenting the 'losses' as well as the 'progress' through this process of re-creation not only allows practitioners better access to a wider range of potential affordances, but also demonstrates how product design also comes to reflect and influence the 'technological frame' (Pinch *et al.*, 2012) – the perspective which frames the questions and problem-solving approaches that designers, manufacturers and users of particular forms of technology utilise. This process of 'excavation' through the documentation and analysis of practice allows the researcher a new perspective on these historical creative processes that was entirely unavailable in the previous language-based historical accounts.



Application

In many ways the consequences of this analysis are quite mundane. The ‘special nature’ of practice-as-research lies in the study of the practice and not in the artistic output. Kaila reminds us of the distinction between arts research, which is directed towards the art object, and artistic research, ‘undertaken with [sic] the means of art’ (Kaila, 2013: 115), but also suggests that the output ‘consists not only of text [...] but also of works of art’ (Kaila, 2013: 115). I would argue that the work of art is not an output of the research but part of the impact of the research. If I’m working in pharmaceutical research and I develop a cure for cancer, the research lies in discovering and communicating the process by which the drug works and how it can be constructed. If I’m working in artistic practice-as-research and I develop a work of art, the research lies in discovering and communicating the process by which the art ‘works’ and how it can be constructed. The ‘how it can be constructed’ element is obviously the practical element that I described above and, within my theoretical model, ‘the process by which the art ‘works’ is the metaphorical element – the mechanism through which conceptual blending and cross-domain mapping might suggest to an audience how to interpret the experience of the artistic output. I’m not proposing, by any means, that my theoretical model is the only way in which the ‘working’ of artistic outputs can be explained but I am proposing that some such explanation is a necessary condition of artistic practice-as-research. I am also proposing that a text-based analysis is not necessarily the best way of presenting this sort of explanation.

These alternatives to text can come in a variety of forms but creating video presentations that highlight particular features of an activity or use techniques such as hypothetical substitution to suggest which invariant properties afford which affordances for interpretation, form the basis for these multi-media templates. The ability to record and edit video on laptops, tablets and smart-phones has made the production of such outputs not much more difficult to master than the production of text-based documents in word processing software. In the same way that learning how to use a word-processor is not the same as learning to write an academic paper, an academic engaging in artistic practice-as-research needs to learn not just how to make videos but also how to structure them to communicate his/her ideas. Additionally, of course, video is not necessarily the best way to represent tacit knowledge about process in all forms of artistic practice-as-research; score-based musical composition and creative writing spring to mind as potential examples of exceptions. The point is not to proffer video outputs as a proposed replacement for text-based outputs but as an alternative. Indeed the last event in a current AHRC project I am leading, will be a conference, partly face-to-face and partly online, which includes a stream whereby academics involved in artistic



The point is not to proffer video outputs as a proposed replacement for text-based outputs but as an alternative

practice-as-research from a variety of disciplines outside music can discuss the *pros* and *cons* of this kind of template for research outputs. An offshoot would be to establish a *Journal of Practice-As-Research* that would only accept submissions in a multi-media format, i.e. no text only papers, and which would involve a peer-review team of academic practitioners who would utilise the above mentioned criteria for judging the quality of the submissions.

Conclusion

Currently there is a lack of consistency across disciplines in the way researchers think about, present and evaluate practice-as-research. This can range from some instances in musical composition and fine art where the completed artefact may be presented without any form of exegesis, to instances, at the opposite end of the spectrum, where a practical process is subject to extensive textual analysis such that the embodied process and finished artefact are almost superfluous. This project aims to take a few initial steps on the road to consistency and to allow a more even-handed comparison between practice-as-research and more traditional text-based forms. In doing so, it will also take another important step in the development of academic publishing: demonstrating, suggesting and encouraging multi-media and video forms of output that go beyond being an appendix to a written text.

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EXPRESS YOURSELF

Expressive gesture and non-verbal communication skills in popular music performance

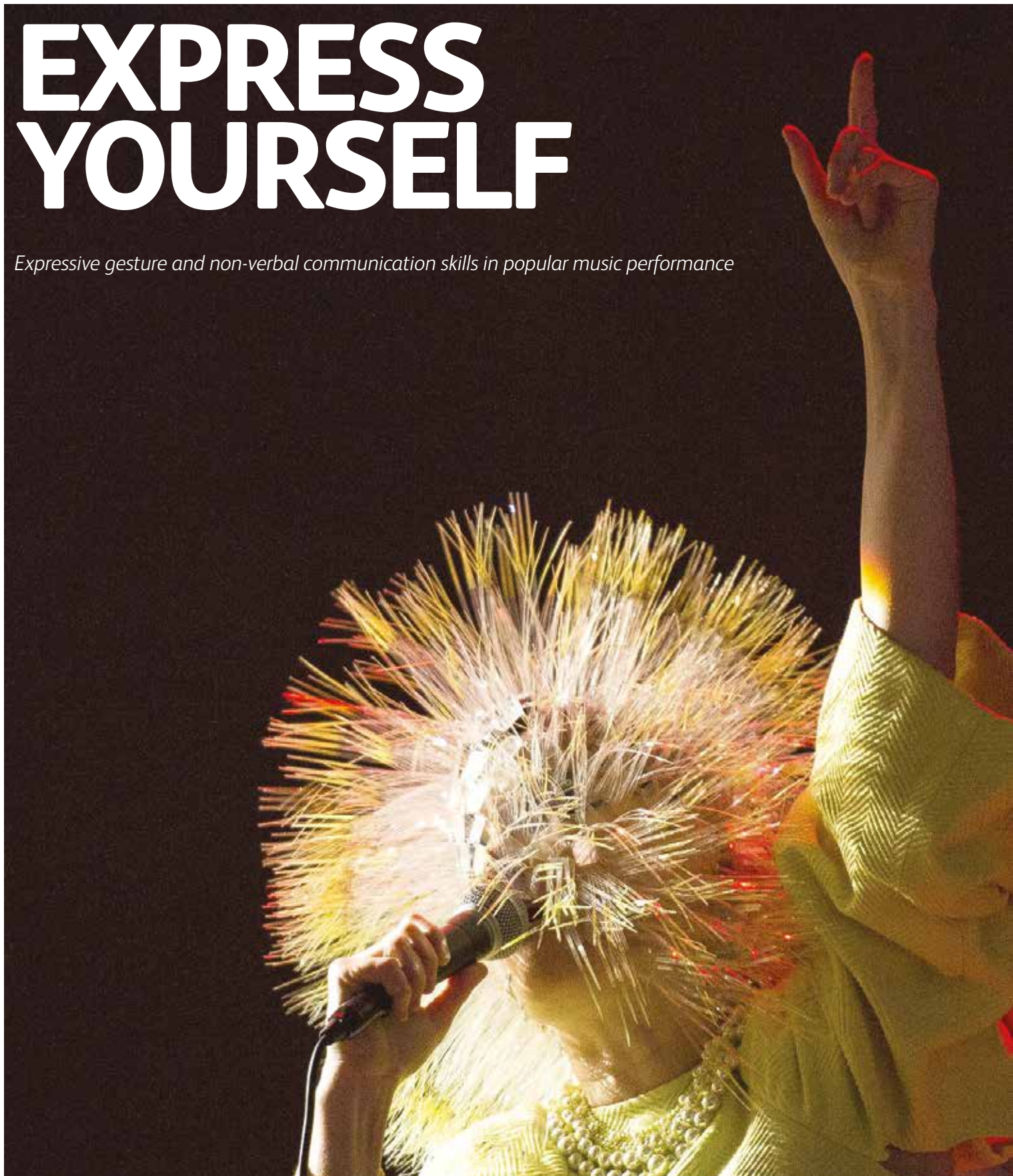




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This paper is concerned with popular music performance. It investigates the importance of performance, and explores why the non-musical elements are so important to the delivery of a musical presentation. Musicians who undertake formal training spend years of practice learning their craft, and much of the time they spend doing this involves honing technical ability; the importance of which should not be underestimated. Yet, the area of how to perform remains an area to be commonly neglected in favour of a focus on technical development of musical skills for performing musicians in a variety of musical genres – not just in popular music. Paradoxically, the importance of how to perform is rarely questioned; nonetheless very few (popular) musicians have received formal training on, or even an awareness of, the different elements that make a performance visually stimulating and engaging. I believe it is vital that our future musicians are given the pedagogical tools with which they can develop this area of their musicianship.

Identifying the ingredients of performance

Music belongs to a specific group of arts known as the *Performing Arts* – literally, art forms which require (live) performance to unleash the full capacity and potential of both the art form and its performer(s). By subsequent association, music is a communicative art form, which requires the performer to connect with their audience on a level beyond their physical presence and aesthetic. Schutz states that ‘music will only be enhanced by appropriately embracing its communicative power’ (Schutz, 2008: 102). He also poses the question that if the visual, emotional and communication skills of the performer

were not needed, then ‘why do popular music concerts often include elaborate lighting and staging effects for what is ostensibly an auditory event?’ (Schutz, 2008: 83). Perhaps a possible answer to Schutz’s question is – because more popular music acts than ever before are relating the live music experience to the Wagnerian notion of *Gesamtkunstwerk*; a concept which amalgamates a variety of art forms, such as dance, literature, music, and poetry, into one complete work. By broadening the visual experience, perhaps the appeal of live popular music performance is also extended to encompass spectators who prefer visual stimuli alongside, or above, the auditory experience. Whilst it may be easier to depict the breadth and the idea of *Gesamtkunstwerk* in the form of the music video, live performance is just as capable of capturing the various different elements, as noted in the oeuvre of artists such as Bjork, Lady GaGa, Kate Bush, and Paloma Faith. Whilst some acts may be overly extravagant in their depiction and representation of visual stimuli, it is reasonable to suggest that, as a *performing art*, music requires the use of the physical self and body in the communicative process, not least because, as stated by researchers on this topic, ‘music is a means of emotional expression’ (Juslin and Laukka, 2003: 774).

Jane Davidson states that ‘the use of the body is vital in generating the technical and expressive qualities of a musical interpretation’ (Davidson, 2002: 146). The opposing aspects of technique and expression need separate consideration, and it is important to acknowledge the significance of the performer’s expressive qualities and their ramifications on the delivery of the given performance. Whilst it may be considered obvious that the delivery of music needs a focus on musical technique, the importance of the non-technical dimension needs equal consideration, and confirms that music performance should be considered as ‘multimodal’ – the audible elements of the music are absorbed alongside the visual element of the physical performance; amalgamating different senses. A recent piece of research undertaken by Chia-Jung Tsay (2013) studied the perceptions of both novice and professional musicians who were asked to identify the winners of different prestigious, international, classical music competitions via the use of three contrasting formats; sound-only; visual-only; or sound and vision together. Prior to the experiments, when questioned, over 80% of the participants believed that *sound* would be the most important factor in determining the winner. The results, in fact, showed that both the novice and professional musicians given the *sound-only* extracts identified the winner at a rate *less* than chance (33%), whereas the participants who had the visual-only extracts all identified the winner at a rate significantly *above* chance. The participants who utilised both the audio *and* visual means identified the winner at a chance rate. This surprising result demonstrates the importance of the visual modality in music performance of all genres, not just in the popular music sphere. Tsay states that it is deemed not to

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be the audible delivery of the technical musical rudiments which equates to a prize-winning presentation but, instead, that 'motion, motivation, creativity and passion are perceived as hallmarks of great performance' (Tsay, 2013: 14583).

Understanding the nature of performance

For a musician, the definition of the term *performance* affords a variety of answers; respondents in my study indicated, for example, that it was – 'an emotional connection with the audience through the music that you play'; or 'a communication, and an action as well, – trying to communicate, not just a message, but the whole *feel*, and everything, to someone else'. Art of any description is, by definition, subjective; and the stylistic nuances of different artists or performers may be responsible for altering an individual's perception of what that performance means to them. A problem I have frequently encountered as a working professional musician is the difficulty in conveying – particularly, but not exclusively, to students – what the variance is between two (or more) performances which contain the same lyrical, notational, and rhythmical features. Whilst technically similar or identical, music can be delivered, and thus interpreted, in entirely different ways and I have often concluded that the difference in such cases may not be down to the rudimental content, but rather to the way that a song is physically presented and delivered. I believe that the physical presentation has repercussive effects on the impact of the performance; particularly in respect of its memorability, and its potential to evoke emotion in both a performer and the audience. When assessing the given physical performance of a musician, it is imperative to remember that these physical deliveries may be the exhibitions of individual, internal memories which are drawn from unique experiences, relationships or events. The same song, which may be stylistically, lyrically, and tonally identical, might be performed on separate occasions by different artists, and it is assumed that the visual representation will be different – largely because of the interpretation of the music by each individual artist. Individual experiences are considered to be key influences.

Capturing performance

My research on this topic is based on a series of filmed rehearsals, live performances, and in-depth, semi-structured interviews with both amateur and professional popular musicians; including a separate, concentrated project with a group of pop performance students studying at the London College of Music. I worked with the group of six students over the period of three months, and filmed a series of rehearsals and the resulting live performance. These were then followed-up with a set of interviews with the participants, which reflected on various aspects of the process. Davidson states that 'the work that takes place in rehearsal must anticipate the social context of the performance and the inevitable physiological and psychological arousal that the situation will bring' (Davidson, 2002: 144); this informed my research approach which focused on the difference between rehearsal preparation and concert performance, on how the approaches of the performers differed, and how the gestures and physical delivery of the



Whilst technically similar or identical, music can be delivered, and thus interpreted, in entirely different ways and the difference in such cases may not be down to the rudimental content, but rather to the way that a song is physically presented and delivered



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performers changed in order to establish how the various elements affected the performance process.

The communication of live music performance is a key aspect of a professional musician's expertise, and this particular project provided students with the opportunity to explore and understand this imperative skill area, as well as utilising critical reflection in a more detailed way, without the potential pressures of a commercial project. In addition, by reflecting on the process in a structured manner, it provided them with a much clearer insight into the communicative, technical and artistic skills of their musicianship, all of which are required in live and recorded performance environments. The participating students stated how much the project has benefitted their understanding of the music performance process.

Categorising gesture and non-verbal communication

The term 'gesture' can undertake a variety of connotations, but my focus is on the delivery of a gesture which portrays expressive information and does not directly involve the technical, physical delivery of the performed piece, but its emotional, non-verbal elements of communication – 'the tone of voice, the facial expression, the significant pauses and the entire range of body language' (Dromgoole, 2007:15). Those are believed to have important repercussions on both the meanings and perceptions involved in the process of music performance. Some have gone so far as to claim that 'non-verbal interaction is recognised nowadays as a musical skill, supporting social and artistic aspects in the act of becoming a musician and of playing music' (Marchetti and Jensen, 2010:1). I have identified a number of components which generate repercussive gestural and physical deliveries; musically-related expressive gesture; and non-musically-related expressive gesture.

Musically-related expressive gestures

These include, firstly, the musical and compositional traits of the song – such as the accompaniment, dynamics, lyric, metre, phrase structures, pitch, and rhythm. Expressive gestures which arise from these traits can depict an emotive connection (consciously or unconsciously) to pre-experienced, external factors, or they can result

from an embodied connection to particular aspects of the musical content of the performance. Unanimously, all of the singers interviewed stated that the lyrical content provided their greatest inspiration for an emotive delivery, followed by the pitch of the melodic line. Instrumentalists were generally less focused on the lyrical content, but more on the structure of the song, and rhythmical intricacies of their respective musical contributions. Previous academic studies have also established that 'the movements of musicians are closely related to the piece being performed' (Vines *et al.*, 2004: 468) and that 'there is a strong relationship between musical structure, its execution and gestures that suitably accompany it, either to generate, coincide with, or respond to the structure and its effects' (Davidson, 2012: 618).

Secondly, musically-related expressive gestures also include those required for compulsory, functional, technical and musical functions – such as cueing, ensemble unity, and the structure of a given song. Whilst the outcome may be musically-led, the success of this involves the different communicative, and interpersonal relationships existing at the heart of (music) performance. Structure as a musical term is especially relevant to the popular and jazz genres. With this in mind, 'non-verbal interaction can be then defined as a tool for group activity' (Sawyer, 2006, in Marchetti and Jensen, 2010: 5) as it becomes vital that the performers are each aware of which part of the song they are performing at which time, which may alter due to a variety of factors such as indulgent and elongated improvisations, or real-time momentum; encouraged and motivated by a variety of external factors such as the audience reaction to the performance.

The creation of good music is the result of a group effort' (Marchetti and Jensen, 2010: 1) and 'communication through non-verbal cues is an important factor in securing a good performance, since it allows musicians to correct each other without interruptions' (Marchetti and Jensen, 2010: 1). The importance of social interaction between the performing musicians in the same ensemble is paramount – the success of creating a united, well-balanced sound, relies on successful social interaction and communication – both verbal and non-verbal.

Tacit knowledge is acquired largely from interaction with other people and requires shared activities so that understanding can be passed from one person to another



Non-verbal behaviour as tacit knowledge

'Non-verbal interaction is described as a form of tacit knowledge' (Marchetti and Jensen, 2010: 2). Tacit knowledge refers to a theoretical notion which assumes that 'we can know more than we can tell' (Polanyi, 1967: 4). Essentially, tacit knowledge is 'knowledge that is difficult to share through verbal language, since practitioners themselves, in this case musicians, are not fully aware of it' (Marchetti and Jensen, 2010: 2). Tacit knowledge is acquired largely from interaction with other people and requires shared activities so that understanding can be passed from one person to another; '[it] is implicit, unconscious knowledge in people's minds that is embedded in a particular culture and is difficult to transmit to those who do not share a similar form of life' (Smilde, 2009: 68).

As previously mentioned, the interpersonal communication skills needed for performing musicians to communicate with their fellow performers covers an array of both musical and emotional necessity but, as with any group, the amalgamation of different personality types can have a repercussive effect on the dynamic of the group, as each individual member will have their own vision which may, or may not, concur with the vision held by others. In this instance, Marchetti and Jensen (2010) believe that non-verbal communication between performers can be significantly affected by schismogenesis – a theory derived by anthropologist Gregory Bateson to describe 'a progressive social differentiation within a group, according to individual aspirations and different way of dealing with them' (Marchetti and Jensen, 2010: 6). Schismogenesis can be either complementary (involving scenarios where individuals in the same group have different objectives and behaviour practises) or symmetrical (where individuals have 'the same aspirations and the same behavioural patterns' (Bateson, 1972:

68). Marchetti and Jensen discuss a study undertaken by Davidson and Good (2002) involving a classical string quartet, where dyadic dynamics emerged within the group – specifically between the second violin and the cello, and between the first violin and the viola – causing leadership clashes and conflicts of schismogenesis, with the second violin acting in symmetrical schismogenesis to the first violin – resulting in two members of the four competing for the leadership role, which is, ordinarily, tacitly expected to the first violin.

In the project I undertook with LCM students, a natural complementary schismogenesis occurred – one member of the group took the lead in all the rehearsal processes. Therefore it was a significant surprise when a different member of the group took over the leadership role in the live performance. When questioned about that switch of roles in the interview processes, all members of the ensemble acknowledged that this had happened, and that it had not been pre-arranged, with the leader in the rehearsal acknowledging that he consciously took a less prominent role when it came to the performance – leaving the musician situated at the front of the stage to lead the proceedings. Placing your trust in both the team's leader, and fellow members, is a hugely important factor in ensuring the successful delivery of working as an ensemble.





Conclusion

It is often said that a picture paints a thousand words, and a topic that is so heavily based on the visual is best explained visually. As part of my research, I have designed an interactive, multimedia presentation and integrated throughout the writing are clear instructions on how to access the varying examples in the interactive program – which provide practical examples of the theoretical skills described; allowing the connection between theory and practice to be clearly demonstrated.

Providing musicians with the knowledge and tools to understand the implications of the art of performance through assimilated study, allows performers to develop their own unique style of artistic expression – creating well-rounded, empathetic, and employable musicians, who have a visceral understanding of their art form. Expressive gesture and non-verbal communication skills are areas of study which have the potential to be amalgamated into all stages of musical learning and development, in all musical instruments and genres – and early suggestions show that a structured approach to this would be a welcome inclusion with music educators. My intention is that both the theoretical underpinning, and respective practical evidence, are accessible to integrate this area successfully into a curriculum that places the art of performance alongside the equally crucial skill of secure technique and proficient instrumental handling.



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MEDIA USE, LEARNING APPROACHES AND ACHIEVEMENT

Media multi-tasking and learning approaches as predictors of academic success – is students' use of media counter-productive?

Concerns have been raised about the potential for media multi-tasking to distract young people from the business of obtaining a good education. It seems likely that if students are off-task during studying (or during class), because they have received a text message, or could not refrain from checking for updates on their Twitter feed, then they will encode less of the information that they are meant to be learning, and/or take longer to achieve the academic tasks that they have been set (see Sana, Weston and Cepeda, 2013). A number of applied experimental studies within an educational context point to this conclusion. For example, Sana *et al.* (2013) investigated learning in a simulated classroom and found that students took in less information when they were asked to complete online tasks (e.g., web searches) on a laptop during the lecture. Media multi-tasking while studying may be just as disruptive as media multi-tasking in the classroom.

Another approach has been to survey students' self-reported media multi-tasking behaviour and to correlate this against measures of academic performance. A large-scale survey of American college students (N = 1774) found that their Grade Point Average was negatively correlated with certain types of self-reported media multi-tasking (using Facebook and texting) while studying (Junco and Cotten, 2012). Using the more objective data of computer time-logs, rather than relying on self-reporting, Judd (2014) has also demonstrated that Facebook is a main culprit in promoting multi-tasking behaviour among students. These studies are based on self-reported multi-tasking behaviour, but the findings concur with an observational study by Rosen, Carrier and Cheever (2013), where researchers watched children and young people from middle school, high school and university while they studied at home. Participants who opened Facebook at least once during the 15-minute observed session had lower (self-reported) grade point averages than those who stayed away from it.

Karpinski, Kirschner, Ozer, Mellott and Ochwo (2013) also found a negative relationship between the use of social networking sites and academic performance for American college students, but that



Participants who opened Facebook at least once during the 15-minute observed session had lower grade point averages than those who stayed away from it



this was moderated by the degree of multi-tasking that students reported. Therefore, it may be that some students are using social media at appropriate times and not attempting to combine it with academic work and are faring better in terms of academic outcomes. Interestingly, Karpinski *et al.* did not find this moderating effect in the sample of European students that they tested, for whom social networking was disruptive regardless of whether they multi-tasked while they engaged with it. Overall, these studies suggest that any disruption arising from social media may be tied to the use of social media in particular, rather than media multi-tasking in general.

Media multi-tasking and dealing with distraction

Some authors suggest that media multi-tasking is fundamentally changing the way the cognitive system processes information (Ophir *et al.*, 2009). Ophir *et al.* published a widely-cited study that developed a new measure of media multi-tasking (the Media Use Questionnaire, from which a Media Multi-tasking Index or MMI can be derived) and compared heavy and light media multitaskers (HMMs and LMMs) on a number of cognitive measures. Somewhat counter-intuitively they found that heavy media multi-taskers were worse in a traditional test of task-switching (that is, switching from one task to another affected their overall performance more) than light media multi-taskers. Ophir *et al.* suggest that this 'switch-cost' is due to HMMs having trouble filtering out irrelevant distractions. They presented evidence of this from an attentional filtering task where participants had to remember a display of red shapes while ignoring irrelevant blue shapes presented at the same time, and a version of the Continuous Performance Test where they had to ignore white distractor letters while attending to a stream of red letters. In both these tasks, HMMs were more affected by the irrelevant shapes or letters than LMMs. In light of these differences, Ophir *et al.* argued that HMMs may be more prone than LMMs to distraction from irrelevant information in the environment and irrelevant representation in working memory.

However, it may be that the differences between HMMs and LMMs have been overstated initially. Two papers have failed to replicate Ophir *et al.*'s (2009) task-switching finding, with one showing no difference between heavy and light media multi-taskers (Minear *et al.*, 2013), and the other showing a lower switch-cost for heavy media multitaskers (Alzahabi and Becker, 2013). Meanwhile, there have also been conflicting findings with regard to working memory capacity. In their attentional filtering task, Ophir *et al.* found no difference in memory performance on trials where there were no distractors present. However, this task simply involved storing information in short-term memory; there was no requirement to manipulate the information or engage in another processing task at the same time. The study by Minear *et al.* (2013) included a measure of reading span (which should tax the same cognitive resources as operation span), but they found no significant differences between HMMs and LMMs.

In summary, findings relating to the relationship between media multi-tasking, attentional control and working memory have been mixed. Also, it is important to consider that even if some of these aforementioned differences were to be established as reliable, one still does not know the direction of causality. Does media multi-tasking really change the way we process information, or is it the case that people with a particular information-processing style are more likely to enjoy and engage in media multi-tasking? It could be that media multi-tasking will be taken up to a greater extent by the participants who naturally tend towards breadth-based cognitive processing, or who are good at deploying their attention across multiple locations.

Media multi-tasking and study approaches

Returning to the field of higher education, it could be that students who have a particular way of approaching their studies are also the students most likely to engage in media multi-tasking.

There are a number of established tools available for measuring the ways in which students prefer to learn, to manage information, and/or are motivated for learning. The construct of interest here

is study processes (also known as study approaches), which give information about the way in which participants choose to tackle learning tasks, within a given context. They are therefore not direct measures of personality, but of the way in which the student is currently approaching their own learning.

Biggs and colleagues (Biggs *et al.*, 2001) show that students may adopt either a 'deep' or a 'surface' learning approach, with the former being focused on achieving understanding, while the latter focuses on memorising content. These approaches have been associated with academic achievement, with deep learning tending towards a positive relationship (Newble and Hejka, 1991, cited in Diseth and Martinsen, 2003) and surface tending towards a negative relationship (Diseth and Martinsen, 2003). These relationships are often weak, however. Additionally, it is possible that one type of assessment can lead to higher grades from one or other approach to learning (Diseth, and Martinsen, 2010). Multiple choice exams, for instance, may be best tackled through the memorising, 'surface' approach.

The relationship between deep/surface learning approaches and media multi-tasking has not previously been investigated, although Yilmaz and Orhan (2010) find that those reporting surface learning use the internet more, and specifically more for non-learning based activities.

The current study

To investigate the relationship between study approaches and media multi-tasking, the current research utilised well established measures, namely the revised two-factor Study Process Questionnaire (Biggs, Kember and Leung, 2001), and Ophir *et al.*'s (2009) Media Use Questionnaire, which was used to derive a Media Multi-tasking Index (MMI).

Academic performance was measured using the participants' overall grade for the academic year during which data was collected. In this way, a range of coursework and exams contributed to the grade, giving a rounded picture of the student's achievements. Information on previous academic performance was also obtained where possible.

To summarise, the current study aimed to identify any relationship between study approaches, media multi-tasking, and academic achievement. Based on the relationships previously reported between academic performance and *ad hoc* measures of media multi-tasking (e.g., Junco and Cotten, 2012), it was predicted that MMI would be negatively predictive of academic performance (as would a surface approach to learning). Furthermore, it was predicted that MMI would correlate positively with a surface approach to learning and negatively with a deep approach.

Method and Results

A total of 224 participants took part. All were students from either The University of West London (UWL) or from a comparable post-92 institution in the North West of England. They completed two measures – the Media Use Questionnaire (from which the Media Multi-tasking Index is calculated, Ophir *et al.*, 2009), and the Revised Two-Study Factor Study Process Questionnaire (R-SPQ-2F; Biggs, Kember and Leung, 2001), which measures the learning approaches of students within a given context, in this case their degree programme. The researchers also obtained permission from each participant to use their mean grade for the academic year, to be used as a measure of academic success.

It was found (through multiple regression – see Table 1) that the MMI did not predict poor academic performance in the sample, and nor did it show any relationship to either surface or deep learning approaches ($p_s > .05$). However, as predicted, surface learning did predict poor academic performance.

Predictor	Beta	t
MMI	.02	< 1
Deep Learning	-.07	< 1
Surface Learning	-.21	-2.75**
Regression model: $F(3, 202) = 2.61, p = .05, R^2_{adj} = 2.3\%$		

** $p < .01$

TABLE 1

Summary of multiple regression analysis



Overall, the current study adds support to the suggestion that any worry about multimedia use and its effect on UK students' academic performance may be over exaggerated



Discussion

As summarised above, a number of predictions were made regarding the MMI, deep and surface approaches to learning, and academic achievement.

The predicted negative relationship between MMI and the deep approach, and positive relationship between MMI and surface approach were not found. The MMI was also not a negative predictor of academic achievement. The only prediction fully supported by the current study is that a surface approach to learning does negatively predict grade – that is, the more strongly someone identifies their learning approach as surface, the lower their current academic grade.

That a surface approach to learning was a negative predictor of grade is supportive of the findings by Diseth and Martinsen (2003), and the current study also found this to be the case in courses which do utilise multiple choice tests in a significant number of assessments, something which Diseth and Martinsen, (2010) suggest may mediate this relationship.

The predicted relationships between MMI and learning approaches had stemmed in part from the findings of Yilmaz and Orhan (2010), who found that those reporting surface learning do use the internet more. It was proposed that media multi-tasking will be taken up to a greater extent by the participants who naturally tend towards breadth-based cognitive processing, or who are good at deploying their attention across multiple locations – surface learners. The current findings suggest that while they may use the internet more, they are not any more likely to do so in conjunction with other forms of media.

As identified in the literature review, there are mixed findings regarding MMI as a predictor of academic performance. In finding no such predictive relationship, the current study appears to conflict with findings by Sana *et al.* (2013), who all noted that such multi-tasking did negatively affect academic outcomes. However, Sana *et al.* focused on immediate outcomes, and in particular on an intervention directly requiring participants to multitask in situations where they might not usually do so. In contrast, those studies measuring reported use over a period of time (e.g. Junco and Cotten, 2012) and observing students studying as they normally would (Rosen *et al.*, 2013) found much more mixed results, with evidence that social media, and in particular social media used while studying, are the media that are most disruptive.

Overall, the current study adds support to the suggestion that any worry about multimedia use and its effect on UK students' academic performance may be over exaggerated, and that students' day to day use of media may not be a concern in this context. This is in agreement with the findings by Karpinski *et al.* (2013) when examining a European sample, but contradicts findings by Junco and Cotten (2012) whose participants were in North America. This suggests that there may be something different about the way American students are using Facebook and other media. Students at UWL are known to create their own Facebook groups specifically to invite each other to discuss their academic assignments, and it may be that multi-tasking in this way has

much more positive outcomes for them than purely social use of media. This leads to the recommendation that future research needs to find a valid and reliable way to not only monitor the use of Facebook (and other sites) but to discriminate between productive and counterproductive usage. Experimentally this is very challenging as such monitoring can often lead to changes in the very behaviour being observed – especially in the case of a behaviour which student participants may feel they should not be showing while studying.

When the current results – that self-reported use over a period of time does not link to achievement – are examined in context with more interventionist studies (e.g. Sana *et al.*, 2013) it does lead to the conclusion that inviting students to multi-task in situations where they would not usually do so – tweet your ideas with this course hashtag! Comment on the module Facebook page as you complete this exercise! – may well be counterproductive, and in particular to those students who are not used to such media use. Furthermore, the current study provides support to the idea that students should be steered away from an over reliance on a surface learning approach throughout their university careers.



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Keywords

media multi-tasking, learning approaches, academic achievement

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Course
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Year completed
2015

Title of thesis
On the performance of markup language compression

In his thesis Antonio introduced a new model to manage and store the languages of the web in a more efficient manner. Antonio's thesis investigated the use of different encoding mechanisms to enhance compression techniques. This research was motivated by the need to achieve better compressed formats for a wider range of data sets in order to improve network transmission and data storage applications. In addition, the aim was to provide an efficient format which could be used to improve networking and storage.

The main objective was to improve compression for the languages of the web and the research focused on the data and information provided in a document in order to enhance compression. This work established a system to automatically allocate more efficient encoding mechanisms to specific sets of data. A model was developed to apply different encoding techniques based on knowledge of current markup language compressors. The model was compared to other compressors and has demonstrated a significant level of compression for a specific set of data. It also provided an analysis of the corpus used to perform the experiments, showing the amount of specific data that exists in real data sets.

This thesis makes a number of technical contributions to the body of knowledge on compression, and enhances our understanding of data through proposing a more advanced model to apply compression. Because of the improved interaction with the software that handles the data, we can generate a more scalable system to run on devices such as mobile phones or embedded hardware. Users can benefit from more responsive and more effective systems due to the reduced amount of information stored on their devices.

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This thesis makes a number of technical contributions to the body of knowledge on compression, and enhances our understanding of data through proposing a more advanced model to apply compression

Supervisors:

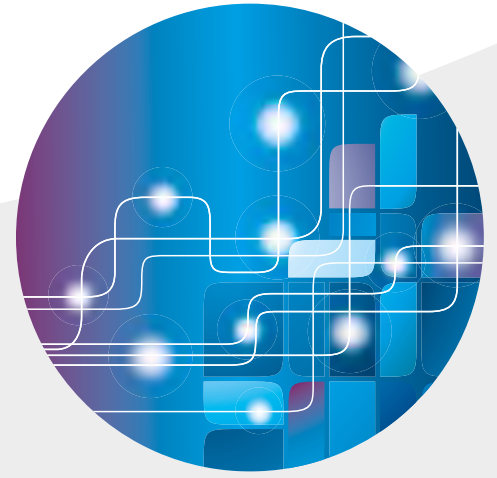
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