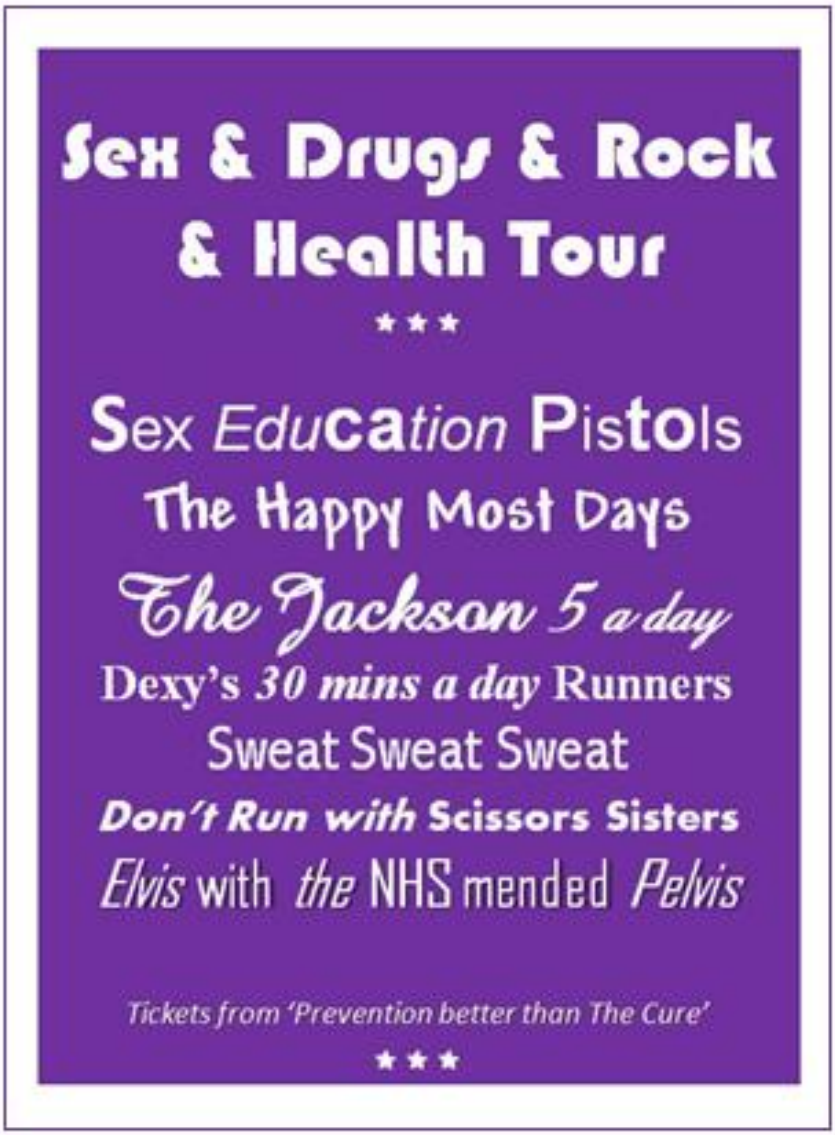
Health Improvement: At Full Volume



Using pop music's back catalogue to engage people in health education and other social issues

Mark Burns

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Health educators have often only informed the world.

The point, however, is to heal it.[1]

[1] With due acknowledgements, and apologies, to Marx. (The words *'The philosophers have only interpreted the world, in various ways. The point, however, is to change it'* are engraved on Karl Marx's grave stone.)

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Summary

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Summary

Participatory arts & health – and beyond

- This guide/discussion paper is about how to use existing pop songs, some famous and some obscure, to improve well-being. The main focus is on different ways of using pop music as a health education tool. This is mainly with large audiences or smaller groups of people, rather than with individuals. It looks at factors such as lifestyle, political issues and what might help people decide what they want from life. Pop songs could also be used for other purposes e.g. as a consultation tool
- The approach builds on ideas I thought about during my time in the NHS and later developed in *Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities*. Here I showed how to find out what different target groups were interested in, as way of engaging them in health education. I looked in depth at how to use popular culture for health purposes. These included topics such as comedy, computer games, comics and football. I also studied pop music. Despite the Beatles and other artists making pop more adult several decades ago now, it still seems an underused medium to me. So in this guide/discussion paper I look in more depth at how pop music's back catalogue can be used as an edutainment tool. That is how entertainment can be used for educational purposes. It include all genres from rock'n'roll to hip hop
- This seems timely as there is some interest now in choirs for health. The focus here is on the actual act of singing in choir being health promoting. This approach fits well into the participatory arts & health approach. However, in this guide/discussion paper I also explore other ways of using pop music to promote well-being. This in part makes use of the ease with which it is now possible to find songs and lyrics online. Anyone can now learn a song and dream of being on *The X Factor* or of being another Billy Bragg, political poet
- My ideas are based more on theory than evidence-based practice. I am hoping however that this guide/discussion paper will encourage people to talk about them, adapt them, pilot them and evaluate them. Then share their learning with others

Theory is vital to developing good practice

- This guide/discussion paper is divided into two parts. The first is about theory. This is partly because I could find few examples of good practice in how I believe pop music could be used. Overall the theories I quote generally take a public health approach that focuses on changing whole populations. However, I also borrow ideas from therapy and community development practice, as well as other areas
- ***Social marketing*** is the starting point for most of the ideas in this guide/discussion paper. This approach encourages health professionals to find out what the target group really thinks and feels rather than making assumptions about their behaviour. As part of this it is good practice to divide the population up into different subgroups, rather than assuming that everyone is the same. Useful questions to research include 'why do people in the subgroup behave as they do on a particular health topic?', 'what stops them from behaving healthily?' and 'what would make them change?' It is also useful to consider what health educators can learn from the opposition e.g. people who sell unhealthy products.

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In addition, I suggest that health organisations could benefit from finding out more about what people are genuinely interested in, e.g. pop music. This is instead of assuming or demanding that they are interested in health. Ways then need to be identified as to how their passions can be used for health purposes.

- ***The Stages of Change approach*** is also often referred to in this guide/discussion paper. In broad terms it divides the population up into those who are not even thinking of changing to a healthier lifestyle and those who are or already have. Popular culture, such as pop music, may be a particularly good way of engaging with those in this first group. It starts with what interests them rather than health. (Those in the other groups may benefit too of course.)
- ***The cognitive-affective-behaviour approach to health education*** stresses that information alone is not enough to change behaviour. It is also necessary to tackle attitudes, values and feelings as well as give people new skills. Pop music can help with all these things
- ***AIDA*** is an approach from advertising. It stands for:
    - Get Attention,
    - Hold Interest,
    - Arouse Desire
    - Obtain Action

  It is a useful tool when applying many of the different pop demonstration formats
- ***Community development*** approaches are also referenced
- ***Therapy and personal growth*** theory seemed more important the more I wrote
- ***Theories from writing fiction*** are also included, as narrative is a universal way of engaging with people
- ***Evaluation*** is covered as this is essential if the approach is to develop

Singers and songs

- Suitable songs can be found by using a number of different approaches including searching in the *Green Book of Songs.* It is important when using other people's compositions and performances not to break copyright law
- Singers and musicians can either be paid professionals or amateur volunteers. Perhaps a new hybrid career of health improvement musician could be created.

Different ways of using music in health improvement

- The second part of the guide/discussion paper gives over 60 hypothetical examples of how existing pop songs might be used for health purposes. These demonstration formats are divided into a number of different sections. (Though these are not watertight and several formats could have been in more than one section.) They are generally best used as part of wider health campaigns
- Pop songs could be used in:
    - Top-down demonstration formats i.e. performing concerts to an audience at health fairs, festivals or in shopping malls. Songs could also be strung together to create mini-musicals with a health theme
    - Educational or therapeutic group work settings
    - Participative ways where people are involved in the performance itself
    - Projects that help to build and develop communities
    - Projects that use recorded music in a range of different ways
- These different approaches could also be combined in events like music festivals or health fairs
- For a summary of the different demonstration formats see page 40.

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Theory

Job Ad:

NHS needs Rock Stars

Ideally you must be able to perform a wide range of genres and have no prejudices about doing so. You need to have the stage craft to move an audience. If you have the patter to amuse them with stories about health this would be a bonus – as would acting ability.

Off stage it would be useful if you have the skills to talk to people individually after a show so as to provide follow up advice. If you're applying for a senior post you should be able to support other performers and volunteers to do all of this as well. Studio skills would be good too.

It goes without saying that applicants with too much of a rock'n'roll lifestyle need not apply. On or off stage debauchery is not what the doctor ordered. Applicants in rehab however will be considered.

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Where to find the music in this guide/discussion paper

I have created a Spotify account that has playlists for many of the demonstration formats I have written about. It also contains playlists on other related topics.

If you do not already have a Spotify account it is both easy and fast to create one. They ask for very few details. It is also possible to create a free account.

Spotify is at https://www.spotify.com/uk/.

Once you have joined look for the search button on the web version or the search bar on the top left of the desktop app. In this search box, type **spotify:user:inspirationjukebox**. Your friend's profile will then appear in the main window. Click on the Follow button. You will then be able to hear my playlists.

A few of the tracks I mention are not on Spotify. You may find them on YouTube or iTunes. Occasionally, I have suggested other ways of locating them.

To find the lyrics that go with the songs, in some countries it is possible to download apps that will show them while listening to Spotify. Otherwise just Google them.

Other suitable tracks can be looked for on www.greenbookofsongs.com.

If you have any problems please email me at mail@andhealth.org.

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Introduction: The art of the more so

Theory, practice and some half decent tunes

'… "health musicking" can be understood as the common core of any use of music experiences to regulate emotional or relational states or to promote wellbeing, be it therapeutic or not, professionally assisted or self-made'[2] [3]

In this guide/discussion paper I mainly look at how to use pop music as a health musiking *educational* tool in a number of different ways. These include:

- Giving facts and theories to an audience
- Encouraging them to consider an issue and offering them help to change. This can be at sit down and watch performances as well as in group work, therapeutic, exercise or training situations

I also look at how to use pop music as a consultation tool, to help fund-raise, and for other purposes useful for health workers. I do not claim however to do look at all the different possible aspects of health musicking in any detail e.g. music therapy.

In the song *No Surrender* Bruce Springsteen talks about learning more from a three minute record than he ever learnt at school

I am particularly interested in how professionals or the public can use the rich back catalogue of existing pop tracks to improve well-being, rather than writing new songs. Playwright John Osborne reputedly talked about drama as *'being the art of the more so'.* In other words it makes its impact by being larger than life to show the truth. Musical performances can also do this.

In the first part of the guide/discussion paper I look at how to apply communication and health education theory to pop music. In the second half I give over 60 examples of formats that demonstrate how this could be done in practice. In doing this I am building on ideas I first wrote about on my *Sex and Drugs and Rock and… Health* website[4]. In particular see the *Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities* report that is part of this site[5]. Some of the guide/discussion paper you are reading now is lifted directly from this and other previous writing. Most of it however is new. It is based on my reading and thoughts around pop music and health education, as well as my limited practical experience. Pop music seems to be less used than other forms of popular culture to educate people. In this guide/discussion I attempt to change this. The ideas are

[2] Trondalen, G. & Bonde, L.O. (2012) 'Music Therapy: Models and Interventions' In: MacDonald, R., Kreutz, G. & Mitchell, L. (eds.) *Music, Health, and Wellbeing.* Oxford: Oxford University Press. Kindle Edition: Locations 1461-1463.

[3] I have used terms connected with 'feelings' and 'emotions' interchangeably as people do in everyday life. I am aware however that sometimes in scientific English they have different meanings.

[4] Burns, M. (2013) 'Reach the 'Hard to Reach'' *Sex and Drugs and Rock and… Health.* http://www.andhealth.org/ or http://www.sexanddrugsandrockandhealth.com/ [accessed 21 June 2013]. For technical reasons sometimes I use both domain names thought they are for the same site.

[5] Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].

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speculative and, as pop has been so little used, are based more on theory than evidence-based practice. I make no apologies for this but neither do I want to make extravagant claims. Instead I welcome discussion and feedback, particularly from practitioners who have actually experimented with any of the demonstration formats, or are encouraged to do so. I would be especially interested in hearing from musicians, as I have no talent in this area myself.

Welcome to readers not from health improvement or public health[6]

This guide/discussion paper is not just aimed at health improvement or public health workers. However, as I come from this background it does inform the ideas in it. Like all other professions it has its own jargon. I have tried to keep this to a minimum. However, below are some key concepts it maybe useful to understand:

Health and well-being

In 1946 the World Health Organisation defined health as: *'a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity'*[7]*.* This perhaps is something to aspire to, rather than ever totally achieve. On a daily basis a more practical definition may be about: '*feeling good and functioning well'*[8]. A further useful clarification is that: *'Health is… a resource for everyday life, not the objective of living…'*[9]

> ***'Mental health is defined as a state of well-being in which every individual realizes his or her own potential, can cope with the normal stresses of life, can work productively and fruitfully, and is able to make a contribution to her or his community'***
>
> **World Health Organisation**

[10]

Public health

Much of the health care system is about looking after individual patients. Public health, in contrast, is about how to keep whole populations healthy. This could be the population of a town or people with particular things in common e.g. sexually active young men. Public health is concerned with improving health in a number of ways. These include ensuring treatment services are effective and protecting populations from infectious disease or environmental hazards. In addition public health is interested in encouraging:

- Lifestyle change e.g. getting people to eat more healthily
- Personal development e.g. working to raise pupils' self-esteem
- Community development to empower and improve small local areas

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[6] The next few paragraphs are a modified version of Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* p.6. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].

[7] Preamble to the Constitution of the World Health Organization as adopted by the International Health Conference, New York, 19-22 June, 1946; signed on 22 July 1946 by the representatives of 61 States (Official Records of the World Health Organization, no. 2, p. 100) and coming into force on 7 April 1948.

[8] New Economics Foundation (2008) *Five Ways to Well-being.* London: New Economics Foundation. p.1.

[9] Ewles, L.& Simnett, I. (2005) *Promoting health a practical guide*. Oxford: Bailliere Tindall.

[10] World Health Organisation (2014) 'Mental health: a state of well-being' *World Health Organisation*. http://www.who.int/features/factfiles/mental_health/en/ [accessed 15 September 2014].

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- The increased use of preventative services e.g. breast screening
- The tackling of the wider determinants of health e.g. poverty, housing and transport

The purpose of this is to stop people becoming ill in the first place rather than spending time and money on curing them when they are sick. This is better not only in terms of reducing public spending; individuals will also feel healthier and experience less pain and inconvenience.

The profession has a range of tools to do all this. However in this guide/discussion paper I mainly focus on health education. NHS staff who actually carry out the health education work commissioned are often called health improvement specialists. Health improvement also includes other ways to promote health other than just education. In addition of course many other workers in the NHS, private and voluntary sectors are also involved in health education. Public health workers who commission work have recently become part of local authorities.

Upstream: The Ballad of the Health Improvement Worker

Picture a large fast flowing river. On the bank you can see hundreds of people trying to save everyone who is in the dangerous water. Many are already drowning or are scared out of their minds. There are dead bodies everywhere.

One person however is running away from the carnage. You hear one of the other rescuers shout out 'Where are you going? There are people here who need our help'.

The person replies 'I'm going upstream to find out why they're jumping, falling or being pushed into the river in the first place. Then I'm going to stop it happening.'

A version of this story was told to me at the start of my health education training

Health education

When I first started working for the NHS, 'health education' was the preferred term for work aimed at whole populations rather other terms. I worked in a health education unit. In a way this was misleading as much of the work we did was not educational. Some for example was to do with changing policy in organisations so as to improve health. For this reason, the overall term 'health promotion' became more popular in the UK. Currently the term 'health improvement' is used as a catchall to cove a wider range of approaches. Health education is a subsection of this. In this guide/discussion paper I continue to talk about 'health education', but only for work around information, communication, training, events, group work or one-to-one education. I chose to title this document however *Health Improvement: At Full Volume* as using 'health education' could have made it sound rather dated to some people. Rather confusingly the NHS has also started using health education to just mean staff training[11]. The World Health Organisation however continues to use it more to mean: '*any combination of learning experiences designed to help individuals*

[11] Health Education England (2014) 'Welcome to Health Education England' *Health Education England.* http://hee.nhs.uk/ [accessed 3 May 2014].

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and communities improve their health, by increasing their knowledge or influencing their attitudes[12]'. Generally I would suggest that health education approaches, including musical ones, are best used as only *part* of wider health campaigns. These might include work in schools, media campaigns and changes in the law.

Health inequalities

Illness is not distributed equally among everyone in the UK. Public health is interested in helping to reduce health inequalities between different segments of the population[13]. In general, communities that are poorer are sicker than those that are richer. There are also differences depending on other life circumstances too, such as sexual orientation[14] and ethnic background[15].

Engagement with the local population

The state needs to communicate with the public both to deliver appropriate effective services and retain its legitimacy. Engagement is therefore an essential, but not an easy, task. It means working in partnership with other people's agendas and interests. It is as much about impressions and feelings as it is hard information. Community development approaches, based on working from the bottom up, obviously have much to offer in this area. So does social marketing, with its emphasis on finding out what different segments of society actually think, want and need. This information can then be used to commission new services or improve existing ones, so as to meet the needs of the public.

> ***'We are not problems waiting to be solved, but potential waiting to unfold.'***
>
> Frederic Laloux

[16]

More than just being healthy in an unhealthy society

As I wrote this guide/discussion paper I became aware that it is also infused with ideas and experiences from my life outside of paid work in the health sector[17]. Some of the demonstration formats contain content about how people might live a life that is more authentic. They try to offer some answers as to how people may continue to challenge the rather superficial norms of a consumerist society and find something more real and alive. In part this is about moving beyond trying to patch people up so they fit in, but to changing our values and the way society is organised. It is also about creating a more equal society. I believe this can only be good for the planet and all of us.

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[12] World Health Organisation (2014) 'Health topics' *World Health Organisation.* http://www.who.int/topics/health_education/en/ [accessed 3 May 2014].
[13] Marmot, M. (2010) *Fair Society, Healthy Lives:The Marmot Review.* London: The Marmot Review.
[14] King, M., McKeown, E., Warner, J., Ramsay, A., Johnson, K. , Cort, C. , Wright, L., Blizard, R. and Davidson, O. (2003), 'Mental Health and Quality of Life of Gay Men and Lesbians in England and Wales' *British Journal of Psychiatry* 183 pp.552-558.
[15] Bécares, L. (2013) 'Which ethnic groups have the poorest health? Ethnic health inequalities 1991 to 2011' *University of Manchester and the Joseph Rowntree Foundation*. http://www.better-health.org.uk/resources/research/which-ethnic-groups-have-poorest-health-ethnic-health-inequalities-1991-2011 [accessed 24 March 2014].
[16] Laloux, F. (2014) *Reinventing Organizations*. Brussels: Nelson Parker.
[17] For example see pages 124, 141, 162, 170, 172, 202, 205, 211, 214, 229, 240 and 290.

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Why use pop for health purposes?

Many of the public are not that interested in health

'We are the enemy of the people. The problem is that we come across as spoilsports, telling people to stop doing things. There has never been a better time to think through how we get our message across. We need to make health sound exciting, and look at how we encourage people to make healthy choices.'
Fiona Adshead, Deputy Chief Medical Officer[18].

The then Deputy Chief Medical Officer's words above describe perfectly the theme of this guide/discussion paper. Health workers cannot assume everyone shares their passion for healthy living. The rising figures for lifestyle related conditions such as obesity may suggest otherwise in fact. Academic research from Cardiff University backs this up: *'…for many, it (health) exists as a flimsy, insubstantial idea*'[19].

Bono, of U2 once said, before singing *Helter Skelter*: *'This is a song Manson stole from the Beatles. We're stealing it back'*

I'm stealing back pop music from chart shows and talent contests, fun though they are. Music can also inform, help and inspire us

20

Why should the devil, or in modern day parlance Simon Cowell, have all the best tunes?

I do not really think that *The X Factor* or similar singing contests are the end of civilisation as we know it[21]. Neither am I suggesting that only 'serious' music which can be used for 'important' purposes is worthwhile. Music should be fun and entertaining too. Professionally, as well as personally, I think it is a mistake to look down on mainstream musical genres and shows such as *The X Factor*. They need to be accepted and perhaps even embraced. (That's not to say that issues around sexism in lyrics should not be challenged of course.)

Perhaps putting time into discovering what the passions of their target audiences actually are would pay dividends for health organisations. Then they need only look for the health links. This slant on the bottom up approach fits in well with community development and social marketing. Both of course are approaches that health workers and others already use. I have written about edutainment, that is entertainment for education purposes, in more detail in *Sex & Drugs & Rock &*

[18] Fiona Adshead, the then Deputy Chief Medical Officer at the UK Public Health Association Annual Forum 2006 and quoted in *Public Health News*, 27 March 2006. p.4.
[19] The work of Professor Gregory Maio, a psychologist from Cardiff University, on values is particularly relevant here. Some of his research, and the quote I used, are in Economic and Social Research Council (2007). *Britain Today 2007.* Swindon: Economic and Social Research Council. p.42.
[20] This was on U2's 1988 album *Rattle and Hum*. Charles Manson thought that the Beatles' song *Helter Skelter* was a coded message supporting his beliefs in a coming race war. He encouraged his followers to kill Afro-Americans to help spark this conflict off. See Bugliosi, V. & Gentry, C. (1994) *Helter Skelter - The True Story of the Manson Murders 25th Anniversary Edition.* London: W.W. Norton & Company.
[21] *X Factor* (2004-present) UK: SYCOtv, Thames (2012-present) and talkbackTHAMES (2004–11). [TV show].

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Health: How music and popular culture can help reduce health inequalities[22]. It has a long history, although on the whole in my opinion it has been used unsystematically. This is something I want to correct in this guide/discussion paper, specifically in terms of pop music. I am also aware that pop music seems to have been little used in health education compared to many other forms of popular culture such as magazines, computer games or comics. It seemed timely to address this, both as there is some interest now in choirs for health and because of the internet. It is now possible to easily find songs on sites such as YouTube or Spotify and lyrics on Google.

Use songs to reach people with low reading skills

Music has many centuries of use as an educational tool and has been used to support a variety of religious, political, and military purposes[23]. Relatively more recently it has been used by advertising companies to help sell products, services or even ideas[24]. However it is interesting that as long ago as the Nineteen Century it had a public health use, being used to change the law around children and alcohol[25].

> **Have you ever gone away singing a leaflet?**
> No, me neither, so perhaps music would sometimes be a better way to engage people

Music may have been used so much because of the low literacy levels in the past. Singing would therefore reach more people than the written word. Today according to the National Literacy Trust about 16 per cent, or 5.2 million adults in England, are 'functionally illiterate'. Their reading levels are only equal to that expected of an 11 year old, or even less. They could not pass an English GCSE. They can understand straightforward information on familiar topics if it is brief. However, reading information from unfamiliar sources, or on unfamiliar topics, can be difficult[26]. Perhaps events where instead they can hear information and talk to staff may get over some of these problems. Songs could be part of this.

I also wonder where as previous generations seemed to rely on the Classics or poetry to inspire them, whether this role has now been taken by pop music.

Music is popular with key target groups

It is possible to use national data to get an idea of what percentage of a target group are interested in pop music. I originally used Sunderland, a small city in North East

[22] Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].
[23] Starkey, D. *'David Starkey's Music and Monarchy. Episode 1, Crown and Choir'* BBC Two. 20 July 2013. 2010 hrs. This contains examples from Medieval and Tudor England.
[24] Huron, D. (1989) 'Music in Advertising: An Analytic Paradigm' *Musical Quarterly*. 73 (4) pp. 557-574. http://humdrum.org/Huron/Publications/huron.advertising.text.html [accessed 22 July 2013].
[25] The Nineteenth Century comic song *Why Should Children Go Into Public Houses?* helped to lead to a change in the law according to Hudd, R. '*Tickling Tunes. Episode 1, Satire'* BBC Radio 4. 18 April 2006.
[26] National Literacy Trust (2013) 'How many illiterate adults are there in England?' *National Literacy Trust.* http://www.literacytrust.org.uk/adult_literacy/illiterate_adults_in_england [accessed 8 November 2013].

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England, to show how to use this data[27]. This was to help decide what aspects of popular culture could be as a health education tool. The research showed the proportion of Sunderland's population that had an interest in music[28]. The data source, provided by Experian, still exists though now in a reduced form. So now more than ever, it is a good idea to also use independent local research to find out whether music is a good way of engaging different target groups.

I also think it worth considering whether it is still worthwhile using pop music even with people that are not that interested in it. Perhaps a short performance in a public place may still get the attention of people who are passing. To have a chance of doing this it would need to be entertaining, powerful and relevant. Two other things are also important. The first is the need to have workers on hand to follow up the issues raised in the performance. The other is to make sure that the approach is evaluated. This will show if the project was effective, should be modified in some way or was a brave but misguided attempt.

Plenty of songs on health themes exist

> ***'Although the lyrics of hip hop music are often associated with swearing, rapping about money and the exploitation of women, there are also rappers whose unfiltered narration goes beyond this by describing the harsh realities of their world and the coping mechanisms employed by some young people. The music can be rich with references, for example, to addiction, psychosis, bipolar disorder and the effects of urbanicity, poor nutrition and destructive parental influences relating to childhood maltreatment in the absence of positive role models'***
>
> *HIP HOP PSYCH, co-founded by Dr Akeem Sule and Dr Becky*

[29]

At first glance it might appear that pop music has a limited use in health education because the only topic people sing about is girl meets boy. This is actually not true. There are plenty of relevant songs in pop's back catalogue that can be used in projects around:

- Lifestyle change e.g. sexual health and mental health, as well as to a lesser extent smoking, alcohol, drugs and diet
- Personal development e.g. assertiveness, self esteem and resilience

[27] Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].

[28] The data I used in this work was from Experian's Mosaic Public Sector and Mosaic UK data sets for 2006. Much of the data is now available online by logging on for free at http://guide/discussion papers.business-strategies.co.uk/mosaicpublicsector2009/html/animation.htm [accessed 1 July 2013]. It is now also possible to get an idea, for nothing, of what different demographic groups live in an area. There are maps that show where the different target groups live in the UK, though these are not particularly detailed. Experian however now offer five free searches by postcode a day. The site provides figures on interest in live pop music. Click 'Select Data' then 'Engagement and Communications' then 'Attending arts events' then 'Pop/rock concerts'. Data is also provided on a range of health problems, as well as issues such as sporting activity. This is in addition to information on gender, income etc. Other data around groups' interest in pop can also possibly be purchased from Experian.

[29] Maudsley Learning (2013) 'Hip Hop Psych' *Maudsley Learning*. http://www.maudsleylearning.com/news-story/hip-hop-psych/ [accessed 8 November 2013].

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- Community development e.g. people working together
- Tackling the wider determinants of health e.g. poverty and social action

There are also some songs about specific diseases, such as cancer.
In the second section of this guide/discussion paper, I give practical examples of songs and how to use them. I am interested both in how to use music to reach large numbers of people at an event, as well as with smaller educational groups.

Why use old songs and not just write new ones?

Of course it is possible to get the public to write their own health songs or hire composers to do so. Both approaches are quite legitimate. In the past, I thought people writing their own songs might be a good way to get them to explore topics or express feelings; I wondered however about the end result. Would they be good enough, musically or lyrically, to perform to other people? I doubted therefore if such songs could generally be used as health education tool with others. I still think this to a certain extent. However listening to the work of Music in Prisons has altered my opinion somewhat[30]. This project sends music workers into jails to help prisoners write, perform and record their own tracks. I have often found these songs to be very moving. (Of course there is also no reason why existing and especially composed songs cannot be used together.)

However, in this guide/discussion paper I focus on using already existing pop songs. This is partly because it is an approach that seems to have possibility and that has not really been tried before. It is partly because I personally have no song writing talent, so am playing to my own strengths. I imagine I am not alone in this lack of ability. So I also hope to inspire and empower other health professionals who are unmusical but are still interested in using pop songs. It is also worth highlighting that quality control may also be less of an issue, if you can choose from already existing songs.

> ***' … that is what poetry is, is us hearing ourselves better. It throws light on things. All art does that, it sandblasts reality with light'***
>
> Fiona Shaw

[31]

It could also be argued why use music with the need for instruments and specialist performers. Why not just use actors? Obviously, Theatre in Education has a long history in schools. It can be used to engage young people as it is lively and novel. It is also in an environment where the audience cannot leave. In the outside world it still has its place. However, in a shopping mall it may grab people's attention less than music. Even a short play may need more time to impart a particular view than a three minute pop song can. In addition, if someone misses the beginning of a play it may be difficult to follow. With singers however they start again with a fresh song every three or four minutes. Perhaps that's partly why there are often buskers in many town centres but very few story tellers.

[30] The Irene Taylor Trust (2014) 'Creating Music. Transforming Futures.' *The Irene Taylor Trust.* http://www.irenetaylortrust.com [accessed 21 September 2014].
[31] Shaw, F. 'Interview' In: *Great Poets in Their Own Words - 1. Making It New 1908-1955*. BBC 4. 10 August 2014. 0900 hrs.

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Research shows songs can influence people's views on topics

There seems to be little research into using songs as a way of influencing people. Research has shown though that listeners can have problems correctly identifying the intended subject of pop music lyrics[32]. However, other research has shown that music and lyrics do influence people's view. 70% of 16 year olds in one study said that lyrics had influenced the way they thought about an important topic[33]. It seems likely then if songs are used for health education that the lyrics and the ideas behind them need to be easy to follow. It is also true that more research is needed with a wider range of target groups to really understand the potential of pop music. Proper evaluation of any projects that are tried out could be a good place to start.

> ***'For the rest of my life, I will always remember my experience of seeing Wicked. I was brought to tears several times during the performance. I identified very strongly with the character of Elphaba… I knew the pain she experienced as she was shunned… I, too, have been looked at as an outcast… I never thought that my life could be portrayed on stage, I never thought that the theatre could move me as much as it has… Open Doors has opened a new life for me. Open Doors has given me confidence… Thank you'***
>
> Farrah Abuzabria sharing her experiences of the musical *Wicked* and the Open Doors mentoring programme that explored the relevance of theatre to young people

[34]

Red Wedge: An example of engaging with young people[35]

Pop music can also help to alter the image of an institution. Before the 1987 election the Labour Party was concerned that it was out of touch with young people. It used Red Wedge to try to reach them. Red Wedge was a number of well-known musicians who performed for young people on behalf of the party. Their concerts also gave MPs a chance to mingle and talk with young voters. Although Labour still lost the election they successfully increased their votes in the 18-24 year old age group. Bryan Gould, a senior member of the party at the time said that Red Wedge had been: *'an important part of our efforts to reach the young*[36]*'*. Perhaps this suggests that similar approaches could be successful on health themes. Gigs could

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[32] Konecni, V.J. (1984) 'Elusive Affects Of Artists 'Messages' in Crozier, W.R. And Chapman, A.J. (eds.) *Cogitative Processes In The Perception Of Art*. Amsterdam: Elsevier Science Publishers quoted in Hargreaves, D. J and North, A.C. (eds.) (1997) *The Social Psychology Of Music.* Oxford: Oxford University Press pp. 76-77.

[33] Leming, J.S. (1987) Rock Music And The Socialization of Moral Values In Early Adolescence' *Youth And Society.* 18(4), pp. 363-383 quoted in Zillmann, D. and Gan, S., Musical Tastes In Adolescence from Hargreaves, D. J and North, A.C. (eds.) (1997) *The Social Psychology Of Music.* Oxford: Oxford University Press. pp. 76-77.

[34] Abuzabria, A. is quoted in full in a letter in Cote, D. (2005) *Wicked The Grimmerie*. New York: Melcher Media p184.

[35] This paragraph is based on Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* p.40. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].

[36] Deneslow, R. (1989) *When The Music's Over*. London: Faber. p. 231. Music has also been used to increase the number of young people voting e.g. Rock the Vote (2013) 'Rock the Vote Building political power for young people' *Rock the Vote.* http://www.rockthevote.com/ [accessed 15 July 2013].

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be performed that would attract local people to talk to health staff. The music could also be health focused.

How music may help meet health targets

There seems to me to be an intrinsic link between songs and well-being. Both have a strong connection with feelings. Both music and lyrics can be emotionally charged. A person's sense of self and of well-being is also very emotional:

- How do I feel about myself?
- Do I feel self hatred or acceptance?
- How do I feel about life, about illness, disability, sexuality, food or exercise?
- How do I feel about having feelings at all?

> ***'Beethoven's Ode to Joy announced that music could, as he believed, convert the whole world to the ideal of universal brotherhood. That music should henceforth be about reforming humanity was a challenge that younger composers eagerly accepted'***
>
> Howard Goodall

[37]

It seems probable to me then that songs may well be a powerful way into exploring health issues. This could be through the use of lyrics, story or metaphor. Music can probably only be used effectively when it is clear what purpose it is being used for. Theoretically it can be used to achieve a number of different aims. These include:

- To attract people to a stall or event
- To give out health messages and ideas. These can be individualistic, e.g. about individuals giving up smoking. However they can also be political, e.g. about inequality. The ideas maybe new or ones that people are ignoring or in denial of
- To show people the skills needed to be healthy
- To move people at an emotional level so as to engage them about health issues (or even put them back in contact with a part of themselves that was hidden)
- To help people in terms of the Five Ways to Well-being[38]
  - As a way of encouraging someone to learn something new by joining a choir
  - To help people connect with others. This could be by connecting with people at a social dance or opening up after listening to a particular song
  - To help people to notice what is going on in the present e.g. by really listening to music
- To enhance positive health activities. An example of this could be using music at lantern festivals (See page 222.)
- To change people's image of an organisation, so they feel more positive about it. As a result they may also want to be involved in it more actively, if they think this will be useful or fun
- To be used as an effective but superficial tie-in e.g. how the private sector uses music all the time in adverts

[37] Goodall, G. *Howard Goodall's Story of Music*. *Episode 3, 'The Age of Elegance and Sensibility'.* BBC Two. 9 February 2013. 2100 hrs.
[38] New Economics Foundation (2008). *Five Ways to Well-being.* London: New Economics Foundation.

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It may be possible to use music to meet more than one aim at a time. (As well as offering relaxing escapism.)

Of course ultimately workers can only offer an environment and opportunities for change, individuals themselves have to want and be able to make use of them.

> ***'Artists use lies to tell the truth'***
>
> *V for Vendetta*

39

It may also be as a baby boomer that I have misread the future. The maths may not work out. It maybe both more effective and efficient to concentrate more on social media approaches especially as time goes on. However, even here I believe that finding ways of engaging with people using their own interests will be important. I have written about this briefly on page 183. I would be delighted to hear the thoughts of others on this issue[40].

[39] *V for Vendetta* (2005) Directed by James McTeigue. UK: Vertigo Comics, Virtual Studios, Silver Pictures, Warner Bros. Pictures. [Film: 132 min].
[40] Email me at mail@andhealth.org

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Who can pop music be used with?

Not just young people

Several generations have now grown up listening to pop music that is derived from 1950s Rock'n'Roll. They have not given up listening to it simply because they are no longer teenagers. Using pop music as a health education tool therefore may reach a wide range of target groups.

As mentioned on page 16 Ihave previously looked at how to use commercially available market research to find out what interested different demographic groups[41]. I used Mosaic data from Experian to find out what key target groups in Sunderland were interested in.[42] I also cross-referenced this against factors such as health problems, where they lived and where they spent their free time. Pop music was often listed as a popular interest by many people. This I believe demonstrated its potential to be used as a tool to tackle the health problems of the target groups who were listening to it.

> ***'The opportunity exists for commissioned health improvement to feel different, with communities engaged in activities they have helped direct and which address their wellbeing concerns. These opportunities will be rich in skills based development, personal and community challenge, as well as being enjoyable and fun. Local people, at whatever level of competency, will be seen as part of the solution to local health needs…'***
>
> Royal Society of Public Health

[43]

Perhaps one of the key things in using pop music is flexibility. There may be a need to adapt the style of the music to match the current genre preferences of the target group. This is explored more on page 163.

Pop music can be adapted to meet the need of the group

Another useful way to answer the question 'Who can pop music be used with?' is to look at the Transtheoretical Model and in particular the states of change aspects of it[44].

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[41] Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].

[42] Experian (2011) 'Mosaic Public Sector Interactive Guide' *Experian.* http://guides.business-strategies.co.uk/mosaicpublicsector2009/html/visualisation.htm [accessed 24 March 2014]. This guide describes the demographic groups that Mosaic lists. At least one council I know of have shared which of these groups live in different wards. Check to see if you can get hold of this information for free anywhere if you cannot afford to buy it. Though there is less about hobbies included now.

[43] Royal Society for Public Health (2014) 'The RSPH guide to commissioning for health improvement' *Royal Society for Public Health*. p.37. http://www.rsph.org.uk/en/about-us/latest-news/index.cfm/pid/42C2C642-4245-45A6-B3BAEB46068D8824 [accessed 31 May 2014].

[44] Prochaska, J.O., Redding. C.A. & Evers, K.E. (2008) 'The Transtheoretical Model and Stages of Change' in Glanz, K., Rimer, B.K. & Viswanath, K. *Health Behaviour and Health Education.* San Francisco: Jolley-Bass. pp. 97-121.

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Within this model the Stages of Change approach divides individuals up by where they are in terms of changing their behaviour. This can range from not even considering the need to change to having successfully changed long term. People in these different stages need to be targeted differently. The approach was originally devised for working with individuals. However, workers focusing on demographic groups could research where in the Stages of Change continuum their target population fitted.

Using pop culture may be particularly useful with people who are not thinking about changing. These pre-contemplators may be attracted to projects or events that tie in with their own interests e.g. pop music. This may then give health workers an opportunity to interact with them. This opportunity might not exist if a project was simply about a particular health issue. Pre-contemplators might not pay it any attention.

Pop music could also, perhaps, be used in some of the other stages too.

> ***'They're in surprise mode, so they're more ready to listen, because novelty actually primes the brain, you know. When you're in surprise mode you're open to anything, rather than stuck in your limited perspective of the world - "Oh I like this, I don't like this" - which is how we usually function'***
>
> Comedian and psychotherapist Ruby Wax describing audience reaction to her show about mental health. Though she is talking about a different art form, perhaps music can also offer audiences similar novelty too

45

Pre-contemplation

People in this stage are not thinking about changing their behaviour. This could be because of a lack of information or a conscious choice not to. Music could be used both to get their attention and then engage them further by being interesting and relevant. The Transtheoretical Model itself suggests several processes that are useful to help people move on from pre-contemplation. They are:

- Consciousness Raising - Finding and learning new facts, ideas, and tips that support the change to more healthy behaviour
- Dramatic relief - Experiencing the negative emotions, e.g. fear, anxiety or worry, that goes with the unhealthy behaviour
- Environmental re-evaluation - Realising the consequences of unhealthy behaviour or the potential positive effect of healthy behaviour. This could be on pre-contemplators' own lives or those of people around them[46]

All of these factors could theoretically be built into a musical event. It would also be important to make sure that support was available to:

- Help people deal with their feelings
- Follow up on any desire to change

[45] Mochan, K. (2013) 'The New Head Girl' *Benhealth.* Auturm 2013. p.12.
[46] Prochaska, J.O., Redding. C.A. & Evers, K.E. (2008) 'The Transtheoretical Model and Stages of Change' in Glanz, K., Rimer, B.K. & Viswanath, K. *Health Behaviour and Health Education.* San Francisco: Jolley-Bass. pp. 99-105.

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Pop music may also be a way of engaging those pre-contemplators who might otherwise be there in body but not in mind or spirit! This group could include some pupils at school, turned off by conventional health education.

Contemplation

These are people who intend to make a change within the next six months. The processes above still apply. In addition, there is also an additional factor:

- Self-re-evaluation - Realising that behaviour change is an important part of one's identity as a person[47]

Preparation

People in this stage are defined as intending to change their behaviour within the next 30 days and as already having taken some steps to do so

Action

People at this stage have changed their behaviour for less than six months.

Maintenance

People in this stage have changed their behaviour for more than six months.

The stages of preparation, action and maintenance are probably not particularly suitable for targeting with musical events. However, I wonder if some of the individuals concerned might be able to use music to help them change their behaviour. Perhaps they could use songs to reward themselves or to celebrate and reinforce success. Similarly, perhaps they could use music to alter their mood or to divert their attention when they are tempted to relapse. (See page 240) I would be interested in hearing from anybody who has either case studies or research into using music in this way[48].

> ***'And there is something else art is very good for. Art is fantastic for propaganda. I'm really keen that we should learn to use art as propaganda… regimes and governments and powerbases have always used the idea that art can stir us, move us and motivate us but it's scary… So if I'm saying that art can and should be propaganda I don't mean propaganda on behalf of evil. I mean propaganda on behalf of good'***
>
> Alain de Botton

[49]

(Although I said that the last three stages are not particularly suitable for targeting with musical events, this was in terms of individual behaviour change. I wonder if the Stages of Change could be adapted for use around people's political behaviour. This would be with the aim of encouraging and enabling them to take action to change health policy, the law or the behaviour of industry. Music certainly played a part in helping individuals to take collective action during the Civil Rights movement in

[47] Prochaska, J.O., Redding. C.A. & Evers, K.E. (2008) 'The Transtheoretical Model and Stages of Change' in Glanz, K., Rimer, B.K. & Viswanath, K. *Health Behaviour and Health Education.* San Francisco: Jolley-Bass. pp. 99-105.
[48] Contact me at mail@andhealth.org .
[49] de Botton, A. (2013) 'Alain de Botton on Art as Therapy'. *YouTube.*(20:10 - 21:03/45:17) http://www.youtube.com/watch?v=gFnNgTSkHPM [accessed 27 January 2014].

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America in the Sixties. I have explored aspects of this issue in more depth on page 214.)

Termination

This is the final stage. These are people who have changed their behaviour and who are 100% confident they will not relapse back into old ways. (Relapse can happen at any of the other stages of course.)

A different view[50]

Another question worth considering is when to target particular social groups and when to try to involve everyone. Marketing stresses targeting. However, in an article in *Sounding Board*, the journal of community music, Andrew Peggie argued the opposite view[51]. He believed that to build community, different groups must mix. The idea of having different music projects for different groups is a mistake in his opinion.

> ***'…music is the life blood of our young people and it is this nation's common currency'***
>
> The then culture minister David Lammy

[52]

Personally, I think it depends on the aim of the project. I can see that in terms of community building it would be important to engage a wide cross-section of people. In this situation, research would be useful to find out what kinds of music would best do this.

An example of a cross-community project is given on page 222.

Finally, it is worth saying that pop music can still be used with people with hearing problems through the use of signed song interpreters[53].

[50] This short section is a modified version of Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* p.60. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].
[51] Peggie, A. (2006) 'Sounding Off 'Sounding *Board: The Journal of Community Music.* Autumn p.8.
[52] Lammy, D. speaking at Child Poverty Action Group event in 2006 quoted in Stephens, K. (2006) ' More Participation, Possibly' *Sounding Board: The Journal Of Community Music.* Summer pp. 8-9.
[53] Inspiration (2014) 'An interview with Cliff Lee' *Inspiration.* http://www.inspirationuk.com/about-us/an-interview-with-/an-interview-with-cliff-lee/ [accessed 28 April 2014].

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Health education theory and pop music

Social marketing, health education and pop music[54]

I believe that theory is essential to developing good practice. In the previous section I looked at the Transtheoretical Model. Here I examine some other ideas that might be useful in using pop music as a health education tool.

Social marketing is not the same as advertising. Social marketing is about initially finding out about the needs and life circumstances of the target groups. This includes what would encourage or discourage them from changing their health behaviour. The response to this research could be advertising campaigns. However, it could equally be changing how services are provided or lobbying government. In terms of using popular culture, social marketing techniques can used to:

- Decide on the messages or issues that should be focused on
- Select the form of popular culture to be used e.g. hip hop or cricket
- Find out where to make an intervention e.g. where do the target group go or what radio stations do they listen to?
- Fine tune projects to make sure they are effective

Below I list some of the key lessons health educators can learn from social marketing[55].

Set behavioural goals

Social marketers may aim to get the target group to change their behaviour or to maintain it. So, as an example, they might try to stop people smoking or stay as quitters. Messages in shows and some songs may need to tie in with this.

Being a mere sound track to our lives is not enough. Music can help us achieve our deepest desires and goals

Divide up the population

It is useful to be as precise as possible. Try not just to rely on age, class and gender classifications. Instead also be aware of beliefs and behaviours.

Make use of research

Find out about the target group. Why do they behave as they do in terms of health? How can they be reached? What special needs, interests or characteristics does the group have, that might be useful to know about? (This could include whether they like certain types of pop music or hate all of it.) Pre-existing research such as Mosaic may help to answer some of these questions but usually additional local research

[54] The next few paragraphs are a modified version of Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* pp.23-24. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].

[55] National Consumer Council (2006) *It's Our Health! Realising The Potential Of Effective Social Marketing (Summary).* London: National Consumer Council. p.42. Available online at http://www.thensmc.com/sites/default/files/ItsOurHealthJune2006.pdf [accessed 9 July 2013]. (Note that the focus on pop music in this section is my interpretation of this work. As a result I have also used different headings to those in the document.)

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would be necessary. This would often include finding out more specific information about the factors that affect whether people change their health behaviour. These insights are important for focusing projects. However, in the demonstration formats I talk about later I have unfortunately not been able to give any examples. This is because they are only hypothetical examples.

Be aware of the cost of healthy behaviour

Social marketing stresses looking at research. This should include finding any hidden costs to the target group of being healthy. This does not need be financial. Reading health information that is boring, for example, 'costs' the target audience, in terms of their time and happiness. If they will not pay this cost, the message will not get through. The answer may be to make the message more relevant and interesting. This might involve linking it to something that they are interested in, which could include music.

Be aware of the competition

How do health educators overcome the marketing of the big alcohol, tobacco and food companies? Do what they do but better. One thing they do is link popular culture to their products. They are often particularly keen on sport, blockbuster movies and pop music[56].

> **I was working at a local event. The navy had a jet simulator for people to try out. The police also had some fun high tech equipment to play with. We had some juice and a pile of NHS leaflets. This was my Mickey Rourke *'Hey, let's put on a show'* moment. Ever since then I've seen the potential for a live health and well-being band to really engage people**

[57]

Make use of appropriate theory

Social marketing theory does not say what theories to use. It does stress however the need to base projects on theory. A number of theories are used in this guide/discussion paper but others may be more appropriate in different circumstances.

Use a range of approaches

If you always sing the same notes, you'll always get the same tune. Be creative. Use the research to try something appropriate with the target audience. It is also worth pointing out that often more than one approach is needed to make a difference[58]. It may be useful to produce projects that use a range of ideas that interest the target group e.g. pop music and romantic novels. (See page 242.) These may be integrated with each other but do not have to be.

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[56] Burns, M. (2014) 'Discover how to engage 'hard to reach' groups' *Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/Rockroll4.pdf [accessed 18 March 2014].

[57] Though it seems to be an urban myth that Hollywood legend Mickey Rourke ever actually said these exact words.

[58] Smedley, B.D. & Smye, S.L. (eds.) (2000) *Promoting Health: Interventions Strategies from Social and Behavioural Research.* Washington, D.C.: National Academy Press in Glanz, K., Rimer, B.K. & Viswanath, K. (eds.) (2008) *Health Behaviour and Health Education.* San Francisco: Jolley-Bass. p.31.

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Pre-test

Pilot any interventions first so improvements can be made early on.

Rational thought and emotional feelings are both important[59]

Decision-making can of course be based on rational processes. It can also be based on other factors, such as how someone feels about who is giving the information out. Professor Maio from Cardiff University has found that feelings are one of the four psychological barriers that stop the fight against obesity. This is because:

'…people often possess feelings that they are unable to retrieve from their memories, or are unwilling to admit to others. For example, even though people may consciously endorse exercise, they may non-consciously associate it with pain, difficulty and exertion.

Laboratory experiments have shown these automatic feelings are more accurate at predicting people's behaviour than their conscious attitudes…[60]'

In other words it may be useful to think of the *emotion* as the glue that holds the *message* part of attitudes or beliefs in place. The message part could be something like exercise is difficult and people will laugh at me. In this example the emotion could be the fear of being hurt in this way.

Similarly by extension socialisation around gender, race, class and a whole range of other issues are also held in place by feeling as much as rational thought.

> ***'… music allows us to feel pain and pleasure simultaneously. Both as players and as listeners'***
>
> Daniel Barenboim

[61]

Feelings are not necessarily a bad thing of course. They are part of being human and feeling fully alive. Research shows people want to be happy – an emotion[62]. However, when making decisions around health, feelings often need to be tempered by conscious awareness and rational consideration. Short term happiness may need to be measured against long term unhappiness e.g. around the consequences of sexual behaviour, eating or drinking. However, health programmes can make use of people's desire for short term happiness by making involvement in health education projects more fun.

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[59] The next few paragraphs are a modified version of Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* p.45. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].

[60] The work of Professor Gregory Maio, a psychologist from Cardiff University is relevant here. Some of his research and the quote I used are in Economic and Social Research Council (2007) *Britain Today 2007.* Swindon: Economic and Social Research Council. p.42.

[61] Barenboim, D. *'In the Beginning Was Sound'* BBC Radio 4. 7 April 2006. (I wonder in part if this is because it is good to know that someone else shares the same pain and knows how we feel.)

[62] Skevington, S.M., McArthur, P. & Somerset, M. (1997) 'Developing Items For The WHOQOL: An Investigation Of Contemporary Beliefs About Quality Of Life Related To Health In Britain'. *British Journal of Health Psychology*. 2 pp.55-72 quoted in Argle, M. (2001) *The Psychology of Happiness.* Hove, UK: Routledge. p.1.

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The cognitive-affective-behaviour approach to health education suggests a number of factors need to be addressed to change behaviour. In practice I suggest throughout this guide/discussion paper that interventions need to focus on attitudes, values and feelings, as well as knowledge and skills[63].

Pop music is by its very nature is emotional. It can however also be used to examine issues more rationally. Skills can be taught as part of the overall health education package that pop music is part of. Some skills may also have songs written about them e.g. resilience[64].

> ***'… extensive research in music psychology affirms that "music can induce just about any emotion that may be felt in other realms of human life"'***
>
> In *Music, Health and Wellbeing* edited by Raymond MacDonald, Gunter Kreutz and Laura Mitchell

[65]

There is a wide range of music to choose from that may work as a tool to deal with emotions. The final choice, as always, will depend on a number of factors such as the research evidence and the aims of the project. Music, in fact, by its very nature is emotional. Sometimes it may be useful to choose songs that bring up 'difficult' emotions like embarrassment or anxiety. For example see the mini-musical *We Can Work It Out* on page 129. Some of the songs in this may bring up the pain as well as the pleasure associated with raising teenage children. This may be appropriate if it opens up a discussion and action on this topic. At other times, it may be more useful to choose emotionally upbeat pieces to encourage people that they can change. For example, some of the songs in *Move That Body, Sweat That Brain* on page 202.

One set of researchers also argue that negative moods encourage rational thinking, where as positive moods tend to lend themselves to other ways of thinking[66]. This may also have implications for how music is used.

AIDA and pop music[67]

Not the opera. (Unless the target group is upper class and the research shows they love Verdi.) AIDA was once a popular conceptual model for creating advertising messages[68]. It is no longer fashionable with marketing theorists. However, I think it's simplicity still makes it useful when planning pop music health education events. Here I explain what AIDA stands for and give an example of how it might be used.

---

[63] Blanaid, D., Watt, R., Batchelor, P. & Treasure, E. (2002). *Essential Dental Public Health*. Oxford Press: Oxford. p.156. This educational theory is sometimes also described using the terms the three legged stool.
[64] See my Spotify account. Go to page 10 for more information.
[65] Altenmüller, E. & Schlaug, G. (2012) 'Music, Brain, and Health: Exploring Biological Foundations of Music's Health Effects' In: MacDonald, R., Kreutz, G. & Mitchell, L. (eds.) *Music, Health, and Wellbeing.* Oxford: Oxford University Press. Kindle Edition: Locations 1265-1266.
[66] Kapranos, A. quoted in *Feedback: Your Essential Youth Music Update.*1 (Summer) 2005.
[67] The next paragraph is a modified version of Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* p.24. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].
[68] Strong, E.K. (1925) 'Theories of Selling' *Journal of Applied Psychology.* 9, pp.75-86.

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Get Attention
'That band's playing music I like. I think I'll check them out'
Hold Interest
'They're doing a musical about teenage pregnancy. It's quite moving as well as being relevant to my worries about my daughter'
Arouse Desire
'I really don't want us to end up in the same situation as the people in the musical. I've left sorting this out too long.' (Thought the subheading suggests a feeling state this step could be intellectual too.)
Obtain Action
'I'm going to talk to the health workers by the side of the stage, about my daughter.'

Very brief advice in a few words

Ask, Advice and Act, a form of very brief advice, is a 30 second approach that health professionals can use to try to help people to improve their health[69]. It fits in well with the follow up work needed after a musical performance. In other words, at the action stage of AIDA. Brief advice will by its very nature not work every time. However, it is a useful tool when there is extremely limited time to speak with someone. It has three steps:

- Ask e.g. Do you smoke? (Assuming that the event was about smoking)
- Advise e.g. Would you like to stop because (and add a relevant reason for that target group)
- Act, i.e. Encourage people to act by signposting to the next step. This could be by giving them a leaflet about local quit services

This maybe a useful approach at a musical event as workers may only have a limited chance to talk to individual audience members. Of course, the public may also want to stop and ask specific questions.

> ***'Not every end is a goal. The end of a melody is not a goal'***
>
> Friedrich Nietzsche's comment set me thinking. Although I have stressed the importance of behaviour change in this document, an internal change in how a person feels or thinks can be just as important. This could include simply being able to enjoy living more in the present. Music and dance could help here

[70]

Pop music, community development and the theory of social capital[71]

In a wider sense, music could also improve how members of a community feel about themselves and each other. Taking part in cultural activities can improve individuals'

[69] Fairhurst, A. (2010) 'Developing a joined up approach to smoking cessation in primary and secondary care' *Nursing Times.net.* http://www.nursingtimes.net/nursing-practice/clinical-zones/smoking-cessation/developing-a-joined-up-approach-to-smoking-cessation-in-primary-and-secondary-care/5019416.article [accessed 12 December 2013].
[70] Nietzsche. F. (1996 edition) *Human, All Too Human: A Book For Free Spirits.* Cambridge: Cambridge University Press. p.360.
[71] The next few paragraphs are a modified version of Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* p.27 and p.46. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].

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sense of belonging and trust within their community. Sunderland, Gateshead, Nottingham and Knowsley councils took part in Beacon schemes that looked at regeneration through sport, culture and tourism. Research found that *'well-run cultural services can have far-reaching benefits, including reducing problems in health, education, crime and anti-social behaviour'.* They help with social cohesion and social capital, providing the *"bridging capital' that brings different classes and groups together'*[72]*.*

> ***'I opened the Troubadour motivated in part, I think, by the idea that music could be an important medium for expressing some of the things I learnt in college; some of the things about mankind and how we could keep this whole world together'***
>
> Doug Weston, owner of the Troubadour club that played an important part in the careers of artists like Elton John, the Eagles, James Taylor and Joni Mitchell [73]

Musical events can be part of the social capital that creates this sense of belonging. This may be in a geographical area e.g. a small local festival. However, it can also be about combating a sense of isolation or distrust amongst other groups. Bonkersfest was a free music and arts festival with a mental health theme. It aimed to challenge stigma and exclusion, and to celebrate diversity. This quote from a 2006 press release for the event, sums it up well: *'The mad have a tendency to ghettoise; we are against this and we want to show the local community the positive side of mental illness …'* [74]

To get most out of all the theories explained in this section in a real life project it would probably be necessary to blend at least some of them together.

[72] I&DeA + Regeneration and Renewal (2004) *Cultural Connections: Exploring The Power Of Culture As A Catalyst For Regeneration* in Department of Culture, Media And Sport *Culture at the Heart of Regeneration.* London: Department of Culture, Media and Sport. p 33, reference 31.
[73] *Troubadours: The Rise of the Singer-Songwriter* BBC 4. 8 July 2011. 2100 hrs.
[74] Bonkersfest (2006) 'Bonkersfest' *Bonkersfest.* http://www.bonkersfest.com/ [accessed 10 April 2007].

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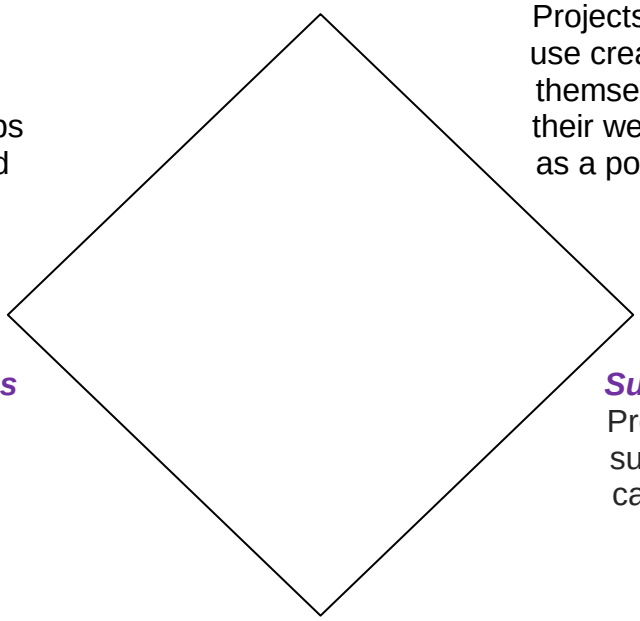
Dimensions of pop music and health

Analysing pop and health

In *Arts, Health and Well-being Beyond the Millennium* the key dimensions of arts/health are described using the below diamond shaped diagram[75].

Unity is health
Projects whose starting point is to enhance social relationships as these are good for health.

Creativity and well-being
Projects that help people to use creativity to express themselves to promote their well-being. Art is seen as a potential therapy.



Engaging groups
Projects that use art to explore or communicate health topics with groups of people in the community.

Supporting care
Projects that use art to support health or social care.

These are approaches that encourage people to participate with artists in art projects. The demonstration formats described later in this guide/discussion paper are mainly in the 'Engaging groups' category. They are generally not just concerned with individuals, and are health services, or more accurately health education focused. Not all are them are concerned with 'active' participation by the public[76]. I am also interested in expanding how arts & health education can be used to take in other ideas too. There are also elements of 'Unity is health' and 'Creativity and well-being' in some of the demonstration formats I describe later.

There is in fact a wide range of different ways of using the back catalogue of pop music as a health tool. None are necessarily better than any other. It is more a question of finding the right approach for a specific purpose. To be able to do this it might be useful to consider where an approach sits on a number of dimensions. I have listed some of these in the next few pages. They overlap and there may well be more. They look at pop music from a different theoretical perspective from the ideas listed on page 26 of this guide/discussion paper. In general terms they look at questions of why and how to use pop music. Many of the examples given are also explored in more depth later.

[75] Royal Society of Public Health and the Philipp Family Foundation (2013) *Arts, Health and Wellbeing Beyond the Millennium* London: Royal Society of Public Health and the Philipp Family Foundation. p. 49. (The author(s) acknowledge Mike White of the University of Durham for the diamond diagram.)
[76] On page 54 I look at different levels of participation e.g. from being in the audience to performing.

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The first set of dimensions look at more philosophical questions around using pop music.

Individualistic - Political

This dimension considers where a particular approach sits in terms of improving health along a line from individual responsibility to government responsibility. In practice, possible points on this line include:

- ***Individual responsibility*** (An example could be showing people how to use recorded music to change their moods. See page 240)
- ***Self-help with other people sharing common experiences (***An example could be encouraging support groups to use pop music as part of their activities. See page 170)
- ***Better use of services*** (An example could be using music as a way to engage and consult the public to help change local health or social care services. See page 226)
- ***Community building*** (This could include using music to bring people together and create more of a sense of community. A festival might do this. See page 261)
- ***Political education*** (This could include using pop music to get people to reflect on issues. This could be the public or decision-makers. See page 226)
- ***Political action*** (An example could be using music as a tool to empower people to tackle inequality. See page 214)

> ***'It just kind of made you feel valid as a person. It made you feel that what you felt it was OK to feel that way. You didn't have to be happy all the time...'***
>
> This comment was by a member of the public on the *People's Songs* talking about the band the Smiths. Sharing common experiences could include the bond between a band and an individual fan

[77]

Manipulative - Empowering

This dimension also looks at issues of power. This time it is in terms of levels of awareness. How conscious of their choices are the groups or individuals that are being targeted by health workers? Points on this line include:

- ***Manipulative*** (I remember a discussion at one conference about how community music sessions were sometimes funded by agencies wanting to change the participants in someway. This runs the risk of being unethical if they are not made aware of this[78])
- ***Subliminal*** (A commercial example would be playing music identified with different nations in supermarkets to increase sales of foods associated with these countries[79]. Theoretically this could be a healthy selection of meals)
- ***PR purposes*** (An example could include playing a particular mood of music to link a service to that positive mood. Again there is not a conscious choice by the

[77] Maconie, S.*'The People's Songs: How Soon Is Now - The Sound of the Post-Industrial North'* BBC Radio 4. 31 July 2013. 2200.
[78] *Everyone Deserves Music Symposium* put on by Sage Gateshead and Sound Sense at the Sage Gateshead, UK on 29 April 2014.
[79] Hargreaves, D. J & North, A.C. (eds.) (1997) *The Social Psychology Of Music.* Oxford: Oxford University Press. Is the example I give more manipulative because it is for commercial rather than for people's 'own good' or is this irrelevant?

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listener to feel or act in a particular way[80]. This approach could be used as part of an advert or at a live event. See page 97)

- ***Entice*** (This could include encouraging people to come to a health event by putting on music. Most of the music in this guide/discussion paper is used at least in part in this way)
- ***Persuasion*** (This could include using the totality of a musical performance, e.g. theme, lyrics, sound, presentation and facts to create a desired emotional reaction leading to people donating money. There would be little rational decision-making in this. This approach could be as part of a concert or musical. See page 103)
- ***Persuasive informing*** (This could include using music as a tool to give out factual messages in an emotionally positive way. An example of this could be using a musical on sexual health to demonstrate that student health services are young people friendly and understand their needs. Both the music and the story would do this. See page 132)
- ***Information giving*** (An example could include using song to reinforce factual messages. This could include simple tunes for young children on tooth brushing and other behaviours to backup conventional teaching. See page 154)
- ***Education*** (An example could include using song to stimulate intellectual exploration. This could include using songs as part of a debate. See page 168)
- ***Therapy*** (This could include using music to deliberately stimulate and access beliefs and feelings so that they can be consciously dealt with. This could include using songs with storylines on particular issues common to everybody, such as death, to bring up feelings in a training situation[81]. See page 162)

> ***'Music can affect one at a level far deeper than speech and language. It is often said that music tries to express what language can't.'***
>
> Oliver Sachs

82

Head - Feelings - Body

Humans are both intellectual and emotional creatures, and their thoughts and feelings are housed in bodies.

- ***Head*** (An example could be reading lyrics in a classroom and analysing and debating what they mean. See page 159)
- ***Feelings*** (An example here could be responding to the lyrics and music of a song at an emotional level. Then as a result asking a professional for advice about the issue they brought up e.g. mental health. See page135)

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[80] Hargreaves, D. J & North, A.C. (eds.) (1997) *The Social Psychology Of Music.* Oxford: Oxford University Press.

[81] I personally believe that the current divide between education and therapy is artificial. I think that dealing with feelings, a key part of our humanity, should be given more attention in schooling as well as in work-based training. Feelings and attitudes affect people's rational thoughts and actions so much that they need to be explored as much as facts and opinions. Therapy techniques that do this need to be integrated more into schooling and training.

[82] Sachs, O. 'Interview' In '*When Bjork Met Attenborough'.* Channel 4. 27 July 2013. 1900 hrs.

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- ***Body*** (This could include approaches using music and dance. See page 202)

Of course the division is slightly artificial. Thoughts often have feelings attached to them. Feelings themselves are bodily states, even when they are being repressed. Note as well that feelings cannot always easily be split into positive and negative.

Song lyrics at an emotional level may be about recreating a particular atmosphere. An example could be setting a DIY musical in a specific time and place in history with all the associations that go with this. Alternatively they could be about inspiring people to act in a certain way or feel more hopeful about the future.

At an intellectual level lyrics may also be about giving out information. This can include songs for children about what foods to eat. They might be descriptive. Many love songs are like this. This is what is happened and this is how I felt. This kind of song may reassure listeners that they are normal. Alternatively they can be used to bring up feelings that can explored in an educational or therapeutic way. Few individual songs however offer analysis of a problem i.e. why it happened or what needs to happen next. Additional analysis then may need to be offered by performers or health workers. This can include how songs are strung together or by the chat between the singing or afterwards.

> ***'Poetry and medicine are so closely intertwined… when you go back in history and think about how healing occurred in traditional societies, most healing was (related to) the power of the word. '***
>
> Jack Coulehan, MD

[83]

Well-being – Illness

The NHS and medicine generally tend to concentrate on illness. However, it is possible to focus on health instead.

- ***Focus on illness*** (An example of this would be *The Colour's Coming Back* the album produced by people with cancer[84]. See page 164)
- ***Focus on preventing illness/Focus on promoting health*** (Most of the demonstration formats in this guide/discussion paper fit into this category)
- ***Focus on well-being*** (Perhaps projects where people delight at being in the moment through singing in a choir for example fit into this category. See page 187)

The next few dimensions are concerned with how to use pop music as an effective health tool.

Involvement with others

This spectrum examines how pop music can be used in terms of the musical involvement of other people. It could be presented as a circle, as it starts with

[83] Coulehan, J. quoted in Shelton, D.L. (1999) 'Healing words - Some doctors find poetry can treat wounds that medicine can't always reach' *American Medical News*. May 17.
[84] Zigman Creative Projects Foundation. 'The Colour's Coming Back' *The Colour's Coming Back*. http://www.thecolourscomingback.ca/en/index2.asp [accessed 21 February 2013]. Of course it could be argued that this cancer album is about people coping with their physical illness as a way of preventing themselves becoming mentally unhealthy.

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someone producing a piece of recorded music and ends with somebody else listening to it. (Though the intention of the people who produce the music that someone uses for health purposes, may have been totally different of course.)

- ***Performing for others who are not present*** (This could include producing CDs or using music on TV adverts for health)
- ***Performing to others who are present*** (This could include concerts and musicals on health themes. See pages 91- 151)
- ***Using music with others in a large group*** (This could include the use of live music at a lantern event to heighten a sense of community. See page 222)
- ***Using music with others in a small group*** (This could include singing as a way of sharing thoughts and feelings. See page 170)
- ***Using music on one's own*** (Individuals may use particular pieces of music as motivational tools or to change their mood. See page 240)

> ***'We all reveal ourselves in music. Whether we consider ourselves to be musical or not, human beings have a relationship with music that is as ancient as mankind itself, and yet at the same time is as contemporary and relevant as this very moment in time. Our world is full of songs'***
>
> A music therapist

85

Levels of participation

The below list is not a simple spectrum of how people interact with each other or with the content of the music. It does however give a flavour of the direction of travel of different possible approaches.

- ***Individual listening to a recorded track*** (A single person listening to a CD of songs on health themes is still participating. He or she can think about the lyrics and also act on this thinking)
- ***Individual listening online in real time*** (Tweeting with other listeners is also possible with this approach)
- ***As above but with more than one person listening together*** (Immediately, debate and discussion becomes a possibility)
- ***Audience sitting at a live health and well-being concert or musical*** **(**Participation may now also include dialogue with performers or health staff)
- ***Audience dancing at a live event*** (Participation now also includes exercise and perhaps contact with other audience members)
- ***Musician (s) performing existing songs or own material to others on a health related topic*** (In one sense this could be the furthest end of the participation spectrum. Audience at one end and performers at the other. However, performer participation may only be with the music itself and not with other people e.g. other performers or the audience. So a different kind of participation spectrum is also possible)
- ***Audience at a musical Theatre in Education type event*** [86](Initially audience involvement is just watching and thinking. However this can then be followed by

[85] The Guardian (2013) 'Music gives people a voice when words fail them at the end of their lives' *The Guardian.* 5 November 2013. http://www.theguardian.com/science/2013/nov/05/music-therapy-palliative-care [accessed 5 December 2013].

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engagement and discussion with the cast in character. Performers and audience participate together. This may also lead to action to change health behaviour)

- ***Group singing on non-heath subjects*** (There is no audience. In a typical *Singing for Health* choir there is unlikely to be much reflection on the lyrics. The participation is immediate. It could lead to improved mental and physical health[87]. See page 187)
- ***Singing in a group, in turn or all together, on a health issue (***This is a more therapeutic approach. Participation may lead to reflection, insight and connection with self and others, as well as action leading to behaviour change. See page 170)

Which is truly more participative, really engaging in listening, feeling, thinking and acting upon a profound musical performance put on by other people or making an attempt at playing *Three Blind Mice* yourself?

The answer to this arts & health question I think could be either. It depends in part on the individual, and perhaps what they support they get

Superficial - Intrinsic

The terms here may sound loaded, but neither end of the spectrum is better than the other. The key issue is what the most appropriate approach is at any given time.

- ***Music simply used to attract people*** (This is a superficial approach. An example could be the use of popular music at a health event to encourage members of the target group to attend. The songs are not connected to health issues in any way. See for example *Hell Education* on page 208)
- ***Music used as a device to hang a health issue on*** (This could include songs that have some link to the health issue involved, but in a fairly superficial way. An example here could be the use of songs about physical activity, e.g. *Walking The Dog*, to simply list forms of exercise. See page 93)
- ***Music used to increase people's positivity*** (Participative arts projects such as the choir on page 187, can increase factors such as self esteem in people. This is not dependent on the content of the songs)
- ***Music and lyrics used to engage people at an intellectual and/or emotional level*** (This includes any approach where the content of the songs is used to encourage awareness, reflection, discussion and possibly action. The lyrics of the songs are likely to be connected to health issues and people's experience of them. In this sense the songs are intrinsic to the health issue. See page175)

Music heard - Not heard

Music can be used as a health tool without anyone actually hearing it.

- ***Listening to music with a health purpose or taking part in producing it*** (This includes the majority of approaches mentioned in this guide/discussion paper)

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[86] Theatre in Education, also known as TIE, is an interactive kind of drama. It stimulates ideas and questions in an audience. This is not just through the plot. They may also be allowed to talk to the actors in role and decide on the ending. For more on the history of TIE see Belgrade Theatre Coventry (2011) 'Theatre in Education' *Belgrade Theatre Coventry*. http://www.belgrade.co.uk/take-part/theatre-in-education/ [accessed 18 July 2013].

[87] Morrison, I. & Clift, S. (2012) *Singing and Mental Health*. Canterbury: Canterbury Christ Church University. p.13.

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- ***Reading a health publication where the lyrics of the songs mentioned are about health or related issues*** (I have produced a booklet about emotional well-being that explores the topic through pop songs[88]. See page 111)
- ***Reading a publication containing interviews about health with pop stars but with no reference to music itself*** (The Department of Health at one time commissioned a number of magazines in this demonstration format[89])
- ***Using pop celebrities to attract people to health events but they do not mention health or sing*** (This demonstration format could be used at fundraising events)

> ***I like listening to depressive lyrics. It lifts me. It puts my own worries into some kind of perspective***
>
> Said by a friend of mine in the 1980s

[90]

Humorous – Serious

This spectrum looks at the role comedy can play in a musical performance:

- ***Songs and performance based around light hearted humour*** (The *Food Glorious Food* demonstration format on page 106 illustrates this approach)
- ***Songs and performance based around humour coming out of the absurdity of aspects of life*** (The *Ann Sinners Parties* demonstration format on page 172 takes this approach to an extent)
- ***Songs and performance based around an intellectually serious approach*** (The *45 rpm: The 'Book' Club for People too Busy to Read Books* demonstration format on page 175 takes this approach)
- ***Songs and performance based around an emotionally serious approach*** (*A Birth Certificate Ain't Nothing But A Death Warrant Anyway* on page 162 takes this approach)

It is also possible of course for one show to mix all of these elements

No narrative – Narrative

This spectrum looks at the role story can have in the use of music as a health tool:

- ***No lyrics, show driven by music*** (An example here would be an exercise class where the music has no lyrics or they are inconsequential)
- ***Lyrics but no story*** (An example here would be a concert of songs with a health theme but with no overall story)
- ***Lyrics tell a story*** (Here the lyrics tell a story about health e.g. a health themed musical)

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[88] Burns, M. (2009) 'I really hope you live out your dreams' *Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/Live%20out%20your%20Dreams.pdf [accessed 21 September 2014].

[89] These included *Your Life!* for young women, *Fit* for young men and *Prime* for older adults. They were produced by Dr Foster around about 2004.

[90] Research also shows that people find sad songs beneficial. See Taruffi, L. & Koelsch, S. (2014) 'The Paradox of Music-Evoked Sadness: An Online Survey' *PLoS ONE* 9(10): e110490. doi:10.1371/journal.pone.0110490 http://www.plosone.org/article/info%3Adoi%2F10.1371%2Fjournal.pone.0110490#s5 [accessed 10 November 2014].

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Lyrical content of a show or activity

Lyrics from an individual song or overall show can be used in a number of different ways:

- ***To give out new information*** (Many of the shows in this guide/discussion paper do this, e.g. performances that are basically information leaflets in a musical format. See page 93)
- ***To acknowledge and describe people's lives*** (Even an individual song can do this. Bronski Beat's *Small Town Boy* showed gay teenagers that other people were facing the same choices as them[91]. They were not alone)
- ***To ask questions and encourage reflection*** (An example of this is the 'book club' style demonstration format on pages 175 where participants discuss the content of individual songs about health and well-being topics)
- ***To provide analysis of problems*** *(*The *Cupid Presents: An Evening of Practical Love Songs* demonstration format on page 141 with it's emphasis on theory is an example of this*)*
- ***To provide possible answers*** (This can be by the show itself telling the audience what some of the options are. Alternatively music can be used to draw possible answers from the participants themselves. See page 157)
- ***To be a call for action*** (This can be at an individual or political level. Most, if not all, the demonstration formats should do this)
- ***To support action*** (Music at a campaigning event might serve this purpose. See pages 214.)

Free or paid for might be another category worth considering in some circumstances.

It is also possible to further analyse approaches by constructing tables combining any two of the above spectrums. The example below combines Superficial - Intrinsic and Music heard - Not heard. Examples are given in the boxes:

	Superficial	***Intrinsic***
Music heard	*Singing for Health* choirs. (See page 187)	Musical on a theme such as sexual health. (See page 132)
Music not heard	Lifestyle and music magazines. (See page 253)	Book on pop songs giving emotional health advice. (See book related to format on page 111)

[91] Maconie, S. *'The People's Songs - Smalltown Boy'* BBC Radio 2. 20 March 2013. 2200.

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Different demonstration formats for using pop music

Developing health education demonstration formats using pop

I give a hypothetical example of how to use social marketing research to create a possible project in *Sex 'n' Drugs 'n' Rock 'n' Health: How music and popular culture can help reduce health inequalities*[92]. The demographic I looked at were labelled 'Bedsit beneficiaries' by Mosaic. One of the health problems they faced was that their rates for mental illness were 395% above average.

The data also showed that:

- 42% were interested in pop music (and 26% in rock)
- 53% were interested in books
- 29% at that time had internet access
- 49% liked to go to the pub

Looking at their interests, I suggested a hypothetical music project that involved live gigs in pubs about promoting positive mental health. This could have perhaps been backed up by written resources and an internet site. Music lends itself to emotional issues. There is plenty of music around about mental health themes. It could have been arranged into a contemporary sound for this client group. The musicians could have been trained up in basic mental health to pick up on any interest generated by the performance. Alternatively a specialist health worker could have attended the show.

> ***'The record she did with Peter Gabriel was one record that saved my life. That record helped me get sober… That record helped me so much. I never told her that, but it did'***
>
> Elton John talking about Kate Bush and the song *Don't Give Up*

[93]

I believe that this is probably the best way to develop a project. Do the research and build on it. Indeed in reality even more research would have been needed to make the project a success e.g. around precisely what messages the target group needed. On top of this there would be a need to apply theory and pre-test the project. Even then not everyone would respond.

Templates for pop music in health education projects

In the second half of this guide/discussion paper I explore in detail a range of demonstration formats that can be adapted for other topics. They use pop's back catalogue to improve well-being, mainly through health education. These demonstration formats are just there as examples or templates, to help people

[92] Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* p.143.
[93] John, E. 'Interview' In: *The Kate Bush Story: Running up That Hill*. BBC Four. 22 August 2014. 2110 hrs.

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create their own projects. Unless research shows otherwise that they should not be simply turned into local projects. The demonstration formats are divided into seven basic categories. These groupings are not watertight. Some demonstration formats could have been put into more than one category. The first four show a progression from watching and reflecting on a performance to becoming verbally, musically or physically more engaged.

Top-down shows

By top-down, I am referring to a traditional performer-audience structure. Musicians perform and the audience watch. (Though the audience is encouraged and enabled to follow-up the health issue after the show or musical.)

- ***Let's Get Physical***
  - *Songs on a theme* to promote different kinds of physical activity at a health fair. Workers from different organisations could be introduced with each song
- ***Helped!***
  - *A song cycle* that starts off with music about depression and moves through a loose collection of tracks about getting help and feeling better
- ***NHS: Here to Help You***
  - *Just one track after another with no talk*, just perhaps a made up jingle; 'The NHS: Here to Help You'. There could also be information about local services projected onto the stage e.g. targets met by maternity services. This could go with a song about babies. The show's purpose would be to reassure people they can still rely on the NHS

Lyrics first, and everything else; emotional tone, musicality, a close second

The priorities in using song as a health education tool to influence people emotionally and intellectually

- ***Your Town in Music and Lyrics***
  - *Songs on a theme to showcase a public health annual report* for a local area. The 'Your Town' bit would be changed to the name of the actual location
- ***Isn't She Lovely***
  - *Just one song after another on a health theme with both a compère and affected individuals talking in between.* This format is intended as a way of raising money
- ***Food Glorious Food***
  - *A mixture of funny songs, a comedian and a cookery demonstration.* This mix of information and comedy is similar to that used in many popular science events. The aim is to encourage people to eat healthily
- ***Count Down to Happiness***
  - *A chart rundown of songs* about positive mental health. It might work best with a live singer and a DJ. However, it could just be a DJ playing recorded music. The show would give people tips about thought processes and skills to help them lead an emotionally successful life, as well as information about services

Go to page 10 to see how to find songs and lyrics mentioned in this document

- ***~~Un~~sung Heroes***
  - *Songs to celebrate individual and community achievements during an awards ceremony.* Unlike many of the shows in this guide/discussion paper this one would not target pre-contemplators, instead it is about maintenance. In other words it's to do with encouraging people doing good work to do more
- ***Spirit of Christmas***
  - *Carol singing in offices, shopping malls, health fairs or even local radio studios as a campaigning tool.* There are a range of songs such as *My Grown Up Christmas List* that could be used by campaigning health organisations as a way to attract and motivate an audience. The themes addressed could include winter warmth, homelessness or fundraising
- ***Die Young Stay Pretty?***
  - *Show with no health tracks in it but instead songs made famous by singers who died before their time.* Their deaths are used to raise awareness of health issues. The health content would come from the backup materials and displays, as well as from the professional or peer support workers on hand to offer support. It also would have an interactive group work element to it, as the materials could be researched by young people involved in the project
- ***'And the HAVHA goes to…'***
  - *Annual Heroes and Villains Health Awards* around music and well-being to raise awareness of public health issues

Top-down musicals

These are short musicals put together from existing pop songs.

- ***We Can Work It Out***
  - *Song only musical with a traditional character and plot driven* approach to encourage families to talk about sex and other issues. (There is no spoken dialogue only sung lyrics)

> ***'This is what we are here for. We are here to get people to feel. That is what James (Taylor) and Carole (King) are here for. We are not here for ourselves. But to get them to feel, to remember what it is like to feel and to remind them of their own humanity. That is what great music is supposed to do; nothing less.'***
>
> Danny Kortchmar who worked closely with people like David Crosby, Graham Nash, Carly Simon, Carole King and James Taylor

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- ***Best Sex Ever?***
  - *Musical with a narrator*. Intended as an advert to show off sex and alcohol services in a good light
- ***Last Night a DJ Saved My Life***
  - *Musical with a question and answers 'plot'* intended to ensure people know help exists and how to identify supportive organisations
- ***That Is Your Life (Give a Child a Future)***
  - *Interview style musical* that could be used to interest people in fostering

[94] *Troubadours: The Rise of the Singer-Songwriter* BBC 4. 8 July 2011. 2100 hrs.

Go to page 10 to see how to find songs and lyrics mentioned in this document

- ***Cupid Presents: An Evening of Practical Love Songs***
  - *One man show that could be used as a tool to look into different theories* about relationships. Put another way it is a text book set to music.
- ***Leader of the Pack***
  - *Musical with only one track,* showing that one story song could be all that is needed to promote an issue. In this case accident prevention

Interactive group work

The following projects require more from the target group than merely watching a show and informally reflecting on it. They are asked to actively get more involved, usually by discussion, though sometimes through music.

- ***Circle Time***
  - *Songs for children and teachers to use in primary school circle time sessions.* They could be sung or simply listened to
- ***The Why Factor***
  - *Musical with interwoven lyrics and dialogue* with an open ending so the target group can discuss why things have happened and decide how the story should end
- ***Rock School***
  - *Songs for secondary school health education lessons* that could be used to encourage pupils to analyse the lyrics and discuss the themes in them. These might be about individual lifestyle choices or be more political
- ***A Birth Certificate Ain't Nothing But A Death Warrant Anyway***
  - *Songs in a particular order for a training event* on death and dying. Could include group singing and dancing in some circumstances
- ***There's No Business Like Health Business***
  - *Using pop music in management training in the health sector* both through case study and as a metaphor
- ***This House… Rocks!***
  - *Songs used in a debate format* that could be used to encourage an exploration of issues around the wider determinants of health

> ***'... Now I understand what you have to do. Put your political message across with a little honey'***
>
> John Lennon about his song *Imagine*

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- ***We Can Work It Out (Reprise)***
  - *Musical with a traditional character and plot driven approach sung by a therapy group at a workshop* to bring up issues about unintended pregnancy and other family issues. Members of the group could then work on these issues
- ***Ann Sinners Parties***
  - *Mix of themed songs and comedy as part of small group work* around improving sex and relationships

[95] Levy, J. (ed.) (2005) *Rolling Stone's 500 Greatest Albums of All Time*. New York: Wenner Books. p.87.

Go to page 10 to see how to find songs and lyrics mentioned in this document

- ***45 rpm: The 'Book' Club for People too Busy to Read Books***
  - *Themed songs that could be used to encourage individual reflection and group debate.* Rather than read books participants are invited to listen to one or two pop songs each week on YouTube or Spotify. They could reflect on them in the shower, as they go to work or wherever. They could meet weekly to discuss the issues in the songs. These are about individual or social issues connected with health and well-being. This format would not necessarily involve live performance. However if a singer was available to perform the songs live each week this would be a bonus
- ***Never Mind the Buzzwords***
  - *Quiz demonstration format on health issues* with musical clips that could be used at training events or with the public e.g. as a guest slot at a pub quiz
- ***Pop interacting online***
  - *Social media could be used to allow people to interact with each other about pop music and well-being online.* Approaches include Twitter and LinkedIn. Although these are not groups in the traditional sense they do involve people collaborating together

Participatory arts and health

The following shows generally require the target group to get involved musically or through dance. They may also need to think about a particular health issue.

- ***Singing for Health Choir***
  - *Choir with a focus on improving the physical or mental health of its members.* These are often aimed at people with specific conditions. Choir members sing songs with no particular health theme. Any health gain is through the actual process of singing in the choir itself

> ***'… what folk music does so well is what all music should do namely articulate the human condition and the human experience with voices and instruments'***
>
> Stuart Maconie

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- ***The On Fire Empowerment Choir***
  - *Choir that only sings songs about empowerment, resilience and other similar topics.* This could be to either help educate themselves and others or to simply delight in the power of the lyrics
- ***You Only Win When You're Singing***
  - *Football choir that could be used as a way to get the men involved to explore topics around mental health*. They could also perhaps perform to other men
- ***Clear Ya Lungs Sing-alongs***
  - *Karaoke* on *No Smoking Day* or other health dates to engage people with suitable songs or activities
- ***Loud and Clear!***
  - *Mass sing-along.* This could be either for campaigning purposes or to bring people together to show them that they are not alone with their particular issue

[96] Maconie, S. *'The People's Songs: Light Flight - The Folk Revival'* BBC Radio 2. 17 July 2013. 2200.

Go to page 10 to see how to find songs and lyrics mentioned in this document

- ***Our Favourite Things***
  - *Choir that could perform a series of songs that reflect their life experience as a way of self exploration, bonding and integrating into the local community.* The songs are a modern take on the themes from a classic musical
- ***Move That Body, Sweat That Brain***
  - *Inspirational lyrics used as part of aerobic dance classes* to potentially explore or promote mental health. Participants might also want to sing along, share or support each other
- ***We Are a Circle***
  - *Inspirational lyrics as part of less intensive dance classes* as a way of exploring or promoting mental health. Participants might also want to sing along, share or support each other
- ***Hell Education***
  - *School disco type event based around seasonal event* i.e. Halloween. The music is not about health but the overall event would still include it
- ***Is That What You Really Want? Moving Towards the Life You Desire***
  - *Workshops using music, singing and dance to empower people.* Three different workshops are presented connected with New Year's resolutions, International Women's Day and World Mental Health Day
- ***Protest Songs***
  - *Using music at demonstrations, protests and rallies on heath themes.* These could be on the wider determinants of health such as inequality or on more health specific themes.

> ***'Artists are powerful because they have… this intangible tool. Pop music is an art. One of the things that art can do, is it can focus, can galvanise'***
>
> Jim Kerr of Simple Minds, in an interview about the Nelson Mandela 70th Birthday Tribute at Wembley Stadium in 1988

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Encouraging community

Music is used in these demonstration formats to help create a sense of community between people.

- ***Lantern Festival***
  - *Themed songs for community building events.* This could include music for both the workshops where lanterns are made and at the event where they are paraded. Not everyone there will be consciously seeking connection
- ***Local Anthems***
  - *Choosing a local anthem* potentially used as a way of a regeneration team engaging with a local population, exploring priorities and promoting a positive image of both the programme and the area
- ***Waking Up to the Needs of Our Children***
  - *Musical with a loose storyline* based round *Sleeping Beauty* that could be used to encourage and enable people to take part in a consultation event[98]

[97] Kerr, J. 'Interview' In: '*When Pop and Politics Meet*. *Free Nelson Mandela*.' BBC Radio 4. 21 February 2008.

[98] The *Sleeping Beauty* story was first published by Charles Perrault in *Histoires ou contes du temps passé* in 1697.

Go to page 10 to see how to find songs and lyrics mentioned in this document

- ***Intentional communities***
    - *Using pop music at events to help create community.* This could include using recorded or live music as well as communal singing at events people have more *deliberately* come to, seeking connection

Words and music

Although recorded music is used in some of the earlier demonstration formats, here it has more of a focus. This includes its use with other formats such as computer games, books and magazines.

- ***Charity Records***
    - *A staple of British life* but are they worth more organisations considering?
- ***Singles: Using songs with individuals***
    - *Using pre-existing songs with individual clients to improve their health*
- ***Your MP3 Player: Essential Health Tool***
    - *Using playlists to help people to change their mood.* This process is called entrainment
- ***Lovers and Other Enemies***
    - *Using romantic novels with a pop music theme to promote health to specific groups of women.* The format lends itself to issues around relationships, emotional well-being and relationships in particular
- ***When You Wish Upon A Genie***
    - *Using books with push button sound effects to promote health to children and their caregivers.* The sound effects could be appropriate noises as well as snatches of songs

> ***'Pop is a fantastic, insistent, glittering salesman and what it is selling you, is your own life.***
>
> Danny Baker

[99]

- ***The Music Column***
    - *Writing about music as a way to reach people about health and well-being issues.* This could include links to actual songs
- ***Popagotchi***
    - *Using a Tamagotchi type game format to look at health and well-being issues whilst guiding a band to pop stardom*
- ***Radio Charity Shop***
    - *Using music and chat in charity shops to give information.* This could be to help individual shoppers, campaign or fundraise

Compilations

Many of the demonstration formats in this guide/discussion paper could also be combined to create larger events or help embed pop into organisational life.

- ***Zest Fest: Festival of Music and Well-being***
    - *Using a festival as a way of potentially showcasing all the shows and musicals in this guide/discussion paper at one large public event.* A life cycle format could be used to give a structure to the event

[99] Baker, D. (2013) '*Danny Baker's Great Album Showdown. Episode 2, File under: Pop'* BBC Four, 6 Feb 2013. 2100.

Go to page 10 to see how to find songs and lyrics mentioned in this document

- ***Radio Therapy***
  - *Using radio in a variety of formats to promote health and well-being.* Many of the different demonstration formats could be adapted for radio
- ***Foundation Trusts: The NHS at Play***
  - *Using music to potentially create a healthy community around NHS trusts.* Local NHS hospitals have a duty to involve patients, staff and the local community. They could do this by using popular culture. Music, for example, could be used as a way of engaging people around issues such as healthy lifestyles, the use of preventative services and fundraising
- ***Health Days***
  - *Using music at schools and colleges health days.* Music could be used to enhance these events and improve staff and student well-being
- ***Take Me Higher***
  - *Using music in higher education.* Music can be used to help explore how feelings impact on intellectual understanding
- ***Sex (plus extras)***
  - *Using the cards issued to young people to get free contraception to also give them access to music events with a health angle.* These free events could be based on many of the demonstration formats in this guide/discussion paper

The music industry is about product, entertainment, hits, stars and ultimately profit. However, the traditional form it takes is being shaken up by the digital revolution. Can this open up more of a space for music to develop additional new purposes and structures? Is there a place for songs to be seen as a way of exploring and developing one's humanity? Could they sometimes be grouped and performed by philosophy or solutions to human problems rather than just artist or genre? As well as a music business can there be a dynamic music sector based around wider political and moral concerns?

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- ***Happy* Museums**
  - *Using music in Happy Museums.* These are a new concept that could perhaps include music. If so, many of the ideas in this guide/discussion paper could maybe also be used as part of their mission to enable well-being and protect the environment
- ***Songs of Praise and Reflection***
  - *Secular and religious songs to engage a Christian audience on issues also of interest to health education.* Issues could include the family, fairness and giving up unhealthy foods at Lent
- ***Fully Alive: Centres for Human Growth***
  - *Music as a way of reviving or enhancing personal growth centres*
- ***NHS: Network for Health Singers***
  - *Event to find performers to create a network to allow pop music to be used to promote health*

[100] Helmore, E. (2013) 'Is the album dead? Katy Perry, Miley Cyrus and Elton John hit by dramatic US sales slump' *The Observer.* http://www.theguardian.com/music/2013/nov/02/is-music-album-dead-us-worst-ever-sales-figures . [accessed 21 June 2013].

Go to page 10 to see how to find songs and lyrics mentioned in this document

Some of the demonstration formats I describe are more detailed than others. In practice some may also prove more feasible or easy to adapt.

> ***'Rap and hip-hop is a very powerful way to convey your ideas in a way young people enjoy and understand… We all have some strong beliefs and share a love of this type of music which we use to try and get some strong positive messages across.'***
>
> Amer Sheikh, school teacher (and rapper) in Sunderland [101]

Other approaches

As well as the mainly theoretical examples I have just listed, here are some other ideas that have been tried out:

- Tim Samuels created a rock band, The Zimmers, to raise awareness of social exclusion and the abuse of older people[102]. The group's oldest member was 101. Their version of *My Generation* entered the UK charts at number 26
- The old Health Education Authority created a computer CD about drugs[103]. This contained music tracks but also the chance to access music producing software, if people successfully followed the educational programme
- The mobile phone company Orange have created an organisation that encourages people to volunteer for social causes by rewarding them with special concerts by well known artists[104]
- More recently Fresh ran a no smoking campaign using the lyrics, in spoken form, to *Every Breath You Take* by the Police[105]
- Spotify have created a playlist 'Calming Music To Fly To' designed to help people who are anxious about flying[106]. They also have them on topics such 'We're Having A Baby!', 'It's a Boy!', 'Victory!'[107]

In addition of course there are music therapists as well as community music projects. Some of the latter are concerned with encouraging people to write their own songs. This can be as a way of exploring issues or encouraging self expression, as well as enabling people to let things out and be heard. The Nathan Timothy Foundation, for example, uses songwriting in schools to tackle the emotional health and well-being

[101] Sheikh, A. quoted in *Sunderland Echo* (2006) 17 October 2006.
[102] The Zimmers (2013) 'The Zimmers' *The Zimmers*. http://thezimmersonline.com/ [accessed 24 June 2013].
[103] Health Education Authority (1997) *D-code.* London: Health Education Authority.
[104] Orange RockCorps (2013) 'News and updates' *Orange*. http://www.orangerockcorps.co.uk/ [accessed 8 July 2013].
[105] Fresh - Smoke Free North East (2012) 'Every Breath You Take I'll Be Watching You' *Fresh - Smoke Free North East.* (http://www.freshne.com/everybreath/ [accessed 8 November 2013].
[106] Daily Telegraph (2013) 'Nervous fliers need someone like Adele' *Daily Telegraph.* 17 May 2013. p.3.
[107] It is free to join and listen to Spotify. For these lists go Browse, Genres & Moods, Events.

Go to page 10 to see how to find songs and lyrics mentioned in this document

of children and young people[108]. Perhaps as I get much older I will even hear some of my favourite tracks played to me as reminiscence therapy[109].

There is also El Sistema, the approach developed in Venezuela but imported to parts of the UK[110] [111]. This encourages communities of local young people in disadvantaged areas to join a classical orchestra. This and similar shorter term performance based approaches help build confidence and skills.

> ***'Extraordinary how potent cheap music is'***
>
> Noel Coward

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Blame It On The Boogie

Music is also often linked with substances, be it particular scenes associated with different drugs or young people getting drunk in clubs. Health education has a role here too[113], as it has with promoting safer sex at night clubs or the festival scene[114]. There is also the controversial issue of whether pop music lyrics cause bad behaviour[115] [116].

[108] Nathan Timothy Foundation (2013) 'The Song Writing Charity' *Nathan Timothy Foundation.* http://www.nathantimothyfoundation.org/ [accessed 24 June 2013].
[109] Duffey, T. (2008) 'Using Music and A Musical Chronology as a Life Review With the Aging' In Rubin, L.C. (ed.) *Popular Culture in Counselling, Psychotherapy, and play-based interventions.* New York: Springer Publishing Company. pp.81-95.
[110] Sistema England (2013) 'Home' *Sistema England.* http://www.ihse.org.uk/ [accessed 3 December 2013].
[111] Big Noise (2013) 'Sistema Scotland' *Big Noise*. http://makeabignoise.org.uk/sistema-scotland/ [accessed 3 December 2013].
[112] Coward, N. (1930) *Private Lives.* New York: Doubleday.
[113] Kilfoyle, M. & Bells, M.A. (1997?) 'Club Health' *North West Public Health Observatory?* http://www.nwph.net/nwpho/publications/clubhealth.pdf [accessed 17 April 2014].
[114] NHS Choices (2013) 'Festival survival guide' *NHS.* http://www.nhs.uk/Livewell/Festivalhealth/Pages/Survivalguide.aspx [accessed 8 November 2013].
[115] For two different views see the next two references: American Academy of Pediatrics (2009) 'Impact of Music, Music Lyrics, and Music Videos on Children and Youth' *American Academy of Pediatrics.* http://pediatrics.aappublications.org/content/124/5/1488.full [accessed 24 March 2014].
[116] North, A.C. & Hargreaves, D.J. (2012) 'Pop Music Subcultures and Wellbeing' In: MacDonald, R., Kreutz, G. & Mitchell, L. (eds.) *Music, Health, and Wellbeing.* Oxford: Oxford University Press. Kindle Edition: Locations 14013-16650.

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Health Education: The Musical

Less Miserable – Musicals for physical and mental well-being[117]

Songs are often strung together. They are made into albums or sung at concerts. Alternatively, some songs are arranged in a sequence to tell a story e.g. as part of a musical or an oratorio[118]. Sometimes existing songs are even used to create a new musical. Think of so-called jukebox musicals, made from chart hits and album tracks, such as Abba's *Mama Mia!*[119] or Queen's *We Will Rock You*[120]. Of course some might even argue that Joan Littlewood and Theatre Workshop did it decades earlier with *Oh What A Lovely War*[121].

The advantage of musicals to health education is that they add the power of narrative to the pop mix. Of course some individual songs tell a story but they only last a few minutes. Health educators could create their own mini-musical using pop's back catalogue. This would have been hard at one time. Now with the internet it is much easier to find lyrics and check out possible songs. It could even be a health education project for a class. It only took me an hour to put together *We Can Work It Out* on page 129.

'One of Liszt's many innovations was music that seemingly 'sampled' the folk music of his native land'

'… the broadcaster and classical music critic Stephen Johnson provides examples of well-known song cycles by composers such as Schubert and Richard Strauss which weren't in fact written as complete sequences of songs at all but compiled by a publisher after their death'

There is nothing new under the sun. Sampling is still common in pop music nowadays. Modern musicals also often use songs written for other purposes. Why not use these techniques in health education? Think of them as aural montage or found songs

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The disadvantage of this approach is that rather than simply needing a performing rights licence, other kinds of permissions may be necessary. (See page 76.) It would be good practice then to plan well ahead if using this approach. Contact the

[117] This section is a modified version of Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* pp.48-55. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].
[118] Oratorio is like opera without any acting. The parts are simply sung.
[119] *Mamma Mia! The Movie (*2008) Directed by Phyllida Lloyd. (UK: Playtone. [Film: 109 min].
[120] *We Will Rock You* by Queen and Ben Elton premiered in London in 2002 at the Dominion Theatre.
[121] *Oh What A Lovely War* by Joan Littlewood and Theatre Workshop premiered at the Theatre Royal Stratford East in 1963 before moving to the London West End in the same year.
[122] Goodall, H. '*Howard Goodall's Story of Music*. *Episode 4,The Age of Tragedy'* BBC Two.16 February 2013. 2240.
[123] Garvey, G. (2013) *'The Art of Sequencing'* BBC Radio 4. 31 January 2013. 1130.

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Performing Rights Society at least 30 days ahead of the performance[124]. Also have other options in reserve, just in case. This could be other possible tracks to use. Alternatively it could be a plan of how to use the same songs in a looser format without a story element.

Given the complexity, and perhaps cost, of all this, I wondered if DIY musicals may be best tried by larger health organisations or by linking in with larger professional art companies. Another option would be to look for substantial funding for a reasonable tour of a show. This could be from public, voluntary or private sector funders. However, I would still encourage smaller organisations to pursue the idea if they are keen. Fees may well be reduced for short runs by bodies with small budgets[125].

Another downside is that musicals are probably too long to play in places like shopping malls. People may be too busy to watch, whereas they may be happy to listen to at least a few songs in a concert format. Musicals may be more appropriate for events where people are relaxing such as festivals. Alternatively, they could be performed at venues where people have come specifically to see them.

Mini-musicals and shows can be used in a variety of different ways

In this guide/discussion paper I have put together a number of hypothetical demonstration health musicals. These are presented to illustrate some of the possible theoretical issues involved. This includes looking at different purposes and formats for musicals. Some formats could have been put in more than one category, e.g. either a simple performance before an audience or something also involving group work.

> ***'Storytelling is an ancient art, and stories are often used to develop an analogy between the present and a recent or past event. All of the world's major religions blend stories with calls to action. Why?***
>
> ***Because the story makes the message memorable as well as relevant to the listener'***
>
> John Baldoni

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As a general rule the use of a storyline is probably more easily adapted to use with sexual and mental health education than topics such as physical activity. As with all the shows in this guide/discussion paper however the AIDA approach applies: Attract the target group, maintain their interest, create a desire for change and support action to happen.

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[124] Performing Rights Society (2013) PRS for Music. *How do I get a licence?* http://www.prsformusic.com/users/businessesandliveevents/Pages/HowdoIgetalicence.aspx [accessed 8 November 2013].

[125] The British Academy of Songwriters, Composers and Authors (2013) 'Practical Guide: Grand Rights' *The British Academy of Songwriters, Composers and Authors.* http://www.basca.org.uk/documents/pracitcal-guide-grand-right [accessed 16 January 2014].

[126] Baldoni, J. (2003) *Great Communication Secrets of Great Leaders.* New York: McGraw-Hill. p 85.

Go to page 10 to see how to find songs and lyrics mentioned in this document

Your very own DIY pick 'n' mix jukebox musical

As well as the choice of format it is also important to think about plot and character as well as the choice of songs. These would all need to tie in with the project's overall health aims. Research could be a useful as a way of choosing characters that the target group would identify with. It should also be used to decide how issues need to be tackled in the show (and indeed if music is the right way to reach the target group.) I have covered the importance of using demographic information and social marketing approaches more fully on page 22.

Plotting the downfall of health inequalities

The plot is simply the journey a story takes. In a mini-musical it should probably be more like a short story than a novel, in other words, generally sticking to only one plotline. Stories often have a beginning, a middle and an end. However, another approach would be to borrow from Theatre in Education practice. TIE sometimes uses stimulus pieces that allow the audience to decide how things end. This is more suited for schools and community groups than a festival performance. Ideally in this case the performers should also have the skills to interact with the audience in role. They may even need to prepare different songs depending on how the audience decide the piece should end.

The premise of a story, according to James N. Frey, is what happens to characters as a result of their actions[127]. When writing for public health purposes the premise also needs to tie in with the aim of the piece. I have listed the three sorts of premises there are below, as this may help develop possible storylines:

- Chain Reaction e.g. drunkenness leads to sex leads to unintended pregnancy. (Though this example is a bit sermonising) Alternatively it could be a positive chain reaction. For example giving up smoking leads to the hero of the story having enough money to go on holiday with his friends, including the girl he loves
- Opposing Forces e.g. people's prejudice against mental illness versus the courage of someone with depression. It must also have an outcome, for example prejudice against mental illness versus an individual's courage leads to acceptance. (These opposing forces can also be internal e.g. 'Should I do this or that?')
- Situational e.g. poverty leads to bad health, but this can be overcome with the right choice, such as people banding together

> ***'Musical numbers should carry on the actions of the play, and should be representative of the personalities who sing them'***
>
> Scott McMillin in his book *The Musical as Drama*

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The simplest format is to have a story unfold rather than use complicated structures like flashback. (Though on pages 138 I do show how this approach could be used.) A narrator might sometimes help to explain what is going on if this makes the story easier to understand.

[127] Frey, J.N. (1994) *How to Write Damn Good Fiction.* New York: St. Martin's Press. p.49 - though most of the rest of the theory on character and plot quoted is also from other parts of this book.
[128] McMillan, S (2006) *The Musical As Drama.* Princeton: Princeton University Press. p.14.

Go to page 10 to see how to find songs and lyrics mentioned in this document

If you write a musical to get the audience's attention have an early hook, so they want to know what happens next. If possible, try not to make what happens too obvious. Also be careful to judge how long a piece can be, to keep the target audience's attention.

Audience identification allows safe exploration of health issues

The target audience must be able to identify with the characters. This does not necessarily mean that characters have to live in the real world. They can be set in a fantasy world that allows the target group to see the metaphor. *Buffy the Vampire Slayer* is a good example of this. The monsters in it represented the everyday problems of a young person's life. There was even an episode of the show that was a musical[129].

However, the audience must have sympathy for the lead character even if he or she is 'bad'. This could be because they feel sorry for him or recognise a universal human condition in her. If the character shows a desire to change this often evokes sympathy. The central character can even be bland, e.g. like the cartoon hero Tintin[130]. This allows the audience to see themselves in the character more easily. However, if this 'trick' is used, all of the other main characters must be strong to compensate. It is OK however to have larger than life main characters. Main characters can be wimps but they must grow out of this or there is little or no action in the story. Characters need to make decisions both for dramatic reasons and to raise public health issues. An inner conflict about what to do can serve just as well as a conflict with another person.

> ***'Theatre is about connection – the audience connecting with what is happening on stage. If you can't close that link in that chain, you don't have a piece of theatre'***
>
> Thomas Schumacher, producer of the stage musical version of *The Lion King*[131]

Main characters could behave like the audience initially but then take things a step further. This can offer inspiration or a warning. Alternatively it may allow the audience to explore new possibilities safely in their heads. This can be followed up by health improvement staff after the performance. The workers can offer practical information around the health issue the character was grappling with.

Dancing is not essential but the audience must want to watch

Acting skills will probably be needed by the cast. Traditionally many musicals also often contain dance numbers. The main thrust of any mini-musical for health performance however is not entertainment for its own sake. Movement therefore should reinforce the main messages. It should heighten the emotion rather than diverting the audiences' attention. Some cast members may also then need to be able to dance.

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[129] *Buffy the Vampire Slayer Series Six, Episode Seven, Once More With Feeling* (2003) Directed by Joss Whedon. USA: Mutant Enemy Productions, Sandollar Television, Kuzui Entertainment and 20th Century Fox Television. [DVD: 48min].
[130] The character of Tintin was created by Hergé.
[131] City Art Centre. 2 Market Street, Edinburgh EH1 1DE. 28 September 2013 to 12 January 2014.

Go to page 10 to see how to find songs and lyrics mentioned in this document

Pop, art and consultation

This guide/discussion paper focuses on using pop's back catalogue as a health education tool. However, music can also be used for consultation purposes. This can be about deciding on what health services are needed in an area or how existing ones need to improve.

Below is a description of an involvement continuum used by the NHS[132]. Music can be used in the first three parts of it:

- Giving information e.g. 'We want to tell you about how a service needs to change'
- Getting information e.g. 'As a patient or client what was your experience of this particular service?'
- Forums for debate e.g. 'We would like to talk with you about this service so that we can learn from each other'
- Participation e.g. 'We want to work with you to improve this service'

Health consultation unplugged

Music could be a great way of going back to basics with consultation, which after all is about engagement, relevance and communication. The right songs could really help with this

An example of using music as a way of giving information about the needs of an area could be an adaptation of *Your Town in Music and Lyrics* on page 99. Similarly *'NHS: Here to Help You'* on page 97 could be adapted to present background information about a service.

In terms of getting information from the public see *Waking Up to the Needs of Our Children* on page 226 and *Local Anthems* on page 224.

They could also be altered to be used in forums for debates. See *This House… Rocks!* on page 168 for what this might look like.

Pop music could also be used in a similar way in the first four stages in the part of the commissioning process known as the Engagement Cycle[133]. This has five stages:

- Stage 1 – Community engagement to identify needs and aspirations
- Stage 2 – Public engagement to develop priorities, strategies and plans
- Stage 3 – Patient and carer engagement to improve services
- Stage 4 – Patient, care and public engagement to procure services

[132] Markwell, S. (2009) 'Public and carer consultation and involvement in health service planning. Understanding the Theory and Process of Strategy Development: Public and carer consultation and involvement in health service planning' *Public Health Action Support Team.* http://www.healthknowledge.org.uk/public-health-textbook/organisation-management/5d-theory-process-strategy-development/public-carer-consultation [accessed 7 June 2013].

[133] NHS Institute for Innovation and Improvement. (2013) 'The Engagement Cycle' *NHS Institute for Innovation and Improvement.* http://www.institute.nhs.uk/tools/the_engagement_cycle/Making%20it%20happen%20Case%20studies.html [accessed 7 June 2013].

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- Stage 5 – Patient and carer engagement to monitor services

Both the involvement continuum and the engagement cycle are still focused in a sense on the needs of organisations. They want to find something out and expect the public to help them. The public of course may gain in the long term from this, in terms of better services. Most people however may not be interested enough to want to take part. Certainly, there may be little immediate gain for them if the process is dull or time consuming.

I wonder if people need to be enticed into becoming involved by making the process fun as well as relevant. At one time I used to work with a New Deal for Communities initiative in the North East of England. After repeatedly being asked questions, local people began to suffer from 'consultation fatigue'. Part of our response to this was to work with local artists to put on a more entertaining kind of consultation event[134]. It turned out to be the most successful consultation in the area's history.

Music, and popular culture generally, could be a big part of making engagement more engaging. Indeed I would suggest that how consultation in particular is seen needs to be widened out. Music and popular culture generally has a role to play in this wider vision.

- ***Doctor, Doctor. I'm really worried. I keep thinking I'm Tom Jones. Reassure me this is common***

- ***It's Not Unusual***

Comedy and other art forms could be used at consultation events as well as music

I believe arts and popular culture based approaches, including music, can be used in the consultation process for the following purposes:

1. To attract people to take part in a consultation event
2. To give people any necessary background information to allow them to understand the health issue the consultation is focusing on, in an interesting, fun or accessible way
3. To help people think through their experience and what they want to share at an event or research session. This would be in a safe way that might however still help them to go beyond stereotyped or glib responses. Music or drama might be key here
4. To help people give the researchers qualitative information. (There are different ways of representing the 'truth', some cannot necessarily be easily written down. Other formats therefore may also be useful e.g. video, songs, drawings etc. These can be hard to measure so may still need to be backed up with numeric data)
5. To encourage people to work with the consulting organisation further because they found the experience fun, interesting or useful
6. To evaluate how the consultation went

[134] Common Knowledge and Back on the Map (2002) *The Heart of the Matter: An Arts and Health Event*. Sunderland, UK: Common Knowledge and Back on the Map.

Go to page 10 to see how to find songs and lyrics mentioned in this document

7. To give information to decision makers, e.g. through music, drama or comic strip
8. To give feedback to the people who took part
9. To interest the press before or after an event

NHS Foundation Trusts have an obligation to become mass membership organisations[135]. They could make this approach part of how they work all the time.

'Polya's great contribution to mathematics and to the world more broadly was his 1945 book How To Solve It … the critical point is what's become known as the inventor's paradox… "If you can't solve a problem, look for the problem behind it."'

The problem behind consultation, involvement and education is often how to engage people. Using story, emotions and their own interests, as well as facts, may be one answer

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First however they would have to commit to finding out what really interests the people they serve. They can then use this information to attract and involve members in a range of fun, interesting and relevant health education or consultation activities. For more information see page 270[138].

[135] Monitor (2010) 'How foundation trusts are set up'. *Monitor*. http://www.monitor-nhsft.gov.uk/about-your-local-nhs-foundation-trust/what-are-nhs-foundation-trusts/how-foundation-trusts-are-set [accessed 8 July 2013].
[136] Alexander, J. (2014) 'Telling ourselves not to vote' *The New Citizenship Project.* http://newcitizenshipproject.wordpress.com/2014/06/16/telling-ourselves-not-to-vote/?utm_content=buffer1f822&utm_medium=social&utm_source=twitter.com&utm_campaign=buffer [accessed 1 September 2014].
[137] Polya, G. (1945) *How To Solve It*. Princeton: Princeton University Press.
[138] Burns, M. (2013) 'Healthy Hospitals' *Sex and Drugs and Rock and… Health*. http://www.andhealth.org/page29.htm [accessed 24 June 2013].

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A time and a place

The place: From headphones to festivals

In this guide/discussion paper I look at a variety of hypothetical ways of using already existing pop songs as health education tools. Occasionally this might simply mean individuals listening to music on their smart phones. More often it would involve outside venues. These might be educational institutions where music is used in small groups. Many of the approaches I look at however are public performances. Even here the level of involvement would vary. The experience of people who stumble across a performance in a mall would probably be different to someone who deliberately goes to a free health fair. This might differ again from someone who goes and gets tickets for a health music event at a community centre. In the first example, music has not been used to attract people to the venue, though hopefully it would lure them over to the performance. Often however music might be used as one of the ways to persuade people to go to an event.

> ***'Those engaging with the arts as an audience member were 5.4% more likely to report good health'***
>
> *Quantifying the Social Impacts of Culture and Sport*

[139]

Music can attract people to an event

One piece of research showed an increase in the number of people going to a stall full of leaflets when music was played there. The stall was in a cafeteria. The music also made people more likely to feel positive towards the cafeteria. As a result they were more likely to return there. The music also encouraged interaction between people in the cafeteria[140]. I imagine in this example, that the choice of music was important, i.e. that diners liked it. I wonder if the volume was also a factor. As people had not explicitly come to a performance, were the lyrics clear enough to hear? Did they make people think? Alternatively was music just a way to attract people over, so that the people on the stall could talk to them? Again more research is needed.

How to use music to attract people to an event[141]

Music may attract people's attention without it being anything to do with the event itself. Few of the songs performed at Live Aid or Live8 were about the Third World, starvation or poverty. Simply having live music may attract people to an event.

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[139] This was even the case after controlled for a range of factors such as income and education. Fujiwara, D., Kudrna, L. & Dolan, P. (2014) *Quantifying the Social Impacts of Culture and Sport*. London: The Department for Culture, Media and Sport. p.9. https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/304896/Quantifying_the_Social_Impacts_of_Culture_and_Sport.pdf [accessed 2 June 2014].

[140] North, A.C & Hargreaves, D. J. (1996) 'The Effect of Music On Responses To A Dining Area' *Journal Of Environmental Psychology*, 16. pp. 55-64 quoted in Hargreaves, D. J & North, A.C. (eds.) (1997) *The Social Psychology Of Music.* Oxford: Oxford University Press pp. 276.

[141] The next few paragraphs are a modified version of Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* p.37, p.39 and pp.146-147. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 24 June 2013].http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].

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Health workers can then engage with them about health face to face. To make it seem topical a band could perform seasonal songs, for example at a summer fete:

- *Here Comes The Sun* by the Beatles
- *Let The Sun Shine In* from *Hair*[142]

This repertoire could also be linked to sun safety.

Reach 30,000 people face to face

In *Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities* I reported that over 750,000 people visited major events in one year in Sunderland[143]. The Sunderland International Festival of Kites, Music and Dance alone attracted 30,000 people in one weekend. Music is often a major feature of such events, so pop music in health education projects could easily be included in the activities.

Other possible events to consider in a typical town or city could include:

- Local or town wide events such as festivals and fun runs
- Consultation events
- Health fairs
- Events to mark health campaign dates such as World Aids Day

Remember to find out who owns any land you might want to perform on. Do you need their permission?

Live 8: *'I see it all as the biggest public health ever staged'*

Dr Alan Maryon Davis, *Public Health News*

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In-house events

Music might also be useful for agencies at Royal visits as well as at tours by audit commissioners or potential funders. At events such as these it would be important to be clear about the health aims and who the key target groups were. Music might also have role in in-house training events as well. See pages 162 and 166.

Pub tours

Many local pubs and clubs have live gigs. Some target audiences might feel more comfortable there than in a health building. Managers might allow a health-focused band to play in their venue. Presumably they would want a choice of music that would not affect their profits from alcohol, food or cigarette sales. Songs around positive mental health might be possible.

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[142] *Hair* (1979) Directed by Miloš Forman. USA. United Artists. [Film: 121 min].
[143] Information provided in 2007 by City of Sunderland Council for 2006. The figures exclude attendance at football matches.
[144] Live 8 (2005) Live 8 *The Story So Far.* http://www.live8live.com/whathappened/ [accessed 28 June 2013]. Live 8 was a series of concerts to focus attention on poverty in Africa at a time when world leaders from richer countries were coming to Great Britain for a summit.
[145] Davis, M. (2005) *Public Health News*. 27 June 2005.

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Local authority and NHS premises

Place shaping is now on the agenda of local authorities and local partners[146]. This approach is about how they can collectively use their influence, powers and creativity to make attractive, successful, safe and healthy communities. In other words, places where people want to live, work, play and do business.

Perhaps any new public service buildings being built in the community could include a room that could be used for music or comedy gigs about health. This might help groups who underuse services to feel more at home in them, particularly if the community used the rooms at other times. In a sense this is a development from the old Peckham Pioneer Health Clinic model of the 1920s and 30s[147]. In facilities aimed more at young people, such as specialist clinics, perhaps a café could be opened for music and comedy performances connected with health. The café could also stock the magazines and games mentioned in other parts of this report. (See pages 111, 242, 246, 253, 255 and 279.) Community cafes set up and run by specific groups to provide cheap food could also put on music events[148].

> ***'High streets need to reinvent themselves to give the shopper a special experience, something they simply can't get online. Few high streets can compete on price but they can offer us something social, something convenient and something richer as an experience, than a soulless shopping centre or the sterile internet… redefining shopping by bringing back a bit of theatre and pizzazz'***
>
> Robert Peston
>
> Health education in music could be part of this pizzazz and high street revival

[149]

Other possible venues

Again tying in with place shaping, elsewhere in the guide/discussion paper, on page282, I talk about Happy Museums. Health pop music could also be embedded into the daily life of organisations as diverse as the NHS, colleges, churches and private health clubs (See pages 159, 202, 270, 273, 279 and 287.) However there are also health and well-being promoting libraries[150] and healthy markets[151]. Perhaps

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[146] Curtis, S.E. (2012) ' Why places matter for health' *Place shaping to create health and wellbeing* Fuse Quarterly Research Meeting, Royal Station Hotel, Newcastle upon Tyne, UK. 29 March. http://www.fuse.ac.uk/uploads/event/vid_14774_Why%20places%20matter%20for%20health%20-%20Prof%20Sarah%20Curtis.pdf [accessed 18 July 2013].

[147] The Peckham Experiment was an early attempt in London to create a health centre where people could stay fit as well as seek medical advice. Pioneer Health Foundation (2013) 'The Peckham Experiment In the 21st Century' *Pioneer Health Foundation.* http://thephf.org/index.php/history [accessed 23 February 2013].

[148] Royal Society for Public Health (2014) 'The RSPH guide to commissioning for health improvement' *Royal Society for Public Health.* http://www.rsph.org.uk/en/about-us/latest-news/index.cfm/pid/42C2C642-4245-45A6-B3BAEB46068D8824 [accessed 31 May 2014].

[149] Peston, R. *'Robert Peston Goes Shopping, Episode 3, Revolution'* BBC Two. 16 September 2013. 2100 hrs.

[150] Hicks, D., Creaser, C., Greenwood, H., Spezi, V., Sonya White, S. & Frude, N. (2010) *Public Library Activity in the Areas of Health and Well Being*, Birmingham: Museums, Libraries and Archives Council.

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there is also an opportunity to tie in with the Portas towns initiative to brighten up the high street [152].

Even Tesco may be interested as they are trying to attract more people off the web and into their larger stores by offering things like yoga classes[153]. Local record stores may also be interested in taking part[154]. So may radio and television.

In terms of other venues, many football clubs have foundations for health and social projects[155].There is potential tie-in here, e.g. see page 191.

I have also never come across a healthy concert hall movement so why not start one. This could even branch out into a park bandstand tour.

'One moment I was a social worker in court, fighting for the rights of children and the next, I was just Siobhán sitting with the choir, singing our hearts out. I have often found that I'm like a magnet for the emotions of people, especially children. And Gareth, seeing this, took the time to advise me on how to channel these emotions.

It was a cathartic moment for me when I realised that I had an outlet for all the emotions I was carrying, and the choir became my much-needed therapy. I had never before realised the incredible healing powers of music'

Siobhán Patton talking about her experience on *The Choir* with Gareth Malone [156] [157]

To help subsidise a health band, they could also play other venues. For example, complementary medicine and Mind-Body-Spirit fairs might be interested in hiring a

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[151] Stockton-on-Tees Borough Council (2013) 'Stockton Health specialist market returns 'Be healthy, be happy'' *Stockton-on-Tees Borough Council.* http://www.stockton.gov.uk/news/localnews/year2013/may/healthmarket [accessed 24 June 2010].

[152] Department for Communities and Local Government 'Improving high streets and town centres' *Department for Communities and Local Government.* https://www.gov.uk/government/policies/improving-high-streets-and-town-centres [accessed 24 June 2013].

[153] Owen, J. (2013) 'Yoga classes and hair salons? Every little helps for Tesco' *The Independent.* 29 July 2013. http://www.independent.co.uk/news/uk/home-news/yoga-classes-and-hair-salons-every-little-helps-for-tesco-8737332.html [accessed 8 November 2013].

[154] In June 2013 I was passing my local HMV in Newcastle. In the window it advertised the 'HMV Summer of North East Music'. Local bands are being encouraged to perform in-store. Perhaps there are opportunities to link HMV with well-being related performance. Alternatively, every April 21st is Record Store Day. This is promoted by independent music shops. For more information go to http://www.recordstoreday.co.uk/ [accessed 24 June 2013].

[155] See for example Chelsea Football Club (2013) 'Healthy Lifestyles' *Chelsea Foundation.* http://www.chelseafc.com/foundation-article/article/1968996 [accessed 8 November 2013]. Also see European Healthy Stadia Network (2013) 'About' *European Healthy Stadia Network.* http://www.healthystadia.eu/about.html [accessed 8 November 2013].

[156] Patton, S. (2013) 'Singing in Gareth Malone's choir gave me an outlet for my emotions' *The Guardian.*8 November 2013. http://www.theguardian.com/social-care-network/social-life-blog/2013/nov/08/singing-gareth-malone-choir-outlet-emotions [accessed 3 December 2013].

[157] *The Choir: Sing While You Work: Episode 2, Birmingham City Choir.* BBC TWO. 11 November 2013. 2100 hrs.

Go to page 10 to see how to find songs and lyrics mentioned in this document

group playing music about emotional well-being[158]. This could even be to back an impromptu live karaoke choir is the songs were well known enough. They could also play at company award nights, e.g. see page 115. A naming ceremony for a baby is another option. For song ideas see page 103. Another option would be for the band to simply to play fundraising gigs of popular music. This would be to support the organisation they belong to.

There is also the opportunity for using recorded music on CD or online. CDs could perhaps be given away with free magazines aimed at a target group. It would be important to carry out research to find out the best places to leave these publications.

Wherever music is used however remember to get the appropriate licence. (See page 76.)

> ***'You play tunes just because they're pretty, and music matters far too much to allow that to happen. It's there for a reason: for me to reach you or for you to reach me'***
>
> Martin Carthy

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Radio, Radio

It might also be possible for good causes to work with local radio. Research into commercial stations showed that[160]:

- 80% of stations broadcast live music sessions
- Stations attend more than 1,000 local events across the UK each week
- 78% of stations do outreach work with schools or colleges, or host open days
- Commercial radio raised more than £18m for charity in 2012
- On average, stations broadcast 19 minutes of charity appeals each week
- 87% of stations also promote charities and good causes online

The time: The health calendar

By timing in with particular events the question of when to perform is automatically answered. Another way to consider this question however is to look at the calendar:

- Early January - New Year Resolutions[161]
- February 14th - Valentine's Day
- March 8th - International Women's Day
- March 20th - International Day of Happiness
- March 21st - World Poetry Day

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[158] A good place to start might be Merlin's Diary (2013) 'The World's Leading Mind Body Spirit Events Search Engine' *Merlin's Diary.* http://www.merlinsdiary.com/ [accessed 8 November 2013].
[159] Lynsky, D. (2010) 'Martin Carthy and Tom Robinson's notes on a revolution' *The Guardian*. 13 June 2010. http://www.theguardian.com/music/2010/jun/13/martin-carthy-tom-robinson-meltdown [accessed 16 June 2014)
[160] Radio Centre (2014) 'Action Stations!' *Radio Stations*. http://www.radiocentre.org/facts/action-stations [accessed 20 March 2014].
[161] Generally try to discourage people from actually starting to change their behaviour on the 1st January. It is not a good time to give things up. Too much is going on. Either side of this date is a better time to plan how to make successful changes.

Go to page 10 to see how to find songs and lyrics mentioned in this document

- April 12th - National Learn to Play Day[162]
- April 21st - Record Store Day
- The Summer - The time when festivals are traditionally held
- July - Our Big Gig[163]
- October: - Music events organised under the banner Oxjam[164]
- October 4thand 5th - Fun Palaces[165]
- November 13th - World Kindness Day[166]
- Mid to late December - Christmas (See page 117)

> ***'You know at the same time we don't want to be boring and serious and not have fun so it's kind of like well if we're going to save the planet can we have a good time while we are doing it?'***
>
> Madonna

[167]

Other dates in the year are also regularly used to raise awareness about specific health issues[168]. These include:

- The third Wednesday in February each year - University Mental Health and Well-being Day
- The second Wednesday in March - No Smoking Day
- October 10th - International Mental Health Day
- December 1st - World Aids Day

To find out other dates in the health calendar check out the awareness days website[169]. I like this site as it also lists non-health days. This might help you think of opportunities to link in with other events.

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[162] 2013 was the second time this event was held and it was in June. In 2014 it is April. For more information about future events see Music For All (2013) 'Learn to Play Day' *Music For All.* http://www.learntoplayday.com/ [accessed 8 November 2013].

[163] Our Big Gig is a community music celebration held across England. It encourages both professional and amateur musicians to perform over one single weekend. A key feature is that the audience are also encouraged to take part. This is both at the gig and throughout the year at community music making events. In 2014 it will probably be held for a few days in July. There is funding for the event until 2016. For more information see Superact (2013) *Our Big Gig* http://www.superact.org.uk/ourbiggig/ [accessed 14 July 2013].

[164] Oxjam events are organised and performed by volunteers to raise money for Oxfam. It might be possible to link up with them locally or nationally. For more information see Oxfam (2013) 'What is Oxjam?' *Oxfam.* http://www.oxfam.org.uk/oxjam/what-is-oxjam [accessed 13 November 2013].

[165] 'Fun Palaces' is an attempt to attract people to the arts and science, and to explore the connection between them. This is in part by finding out what local communities are interested in. Participating venues can then run suitable events over a two day period. Perhaps this could include health education and music. The date may differ in future years. Fun Palaces (2014) 'Manifesto' *Fun Palaces.* http://funpalaces.co.uk/about/manifesto/ [accessed 8 January 2014].

[166] The Random Acts of Kindness Foundation (2013) 'Musicians on Kindness' *The Random Acts of Kindness Foundation*. http://www.randomactsofkindness.org/kindness-videos/6808-musicians-on-kindness [accessed 13 November 2013].

[167] MTV News (2009) 'Madonna Talks Filth, Wisdom and Confectionary' *MTV.* http://www.mtv.com.au/news/madonna-talks-filth-wisdom-and-confectionary-119df29f-3b4e-4529-ae5f-b7b00bc322aa [accessed 3 December 2013].

[168] NHS (2013) 'Events' *NHS Local Better Health Together*. http://www.nhslocal.nhs.uk/my-health/equip/events/list [accessed 24 June 2013].

[169] Awareness Days (2014) 'awareness days' *Awareness Days*. http://www.awarenessdays.co.uk/ [accessed 18 March 2014].

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Where to find songs and performers

BNWHM, Hi-NRG or R&B?[170]

Popular music has as many subdivisions as the average branch of medicine and can be just as confusing to the average person. Does the target group prefer the British New Wave of Heavy Metal, high energy music or rhythm and blues? And this of course is just a handful of styles. It's obviously important to pick songs whose content reflect the aims of the health project they are part of, but what about genre? Would a target group reject a song because it is not in the right style? Perhaps. Testing it with them might answer that question.

However, it may not be a big issue. According to Radio One's Head of Music, George Ergatoudis, a study of the 1,000 favourite artists for 13 year olds and the 1,000 favourite artists for 60 year olds, showed a 40% overlap. For 30 to 39 year olds and 13 to 19 year olds over 50% of their favourite artists were the same[171]. Often too songs can be performed in different ways. *My Way* for example started life as a rather depressive French number called *Comme d'habitude* by Claude François. It was later recorded by Frank Sinatra with totally different English lyrics. Since then there has been a disco version by the Bobby Azeff Orchestra, a Sid Vicious punk version, and Christopher Lee also did a heavy metal version. I even remember impersonator Mike Yarwood singing it in character as Harold Wilson.

'I really hate soul/rap/punk/Dylan/anything recorded after May 1991…' (Add own prejudice)

You do not have to like the choice of songs in any health education music projects you are involved in. You are even allowed to despise them. They are not for you. The only issues worth considering are does the music achieve your health aims with the target group? Is this done effectively and ethically? (No sexist, racist or homophobic lyrics left unchallenged)

So literally the whole back catalogue of pop music is there to be considered for use as a health tool. But where can you find possible songs in the first place?

Where to find songs

The Green Book of Songs is a reference for TV, radio and film people when they need background music[172]. It lists songs under a range of different headings. I have also found that they can be very helpful if you email them[173]. You may well be able to use their online database.

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[170] This short section is a modified version of Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* p.37. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].

[171] Khomami, N. (2014) 'Radio 1's playlist secrets uncovered: the battle of the "brands"' *The Guardian*. 25 May 2014. http://www.theguardian.com/media/2014/may/25/radio-1-playlist-secrets-uncovered-battle-of-brands [accessed 25 May 2014].

[172] Green, J. (2002) *The Green Book of Songs by Subject.* Nashville: Professional Desk References, Inc. This is the fifth edition and is now out of print. Both this and the fourth edition from 1995 are however still available from Amazon.

[173] info@greenbookofsongs.com.

Go to page 10 to see how to find songs and lyrics mentioned in this document

Once you have found possible tracks it is easy enough to use Google to find the lyrics or to listen to the actual song on line. (Though be aware that written lyrics may not always be 100% accurately.) Sometimes the chords are also available on the net.

Alternatively I have already listed many tracks on themes such as self esteem and resilience in my Spotify playlists[174]. I have also highlighted a variety of possible tracks in this guide/discussion paper. They only reflect artists and genres that I am familiar with of course.

There is also a searchable website for songs of interest to school or college teachers of different subjects. This is provided by M.U.S.IC[175].

Another option is to ask the advice of the target group and colleagues or even just Google wildly.

Karaoke tracks may also be useful at times try Spotify[176] or again Google for other sources.

Songs in the key of health[177]

In suggesting tracks for the demonstration formats in this guide/discussion paper I had to resist the temptation just to pick songs I liked. Hopefully I have chosen music that suits the target groups and the aims of the projects. The only way to check this out of course is through research and pre-testing.

As a rule, I think it is best to avoid lyrics which are preachy, contain unchallenging platitudes or language that is not suited for the target group. Instead I think songs or collections of song could be used like mirrors; reflecting people's lives back at them, amplifying their feelings and encouraging them to think and act, as well as perhaps engage with professionals. At times, they might even be distorting mirrors, presenting a slightly different, slightly challenging view of how things are. Songs could also be used to simply provide people with information.

The Great Health Improvement Songbook

What tracks would you include?

There is a range of music from the 1950s onwards that has themes useful to promoting health. This includes songs about:

- Sex
- Drugs

[174] See my Spotify account. Go to page 10 for more information.
[175] M.U.S.I. C. (2013) 'Learning From Lyrics' *Musicians United for Songs in the Classroom, Inc*. http://www.learningfromlyrics.org/songs.html [accessed 15 July 2013].
[176] Spotify (2014) 'Music for everyone' *Spotify.* https://www.spotify.com/uk/ [accessed 24 August 2014].
[177] Some of this short section is based on of Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* p.36. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].

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- Alcohol
- Mental health
- Relationships
- Self-esteem
- Assertiveness
- Resilience
- Personal change
- Gender roles
- Ageing
- Raising children
- Community development e.g. people working together
- The wider determinants of health e.g. poverty
- Environmental issues
- Social change

There are fewer songs about smoking, diet, physical activity or accidents but some do exist.

Some topics have many songs about them that explore the complexity involved in the issue, e.g. sex and mental health. However, with less recorded topics such as food, those that do exist would be unlikely to persuade anyone to change their diet. They might however attract people over to a stall where workers could do this. The song itself might also help workers to break the ice and make it easier to start a conversation with people. It would probably be an idea as well to get a number of possible 'chat up lines' ready at the start. It is also worth thinking about whether health professionals are always the best people for this role. People with an outgoing personality and a connection with the target audience might be a better choice. These could be health professionals, clerical staff, local volunteers or be specially recruited.

Food songs might also give performers an opportunity to raise issues about nutrition. This would probably be best done in a light hearted way. See page 106.

Where to find performers

> ***'If you can help along the things you believe in and care about at the same time as having a career in music, then why not do it?'***
>
> Tom Robinson

178

The success of the Opening Ceremony of the London Olympics, which included NHS volunteers, might prove useful. Its high profile could be used to recruit people from other hospitals, as well as the community, to take part in similarly exciting

[178] Robinson, T. 'Interview' In. *The First Time With… Tom Robinson*. BBC Radio 6 Music. 8 December 2013. 0200 hrs. As a musician/activist Tom Robinson is probably best known for writing the song *Glad To Be Gay* and for his work with Rock Against Racism. See Manzoor, S. (2008) 'The year rock found the power to unite' *The Guardian.* 20 April 2008. http://www.theguardian.com/music/2008/apr/20/popandrock.race [accessed 12 December 2013].

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shows [179]. NHS Foundation Trusts, in particular, have a duty to become mass membership organisations[180]. Using music might be one way of both attracting members and then usefully involving them in the organisation[181]. (See page 270.) The need to make better use of volunteering in the NHS has been highlighted by the King's Fund[182]. The Altogether Better website is a good place to go for ideas and support around how best to recruit and use volunteers for health programmes[183]. Perhaps some might appreciate tying in with a relevant music qualification.

Some local NHS hospitals have already used the talent of staff to promote health. See for example the *MRSA* video from University Hospital South Manchester[184].

Local people of all ages might also be a good source of talent with a little support for health organisations too. In the UK the Music Industries Association reported that over 21% of the UK population over five years old play an instrument, with 57% of these being under 35 years. Perhaps an existing band might like to perform some health gigs or a new one could be put together. Check out that they are happy to play whatever kind of song you need. I know from personal experience that some musicians refuse to perform songs by certain artists because of perceived 'artistic integrity'. Perhaps there is also an opportunity here for health trainer level posts but with an emphasis on music and health[185].

> ***'… we needn't have worried (about getting volunteers). We were inundated with young people wanting to broaden their horizons and help us and the wider community out and we have been totally humbled by the amount of time, dedication and support they have given us…'***
>
> Sound It Out Community Music

186

In addition 15.5 million people would also like to learn to play music[187]. The Music Industries Association has Weekend Warriors projects in some parts of the

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[179] Boyle, D. (2012) 'London 2012 Opening Ceremony: tribute to the NHS/children's literature' *You Tube*. (0.01-4.17/4.17) http://www.youtube.com/watch?v=ReJjvlipXpM [accessed 21 June 2013].
[180] Monitor (2010) 'How foundation trusts are set up'. *Monitor*. http://www.monitor-nhsft.gov.uk/about-your-local-nhs-foundation-trust/what-are-nhs-foundation-trusts/how-foundation-trusts-are-set [accessed 8 July 2013].
[181] Burns, M. (2013) **'**Healthy Hospitals' *Sex and Drugs and Rock and… Health.* http://www.andhealth.org/page29.htm [accessed 21 June 2013].
[182] Galea, A., Naylor, C., Buck, D. & Weaks, L. (2013) *Volunteering in acute trusts in England* The King's Fund. http://www.kingsfund.org.uk/publications/volunteering-acute-trusts-england [accessed 12 December 2013.
[183]Altogether Better (2013) 'Unlocking the power of communities to transform lives' *Altogether Better.* http://www.altogetherbetter.org.uk/ [accessed 12 December 2013].
[184] University Hospital South Manchester (2011) 'UHSM sings 'MRSA'' *You Tube*. (0.01-3.29/3.29) http://www.youtube.com/watch?v=vL6wI4pX840&feature=player_embedded [accessed 26 June 2013].
[185] Health trainers are local people in England paid to support neighbours to improve their health
[186] Briggs, N. (2011) 'Young volunteers' *Sounding Board.* Issue 2.
[187] Music Industries Association (2009) 'Attitudes to Music in the UK – Research' *Music Industries Association.* http://www.mia.org.uk/news/item/19/attitudes-to-music-in-the-uk-research [accessed 1 August 2013].

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country[188]. These are run through record shops and aim to help lapsed amateur rock musicians play in a band again. It might be possible for the health sector to tie in with this locally. They also have a National Learn to Play Day. In 2014 this is on 12th April[189]. Perhaps there is also scope for tying in with arts on prescription schemes[190]. Oxjam music events are organised and performed by volunteers to raise money for Oxfam throughout October. It might be possible to link up with them locally or nationally[191]. Bands could play music about health here or in the Third World with any money raised going to Oxfam. (Common health themes could also be explored.)

Peer education could also be part of some possible projects. People with musical skills could perform in health education projects aimed at friends and neighbours. To find about more about peer education approaches try the United Nations Population Fund website[192].

National Citizen Service is a UK government backed programme[193]. It is aimed at all 16-17 year olds. Young people work together as a team to develop and carry out social action projects. Perhaps this could involve pop music. Similarly it might be possible to involve young people doing an Arts Award[194]. This is certificate in the arts that they do in their own time.

> ***'… quality health improvement commissioning requires that:***
> ***1. The consumer is seen as a "resource" for success rather than a "problem" to be managed'***
>
> Royal Society of Public Health

195

School music education for pupils wanting to learn an instrument is now organised through local hubs. Perhaps they might also be interested in working on issues around health education[196].

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[188] Music Industries Association (2013) 'Don't just think about it, play it!' *Music Industries Association.* http://www.mia.org.uk/weekendwarriors [accessed 1 August 2013].
[189] Music For All (2013) 'Learn to Play Day' *Music For All.* http://www.learntoplayday.com/ [accessed 8 November 2013].
[190] White, M. & Salamon, E. (2010) 'An interim evaluation of the "Arts For Well-being" social prescribing scheme in County Durham' Centre for Medical Humanities. https://www.dur.ac.uk/resources/cmh/ArtsForWell-beingevaluationFINAL.pdf [accessed 24 March 2014].
[191] For more information see Oxfam (2013) 'What is Oxjam?' *Oxfam.* http://www.oxfam.org.uk/oxjam/what-is-oxjam [accessed 13 November 2013].
[192] United Nations Population Fund (2006) 'Peer Education Toolkit' *United Nations Population Fund.* http://www.unfpa.org/public/home/publications/pid/360 [accessed 26 June 2013].
[193] National Citizen Service (2013) 'Welcome to National Citizen Service' *National Citizen Service.* http://www.ncsyes.co.uk/ [accessed 8 November 2013].
[194] Arts Award (2014) 'What is Arts Award?' *Arts Award.* http://www.artsaward.org.uk/site/?id=64 [accessed 19 May 2014].
[195] Royal Society for Public Health (2014) 'The RSPH guide to commissioning for health improvement' *Royal Society for Public Health*. p.32. http://www.rsph.org.uk/en/about-us/latest-news/index.cfm/pid/42C2C642-4245-45A6-B3BAEB46068D8824 [accessed 31 May 2014].
[196] Higgins, C. (2011) 'National music plan unveiled with an ensemble of cuts'*The Guardian.* 25 November. 2011. http://www.theguardian.com/culture/2011/nov/25/national-music-plan-unveiled-cuts [accessed 3 December 2013].

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Some local authorities are now using asset based approaches in their communities[197]. Rather than focusing on problems they look at how to make better use of the resources in an area to take things forward. This includes the talents of local people. It might be useful to find out which organisations and individuals locally might be interested in getting involved in pop music in health education projects. For ideas of how to run an event to then recruit people see page 292.

The Royal Society of Public Health has also stressed legacy value:

'Effective commissioning can be identified by the observed residual impact/legacy of the commission. For example, one can commission a local exercise programme using an external specialist which may be effective while the external experts are there. However the programme will probably fail in the longer term as no legacy has been left. Alternatively one can commission for a legacy value and commission an organisation that trains local people to carry on the scheme after the funding ends – thus leaving a local legacy that can continue the good work.'[198]

It might be worthwhile considering if projects could be enhanced by involving broadcasting. In which case, volunteer hospital radio stations or university media courses might be able to help out. Health festival type projects also often need large numbers of volunteers to ensure they run smoothly. Wiki Festival is one way of advertising for recruits, though local channels should also be used[199].

When considering using volunteers make sure that they are recruited and supported using similar good practice to that for paid staff. Also think about how they can progress on to other volunteering, training or work opportunities if they want to.

> ***'A small artist is content with art; a great artist is content with nothing except everything'***
>
> G.K. Chesterton

[200]

Volunteers might not be available or suitable for all projects. If you are lucky you might even have the money to recruit staff. If you prefer to use paid workers, possible organisations that could also help find singers, musicians, arrangers and directors include:

- University, colleges and schools that have performing art courses
- Local authorities, as they sometimes employ musicians in schools or youth projects. They also often have workers who specialise in the arts and cultural events
- NHS trusts or charities who employ music therapists
- Regional offices of the Arts Council

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[197] School of Education and Social Policy (2013) 'Welcome to ABCD' *Northwestern University.* http://www.abcdinstitute.org/ [accessed 26 June 2013].
[198] Royal Society for Public Health (2014) 'The RSPH guide to commissioning for health improvement' *Royal Society for Public Health*. p.42. http://www.rsph.org.uk/en/about-us/latest-news/index.cfm/pid/42C2C642-4245-45A6-B3BAEB46068D8824 [accessed 31 May 2014].
[199] Wiki Festivals (2013) 'Festival jobs & volunteering opportunities'Wiki *Festivals*. http://www.wikifestivals.com/volunteer [accessed 20 June 2013].
[200] Chesterton, G.K. (2009 edition) *Heretics.* Rockville: Serenity Publishers, LLC. p.144.

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The Arts Council has also produced a guide around pay rates for musicians and performers[201]. Any singers used might also need back up musicians, though many projects could probably get away with just a guitarist, keyboard player or even backing tapes[202]. Alternatively just go a cappella.

Being a skilled musician, professional or not, would not be enough however. The skills to work with the public would often be equally important. To find professional community musicians, who are more likely to have these skills, try Sound Sense[203]. (Having said all that, you might at times want to try to involve a musical celebrity. If so check out the US-based Contact Any Celebrity site as a starting point[204]. Alternatively visit the Look to the Stars site[205].)

Immigrant and refugee communities might also have specific talents to offer. For example, in West Africa, griots are musicians who sing the praises of anyone who pays enough[206]. In Equatorial Africa there is still a role for the traditional singer/story teller[207]. Islamic South-west Asia, such as Afghanistan, Azerbaijan and Turkey, also has a tradition of a wanderer singing ancient songs and stories[208]. Perhaps these traditions could be harnessed for health purposes with immigrant or refugee groups within the UK. There may be people with these backgrounds in the UK who could be used in health work.

> ***'Look at Senegal, next door to Mali. Baaba Maal preached awareness about HIV/Aids, takings his songs from village to village and playing a key role in ensuring infection rates remained comparatively low'***
>
> Ian Birrell

209

This raises the interesting issue of how far an audience need to be able to identify with the musicians who are working with them. Similarities in age or ethnic background may help. Hopefully often however experienced performers playing suitable music well could overcome initial differences in background.

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[201] Arts Council England (2013) 'How To Pay Artists' *Arts Council England.* http://www.artscouncil.org.uk/media/uploads/pdf/gfta_information_sheets_june_2013/How_to_pay_artists_June_2013.pdf [accessed 8 November 2013].
[202] Use Google to search for backing tracks online.
[203] Sound Sense (2013) 'Welcome to Sound Sense' *Sound Sense.* http://www.soundsense.org [accessed 26 June 2013].
[204] Contact Any Celebrity (2013) 'Need To Contact A Celebrity?' *Contact Any Celebrity,* http://contactanycelebrity.com/cac/ [accessed 26 June 2013].
[205] Look to the Starts (2014) Celebrity Charity News, Events, Organizations & Causes. *Look to the Stars.* https://www.looktothestars.org/ [accessed 14 July 2014].
[206] Gregory, A.H. (1997) 'The Roles Of Music In Society: The Ethnomusicological Perspective from Hargreaves' In: D. J & North, A.C. (eds.) *The Social Psychology Of Music.* Oxford: Oxford University Press. p.128.
[207] Gregory, A.H. (1997) 'The Roles Of Music In Society: The Ethnomusicological Perspective from Hargreaves' In: D. J & North, A.C. (eds.) *The Social Psychology Of Music.* Oxford: Oxford University Press. p.128.
[208] Gregory, A.H. (1997) 'The Roles Of Music In Society: The Ethnomusicological Perspective' In: Hargreaves, D. J and North, A.C. (eds.) *The Social Psychology Of Music.* Oxford University Press. p. 128.
[209] Birrell, I (2013) 'Music is vital to political struggle across Africa – not just in Mali' *The Observer.* 27 January 2013. http://www.guardian.co.uk/commentisfree/2013/jan/27/music-banned-mali [accessed 24 June 2013].

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Musicians would also need support from health workers and research experts if any project was going to be successful. (Perhaps in the long term a hybrid health improvement/musician profession could be created. This would need certified training to support it. This perhaps is not as unlikely as it might seem as there are already music therapists, who are a similar hybrid profession. There role could include working with the public on health issues using music as a tool, creating a pool of volunteers, liaising with other agencies and securing commercial, charitable trust or public sector funding.)

Health or community music academics may also be able to offer help to either volunteers or paid workers e.g. around evaluation. Perhaps music therapists can too.

> ***'… music therapy has a special responsibility in relation to the challenge of developing an interdisciplinary discourse, since it is an established discipline with bridging of the subjects music and health as its main focus…'***
>
> Brynjulf Stige

210

It may also be worth considering if musicians need emotional support if they are dealing with issues or groups that they find difficult.

If the musicians and singers only perform one or two different sets of songs they could probably aim for a very high standard. However, if they were being called upon to regularly do a variety of different things they would just need to be 'good enough' at a large repertoire.

[210] Stige, B. (2012) 'Health Musicking: A Perspective on Music and Health as Action and Performance' In: MacDonald, R., Kreutz, G. & Mitchell, L. (eds.) *Music, Health, and Wellbeing.* Oxford: Oxford University Press. Kindle Edition: Locations 5644-5645.

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Some practicalities

Chain of good practice[211]

This is a step by step guide to using pop music in health education:

1. Be clear about what the health issue is that needs to be addressed and as a result what the overall aim of the project is
2. Be clear about who the target group are
3. Research into the target groups' beliefs and attitudes about the health issue, including where they tend to be in terms of the Stage of Change Model i.e.
    a. Pre-contemplation, not even considering changing their lifestyle
    b. Contemplation, considering changing their lifestyle
    c. Preparation, getting ready to change
    d. Action, in the process of change
    e. Maintenance, have changed long term
    f. Relapse, had changed but have gone back to old ways

As a result decide what the messages or themes of the project should be

4. Research into the target groups' interests e.g. pop music:
    a. How could they potentially be used for health promotion issues?
    b. When and where can they be reached? As an example, where does the target audience go for nights out?
5. Look into whether the approach has been used before in the health or commercial sectors. If it has, or even perhaps has not, what can be learnt from this?

> ***'He was very concerned with "You know it's not what you do to (a) song but what the song does for you and other people." He was always diminishing himself and his ability to perform and he was more concerned about the message and the impact of the song.'***
>
> Patrick Humphries about singer and activist Pete Seeger

[212]

6. What theoretical ideas underpin the work? Why should the intervention or project bring about a change in health? Theories may be needed both from communication and health education studies. AIDA is worth remembering and planning for:
    a. Attention – Get it through novelty, fun and interest
    b. Interest – Keep it by relevance and focusing on the benefits to the target group
    c. Desire to act – Create it through appealing to people' intellect or emotions
    d. Action – Help it to happen e.g. by linking people up with agencies
7. Look into the technicalities about how to actually use the potential approach e.g. how to record or perform pop music. It is worth considering:
    a. The relationship between the performers and audience e.g. is it one of experts or equals?
    b. The emotional tone of the delivery
    c. Whether the singing is loud enough and clear enough to understand

[211] It may be necessary to amend it depending if external funding needs to be searched for. Burns, M. (2013) 'Chain of good practice in using popular culture in public health' *Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/Chainofgoodpractice2.pdf [accessed 22 April 2014].

[212] Humphries, P. *'Rebel Yell'* BBC Radio 2. 8 November 2000.

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8. What might the cost-effectiveness be of the potential approach compared with other ideas? If it is still worthwhile going ahead, look for links with other bodies to share costs, workers etc. (Alternatively do this right from the start)
9. Bring all the above information together. Do a risk assessment. Budget for the project. Perhaps use a Gantt chart to create a project schedule
10. Work with popular culture professionals, e.g. expert singers, as well as health professionals. Discuss the best ways to work together. If you are thinking of using unskilled lay people, make sure they get properly trained. Have follow up workers or materials ready to build on any interest generated by the music
11. Set precise aims and objectives

> ***'He was aiming for maximum emotional affect, maximum narrative clarity, maximum impact, even shock'***
>
> Howard Goodall about Monteverdi the opera writer

213

12. Plan the project. On a practical level it can be useful to think about six questions:
    a. Who
    b. What
    c. Why
    d. When
    e. Where
    f. How
13. Decide on the evaluation method
14. Pre-test the approach with the target group and make any necessary improvements
15. Put the approach into action and monitor it
16. Carry out an evaluation, including a separate one for funders if necessary
    a. Inputs: What went into the project?
    b. Process: How was the project carried out? Was the theory that was used appropriate? Did the systems that underpinned it work? What were relationships like with colleagues and the target group?
    c. Outputs: What was produced as a result of the project?
    d. Outcomes and impact: Was there a behaviour change as a result of the project? Did health improve?
    e. Cost-effectiveness: Given its cost, did the project deliver compared to other ways the money could have been spent?
17. Celebrate any learning, from either successes or failures
18. Share any learning positive or negative

(Many of the issues mentioned above are explored in more detail in the next few pages.)

Sometimes in practice all the above steps may not be possible. Clear thinking, researching, pre-testing and evaluation at the very least however are essential.

[213] Goodall, H. '*Howard Goodall's Story of Music. Episode 1, The Age of Discovery*', First broadcast'. BBC Two. 26 January 2013. 2130 hrs.

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Organising and promoting an event

Choose a title for the show that will grab the target group's attention. Also consider mentioning in any publicity facts such as 'Including songs made famous by…'. If the event is being held in a venue like a shopping mall, promote the time of the event before hand and do not just hope for passing trade.

To find out more about organising festivals try *The Event Manager's Bible* [214].

Some performance tips

The entertainment aspect of edutainment is useful for attracting people and maintaining their interest. But it should not be allowed to get in the way of the overall health aims. It is important to always be clear of what these are and how the chosen format will help achieve them. It is also vital that the approach does not compromise the values of the agency that is paying for it, e.g. by performers smoking in public.

Moving on to more practical matters, it is important to establish a 'presence', particularly at busking type events in shopping malls or the high street. This could include:

- Advertising when performances take place
- A visual and physical presence for the overall event, e.g. marking out a performance area using interesting branded boundaries
- Good quality sound and, if necessary, lighting equipment
- Making the performances part of a wider interaction with the public. This could include displays, stalls with leaflets and having staff around to talk to

If this is not done lone singers, or even a band, may get lost in the everyday hustle and bustle of shopping. The audience must also be primed to listen to the lyrics.

This is especially true for performances when the audience have not specifically come to see the show. Their attention span might be short. Experience would show how long the performance should be. However, as even ticketed shows would probably be relatively short each song must need to be there. They should make a point about well-being and if appropriate also advance the plot or highlight character. They should also be catchy or moving enough to keep people watching.

> ***'The important thing is the soloist feels it and they make you feel it. Whatever the song is, that is the absolute essential element of it. They've got to understand the song, and they've got to be able to put it across to an audience to make them feel something. I think… (otherwise) what else is the point of music?'***
>
> Gareth Malone

215

The singing needs to be clear and loud enough for people to be taken by the lyrics and be able to follow them. Getting the right emotional tone is also vital if the song is to move them.

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[214] Conway, D.W. (2009)*The Event Manager's Bible.* Oxford: How To Books Ltd.

[215] Gareth Malone in this episode stressed that for a convincing performance the singers had to understand more than just how to sing a piece. They must also understand what the lyrics are trying to say. *The Choir: Sing While You Work: Episode 5, Citi.* BBC Two. 2 December 2013. 2100 hrs.

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It may also be useful to have a singer or band member who can chat comfortably with the audience between tracks about relevant issues. Bono of U2, if he is available, would be very good at this, as would Bruce Springsteen. As an example here is the Boss from 1990. He is performing at the memorial concert for a fellow musician who devoted his life to campaigning for an end to Third World poverty:

'I guess there was a time when people felt that music provided you with… a greater sense of unity, a greater sense of shared vision and purpose than it does today.

And my generation, we were the generation that were going to change the world. Somehow we were going to make it a little less lonely, a little less hungry, a little more just place. It seems that when that promise slipped through our hands, we didn't replace it with nothing but lost faith… and you can kind of sit back and say, not cynically but truthfully, that maybe, maybe, all men are not brothers and maybe we won't ever know who or what we really are to each other.'

But I think Harry instinctively knew that it was going to take a lot more than just love to survive. That it was going to take a strong sense of purpose, of duty and a good clear eye on the dirty ways of the world.

So in keeping… his promise to himself, he reminds us of our promise to ourselves and that tonight, alongside Harry, it's that promise that his spirit would have us remember and honour and recommit to. So do something and may his song be sung[216]*.'*

As part of this conversation, think about the relationship between the performers and the audience. What would be most effective; one of equals, of a respected older sibling, of professionals educating the public or of some other role?

A Personal Manifesto: To act as if music really is important

Music in our modern day capitalist society, it seems to me, is mainly a commodity, there to entertain us. I have no problem with being entertained. Entertainment is great.

However, I want to reclaim music for deeper purposes as well. And here being merely entertainment is not enough. Sometimes indeed the issues looked at, and the feelings they bring up in people, may be a million miles away from being entertained.

But the music and performance must be *engaging.* It needs to make people want to listen, both to the singer and to their own thoughts and feelings. And help them continue this internal process even long after a show is over. And all this should lead to something, to engaging with the world in a different way. A way that is healthier, more authentic and not just for ourselves but for others too

[216] This speech is from *Remember When The Music* on the LP *Harry Chapin: The Tribute Concert.*

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However, having raised all these issues of best practice, I would encourage you to simply try things out and see what works. In the long term it only needs to be 'good enough' and better than other approaches at the same price. Try not to think that everything needs to be perfect.

Thinking about the media[217]

Using music, at least initially, might have novelty value for the media. It could also provide them with interesting sound bites and photo opportunities.

Mojo, The TV Times, NME, Empire, FourFourTwo, PC Gamer, Q and other popular culture magazines may have almost as much to offer health improvement workers as professional journals such as _Perspectives in Public Health._

They can show us what actually interests people. Then it's simply up to us to work out how to tie this in with health. So go on, order _Kerrang!_ from your professional budget today

However, health workers would also need to be prepared for negativity from some parts of the press. The *Daily Mail* attacked *Prime,* a government funded health magazine that mimicked the format of popular celebrity publications. The paper said that:

'The Health Service is spending millions publishing celebrity magazines. Every year it pays £2 million for glossy publications featuring pop stars and actors discussing their views on diets, smoking and even fake tans. Critics said the money should be going to cash-strapped hospitals instead[218]*.'*

[217] This is short section is based on Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* p.33. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].

[218] Daily Mail. 28 June 2005. p.17.

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The law

I am not a lawyer but this is my understanding of the law around music in England in 2014[219].

Playing recorded music at an event or venue – PRS and PPL licences

If you want to play someone else's recorded music outside of the home a licence needs to be obtained from PPL[220] and the Performing Right Society for Music (PRS)[221]. PPL pays out for the use of tracks to record companies and performers. PRS does a similar job with authors, songwriters, composers and publishers.

> ***'Any theatrical production, concert or event that portrays a story is regarded as a dramatic presentation. This can be achieved through using Dramatic Action, Costume, Scenery, Narrative or any combination of these'***
>
> Performing Rights Society for Music

[222]

Concert performances – Performing rights

If you want to play someone else's songs in concert type performances a fee probably needs to be paid to the PRS[223]. This is for performing rights called small rights. Under some circumstances PRS will give a discount for charitable or community bodies[224]. There are also some limited exemptions for health service premises, though this does not include concerts[225].

This land may not be your land

Check out with your local council whether you need a permit to busk[226]. They may have local regulations that you would need to follow. Remember as well to find out if you need permission of the landowners to perform in particular places. This may include in the open air or at a shopping mall.

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[219] Due to the internet, American music law is also occasionally important. See page 236.
[220] PPL (2014) 'Standing Up For Music Rights' *PPL*. http://www.ppluk.com/ [accessed 16 January 2014].
[221] Performing Rights Society (2013) 'How do I get a licence?' *Performing Rights Society*. http://www.prsformusic.com/users/businessesandliveevents/Pages/HowdoIgetalicence.aspx [accessed 25 July 2013].
[222] Performing Rights Society (2013) 'Theatre and other dramatic presentations' *Performing Rights Society.* http://www.prsformusic.com/creators/memberresources/PRSforMusicroyalties/prsroyaltysources/theatre/Pages/theatre.aspx [accessed 19 December 2013].
[223] Performing Rights Society (2013) 'Live venues and events' *Performing Rights Society.* http://www.prsformusic.com/users/businessesandliveevents/livevenuesevents/Pages/default.aspx [accessed 25 July 2013].
[224] Performing Rights Society (2013) 'Charity and community discount scheme' *Performing Rights Society.* http://www.prsformusic.com/users/businessesandliveevents/musicforbusinesses/charityandcommunity/Pages/Charityandcommunitydiscountscheme.aspx [accessed 25 July 2013].
[225] Performing Rights Society (2013) 'PRS for Music charging policies' *Performing Rights Society.* http://www.prsformusic.com/users/businessesandliveevents/Pages/PRSforMusicchargingpolicies.aspx#2 [accessed 25 July 2013].
[226] GOV.UK. (2014) 'Busking licence (England and Wales)' *GOV.UK.* https://www.gov.uk/busking-licence . [accessed 21 July 2014].

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Musicals – Small rights and grand rights

Dramatic performances of existing musicals or shows that include narration, acting, scenery, costumes or dancing are licensed by the owners of the songs being performed. These are known as grand rights. Examples include ballet, musicals and musical theatre. The owners need to be contacted directly for permission to be given for use of the music. This only applies however if all or a section of the show is being performed. If an original song is being performed out of context in a concert format, PRS are generally responsible for the small rights in the usual way. This is if the performance is no more than 25 minutes and meets certain other criteria[227].

If non-grand rights music (i.e. most songs) is being used in an original dramatico-musical piece e.g. a DIY mini-musical on health, then this is termed grand rights 'usage'. Small rights usually apply here too with one exception:

'*Small Rights apply when the music has not been specially written for the presentation. We (PRS) control small rights and will issue a licence to the production company except when a member has indicated that they would like to license direct.*[228]'

The technical term is interpolated music. PRS needs to be contacted at least 30 days before a performance[229].

The cost of grand rights will vary. It may be possible to settle on only a small one-off fee for limited use by a voluntary or NHS organisation[230].

Live performances – The Live Music Act 2012

Some live performances also need a special licence from the local council to be allowed to be put on. The details can be found at the Department for Culture, Media and Sport website[231].

Compact discs – Sound recording

If you intend to use someone else's recording on a CD you are producing the owners of the recording need to give their permission and agree a fee. The first step in this

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[227] Performing Rights Society (2014) 'Theatre and other dramatic presentations' *Performing Rights Society.* http://www.prsformusic.com/creators/memberresources/PRSforMusicroyalties/prsroyaltysources/theatre/Pages/theatre.aspx [accessed 11 June 2014].

[228] Performing Rights Society (2014) 'Theatre and other dramatic presentations' *Performing Rights Society.* http://www.prsformusic.com/creators/memberresources/PRSforMusicroyalties/prsroyaltysources/theatre/Pages/theatre.aspx [accessed 11 June 2014].

[229] Performing Rights Society (2013) 'Music in Theatres - Frequently Asked Questions' *Performing Rights Society.* http://www.prsformusic.com/users/businessesandliveevents/livevenuesevents/theatre/Pages/theatre.aspx [accessed 25 July 2013].

[230] Sound and Music (2014) 'Composer's Toolkit: Rights' *Sound and Music.* http://www.soundandmusic.org/resources/artists-toolkit/intellectual-property/rights [accessed 11 June 2014].

[231] Department for Culture, Media and Sport (2012) 'Entertainment licensing: changes under the Live Music Act' *Department for Culture, Media and Sport*. https://www.gov.uk/entertainment-licensing-changes-under-the-live-music-act [accessed 25 July 2013].

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procedure is to find how who owns the rights[232]. In some circumstances you may be able to apply for a Limited Manufacture Licence. This is a much simpler option[233].

Compact discs – Mechanical rights

If your project is recording its own cover versions of someone else's music a fee still needs to be paid. This is for the mechanical rights[234]. This does not allow you to tamper with the lyrics or melody. Note that the copyright for songwriters lasts until seventy years after their death[235]. There is therefore the odd song referred to in this guide/discussion paper that is actually out of copyright.

Video – Synch rights

A separate licence is needed to play a cover version, even one legitimately recorded, on a video. This is often known as Synch rights[236].

YouTube

If you use someone else's sound recording or even a cover of someone's song on YouTube you need to get their permission[237] . Although YouTube does contain many songs that ignore these laws, illegal videos are taken down from time to time. This can be a nuisance if you are linking to or embedding other people's videos on your own website. Are they legal or will they suddenly disappear? One way round this is to only link to official videos on YouTube, although at the moment the choice of tracks is limited and they often start with advertising. This may be a problem for some organisations and not others.

> ***I Fought The Law***
>
> And if you listen to the version by the Clash or anyone else you'll know who won

Radio

Radio comes in many different guises and includes:

- Mainstream national or local stations broadcast over the air
- Mainstream or specialist stations only available on the internet
- Community radio stations[238]
- University radio
- Hospital radio

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[232] To find out who owns the rights to particular pieces of recorded music email applications@mcps.co.uk.
[233] Performing Rights Society (2013) 'Limited Manufacture Licence (LM)' *Performing Rights Society.* http://www.prsformusic.com/users/recordedmedia/cdsandvinyl/Pages/LimitedManufactureLicence(LM).aspx [accessed 25 July 2013].
[234] Performing Rights Society (2013) 'Recorded Media' *Performing Rights Society.* http://www.prsformusic.com/users/recordedmedia/Pages/default.aspx [accessed 25 July 2013].
[235] Performing Rights Society (2013) 'Copyright FAQ' *Performing Rights Society.* . http://www.prsformusic.com/aboutus/faqs/copyrightfaqs/Pages/default.aspx#8 [accessed 25 July 2013].
[236] Performing Rights Society (2013) 'Recorded Media' *Performing Rights Society.* http://www.prsformusic.com/users/recordedmedia/Pages/default.aspx [accessed 25 July 2013].
[237] YouTube (2013) 'What is Copyright?' *You Tube.* http://youtube.com/yt/copyright/what-is-copyright.html [accessed 25 July 2013].
[238] Ofcom (2013) 'A guide to community radio' *Ofcom*. http://consumers.ofcom.org.uk/2011/05/a-guide-to-community-radio/ [accessed 27 November 2013].

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- Pirate radio stations
- Special temporary radio licences for a limited number of days[239]

For legal information about playing music on the radio go to the PRS website[240].

Printed lyrics

At the moment a fee also needs to be paid if lyrics or music is printed out[241]. Even the licence that the NHS has with the Copyright Licensing Agency around photocopying and scanning forbids copying music and lyrics[242]. If you have trouble finding printed music try the Music Publishers Association[243].

Lyric publishers traditionally have been much more stringent than book publishers about people using quotes from their works[244]. This is why there are not any songs quoted in this guide/discussion paper. Ironically however you can now find words to many songs via a lyrics search on Google. These very rarely seem to be removed. (Yahoo however did also make an arrangement so that lyrics could be online legally[245].)

Short sentences such as song titles cannot be copyrighted[246]. However, they could theoretically be protected as a trademark. If you are thinking of using a song title for your own show, book or other 'product' check out if has been registered as a trademark or not[247].

Parody

In English law, unlike American, parody songs were illegal, unless performers had got copyright permission. However the Copyright and Rights in Performances (Quotation and Parody) Regulations came into force on 1st October 2014[248]. This

[239] Ofcom (2013) 'Radio restricted service licences' *Ofcom.* http://licensing.ofcom.org.uk/radio-broadcast-licensing/restricted-service-licences/ [accessed 5 May 2013].
[240] Performing Rights Society (2013) 'Radio Licencing FAQs' *Performing Rights Society.* http://www.prsformusic.com/users/broadcastandonline/Radio/Pages/RadioLicensingFAQs.aspx [accessed 16 January 2014].
[241] Music Publishers Association (2013) 'Printed Music' *Music Publishers Association.* http://www.mpaonline.org.uk/content/printed-music [accessed 25 July 2013].
[242] Copyright Licensing Agency (2013) 'Excluded categories and excluded work' *Copyright Licensing Agency.* http://www.cla.co.uk/licences/excluded_works/excluded_categories_works/ [accessed 25 July 2013].
[243] Music Publishers Association (2013) 'Printed Music' *Music Publishers Association.* http://www.mpaonline.org.uk/content/printed-music [accessed 25 July 2013].
[244] Morrison, B. (2010) 'Blake Morrison on the cost of quoting lyrics' *The Guardian.* 1 May, 2010 http://www.guardian.co.uk/books/2010/may/01/blake-morrison-lyrics-copyright [accessed 29 August 2013].
[245] Performing Rights Society (2013) 'Yahoo announces legal lyrics website' *Performing Rights Society.* http://www.prsformusic.com/creators/news/Industry_News/Pages/Yahooannounceslegallyricswebsite.aspx [accessed 25 July 2013].
[246] The UK Copyright Service (2009) 'Fact sheet P-01: UK Copyright Law' *The UK Copyright Service*. http://www.copyrightservice.co.uk/copyright/p01_uk_copyright_law [accessed 14 July 2014].
[247] Intellectual Property Office (2013) 'Trade mark search: by word or image' *Intellectual Property Office*. http://www.ipo.gov.uk/types/tm/t-os/t-find/tmtext.htm [accessed 14 July 2014].
[248] Chortle (2014) '"Right to parody" becomes law' *Chortle.* http://www.chortle.co.uk/news/2014/07/31/20665/right_to_parody_becomes_law [Accessed 17 August 2014].

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allows people to alter work, even if it is copyrighted, for purposes of parody, pastiche or caricature.

How long does copyright last?

In terms of the UK generally copyright in:

- A musical, dramatic, artistic work lasts 70 years from the end of the year in which the author died (Where, for example, lyrics and music are written by different people usually copyright will only expire from when both are dead)
- Copyright of sound recordings and of performers' rights lasts 70 years from the end of the year in which it was made

Where copyright originates outside of the UK or European Economic Area (EEA) these periods may be different. In some cases within the EEA there may also be some variation. For more information see Directive 2011/77/EU[249].

A final plea

Please do not let the seeming technicality of all this put you off. Also do not assume that everything will prohibitively expensive.

I would also suggest checking with PRS before you go ahead with anything. This is to make sure that the law has not changed or that I have interpreted it wrongly. (Please let me know if I have. Email me at mail@andhealth.org .)

[249] Intellectual Property Office (2013) *Directive 2011/77/EU* Newport, UK: Intellectual Property Office. http://www.ipo.gov.uk/directive201177eu.pdf [Accessed 25 June 2014].

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How do you evaluate a song?

Evaluating the use of popular culture as a health education tool[250] [251]

In any new approach, such as using pop music, it is important to set up systems to test it out thoroughly. Both quantitative and qualitative approaches have a role to play in this. Overall questions to consider include did the project deliver and can it be improved?

Any evaluation needs to be planned at the beginning of a project and not the end, as an afterthought. Evaluations are in part measured against the aims and objectives set at the beginning of a project. It is therefore useful to collect data right at the start so any change can be measured. Ideally projects should use control groups but in practice this may often not be possible. Monitoring also needs to be carried out throughout the lifetime of the project. This way any problems can be dealt with quickly.

Question: When does arts & health simply become art?

The overall approach outlined in this guide/discussion paper depends heavily on social market research. Social marketing focuses it aims and objectives on action. It wants to change behaviour to improve health. The AIDA model used throughout the paper is also action focused. However, pop music can obviously also be used to meet other objectives such as raising awareness.

Right from the start it is important to have a detailed image of the target audience. In terms of music the issues to consider would be:

- Who is the target audience for a particular health topic, such as safer sex?
- What are their general interests? How many are interested in music?
- What kind of music would they respond to and how?
- What kind of language do they understand? (So the lyrics are appropriate)
- What kind of messages would affect their sexual behaviour?
- What else would they need to be able to respond to the messages? (Such as access to condoms)
- Where can the target group be reached? (So that music CDs, for example, can be distributed through the right channels.)

[250] This section on evaluation is a modified version of Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* pp.118-120. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].

[251] In writing this section of the document my ideas have been influenced by a number of different people and publications over the years. However, for anyone wanting to read more about evaluation I particularly recommend Keating, K. (2002) *Evaluating Community Arts and Community Wellbeing.* State of Victoria: Arts Victoria, Darebin City Council, City of Whittlesea and VicHealth. http://www.arts.vic.gov.au/Research_and_Resources/Resources/Evaluating_Community_Arts_and_Wellbeing [accessed 12 July 2013].

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This is the research stage. It help creates a set of assumptions about what might work. These help to decide on the correct intervention. It would also be useful to evaluate them later to see whether the assumptions were useful or not.

Social marketing then stresses the need to pre-test a solution before proceeding with it fully. How do the target group respond to the intended project? Does anything need to be changed? This can be seen as a kind of early evaluation.

Later a full evaluation could include the following:

Inputs

- What resources were put into the project? For example find out:
  - How many hours did the project take to develop? How was the work spread out? Can this be streamlined?
  - How much did it cost? Could it be done cheaper?

Songs and performances generally need to be entertaining rather than entertainment

It may be worth evaluating how far individual songs as well as specific shows entertain people. Similarly it is important to find out how far they also meet specific objectives around education or behaviour change. What balance of the two works with different target groups?

Processes

- As well as some of the more formal issues covered earlier in the social marketing paragraph on page 26, the main questions to consider when doing process evaluation are[252]:
  - Is the program reaching the target group?
  - Are all parts of the program reaching all parts of the target groups?
  - Are participants satisfied with the program?
  - Are all the activities of the program being implemented?
  - Are all the materials and components of the program of good quality?
- Also what human factors were in play?
  - What was the official structure? What happened in reality? What were relationships like?
  - How were decisions made? Were they decided by government instruction, by senior management, by workers on the ground or by the participants? How fair and effective was this process? Could it be improved?
  - Who benefited from the evaluation? For example, who got paid for doing it and who was expected to take part for nothing? Did professionals come into an area, do the evaluation and then get out? Alternatively were local people skilled up to be employed to do this and following evaluations? Did everyone who took part in it, see the findings?
- In addition, was the theory that was used appropriate?

[252] Australian Government Department of Health (2011) 'Evaluating a Health Promotion Project' *Australian Government Department of Health.* http://livelonger.health.gov.au/2011/08/30/step-10-evaluating-a-health-promotion-project/ [accessed 2 June 2013].

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Outputs

- What happened as a result of the project? In terms of a live performance:
  - How many people watched the show?
  - What songs seemed to get what response? How could this be built on?
  - How many successful contacts did the follow up workers make?
  - How many people followed up any referrals?
- In terms of other formats that may be used alongside music to help people take further action, such as magazines or websites:
  - How did they score on the various tests that could be carried out on written materials?[253] What could be improved?
  - How many materials were given out or how many hits did the site get on various pages?
  - How did people use the materials? For a website or magazine invite potential readers to look at it. Ask them to record how long they stay on each page? If they are looking for something specific, how easy is it to find? Commercial publishers also often use competitions as a way of getting a response from their readers

Outcomes

- Has health improved as a result of the project? Two kinds of measures can be used to answer this:
  - They may be direct e.g. more people being immunised
  - Alternatively measures may be proxy. For example if the number of alcohol related arrests goes down this could be because of the project, if it was about drinking sensibly. (Of course the evaluation design would have to be robust for this to be meaningful.)

Guitar hero

gɪˈtɑː/ ˈhɪərəʊ/

noun

1. Person famous, usually in rock music, for playing the stringed instrument the guitar, exceptionally well e.g. *Eric Clapton*
2. Person who uses or used the said instrument to help make the world a better place e.g. *Phil Ochs*

(In terms of point two it is often difficult of course to measure the impact of individual artists or to separate them from the times they lived in, i.e. in Phil Ochs' case the counterculture years of the 1960s and 1970s

Outcomes are easier to measure if the intervention has a short term outcome, such as someone going for screening or to a stop smoking adviser. In terms of some health outcomes the result may take decades to measure, e.g. a drop in deaths from cancers. (This is sometimes assessed through an impact evaluation.) Even then any change may be the result of many things.

It is also worth looking to see if there have been any negative outcomes because of a project. These may not always be health related. Festivals are popular in the UK. When evaluating them it is worth thinking about any downside. Did the volume cause

[253] Microsoft Word can be set to do a reading score check on a document.

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noise pollution or damage performers' or listeners' hearing? Indeed it may be worth doing a quick health impact assessment about any possible problems at the planning stage[254].

- ***How do you get to the Glastonbury Festival?***
- ***Practice, practice, practice***

This old Christmas cracker type gag is probably true. You are unlikely to get the format right straight away with any kind of musical project. Music is potentially a powerful but underused approach to health education. It may need trial and error to get it right. Reflective practice and evaluation are key

Other issues to consider

If the intervention appears not to have worked, this may either be because the concept behind it was wrong or it has been carried out ineffectively. In some cases of course, it may be impossible with the skills or money available to carry it out effectively.

Evaluation also needs to be used to compare the project with other possible approaches. Is the same result possible from another approach at a cheaper cost?

It is also good practice to share how well a project did. So think about what journals or local health media might be interested in reporting on your work[255].

[254] Taylor, L. & Blair-Stevens, C. (2002) *Introducing health impact (HIA): Informing the decision-making process*. London: Health Development Agency. http://www.nice.org.uk/niceMedia/documents/hia.pdf [accessed 20 January 2014].
[255] I'd like to hear too. You can email me at mail@andhealth.org .

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Getting backing for health pop music

Evidence Based Practice

Within medicine there is an increased pressure for decisions to be made on the basis of evidence, e.g. which drugs are most cost-effective. This also applies to health improvement/public health projects[256]. In my experience however, decision-making is not just a 'scientific' process. Individuals' own beliefs and prejudices are often important. It would be wrong to ignore though the existence of evidence based practice as a factor in commissioning[257].

In terms of using pop music's back catalogue I doubt if any public health commissioners will have thought about it. However, even if they were made aware of the idea there is still the problem of an evidence base. The lack of this could stop some professionals from exploring the potential of the approach further. In the long term its possible usefulness can only be discovered through effective research. In the short-term public health commissioners will need convincing if they are to consider the potential merits of using pop. As research evidence may be impossible to come by, one answer could be to present the approach in terms of public health theory. I have tried to do this in this guide/discussion paper. In addition, showing how the approach can help meet official national policy, such as *Healthy Lives, Healthy People*[258] might also change minds. Linking it to local health policies would also be useful.

> ***'I have seen the future of Rock 'n' Roll and its name is Health Education'***
>
> What Jon Landau might have said, if he had worked for the NHS [259]

The Medical Research Council guidelines on best practice in creating new public health projects state that:

'MRC guidance on the successful development and evaluation of public health interventions, calls for a systematic and phased testing approach, underpinned by a solid evidence and theoretical base… Each stage in the process is critically dependent on knowledge obtained from a preceding stage. Lack of sufficient research at the preliminary stages can mean an intervention has a weak theoretical base, is poorly specified and is less likely to deliver the desired outcomes[260].'

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[256] Katikireddi, S.V. (2011) 'How evidence based is English public health policy?' *British Medical Journal*. 343 (7310).
[257] Public health commissioning moved to local councils in England in 2013.
[258] Department of Health (2010) *Healthy Lives, Healthy People.* London: Department of Health. https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/151764/dh_127424.pdf [accessed 27 June 2013].
[259] Instead he manages and produces famous rock artists in the States. My quote is a pastiche of what he wrote about one of these, back in 1974 … a certain Mr. Bruce Springsteen. See Landau, J. (1974) *The Real Paper*. 22 May.
[260] Medical Research Council (2013) 'Public Health Intervention Development Scheme (PHIND)' *Medical Research Council.* http://www.mrc.ac.uk/Fundingopportunities/Grants/PublicHealthInterventionDevelopmentScheme/index.htm [accessed 8 November 2013].

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Building on this, a more thorough approach with potential commissioners and funders could be to think about the following questions[261]. This may help convince people to fund a pilot project when an intervention is a novel one or no evaluations exist of previous projects:

- What are the aims of the intervention? How does this tie in with the stated criteria of the potential funder?
- Has the intended target audience shown any interest in the kind of approach suggested?
- What health change model does the intervention use? What is the evidence that this model is a useful one? For example, with the music and Lantern Festival intervention the model is one of social cohesion as a key determinant of health.
- What general evidence is there for this model? (And how successful are ordinary lantern festivals without music?)
- Why should this kind of musical intervention achieve the model's intentions? Why for example, should using music in a lantern procession be good for social cohesion? Does any supporting evidence exist?
- Can the project be piloted cheaply? Will this pilot also be cheap to evaluate?
- Is there any evidence that this approach may be more cost effective than what is currently done?
- How can the project be evaluated? How will the evaluation measure improvements in health, as opposed to just whether people enjoyed the intervention? Put another way how can it be shown that the project has met its aims?

Keeping it brief: The ten word summary for busy commissioners

Use pop lyrics as health tools to:

1. Entice
2. Engage
3. Empower

Commissioners need to be influenced early on when they are thinking about what different solutions there are for health problems. Once they have made their minds up and put work out for tender it is too late to sell them the advantages of using pop music. It is also true that even if they are persuaded to commission pop music, somebody else may win the contract. (Depending on the wording of a tender, contract winners may be willing to subcontract for particular services to help meet their targets e.g. the use of music to engage their target audience.)

Of course trying to influence public health commissioners is not the only option. Charities fund projects too and individual organisations may also be looking for new ways to engage clients.

Factors that affect whether an innovation takes off include:

1. Relative advantage: Is the innovation better than what already exists?
2. Compatibility: Does the innovation suit the intended target group?
3. Complexity: Is it easy to use?
4. Trialability: Can it be piloted?

[261] Originally in Burns, M. (2008) 'Art & Health' *Sex and Drugs and Rock and… Health.* pp.2-3. http://www.sexanddrugsandrockandhealth.com/ArtHealthTheory.pdf [accessed 27 June 2014].

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5. Observability: Are the results of the innovation easy to see and to measure? [262]

I think with regards to the first four points in terms of pop music, as a general rule, it might often be possible to answer 'yes'. In the terms of the fifth point, long term outcomes or impacts are sometimes difficult to measure with health improvement projects. However, using pop music should offer no greater problem here than with any other approach.

Anyone wanting to encourage others to use pop music may also want to use this research around innovation to help strengthen their case.

US and UK pop music: The very best of modern day English Literature

Lyrics, in my opinion, generally seem underrated compared to poetry or prose. I'd argue however that the best of them can complete in terms of both style and content with their more prestigious rivals

Ticket to Deride

In my own experience there are also an additional range of mindsets that may need to be tackled if pop's back catalogue is to be used. What these are will depend on the profession being targeted. However, depending on the demonstration format they could include:

- The unspoken assumption that everyone is (or should be) interested in health and what professionals want to tell them
- A focus on treatment or early intervention rather than prevention
- The belief that work with individuals is more important than work with communities
- A distrust of social marketing, as too capitalist because of the word marketing in the title. (Actually as seen on page 26 it is neutral in this sense)
- Practice being based on just giving out information, often leaflets
- Beliefs and values that ignore the importance of emotions, attitudes and action in favour of simply providing information
- Seeing professionals as somehow being a different kind of human from the target group and as being superhuman without similar problems of their own
- Seeing music as only being about entertainment
- Not feeling confident in finding songs (but see page 63)
- A focus only on participatory arts rather than top-down performance
- A fear of working with people's emotions or on topics like sex or politics
- A focus on people writing their own lyrics rather than using other people's
- A focus on music for health that ignores the potential of lyrics[263]
- The boss's personal interests and prejudices being the main determinant on how work is approached
- A tendency to work in silos, ignoring approaches from other disciplines

[262] Oldenburg, B. & Glanz, K. (2008). 'Diffusion of Innovation' in Glanz, K., Rimer, B.K. & Viswanath, K. *Health Behaviour and Health Education.* San Francisco: Jolley-Bass. p.319.

[263] For example in the otherwise comprehensive text *Music, Health, and Wellbeing* only two of the 34 chapters really mention lyrics. This is mainly to discuss whether they are potentially harmful or not. MacDonald, R., Kreutz, G. & Mitchell, L. (eds.) *Music, Health, and Wellbeing.* Oxford: Oxford University Press. Kindle Edition.

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- Reasons unique to the particular organisation

To honest I have never been particularly successful at tackling many of these. However, forewarned is forearmed, so good luck in your own attempts.

Arts based practice

Of course as well as health monies, potential projects might be able to get support from arts funders. It could be useful to consider putting a bid in with an arts organisation. In *The Guardian* it was argued that to resist cuts in spending, arts bodies should become much more enmeshed in their communities. This way, local politicians would not dare make draconian cuts in spending:

'National and local governments don't take decisions about arts funding based on evidence, however convincing it is…

Some cultural organisations have been pursuing plan B for years – it's in their blood, and it's why they thrive. But many more need to:

- *Create relationships rather than transactions with their communities*
- *Extend their reach and improve ratings – bums on seats do matter; so does critical and public response to their works*
- *Make their governance reflect their community*
- *Be clear about their artistic and civic purposes and shout about them in plain and simple ways*
- *Not treat public funding as a proxy for public engagement*
- *Use language that everybody understands instead of advocacy-speak*
- *Be as creative and innovative in their organisational life as they are, or as they should be, in their artistic endeavours*
- *Use their spaces as much as possible – public buildings should be used every hour of the day and night*
- *Collaborate as much as possible, with other local arts organisations, community organisations, public agencies and businesses*
- *Be financially careful and able to show they give great value for money*
- *Show they care*
- *Care*[264]*'*

Health organisations could make mutually useful alliances with music and arts based organisations using this as a guide.

Readers of a certain age may remember the band Half Man Half Biscuit.

Perhaps however, what health rock really needs is someone who is
Half Poet Half Health Worker

265

There are a range of bodies other than local councils that fund the arts, e.g. Arts Council England[266]. The National Alliance for Arts Health and Well-being provide a

[264] Holden, J., Kieffer. J., Newbigin. J. & Wright. S. (2013) 'Public arts funding: towards plan B'. *The Guardian.* 16 January 2014. http://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2014/jan/13/public-funding-arts-plan-b [accessed 16 January 2014].

[265] There most famous LP is probably *Back In The DHSS.* Singles include *The Trumpton Riots.*

Go to page 10 to see how to find songs and lyrics mentioned in this document

list of useful organisations to contact[267]. The focus of any bids would vary of course depending on the funders and the specific project being put forward. However the main emphasis could be on offering the arts new possibilities in the use of music as well as the potential for being sustainable after funding had ended. Additional points could be made about both improving health and creating new tools for tackling issues such as relationships.

Non-evidence based practice

Evidence might be slightly less important if the funding is through commercial sponsorship. Here offering the company sponsoring the event relevant PR and other benefits would also be important. Maintaining a good relationship with sponsors and sharing with them what is going on would also be vital.

There is also crowd funding which involves putting an idea on the internet as a way of finding backers[268].

> ***' … he's the one I sought out for advice. He's the one I said to, "How does this work?" Cameron said, "It's the music". He was just as simple as that, "It's the bloody music"'***
>
> Movie mogul Harvey Weinsten getting the advice of legendary musical theatre producer Cameron Mackintosh on what makes a successful show

[269]

Improvise

As well as the usual ways of raising money, try coming up with something different. For example, Sound It Out in the West Midlands asked celebrities to draw art work on tambourines which were then auctioned off. Artists as diverse as Kylie Minogue, Eric Clapton, Ricky Gervais, Judi Dench and Cliff Richard took part[270]. Also see page 235 on charity records.

An invitation to create a popular culture and health movement

Overall I would like to see the arts and health movement widen out to take in popular culture more generally[271] . I see advantages to workers in related fields coming together to discuss how to work together. These include the fields of:

- Arts and health
- Community music
- Serious games[272]

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[266] Arts Council England (2014) 'Funding' *Arts Council England.* http://www.artscouncil.org.uk/funding/ [accessed 21 January 2014].
[267] National Alliance for Arts Health and Wellbeing (2014)' Funding Sources' *National Alliance for Arts Health and Wellbeing*. http://www.artshealthandwellbeing.org.uk/resources/funding-sources [accessed 21 January 2014].
[268] One example is: Crowdfunder (2014) 'Seven steps to crowdfunding success' *Crowdfunder.* http://www.crowdfunder.co.uk/blog/2014/04/seven-steps-crowdfunding-success/ [accessed 22 April 2014].
[269] Weinstein, H. 'Interview' In: *The Sound of Musicals.* Channel 4. 3 December 2013. 2100 hrs.
[270] Briggs, N. (2012) 'Celebrity funding' *Sounding Board.* Issue 1.
[271] Burns, M. (2013) 'Beyond arts and health: the need to include all of popular culture' *Perspectives in Public Health.* 133 (1) pp.21-22.
[272] Serious games are computer games produced for purposes such as promoting health or training people.

Go to page 10 to see how to find songs and lyrics mentioned in this document

- Football in the community
- Social marketing
- Health improvement/public health

Most of these areas are more developed in practice than the ideas I describe in this guide/discussion paper. So in the second half of it I go on to describe over 65 different ways to use pop music to improve health. I am not assuming that all the ideas would work, certainly not without piloting and modification. However, I do encourage you to try some of them out and share your learning with others. This may even include simply using my ideas as a way of working out your own better ways of doing things.

We're all in show business nowadays!

We all need to engage other people and sell ourselves. In terms of influencing 'harder to reach' groups using their own interests, such as pop music, maybe one powerful way to do this

Go to page 10 to see how to find songs and lyrics mentioned in this document

Top-down shows

Admit one

Die Young Stay Pretty?

8.00 December 1st Youth Centre

Demonstration formats where health themed pop songs are performed as a way to engage an audience

Go to page 10 to see how to find songs and lyrics mentioned in this document

Demonstration formats where pop songs are performed on a health theme to engage an audience

The demonstration formats in this section are mainly about using pop music as a top-down tool to engage target groups in health education or similar activities. These include fundraising and public relationships.

By top-down I mean that the musicians perform to an audience. The audience do not take part in the show themselves. (They will however hopefully think about it and perhaps talk to health workers afterwards. If the performance has been successful some of them will also change their behaviour.)

The songs being performed are there to interest and/or motivate people, supported by other tools such as visual presentations, cookery demonstrations, comedy and face to face contact. In addition some demonstration formats also encourage the singers and musicians to learn about health.

Go to page 10 to see how to find songs and lyrics mentioned in this document

Let's Get Physical[273]

Summary: A sung list of different kinds of physical activity available locally
Health theme: Physical activity
Theoretical target group: Mixed audience
Purpose: To promote different kinds of physical activity available locally
Demonstration format: Leaflet in musical form
Venue: Health fair or local festival
Length: Adjustable according to local needs. Could be performed in one go or in different sections
Number of singers and musicians: One singer with a guitar minimum
Scenery and props: None needed

Theory and practice

This is a leaflet in musical form that simply lists different kinds of physical activity available locally. Unlike a leaflet however it might attract the attention of people who are not interested in finding out about exercise e.g. classic pre-contemplators. It is not just aimed at this group, however. It could be performed at local fêtes and health fairs.

This demonstration format uses the AIDA model. Having attracted people's attention it is up to the musicians involved to keep them interested through the quality of their performance. They could also increase people's desire to be more active by talking briefly about its benefits. Here it would be important to use local research on what would encourage the audience, and to not be boring or preachy. The information given could include myths about exercise, such as that it is just about competitive sport. In reality it can include many things such as briskly walking the dog or digging the garden.

Finally if some people were interested in doing more, written details would need to be available for them to act on e.g. local addresses. If the performance was at a health fair, there should also be experts around to talk to. These could be introduced by the singer after each song.

Songs

- *Physical* by Olivia Newton John
  This is actually a sex song. However, a quick burst of it could be used as a jingle to brand the event, especially as the show's title is taken from its lyrics. (If the show was being performed to an adult audience, then facts and myths about sex as physical activity could also be talked about)

- *Under The Old Embankment* by Steve Ashley
  This is a comic song about allotments and gardening. At first listen however it sounds like it's about sex[274]

- *Walkin*g *The Dog* by the Rolling Stones

[273] Theoretically song titles can be protected by trademark law. If you want to use one for a show checkout Intellectual Property Office (2013) 'Trade mark search: by word or image' *Intellectual Property Office*. http://www.ipo.gov.uk/types/tm/t-os/t-find/tmtext.htm [accessed 14 July 2014].
[274] Available on iTunes in the UK.

Go to page 10 to see how to find songs and lyrics mentioned in this document

- *You Can (Mass Trespass, 1932)* by Chumbawamba
  The story of how working class people fought for the right to walk in the British countryside in the interwar years. (Alternatively for something less political try *Walk of Life* by Dire Straits)

- *One Moment In Time* by Whitney Houston
  This could be an introduction to competitive and elite sport, as it was written for the 1988 Olympics

- *Everybody Wants To Run The World* by Tears For Fears
  They altered the lyrics for their hit *Everybody Wants To Rule The World* to support Live Aid. (Alternatively there has actually been academic research on the top twenty motivational songs for amateur runners[275])

- *The Pushbike Song* by Mungo Jerry

- *Swimming Song* by Louden Wainwright III

- *Straight Down The Middle* by Bing Crosby
  A track about golf

- *Eye Of The Tiger* by Survivor
  This song is associated with the *Rocky* boxing movie franchise[276]. It could be used to promote boxercise as well as boxing

- *Kung Fu Fighting* by Carl Douglas
  This could be used to introduce Kung Fu and other martial arts

- *Work That Body* by Diana Ross
  This could be used to talk about gyms

- *Skinny Jeans* by SkinnySongs
  This is just one track off an album of songs for women to exercise to and so lose weight. The album is called *Skinny Songs*

  There are loads of songs about dancing. Take your pick. However, depending on the audience, in honour of the sophistication of ballroom and *Strictly Come Dancing* you could try a mash-up:

- *Let's Face The Music And Dance* by Ella Fitzgerald and *Ballroom Blitz* by Sweet
  It might be fun to have two people singing intermittently at once. One person could sing some of the melodious lyrics by Irving Berlin. Then the second person could occasionally punctuate this with Sweet. The song could finish with the ending from *Ballroom Blitz* and perhaps the 'waah' vocal from the end of one of Sweet's other hits *Blockbuster*[277].

[275] Hocking, C. (2012) 'Is Chariots of Fire a good running track?' *BBC News magazine.* http://www.bbc.co.uk/news/magazine-18825579 [accessed 21 February 2013].
[276] *Rocky III* (1982) Directed by Sylvester Stallone, USA: MGM/UA Entertainment Company. [Film].
[277] I have not been more specific in print so as not to break copyright law. However if you like the idea, contact me at mail@andhealth.org .

Go to page 10 to see how to find songs and lyrics mentioned in this document

Helped!

Summary: 'A procession of songs in order' used to look at mental health problems and possible solutions
Health theme: Emotional well-being
Theoretical target group: Mixed audience
Purpose: To promote awareness of positive emotional well-being
Demonstration format: Song cycle of tracks looking at a problem and how to solve it
Venue: Health fair or local festival
Length: Twenty minutes
Number of singers and musicians: One singer with a guitar minimum
Scenery and props: None needed

Theory and practice

The leaflet format described earlier on page 93 could obviously also be adapted for other health topics. A hypothetical example could be *Keep Calm and don't Carry On so (and other even better advice about dealing with stress)*; a show about emotional health and well-being.

Emotional health however also lends itself to a song cycle format that starts with a problem and moves on to an answer. I have looked at this in terms of a musical on page 135. However, a simpler format in terms of both copyright and performance is to have one person singing a series of songs in order. They should not be presented as telling a story like a musical would. Nor should they have any characters. Instead they would be dedicated to anyone in the audience who needs help. The singer would then move from songs about being down to getting help to feeling better. There could also be brief chats between songs, about depression or feeling lost, as well as how to move on. The help section could include self help tips.

The AIDA approach is again in evidence. Music is used to initially attract people. The human interest angle in the songs and chat keeps them engaged. It also creates a desire in them to act. This could be to seek help for their own depression or to support friend or family members. Although the performance gives some ideas about how to deal with depression this needs to be backed up by written materials. Ideally mental health staff would also be on hand to follow up the show.

Songs

I have a problem

- *Windmills Of My Mind* by Noel Harrison[278]
- *Is That All There Is?* by Peggy Lee
- *That I Would Be Good* by Alanis Morissette
- *I Am A Rock* by Simon and Garfunkel

(I suggest only having a few depressive tracks so as not to lose the audience!)

[278] The lyrics in this song as well as being powerful are interesting as they are almost a stream of consciousness, illustrating somebody's state of the mind. They may help set the scene and create an atmosphere.

Go to page 10 to see how to find songs and lyrics mentioned in this document

Ask for help

- *Everybody Hurts* by R.E.M.
- *Wild Wood* by Paul Weller
- *Year Of Decision* by the Three Degrees
- *Help!* by the Beatles

Get help

- *I Get By With A Little Help From My Friends* by the Beatles
- *All Is Welcome Here* by Deva Primal and Miten
- *Therapy*[279] by Loudon Wainwright III
- *True Colors* by Cyndi Lauper

I have new ways of coping

- *Cry Ophelia Cry* by Adam Cohen
- *Unwritten* by Natasha Bedingfield
- *This Too Shall Pass* by OK Go
- *Roll With It* by Oasis

Things are OK now, I am a different person

- *Three Little Birds* by Bob Marley
- *I'm Still Standing* by Elton John
- *Who I Was Born To Be* by Susan Boyle
- *It's My Life* by Bon Jovi

There are more possible song cycle tracks to use, e.g. pages 135, 141 and172. Also check out my Spotify playlists[280].

[279] *Therapy by* Loudon Wainwright III jokes about the cost of counselling. It would need to be explained how to get free sessions in the UK.
[280] See my Spotify account. Go to page 10 for more information.

Go to page 10 to see how to find songs and lyrics mentioned in this document

NHS: Here to Help You

Summary: Part of a campaign to reassure the public about the NHS services. Positive information is projected onto a screen behind musicians playing appropriate songs. This is also to encourage the public to share positive things about the NHS with friends and family
Health theme: 'You can still rely on the NHS'
Theoretical target group: Mixed audience
Purpose: To reassure the public about local services
Demonstration format: Just one track after another with no talk but with linked information, data and images projected onto the stage. Promotional items and information can also be given out to encourage the public to spread positive messages about the NHS
Venue: NHS Foundation Trust event
Length: Repeated while the event is going on
Number of singers and musicians: One singer with a guitar minimum
Scenery and props: PowerPoint projector and screen

Theory and practice

This show would aim to reassure people they could still rely on the NHS. There would be just one song after another with no talk. There however could perhaps be a made up jingle; 'NHS: Here To Help You' every now and then. The songs are on themes connected with local services. For example *Isn't She Lovely*, the Stevie Wonder song about his new born baby could be backed up with projected information. This could be about how local hospitals have met targets around births in the NHS. The slides should be attractive and include beautiful pictures of parents and babies.

In terms of theory, the format would use the AIDA model, with music as the key to attract people and maintain their interest. The desire to act is built around the emotion of some of the lyrics and projected images. This would be backed up by factual information about NHS successes given in handouts or on the screen. Act in this case means both feeling positive about the NHS and sharing this with others. Action could be further enabled by having freebies available to take away that might spark discussions with friends. These could include items with suitable slogans on such as pens and T-shirts.

Songs

I suggest a selection of mostly upbeat hits including:

- *Isn't She Lovely* by Stevie Wonder
  Maternity services

- *I Can't Stand Up For Falling Down* by Elvis Costello
  A&E (Though the song is only loosely connected to accidents)

- *When I'm 64* by the Beatles
  Care of older people

Go to page 10 to see how to find songs and lyrics mentioned in this document

- *MRSA*[281] by University Hospital of South Manchester
  (This is a spoof of the hit *YMCA* by the Village People. MRSA are infections that people can pick up who come into hospital for treatment. There are targets to make sure that this does not happen)

- *Proud* by Heather Small
  This can tie in with talking about the work of staff in the NHS

- *Reach Out And Touch Somebody's Hand (*Diana Ross)
  This song could be used to acknowledge the role played by volunteers in the NHS. They could be thanked and information could be given out about how to become one

- *London Rain (Nothing Heals Me Like You Do)* by Heather Nova
  This could be dedicated to carers. This could be backed up by information about how the NHS can support people looking after friends or family

- *Reasons To Be Cheerful, Part 3* by Ian Dury and the Blockheads
  The singer could say that NHS is reason part 1 and 2 to be cheerful. (The song does also include a line about a cure for smallpox)

- *Fix You* by Coldplay
  This is generally appropriate for the NHS[282]

There could also be an opportunity to promote flu jabs with some parody songs by ZDoggMD[283]. Though definitely listen to them to check out that they are appropriate for the target group.

[281] University Hospital of Southern Manchester NHS Foundation Trust. (2011) 'UHSM sings 'MRSA'' *You Tube*. (0:01-3:29/3:29) http://www.youtube.com/watch?v=vL6wI4pX840 [accessed 21 February 2013].
[282] Though technically it is possibly about someone offering support after a death as it was reputably written by Chris Martin to support his then wife Gwyneth Paltrow when her father died. Das, L. (2012) '"English, polite, and a great dad": Why Gwynnie's mum Blythe Danner adores her rock star son-in-law' *Daily Mail.* 4 May 2012. http://www.dailymail.co.uk/tvshowbiz/article-2139158/English-polite-great-dad-Why-Gwynnies-mum-Blythe-Danner-adores-rock-star-son-law.html [accessed 15 April 2014].
[283] ZDogg MD (2013) 'ZDogg MD Slightier Funnier Than Placebo'. *ZDogg MD*. http://zdoggmd.com/ [accessed 20 June 2013.]

Go to page 10 to see how to find songs and lyrics mentioned in this document

Your Town in Music and Lyrics

Summary: An opportunity to tour a public health annual report with songs relevant to its main themes. The actual title would reflect the name of the local area e.g. 'Colchester in Music and Lyrics'
Health theme: Would vary a little from place to place but could include lifestyle issues and the wider determinants of health
Theoretical target group: Mixed audience
Purpose: To raise the profile of public health issues in a particular place, so as to put them on the public and political agenda (rather than just encourage personal lifestyle change)
Demonstration format: Public health annual report in song. Could be a mix of songs, talk and projected data on stage, as well as information to take away and people to chat to off stage
Venue: Could tour local community venues
Length: An hour
Number of singers and musicians: One singer with a guitar minimum
Scenery and props: PowerPoint projector and screen

Theory and practice

This is a chance to tour a public health report and make local people and the media more aware of it. The idea would be to encourage awareness and debate around wider public health issues. However, it could perhaps also be used to encourage individuals to change their lifestyles.

The show would again make use of the AIDA model. The songs would be there to attract people, keep their interest and to hang key pieces of public health information on. This could be done by short talks between songs, projecting key information on the walls and giving out handouts. The aim is to encourage people's desire and ability to act. In practical terms this means supporting the need for public health initiatives.

The audience should be able to ask questions after the show. This could either be to public health experts on the stage or one to one with them later. These experts would also be there to give the public health information between songs. In this the demonstration format models the approach of the tours by singer Roy Bailey and politician Tony Benn. These were a mixture of commentary and songs. They even won the 2003 BBC Radio 2 Folk Awards' 'Best Live Act'[284].

It may be effective to start with a song about the local area. If there are not any suitable pop songs, there may be well known or even obscure folk songs from the area. Alternatively, sports songs from a local club may be appropriate. Finally *Downtown* by Petula Clark might work for some cities, if a bit of chat specific to the area was worked into the performance.

[284] BBC (2007) 'Radio 2 Folk Awards Previous Winners' *BBC Radio 2.* http://www.bbc.co.uk/radio2/events/folkawards2007/previouswinners.shtml [accessed 21 February 2013].

Go to page 10 to see how to find songs and lyrics mentioned in this document

More generally I would suggest a mixture of moods and styles to keep people's interest.

Handouts could also potentially include a CD of the show.

Songs

Songs that reflect the probable main lifestyle themes include:

Obesity

- See page 106 for food songs and page 93 for exercise songs. I would suggest not using any songs about being fat as some people might be hurt or offended by these

Cancer

- There are number of songs about cancer by patients or survivors on the CD *The Colour's Coming Back*[285]. There is also *The Waiting Room* by John Mann [286]

- *The Johnny Carcinogenic Show* by Billy Bragg
  This track is about the tobacco industry. It might be too worthy for some audiences

- *The Quitting Smoking Song* by Princess Superstar
  It has a lot of swearing in it, so again would only work with some audiences

- *Introducing Tobacco to Civilization:* Bob Newhart's famous skit on Walter Raleigh and tobacco was originally a hit record, though it is a sketch rather than a song. It might work with some audiences

- *Here Comes The Sun* by George Harrison
  In terms of sun safety, one way of introducing the topic would be to use a song with summer or sun in the title, such as this one

- In terms of diet and cancer see the songs on pages 106.

Addiction i.e. drugs and alcohol

- *Sorted For E's And Wizz* by Pulp
  There are lots of songs about drugs and alcohol. Usually I would say the problem is that they either glamorise their use or alternatively are too worthy. However this number about taking drugs at festivals and not remembering much perhaps treads a middle ground

Mental health

- For songs about well-being, resilience and the mental anguish caused by the human condition check out my Spotify playlists[287]

[285] Zigman Creative Projects Foundation. 'The Colour's Coming Back' *The Colour's Coming Back.* http://www.thecolourscomingback.ca/en/index2.asp [accessed 21 February 2013].
[286] Mann, J. (2014) 'John Mann/The Waiting Room' *John Mann.* http://www.johnmann.ca/index.php/video [accessed 30 January 2014].

Go to page 10 to see how to find songs and lyrics mentioned in this document

Sexual health

- For songs about sexual health check out page 132

Accidents

- There are lot of songs about car accidents. Again these may glamorise taking risks. See page 150 for one example

Communities suffering inequalities in health

In terms of the wider determinants of health there are a range of factors that an annual report might highlight. Public health often looks at inequalities in terms of:

- Class
- Ethnicity
- Sexual orientation
- Disability
- Gender
- Age (either young or old)

Unemployment and poverty are other important factors that are also often taken into account.

- *The Way It Is* by Bruce Hornby and the Range
  The songs about the wider determinants of health are often campaigning or celebratory. Neither is perhaps appropriate here. *The Way It Is* by Bruce Hornby and the Range may work as a catch-all, though it is about America. It makes reference to inequality due to poverty, unemployment, race and disability, as well as mentioning age and gender. It also stresses that though some people say that some things will never change, they can

Solutions

There are a range of tools that public health uses to promote health. Not all of these need to be presented musically instead they can be simply listed. However, I have listed here a selection of songs that could be used to hang a number of different approaches on:

- *He's His Own Grandpa* by Phil Harris
  This comic song explores how this is possible through an unusual combination of marriages. It could be used to introduce issues around the impact of family, genetic factors and screening

- *Circle* by Barbra Streisand
  This song takes the conversation about how to improve public health in a totally different direction. It is about the interconnection between people. It could be an introduction to a simple explanation on how this is both a good and bad thing. On the one hand people can pass on diseases to each other. On the other hand small improvements can have a knock on effect

[287] See my Spotify account. Go to page 10 for more information.

Go to page 10 to see how to find songs and lyrics mentioned in this document

- *People Have The Power* by Patti Smith
  This song can tie in with the need for local individuals and communities to be involved in improving their own health

- *We All Stand Together* by Paul McCartney
  This children's song by the ex-Beatle in a comic way could highlight the need for the public sector to work together with other sectors and the public

- *What A Wonderful World* by Louis Armstrong
  The show should perhaps end on a positive, forward looking note. This song is one option

Go to page 10 to see how to find songs and lyrics mentioned in this document

Isn't She Lovely[288]

Summary: Show to highlight a particular problem and how it can be improved with the financial help of the public or sponsors. A short version could be performed at local venues to raise awareness as well as to pass round collecting tins. A longer version could be a ticket only affair with the takings going to charity. Individuals or organisations attending the event could also be asked to donate further sums
Health theme: Sick children
Theoretical target group: Potential financial donors
Purpose: To raise funds for a children's' health charity
Demonstration format: Just one track after another with a compère and parents, staff or children talking in between
Venue: Small events could be held at local malls and community venues. A proper hall could be used for a larger event
Length: Would vary depending on purpose and where performed
Number of singers and musicians: One singer with a guitar minimum
Scenery and props: None

Theory and practice

This is a show to raise funds for sick children. A shorter version of this demonstration format could be performed at local venues to raise awareness and collect small amounts of cash. It would only use one song from each of the categories given on the next few pages. The longer version would include all these songs as well as information and appeals. This could be held in a proper theatre that people would have to pay to go to.

As before, the show uses the AIDA model. Music could be used to help attract people to the performance. It also keeps their interest, not just because the songs are entertaining but because the lyrics are moving. This emotionally helps create the desire to act i.e. support the charity. Finally people would need to be told how to do this in practice. This should not only be about donating money there and then. If possible, a longer term relationship should be built up. This would mean getting people's details so that they can be told about future campaigns, events and volunteering opportunities.

Child singers could be used in some of the songs to increase their power (or sentimentality).

Of course, it is also possible just to ask some popular local bands to do a fundraising concert. Gigs4Charity claim that:

'According to governmental research, 4.3% of the population have attended a charity event and this income provides 6% of the total amount given, whereas for street collections the corresponding figures are 18.8% of the population and only 3.6% of the total amount given. Our belief is that an increase in attendance at charity events

[288] Theoretically song titles can be protected by trademark law. If you want to use one for a show checkout Intellectual Property Office (2013) 'Trade mark search: by word or image' *Intellectual Property Office*. http://www.ipo.gov.uk/types/tm/t-os/t-find/tmtext.htm [accessed 14 July 2014].

Go to page 10 to see how to find songs and lyrics mentioned in this document

will have more of an impact on the total revenue received by charities than other fundraising methods[289]'.

Another way to fundraise could be to have a sing-a-gram service. For a fee or donation family or friends could send a singer to perform a song to parents to be. This idea of course could also be applied to other songs and issues in this guide/discussion paper.

Songs

Delighting in babies and children

- *Isn't She Lovely* by Stevie Wonder
- *For Baby (For Bobbie)* by John Denver
- *Baby Mine* from *Dumbo*
- *Miracle* by Celine Dion
- *Daughter* by Loudon Wainwright III

Hopes, fears and wishes of parents for their children

- *Welcome To The World* by Toni Childs
- *Forever Young* by Bob Dylan
- *Baby Close Your Eyes* by Celine Dion
- *You And Me Against The World* by Helen Reddy
- *The Greatest Love Of All* by Whitney Houston

And if it all seems too sentimental for some comic relief at some point include:

- *Baby Sings The Blues* by Steven Walters

Hospital care

- *Wires* by Athlete
  This is a song about a sick child who gets better in hospital. It could be introduced by a parent who had been in this situation and had been helped by the charity. (Also check out the Laryngospasms, a group formed by anaesthetists who sing parody songs about their work[290]. Some of these may be appropriate if the mood needs lightning when talking about operations)

Fundraising

- *If I Could* by Barbra Streisand
  This is a song about a parent saying that they want to do all they can for their child. It could be followed by a fundraiser saying 'If I could? You can! Just give us the money to paraphrase Bob Geldof'[291]). A quick summary of how each pound would help might also be helpful. This could be followed by a singer simply

[289] Gigs4Charity (2014) 'About us' *Gigs4Charity* http://www.gigs4charity.org/about.php [accessed 13 May 2014].
[290] The Laryngospasms. 'Welcome' *The Laryngospasms.* http://www.thespasms.com/fr_laryngospasmshome.cfm [accessed 21 February 2013].
[291] It is actually an urban legend that Bob Geldof said 'Give us your f***ing money' live on TV during the Live Aid concert in 1985. He actually did swear however. Hepworth, D. (2010) 'The urban myth of Sir Bob Geldof's legendary Live Aid outburst' *The Daily Mirror.* 27 December 2010. http://www.mirror.co.uk/3am/celebrity-news/the-urban-myth-of-sir-bob-geldofs-271609 [accessed 23 November 2013].

Go to page 10 to see how to find songs and lyrics mentioned in this document

performing the title of Money *Changes Everything* by Cyndi Lauper, whilst people make donations

Thank you

- *I Hope You Dance* by Lee Ann Womack
  The final song could be dedicated in thanks to everybody for their generosity. The song is about wanting a child to have a happy life and live out their potential. The donations would go towards making this happen

Go to page 10 to see how to find songs and lyrics mentioned in this document

Food Glorious Food[292]

Summary: Funny songs about healthy eating mixed in with useful information and jokes
Health theme: Healthy eating
Theoretical target group: Adult audience
Purpose: To give people information about a healthy diet
Demonstration format: A mix of comic songs about food and eating mixed in with useful information on diet and organisations to help people eat well. The show could be presented by a comedian and backed up by free samples, or even a cookery demonstration. In this mix of information and comedy, the show is similar to many popular science events
Venue: Health fair or community centres
Length: It could either be one long show or split up into different parts over the course of an all day health event
Number of singers and musicians: One singer with a guitar minimum
Scenery and props: None, though there could need be provision for cooking demonstrations

Theory and practice

Songs about sex, love or the difficulties of life can be serious or comic. Health education can make use of either way of looking at the world. However I personally think healthy eating songs would need to be fun, or at least light-hearted, so as not to appear too worthy[293]. In terms of AIDA they would be there to attract people's attention and keep their interest. The desire and ability to act i.e. eat more healthily, could be linked to this through talks and cookery demonstrations. The show could also address people's attitudes and feelings towards food. It therefore would make use of all aspects of the cognitive, affective and behavioural approach to health education.

I have highlighted the use of humour in this demonstration format. In its mix of information and comedy, the show would be similar to many popular science events[294]. Comedy takes many forms. Trevor Griffiths had one of his characters in his 1976 play *Comedians* say:

[292] Theoretically song titles can be protected by trademark law. If you want to use one for a show checkout Intellectual Property Office (2013) 'Trade mark search: by word or image' *Intellectual Property Office*. http://www.ipo.gov.uk/types/tm/t-os/t-find/tmtext.htm [accessed 14 July 2014].
[293] This assumption perhaps needs to be tested out with research. First Lady, Michelle Obama has a different approach. She worked with the Partnership for a Healthier America and the Hip Hop Public Health Foundation. They have produced an album of tracks for children called *Songs for a Healthier America.* This passes on information about nutrition and exercise, gives encouragement to them that they can change and stresses the need for supporting each other. It also contains songs with actions to move to. It includes tracks such as *Veggie Luv* by Montifah and J Rome. This sounds like a standard love song until you listen more carefully and realise it is about vegetables. I will be interested to see how the project evaluates. (Perhaps research may also show that with some target groups that the psychological or political reasons behind poor diets may also need to be treated in a more serious way.)
[294] British Science Association [2013] 'Lab notes: Songs of science' *British Science Association.* http://www.britishscienceassociation.org/british-science-festival/lab-notes-songs-science [accessed 25 March 2014].

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'*Most comics **feed** prejudice and fear and blinkered vision, but the best ones, the best ones… illuminate them, make them clearer to see, easier to deal with. We've got to make people laugh, till they cry. Cry. Till they find their pain and their beauty. Comedy is medicine. Not coloured sweeties to rot their teeth with.*'[295]

*'It's not the jokes. It's not the jokes. It's what lies behind 'em. It's the attitude. A real comedian - that's a daring man. He **dares** to see what his listeners shy away from, fear to express. And what he sees is a sort of truth, about people, about their situation, about what hurts or terrifies them, about what's hard, above all about what they **want**. A joke releases the tension, says the unsayable, any joke pretty well. But a true joke, a comedian's joke has to do more than release tension, it has to **liberate** the will and the desire, it has to **change the situation**.*'[296]

In some way the play is of its time, with its reference to comedians being male. However, I like the fact that not only does it attack sexist and racist material, but it highlights the potential of humour to tackle the human condition. It may be difficult to find someone to write and perform material like this, but it is worth thinking about. Even about a topic like food. Such comedy could be used to look at the absurdities of the food industry[297]. Alternatively it could focus on society's obsession with thinness or how people use food for psychological purposes such as comfort eating. In all of this it fully follows the AIDA approach, including attempting to create a desire to change.

However, other less high brow comedy could also have a role to play e.g. slapstick, puns, and nonsense or surreal humour. The examples in this section for example include both silly jokes and humorous songs. (For more on health education and humour see the comedy chapter in *'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities'* [298].) In practice it would be useful to be clear what the purpose of the session was and how humour could help with this. It could even just be to keep people's attention and make the whole thing seem less like a lecture by the government. Finding out what kind of things the intended target group find funny, as well as piloting the material would also be useful. In part this is because it would help avoid the risk of offending them. It is also worth thinking about whether anyone else in the audience could be offended and how far this matters. (If the risk of offending people about health issues is a problem, it may be best to stay with comedy about the science of health. Science festivals seem to use it safely without controversy.)

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[295] Griffiths, T. (1976) *Comedians*. London: Faber and Faber. p.23.
[296] Griffiths, T. (1976) *Comedians*. London: Faber and Faber. p.20.
[297] '*Irish comedian Tomie James is so slim he used to eat whatever he wanted and laughed at people who went on diets. Last year Dr Karma diagnosed him with a food allergy. He went to try and find the cause of his allergy and ended up going completely organic. Now only entering supermarkets to take a piss or take the piss. As the global economy shrinks, so does the quality of ingredients in your food. Don't be fooled by advertising! You may never eat or shop the same way again.'* Taken from the Edinburgh Festival Fringe (2013) 'Super Organic Me - Free' *The Edinburgh Festival Fringe.* https://www.edfringe.com/whats-on/comedy/super-organic-me-free [accessed 25 March 2013]. I never quite made it to the show at the 2013 Edinburgh Fringe. It was way past my bedtime.
[298] Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].

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Songs

Introduction

- *Food Glorious Food* from *Oliver!*
  The show could start with a quick blast of this

- *Vindaloo* by Fat Les
  Alternatively, depending on the audience, this song could be the starter

- *I've Got A Brand New Combine Harvester* by the Wurzels
  I have heard it said but never confirmed that songs about food are the most common song topic after love. Presumably they are mainly folk songs by peasants from our agricultural past. Explaining this could give the singer a jokey introduction to a quick rendition of this 'historical' tune. Nowadays of course there are few songs about food, though perhaps the Beatles could have reinvigorated the whole genre. This section could end with the lyrics '*Scrambled eggs, oh my baby how I love your legs. Not as much as I love scrambled eggs. Oh we should eat some scrambled eggs'* sung to the tune of *Yesterday* by the Beatles. These were Paul McCartney's working lyrics for the song whilst he was trying to write something better[299]. The melody had come to him in a dream

  Alternatively, the section could perhaps finish with a medley of famous or current advertising jingles about food. Are these the closest thing today of the old folk songs about food? How do these products fit into a healthy diet?

A healthy diet

The show could include a very quick medley of wartime songs e.g.

- *Yes We Have No Bananas by* Louis Prima
- *You Can't Get That No More* by Louis Jordan
- *Ration Blues* by Louis Jordan
- *There Won't Be A Shortage Of Love* by Peggy Lee

In general people in Britain ate more healthily during the war. The show could explain why rationing was positive in some ways and what a healthy diet today is.

A healthy breakfast

Rationing in the UK continued into the 1950s. This provides the singer with a link to talk about a healthy breakfast.

- *How D'Ya Like Your Eggs in the Morning?* by Dean Martin and Helen O'Connell
  This track is from 1951. (If the show is being performed for an adult audience, there is always the answer, fertilised or unfertilised to the song title. This could be an excuse to talk about diet in pregnancy)

(Carrot cake does not count as) one of your 5 A Day

As an introduction to talking about vegetables, if the audience is of a certain age, the singer could ask if there are any John Lennon fans in the audience. Then say he was a greens activist ahead of his time and burst into *All We Are Saying Is Give Peas A Chance*. (The real track of course was *Give Peace A Chance.)*

[299] *The Richest Songs in the World*. BBC Four. 28 December 2012. 2100 hrs.

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Another bad musical food pun is *'He was a smoothie operator'* referencing the 1984 hit *Smooth Operator* by Sade. It could be a way to talk about how often it is healthy to drink smoothies from the guy who operates the juicing machine.

Perhaps it might also be possible to include some people playing musical instruments made out of vegetables to keep people's attention[300].

Eating out healthily

Weird Al Yankovich has written a number of parody songs about food, based around chart hits. Some would be no good for this show as they might upset heavier people. Other tracks however would be usable. Depending on the intended length of the show, only a short version of each song may be necessary.

- *Girls Just Wanna Have Lunch* (A pastiche of Cyndi Lauper's *Girls Just Wanna Have Fun*)
  This track could be a way introducing the topic of eating out healthily

A healthy evening meal

Again Weird Al Yankovich might be useful here.

- *Addicted To Spuds (*A pastiche of Robert Palmer's *Addicted To Love*)
  This could be a way of talking about chips and relatively healthy alternatives, e.g. chunky chips or jacket potatoes

- *Lasagna* (A pastiche of *La Bamba*)
  This song could be an introduction to talking both about pizza and the healthier aspects of a Mediterranean diet (Though the lyrics may needed to be abridged slightly so as not to offend heavier people)

- *Vindaloo* by Fat Les
  This football song could be used as a way to start talking about Indian food

- *Fast, Fast, Fast, Fast Food* by Charles Murray
  This track is not really that funny, but it may be OK to use with some target audiences

A healthy diet for children

- *Eat It* by Weird Al Yankovich is a spoof of *Beat It* by Michael Jackson
  This song is about trying to get a child to eat. It does not offer good advice. It could however be used to set the scene. Then someone could give some quick tips on how to really solve the problem. Information about children's nutritional needs could also be shared here. This could include pointing out a member of staff to talk to further about this

[300] There is such an orchestra in Vienna. See The Vegetable Orchestra (2013) 'Onionoise' *The Vegetable Orchestra.* http://www.gemueseorchester.org [accessed 25 March 2013].

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Caffeine and alcohol

- *Java Jive (I Like Coffee, I Like Tea)* by the Ink Spots
  A quick burst of this song could be sung before talking about how too much caffeine can be stressful for some people[301].

- *Two Pints of Lager and a Packet of Crisps Please* by Splodgenessabounds
  This is one of the few songs about alcohol I have come across that neither praises or damns it. Again a short burst of it could be used to talk about the calorific content of different drinks

Our relationship to food

- *Slave To My Belly* by Catie Curtis
  This is a song about a person's relationship with food. It could prove a useful way to begin to chat about feelings and attitudes towards food, why people overeat and what to do about this. This leads on to the next song…

- *Me Want It (But Me Wait)* by *Sesame Street*'s Cookie Monster[302] [303] (This is a pastiche of *I Love It* (feat. Charli XCX) by Icona Pop)
  This song is about the struggle not to give in to immediate gratification. It lends itself to an over the top performance

Body image: You don't have to be size zero

- *Big Girl You Are Beautiful* by Mika
  This song could lead into talk about body image and how the media promotes a certain shape in women. Bigger body shapes can still be alright as long as people exercise and have the right diet

Ending

The show could end with a quick chorus of *Food Glorious Food* and an announcement that free samples and recipes are available. Perhaps there could even be a *Hungry Like The Wolf* Café serving healthy food.

[301] Mental Health First Aid England (2012) *Mental Health First Aid Manual.* England: Mental Health First Aid England. p.51.
[302] *Sesame Street* 1969-Present. The Jim Henson Company Children's Television Workshop (1969–2000) and Sesame Workshop (2000–present).
[303] If you are a fan of the Cookie Monster check out his take on self-regulation at Sesame Street (2013) 'Sesame Street: Me Want It (But Me Wait)' *You Tube.* (0.01-3.11/3.11) http://www.youtube.com/watch?v=9PnbKL3wuH4 [accessed 8 November 2013].

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Count Down to Happiness

Summary: Chart countdown about creating an emotionally healthy life, done live, on the radio or as a CD with accompanying booklet
Health theme: Positive emotional health and personal development
Theoretical target group: Could be aimed at different groups if the content and choice of songs were amended appropriately
Purpose: To give people information about living an emotionally healthy life and how to access courses to support this
Demonstration format: A Top 40 countdown
Venue: If could be performed as a show with free tickets at a theatre or community centre. Alternatively it could be performed at a health fair or shopping mall, in short episodes
Length: It could either be one long show or split up into different episodes over the course of the day
Number of singers and musicians: Could vary depending on budget
Scenery and props: None

Theory and practice

In terms of this demonstration format some years ago I produced a Top 40 booklet around living an emotionally health life. I have listed the tracks I used on page 112. The booklet itself can be downloaded[304].

Most of the songs I chose for it had appropriate lyrics. However, the odd one I picked simply for the title. This worked in the format of the booklet and I never intended there to be an accompanying CD of all the tracks. The track listing however would need to be changed if it was to be performed with live singers. If it was performed in some other way e.g. by a DJ playing recorded songs, this would be less of a problem. Only the appropriate lyrics would need to be played from each track.

The DJ could introduce each song with some relevant information. Although I have used the word happiness in the title, in reality no one can be happy all the time. Other emotions are often more genuine depending on circumstances e.g. sadness or anger. However, I think it is OK for the DJ to say that the aim is for people to live an overall happy life. The countdown would be a good way to promote courses that help people achieve this. For example, courses that increase confidence, self esteem and help people to have control over their own lives. These are often run by voluntary organisations concerned with women, young people or the unemployed. There could be handouts or a booklet to back up the performance.

Although I have made the show a Top 40 a Top 20 or Top 10 might be often be better if the audience are in a hurry. A Top 40 however might still work alright if it was broken up into episodes throughout the day at an event. Alternatively it could be performed in full as a proper concert with free tickets at an appropriate venue.
In terms of AIDA the music would be intended to attract interest. The purpose of the lyrics would be both to keep people's interest and create a desire in them to act. This

[304] Burns, M. (2009) 'I really hope you live out your dreams' *Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/Live%20out%20your%20Dreams.pdf [accessed 21 September 2014].

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would be both by giving them easy to understand information and by touching them emotionally. The DJ would also talk to people about the lyrics and help to enable action by telling them where to go for relevant courses. Written resources would back all this up.

Most of the formats in this guide/discussion paper are for public or voluntary sector organisations to use for non-commercial purposes. However, this one could perhaps be taken up by the private sector. It could be aimed at an audience who are already committed to changing their lives or at least interested in doing so. A health spa or yoga centre could put it on. The songs could even be interspersed with the DJ interviewing well-known personal growth speakers on issues such as self-esteem.

Similarly there may be a market for CDs of songs under headings such as assertiveness or self esteem. They could be paired with an accompanying booklet. A larger charity might be interested in exploring this idea with a commercial company. (For more on this idea see page 237.)

Songs

The countdown I used in the original booklet is below:

- **40:** *You Can't Get What You Want ('Till You Know What You Want)* by Joe Jackson
- **39:** *A Dream Is A Wish Your Heart Makes* by Michael Bolton
- **38:** *Is That What You Really Want?* by Libby Roderick
- **37:** *No Limit* by 2 Unlimited
- **36:** *Don't Lose Your Dreams* by Pete Wylie & Wah!
- **35:** *The Greatest Love Of All* by Whitney Houston
- **34:** *I Am What I Am* by Gloria Gaynor
- **33:** *I Believe I Can Fly* by R. Kelly
- **32:** *My Way* by Frank Sinatra
- **31:** *Say It - Loud I'm Black And I'm Proud* by James Brown
- **30:** *Sisters Are Doin' It For Themselves* by the Eurythmics and Aretha Franklin

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- **29:** *The Kids Are Alright* by the Who
- **28:** *Rehumanize Yourself* by the Police
- **27:** *This Is Me* by Climie Fisher
- **26:** *Be Proud, Be Loud, Be Heard* by Toyah
- **25:** *If You Want It (Do It Yourself)* by Gloria Gaynor
- **24:** *Imagine* by John Lennon
- **23**: *Help!* by the Beatles
- **22**: *Que Sera Sera (Whatever Will Be Will Be)* by Doris Day
- **21**: *Don't Give Up* by Peter Gabriel and Kate Bush
- **20**: *Nobody's Perfect* by Mike and the Mechanics
- **19**: *Get It Right Next Time* by Gerry Raferty
- **18**: *Always Look On The Bright Side Of Life* by Monty Python
- **17**: *Reasons To Be Cheerful, Part 3* by Ian Dury and the Blockheads
- **16**: *Don't Worry Be Happy* by Bobby McFerrin
- **15**: *Cry And Be Free* by Marilyn
- **14**: *Body Talk* by Imagination
- **13:** *Silly Love Songs* by Paul McCartney and Wings
- **12:** *All You Need Is Love* by the Beatles
- **11:** *Healing Hands* by Elton John
- **10:** *Reach Out And Touch (Somebody's Hand)* by Diana Ross

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- **9:** *Caught (Between A Rock And A Soft Place)* by Libby Roderick
- **8:** *The Winner Takes It All* by Abba
- **7:** *Sorry Seems To Be The Hardest Word* by Elton John
- **6:** *Thank You* by Dido
- **5:** *T'ain't What You Do (It's The Way That You Do It)* by the Fun Boy Three and Bananarama
- **4:** *I'm A Winner* by Jimmy Cliff
- **3:** *Success* by Duran Duran
- **2:** *Celebration* by Kool and the Gang
- **1:** *What A Wonderful World* by Louis Armstrong

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~~Un~~sung Heroes

Summary: Songs to liven up an award ceremony
Health theme: The personal qualities needed in a health worker or volunteer as well as the importance of relationship and community
Theoretical target group: Staff and volunteers, as well as their families and friends
Purpose: To thank and continue to motivate staff or volunteers
Demonstration format: Songs interspersed by awards and speeches
Venue: Award ceremony location
Length: To fit in with the award ceremony
Number of singers and musicians: One singer plus accompanying musicians (If it is done too much of the cheap, it's not much of a thank you)
Scenery and props: None

Theory and practice

Many organisations have award events to thank staff or volunteers. They may also be used as a way to hold on to them or help recruit new people. Music could add to the power and emotion of such events. (Music may also be a powerful tool at annual general meetings.)

Unlike many of the other shows in this guide/discussion paper this show is not aimed a pre-contemplators but at maintenance. It aims to encourage people to continue doing what they are doing. Though, perhaps there is also an element of encouraging other people to want to match their standards too.

Songs

Below I have listed a number of possible suitable tracks that a band could perform:

- *Proud* by Heather Small
  This has broad enough lyrics, about being proud of what you have done, to be suitable for a number of different awards

- *Lovers* by Labi Siffre
  The lyrics are suitable for people who show love, bravery or wisdom for good causes

- *Reach Out And Touch (Somebody's Hand)* by Diana Ross
  A song for staff or volunteers who work directly with the public

- *Thank You For Being A Friend* by Andrew Gold
  This might be a good choice for volunteers who befriend others

- *Anything Can Happen If You Let It* from *Mary Poppins*[305]
  This song could be a good introduction to an award around successful innovation

[305] This is not in the original film but was specially written for the 2004 stage show that was performed at the Prince Edward Theatre in London.

Go to page 10 to see how to find songs and lyrics mentioned in this document

- *Get Up* by Superchick
  Some organisations celebrate teams or individuals that try out a well thought out innovation that failed. This is to prevent a culture of safe mediocrity as people are scared of being punished if innovation does not work[306]. This song is about being prepared to keep trying when things do not work out

- *We Are The Champions* by Queen
  The song of choice for the team of the year

- *Celebration* by Kool and the Gang
  This could be sung at the end of the awards being given out if there is going to be a social event afterwards

[306] There are two kinds of 'failures' of courses. The first is mistakes that could have been foreseen. The second is experiments that were well thought and executed but still did not work. This could be because circumstances changed or a calculated risk was taken and a positive outcome could not be guaranteed.

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Spirit of Christmas

Summary: Carol singing on the theme of 'Peace on Earth and Goodwill to All Men' as a way of raising awareness around health issues and services or to raise money
Health theme: Community well-being, as well as the promotion of specific issues and services
Theoretical target group: General public
Purpose: Awareness or fundraising
Demonstration format: Christmas carol singers
Venue: Shopping mall
Length: Around an hour all together but perhaps could be in sections
Number of singers and musicians: Choir with or without musicians
Scenery and props: Festive without being religious

Theory and practice

'The carol became the equivalent of a stained glass window. Something that educates, informs and entertains[307]*.'*

'Wassail means be in good health.' [308]
Jeremy Summerly in his series about Christmas songs in medieval life.

Carol singers are traditional at Christmas. The festive season is also often a time of hardship for many people due to family problems, poverty and the cold.

The traditional Christmas greeting of 'Peace on Earth and Goodwill to all Men' (and women) allows carol singing to be used to promote health and social issues[309].This would echo its original educational and entertainment purpose in the Middle Ages. It could be used to fundraise, raise awareness of issues or promote services. This could be done by one organisation alone or in partnership with others. The advantage of several organisations coming together is that a wider selection of songs are appropriate e.g. about health, global development and happy families.

A choir could be made up from workers in the organisations taking part, volunteers from the public or paid singers.

It could perform in venues where people go at Christmas such as shopping malls. Someone from the choir could talk a little about the issues connected to some of the songs. Alternatively an expert could do this. In addition there could be local information in an accompanying programme. This could be sold or given away. It could also be sponsored. The performances could be further backed up with

[307] Summerly, J. *A Cause for Caroling. Spreading the Medieval Word Made Flesh.* BBC Radio 4. 10 December 2013. 1345 hrs.
[308] Summerly, J. *A Cause for Caroling. Spreading the Medieval Word Made Flesh.* BBC Radio 4. 10 December 2013. 1345 hrs.
[309] The exact words in the Bible are from Luke 2: 14 *'Glory to God in the highest and on earth, peace to men of good will'.* The meaning is different. However, in my view the corrupted version is well known enough and idealistic enough to be a good sentiment to express at Christmas.

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information displays. In some circumstances appropriate staff might also tag along to chat to the public.

Local media might like to feature the choir or even make a TV show of it along the lines of Gareth Malone's *The Choir*[310] on the BBC or *The Big C*[311] cancer choir on Channel 4.

The choir could also record a CD of their performance.

In terms of AIDA, the choir is intended to attract people's interest. The singing and song lyrics are intended to maintain this interest. The emotional content of the lyrics plus the information provided on displays are intended to create a desire to act. Staff should be there to enable action to happen e.g. make a donation or find out more.

As the selection of songs is not narrowly religious, it may also be particularly appropriate for a more secular multi-cultural Britain.

Songs

A possible repertoire of songs could include:

- *Peace On Earth* by David Bowie (with or without the *Little Drummer Boy* part by Bing Crosby)
  These lyrics allows peace to be seen as a legitimate issue to sing about at Christmas

- *(What's So Funny 'Bout) Peace, Love And Understanding* by Elvis Costello
  This song points out how difficult peace is

- *My Grown Up Christmas List* by Michael Bublé
  The list includes peace, healing and friendship

- *Pipes Of Peace* by Paul McCartney
  This number references a number of different sorts of peace. (The original video was of the 1914 unofficial truce at Christmas between the different sides in the trenches)

- *Peace* by Jimmy Cliff
  This is about how peace is impossible without equality and justice

- *Stop The Cavalry* by Jona Lewie
  This track is about peace as the absence of war. It mentions Christmas

- *Happy Xmas (War Is Over)* by John Lennon and Yoko Ono
  This is also about peace as the absence of war

- *Peace* by Norah Jones
  This one is about inner peace

[310] *The Choir: Sing While You Work.* BBC Two. 20 September -25 October 2012. 2100 hrs.
[311] *Sing For Your Life*. Channel 4. 15 October 2012. 2000 hrs.

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- *In Harmony* from *The Little Mermaid*
  The song is all about getting on with people

- *Shower the People* by James Taylor
  This track is about expressing love to family or friends and trying to put aside old hurts. Perhaps particularly appropriate with family gatherings looming

- *Thank You For Being a Friend* by Andrew Gold
  A Christmas present wrapped up in song

- *Fairy Tale Of New York* by the Pogues featuring Kirsty MacColl
  This one is so well known that perhaps it's easy to forget that it's actually about two down and outs with alcohol problems

- *Reach Out (And Touch Somebody's Hand)* by Diana Ross
  This song is about supporting those in need generally and not just friends and family. In this it follows on nicely from the Pogues song above

- *Caravan Of Love* by the Housemartins
  This was a UK Christmas hit in 1986. It is about everybody pulling together. At the end it includes some religious lines

- *Do They Know It's Christmas* by Band Aid
  This track extends goodwill to other parts of the World

- *I Wish It Could Be Christmas Every Day* by Wizzard
  I have included this one so that the whole thing does not seem too worthy. Also if Christmas was like all these songs describe, who wouldn't wish it was Christmas everyday!

- *Have Yourself A Merry Little Christmas* by Judy Garland
  This could be a good one for the choir to end on this as it is festive, speaks directly to the audience and includes references to friendship[312]

To extend the show's run a little longer, after Christmas Day the choir could add some songs about New Year:

- *Auld Lang Syne* by Robert Burns
  The classic song about the value of friendship

- *Year Of Decision* by the Three Degrees
  A song about taking charge of your life

Who knows it could be the start of a new Christmas tradition.

[312] Friendship or connection to use the official jargon is one of the five ways to well-being. New Economics Foundation (2008) 'Five Ways to Well-being' *New Economics Foundation.* http://www.neweconomics.org/projects/entry/five-ways-to-well-being [accessed January 21 2013].

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Die Young Stay Pretty?[313]

Summary: Show with no health tracks in it but instead songs made famous by singers who died before their time. Their deaths are used to highlight issues
Health theme: Various including HIV, drugs, alcohol, smoking, accidents, violence and suicide. Perhaps an overall theme is risk-taking
Theoretical target group: Young people, as participants and the audience
Purpose: To promote services that can help people who take risks with their health
Demonstration format: Show plus backup materials and displays, as well as professional or peer support workers on hand to offer support
Venue: Depends on possible size of audience
Length: Perhaps a couple of hours for the show. The learning for the young people taking part would be much longer, as it would include all the preparation time too
Number of singers and musicians: Large number of volunteers
Scenery and props: Some performers may want to have a look similar to the original artists

Theory and practice

This demonstration format was inspired by the ideas of young people from Tyne and Wear[314]. It highlights the lifestyles of celebrities who died before their time as a way to tackle particular health issues. My original reservation was that the audience and performers may not identify with stars whose lifestyles seem far removed from their own. Indeed, the star factor may even glamorise death. I have tried to tackle these fears by altering the original idea somewhat. Of course research might show that my original doubts were ill-founded.

The show is a compilation of songs made famous by pops stars that are now dead. It is intended to educate both young people taking part in it and those in the audience.

Information to the audience could be provided by:

- Facts projected onto the stage
- Brief talks between songs
- Off stage displays
- Accompanying handouts
- Having workers on hand to answer questions
- An accompanying website

Young people taking part in the show would also study the lives of the dead musicians. They would learn about health through searching for information about the stars' lives and death. This would be with the help of health workers. The information would probably show that the original star musicians' deaths were

[313] Theoretically song titles can be protected by trademark law. If you want to use one for a show checkout Intellectual Property Office (2013) 'Trade mark search: by word or image' *Intellectual Property Office*. http://www.ipo.gov.uk/types/tm/t-os/t-find/tmtext.htm [accessed 14 July 2014].
[314] Thanks to Ann(e) Brewis for sharing this idea with me many years ago.

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preventable. In effect they robbed themselves of amazing opportunities through their risk taking. The young people could also be asked to find examples of deaths from similar causes locally. This might be most powerful, if it was about someone with the same background as themselves. Thought would need to be given into how much 'gory' detail to go into. The case study also should not be too local if it was likely to upset grieving relatives. It would also be very important to give information about how to get help if needed. The young people themselves might also need support if someone close to them has died or is dying. They may of course choose not to take part - or alternatively really want to as way of dealing with their pain or anxiety.

The young people would need help from professional communication workers to do the research and produce information. This would be to make sure that their messages were on target. It would be both in terms of whether it was the right message for the target group and whether it was being delivered with enough subtlety or not. For example a harm reduction[315] approach might be more appropriate with some groups than simply trying to stop the behaviour.

It might be possible to tie-in some young people's involvement in this demonstration format with an Arts Award[316]. This would help them to get a certificate for the work they put in.

In terms of AIDA the music would be there to attract attention and maintain interest. This would be in terms of both the participants and the audience. The backup information is there to create the desire to act and to change i.e. to not take risks around health. In doing this the young people could make use of the cognitive, affective and behavioural approach to health education and deal with facts, attitudes and skills. Professionals or peer educators could also be around to support people wanting extra help to make a change.

Songs

The choice of which singers to choose would depend on who is relevant to the target group. In some cases it might also be possible to find suitable songs to illustrate the life story of particular stars. However, here I have made the following suggestions based on common health issues:

Accidents

- Whitney Houston[317]

Alcohol

- Amy Winehouse[318]

[315] European Monitoring Centre for Drugs and Drug Addiction (2010) *Harm reduction: evidence, impacts and challenges.* Lisbon: EMCDDA. http://www.emcdda.europa.eu/attachements.cfm/att_101257_EN_EMCDDA-monograph10-harm%20reduction_final.pdf accessed 5 March 2013].

[316] Arts Award (2014) 'What is Arts Award?' *Arts Award.* http://www.artsaward.org.uk/site/?id=64 [accessed 19 May 2014].

[317] BBC (2012) 'Whitney Houston drowned after cocaine use, says coroner' *BBC.* http://www.bbc.co.uk/news/entertainment-arts-17483997 [accessed 22 July 2013].

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Anorexia
- Karen Carpenter[319]

Cancer
- George Harrison[320]

Drugs
- Cory Monteith from *Glee*[321] [322]

Heart attack
- Elvis Presley[323]

HIV
- Freddy Mercury[324]

Medical negligence
- Michael Jackson[325]

Suicide
- Kurt Cobain[326]

Violence
- Tupac Shakur[327]
- The Notorious B.I.G[328]

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[318] BBC (2013) 'Amy Winehouse inquest: Singer drank herself to death' *BBC.* http://www.bbc.co.uk/news/uk-england-london-20944431 [accessed 19 July 2013].
[319] Schmidt, R. (2010) 'Karen Carpenter's tragic story'. *The Observer* 24 October 2010. http://www.theguardian.com/books/2010/oct/24/karen-carpenter-anorexia-book-extract [accessed 26 January 2014].
[320] BBC (2001) 'George Harrison dies' *BBC.* http://news.bbc.co.uk/1/hi/entertainment/1492446.stm [accessed 21 July 2013].
[321] BBC (2013) 'Cory Monteith: Glee star died from alcohol and heroin' *BBC.* http://www.bbc.co.uk/news/world-us-canada-23338486 [accessed 14 July 2014].
[322] *Glee* (2009-present) USA: 20th Century Fox Television Brad Falchuk Teley-Vision and Ryan Murphy Productions. [TV show]. [accessed 21 July 2013].
[323] BBC (2013) 'Rock and roll 'king' Presley dies' *BBC*. http://news.bbc.co.uk/onthisday/hi/dates/stories/august/16/newsid_2496000/2496375.stm [accessed 22 July 2013].
[324] BBC (2013) 'Giant of rock dies' *BBC.* http://news.bbc.co.uk/onthisday/hi/dates/stories/november/24/newsid_2546000/2546945.stm [accessed 22 July 2013].
[325] BBC (2013) 'Jackson doctor Conrad Murray sentenced to four years' *BBC.* http://www.bbc.co.uk/news/world-us-canada-15936210 [accessed 22 July 2013].
[326] BBC (2013) 'Rock musician Kurt Cobain "shoots himself"' *BBC.* http://news.bbc.co.uk/onthisday/hi/dates/stories/april/8/newsid_3522000/3522702.stm [accessed 22 July 2013].
[327] BBC (2006) 'Why Tupac still matters to fans' *BBC.* http://news.bbc.co.uk/1/hi/entertainment/5328720.stm [accessed 22 July 2013].
[328] BBC (2009) 'The life and times of Biggie Smalls' *BBC.* http://news.bbc.co.uk/1/hi/entertainment/7879566.stm [accessed 22 July 2013].

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In a sense these are headline causes for death on a range of different health issues. In reality many of the issues are intertwined, with drugs and alcohol being associated with many of them.

Perhaps the show could start with a snatch of *Die Young Stay Pretty* by Blondie and have this as a motif throughout and in the written information. Of course it would need to be presented in an 'is this really what you want?' ironic way rather than as an ideal.

At the end of the concert one of the following songs could be played to finish on a reflective or positive note. All three are about living life to the full, as life is short:

- *If Today Was Your Last Day* by Nickelback
- *Live Like You Were Dying* by Tim McGraw
- *Enjoy Yourself (It's Later Than You Think)* by the Specials

An alternative topic for this demonstration format could be pop singers and mental health e.g.

- Adam Ant is bipolar[329]
- Glen Campbell has Alzheimer's Disease[330]
- Leonard Cohen had depression[331]
- Alison Moyet has a history of agoraphobia[332]
- The Saturdays' singer Frankie Sanford has suffered anxiety attacks[333]

Despite this many of them still managed to perform and record.

Some of the singers mentioned earlier under the anorexia, alcohol and drug addiction categories could also be fitted into this event.

There is also MiXiT the world's first inclusive pop group, including people with learning disabilities. They play both cover versions and original songs[334]. (Also see page 180 for ideas for possible content around other equality issues.)

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[329] McCormick, N (2013) 'Adam Ant interview: "You should never feel ashamed of madness"' *The Telegraph.* 21 January 2013. http://www.telegraph.co.uk/culture/music/rockandpopmusic/9809653/Adam-Ant-interview-You-should-never-feel-ashamed-of-madness.html [accessed 14 November 2013].

[330] Glen Campbell Music (2013) 'About' *Glen Campbell Music.* http://glencampbellmusic.com/about/ [accessed 8 April 2014].

[331] DrHGuy (2009) 'Leonard Cohen's List Of Pharmaceuticals Joke & His Not At All Funny Depression' *Heck Of A Guy – The Other Leonard Cohen Site.* http://1heckofaguy.com/2009/04/30/leonard-cohens-list-of-pharmaceuticals-joke-his-not-at-all-funny-depresion/ [accessed 9 June 2014].

[332] McVeigh, T. (2014) 'Singer Alison Moyet tells how Elvis Costello blunder led to agoraphobia' *The Observer*. 18 May 2014. http://www.theguardian.com/music/2014/may/18/alison-moyet-agoraphobia-decades [accessed 19 May 2014].

[333] Glamour (2012) 'Interview: "I thought if I disappeared, it wouldn't matter"' *Glamour.* http://www.glamourmagazine.co.uk/celebrity/entertainment/monitor/2012/05/frankie-sandford-glamour-cover-girl-interview [accessed 8 April 2014].

[334] Mixit (2011) 'Mixit' *Mixit.* http://www.mixitmusic.co.uk:80/index.php [accessed 8 April 2014].

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‘And the HAVHA goes to…’

Summary: Awards to highlight both the use of music to promote health, and singers or songs that damage it
Health theme: All aspects of health and well-being
Theoretical target group: The general public as well as the media and policy makers
Purpose: To encourage debate about health issues and popular culture
Demonstration format: Could just be a press release to begin with, but working towards being a live music event
Venue: Initially just online, but eventually including live performances
Length: Not a performance initially
Number of singers and musicians: None initially
Scenery and props: None

Theory and practice

Pop music awards

HAVHA stands for Heroes and Villains Health Awards[335]. They could be given out by a national health organisation to raise awareness of the use and misuse of music[336]. The awards could be in different categories such as:

- The (nationally known) artist who has done most to promote health and well-being in the last 12 months
- The best song on a health and well-being theme released that year
- Health and well-being musical villain of the year[337]
- The song with the most anti-health/well-being lyrics that year

In terms of the last category this could include tracks which are sexist or homophobic. Gay people suffer more mental illness than the general population[338]. High profile lyrics that encourage prejudice or self-hatred may therefore also be damaging to individuals’ health and well-being.

The award could also be franchised out so that regional health organisations could also nominate local arts and health performers for local awards. This might generate extra coverage in the regional media. As with the national award artists could get an award for their lyrics, fund raising work with charities, campaigning etc.

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[335] *Heroes and Villains* being an old Beach Boy hit. HAVHA is also supposed to sound a bit like BAFTA, the annual British Academy of Film and Television Arts awards.
[336] MTV already has a video award. See MTV (2014) ‘Best Video with a Social Message’ *MTV.* http://www.mtv.com/ontv/vma/2014/best-video-with-a-social-message/ [Accessed 23 August 2014].
[337] In a move reminiscent of the cultural boycott of Apartheid, singers Lisa Stansfield, Joss Stone and Craig David have been criticised for performing at an Indonesian festival. It was sponsored by tobacco companies. See Cunningham, R. and , Milmo, C. (2013) ‘Joss Stone and Craig David among British singers accused of endorsing 'Big Tobacco' ahead of Indonesian festival’ *The Independent.* http://www.independent.co.uk/arts-entertainment/music/news/joss-stone-and-craig-david-among-british-singers-accused-of-endorsing-big-tobacco-ahead-of-indonesian-festival-8514424.html . [accessed 25 March 2013].
[338] King, M., McKeown, E., Warner, J., Ramsay, A., Johnson, K. , Cort, C. , Wright, L., Blizard, R. and Davidson, O. (2003), ‘Mental Health and Quality of Life of Gay Men and Lesbians in England and Wales’ *British Journal of Psychiatry* 183 pp.552-558.

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If there was sufficient number of contenders in each category a short list could also be published. The event could initially be via press releases and a backup website. However, once it was established an actual event could perhaps be held with performances by smaller regional bands up for local awards. This would be to encourage further media coverage. *Heroes and Villains* by the Beach Boys could also be played as a signature tune.

The purpose of the villain awards would be to bring health issues into the public eye so that they could be discussed. They should not be used to castigate particular individuals or try to get particular songs banned. Teaching materials could also be produced for schools so that the issues could be discussed with young people. It would be important that the awards did not glamorise particular acts as anti-heroes. Similarly they should not make young people think that particular acts or genres they like are being victimised by adults.

If any NHS trusts were involved it might also be worth checking that hospital radio playlists did not play tracks that were up for villain awards.

Arts awards

The awards could also be extended to other aspects of the arts. This could include positive awards around arts and health.

It could also be an opportunity to tackle some villains. Red Nose Day is part of the fundraising initiative for Comic Relief. There is large scale coverage of it on state television in the UK around the work it does at home and abroad. Commercial companies are also heavily involved. In the past these have included crisp and chocolate manufacturers. When there are major concerns about obesity, especially in children, is this a cynical attempt to promote a positive image of these products?

The supermarket chain Sainsbury supports Red Nose Day. Bizarrely in the past they have used the run up to the event as an opportunity to promote the buying of large amounts of cheap drink[339]. This is despite the fact that Comic Relief supports projects concerned with alcohol abuse[340]. Is this acceptable in a society worried about binge drinking?

It is also difficult to know whether to have an annual award just for McDonald's or to bar them from competition altogether. This would be on the grounds that they might win a villains award every year. In the past they have been systematic in their use of films, games, music and books aimed at children and young people. (In a way however, this is quite inspirational. How can the health sector become as good at using target group's own interests to engage with them?)

Popular culture awards

The awards could also be further extended to include other aspects of popular culture, e.g. sport. Again awards could be given to individuals or organisations that promote health and well-being. There are also villains however. I did a photographic

[339] Burns, M. (2013) 'Comedy, health and corporate involvement' *Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/page33.htm [accessed 26 March 2013].
[340] Comic Relief (2013) 'Young people and alcohol' *Comic Relief.* http://www.comicrelief.com/apply-for-a-grant/programmes/young-people-and-alcohol [accessed March 26 2013].

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study of how the 2010 World Cup was used extensively to promote sugary soft drinks, unhealthy snacks and alcohol[341]. Interestingly when I repeated the exercise in 2012 the London Olympics did not appear to be used by companies anywhere near as much. This presumably was because of the new laws that were put in place to protect the commercial rights of companies[342]. If it could be done for this reason it can also be done to protect health, particularly the health of children.

In France alcohol sponsorship is not allowed at sport or cultural events[343]. Compare this with England where the national football team is sponsored by Carlsberg lager[344]. The Football Association as well as being responsible for the team also run the FA Cup. Budweiser is a partner here.

(In addition, the Champions League is sponsored by Heineken[345] and FIFA, the body that runs the World Cup is sponsored by Budweiser. FIFA also have contracts with McDonald's and Coca Cola[346].)

England are also sponsored by Mars. The Academy of Medical Royal Colleges representing most UK doctors has recently published a report on obesity[347]. This mentions the issue of food companies tying in with major sporting events. It's a start.

The HAVHA awards could be used not only to raise awareness about these issues. They could also be used as a platform to demand that policymakers ban producers of unhealthy products from sponsoring sport. It should be no more acceptable for McDonald's to be a coaching partner to the English Football Association, than it would a cigarette manufacturer[348]. (And in the long run perhaps the use of popular culture generally to promote unhealthy products, particularly those aimed at children, should be banned?)

A special award could also be given for the best graffiti on an advertising billboard on a health and popular culture theme. So as not to break the law this could be done by people digitally working on photographs of offending adverts. There could be a bank of such images on the official site that the public could add to.

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[341] Burns, M. (2013) 'How the drinks, food and betting industries used the World Cup**'** *Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/page30.htm [accessed March 26th 2013].
[342] Barford, V. (2012) 'London 2012: The great Olympics sponsorship bandwagon' *BBC.* http://www.bbc.co.uk/news/magazine-18182541 [accessed 24 March 2014].
[343] This is under the Loi Evin or in English; Evin Law, named after the minister who championed it
[344] The Football Association (2013) 'FA Partners' *The Football Association.* http://www.thefa.com/TheFA/WhoWeAre/Sponsors [accessed March 26th 2013].
[345] UEFA (2013)'Heineken extends Champions League sponsorship' *UEFA.* http://www.uefa.com/uefa/events/marketing/news/newsid=1635417.html [accessed March 26th 2013].
[346] FIFA (2013) 'Sponsorship Strategy' *FIFA.* http://www.fifa.com/aboutfifa/organisation/marketing/sponsorship/strategy.html [accessed March 26th 2013].
[347] Academy of Royal Medical Colleges (2013) *Measuring Up: The Medical Profession's Prescription for the Nation's Obesity Crisis.* London: Academy of Royal Medical Colleges.
[348] The Football Association (2013) 'FA Partners' *The Football Association.* http://www.thefa.com/TheFA/WhoWeAre/Sponsors [accessed March 26th 2013].

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Top-down musicals

Invitation to a performance of

Cupid Presents:
An Evening of
Practical Love Songs

A musical presentation about love and how to make relationships work

8.15 February 14th **Playhouse Theatre**

Demonstration formats where pop songs are used to create a health themed storyline to engage an audience

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Demonstration formats where pop songs are used to create a health themed storyline to engage an audience

The theory behind the demonstration formats covered in this section is explored in more detail on page 50. The examples in this section include:

- A sung-through musical with no extra dialogue to backup the lyrics
- A musical with additional dialogue to help tie the songs together into a story
- A musical with a narrator to pull the whole piece together
- A musical in the form of an interview
- A musical-like show with little storyline but held together by a fictitious character who sings about issues that could be found in a psychology textbook
- A ‘musical’ based round just one song that tells a story

A variety of theories are used in these formats.

For a reminder of the different premises the story in a musical can be based on see page 52.

(There are also musicals in other sections on pages 157, 170, 198 and 226.)

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We Can Work It Out[349] [350]

Summary: An average family with teenagers. The father and son argue. The mother worries about her children growing up. The girl announces she is pregnant. Eventually the whole family pulls together
Health theme: Teenage pregnancy, adolescence, working well as a family
Theoretical target group: Families with teenagers
Purpose: To encourage families to talk about sex and other issues
Demonstration format: Musical with a traditional character and plot driven approach. There is no spoken dialogue. Everything is sung
Venue: Health fairs, parent evenings
Premise: Opposing forces in terms of the relationship between the father and son, and perhaps father and daughter. However, there is also perhaps a situational premise too. The family deal with the pregnancy and the mother, in particular, deals with the inevitability of children growing up)
Length: 20-25 minutes
Number of singers and musicians: Four singers:

- Mother
- Father
- Brother
- Sister

Plus either backing tapes or musicians, unless the singers sing unaccompanied
Scenery and props: It is set in a family home. It does not need a huge set, just a few props to create the idea of a house with one main room and the illusion of other rooms coming off it. The cast could wear T-shirts labelled 'Dad', 'Mum', 'Bro' and 'Sis'

Theory and practice

This is the first DIY musical that I created. It is worth highlighting that the piece itself is not educational, perhaps except in modelling tolerance and listening skills. No useful information is given out in the show itself. It would be a stimulus piece to bring out thoughts and feelings in the target group so that they are open to learning. This could be through talking to workers at the event or elsewhere, reading a leaflet or simply reflecting on their own lives. There could also be an invitation to join a group discussion about the musical. This could end with a performance of the song *We Can Work It Out* by the Beatles. (For other ideas see page 170.)

The ultimate aim of course is that this leads to action, e.g. changes in family life.

In terms of AIDA the musical is there to attract attention. (Some people might not like musicals. As a result it may also be worth promoting the show in terms of the artists who originally sang the songs e.g. including tracks by Madonna and the Beatles.)

[349] I previously gave this show the title *In The Family* in Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* pp.51-55. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].
[350] Theoretically song titles can be protected by trademark law. If you want to use one for a show checkout Intellectual Property Office (2013) 'Trade mark search: by word or image' *Intellectual Property Office*. http://www.ipo.gov.uk/types/tm/t-os/t-find/tmtext.htm [accessed 14 July 2014].

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The storyline and lyrics, as well as the emotion of the music itself are there to maintain interest. As well as being entertaining, the songs are intended to engage the target group by resonating with issues or fears in their own lives. This is also intended to encourage a desire to act. Action can be made easier by having professional staff on hand to talk with the audience. They can also offer them materials, including contact details, about health issues. These could include dealing with parents, dealing with adolescence or sexual health.

Songs

- *Father And Son* by Cat Stevens
  The father lays down the law to the son, who tells the audience how he feels. The mother just watches. The daughter listens to music on her headphones. The son eventually storms off

- *Girl's Just Like To Fun* by Cyndi Lauper
  The daughter sings this to herself as she dances round the room in her headphones. The father leaves. The mother just watches.

- *Tangled Up Puppet* by Harry Chapin
  The mother sings this to herself as the daughter continues to listen to her MP3 player. The song is about the joy and pain of seeing your child turn into an adolescent and adult

- *Papa Don't Preach* by Madonna
  This is start of the second of two acts. The daughter sings it to her father. She is accidentally pregnant. He says nothing but leaves in a bad mood. Elsewhere on stage the son, with a case in his hand, is ready to leave home for good. He sees everything that has happened

- *If My Sister's In Trouble* by Lady Soul
  The son sings this to his sister as he has decided not to leave as she needs his support. Elsewhere on stage the parents are in view, first arguing and then coming to some agreement, as they listen to their son

- *I'll Stand By You* by The Pretenders
  Each of the parents sings lines of this to each of their two children

- *Thank You For Hearing Me* by Sinead O'Connor
  Different members of the family sing different lines to each other. The last line is about the singer's heart being broken. Have the daughter sing it after taking a mobile call from her boyfriend. He is splitting up with her. Have her tear up his photograph or take off his ring. The family can then repeat some of the earlier supportive lyrics

Turning the musical into a concert demonstration format

Sometimes it might be difficult to get permission to put songs together to make a musical. Instead make use of two sets of songs. One sung from the point of view of parents and the other of young people. In the example further on there are common themes but no story or characters. It ends on a positive note. Trial and error would

Go to page 10 to see how to find songs and lyrics mentioned in this document

show whether a different sequence might be better. This could include finishing on a song such as *Tangled Up Puppet*. This combines both positive and negative feelings as well as a wish to help children as they grow up. The songs could be used, as with the original musical format, to open parents up emotionally. This might help them focus on topics that they need to think about or get help with. Below is a selection of possible songs to choose from.

- *Because We Want To* by Billie
  The song is about some female adolescent concerns

- S*lipping Through My Fingers* by Abba
  This song is about the pain felt by a parent as their child grows up

- *(You Gotta) Fight For Your Right (To Party!)* by the Beastie Boys
  The song is about some male adolescent concerns

- *Father And Son* by Cat Stevens
  An argument between the generations sung from the point of view of the young person

- *Independence Day* by Bruce Springsteen
  A song about a boy leaving home because he does not get on with his father

- *She's Leaving Home* by the Beatles
  A song about a girl leaving home because she does not get on with her parents

- *Papa Don't Preach* by Madonna
  A song about teenage pregnancy

- *Tangled Up Puppet* by Harry Chapin
  This track is about the joy and pain of seeing your child turn into an adolescent and adult

- *Mama* by the Spice Girls
  A song where the adult child thanks her mother for her support as she grew up

Go to page 10 to see how to find songs and lyrics mentioned in this document

Best Sex Ever?

Summary: Fantasy sex versus the messy reality of sex. Where to get help.
Health theme: Sexual health, alcohol
Theoretical target group: University students
Purpose: An advert to show off sex and alcohol services to young people in a good light, so that people use them
Demonstration format: Musical with narrator
Venue: University event like Freshers' Week
Premise: Mostly chain reaction
Length: Under 20 minutes
Number of singers and musicians: A male and female singer (or just a female). Plus either backing tapes or musicians, unless the singers sing unaccompanied
Scenery and props: A table, chairs and glasses to make it appear like a bar

Theory and practice

This is another hypothetical demonstration format. It is a show to promote NHS or university health services to young people by demonstrating that they are not moralising or fuddy-duddy. (Of course this needs to be true if the show is worth doing.) In effect, it is a musical advert. Unlike the previous musical which was sung-through, i.e. no spoken dialogue only lyrics, this one has a narrator to help tie the songs together.

Again the music would be there to attract attention. The storyline and lyrics are there to maintain interest. They need to be entertaining and relevant to the target groups' lives. They should also encourage a desire to use university health services. This is partly by giving out information about problems that the services can help with. It is also by reassuring the target group that the service is comfortable with dealing with any issues that young people may raise. This is shown by the frankness of the musical. It should also be reinforced by having a chance to meet with staff afterwards. Action can be encouraged by providing maps about how to get to services. Opening times may also be useful.

Songs

The narrator is in role. He plays the part of a young student who can be identified with by the target audience. He introduces the show and then starts singing:

- *Wide Eyed And Legless* by Andy Fairweather-Lowe
  A sung about being drunk. It should be sung as this is how it is, rather than in a moralising or celebratory way, except for the *final* lines about 'shame'. These should be lightened by him looking at his rigid index finger as it droops. He then talks more about what happened earlier last night at the pub where there was a birthday party going on. He introduces a female friend, who is not his girlfriend. The rest of the show is then set during the previous night

- *Closing Time* by Leonard Cohen
  All or part of this is sung by both members of the cast. The intention is to further set the scene and create an ambience. The song is comic without glamorising drinking

Go to page 10 to see how to find songs and lyrics mentioned in this document

- *Feel It* by Kate Bush
  This is sung by the female character. It is a fantasy about the sex she wants after the party

- *Too Drunk To F**k*[351] by the Dead Kennedys
  The narrator then says 'yeah right' and sings a few lines of this. He says knowing that bloke it is more likely to be like this. He then asks anyway what happened to your boyfriend.

- *Not Fair* by Lily Allen
  The female singer then says she has split up from him but if she sees him knows what she would like to say. She adds that research suggests that people prefer music to sex[352] [353], and jokes that's perhaps because a 3 minute single lasts longer. She then goes straight into this track about premature ejaculation

- *Let's Talk About Sex* by Salt-n-Pepa
  They both then mingle with the audience and sing this number

Then the narrator adds he cannot actually guarantee the best sex ever but if you want to try come to him. He then adds alternatively visit one of the staff at the clinic and introduces them.

Turning the musical into a concert demonstration format

Alternatively this could be a one-woman show in a concert format. She could sing:

- *Feel It* by Kate Bush

- *Too Drunk To F**k*
  She could joke that she is about to sing the greatest love song ever written. Then tell the audience the title and say this is what often really happens of course, despite the previous song's fantasy. (The version by Nouvelle Vague shows what a female vocal can do for the song. It is in a bossa nova style rather than the punk of the Dead Kennedys.) She could then sing this and the next song before mentioning that university health services are there to help

- *Not Fair* by Lily Allen

- *Let's Talk About Sex* by Salt-n-Pepa

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[351] I am aware of the irony of writing 'F**k'. I'm not sure if in the past however whether some web censors have blocked documents I have sent that have included this word in the lyrics.

[352] This maybe rather spurious research and I share it simply to back up the joke. More than 70% of Britain's 16-19 year olds would rather give up music than sex: Kiss,J. (2009) 'Britain's young people want music more than sex - but for free' *The Guardian.* http://www.guardian.co.uk/media/pda/2009/feb/17/netmusic-digitalmusic [accessed 23 February 2013].

[353] Again I quote this simply to back up the joke. One in three people claim to like a particular song more than sex: Gowan, M. (2012) 'Better Than Sex: Is Music The Answer?'*The Huffington Post.* http://www.huffingtonpost.com/2012/10/25/better-than-sex_n_2017605.html [accessed 23 February 2013].

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As a follow up to either format or before hand as an advertisement, there could be a performance of some other songs e.g.

- *Listen To A Devil* by Libby Roderick
  A song about taking those niggling inner fears and doubts seriously (and in this context seeking help)

- *I Got It From Agnes* by Tom Lehrer
  A comic song about sexually transmitted infections

- *Sexual Healing* by Marvin Gaye
  A track about love making with a title relevant to sexual health services

Perhaps both these last songs could be presented in such a way as to make gay and lesbian people also feel that services are for them.

There could also be a song about unintended pregnancy. For ideas see page 129.

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Last Night a DJ Saved My Life[354]

Summary: The radio station portrayed in this musical has a programme where one person can ring up with a problem and other listeners call in with possible solutions. The caller this week is generally unhappy with his life
Health theme: Emotional health
Theoretical target group: Young people, but could be more general
Purpose: To make sure young people know what help exists
Demonstration format: Musical with a question and answer style
Venue: A health fair or a tour of youth centres around World Mental Health Day
Premise: Opposing forces (internal dialogue)
Length: Around 20 minutes
Number of singers and musicians: Potentially up to six people, but some of the callers could double up. (They could perhaps put on different clothes to represent different characters.) The DJ does not have to sing. In addition there could be musicians or backing tapes, unless singers sang unaccompanied
Scenery and props: Some equipment to give the impression of a radio studio, plus a chair and phone for the caller with the problem. The callers with suggestions need to have mobile phones to pretend to dial

Theory and practice

This is a demonstration format based around a musical where a central question is posed and then answered. In this example, the show could be based in an imaginary radio station where a caller rings in with a problem that other listeners then try to solve.

In terms of the cognitive, affective and behavioural approach to health education, this musical would attempt to give factual information, challenge attitudes and improve skills.

It might be appropriate for use with several different target groups within the Stages of Change Model e.g. pre-contemplation, contemplation and relapsed.

AIDA would apply as in earlier shows. The songs would be there to attract attention. The storyline and lyrics are intended to hold people's interest. As well as being entertaining, the songs are also there to engage people by echoing their own lives. As a result of this they might be encouraged to act. Action could be made easier by having health workers around to talk the audience. They could offer people advice. This could be backed up with written materials including contact details.

The sequence of songs is deliberate and represents different steps in the recovery process for the caller[355]:

[354] Theoretically song titles can be protected by trademark law. If you want to use one for a show checkout Intellectual Property Office (2013) 'Trade mark search: by word or image' *Intellectual Property Office*. http://www.ipo.gov.uk/types/tm/t-os/t-find/tmtext.htm [accessed 14 July 2014].
[355] This is not based on any particular counselling model, but is designed to educate people about the counselling process in general.

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1. *Logical Song:* Acknowledging a problem
2. *You Can't Get What You Want (Til You Know What You Want*): Deciding on the need to act
3. *Let Your Soul Be Your Pilot*: Realising the answers are within
4. *If You Want It (Do It Yourself)*: Accepting that the first step, seeking help, at the very least is up to oneself
5. *Count On Me*: Knowing that there are people out there who want to help
6. *I Can See Clearly Now*: Celebrating that the process of getting deep needs met has begun

A similar musical to this one could focus on issues of loneliness. A possible song from the first caller could be *All By Myself* by Eric Carmen. Alternatively *Telling Myself Lies* by Libby Roderick could be a good choice as an introduction for someone who has a problem behaviour like addiction or anorexia. In which case, it might be useful for helping services to stress the importance of confidentiality.

Another idea for a musical with a question and answer format used in a different way could be based around *Please Mr. Postman* by the Carpenters. The singer in it would keep asking the postman for a letter from her boyfriend. Possibly this could be developed to look at the problems of keeping a relationship going when one or both people have moved away. It could highlight student counselling services as being one option of coping with heartache. Of course everyone uses mobiles and emails nowadays, so the story would have to be set in the past. It could potentially end on a happy note with *Sign, Sealed, Delivered, I'm Yours* by Stevie Wonder. This could be about a new relationship or the continuation of the original one. An alternative more ambiguous ending would be *Return To Sender* by Elvis Presley.

Songs

The performance starts in a radio phone-in studio.

- *Last Night A DJ Saved My Life* by Intoodeep
  This song is also the name of the radio programme. The DJ starts by explaining the format of the show; someone phones in with a problem and other listeners ring in with solutions. The track title can be briefly played as a jingle before each caller. (This would be recorded and not live.) The DJ introduces the caller and says a bit about him (or her). The caller could joke that he is worried what if the *Okey Cokey* is what it's all about!

- *The Logical Song* by Supertramp
  The caller with a problem sings this song about life being meaningless

- *You Can't Get What You Want (Til You Know What You Want)* by Joe Jackson
  The first caller suggesting an answer sings this and says they are from the youth service

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- *Let Your Soul Be Your Pilot* by Sting
  The second caller with a suggestion could work for a local NHS mental health team. Their song is about getting in contact with your inner needs and someone helping you to do this

- *If You Want It (Do It Yourself)* by Gloria Gaynor
  The third caller could be from a local self help group. This song is about doing things for yourself to change your own life

- *Count On Me* by Whitney Houston and Cece Winans
  The fourth caller with a suggestion could work for a local counselling service. The song is all about getting help when you need it

- *I Can See Clearly Now* by Johnny Nash
  The person with a problem responds by singing this. It is about being clearer about how to move forward and feeling good about this

The DJ could now introduce the real people from the highlighted agencies. They could then give further information or just say that they will stay around to answer any questions one to one.

- *He Haunts Himself* by Wild Women[356]
  To reinforce the messages of the show and remind people of the organisations, mentioned, one of the singers could perform this song later. It's about someone who is cut off from himself and other people. However in the last verse, he manages to connect. Before or after this final verse, would be a good chance to reintroduce the agencies that were promoted earlier

- *One Light In A Dark Valley* by Harry Chapin
  As an alternative to *He Haunts Himself*, or perhaps in addition to it, there is this song. It follows a similar format of despair and hope. It could be used in the same way to promote services

To get more people's attention at the beginning of the musical the DJ could 'play' a current hit (i.e. someone would sing it live.)

I appreciate that the West End won't be calling me anytime soon. However, the point is to produce something that is acceptable that might work better than just a stall or a leaflet.

Turning the musical into a concert demonstration format

For ideas on how to turn this type of musical into a concert demonstration format see page 95.

[356] *He Haunts Himself* is not on YouTube, Spotify or available on download as far as I know. The lyrics do not appear to be online either. However at time of writing i.e. March 2013, *Tribe* the album it's from can be ordered at http://www.wildwomenmusic.co.uk/tribe.html. You can also listen to a short snippet of the song here.

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That Is Your Life (Give a Child a Future)

Summary: The show is a cross between *This is Your Life* and *Desert Island Discs*. Someone has a singer sing their life story to them
Health theme: Fostering
Theoretical target group: People who might be suitable as foster parents
Purpose: To increase the number of suitable people fostering
Demonstration format: Musical as an interview
Venue: Local community centres
Premise: Situational
Length: 25 minutes
Number of singers and musicians: An interviewer and guest who only act, plus either backing tapes or musicians, unless the singers sing unaccompanied
Scenery and props: Needs to look like a TV or radio interview

Theory and practice

The show would be a cross between *Desert Island Discs*[357] and *This is Your Life*[358]. A singer serenades the main character, who has picked particular songs to tell the story of his or her life.

This show would also use the AIDA model. Music and a stage set would be used to attract people. Their interest would be maintained by a moving storyline and lyrics as well as the music. A desire to act would be encouraged by the emotional content of the story. Action in this case would mean finding out more about how to foster. A helpline number and website address would need to be given so that interest could be followed up.

In terms of the cognitive, affective and behavioural approach to health education then, this musical would attempt to give factual information, challenge attitudes and improve skills.

It might be appropriate for use with various target groups within the Stages of Change Model e.g. pre-contemplation, contemplation and relapsed.

Songs

With this demonstration format I decided it was easier to put my ideas across as a script:

Interviewer: The show where remarkable people, famous and unknown, are honoured by having their life stories sung back to them – live! But first let me introduce today's singer. (He or she says hello.)
Today as our guest we have someone who is remarkable in being so ordinary. Welcome to the show. Getting down to business right away you were telling me

[357] *Desert Island Discs* is a show on BBC radio. It was first broadcast in 1942 and is still on air today. Its copyright belongs to Diana Wong.
[358] *This Is Your Life* was originally an American NBC radio series that began in 1948. It later moved to television running, on and off, until the 1980s. It told the stories of both celebrities and ordinary people. Other versions of the show have been made in various countries including Great Britain.

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earlier that you when you first heard your first song you cried. It reminded you so much of your early life. What is it?

Guest: I've chosen a famous Suzanne Vega track. Though my name is *not* Luka, our stories are the same.

- *Luka* by Suzanne Vega

Interviewer: As a result of your Luka like life you got taken into care.

Guest: Yes and I was desperate for someone who wouldn't hurt me or abandon me.

Interviewer: In terms your next song you almost chose *Goodbye To Love* by the Carpenters.

Guest: That's right. It includes a line something like, all I know about love is how to live without it. But in the end I went for this Cyndi Lauper track.

- *I Want A Mom That Will Last Forever* by Cyndi Lauper

Interviewer: Is it true that the third song you chose reflects what one of the care workers said to you that gave you some hope?

Guest: Yeah, that's right. I love this track.

- *Someone's Waiting For You* from *The Rescuers*[359]

Interviewer: And then you met your new foster family. What was that like? What did they tell you? You were at pretty low ebb then weren't you? Poor self esteem and always in trouble at school.

Guest: Unfortunately yes. This next song really sums up, what my foster family gave me. Though it took time, I was a right handful at the beginning

- *Don't Give Up (You Are Loved)* by Josh Groban

Interviewer: And what about your life now?

Guest: As you said at the beginning my life is now extraordinary in its ordinariness. Part of me never thought I would achieve this. I have a good job and a family of my own now. I have turned out to be the proverbial ugly duckling. Cue music! (Laughs.)

- *The Ugly Duckling* by Danny Kaye[360]

Interviewer: You said that the very last song you have chosen makes you think not only of your foster mother but of your whole foster family.

[359] *The Rescuers* (1977) Directed by John Lounsbery, Wolfgang Reitherman and Art Stevens. USA: Walt Disney Productions. [Film: 78 min].
[360] I never really liked the Danny Kaye version even as a child. For this show the song should be performed in a more serious way.

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Interviewer: That's true. I feel a lot of love for them and would like to thank them for helping me pull my life around.

- *Mama* by The Spice Girls

Interviewer (Out of role): This show is fiction but it reflects the important role that foster parents play in helping children in need. If you want to know more about becoming a foster parent speak to one of the workers over there or ring this number. (Points at poster.)They will also tell you how we can pay you for your skills and experience with kids.

If you are upset by any of the issues raised by the show again please speak to one of the workers or phone this number. (Points at different poster.)'

Turning the musical into a concert demonstration format

As an alternative to a musical some of the songs could be performed in a concert format. Children and foster carers could then introduce each track with some relevant information.

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Cupid Presents:
An Evening of Practical Love Songs

Summary: Cupid looks at some theories about relationships that might be helpful to people
Health theme: Emotional health, especially relationships
Theoretical target group: Adults
Purpose: To give people food for thought on how to have a healthy relationship, as well as to find out about services that can help
Demonstration format: A full-length one man show in character. (It could be a woman though Cupid is traditionally male.) It is not so much a leaflet in musical form, as a textbook. It mainly involves singing but with some simple theoretical explanations as well. In this it is more 'talky' than many of the other shows
Venue: Somewhere that people can sit down and properly watch the show
Premise: None. It's more of a non-fiction concert than a musical
Length: This is a proper show, which people would have to get tickets for, though they could be free. As a result it needs to be about 90 minutes long with an interval
Number of singers and musicians: One singer plus either backing tapes or musicians, unless the singer sing unaccompanied
Scenery and props: None necessarily needed. However Cupid could have some wings. He could be sitting in a bookshop. Perhaps there could also be some Valentine's Day paraphernalia scattered around like adverts for cards and presents. In the second half of the show he wears a garish shirt

Theory and practice

Research shows that:

'… our relationships are very important to personal well-being.'[361]

'… divorce, widowhood and separation all reduce life satisfaction.'[362]

Yet 42% of marriages break up in the England and Wales[363]. Around 18% of children are also likely to have seen their parents, married or otherwise, split up[364].

Relationship breakup, of course, is not necessarily always a bad thing. However, difficulties in relationship that go on for sometime or end with a couple splitting up can cause problems for both the individual and the country as a whole. (This is not of course a moral criticism of anybody who has problems.)

[361] Oguz, S., Merad, S. & Snape, D. (2013) 'Measuring National Well-being - What matters most to Personal Well-being?' *Office for National Statistics.* p.26. http://www.ons.gov.uk/ons/dcp171766_312125.pdf [accessed 14 January 2014].
[362] Donovan, N. & Halpern, D. with Sargeant, R. (2002) *Life Satisfaction: The State Of Knowledge and Implications For Government*. London: Cabinet Office of the UK Government. p.4.
[363] Office for National Statistics (2013) 'What percentage of marriages end in divorce?' *Office for National Statistics* http://www.ons.gov.uk/ons/rel/vsob1/divorces-in-england-and-wales/2011/sty-what-percentage-of-marriages-end-in-divorce.html [accessed 24 September 2014].
[364] Relate (2014) 'The Way We Are Now' *Relate*. p.11. http://www.relate.org.uk/files/relate/publication-way-we-are-now-aug2014.pdf [accessed 17 September 2014].

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OnePlusOne a leading UK relationships charity have said that:

'One advantage we have today is a body of compelling evidence that shows that stable and harmonious relationships improve the quality of life for both adults and children. And evidence is growing about what makes relationships work, how to improve them and how to support families when they go wrong.

While relationship breakdown has become a common experience, the adverse outcomes for adults and children have not diminished…

The consequences of separation (married or not) are detrimental to the economy and adult and children's well-being. But intact relationships don't necessarily result in better outcomes. The quality of children's lives is affected by the quality of their parents' relationship; if the quality is good it offers protective factors, but if it is poor it is associated with poorer parenting and poorer parent –child relationships.[365]'

All this also impacts on individuals in terms of their physical and mental health. Other research, described in the box below, goes into more detail.

Condition	Gender	Married	Divorced
Diseases of blood and blood forming organs	Male	97	135
	Female	104	98
Mental disorders	Male	83	190
	Female	91	151
Diseases of the circulatory system	Male	98	115
	Female	100	106
Diseases of the respiratory system	Male	100	115
	Female	98	118
Injury and poisoning	Male	100	124
	Female	97	119

Age Standardised Patient Consulting Ratios (SCPR) for people aged 16-64 by legal marital status and sex (Study population = 100)[366].

The Relationships Foundation also estimated that the cost to the public purse of 'family failure' (sic) was £41.7 billion per annum[367]. (This included both problems

[365] OnePlusOne (2013) 'The growing need for relationship support in policy and practice' *OnePlusOne.* http://www.oneplusone.org.uk/blog/the-growing-need-for-relationship-support-in-policy-and-practice/?utm_source=OnePlusOne+E-Bulletin&utm_campaign=1670945390-March_20133_26_2013&utm_medium=email&utm_term=0_e6d6d3c8e7-1670945390-35830341 [accessed 14 January 2014].

[366] Adapted from Morbidity Table 30, Statistics from General Practice, 4th National Study 91/92, series MB5, No 3, OPCS, London: HMSO in Relationships Foundation (2010) *Briefing Note No 2 Counting the cost of family failure.* Cambridge: Relationship Foundation. pp.5.

[367] Relationships Foundation (2010) *Briefing Note No 2 Counting the cost of family failure.* Cambridge: Relationship Foundation.

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during a relationship and because it had ended.) Much of the cost is health related. In the same paper the Foundation gives a figure of around £11.18 billion in health spending.

In my opinion however there seems to be little support from either the public or politicians for education about relationships to be more widely available. There also seems to be few courses currently available that I know of. All this might be because the public does not believe that it is possible to learn about relationships. Instead perhaps they believe that it is just something people pick up as they go along. Alternatively perhaps classes in love seem too embarrassing or scary. Politicians may also be wary of doing anything practical about relationships in case they are accused of letting the nanny state into people's personal lives. They may also fear that they might be accused of hypocrisy if their own relationships run into difficulties[368]. More research would be useful to find out what has prevented relationship education taking off and what can be done about this.

As well as research something practical needs to be done and perhaps changes are beginning to make this more possible. In late 2012 there was a £15 million national public sector tender awarded for projects around relationship information, education and counselling[369]. The press release for the tender references Department for Education research around relationships[370] [371]:

Many local NHS organisations are also promoting Five Ways to Well-being[372]. This includes relationship, or connection to use the official jargon, as one of these five ways. (Though there is no advice given on how to do this, just that it is good for well-being.)

I suggest that each council area have someone with the role of promoting the needs of relationships at both at operational and strategic level. This work could tie in with local domestic violence teams, as well as looking at issues around poverty and finance. However, this is really beyond the scope of this guide/discussion paper. The focus here, being more on education. There is no history in the UK of people, in general, going to courses about relationships. Perhaps people need to be enticed or given a cover story to take part. Music could perhaps help them to actually get to educational sessions on love.

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[368] Here I was particularly thinking of the John Major Conservative government and their Back to Basics campaign and call for a return to family values. For more information see Tuohy, W. (1994) 'Britain: Sex Scandals Contradict Tory Moralizing: Prime Minister John Major can't seem to plug all the leaks in his 'back to basics' policy' *LA Times.* 15 January 1994**.** http://articles.latimes.com/1994-01-15/news/mn-12048_1_john-major (accessed 14 January 2014].

[369] Department for Education (2012) 'Press Release: Encouraging strong relationships' *Department for Education*. https://www.gov.uk/government/news/encouraging-strong-relationships [accessed 14 January 2014].

[370] Department for Education (2012) 'Press Release: Encouraging strong relationships' *Department for Education*. https://www.gov.uk/government/news/encouraging-strong-relationships [accessed 14 January 2014].

[371] Research quoted is from: Walker, J., Barrett, H., Wilson, G. & Chang Y-S. (2010) 'Relationships Matter: Understanding the Needs of Adults (Particularly Parents) Regarding Relationship Support' p.88. *Department for Children, Schools and Families.* https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/221948/DCSF-RR233.pdf [accessed 3 May 2014].

[372] New Economics Foundation (2008) 'Five Ways to Well-being' *New Economics Foundation.*

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On page 172 I describe how to use music and comedy in a group work setting as a way of exploring relationship theory and skills. This particular approach could be called *Ann Sinners Parties* and aimed at an audience who might normally be attracted to Ann Summers parties. There is also *Lovers and Other Enemies* on page 242. This uses music and romantic novels. Parts of *Spirit of Christmas* on page117 could also be adapted to be specifically about couple and family relationships.

Another approach, to reach a different audience, could be to put on a show on Valentine's Day. This could be a stand alone event but could also link in with special courses that were set up. These too could involve music or alternatively be more conventional.

As relationships are so complex, I am not sure if the Stages of Change approach is appropriate to use with this approach. In different parts of our relationships we are all probably at all the different stages, being unaware of some things, unsure of others, trying our best at times and often still getting it wrong.

On the other hand, in terms of being open to formal education on relationships it appears to me that many people in the UK may still be at the pre-contemplator stage. I am aware of very few courses for adults on this topic. Any musical therefore may have to initially entice and intrigue its audience into coming along. It could use music and, depending on when it is performed, the Valentine's theme to do this. It could maintain interest and creates a desire for action through the content being relevant to the audiences' own lives. (It must also still be entertaining.) This action might be simply to find out more or to try out some of the ideas mentioned. Back up materials could support this and also include local contact details for organisations like Relate.

The show could be a mixture of comic, informative and moving songs. Cupid would tie these altogether with little bits of theory. In terms of the cognitive, affective and behavioural approach to health education, it would attempt to give factual information, challenge attitudes and improve skills.

Most pop music is heterosexual, indeed it could be argued that it promotes a hetrosexist view of the world. This show would need to appeal to all sexual orientations. It would also be helpful if it stressed that no one person can meet all our needs. Friends or family are also important.

I was not sure whether to classify it as just a show or musical. However as it would involve a character on a journey of discovery I decided it was a musical. Cupid himself is a comic character but one who is well meaning and intelligent in his own way. This is a more dialogue heavy demonstration format than many other of the shows I have drafted. I have given some ideas about what Cupid could say. However, it is still the case though that if it was ever appropriate to lift this show off the page and try it out, this would need to be worked on. Research would need to be carried out to check out what information the target group most need. Then this would need to be crafted into something educational, clear and entertaining.

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Songs

First act[373]

- *Hungry Heart* by Bruce Springsteen
  Cupid comes in with this playing on his ghetto blaster, singing along to the chorus. It is in part about how everybody needs other people. He presses the off button at this point in the song

- *Stupid Cupid* by Connie Francis.
  Cupid then sings a short blast of this, offended by the title. He says that it is not his fault if so many relationships don't work, but he does want to help. He is sitting in the self help part of a bookshop which is next to the music lyric section

He quotes Shakespeare as his eternal mission statement, *'If music be the food of love play on'*[374]. But do traditional love songs actually help he wonders? He lists some comic country music titles off the internet[375]. These could include *I Liked You Better Before I Knew You So Well* and *I'm So Miserable Without You; It's Like Having You Here.*

He then wonders if therapy can teach him anything and is a more modern approach. He still wants to believe in music however. Perhaps he can combine the two?

- *Psychotherapy – Live* by Melanie
  Cupid reads about Freud and sings this. It is basically a comic song, so he could dismiss the ideas, other than one, the fact that many of our actions come from the unconscious. He expands a little on this

- *Jung's Blues* by Steven Walters
  Cupid then sees another book and sings this number. The song mentions the concept of projection[376]. After singing it he briefly summarise the idea that we all put negative qualities that we possess onto other people

Cupid next picks up *Love Knots* a book by Lori Heyman Gordon[377]. She talks about unhelpful beliefs that we grow up with and may not even be aware of. Cupid wonders if sometimes we just take certain ideas for granted because they are so common in society. Cupid then starts singing.

- *You're Nobody Until Somebody Loves You* by Dean Martin
  Cupid likes the song dismissal of consumerism, but is the title really true? He apologises to anyone who has ever felt bad because they were a Bridget Jones

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[373] Normally, I have used the conditional tense in describing shows e.g. 'could' rather than 'can'. However, here because it is so worked out I have used the present tense as it reads better.
[374] Shakespeare, S. (1623) *Twelfth Night.* Penguin Classics; New Ed edition (2005) London: Penguin.
[375] There are a large number of sites to choose from. Sometimes they may claim titles are genuine and other times suggest they are jokes. The two titles I quote are from:
Monty, C. (2010) '25 Funniest Country and Western Song Titles' *Blippitt*. http://www.blippitt.com/25-funniest-country-and-western-song-titles/ [accessed 23 February 2013].
[376] Quinodoz, J-M. (2005), *Reading Freud: a Chronological Exploration of Freud's Writings*. p. 24.London: Routledge.
[377] Gordon, L.H. (1990) *Love Knots*. New York: Dell.

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type singleton or didn't get even one Valentine's card. He name checks some songs about self esteem e.g. *The Greatest Love Of All* by Whitney Houston and friendship e.g. *I'll Be There For You* by The Rembrandts, singing simply the title. These things are also important. It's not just about 'lurve'. (He says that was his Barry White - Walrus of Love voice.)

- *Hey Joe* by Jimi Hendrix
  Cupid goes on to say that he thinks this is all fascinating and adds he has also heard good things about Hendrix. He starts to sing *Hey Joe*, before realizing that it's actually counsellor Harville Hendrix who he is actually interested in. (He picks up his book *Getting the Love you Want*[378] by Harville Hendrix and sees his mistake.) Relationship therapist Harville Hendrix said that the following sentences sum up romantic love in both popular songs and the real lives of his clients:
  - *'I know we've just met, but somehow I feel as if I already know you'*
  - *'We've only been seeing each other for a short time, (but) I can't remember when I didn't know you'*
  - *'When I'm with you, I no longer feel alone; I feel whole, complete'*
  - *'I can't live without* you'[379]

Cupid checks out the theory with a medley of appropriate lyrics from the following songs:

- *The First Time Ever I Saw Your Face* by Roberta Flack
- *For Once In My Life* by Stevie Wonder
- *Without You* by Harry Nilsson

Hendrix points out however that the romantic stage of love never lasts. It is based on an illusion, a wish fulfillment. Both people are subconsciously confusing the other person with their childhood caregivers. They are hoping to get the love they never had from them or have lost. This however is not a good basis for a lasting adult relationship.

Cupid wonders if that is why so many relationships run into problems.

To sum up what he has learnt so far Cupid then sings:

- *I Love You You're Perfect Now Change*[380] by the cast on the CD recording of the musical of the same name
  He sings it with more despair than joy.

He says perhaps love is more than just feelings; it is really about commitment, hard work and learning skills. Cupid says that there are very few songs about this. However he still wants to help. He picks up a wad of other books about relationships and says he can speed read.

[378] Hendrix, H. (1993) *Getting the Love you Want.* London: Simon & Schuster.
[379] Hendrix, H. (1993) *Getting the Love you Want.* London: Simon & Schuster. pp.64-68.
[380] *I Love You You're Perfect Now Change* by Jimmy Roberts and Joe DiPietro premiered in New York in 1996 at the Westside Theatre.

Go to page 10 to see how to find songs and lyrics mentioned in this document

He then starts off on the theme of 'its not you it's me'. He expands on this. It's often helps to understand and feel good about yourself if you want a relationship to work.

Although each individual has their own unique experience, we all have common experiences or problems due to the groupings that society puts us in. This can include ethnicity, nationality, gender and sexual orientation. Some groups have had a harder time than others. As a result they have made a conscious effort to regain their self esteem. Cupid says this is also a gift to other people and launches into song.

- *I Am What I Am* By Gloria Gaynor
  He points out the power of this song to members of the audience in accepting who they are, including areas where they struggle. He says however that it does not mean that it's healthy not to want to change. This may just mean you are asking other people to put up with your difficult behaviour. Self awareness is therefore also important. Cupid then sings a Tom Robinson song. This is about how upbringing and conditioning continues to impact on the individual and their relationships as an adult if they remain unaware.

- *The Baby Rages On* by Tom Robinson
  Cupid adds that conditioning may be a mixture of thoughts and feelings. He says that one way of dealing with these problems is counselling, either individually or as a couple. This is a lead into another song:

- *Therapy* by Loudon Wainwight III
  (Note that it jokes about the cost of therapy, so that afterwards Cupid may want to say how to get free or cheaper sessions.)

Cupid says that there are also other ways of improving a relationship and that he will explore these after the break.

Interval

During the interval debate amongst the audience could be encouraged. Beer mats or other props could have relationship facts, theories or questions printed on them. Cupid could also mingle in character.

Second act

Cupid starts the second act dressed differently in a rather garish shirt. He bursts into:

- *I'm Too Sexy* by Right Said Fred
  He starts with the line about being too sexy for his shirt.

After this Cupid is in a less jokey mood and sings a number of very moving songs. He says he promised some ideas on how to have a good relationship other than going to therapy. He starts off with four songs about communication:

- *Don't Let Me Be Misunderstood* by Nina Simone

Go to page 10 to see how to find songs and lyrics mentioned in this document

- *Talk To Me* by Lee Ann Womack

- *A Poison Tree by* Greg Brown (with lyrics based on the poem by William Blake)

- *Honesty* by Billy Joel

He says that communication is also about other things. He name checks *When You Say Nothing At All* by Rowan Keating, as actions speak louder than words. He goes on to say that listening to the other person, as well as awareness and compassion towards them are also important. As a result he also sings:

- *Walk A Mile In My Shoes* by Elvis Presley[381]

- *Be Kind To My Mistakes* by Kate Bush
  (Cupid needs to put some energy into this as many of the other songs are more like ballads. Some musical variety may therefore be useful at this point.)

- *Tell Me I'm Lovely*[382] by Mary Dart
  This song about being accepted has several verses. The first is about crying. I wonder as a man is singing it, if it would be better to move this verse towards the end. The song could then start with an expression of more 'macho' emotion[383]

- *Consider Me* by The Faith Brothers

- *See Me Beautiful* by Red Grammer

Cupid ends by dedicating his final two songs to the audience and his new awareness about relationships. He thanks both therapists and song writers for this.

- *An Innocent Man* by Billy Joel
  This sums up the difficulties of having a relationship and the importance of understanding and perseverance. I believe that it also emphasises that everyone is always doing the best they can given their level of relationship skill and awareness. In this sense we are all innocent

- *I Thinking We're Going To Make It* by Libby Roderick
  This is an upbeat celebration of having a successful relationship despite all the complications

[381] It needs to be sung with compassion. Alternatively try Kate Bush's *Running Up That Hill.*
[382] This is not widely available. It is on her 1975 album *Songs About People*. It is possible to read the lyrics at Blood, P. and Patterson, A. (1992) *Rise Up Singing*. Bethlehem, USA: The Sing Out Corporation. p.67. The same organisation also has a CD which has the melody and some of the lyrics on. RUS Teaching Disc K: Friendship/Play can be ordered at http://www.singout.org/rus.html.
[383] This might just be my hang up of course, but details like this can be pre-tested with a sample of the target group.

Go to page 10 to see how to find songs and lyrics mentioned in this document

After show

I normally suggest having services on hand to back up a performance. It may still be useful to have Relate or similar services in the foyer for people to talk to. However, would there be too much of a taboo about approaching someone about relationship problems, particularly if the 'problem' had come to see the show too! The show could perhaps be better backed up by a CD of some of the songs. The sleeve could include what to do next, listing theory, tips and local services. Alternatively there could be a free programme with this information in[384].

As people are leaving they could also be handed ideas or challenges from Cupid. These would be things to do over the next few days to improve their relationships with partners, potential partners or friends. They would be based round the themes of the evening. One typical challenge could be to reflect on positive things you like about another person and share these with them.

Turning the musical into a concert demonstration format

If it is too difficult to get the right licences for the show, an alternative would be to perform it as a concert. This would mean stripping out the story and Cupid elements. Instead a singer, or perhaps a couple of singers in duet, could perform some of the songs with dialogue in between about relationship issues. In this format a good song to start with might be *You're Moving Out Today* by Carole Bayer Sager. It is humorous and could be used to introduce the topic of why do so many relationships break up. Alternative titles for this concert format could be *The Calmer Sutra: Love with less Stress* or *Love is not the Answer?*

A short version of the concert format could perhaps be even performed at wedding shows.

[384] The PAIRS, Practical Application of Intimate Relationship Skills, website is a good place to get practical ideas on how to advise people to improve a relationship. See PAIRS (2013) 'PAIRS Apps: 24/7 Tools for Love Relationships' *PAIRS.* http://apps.pairs.com/ [accessed 23 December 2013].

Go to page 10 to see how to find songs and lyrics mentioned in this document

Leader of the Pack[385]

Summary: A one song mini-musical about road safety
Health theme: Accident prevention, risk
Theoretical target group: Young people
Purpose: To encourage awareness about motorcycle safety
Demonstration format: One song musical
Venue: A shopping mall or a tour of youth clubs
Premise: Chain reaction
Length: Five minutes plus follow up time
Number of singers and musicians: Two or more singers plus either backing tapes or musicians, unless the singers sing unaccompanied
Scenery and props: Motorcycle gear and props may help get attention as the performance itself is so short

Song

- *Leader Of The Pack* by the Shangri-Las

Theory and practice

This is a one song (very) mini-musical. There are many story songs that could be described in this way. This one is told by someone whose boyfriend has been killed in a motorbike accident. It shows that a musical could be short and so could be fitted in anywhere. I suggest making it loud and visual to get immediate impact. As always there would also need to be back information to allow people to follow the show up.

In terms of the cognitive, affective and behavioural approach to health education this musical attempts to give factual information, challenge attitudes and improve skills.

It might be appropriate for use with various target groups within the Stages of Change Model e.g. pre-contemplation, contemplation and relapsed.

As always the show uses the AIDA model. Music and a stage set could be used to attract people. Their interest could be maintained by the moving storyline and lyrics as well as the music. A desire to act would be encouraged by the emotional content of the story. Action in this case means finding out more about road safety. Handouts and experts would need to be in place to help people do this.

As an accident prevention piece it might risk romanticising speed and death. This perhaps could be overcome by making the presentation more austere than the Phil Spector produced original. Of course, it's a fine line between reality and worthiness.

There are of course a wide number of other song stories that could be adapted for health education purposes e.g. *She's Leaving Home* by the Beatles.

[385] Theoretically song titles can be protected by trademark law. If you want to use one for a show checkout Intellectual Property Office (2013) 'Trade mark search: by word or image' *Intellectual Property Office*. http://www.ipo.gov.uk/types/tm/t-os/t-find/tmtext.htm [accessed 14 July 2014].

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Another way to have a very short production would be to just have a few well known lines from different songs and string them together perhaps with dialogue in-between. I remember comic songs like this on the radio in the Seventies i.e. *Renta Santa* and *Bionic Santa* both by Chris Hill. Changes in parody law in the UK have now made this legal. (See page 76.)

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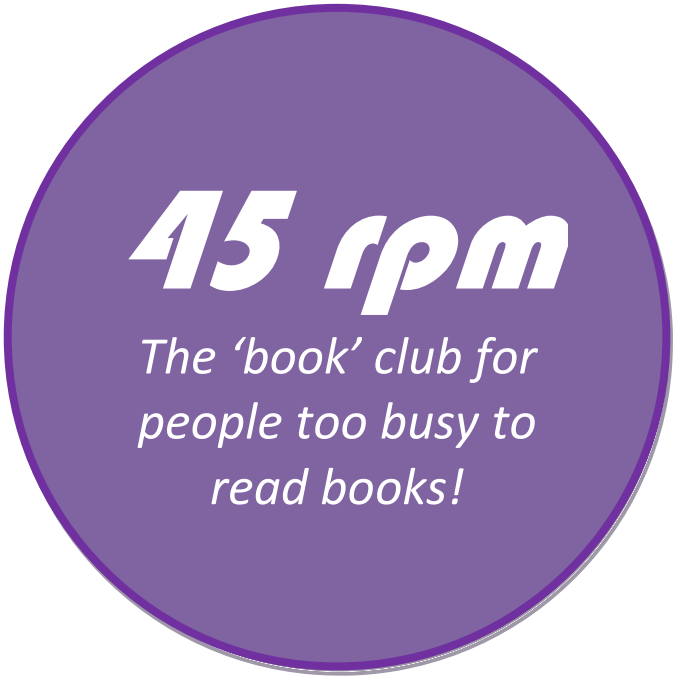
Interactive group work



Demonstration formats that use pop songs as a way to work with a group around health issues

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Demonstration formats that use pop songs as a way to work with a group around health issues

These demonstration formats are more intimate than those in the shows and musicals section. They are generally about using pop music in group settings where there participants and facilitators can interact together. In one example this means online rather than meeting face to face.

AIDA is still useful with these demonstration formats up to a point. In terms of attracting people to initially take part and maintaining their interest the format needs to be exciting and seen as relevant. I believe this is as true in schools with a captive audience as elsewhere. Social market research and the Stages of Change approach may therefore also still be useful in terms of designing and promoting formats that attract people and keep their interest.

However, the second half of AIDA is perhaps problematic. That is the parts about creating a desire for change and enabling this action to happen. These concepts fit in well with performances designed to promote services and lifestyle change. Perhaps they fit in less well in educational sessions built round personal autonomy.

That is not to say however that individuals should not be helped and encouraged to change if they want to. The most appropriate approach to consider here often however is probably the cognitive, affective and behavioural approach to health education. The different demonstration formats can support information giving, exploration of attitudes and feelings or the development of skills.

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Circle Time

Summary: Circle time is an opportunity for primary school classes to bond as well as to explore health and other issues. Music can be used to enhance these processes
Health theme: The full range of physical, emotional, social and societal issues that influence health can be explored
Theoretical target group: Primary schools
Purpose: To engage primary school pupils around health and well-being issues
Demonstration format: Pupils can be sung to and take part in singing
Venue: Primary school
Length: Time of typical primary school lesson
Number of singers and musicians: One minimum
Scenery and props: None

Theory and practice

In some primary schools teachers start the day at least once a week with circle time[386] [387]. This is an opportunity for everyone to sit round in a circle, share thoughts and look at PHSE (personal, social and health education) topics[388]. Music may help this process by making it more fun or moving. Songs can be sung or listened to. Music can also be used to raise the energy level of the class or quieten it down as appropriate[389].

Some of the other demonstration formats could be used in primary and secondary assemblies. Songs could also be used to mark transition points in the life of individuals or year groups in the life of a school. This could include when pupils leave the schools. Issues to acknowledge could include:

- Saying goodbye, thanks and sorry
- Celebrating the past and looking forward to the future
- Encouraging young people to keep in touch with each other and the school

Songs

Some of the songs in this guide/discussion paper might be useful for schools. It would partly depend on the age of the children. However, there are also many commercial websites with songs on relevant topics for children. I am not recommending any but I am aware of the following[390]:

- *Cheryl Melody:* http://www.cherylmelody.com/
- *Health Rock*: http://www.healthrock.com/
- *Out of the Ark Music*: http://www.outoftheark.com/

[386] Mosley, J. and Murray, P. (1996) *Quality Circle Time in the Primary Classroom: Your Essential Guide to Enhancing Self-esteem, Self-discipline and Positive Relationships.* UK: LDA
[387] It is less common in secondary schools but also see Mosley, J. and Tew, M. (2014) *Quality Circle Time in the Secondary School.* London and New York: Routledge.
[388] I have my own views on what it is important to cover in PHSE lessons. A summary can be found in the appendix on page 305.
[389] If you are interested in the scientific evidence for the effect of music on primary school children see Hallam, S. (2012) 'The Effects of Background Music on Health and Wellbeing' In: MacDonald, R., Kreutz, G. & Mitchell, L. (eds.) *Music, Health, and Wellbeing.* Oxford: Oxford University Press. Kindle Edition: Locations13745-13749.
[390] These were all accessed on 23 September 2014.

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- *PBS Kids:* http://pbskids.org/rogers/songlist/
- *Sing Up*: http://www.singup.org/
- *Songs for Teaching:* http://www.songsforteaching.com/
- *Starshine Music:* http://starshine.co.uk/

There is also the Hip Hop Public Health website[391]. This includes a range of tracks aimed at young people and children, mostly about diet and exercise. The songs are by well known Hip Hop artists such as Doug E. Fresh. There are also animations to go with some of them. In addition, the site contains comics, games and other resources. In 2013 Michelle Obama worked with the Hip Hop Public Health Foundation and other organisations on an album of tracks for children. This was called *Songs for a Healthier America*. It contains information about nutrition and exercise, stresses the need to emotionally support each other and encourages children that they can change. It also has songs with actions to move to. In other words, it ties in well with the cognitive, affective and behavioural approach to health education. Some of the songs might be useful in circle time.

I am also aware of three song books that maybe useful:

- *Every Colour Under the Sun* by Brenda Piper[392]. This contains songs for primary schools about helping others, social awareness, co-operation, tolerance and building a better world
- *40 Songs For A Better World* published by Hal Leonard[393]
- *Sing for Your Life: 44 Songs to Change the World* by Sandra Kerr[394]. This is for older pupils

There is also a searchable website for songs of interest to school teachers by different subjects. This is provided by M.U.S.I.C[395].

I would also recommend looking at *The Rock 'n' Roll Classroom: Using Music to Manage Mood, Energy, and Learning* by Rich Allen and W.W. Wood[396]. This is not about health issues but using music generally in education.

Also check out the good morning selection of songs on my Spotify playlists[397]

Personally, I think that one of the most important topics that can be dealt with in PSHE sessions is feelings. This is both in terms of helping children with them as they grow up and giving them vital skills for adult life. For more about this see pages 282.

[391] Hip Hop Public Health (2013) 'Hip Hop Public Health' *Hip Hop Public Health.* http://hiphoppublichealth.org/#!/check-this/ [accessed 20 June 2013].
[392] Brandling, R. & Cass-Beggs, B. (eds.) (1983) *Every Colour Under The Sun.* London: Ward Lock Educational.
[393] Hal Leonard Corporation (1996) *40 Songs For A Better World.* Milwaukee: Hal Leonard Corporation.
[394] Kerr, S. (1987) *Sing For Your Life: 44 Songs To Change The World.* London: A&C Black
[395] Musicians United for Songs in the Classroom (2013) 'Learning From Lyrics' *Musicians United for Songs in the Classroom, Inc*. http://www.learningfromlyrics.org/songs.html [accessed 15 July 2013].
[396] Allen, R. & Wood, W.W. (2013) *The Rock 'n' Roll Classroom: Using Music to Manage Mood, Energy, and Learning.* Corwin: Thousand Oaks, USA.
[397] See my Spotify account. Go to page 10 for more information.

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Songs that could be used to explore a healthy attitude towards feelings include:

Younger children

- *Shake My Sillies Out* by Raffi Cavoukian
- *It's All Right To Cry* by Rosey Grier
- *If I Only Had A Heart* From *The Wizard Of Oz*[398]
- *If I Only Had The Nerve* From *The Wizard Of Oz*
- *What Would I Do If I Could Feel?* From *The Wiz*[399]

The Wizard of Oz and *The Wiz* are both based on the same book[400]. Both musicals look at issues connected with both intellect and feelings, in a way that children may be able to identify with.

(On page 246 there is also the draft of a story book I have written for younger children and caregivers about feelings and crying. It has pop music as a motif running through it.)

Older children

- *My Ever Changing Moods* by the Style Council
- *Cry And Be Free* by Marilyn
- *Cry Ophelia* by Adam Cohen

It would also be worth checking out some of the other songs on my Spotify playlists about themes related to feelings[401].

[398] *The Wizard of Oz* (1939) Directed by Victor Fleming. USA. Metro-Goldwyn-Mayer. [Film: 101 min].
[399] *The Wiz* (1978) Directed by Sidney Lumet. USA. Motown Productions. [Film: 134 min].
[400] Baum, L. F. (1900) *The Wonderful Wizard of Oz.* Chicago: George M. Hill Company.
[401] See my Spotify account. Go to page 10 for more information.

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The Why Factor

Summary: A play in music about bullying, giving the audience a chance to discuss why it happens and how to improve the situation
Health theme: Bullying
Theoretical target group: Teenagers in a Catholic school
Purpose: To raise awareness about bullying, how to handle it and what services can help
Demonstration format: Theatre in Health Education style presentation with music
Venue: Catholic secondary schools
Premise: Opposing forces
Length: About an hour, the length of a secondary school lesson
Number of singers and musicians: Four singers
Scenery and props: None

Theory and practice

This demonstration format is a Theatre in Education or Theatre in Health Education stimulus piece in song. It would use music to highlight a problem that young people could relate to, discuss why it happens and come up with possible solutions. In this example the topic is bullying. There are only a few songs so as to be able to fit into a short secondary school lesson period.

The cognitive, affective and behavioural approach to health education could be applied here. This demonstration format could help give students information explore attitudes or feelings and develop skills.

Songs

- *Why Don't You Kill Yourself* by the Only Ones
  Two people sing this over and over again aggressively. In turn they could also shout out bullying phrases about the person's background, looks or behaviour. (These could be modified to fit in with whatever is appropriate with the target group)

- *MASH (Suicide Is Painless)* from the film *MASH*[402]
  The person being bullied sings this in despair in between the song of the bullies

- *Hero* by Superchick
  A third person then sings this song about not letting other people be bullied. (It is an American track. The class may like to discuss how their lives are similar and different to those in the song)

The class would then break into three and discuss the different characters' positions in turn with the relevant singers. Why are the characters behaving as they do? What should each one do for there to be a positive outcome? Other theatrical based

[402] *MASH* (1970) Directed by Robert Altman. USA: 20th Century Fox. [Film: 116 min].

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learning techniques borrowed from Augusto Boal[403] could also be used. The class would then get back into one large group and the subgroups give feedback. The 'third person' would acts as a presenter and give extra information about helplines and similar services.

- *Don't Laugh At Me* by Peter, Paul and Mary
  In schools with a strong Christian tradition, this anti-bullying song might be a good one to end on. Otherwise consider reprising *Hero* by Superchick. In which case perhaps miss out some of the verses the first time round to keep it fresh.

It would probably be difficult to change this demonstration format into a concert style. However, see *Rock School* on page 159 for other ideas on how to use pop music in the classroom that are not based around a musical.

[403] International Theatre of the Oppressed Organisation (2013) 'Theatre of the Oppressed' *International Theatre of the Oppressed Organisation.* http://www.theatreoftheoppressed.org/en/index.php?nodeID=3 [accessed 4 March 2013].

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Rock School

Summary: Pupils study health and well-being issues in song lyrics
Health theme: The full range of physical, emotional, social and societal issues can be explored
Theoretical target group: Secondary school pupils
Purpose: To engage secondary school pupils around health and well-being issues
Demonstration format: Pupils study health and well-being issues in song lyrics
Venue: Secondary school
Length: About an hour, the length of a secondary school lesson
Number of singers and musicians: None. Recorded music and printed lyrics would be used
Scenery and props: None

Theory and practice

This demonstration format shows teachers how to use song lyrics to look at a range of health education topics. For example, most songs about drugs and alcohol are either preachy or romanticise their use. I think in most circumstances this makes it difficult to use then in health education performances. In the classroom this could be less of a problem however. Individual songs could be used to explore the conflicting attitudes that exist in society around substances. Debate could then move on to how this impacts on young people.

It would also be possible to look at how attitudes have changed over time around particular issues by studying song lyrics over the decades. As an example, to stimulate debate around sexual behaviour I have listed a range of songs on the next page.

Other topics that it would be easy to look at in pop music would be love, relationships and gender. I do not think many schools would be ready to look at gay love in detail. Perhaps one day however this may not be the case and music could be used to look at this issue e.g. the careers of gay or bisexual artists like Elton John, David Bowie, Village People, Tom Robinson, Boy George, Frankie Goes To Hollywood, k.d. lang, George Michael. Lady Gaga and Jessie J.

A slightly less threatening alternative for teachers perhaps would be to look at feelings. How have feelings about feelings changed over the years? This could be a journey into the modern world away from Victorian attitudes about suppressing emotions.

It could start with the stiff upper lip of Vera Lynn's Britain during the war. Post-war pop music mirrored the overthrow of this culture. In the 1950s early rock was about physically letting go. In the 1960s it celebrated sexual feelings and in the 1970s there was a move away from Tin Pan Alley to sensitive singer-songwriters baring their souls. In the same decade the counterculture was into emotionally letting go.

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Psychotherapy was a part of this e.g. John Lennon's 'primal' LP; *John Lennon/Plastic Ono Band*.

By the end of the century counselling had become mainstream. The British were more emotional as witnessed by the mass outpouring of feeling for the death of Princess Diana in 1997. Musically this was captured by the Elton John performance of *Candle in the Wind* at the funeral.

Studying these songs could lead onto how to deal with feelings in a way that is healthy. This would be in a way that is not about bottling everything up or acting on emotions inappropriately. (For more on feelings see page 282.)

I have put all of this in the context of health education classes. However, it also raises the question of how far lyrics should be part of the English curriculum.

Songs

'Sexual intercourse began/In nineteen sixty-three/(which was rather late for me) - Between the end of the "Chatterley" ban/And the Beatles' first LP' [404]

- *Anything Goes* written by Cole Porter
  This song is from the 1930s and is about how things have got permissive compared to earlier times. Various people have recorded it over the years

- *Wake Up Little Susie* by the Everly Brothers
  This song from the 1950s is about a young couple who do not actually have sex but worry that everyone will think they have

- *Will You Still Love Me Tomorrow* by the Shirelles
  This Sixties hit is about a girl asking if the boy will still love her if she has sex with him

- *Love To Love You Baby* by Donna Summer
  This song is from the 1970s. The singer pretends she is having an orgasm. (This might be too much for many schools of course, though it is a well known song. An alternative could be *Whatever Gets You Thru The Night* by John Lennon. It has lyrics that are vague enough to open discussion about sex and sexuality in a non-explicit way.)

- *We Don't Have To Take Our Clothes Off* by Jermaine Stewart
  This is 1980s hit in a time when fear of HIV was high

- *Promiscuous* by Nelly Furtado featuring Timbaland
  A 2006 song about sex

[404] This is from the Philip Larkin poem *Annus Mirabilis*. Larkin, P. (1974) *High Windows.* London: Faber and Faber Limited.

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- *Blurred Lines* by Robin Thicke
  This song from 2013 proved controversial[405]. Does it condone non-consensual sex?

There are many more to choose from of course.

[405] Denham, J. (2013) 'University of Edinburgh bans Robin Thicke's 'Blurred Lines' from playing on campus' *The Independent.* 12 September 2013. http://www.independent.co.uk/student/news/university-of-edinburgh-bans-robin-thickes-blurred-lines-from-playing-on-campus-8812305.html [accessed 14 January 2014].

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A Birth Certificate Ain't Nothing But A Death Warrant Anyway[406]

Summary: Training event around death and dying, using songs as way for people to access thoughts and feelings
Health theme: Death and dying
Theoretical target group: Professionals or volunteers in a hospice or hospital
Purpose: To help professionals deal with their own feelings around death in part so as to better help patients and relatives
Demonstration format: Songs are used to stir up feelings as a way of dealing with them more effectively
Venue: Training centre
Length: A one or two day training event
Number of singers and musicians: One singer
Scenery and props: None

Theory and practice

Pop music can have an important role to playing in training. Generally trainers can use music as an[407]:

Emotional Tool

- To give the message that this training is different i.e. not boring
- To relax or energise people before, during or after the training or meeting
- To change the mood using entrainment (See page 240)
- To encourage people to physically move, which again will alter their mental state
- To use lyrics to open people up to discussing or exploring things more

Social Tool

- To help build a community or group identity through a theme song

Procedural Tool

- To signal changes of process e.g. one trainer uses Bryan Ferry singing *Let's Stick Together* to get people back when their tea break is over

Thinking Tool

- To relax people before using guided visualisation techniques
- To challenge people's views with controversial lyrics
- To reword songs as memory aids

[406] Theoretically song titles can be protected by trademark law. If you want to use one for a show checkout Intellectual Property Office (2013) 'Trade mark search: by word or image' *Intellectual Property Office*. http://www.ipo.gov.uk/types/tm/t-os/t-find/tmtext.htm [accessed 14 July 2014].
[407] This short section is a reworking of Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* Pp.62-63. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013]. However the ideas themselves are mainly from McKergow, M. interviewed in Reynolds, L. (2002). 'Stand And Deliver… Music' *Stand And Deliver: A Training Journal Supplement.* p.24.

Go to page 10 to see how to find songs and lyrics mentioned in this document

- To link songs to particular messages. When learners play the song, even if it is just in their own heads, they may remember the messages
- To engage rhythm and rhyme in learning and memory
- To appeal to people who prefer learning through hearing rather than seeing

More specifically the approach I explore here is about death and dying, though I am sure that other topics could also be covered. Indeed some of the other demonstration formats in this guide/discussion paper could perhaps be adapted for training purposes e.g. around sex, relationships or mental health.

Death is still a taboo subject in the UK. This demonstration format uses music to help counselling, hospice and other professionals (or volunteers) on training courses get in contact with any repressed feelings about death. The songs are in a particular order so as to ease people into their fears and then take back them to a less painful place.

The facilitator might need to deal with strong emotions. However, I believe that it is useful for participants to deal with them in a training event. The alternative could be being inappropriate with patients or simply repressing feelings for years.

Another way of allowing professionals to talk about death is through Death Cafés[408]. These are places that invite people to chat with strangers about this subject. Perhaps suitable music could be played at them as one of the ways of getting people talking.

Live or recorded pop music can also probably be used in other kinds of educational events e.g. backing up PowerPoint at conferences. Again this could be a way of getting people in contact with their emotional response to an issue as a way into then exploring it. Thought needs to be given into how to then build on this. Some topics, such as death, however may be too powerful an issue to tackle alongside a lecture format. In which case they probably better suit a group work approach where people can be supported more afterwards.

Songs

Songs in order could include:

- *Bones* by Libby Roderick
  A slightly offbeat look at the fact that we all die

- *Pearly Gates* by Prefab Sprout
  A no holds barred look at the fact that we all die

- *Not Dark Yet* by Bob Dylan
  A song about getting older and closer to death

- *Last Song* by Elton John
  A song about immediate grief and saying goodbye

[408] Kwong, M. (2013) 'Death, coffee and Bundt cakes: Death Cafés are safe places to talk about the afterlife' *The Globe and Mail*. 27 June 2013. http://www.theglobeandmail.com/life/relationships/at-the-death-cafés-difficult-conversations-along-with-tea/article12873479/ [accessed 28 June 2013].

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- *Alone Again (Naturally)* by Gilbert O'Sullivan
  Another song about grief. This could be an introduction to talking about how people cope with death of loved ones in the longer term

- *The Living Years* by Mike and the Mechanics
  This song can be used to raise further questions about what difference our mortality makes to the people we leave behind

- *Fix You* by Coldplay
  How do you support someone when someone close to them has died?[409]

- *The Colour's Coming Back* vocals by Josée Brault
  A song about getting through bereavement

- *Life Is Eternal* by Carly Simon
  Is there an afterlife?

- *Holy Thing To Love* by Libby Roderick
  What difference does a full awareness of our mortality make? How does it affect our relationships?

- *Live Like You Were Dying* by Tim McGraw
- *Trailer Hitch* by Kristian Bush
  How could it affect the rest of our lives?

- *Always Look On The Bright Side Of Live* by Monty Python
  This could be played if the mood needs to be lightened at the end

There could be sharing between each song and at the end. (If it felt right the facilitator could also get people to dance to the Techo version of *Live Like You Were Dying* by Ernest Kohl. Alternatively they could jive to the title track *A Birth Certificate Ain't Nothing But A Death Warrant Any Way by* Melvin Van Peebles. *Celebration* by Sally Oldfield is another danceable track that reflects on enjoying life as no one knows for sure what is to follow. *Bright Side Of the Road* by Van Morrison also has suitable lyrics that people can move to.)

It might also be worth having a look at the Rosetta Requiem website. This is a project that uses music and film to work with people with life threatening illnesses. They had a number 11 hit in 2005 as Rosetta Life featuring Billy Bragg[410].

In a similar vein a Canadian project produced *The Colour's Coming Back* album about cancer. It has many songs on it, other than just the title track, about dealing

[409]This song was reputably written by Chris Martin to support his then wife Gwyneth Paltrow when her father died. Das, L. (2012) '"English, polite, and a great dad": Why Gwynnie's mum Blythe Danner adores her rock star son-in-law' *Daily Mail.* 4 May 2012. http://www.dailymail.co.uk/tvshowbiz/article-2139158/English-polite-great-dad-Why-Gwynnies-mum-Blythe-Danner-adores-rock-star-son-law.html [accessed 15 April 2014].

[410] This was *We Laughed* by Rosetta Life featuring Billy Bragg (and Maxine Edgington). For further information see Rosetta Requiem (2013) 'Rosetta Requiem' *Rosetta Requiem*. http://www.rosettarequiem.org/home.html [accessed 26 March 2013].

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with different stages of dying and bereavement[411]. (It may even be useful for exploring these in an intellectual academic way that is still engaging.)

iTunes have also put together their own *Rest In Peace* compilation of around 50 songs about death. In addition, *Last Kiss (Songs Of Teen Tragedy)* is a compilation CD of songs from the Sixties. This was when for a time death was a romantic concept e.g. *Leader Of The Pack* by the Shangri-las. Some of the tracks might be useful to illustrate how death can be inappropriately glamorised. Also see page 150.

[411] Zigman Creative Projects Foundation. 'The Colour's Coming Back' *The Colour's Coming Back*. http://www.thecolourscomingback.ca/en/index2.asp [accessed 21 February 2013

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There's No Business Like Health Business

Summary: Training event on themes useful to managers of health services
Health theme: Health organization management
Theoretical target group: Managers and other staff
Purpose: To help staff become better strategic or operational managers
Demonstration format: The rock industry is used in case studies and as a metaphor to explore management issues. Specific songs can also be used to look at particular topics or as motivational tool
Venue: Training centre
Length: A full or half day training event
Number of singers and musicians: One singer
Scenery and props: None

Theory and practice

Strangely business training may have caught on to using rock and pop music more than the health world. This is despite the fact that there is a more natural fit with health than business. Many pop songs, as shown in this guide/discussion paper, are about themes connected with health and well-being, e.g. sexual and mental health.

Peter Cook runs the Academy of Rock, a business training school[412]. He uses case studies from rock to explore business and management issues. He also uses rock as a metaphor to look at the same issues, as well as playing electric guitar to illustrate some of his points. Robin Ryde has also written about music and business management in *Never Mind the Bosses*[413]. These ideas apply to managers working for the NHS or health charities as much as anywhere else.

Jazz has also been suggested as a way to look to improve business processes. Unlike most organisations, jazz is not structured in a linear way. It may therefore help managers think about more interactive, less hierarchical ways of working[414].

It might also be interesting to look at bands as a way of studying group dynamics. Many groups have broken up because of personal issues but not all. Why for example did the Beatles split whilst the Rolling Stones are still going, admittedly with a slightly different line up?

[412] Cook, P. (2013) 'Corporate events that fuse business and personal excellence with music for exceptional results!' *The Academy of Rock.* http://www.academy-of-rock.co.uk/ [accessed 19 June 2013]. Also see his three books:

- Cook, P. (2006) *Sex, Leadership and Rock 'n' Roll.* Carmarthen, Wales: Crown House
- Cook, P. (2011) *Punk Rock People Management.* CreateSpace Independent Publishing Platform
- Cook, P. (2013) *The Music of Business.* CreateSpace Independent Publishing Platform

[413] Ryde, R. (2013) *Never Mind The Bosses.* Chichester: John Wiley & Sons

[414] Nixon, N. (2014) '3 Ways to Jazz Up the Way You Run a Meeting--Literally' *Inc.* http://www.inc.com/natalie-nixon/3-ways-to-jazz-up-the-way-you-run-a-meeting.html [accessed 29 September 2014]

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Other uses of music at work have included company songs [415] and singing together as a team building activity[416].

I am not aware however of any training departments actually working with a singer to explore themes like assertiveness, self confidence, stress, empathy and resilience. They are however common topics in many workplace trainings, as well as tying in with mental health at work initiatives[417].

There are plenty of songs on these topics and I have listed many of them on my Spotify playlists[418]. They could be used to present information, spark discussion or in some situations motivate people. I imagine that in most work-based situations this means that participants would simply listen to the songs either sung live or played from a recording.

However, in some circumstances other bolder approaches might be possible. If you are interested in this idea, try adapting some of the demonstration formats already described in this guide/discussion paper. In particular see:

- *~~Un~~sung Heroes* on page 115
- *A Birth Certificate Ain't Nothing But A Death Warrant Anyway* on page 162
- *We Can Work It Out, again* on page 129
- *45 rpm: The 'Book' Club for People too Busy to Read Books* on page 175
- *The On Fire Empowerment Choir* on page 188
- *Is That What You Really Want? Moving Towards The Life You Desire* on page 211

Some of the other demonstration formats in this guide/discussion paper could perhaps also be used to support health at work generally[419].

Once again the cognitive, affective and behavioural approach to health education could be applied with many of these approaches.

[415] Head, J. (2004) 'Japanese revive company songs' *BBC.* http://news.bbc.co.uk/1/hi/world/asia-pacific/3725775.stm [accessed 20 June 2013].
[416] A typical example is Smith, S. (2013) 'Singing and Breathing' *Singing and Breathing.* http://www.singingandbreathing.co.uk/team-building-choir-workshops/ [accessed 20 June 2013].
[417] Mindful Employer (2013) 'By Employers, For Employers' *Mindful Employer*. http://www.mindfulemployer.net/ [accessed 20 June 2013].
[418] See my Spotify account. Go to page 10 for more information.
[419] Department of Health (2010) *Healthy Lives, Healthy People.* London: Department of Health. pp.44-47. https://www.gov.uk/government/publications/healthy-lives-healthy-people-our-strategy-for-public-health-in-england . [accessed 1 July 2013].

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This House… Rocks!

Summary: A debate that uses music to help make each side's case
Health theme: The value of education (Part of the wider determinants of health)
Theoretical target group: Disaffected young people or adult communities who had bad experiences at school and need to be encouraged to return to education
Purpose: To encourage people to give education a chance (and at the event find out more about how to do this)
Demonstration format: A formal debate structure with proposers and seconders followed by discussion
Venue: Community venue
Length: The singing aspect would only last 15-20 minutes
Number of singers and musicians: At least four singers
Scenery and props: None

Theory and practice

This demonstration format is based around a formal debate structure where there are two sides and each has a proposer and a seconder.

The purpose of using music in this way might be mainly about attracting people to an event and encouraging involvement. Depending on the songs chosen the level of intellectual debate that comes from the lyrics may vary. (Although some of the songs below do make strong points.) An alternative format could mix songs in with speeches.

There is usually a vote at the end of a debate for or against the motion.

Songs

Below is an illustration of a hypothetical debate that only uses songs, followed by a discussion and a vote.

Debate: This house believes that a good education is vital to a successful life

- *Don't Be A Drop Out* by James Brown
  First proposer in favour: The song argues that education is important for finding work

- *To Have And Have Not* by Billy Bragg
  First proposer against: This song says that education does not really help people get a job when the economy is in trouble

- *Swinging On A Star* by Frank Sinatra
  Second proposer in favour: This track stresses that education is important for getting on and having a successful life

Go to page 10 to see how to find songs and lyrics mentioned in this document

- *Flowers Are Red* by Harry Chapin
  Second proposer against: The track looks at how teachers can actually damage children's self esteem and creativity, thereby stifling their ability to have a good life

An alternative format that could mix speeches in with songs could be about a hypothetical abortion debate. Below I have listed possible songs that could be expanded on by speakers arguing their side of the argument.

Debate: This house believes that abortion should be allowed

- *Too Much Too Young* by the Specials
  First proposer in favour: This song argues against having children too early and missing out on youth

- *Papa Don't Preach* by Madonna
  First proposer against: This song emphasises that the pregnant girl in it accepts the challenges of having a child at a young age but believes that she can cope

- *Shot By His Own Gun* by Elvis Costello
  Second proposer in favour: A track that piles on the dreariness of a relationship with an unintended child

- *Miracle* by Celine Dion
  Second proposer against: This song about a baby could be used by the anti-abortion side to promote the sanctity of life

- *(You're) Having My Baby* by Paul Anka feat. Odia Coates
  If the anti-abortionists win this could be sung

- *I Am Woman* by Helen Reddy
  If the vote goes the other way, and the emphasis has been around a woman's right to choose perhaps this could be performed

Wikipedia also lists a range of songs about abortion that might also be adaptable for this demonstration format[420].

[420] Wikipedia. *List of songs about abortion.* http://en.wikipedia.org/wiki/List_of_songs_about_abortion [accessed 22 February 2013].

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We Can Work It Out (Reprise)[421]

Summary: An average family with teenagers. The father and son argue. The mother worries about her children growing up. The girl discovers she is accidentally pregnant. Eventually the whole family pulls together. The show uses song as way to bring up thoughts and feelings on these issues for people
Health theme: Teenage pregnancy, working well as a family
Theoretical target group: People interested in therapy
Purpose: To encourage participants in therapeutic group work to explore sex and other issues
Demonstration format: Musical with a traditional character and plot driven approach. There is no spoken dialogue, everything is sung
Venue: Therapeutic setting
Premise: Opposing forces in terms of the relationship between the father and son, and perhaps father and daughter. However, there is also perhaps a situational premise too, as the family deal with the pregnancy and the mother in particular deals with the inevitability of children growing up
Length: 20-25 minutes singing plus time for exploration
Number of singers and musicians: The members of the therapy group sing all the different parts
Costumes and props: None

Theory and practice

In the earlier sections I explored concert and musical formats that were performed *to* an audience. In this section I look at demonstration formats where the target group are more involved. This usually means some kind of group work though not singing. (I look at demonstration formats involving singing in a later section, starting on page 187.)

However, the categories are not watertight. In this first example the target group do actually sing. This is as way of getting more into the feelings of the piece. They sing to themselves as a group. There are no singers on stage to sing to them.

We Can Work It Out (Reprise) is the same DIY musical that I presented earlier as a show performed to an audience on page 129. Some of the other demonstration formats could be similarly adapted. I imagine that there would be no need to get a licence if they were performed in the house of one of the support group. This is assuming also of course, that no money changed hands.

I have actually tried out this piece. I belong to a peer therapy group and we sang along to the songs. People found the story of family problems and love powerfully amplified in song. As a result we were able to work on similar issues from our own lives. This was by using simple therapeutic tools around our attitudes and feelings, as well as changing behaviour. These were from Co-counselling International. To be able to use co-counselling requires a short period training For more on this see page

[421] Theoretically song titles can be protected by trademark law. If you want to use one for a show checkout Intellectual Property Office (2013) 'Trade mark search: by word or image' *Intellectual Property Office*. http://www.ipo.gov.uk/types/tm/t-os/t-find/tmtext.htm [accessed 14 July 2014].

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230 .However, any group comfortable with sharing feelings may get something out of this demonstration format. Alternatively, just ask people to bring a song to share. Then in turn people can sing or dance along to a song or just talk about it.

Turning the musical into a concert demonstration format

Technically, if the group are in a public place and not someone's home they might need a grand licence. As this would not really be practical a simple sing through of songs on a common theme would be easier. See for example page 95.

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Ann Sinners Parties

Summary: Ann Summers type party with music, comedy and group activities about how to have a successful relationship
Health theme: Emotional health (in particular relationships) and to a lesser extent sexual health
Theoretical target group: Younger women
Purpose: To raise awareness about relationships and give women theories and skills about relationships
Demonstration format: A mix of music, comedy, drama and group activities
Venue: Community centre
Length: There could be a number of sessions of a couple of hours each over a few weeks
Number of singers and musicians: One or two
Scenery and props: No scenery but the activities would use a few props. There might also be a need to give out free condoms

Theory and practice

On page 141, I looked at research round relationships and their importance to people's well-being, as well as relevant songs. I suggested one way that music could be used to educate people around this issue. Here I suggest another. People are perhaps unlikely to queue up to join 'How to save your failing relationship' classes. One alternative, for a particular subgroup, if the social marketing backed it up, could be music and comedy e.g. Ann Summers relationship parties[422]. These would be aimed at groups of women who normally go to such events. So as not to break copyright perhaps they could be called Ann Sinners Parties. They could look at issues to do with both sex and relationships[423].

The parties could initially use trained workers, but could also be developed to use peer educators as well. The cognitive, affective and behavioural approach to health education would be used to give information, explore attitudes or feelings and develop skills. The party workers could use props to:

- Demonstrate theories about relationships
- Spark discussion
- Teach new skills e.g. around communication, assertiveness and self-esteem

Some of the props could also perhaps be taken home by participants as reminders of the learning.

Depending on the group, exercises could include the following:

- A map of emotional erogenous zones: This would be a chance to explore what kind of things make individual women feel loved

[422] Ann Summers is a company that sells sexy underwear and sex toys in the UK. One of their marketing methods is to sell through events in women's own homes.
[423] There is already a network that helps women to look at empowerment issues in a vaguely similar way. See Be You (2014) 'Hold your own Be You Party' *Packtypes.* http://www.beu.club/#!party-kits/c1hjz [accessed 22 September 2014].

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- An 'Oh My God, I'm turning into my mother' wig: There could be a selection of wigs for the women to put onto to make them look older. (There could even be some male wigs, moustaches and beards to dress up like male paternal figures.) This could be a fun way to explore what they think they have learnt from their parent, parents or caregivers. What would they like to copy? How would they like to be different?
- Empathy Penis: An empathy belly lets a man know what it feels like to be pregnant. This penis would help a woman understand what it's like to be male. In reality the party worker would use it as a prop to spark discussion about men's conditioning and behaviour, as well as the skills needed to deal with it. (Lesbians could have a 'gene swap operation' to try to understand other women they have had a relationship with. Do you any common patterns stand out from problems they have had?)
- 'They may look lovely, but they're damn hard work': Baby simulators are often used in schools to teach adolescents about babies. Here the party worker would ask the women to invent a partner simulator. This would show what it's like to have a partner and the skills needed to make a relationship work. A party worker would play the role of the simulator, going on the information given to her by the women
- A musical condom: It may well be an urban legend but there was supposed to have been a Japanese condom that played *Love Me Tender* by Elvis Presley. The party worker would ask the women what a singing condom would sing or say about them or their partner
- A partner remote: Like a TV remote but with different buttons. What they would be for would depend on the group. What do the women want from a partner?

Local organisations such as Relate might be interested in working with people on this idea, as well as providing resources and reading materials. I would also suggest reading *Passage To Intimacy* by Lori H. Gordon and Frandsen[424]. Also check out the PAIRS website[425]. The free resources provided by Denis Postle at the Mind Gymnasium are worth a look too[426]. Also see page 242 for the *Lovers and Other Enemies* music and romantic novel demonstration format.

Songs

The *Ann Sinners Parties* could also include music e.g.

- *Thank Goodness* from the musical *Wicked*[427]
  The sung lines from this song could be used introduce the subject of what happens after the fairytale ending of falling in love and being together for ever. (An alternative could be *Hurting Each Other* by the Carpenters. This asks the question 'why do people who love each cause each other pain?)

[424] Gordon, L.H. and Frandsen, J. (2001) *Passage To Intimacy.* Old Tappan, New Jersey: Fireside.
[425] The PAIRS, Practical Application of Intimate Relationship Skills, website is a good place to get practical ideas on how to advise people to improve a relationship. See PAIRS (2013) 'PAIRS Apps: 24/7 Tools for Love Relationships' *PAIRS.* http://apps.pairs.com/ [accessed 23 December 2013].
[426] Postle, D. (2014) 'Living together' *The Mind Gymnasium.* http://www.mindgymnasium.com/ebooks/PDFs/LivingTogether.pdf [accessed June 2014].
[427] *Wicked* by Stephen Schwartz and Winnie Holzman premiered in 2003 in New York at the Gershwin Theatre.

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- *Is That What You Really Want?* by Libby Roderick
  This song is about thinking about what you want from life and not just what you have been taught to want[428]

- *Show Some Emotion* by Joan Armatrading
  This song could open up a discussion about the role of feelings in relationships

- *Honesty* by Billy Joel
  The song values truth between two people

- *It Wasn't Me Who Hurt You* by Heather Bishop
  This one is about not blaming your partner for pain that is really from childhood or other relationships

- *Love Me For What I Am* by the Carpenters
  This song calls for an end to fantasying about how someone could be and accepting them as they are

- *Be Kind To My Mistakes* by Kate Bush
  This track asks for understanding and forgiveness in relationships

There are also of course many, many love songs about problems in relationships and them breaking up. Depending on the nature of the group it might be useful to perform one or two to bring up memories and feelings for people to talk about. If something less painful is more appropriate choose a more comic song. An example could be *You're Moving Out Today* by Carole Bayer Sager or even perhaps, with the right group, *Jilted John* by Jilted John[429].

[428] The song in part focuses on childhood dreams and aspirations that may have been dashed. This might be a useful starting point for reflection. However it may be that we are still unawarely living out childhood fantasies. These too perhaps need to be questioned. Looking at unmet *needs* from early life may also bring insight.

[429] Its lyrics at times are homophobic, i.e. 'puff'. However, this could be used to look at how people attack each other when they are hurt. I also think the lyric is more about masculinity than sexuality. This might also be a good discussion point. More generally the song may bring up memories about adolescent relationships for people. They can then think about whether their beliefs and values have changed or need to. Have old hurts hardened or are they still too romantic, for example.

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45 rpm: The 'Book' Club for People too Busy to Read Books

Summary: Listen to songs on YouTube, think about them and talk about them
Health theme: Emotional well-being
Theoretical target group: Middle class and middle aged
Purpose: Personal development and the wider determinants of health
Demonstration format: Listen to songs on YouTube or Spotify, think about them and talk about them
Venue: At home and at a library or community centre
Length: 4-10 minutes a week listening plus group discussion time
Number of singers and musicians: None essential as demonstration format uses recorded music
Scenery and props: None

Theory and practice

Although not guaranteeing 45 revolutions per minute[430] in participants' thinking, this format is about exploring attitudes and beliefs. It's a 'book' club for busy people (or even those who do not like reading or have problems in this area). Rather than read books group members would be asked to listen to one or two pop songs each week on YouTube or Spotify. They could think about them in the shower or as they go to work. (They could also be given questions to think about that would tie in with each song. These could just be for personal reflection or to discuss in the group.)

Group members would then meet weekly to discuss the issues in the songs. These could be about individual or social issues connected with health and well-being. This demonstration format probably would not involve live performance. However if a singer was available to perform the songs each week this could be a bonus. A facilitator could lead the group. They could plan exercises, give additional information and make sure that the group worked well. Depending on what was suitable for participants, exercises could be about discussion, personal sharing or both. Songs could be used to stimulate thoughts and feelings, as well as illustrate points.

On page 177 I have ordered the songs roughly in terms of the life stages of an individual. However this might not be the best order for a group. Depending on the participants it might be best to start with something less personal than relationships with parents. This could be quite threatening until everyone feels safe in the group. In some groups this level of safety might never happen as the talk might be more about 'intellectual' discussion than intimate sharing. This is OK; it just means that it is a different kind of group.

[430] RPM stands for revolutions per minute. It was the speed of an old vinyl single.

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The curriculum of songs I use to explore particular issues is just one possible list of topics. In *Positive Psychology at the Movies*[431] Ryan M.Niemiec and Danny Wedding show how to use film to explore character strengths. They look at:

- Wisdom and knowledge (cognitive strengths)
- Courage (emotional strengths)
- Humanity (interpersonal strengths)
- Justice (civic strengths)
- Temperance (strengths that protect against excess)
- Transcendence (strengths of meaning)

However, there is no reason why pop music could not equally be used to explore these strengths, which impact on health and well-being. Similarly pop songs could also be used to explore a range of different topics put together in other ways[432].

Another way of branding this kind of event would be 'The Most Important Songs in Pop History'. This would be in terms of content not genre or records sold. The focus would be on tracks that really say something about the human condition or the state of society. (Interestingly, the 2013 BBC radio series *The People's Songs*[433] used 50 records to explore the social history of Britain since the war. Topics looked at included sex, drugs, race and unemployment. However, the songs were often just a peg to hang issues around. The lyrics themselves were only sometimes relevant.)

An alternative demonstration format would be to invite people to come to listen to recorded songs on a particular topic and then talk about them. This echoes the idea of inviting people to get together to listen to a whole album by a particular artist. This has grown up as an antidote to people only listening to individual tracks on their own on their MP3 players[434].

Certain heavy metal fans might even be intrigued to come to classes to discuss the philosophy of Metallica or Black Sabbath. William Irwin has edited books on both of these issues[435] [436]. Philosophy and public health overlap in some of their ethical concerns. Both are interested in how people should live their lives, e.g. the immediate pleasure of enjoying a cigarette versus the possible long term consequences. Both are also interested in how the rights of one person can impinge on another, e.g. the right to advertise cigarettes versus the right of children not to become addicted to a poisonous substance.

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[431] Niemiec, R.M. & Wedding, D. (2008) *Positive Psychology At The Movies.* Cambridge, USA: Hogrefe and Huber Publishing.

[432] For possible tracks around positive psychology or other possible topics see Burns, M. (2011) 'Music, words and pictures to inspire you' *Inspiration Jukebox.* http://www.inspirationjukebox.com/ [accessed 22 April 2014].

[433] Maconie, S. *'The People's Songs'* BBC Radio 2. 2 January–11 December 2013. 2200. There is also a book to accompany the series: Maconie, S. (2013) *The People's Songs: The Story of Modern Britain in 50 Records.* London: Ebury Press.

[434] Drayton, S. (2013) 'Mr Drayton' *Culture.* February. p.66.

[435] Irwin, W. (ed.) (2007) *Metallica and Philosophy.* Oxford: Blackwell Publishing.

[436] Irwin, W. (ed.) (2013) *Black Sabbath and Philosophy.* Chichester: Wiley-Blackwell.

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In terms of the original idea, a larger mental health charity might consider working with a commercial publisher to put out a book of the lyrics. This could be to bring in money, to raise awareness or to help the reader cope with life. (There are already a number of poetry books on themes such as resilience and dealing with stress[437].) Perhaps there could also be a deluxe version which included a CD of the lyrics narrated or sung.

An alternative to a book could be a daily blog or Tweets with links to lyric and song websites.

Songs

The songs could be on a range of well-being themes from the personal to wider social issues. I have listed a selection to choose from below:

Relationships between parents and children

- *Tangled Up Puppet* by Harry Chapin
- *The Greatest Man I Never Knew* by Kelly Clarkson and Riba McEntire
- *The Living Years* by Mike and the Mechanics
- *On Children* by Sweet Honey in the Rock

Upbringing and socialisation

- *Pilgrims Progress* by Procol Harum
- *The Logical Song* by Supertramp
- *All We Ever Look For* by Kate Bush
- *The Baby Rages On* by Tom Robinson
- *Cat's In The Cradle* by Harry Chapin

Class and wealth

- *A Working Class Hero* by John Lennon
- *Money Changes Everything* by Cyndi Lauper
- *Trailer Hitch* by Kristian Bush

Gender

- *What It Feels Like For A Girl* by Madonna
- *A Boy Named Sue* by Johnny Cash
- *Masculinity* from *La Cage Aux Folles*[438]

Schooling

- *Another Brick In The Wall* by Pink Floyd
- *Flowers Are Red* by Harry Chapin
- *Don't Be A Drop Out* by James Brown

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[437] An example of poetry book on the theme of stress and resilience is Goodwin, D. (ed.) (2003) *101 Poems to Keep You Sane: Emergency Rations for the Seriously Stressed.* London: HarperCollins. Another is Sieghart, W. (ed.) (2012) *Winning Words: Inspiring Poems for Everyday Life.* London: Faber and Faber.

[438] *La Cage Aux Folles* by Jerry Herman and Harvey Fierstein premiered in New York at the Palace Theatre in 1983.

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Work and unemployment

- *Don't Give Up* by Peter Gabriel and Kate Bush
- *To Have And Have Not* by Billy Bragg
- *9 To 5* by Dolly Parton
- *When The Night Comes* by the Boom Town Rats
- *Rock and Roll (I Gave You the Best Years of My Life)* by Kevin Johnson
- *Is That What You Really Want* by Libby Roderick

Coping with difficult feelings[439]

- *Cry And Be Free* by Marilyn
- *Grateful* by Art Garfunkel
- *Don't Worry Be Happy* by Bobby McFerrin
- *Positive Thinking* by Morecambe and Wise
- *In My Secret Life* by Leonard Cohen

Love

For other songs of this topic see the demonstration format starting on page 141

- *If We Only Have Love* was written by Jacques Brel in French but has been recorded by many artists in English
  I would also suggest this track. It could be used to raise the question what is the role of love in modern life? Is it just confined to sexual or family relationships?

Personal happiness and the meaning of life

- *If Today Was Your Last Day* by Nickelback
- *Goin' Back* by the Byrds
- *The Climb* by Miley Cyrus
- *Everybody's Free (To Wear Sunscreen)* by Baz Luhrman
- *Live And Let Die* by Paul McCartney and Wings[440]

Community

- *Imagine* by John Lennon
  Lennon invites us all to join him, in his version of the good life
- *Circle* by Barbara Streisand
  This is a song about how we are all connected.

Country

- *This Land Is Your Land*[441] by Billy Bragg
- *I Vow to Thee, My Country* by Charlotte Church

Wider social issues at home and abroad

- *Harvest For The World* by the Christians
  The song asks when everyone in the world will get their basic needs met

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[439] I prefer the expression 'difficult feelings' to 'negative feelings' as my personal experience is that it may be helpful to feel sorrow, anger etc. rather than constantly hide from them. I have even at times found shared sadness rather beautiful.

[440] OK it's actually a theme to a Bond movie, but I'd like to think it's a crafty dig at how capitalist society sees success.

[441] The original was by Woody Guthrie and had lyrics about America. This version is about the UK.

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- *Praying For Time* by George Michael
  The lyrics explore inequality
- *Sympathy* by Rare Bird
  The track claims that there is not enough love in the world to solve inequality
- *Peace* by Jimmy Cliff
  This song argues that there can be no lasting peace without justice

Global catastrophe

Since the end of the Cold War fears about the end of the world seem to have shifted to green issues. However, the problem of how to cope with nuclear weapons has not gone away. More countries than ever have now got them and the additional problems caused by global warming may make conflicts more likely. New superpower rivalries are also developing between the US and China, as well as old tensions with Russia. Perhaps now is a good time to have public discussion about the implications of nuclear weapons in a time of environmental problems. Though there are probably no simple answers to these potential threats to our global health, discussions maybe even more difficult if international tensions increase.

- *Saltwater* by Julian Lennon
  This hit is about environmental issues
- *Breathing* by Kate Bush
  A song about nuclear war from the point of view of a foetus

Death

For songs of this topic see page 162

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Never Mind the Buzzwords

Summary: Quiz, with music, at a training event about equality events
Health theme: Equalities in health
Theoretical target group: Health professionals or volunteers
Purpose: To vary the tempo of a training event and encourage debate
Demonstration format: Quiz
Venue: Training course
Length: 30 minutes
Number of singers and musicians: None
Scenery and props: None

Theory and practice

I originally produced this quiz for an event about how to make sure that health services take everybody's needs into account. It was attended by people from various backgrounds e.g.

- Young and old
- Men and women
- Black and Minority Ethnic Groups
- People with Disabilities (including deaf people)
- People of different sexual orientations
- People with different class backgrounds

I rewrote it however after feedback from the people taking part as well as self reflection. I have given it as a simple quiz to read out. However, it could also include music, signing, photos and clips from YouTube etc.

It could be used as part of a training course to lighten the mood, as a change from all the theory and jargon. It could also be used as part of the evening entertainment at a training event. It might encourage discussion of the wider determinants of health or how different people are seen or treated by the state etc. It would probably be best done as a team event with people from different backgrounds.

Alternatively a quiz could be put on at a community venue as part of a wider health event or campaign. Perhaps it would even be possible to have a guest slot as part of a pub quiz. This could be on a topic such as sexual or mental health, that breweries would not find too much of a problem. (They might not be so keen on alcohol issues.) World Aids Day on 1st December or World Mental Health Day on 10th October might be good dates to try.

(Another format for using themed pop music would be crosswords. I have written more about these at my *Sex and Drugs and Rock and… Health* website[442] [443] . It is easy nowadays to download free or cheap software that will compile crosswords.

[442] Burns, M. (2013) 'Crosswords' *Sex and Drugs and Rock and… Health.* http://www.andhealth.org/page22.htm [accessed 2 May 2013].
[443] Burns, M. (2013) 'More on using crosswords as a health education tool' *Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/Crossword%20supplement%203.pdf [accessed May 2nd 2013].

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The trick is to find enough answers to feed into the compilers and make the clues relevant and just hard enough.)

Songs

Classical

1. Which percussionist, who has been profoundly deaf from age 12, has worked with a number of symphony orchestras as well as musicians such as Bjork? (Answer: Dame Evelyn Glennie[444])
2. Which famous German composer became deaf during his career but continued writing music? (Answer: Beethoven[445])

1930 and 1940s

3. Which famous song, performed by Billie Holliday, was written about the lynching of Afro-Americans? (Answer: *Strange Fruit)*
4. Which 'class warrior' wrote *This Land is Your Land*? (Answer: Woody Gutherie)

1950s

5. Why did 1950s rocker Gene Vincent have a damaged leg that caused him frequent pain? (Answer: He had an accident on his motor bike[446])
6. Paul Robeson, famous Afro-American singer and actor, had what document taken away from him in the 1950s? (Answer: His passport as he was also a political activist[447])

1960s

7. Who had the recording rights to Martin Luther Kings' speeches? (Answer: Motown or more precisely the part of the company known as Black Forum Records)
8. *He Ain't Heavy, He's My Brother* was a hit for the Hollies in 1969. Many years later a cover version appeared in which Sylvester Stallone film? (Answer: *Rambo 3[448])*

1970s

9. *I Am Woman* was a feminist hit for Helen Reddy. What country was she born in[449]? (Answer: Australia)
10. Who had a hit with *If the Kids Are United*? (Answer: Sham 69)

1980s

11. Gloria Gaynor had a disco hit with gay pride anthem *I Am What I Am* but what musical was it from? (Answer: *La Cage Aux Folles[450])*

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[444] Evelyn (2013) 'Touch the Sound' *Evelyn.* http://www.evelyn.co.uk/touch-the-sound.html [accessed 19 November 2013].
[445] Radio FM (2013) 'Ludwig Van Beethoven' *Radio FM.* http://www.classicfm.com/composers/beethoven/ [accessed 19 November 2013].
[446] Last.fm (2013) 'Gene Vincent' *Last.fm* http://www.last.fm/music/Gene+Vincent [accessed 19 November 2013].
[447] Public Broadcasting Service (2013) 'Paul Robeson About the actor' *Public Broadcasting Service.* http://www.pbs.org/wnet/americanmasters/episodes/paul-robeson/about-the-actor/66/ [accessed 19 November 2013].
[448] *Rambo 3* (1988) Directed by Peter MacDonald. USA: Carolco Pictures. [Film: 101 mins].
[449] The Official Helen Reddy Website (2013) 'Biography' *The Official Helen Reddy Website.* http://helenreddy.com/bio/ [accessed 19 November 2013].
[450] *La Cage Aux Folles* by Jerry Herman and Fierstein premiered as a musical at the Palace Theatre in New York in 1983.

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12. Ian Dury, who had had polio since childhood, recorded a song for the International Year of the Disabled Persons. It was banned by the BBC[451]. What was it called? (Answer: *Spasticus Autisticus)*

1990s

13. *Search for the Hero*, a song about self belief was a hit for M People. What was the name of their lead singer who went onto have a solo career? (Answer: Heather Small)

14. Girl power song *Because We Want To* was a UK number 1 for which person who later became a member of the *Doctor Who*[452] cast? (Answer: Billie Piper who played Rose Tyler)

21st Century

15. *You've Got To Be Carefully Taught*, about racism, was from which musical revived on Broadway in 2008? (Answer: *South Pacific*[453]*)*

16. What record did older people's band The Zimmers first record? (Answer: *My Generation)*

Non-English language

17. General Pinochet overthrew the elected government of Chile in 1973. This led to many Chileans becoming political refugees and asylum seekers. However the most famous Chilean singer about social justice was not among them. He had been arrested, tortured and executed. What was his name? (Answer: Victor Jara[454])

18. Which signing poet wrote *To A Deaf Child* in British Sign Language. It includes the lines:
'*Though your voice may speak, never (Though you might tutor it for ever) Can it achieve the hand-wrought eloquence of this sign*'[455].
(Answer: Dorothy Miles)

[451] Rahim, S. (2013) 'Paralympics 2012: Ian Dury's Spasticus Autisticus was electrifying' *The Telegraph.* 30 August, 2012. http://www.telegraph.co.uk/culture/music/9508444/Paralympics-2012-Ian-Durys-Spasticus-Autisticus-was-electrifying.html [accessed 19 November 2013].

[452] *Doctor Who* (1963-1989,1996, 2005-present) Created by Sydney Newman, C.E. Webber and Donald Wilson. UK: BBC.

[453] *South Pacific* by Richard Rodgers, Oscar Hammerstein II and Joshua Logan premiered as a musical in 1949 at the Majestic Theatre in New York

[454] Sherwell, P. '40 years after Chile coup, widow of Victor Jara hopes to bring alleged killer to justice' *The Telegraph.* 10 September 2013. http://www.theguardian.com/music/2013/sep/18/victor-jara-pinochet-chile-rocks-backpages [accessed 19 November 2013].

[455] Miles, D. (1996) 'To a Deaf Child' In Keith, L. (ed.) *What Happened to You?: Writing by Disabled Women.* New York: The New Press. p.140-141.

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Pop interacting online

Summary: Using pop music, the web and social media to interact with target groups
Health theme: Any health and well-being topic as appropriate
Theoretical target group: Younger people but could be more general
Purpose: To engage with people around a variety of health topics
Demonstration format: Social media
Venue: Online
Length: Ongoing
Number of singers and musicians: None

Theory and practice

'"Marketers are on social media to sell stuff," Vaynerchuk says. "Consumers, however, are not … If you want to talk to people while they consume their entertainment, you have to be their entertainment""[456]

Although not participatory in the same way as a face to face group, social media and the internet can also encourage sharing and collaboration. There is a range of ways of using pop music online to promote health. It is important to link this to communication or health education theory.

Twitter[457]

Twitter could be used in a number of different ways[458]. At live events Tweets could be projected onto the wall to encourage feedback and discussion. Twitter could also be used to send out a wellness thought for the day in the form of a question or a quote plus a link to a YouTube music video. (Some organisations might not want to do this if the video they are linking to includes advertising or breaches copyright.)

YouTube[459]

Many people create their own YouTube videos and use other people's music as backing tracks. This can either be by using the original recording or doing a cover version themselves. In either case this is usually illegal however, and sometimes as a result such videos are removed. It is unlikely therefore any organisation would want to go down this route. It is possible however to get permission to use music and some artists might be willing to work with a charity on a particular issue.

Alternatively organisations may want to link to videos on YouTube or embed them on their websites. The problem with this is that some videos may break copyright. Some organisations may not want to be associated with this. It also means that a close eye has to be kept on embedded material to make sure that it has not been removed for breaching copyright. An alternative is to only embed or link to official videos.

[456] Banayan, A. (2013) '7 Critical Mistakes You're (Almost Certainly) Making On Social Media' *Fast Company.* http://www.fastcompany.com/3022843/work-smart/7-critical-mistakes-youre-almost-certainly-making-on-social-media#! [accessed 14 January 2014].
[457] Twitter(2014) 'Welcome to Twitter' *Twitter*. https://twitter.com/ [accessed 24 August 2014].
[458] If you want to follow my occasional tweets about health and popular culture go to https://twitter.com/MarkBurns1960 [accessed 25 July 2013].
[459] YouTube GB (2014) 'What to Watch' *YouTube GB*. https://www.youtube.com/?hl=en-GB&gl=GB [accessed 25 August 2014].

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However, these often also contain adverts. Some organisations might be happy with this whilst others would not.

Blogs
Blogs or websites could look at issues raised by pop music.

Facebook[460]
Volunteers, staff or members of the public could share on appropriate pages about a project.

LinkedIn[461]
LinkedIn is a little like Facebook for professionals. An online discussion group could be started in LinkedIn so that professionals could debate how to use pop music in health education.

Spotify[462]
Spotify is a commercial music streaming service. A limited service however is available for free. It is possible to make collaborative lists of music and songs on Spotify and share them with other people. This could be a way of discovering and sharing tracks on different health and well-being themes. Other similar services also exist.

Viral email
Some target groups may still prefer email. Words and pictures can be used to get their attention. If people like the emails there is even the chance that they will send them to other people and they could go viral.

Other social media formats also exist such as Pinterest[463].To help decide which formats are best for your target group see the guide by Rachael Horsley on the .rising website[464]. The same website also contains a useful piece on how to make social media content more likely to spread[465]. No doubt other new social media formats will be invented in the future for general or niche audiences. They too may be adaptable for health and well-being purposes.

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[460] Facebook (2014) 'Create an account' *Facebook.* https://en-gb.facebook.com/ [accessed 25 August 2014].
[461] Linkedin (2014) 'Be great at what you do' *Linkedin.* http://www.linkedin.com/ [accessed 25 July 2013].
[462] Spotify (2014) 'Music for everyone' *Spotify.* https://www.spotify.com/uk/ [accessed 24 August 2014].
[463] Pininterest (2014) 'Pininterest' *Pinterest.* https://uk.pinterest.com/ [accessed 24 August 2014].
[464] Horsley, R. (2013) 'Infographic reveals how to choose the most effective social media platforms for your brand' *.rising.* http://www.dotrising.com/2013/10/21/infographic-reveals-how-to-choose-the-most-effective-social-media-platforms-for-your-brand/?utm_source=Dot+Rising&utm_campaign=734536e12b-21_10_2013&utm_medium=email&utm_term=0_03ccdb13ba-734536e12b-14694761 [accessed 31January 2014.]
[465] Smeddle, L. (2014) 'The Six insider secrets of contagious content' *.rising.* http://www.dotrising.com/2014/02/26/how-to-create-contagious-content/?ce=markhillcrest@blueyonder.co.uk&utm_source=Dot+Rising&utm_campaign=2e47461f2a-26_02_2014&utm_medium=email&utm_term=0_03ccdb13ba-2e47461f2a-14694761 [accessed 24 March 2014.]

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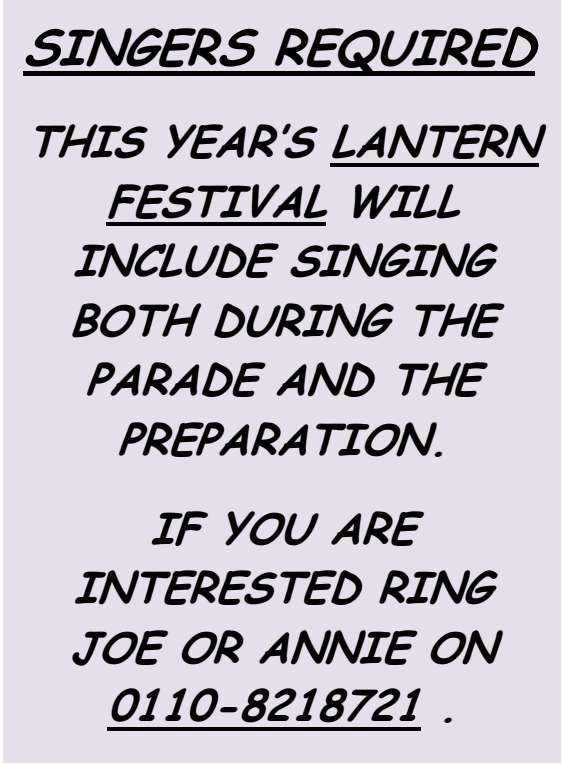
Participatory arts and health



Demonstration formats where the target group actively uses pop music as a health education tool

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Demonstration formats where the target group actively uses pop music as a health education tool

The demonstration formats in this section mainly involve the target group singing for health purposes. This includes choirs where singing is used directly to improve physical and mental health. Another approach could be where participants use lyrics to explore health education issues. This could be through intellectual debate or personal sharing. Singing together might help some people feel less lonely. Performing together could also improve self esteem. Music might be a way to create community spirit. It could also be a way to carry out health education or to campaign. Political activists might also find music a useful tool to help motivate themselves.

In addition, some of the demonstration formats are a mix of recorded music and dance. I have also included a demonstration format where an individual uses an MP3 player to alter their mood. It is not an educational approach but it is self directed.

In terms of theory AIDA is still useful. Demonstration formats still need to be attractive and relevant to the intended target group. The Stages of Change Model and social market research can be used to think about what this actually means.

However, as with the previous section the second part of AIDA is more problematic. This is the part about creating a desire for change and helping people to act. However many of these demonstration formats are aimed at people who have chosen to take part. So they are probably not pre-contemplators but already want to change their behaviour. The cognitive, affective and behavioural approach to health education may help them here. In plain English, people may need support to understand their lives, deal with their feelings and make practical changes.

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Singing for Health Choir

Summary: Choir
Health theme: Emotional health, as well as specific health conditions
Theoretical target group: General population or people with specific health conditions
Purpose: To use communal singing as a way to improve the well-being of people in the choir
Demonstration format: Choir
Venue: Anywhere appropriate
Length: Variable
Number of singers and musicians: Variable
Scenery and props: None

Theory and practice

Choirs have become a popular part of the participative arts and health toolkit. Their use has been researched for example in a number of publications produced by the Sidney De Haan Research Centre for Arts and Health. They looked at:

- Singing and people with dementia[466]
- Singing and people with Chronic Obstructive Pulmonary Disease[467]
- Singing and mental health[468]
- Singing and people with Parkinson's[469]

They found that people benefited from the experience for a variety of reasons, including on occasion increased self esteem.

The choice of songs can vary. The lyrics themselves are of secondary importance. I am not aware of any research into how the words impact on people's health. This is therefore not a health education approach as it is not educational. It does however fit into the wider concepts of promoting health.

[466] Vella-Burrows, T. (2012) *Singing and people with Dementia*. Canterbury: Canterbury Christ Church University. http://www.canterbury.ac.uk/Research/Centres/SDHR/Documents/SingingandpeoplewithDementia.pdf [accessed 5 March 2013].
[467] Morrison, I. & Clift, S. (2012) *Singing and people with COPD*. Canterbury: Canterbury Christ Church University. http://www.canterbury.ac.uk/Research/Centres/SDHR/Documents/SingingandpeoplewithCOPD.pdf [accessed 5 March 2013].
[468] Morrison, I. & Clift, S. (2012) *Singing and Mental Health*. Canterbury: Canterbury Christ Church University. http://www.canterbury.ac.uk/Research/Centres/SDHR/Documents/SingingandMentalHealth.pdf [accessed 5 March 2013].
[469] Vella-Burrows, T. & Grenville Hancox, G. (2012) *Singing and people with Parkinson's*. Canterbury: Canterbury Christ Church University. http://www.canterbury.ac.uk/Research/Centres/SDHR/Documents/SingingandpeoplewithParkinsons.pdf [accessed 5 March 2013].

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The On Fire Empowerment Choir

Summary: Choir singing songs about well-being purely either for their own pleasure or to educate an audience
Health theme: Overall emotional well-being
Theoretical target group: General
Purpose: Either to educate or simply delight in singing empowering lyrics
Demonstration format: Choir singing well-being songs, perhaps in a particular sequence
Venue: Local venues to practice in and for performances
Length: Variable
Number of singers and musicians: Choir
Scenery and props: None

Theory and practice

Singing for health choirs as described on page 187 have become popular but nobody, as far as I know, has ever stressed the importance of the lyrics. This hypothetical choir could sing songs with lyrics about wellness and personal empowerment. To see a selection of possible tracks see my Spotify playlists[470].

When using pop music in this way it would probably be useful to be sensitive and flexible to the needs of the groups and individuals within it. If the content seemed to be challenging initially then more time would need to be spent building up relationships more. This could be by helping people get to know each other better. It could also be by concentrating on the musical or intellectual aspects of the songs rather than their emotional content.

There could be an overall sequence to what is sung. The choir could start with songs about struggle, trying one's best and being capable. Then end with songs about success and taking joy in life. (Perhaps musically, as well as lyrically, the way the songs were arranged could also move up a gear.) Alternatively, see pages 95 and 135 for a problem and solution approach. Choir members may or may not want to explore the feelings and issues raised by the songs. (It might also be useful to find out how practical it was to concentrate on this kind of themed song. Do people new to choirs for example, need songs with simpler lyrics or musical arrangements to begin with? If so, are there enough suitable songs?)

I also wonder if an alternative possible sequence could be inspired by Five Rhythms dance:[471]

'*Waves move in patterns. Patterns move in rhythms. A human being is just that - energy, waves, patterns, rhythms. Nothing more. Nothing less. A dance.'*

(Or possibly a song cycle?)

[470] See my Spotify account. Go to page 10 for more information. These include songs about the difficult parts of life. It is not about putting on a brave face.
[471] Deeper Dance [2013] 'About 5 Rhythms' *Deeper Dance.* http://www.deeperdance.moonfruit.com/#/about-5-rhythms/4530765476 [accessed 5 March 2013].

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The Five Rhythms sequence is:

- Flowing
- Staccato
- Chaos
- Lyrical
- Stillness

The emotional health benefits of this sequence have been explored in *Dancing for Living: Women's Experience of 5 Rhythm dance and the effects on their emotional health*[472].

The important thing here is the interpretation of any particular song so that it is in the right one of the rhythms. For that reason I have not given any suggestions of what to sing. However, this quote from a 5 Rhythms website in New Zealand gives an idea of what is involved:

'To start with, the music for flowing should be slowish, grounded, internal – allowing you to let the dance in and connect with yourself.

For staccato, find something with a beat that will let your hips groove and the breath out.

For chaos, the top of the wave, something faster, something to shake out to and let it all go.

In lyrical the music could be light, joyous, trancey.

And ending in stillness…its a moving stillness so choose music that has the spirit of stillness within it – sometimes classical music can be beautiful to dance too[473]*.'*

Think about if it is possible to adapt any songs with suitable lyrics for a choir. Again the choir could perhaps start with songs about struggle, before moving on to trying one's best and being capable. Perhaps they could even move as they sing. It's just a thought. Please let me know if you try it out and what happened[474].

If the choir performed in public, it might also be useful to have backup materials on display. This would allow audience members to follow up any of the topics sang about.

If the idea caught on there could be a competition where each choir entering could be given a different song to perform. This could perhaps be on the International Day of Happiness on 20th March or World Mental Health Day on October 10th.

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[472] Cook, S., Ledger, K. & Scott, N. (2003) *Dancing For Living: Women's Experience of 5 Rhythm dance and the effects on their emotional health.* Sheffield: U.K. Advocacy Network. http://www.mentalhealth.org.uk/content/assets/PDF/publications/dancing_for_living.pdf?view=Standard [accessed 3 April 2014].

[473] 5Rhythms New Zealand (2014) 'Music and 5Rhythms' *5Rhythms New Zealand.* http://www.5rhythms.co.nz/inspiration/about-the-music/ [accessed 3 April 2014]. (Note that I split up the sentences on to different lines for ease of reading.)

[474] Email me at mail@andhealth.org .

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An alternative to a formal choir would be to host a regular open event with a range of suitable Karaoke songs on appropriate themes.

It would be useful for research to be funded to find out if there were any health benefits from the choice of lyrics. This could be on choir members or the audience.

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You Only Win When You're Singing

Summary: Choir for soccer fans who as well as football songs, sing relevant numbers about resilience, friendship etc. This might offer health workers an opportunity to support people around these issues. The choir could also perform to other fans as a way of teaching them about emotional well-being
Health theme: Positive emotional health
Theoretical target group: Men
Purpose: To give health professionals a way of reaching potentially 'harder to reach' groups about emotional health
Demonstration format: Football choir
Venue: Perhaps at a football ground
Length: Variable
Number of singers and musicians: Depends on how many people would want to be in the choir
Scenery and props: For performances perhaps a football shirt, scarves etc

Theory and practice

Football matches are famous for fans' chants. One well known one is 'You only sing when you're winning'. Specific clubs are also well known for adopting particular songs e.g. Liverpool and *You'll Never Walk Alone*. Many other songs about soccer have been recorded around the time of the World Cup or the FA Cup Final. They sometimes got radio play or even made the charts. In 2014 the Pulitzer price winning composer David Lang even produced *Crowd Out* a piece for 1,000 amateur choir singers. This was inspired by the chants, sounds and emotions of a football match crowd[475].

The idea for this demonstration format then is to use football and music to reach specific groups of men around emotional health issues. Football lends itself to this topic as emotions are heightened due to the drama of a match. The normal rules are life are also different on the pitch and the terraces, where for better or worse people are often more emotional. Football like music can amplify experience. Conflict and tears, joy and despair, friends and foes, not to mention humour and touch; all human life is there during a game.

A choir could bring these two major cultural forces, of pop music and soccer, together to allow men to perhaps explore and express their feelings. Depending on the individuals involved, this could be done formally in group work between singing. The cognitive, affective and behavioural approach to health education may be useful here. In other words, people may need support to understand their lives, deal with their feelings and make practical changes.

Alternatively there could just be staff around to listen to anyone who needed to talk or be given more information.

[475] Lang, D. (2014) *'Front Row'* BBC Radio 4. 11 June 2014. 19.15 hrs.

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The choir could also perform to other men to engage and educate them as well. Indeed, if it proved hard to find men who both wanted to sing in a choir and discuss the songs, this might be a better option. This approach could also be a chance to introduce other health topics such as exercise and diet. Not necessarily through songs but with displays, leaflets and fitness testing. (Though singing does remain an option, for example see pages 93 and 106. Also see my *Sex and Drugs and Rock and… Health* website for other ways of building health related football activities into this demonstration format[476].)

Many football clubs have foundations responsible for health and social projects[477].They maybe possible partners. There is also a European Healthy Stadia Network[478].

Songs

The repertoire of a choir (from England) could include football songs about the national team such as:

- *Three Lions* by Badiel and Skinner and The Lightning Seeds
- *World in Motion* by New Order
- *Vindaloo* by Fat Les

These are England songs. Fans will probably also know songs from their own clubs histories. Check that they are not too offensive! Cherry Red Records is another good source of football songs[479].

There is also the official song of the 1998 Scottish World Cup squad:

- *Don't Come Back Too Soon* by Del Amitri

In addition to these however are the songs about human emotions, values and experiences that are true to both football and everyday life. In a way they echo the cognitive-affective-behaviour approach to health education[480] . Some examples are given below, with footnotes where there is a sporting link:

Acknowledging an external difficulty

- *Didn't We Almost Have It All* by Whitney Houston[481]
- *Famous Final Scene* by Bob Seger[482]

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[476] Burns, M. (2014) 'Football' *Sex and Drugs and Rock and… Health.* http://www.andhealth.org/page8.htm [accessed 11 June 2014].
[477] See for example Chelsea Football Club (2013) 'Healthy Lifestyles' *Chelsea Foundation.* http://www.chelseafc.com/foundation-article/article/1968996 [accessed 8 November 2013].
[478] European Healthy Stadia Network (2013) 'About' *European Healthy Stadia Network.* http://www.healthystadia.eu/about.html [accessed 8 November 2013].
[479] Cherry Red Football (2012) 'Welcome to Cherry Red Football' *Cherry Red Records.* http://www.cherryred.co.uk/cherryredfootball.asp [accessed 5 March 2013].
[480] Blanaid, D., Watt, R., Batchelor, P. & Treasure, E. (2002). *Essential Dental Public Health*. Oxford Press: Oxford. p.156.
[481] I seem to remember reading at the time that they played this at Ibrox on the night when Rangers narrowly failed to make the final of the 1993 UEFA Champions League
[482] Similarly I seem to remember this was the song that an American TV channel would have played if Muhammad Ali had failed to beat Leon Spinks in his rematch to regain the heavy weight championship in 1978. It is about a person's best days being over.

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- *Money's Too Tight (To Mention)* by Simply Red
  This is as true for some clubs as it is for individuals

Accepting this emotionally and intellectually

- *Everybody Hurts* by R.E.M.
- *Nobody's Perfect* by Mike And The Mechanic
- *Que Sera Sera* by Doris Day
- *You Can't Win Them All* by Brian Clough[483] and JJ Barry
- *You're Only Human (Second Wind)* by Billy Joel

Keeping going

- *Always Look On The Bright Side Of Life* by Monty Python[484]
- *To Win Just Once* by the Saw Doctors[485]
- *Don't Lose Your Dreams* by Pete Wylie & Wah!
- *Hold On Tight* by ELO
- *Don't Give Up* by Bryan Addams
- *Get Up* by Superchick
- *Hero* by Mariah Carey
- *Every Loser Wins* by Nick Berry
- *The Climb* by Miley Cyrus
  This is almost Olympian in being partly about enjoying the journey as well as the end result. This might particularly appeal to fans of teams that seldom win anything i.e. most teams
- *I Get Knocked Down* by Churumbaramba
  Its references to drinking may make it unsuitable for a health choir. Alternatively it may be a way into discussing inappropriate coping styles
- *Send In The Clowns* by Judy Collins
  Most teams run out to a theme tune. No club uses this track as far as I know. However, perhaps they should! Discussing this could be a way into talking about humour as a way of dealing with difficult situations. It can be a good tool, but can it also have a downside? Can it hurt or demotivate other people?

Supporting and being supported

- *Count On Me* by Whitney Houston and CeCe Winans
- *How Could Anyone* by Libby Roddick[486]
- *I'll Be There For You* by The Rembrandts
- *Lean On Me* by Bill Withers
- *True Colors* by Cyndi Lauper
- *We're All In This Together* from *High School Musical*
- *You'll Never Walk Alone* by Gerry and the Pacemakers

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[483] Yes, that Brian Clough, manager of Nottingham Forest.
[484] They even produced a football version in 2014.
[485] On the sleeve of the single there is a picture of boxer Francis Barrett and the explanation that he is '*the first member of the travelling community to represent Ireland at the Olympics…*'
[486] I dedicate this to Wayne Rooney and The England 2014 World Cup Squad, as well as any other player who is given a hard time for not living up to other people's expectations and fantasies.

Go to page 10 to see how to find songs and lyrics mentioned in this document

Celebrating

- *Celebration* by Kool and the Gang
- *It's A Beautiful Day* by Queen
- *We Are The Champions* by Queen

For more song ideas check out Spotify playlists[487].

[487] See my Spotify account. Go to page 10 for more information.

Go to page 10 to see how to find songs and lyrics mentioned in this document

Clear Ya Lungs Sing-alongs

Summary: Karaoke event to promote Lung Cancer Month in November or No Smoking Day in March
Health theme: Smoking
Theoretical target group: Young smokers and potential smokers
Purpose: To help people stop smoking or not start in the first place
Demonstration format: Karaoke with prizes
Venue: Indoor
Length: Couple of hours
Number of singers and musicians: Only the participants themselves sing, unless a backing band was hired to make the event more special
Scenery and props: Karaoke machine

Theory and practice

Lung Cancer Month in the UK is in November. As part of this local community events could be held that used karaoke as a way of engaging people. There could be prizes for the best performers. In addition there could also be one for the person who had the best lung capacity in their age group. This could be scientifically tested. Low key information and support about smoking could be made available for people who wanted it. Research would show what most encouraged local target groups to give up. This might include what could be bought for the cost of a year's cigarette.

As the age group attracted to karaoke may be quite young, recent upbeat hits may be a good choice of songs. These could be tracks that needed to be 'belted out' to tie in with the theme of healthy lungs. Dance might also included in the day if computer dancing games are used.

Every second Wednesday in March is No Smoking Day in the UK. This would be another opportunity for Clear Ya Lungs Sing-alongs.

Similar events could also be held for:

- Valentine's Day: 14th February
- International Day of Happiness: 20th March
- World Mental Health Day: 10th October
- World Aids Day: 1st January

Songs could be picked that tied in with the theme of the day. (See pages 211 and 132.)

Go to page 10 to see how to find songs and lyrics mentioned in this document

Loud and Clear!

Summary: Mass sing-along, involving whoever turns up, with songs relevant to a particular health concern
Health theme: A specific physical or mental health condition
Theoretical target group: Anyone affected by a particular health issue
Purpose: To bring people together, with particular illnesses or concerns, to reassure them that they are not alone, as well as to raise awareness amongst the public and the media
Demonstration format: Sing-along, with or without speeches
Venue: A large, perhaps outdoor, space. May work best in a large conurbation such as London
Length: Couple of hours
Number of singers and musicians: A few key people might be needed to musically steer the event, then whoever turns up! For a larger events stewards would also be needed
Scenery and props: A karaoke type screen, plus microphones

Theory and practice

T-mobile organised a mass Karaoke event at Trafalgar Square in 2009, attended by around 13,000 people[488] [489]. A large charity could do something similar to bring people together with a particular illness. This could perhaps help empower them and realise that they are not alone. It could also be used as a PR stunt to raise awareness about an issue for a variety of purposes including political campaigning.

This kind of event would probably work best in a large urban area with good transport networks. This would allow people to make their own way there. Alternatively, transport could be laid on to a location that was less easy to get to.

There are various practical issues involved in organising an event. These are partly to make sure that enough people turn up. They would also be to also make sure that health and safety was in place.

Karaoke screens would need to be arranged. It could also help to have some practiced singers in place to get people started. Celebrity backers would also help to attract attention. The choice of songs would depend on the event. However they might need to be well known enough for people to want to come to sing along to. (The choice could be announced before hand so that people could have a chance to listen to them before hand. Perhaps it would also be fun to keep some popular songs secret so as to surprise and delight people on the day.)

[488] Wardrop, M. (2009) 'Pink makes surprise appearance as thousands gather in London for T-Mobile advert' *The Telegraph.* http://www.telegraph.co.uk/news/newstopics/howaboutthat/5253596/Pink-makes-surprise-appearance-as-thousands-gather-in-London-for-T-Mobile-advert.html [accessed 4 March 2013].
[489] T-Mobile. (2009) 'T Mobile - Sing-along Medley' *You Tube*. (0:00-2:12/2:12) http://www.youtube.com/watch?v=H47N9lk2xhI [accessed 4 March 2013].

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A smaller event could be organised by using flash mob techniques. This means people arriving in one place separately, banding together unannounced to do a common action e.g. singing for a few minutes, before leaving separately.

Go to page 10 to see how to find songs and lyrics mentioned in this document

Our Favourite Things

Summary: Music as a way of refugees exploring health issues, as well as bonding with each other and integrating with the local community. The choice of songs is inspired by themes in *The Sound of Music*
Health theme: Wider determinants of health e.g. integration and racism
*Theoretical target group: A*sylum seekers and refugees
Purpose: For the target group to learn about emotional health issues, bond through singing and perhaps integrate with the local community through performance
Demonstration format: Choir about positive health and well-being reimagining a classical musical
Venue: Local community centres
Length: If performed in its entirety about 45-60 minutes
Number of singers and musicians: Choir
Scenery and props: None

Theory and practice

The Sound of Music[490] might be a much loved mainstream musical, but the story it tells is about oppression. This oppression leads to its main characters having to become refugees and asylum seekers. Its themes include having the strength and skills to cope with all this and still achieve one's ambitions. It is also about love of family, country and ideals, as well as romantic love. This new show, *Our Favourite Things*[491], echoes these themes but with different songs. Perhaps this approach could also be applied to other musicals that have a health or social message. They could be used both for inspiration and as an additional way of attracting an audience. Similar performances could also be put on based on films or books. A good time to promote these might be World Book Day. This is on the first Thursday in March in the UK and Ireland and the 23rd April in many other countries. (Anniversaries may also be a good time to make use of old films or books. 2015 for example is the 50th anniversary of the film version of *The Sound of Music*.)

This demonstration format has several angles to it. I could have easily put it in an earlier section e.g. top down shows. I chose not to because of the emphasis on the benefits to the choir themselves. Singing might be a good way to help some refugees explore some of the issues they are facing, as well as to integrate into local life. Their English would need to be reasonable, but if imperfect the choir might help improve it further. Some of the songs might also help them look at feelings about both their old and new lives. These feelings could be understandably painful at times and so the choir would need to be part of an overall programme of support. This support could be based around some of the themes presented in the songs.

The songs tie in with the cognitive, affective and behavioural approach to health education first described on page 29. For example, they look at issues such as war, racism and loss, as well suggesting ways of coping with these. The workers involved could share information about services as appropriate, as well as telling people how

[490] *The Sound of Music* (1965) Directed by Robert Wise. USA: 20th Century Fox. [Film: 174 min].
[491] For a few seconds I toyed with calling it *Racist, Shut Your Von Trapp*.

Go to page 10 to see how to find songs and lyrics mentioned in this document

to get individual support. I also believe that choir members could gain from friendships that could form in the choir.
The *Our Favourite Things* singers could also possibly perform some of the songs to the community as a way of integrating into local life. Many of the theories from the earlier formats would then still apply e.g. around the use of AIDA. (The action may be simply that the audience warms to the local refugee community or be something more definite such as volunteering time or giving money.)

If the show was performed to an audience, it might be appropriate to say a few words before each song. There could also be a display or handouts. If appropriate these could include details about choir members' lives. Perhaps this could be under the heading of 'Like Something Out of "The Sound of Music"'.

The choice of songs would also depend on what was appropriate. Political songs may upset some audiences.

It would be interesting to research whether this approach was more culturally appropriate with some nationalities than more traditional Western methods such as counselling. (It is worth noting that if the people approached to join the choir are Islamic some traditional Muslims are wary of music. This is not true for all Muslims however[492].)

Alternatively the show could simply be performed as a fundraiser by anyone interested in getting money for refugees and asylum seekers.

Songs

War and being a refugee

- *Say Goodbye To It All* by Chris de Burgh
  This opener is about the period in living memory when white Western Europeans were refugees from war, hunger and disease. *The Sound of Music* of course was set in the period that led to this happening. The UK during World War Two also had its own internal refugees in the form of evacuees sent from major cities to safer parts of the country[493].

- *When The Lights Go On Again (All Over The World)* by Vera Lynn
  Today in other parts of the world many of the same problems of war and fear are still being faced by other people[494]. (Perhaps a display could backup this point visually.) In too many countries conflict and oppression still ruin people's lives. This romantic song, from the Second World War, is therefore sadly still relevant

Racism

- *Doesn't Make It Alright* by the Specials
  This song about racism is a call for tolerance. It could apply to either the refugees' experience in their home countries or the UK. The original von Trapp family, of course, were fleeing from the Nazis

[492] Harris, D. (2006) Keeping the Faith. *Link*: *Connecting The Music Education Community*, issue 11, Autumn 2006.
[493] I am the son of one of them.
[494] Office of the UN High Commission for Refugees (2014) 'World Refugee Day: Global forced displacement tops 50 million for first time in post-World War II era' *Office of the UN High Commission for Refugees.* http://www.unhcr.org/53a155bc6.html [Accessed 25 June 2014].

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Confidence

- *Everybody Is A Star* by Sly and The Family Stone
  This echoes *I Have Confidence* from the film version, but includes the entire choir and any audience in its scope. This and the following songs are antidotes to the fear and hurt of the earlier songs about war and racism

Resilience

- Medley of *Reasons To Be Cheerful*, *Part 3* by Ian Dury and the Blockheads and *My Favourite Things* from *The Sound Of Music*
  It might be fitting to include one of the original songs as a surprise. *My Favourite Things* is particularly relevant given the title of the performance. It shows one way of dealing with stress. (In any group work with choir members other approaches could also be explored.) The choir could first sing the old Ian Dury number, which lists things he likes before changing into *My Favourite Things*. Members of the choir could be introduced and asked to share their favourite thing. The audience could also be asked to shout out their favourite thing or share it with another member of the audience.

Ambition

- *The Climb* by Miley Cyrus
  This is a more modern use of metaphor in song to do with striving and mountaineering than *Climb Ev'ry Mountain.* In addition, as well as being about working towards a future dream it is also about the importance of living in the moment

The joy of life

- *I Sing Just To Know that I'm Alive* by Nina Simone
  The original musical was, in part about the joy of life generally and of music in particular as shown by the track *The Sound of Music*. The famous singer and political activist Nina Simone used to sing a different song about a similar topic

Love of country

- *Grateful* by Art Garfunkel
  In the original *Sound of Music* one of the most famous tracks is *Edelweiss*, about appreciating the little things in life, e.g. a flower. It might be powerful for the choir's repertoire to include a song about the power of being awarely grateful. *Edelweiss* however is also a song about love of country. After singing it they could also highlight appreciation both of their own original homes and for being with friends in a country at peace. This could be a powerful affirmation for both refugees and for UK citizens, who may, understandably, take this for granted. (The Art Garfunkel song could be performed with or without the verse about God, depending on the beliefs of the choir and the audience)

Connection and love

- *Love In Any Language* by Sandi Patti
  The Sound of Music was about family. This song is about humankind being all one family

Go to page 10 to see how to find songs and lyrics mentioned in this document

Goodbye

- *Take Good Care Of Yourself* by the Three Degrees
  The original musical included *So Long, Farewell.* Instead this show ends with this number. A song for love ones left behind but also new friends here in the UK, with its message reaching out to members of the audience. (Perhaps there could also be photos of loved ones left behind by choir members projected behind them)

Go to page 10 to see how to find songs and lyrics mentioned in this document

Move That Body, Sweat That Brain

Summary: Inspirational songs as part of aerobic dance classes as a way of promoting emotional health. Participants may also want to sing, share or support each other
Health theme: Positive emotional health and well-being
Theoretical target group: Women aged 25-50
Purpose: Physical activity plus emotional health promotion
Demonstration format: Dance plus other health promotion activities
Venue: Somewhere where dancing is possible
Length: One hour sessions
Number of singers and musicians: It would probably work best with recorded music

Theory and practice

Life satisfaction experts report that dancing to music is very good for emotional health. This is because it mixes music, touch, physical activity and social contact[495]. This demonstration format would use songs with inspirational lyrics as part of dance classes to further promote emotional health. Participants might also want to sing along, share or support each other.

The novelty of this song and dance routine might initially attract people, as well as offering them:

- Exercise that is good for emotional well-being[496]
- Group singing that is good for emotional health[497]
- Education on emotional health issues
- A potential support network
- Lyrics that may motivate them in everyday life
- Possible follow up information and services from other workers

The sessions might require one or more leaders who have the appropriate exercise background as well as skills in singing and group work. Knowledge of emotional health and other relevant issues would also be useful.

Sessions could be run at private or public sector aerobic studios. Alternatively they could be integrated into wider programmes of activities where woman could get further support to look at how to improve their lives.

In addition to the classes, participants could subscribe to a Twitter account that linked them daily with an emotionally moving or motivating piece of music on YouTube.

[495] Goddard, E. (2005) *How To Be Happy*. Pages. London: BBC Books. p.17.
[496] New Economics Foundation (2008). *Five Ways to Well-being.* London: New Economics Foundation.
[497] Morrison, I. & Clift, S. (2012) *Singing and Mental Health*. Canterbury: Canterbury Christ Church University. http://www.canterbury.ac.uk/Research/Centres/SDHR/Documents/SingingandMentalHealth.pdf [accessed 5 March 2013].

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It would be interesting to do an evaluation of this approach to see if the lyrics themselves empowered people and helped improve their mental health. This could be simply in terms of how they felt about themselves or what steps to they took to change their lives.

Carole Tonkinson from Harper NonFiction told the BBC that around £50m a year is spent in the UK on self help books. This does not include diet titles and is about 10% of the domestic book market. The figure has historically been higher in America. Worldwide self help is the biggest category of book sales[498]. A bigger charity might be able to partner with a commercial organisation to adapt this interest. This would be to make money from other formats, as well as at the same time promoting emotional health. This could include a dance-karaoke CD, DVD or even a Wii disc, all with songs about empowerment. These could be the original recordings or cover versions.

Songs

A possible selection of songs could include:

Acknowledging your right to be here

- *Born To Be Alive* by The Weather Girls
- *I Am What I Am* by Gloria Gaynor
- *This Is My Life (Dance remix)* by Shirley Bassey
- *The Greatest Love Of All (Dance version)* by Whitney Houston

Acknowledging life is short

- *Live Like You Were Dying* by Ernest Kohl

Acknowledging it's up to you to get the most out of it

- *I Hope You Dance – BR Dance Remix Version* by Lee Ann Womack
- *If You Want It (Do It Yourself)* by Gloria Gaynor
- *Flashdance… What A Feeling* by Irene Cara
- *We Weren't Born To Follow* by Bon Jovi

Finding the inner strength to keep going

- *Search For The Hero* by M People
- *Don't Give Up* by Michelle Weeks
- *Get Up* by Superchick
- *Rubberband Girl* by Kate Bush
- *Things Can Get Only Get Better* by D:Ream

Remembering to have fun on the way

- *I've Got The Music In Me* by Kiki Dee
- *Girls Just Want To Have Fun* Cyndi Lauper

… and that you're not on your own

- *We Are Family* by Sister Sledge

[498] Tonkinson, C. 'Interview' In: *The Bottom Line*. *Episode, Self-Improvement.* BBC Radio 4. 27.2.2014. 1730.

Go to page 10 to see how to find songs and lyrics mentioned in this document

- *This One's For The Girls* by Martina McBride
- *This Is Your Day* from *Menopause The Musical*

It might also be possible to work with a 5 Rhythms dance teacher to incorporate songs with lyrics about well-being into their free dance sessions[499]. These are based on dancing a pattern of five different kinds of movements. If you want suggestions for these please contact me at mail@andhealth.org .

[499] Deeper Dance [2013] 'About 5 Rhythms' *Deeper Dance.* http://www.deeperdance.moonfruit.com/#/about-5-rhythms/4530765476 [accessed 5 March 2013].

Go to page 10 to see how to find songs and lyrics mentioned in this document

We Are a Circle

Summary: Inspirational songs as part of circle dance classes as a way of improving emotional health. Participants may also want to sing, share or support each other
Health theme: emotional mental health and well-being
Theoretical target group: Women aged 35-70
Purpose: Physical activity plus emotional health promotion
Demonstration format: Dance plus other health promotion activities
Venue: Somewhere where dancing is possible
Length: One hour sessions
Number of singers and musicians: It would probably work best with recorded music
Scenery and props: None

Theory and practice

As mentioned in the previous demonstration format on page 202, life satisfaction experts report that dancing to music is very good for mental health. This is because it mixes music, touch, physical activity and social contact[500]. Not everybody however wants to do high energy aerobics. One alternative is circle dance. As suggested by the name everyone dances in a circle (or occasionally a line). Generally people hold hands. Dances vary in speed from meditative to energetic. As with many kinds of dance event more women than men tend to take part in my experience. They are usually middle-aged or older.

There are a number of live circle dance bands[501]. Generally however recorded music is used. Traditionally much of it has been from Israel, Greece or parts of Eastern Europe, i.e. non-English language countries. There are some well known pieces however that do have English lyrics. Some of these are modern pop songs.

Many of the dances have been specially put together to go with particular pieces of existing music. At other times existing dances are simply tried out with a new musical backing. A good example would be the dance Kritikos which in America and Britain is associated with the piece of music called *Misirlou*. (The most famous version is by Dick Dale.) However various dance teachers have also put it other music. This includes *Like A Version Virgin* by Madonna.

It might be possible to find choreographers to put new or existing dances to songs with meaningful lyrics[502]. Ideally the steps would add to the feeling of the piece. If the

[500] Goddard, E. (2005) *How To Be Happy*. Pages. London: BBC Books. p.17.
[501] For example Parampara. See de Winter, M. (2013) 'Mandy de Winter Parampara' *Mandy de Winter.* http://www.mandyandjudy.co.uk/mandy/parampara.htm [accessed 19 November 2013]. There is also advice on how to work with a live band at Hunt, O., Hunt, R & Vivian, S. (2013) 'Some Ideas on Teaching with Live Music'. Circle Dance Network. http://www.circledancenetwork.org.uk/articles/teachingLiveMusic.html [accessed 19 November 2013].
[502] A good place to start might be the regional contacts in the circle dance network. Go to Circle Dance Network (2013) 'Finding a dance group' *Circle Dance Network*. http://www.circledancenetwork.org.uk/finding.html [accessed 19 November 2013].

Go to page 10 to see how to find songs and lyrics mentioned in this document

activity was mainly aimed at people new to circle dance it would be best to keep the steps simple. If it was ongoing group more difficult routines might be possible.

A dance event could be themed. Slower songs may allow reflection and allow more vulnerable feelings to come up in the safety of the group. The songs could be mixed up with readings on similar themes. From time to time there could also be space for sharing. This might allow people to get in touch with more hidden sides of themselves and to be open about this with others.

Faster dances may create a different energy. Songs with lyrics about personal or collective power might work well with these. Sharing here could be about the action people are going to take to change something about their lives. Perhaps saying it out loud in front of others may make people more likely to keep these promises to themselves.

There have also been some circle dances where people do not hold hands and are allowed to do their own steps. This would also allow dancers to further express how they feel.

As an icebreaker it might be useful to start with a dance where the circle is broken and becomes a flowing line. This allows the dance leader to bring people physically closer together and to encourage eye contact.

In addition to workshops and ongoing groups or classes, themed circle dance could also be integrated into wider programmes of activities. Woman could get further support here to look at how to improve their lives.

In addition, they could be included on health days, see page 273 or a workshop, see page 211.

Perhaps it would also be possible to produce similar workshops, classes or events using other popular dance formats such as square dancing.

Songs

Some suitable songs already have dances attached to them. These include:

- *Bells of Norwich* by Sydney Carter (about how things will turn out OK)
- *I Hope You Dance* by Lee Ann Womack (about living the best life possible)
- *Don't Worry Be Happy* by Bobby McFerrin
- *One Love/People Get Ready* by Bob Marley (about community)

For variety, simple movement to basic chants might work with some groups. One possible example could be *We Are a Circle* by the Findhorn Foundation.

Go to page 10 to see how to find songs and lyrics mentioned in this document

To create new dances, work with a circle dancing choreographer. Search my Spotify account for possible tracks[503].

People may also like to sing along to songs.

A powerful way to end could be to play a track where people just stand or sit together hand in hand. *Circle* by Barbra Streisand might be a possible candidate for this.

[503] See my Spotify account. Go to page 10 for more information.

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Hell Education

Summary: Halloween event where themed music is played and information about health myths are displayed
Health theme: Positive mental and physical well-being
Theoretical target group: Young people (Depending on the institution involved aged anywhere from 10-25) Could also be aimed at an older audience e.g. at a village hall
Purpose: Dispel myths about health
Demonstration format: School disco or village dance. None of the songs have lyrics about health. The event itself is an opportunity to give out health information
Venue: Somewhere where dancing is possible
Length: One to three hours
Number of singers and musicians: It would probably work best with recorded music
Scenery and props: Scary costumes and backdrops

Theory and practice

In Medieval times ill health was often explained in terms of devils, demons or other supernatural explanations[504]. Modern day culture still has a fascination with the occult, e.g. vampires and zombies. Halloween could be used attract people to an evening event put on by a health organisation. People could also be encouraged to come in fancy dress. The event could include themed songs to listen and dance to, as well as background music. It could be an opportunity to dispel current myths about physical and mental health illness. The Middle Ages had their own theories about illnesses, but what are the real causes? Which diseases are the real killers?[505] How can you avoid them? Where can you go for help? All of this would need to be low key but linked to Halloween. Perhaps additional information about how to cope with a fear of spiders and other phobias might help in this.

Unlike most other demonstration formats the songs themselves would contain no health message. In terms of AIDA the event itself would be designed to attract people's attention. It is up to staff to keep people's interest, create a desire in them to improve their health and help them to action this. In practice they could do this by:

- Giving out brief information in the publicity for the event
- Having leaflets, posters and promotional beer mats at the event itself
- Having a stall just outside of the event staffed by health professionals in costume. This could be a way of breaking down barriers with potential patients or clients. They could help anyone who needed advice or information about other services.

In 2013, a number of British supermarkets got bad publicity for selling Halloween costumes online[506]. These made out that people with mental health problems are violent and dangerous. Costumes like this would need to be discouraged of course.

[504] BBC (2013) 'Medieval medical knowledge' *BBC.* http://www.bbc.co.uk/schools/gcsebitesize/history/shp/middleages/medievalknowledgerev2.shtml [accessed 14 January 2014].
[505] And if you do that thing that gives you a bump in the night, where can you get emergency contraception?
[506] BBC (2013) 'Asda and Tesco withdraw Halloween patient outfits' *BBC News*. 26 September 2013 http://www.bbc.co.uk/news/uk-24278768 [accessed 19 November 2013].

Go to page 10 to see how to find songs and lyrics mentioned in this document

Discussion about them however could help people look at myths about mental illness. This could be done through a display, on beer mats or through casual chats with health staff.

The night could be run jointly by a charity or NHS department with a school, college or university. Recorded music could be used, though a live band would be another possibility. The event could include Halloween themed activities such as:

- A disco to themed music (and more general tracks)
- Live music
- Halloween themed karaoke
- Halloween themed video e.g. *Thriller* by Michael Jackson
- A fancy dress competition with suitable background music
- Games with suitable background music
- Buffet (the Vampire Slayer) with suitable background music and healthy food

Students might enjoy some Halloween themed games, as might children at a family event. An example could be Zombies. This involves people pairing up and one, the zombie, closing their eyes and groaning quietly. The zombie is then guided round the room by touch. Touching the head means stop, touching the back means go, and touching the left and right shoulders show which direction to turn. In emergencies the zombie should be told to respond to a loud 'stop!' After a time the two people in the pair should swap roles. For more games see *The Second Co-operative Sports and Games Book* by Terry Orlick[507]. Also see my website at *Sex and Drugs and Rock and… Health*[508] [509]. Adapt the games to give a Halloween storyline.

There may well be other seasonal events that could be adapted for health education music purposes. (For example, see *Spirit of Christmas* on page 117.) These may vary according to the target group's religion, nationality and culture.

Songs

Background music

- *Amityville (The House on the Hill)* by Lovebug Starski
- *Bat Out Of Hell* by Meatloaf
- *Black Magic Woman*[510] by Santana
- *Devil Woman* by Cliff Richard
- *Ding Dong! The Witch Is Dead* by Ella Fitzgerald
- *Get Out Of My House* by Kate Bush
- *(Ghost) Riders In The Sky* by Johnny Cash
- *How To Be Invisible* by Kate Bush

[507] Orlick, T. (2010) *The Second Co-operative Sports and Games Book*. New York: Random House USA Inc.

[508] Burns, M. (2003 or 2004) What If? (A study of the politics of alternative forms of physical activity) *Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/NewGamesHistory.pdf [accessed 22 September 2014].

[509] Burns, M. (2009) 'Guidelines on Facilitating Co-operative Games Sessions' *Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/GamesCoCounsellorsplay.pdf [accessed 21 September 2013].

[510] Be careful not to include tracks that portray women *in general* in a negative supernatural light

Go to page 10 to see how to find songs and lyrics mentioned in this document

- *March Of The Witch Hunters* from *Wicked*[511]
- *Monster Mash* by Bobby 'Boris' Pickett And The Crypt Kickers
- *Phantom Of The Opera* by Sarah Brightman and Steve Harley
- *Rest In Peace* from *Once More With Feeling*[512]
- *The Addams Family* TV theme tune written by Vic Mizzy
- *The Devil Went Down To Georgia by* the Charlie Daniels Band
- *True Blood* by Justin Timberlake

Music for games

- *A Forest* by the Cure
- *Bela Lugosi's Dead* by Bauhaus
- *Ghosts* by Japan
- *Meninblack* by the Stranglers
- Theme from *The Fog* by John Carpenter [513]
- *Waltzinblack* by the Stranglers

(Some of these pieces might be too scary for a family audience that included small children. If this is case replace with them with some of the earlier tracks.)

Dance music

- *Abracadabra* by the Steve Miller Band
- *Addams Groove* by MC Hammer
- *Deal With The Devil* by Judas Priest
- *Ghostbusters* by Ray Parker Jr
- *Hungry Like The Wolf* by Duran Duran
- *Race With The Devil* by Gun
- *Sympathy For The Devil* by the Rolling Stones
- *Superstition* by Stevie Wonder
- *The Time Warp* by Damian
- *Thriller* by Michael Jackson

Karaoke

Many of the songs listed in this section will probably be available in karaoke versions. Try Spotify[514] or Google other sources of tracks.

[511] *Wicked* by Stephen Schwartz and Winnie Holzman premiered in 2003 in New York at the Gershwin Theatre.
[512] *Buffy the Vampire Slayer Series Six, Episode Seven Once More With Feeling* (2003) Directed by Joss Whedon. USA: Mutant Enemy Productions, Sandollar Television, Kuzui Entertainment and 20th Century Fox Television. [DVD: 48 min].
[513] *The Fog* (1980) Directed by John Carpenter. USA: AVCO Pictures. EDI. Debra Hill Productions. [Film: 89 min].
[514] Spotify (2014) 'Music for everyone' *Spotify.* https://www.spotify.com/uk/ [accessed 24 August 2014].

Go to page 10 to see how to find songs and lyrics mentioned in this document

Is That What You Really Want?[515] Moving Towards the Life You Desire

Summary: Inspirational songs to sing or dance to as a way of exploring or promoting life style change. They could be directly about health or on other wider issues. Participants may also want to share and support each other
Health theme: Positive emotional health
Theoretical target group: Anybody who wants to change their life
Purpose: Physical activity plus emotional health promotion
Demonstration format: Singing, dancing, reflection, sharing, action planning and support
Venue: Somewhere where singing and dancing is possible
Number of singers and musicians: It could probably work alright with recorded music, though a live band and singer might be more powerful
Scenery and props: None

Theory, practice and songs

This demonstration format could be adapted for a series of one off events involving free dance, circle dance, singing, theory, information, reflection, sharing and goal setting. Music would give the event extra energy, variety and fun, as well as being a tool to get in touch with feelings. The cognitive, affective and behavioural approach to health education could be possibly also be used. This is about giving people information, dealing with feelings and encouraging new skills and ways of being.

These events could be run by freelance workers with both artistic and personal development experience. Libraries in England have four overarching themes to their work[516]. One of these is health. Perhaps they would be happy to host events similar to those described here, if they also included readings from novels, poetry collections and self help books[517]. Alternatively agencies might be interested in building them into their programmes. This way, people taking part can get extra support e.g. around health or careers advice. Another option would be to offer them as holidays. These could perhaps include additional singing and dancing options thrown in from different formats in this guide/discussion paper.

[515] Theoretically song titles can be protected by trademark law. If you want to use one for a show checkout Intellectual Property Office (2013) 'Trade mark search: by word or image' *Intellectual Property Office*. http://www.ipo.gov.uk/types/tm/t-os/t-find/tmtext.htm [accessed 14 July 2014].
[516] The Society of Chief Librarians & the Reading Agency (2011 or 2012) 'The Public Library Health and Well Being Offer Advocacy Tool Kit' *The Society of Chief Librarians and the Reading Agency.* http://www.google.co.uk/url?sa=t&rct=j&q=&esrc=s&frm=1&source=web&cd=1&ved=0CDQQFjAA&url=http%3A%2F%2Fdev.readingagency.org.uk%2Fabout%2FThe%2520Public%2520Library%2520Health%2520and%2520Well%2520Being%2520Advocacy%2520toolkit.ppt&ei=jQo2UeSDEcOeO7P1gZAE&usg=AFQjCNFV1CrNTiTIFMlJxzrXOJVI8ciDNA&sig2=8eJ8Ns0xocYA_Pi0j3aihQ&bvm=bv.43148975,d.ZWU [accessed 5 March 2013].
[517] There is already a national self help book scheme. See The Reading Agency (2013) 'Reading Well' *The Reading Agency*. http://readingagency.org.uk/adults/quick-guides/reading-well/ [accessed 25 June 2014].

Go to page 10 to see how to find songs and lyrics mentioned in this document

In terms of the theme of 'Moving towards the life you desire', there are a number of times throughout the year that tie in well with this e.g.

- The beginning of the year
- International Women's Day on March 8th
- World Mental Health Day on October 10th

1) Is That What You Really Want? Moving Towards the Life You Desire

This event would be at the beginning of the year and tie in with New Year's resolutions. The day would help people look at what they want from life and how to get there. There could be activities to help people work out what they really need and what to do about this. Singing and dance would be used to help people to focus, reconnect with parts of themselves that might be hidden and to feel motivated. For ideas for the choice of music see page111.

2) This One's For The Girls: Living out your dreams

International Women's Day is on March 8th. This event would help women look at where they want to go in their lives and how to get there. There would be activities around needs, self-esteem and assertiveness. Singing and dance could be used to help women focus and get motivated. For ideas for the choice of songs see page 202, as well my Spotify playlists[518]. It is also worth checking out songs from two shows; *Menopause The Musical*[519] and *Hot Flashes*[520]*.* Carolyn Hillyer's album *Old Silverhead* also contains songs and chants about womanhood that might that be adaptable for this workshop.

3) The Bright Side Of Life: A Day of Fun and Joy

World Mental Health Day is every October 10th. (Alternatively March 20th is the International Day of Happiness.) This event would remind people what is good in their lives and how to build on this. It would also be a chance to have fun in the here and now. Music used could include:

Introduction

- *All Is Welcome Here* by Deva Primal and Miten
- *Oh What A Beautiful Morning* by Score

Appreciating the positive aspects of your life through song, this could include people, things and the natural world

- *Grateful* by Art Garfunkel
- *Reasons To Be Cheerful, Part 3* by Ian Dury & the Blockheads
- *So Much Magnificence* by Deva Primal and Miten

Dancing the good things in your life now and in the future

- *Bright Side Of Life* by Tenor Fly
- *Flashdance… What A Feeling* by Irene Cara
- *Live Like You Were Dying* by Ernest Kohl

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[518] See my Spotify account. Go to page 10 for more information.

[519] Menopause The Musical Worldwide (2013) 'Menopause The Musical The Hilarious Celebration of Women and The Change!' *Menopause The Musical Worldwide*. http://www.menopausethemusical.com/ [accessed 25 March 2013].

[520] Hot Flashes (2013) 'Hot Flashes A Hit Musical' *Hot Flashes: The Musical.* http://www.hotflashesthemusical.com/ [accessed 25 March 2013].

Go to page 10 to see how to find songs and lyrics mentioned in this document

Reflecting on how to get more positive things in your life

- *Everybody's Free (To Wear Sunscreen)* by Baz Luhrman
- *Our Lives Are Shaped By What We Love* by Odyssey
- *If Today Was Your Last Day* by Nickelback

Letting go of stress

- *Nobody's Perfect* by Mike And The Mechanic
- *This Too Shall Pass* by OK Go
- *No Worry* by Angelique Kidjo

Living in the moment

- *Be Here Now* by George Harrison
- *One Day At A Time* by Hugh Cornwall
- *The Power Of Letting Go* by Shaina Noll

Inner peace

- *Peace* by Norah Jones
- *Deep Peace* by Choral
- *Deep Peace* by Digital Visual Poetry

Ending the event and going back into the outside world

- *What A Wonderful World* by Louis Armstrong

Go to page 10 to see how to find songs and lyrics mentioned in this document

Protest Songs

Summary: Using music to empower protesters on a health issue
Health theme: Could be a specific health topic or the wider determinants of health
Theoretical target group: The already committed
Purpose: To empower those committed to a cause
Demonstration format: Various
Venue: Various, from radio and concerts to political demonstrations
Length: Variable
Number of singers and musicians: From one to a crowd of thousands
Scenery and props: Probably not, though protests do often make use of visual symbols as well

Theory and practice

Protest and music has often been linked. Think of Bob Dylan, punk, Pussy Riot or the viral campaign to get *Ding Dong The Witch Is Dead* by Judy Garland into the charts. Protest and health have also historically gone together. Political action to improve the lot of working people was in part about tackling the physical and mental hardship faced by many communities.

Perhaps now is the time to bring back this latter tradition. I wrote on page 124 about how food manufacturers exploit popular culture, including sport and pop music, to sell unhealthy products. Back in the mid-Eighties I was part of an event organised outside of work time by an NHS health education officer. It was to demonstrate against tobacco sponsorship of a play in a major theatre in Bristol. Arts and health had a whole different meaning then. Our protest was very theatrical though we did not use music[521]. It would be unthinkable now for cigarette companies to fund the arts. Maybe high profile events need to be staged to help break the link between popular culture and other kinds of unhealthy products.

Music could be a small of part of this. It can also be used as part of campaigns on issues connected with specific medical topics or the wider determinants of health. Of course campaigns do not necessarily need to take to the streets. There are other ways of mobilising political support and influencing the public and decision makers. In *Power Moves: Exploring Power and Influence in the UK* it is stressed that often conversation is more important than demonstration. It also says that passion alone is not enough. Other factors are important in changing policy e.g.

- Creating an evidence base
- Building up a reputation
- Framing arguments to tie in with current priorities
- Timing
- Offering constructive solutions not just criticism
- Persistence[522]

[521] Indeed somewhere there may still exist old copies of the Health Education Council newsletter from late 1986 that has photos of us dressed as angels.
[522] Carnegie UK Trust (2008) *Power Moves: Exploring Power and Influence in the UK* London: Carnegie UK Trust. pp.13-17.

Go to page 10 to see how to find songs and lyrics mentioned in this document

However the report does also say that '*More confrontational methods may sometimes create spaces and may be most appropriate as a last resort "and/or as a way of re-opening or overturning an existing agenda*'[523]. Sometimes then street protest is necessary, particularly if an issue is being ignored, e.g. racial segregation in the America of the 1960s. Although not directly a health issue, segregation had long been associated with poor health[524]. Organisation was obviously more important than music in the campaign to change things. However, it still had its place.

Music was used in these Civil Rights Movement struggles in a number of different ways[525]. This included songs that were generally only known in the movement and those that became hits in the charts. Current or future health activists may be able to adapt some or all of these uses consciously for modern times and integrate them into an overall approach. (I imagine that previously much of their use had been haphazard.) Many of the songs I have chosen could have been put in more than one category, but are used to illustrate a point.

Many of the demonstration formats in this guide/discussion paper are about how to change the views of the public. So in this section, I will not revisit this purpose with a political slant. Instead I will look at how music can be used with activists, or potential activists, themselves.

The categories I suggest have something in common with the Stages of Change model. They may show points at which people enter a campaign and are affected by music. However, all the songs listed probably help 'maintain' an atmosphere where the committed stay that way. (The categories are also informed by AIDA and the cognitive-affective-behaviour approach to health education.)

Articulating the growing awareness of the need for change

- *Strange Fruit* by Billie Holliday

Before the struggles for equality in the Sixties, the viciousness of racism in America was highlighted by the song *Strange Fruit* sung by Billie Holliday. According to Peter Daniels:

'Strange Fruit' has been called the original protest song. It is simple, spare but effective poetry. At a time when political protest was not often expressed in musical form, the song depicted lynching in all of its brutality….

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[523] Carnegie UK Trust (2008) *Power Moves: Exploring Power and Influence in the UK* London: Carnegie UK Trust. p.13.

[524] Mitchum, R. (2011) 'Fighting Disparities During Segregation' *The University of Chicago Medical and Biological Sciences.* http://sciencelife.uchospitals.edu/2011/05/13/fighting-disparities-during-segregation/ [accessed 14th April 2014]. Mitchum says that *'No less a figure than Booker T. Washington spoke out about the direct link between African-American health and civil rights in the early 1900's, saying:"Without health … it will be impossible for us to have permanent success in business, in property getting, [and] in acquiring education …. Without health and long life all else fails.""*

[525] I wrote this section as a way of exploring how music might be used in future political movements. It was based on my own limited historical knowledge. However, for anyone interested in reading more about this topic I would refer them to: Rosenthal, R. (2001) 'Serving the Movement: The Role(s) of Music' Popular *Music and Society.* 25 (3-4) pp.11-24.

Go to page 10 to see how to find songs and lyrics mentioned in this document

'Strange Fruit' was released on record in 1939, and quickly became famous. It had a particular impact on the politically aware, among artists, musicians, actors and other performers, and on broader layers of students and intellectuals. David Margolick's book, 'Strange Fruit: Billie Holiday, Café Society and an Early Cry for Civil Rights', quoting numerous prominent figures, demonstrates how the song articulated the growing awareness and anger that was to find expression in the rise of the mass civil rights movement of the 1950s and 60s[526]*.*

Highlighting the alternative

- *Father's Grave* by Len Chandler

This 1964 recording is from this later period David Margolick refers to. The singer makes a pledge that his own children will have a better life. Songs in this category tend to be more aspirational than about the detail. Presumably partly because it is difficult to write political policy in verse[527]

Giving people hope

- *A Change Is Gonna Come* by Sam Cooke

The title sums up the mood of the track

Enabling action: Knowledge – Giving people information

- *Here's To The State Of Mississippi* by Phil Ochs

This song described how all the state agencies in Mississippi were racist. The detail might have been new to some listeners. Alternatively, for people more in the know it might help reinforce the message. (The track also ridicules the institutionalised racism of the state to an extent. Perhaps this also helps make it less scary to challenge it.)

(Although from a later period, and from the UK, Rock Against Racism stalwart Tom Robinson provided information in an additional way. He covered the inside sleeve of his *TRB Two* LP with a list of useful addresses. These helped fans to find support or get involved in a range of issues)

Enabling action: Feelings – Galvanizing righteous anger

- *The Lonesome Death of Hattie Carroll* by Bob Dylan

This is a powerful song about racism by one of the most famous singers associated with the Movement. Dry information would not be enough to take on state sanctioned racism in the Southern states. Moral anger needed to be stimulated too.

(Feelings could be happier too however. As Joan Baez put it, *'The music accompanying social change is for me one of the reasons (that) make those movements and activities. Gives them the joy and the heart*[528]*'.*)

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[526] Daniels, P. (2002) '"Strange Fruit": the story of a song' *International Committee of the Fourth International.* http://www.wsws.org/en/articles/2002/02/frut-f08.html [accessed 19 November 2013].

[527] Martin Luther King Jr. also made many powerful aspirational speeches that were put onto vinyl by famous soul label Motown. With his preacher background they often have a poetry and musicality all of their own.

[528] Baez, J. *'Rebel Yell'* BBC Radio 2. 8 November 2000.

Go to page 10 to see how to find songs and lyrics mentioned in this document

Enabling action: Skills - Showing people how to act/protest

- *It Isn't Nice* by Malvina Reynolds

This is song about being prepared to break social norms, protest and go to jail if necessary for the right cause

Part of the action

- *We Shall Overcome* by Pete Seeger

This track was part of the soundtrack to protest events in the Sixties. Robin Deneslow in his book about political pop reported that the role of music in the Civil Rights Movement *'… was to entertain, and to help unite, the vast audience by performing songs that expressed, and intensified the emotions of the moment'*[529]. Singing may also be a way of raising individual and group spirits if the police are hauling people away. More generally songs can reassure people that they are not on their own. Others have had similar experiences or think the same way

Supporting people with any painful consequences of action

- *Martin, Abraham and John* by Dion

This song was about the murder of Martin Luther King but also about how his death would not prevent change from happening

Not giving up or losing momentum

- *Eyes On The Prize* by Mavis Staples

At various times the song has also been known as *(Hold On) Keep Your Eyes On the Prize* and *Keep Your Eyes On The Prize.* These describe well the message of the track. It uses a Biblical storyline. The Civil Rights Movement had a strong Christian presence and so appropriate religious music was often used

Celebration and building on success: From external change to inner change

- *Young, Gifted and Black* by Nina Simone
- *We've Only Just Begun* by Curtis Mayfield

As well as changing unjust laws created by white people's prejudice, Afro-Americans also needed to challenge beliefs they had about themselves. Years of racism had affected their self esteem. These songs are about self belief and taking the new opportunities that they believed would now open up to them

Normalising the change within the wider population

- *Happy Birthday* by Stevie Wonder

This 1981 song was about Martin Luther King. It was part of an eventually successful attempt to create a national holiday in the US celebrating his life and achievements around civil rights

- *Ebony and Ivory* by Paul McCartney and Stevie Wonder

The next year Stevie Wonder had another hit, this time a duet with a former Beatle. Paul McCartney had also written political songs in the past. In 1972 *Give Ireland Back To The Irish* had been banned by the BBC. Indeed it was not even allowed to

[529] Deneslow, R. (1989) *When The Music's Over*. London: Faber. p. 34

Go to page 10 to see how to find songs and lyrics mentioned in this document

be mentioned by name on the weekly chart countdown[530]. *Ebony and Ivory* was bland rather than banned in the eyes of many critics[531]. I wonder however if both Stevie Wonder's songs were part of a newly emerging consensus about race on both sides of the Atlantic.

Many of the tracks mentioned earlier are well known but radio airtime was not the only way song could be useful. Some of the songs were performed live or even sung by protesters themselves. In today's world they would have made good video footage to put on YouTube and go around the world. The internet of course generally also allows music to be used in cyberspace as well. This can include approaches such as parody videos.

The movement could also call upon celebrity musicians to help highlight their cause. These included Bob Dylan, Curtis Mayfield, Joan Baez, Nina Simone and Pete Seeger.

I hope that this quick overview of music and its use during the civil rights struggle is useful to anyone involved in political campaigns around health issues today. (And I would encourage you not to always bother too much about whether 'you can sing or not'. It may be useful sometimes to have musical people involved if a message needs to be put across to the outside world. At other times it is the taking part and singing something inspiring together that is important.)

Songs

The Green Book of Songs lists songs under different headings including political ones[532]. It does not however quote lyrics.

For lyrics try

- *Rise up Singing: the Group Singing Songbook*[533]. This contains a range of political songs
- *40 Songs For A Better World* published by Hal Leonard[534]
- *Sing for Your Life: 44 Songs to Change the World* by Sandra Kerr[535]

My Spotify playlists also contains a section of songs on the theme of a better world[536].

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[530] Crutchley, P. (2013) 'Give Ireland Back to the Irish: Paul McCartney's forgotten protest song' *BBC.* http://www.bbc.co.uk/arts/0/23503040 [accessed 20 November 2013].

[531] BBC (2007) 'Ebony and ivory voted worst duet' *BBC.* http://news.bbc.co.uk/1/hi/entertainment/7031695.stm [accessed 20 November 2013].

[532] The Green Book of Songs by Subject Online (2013) 'Find Songs About Any Topic... Instantly!' *The Green Book of Songs by Subject Online.* http://www.greenbookofsongs.com/ [accessed 20 November 2013].

[533] Blood, P. & Patterson, A. (1992) *Rise Up Singing*. Bethlehem, USA: The Sing Out Corporation. p.67. The same organisation also has CDs which have the melody and some of the lyrics on. Check out which, if any, might be useful to you at http://singout.org/product/rise-up-singing-teaching-cds/ [accessed 31 January 2014].

[534] Hal Leonard Corporation (1996) *40 Songs For A Better World.* Milwaukee: Hal Leonard Corporation.

[535] Kerr, S. (1987) *Sing For Your Life: 44 Songs To Change The World.* London: A&C Black.

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In addition there is a strong tradition with political songs of rewriting the verses to make them appropriate for new campaigns and rallies. This at its most basic level includes variants on the simple chant of 'What Do We Want?' with the appropriate response from the crowd.

Health academics may also want to make contact with the Centre for Political Song at Glasgow Caledonian University[537].

[536] See my Spotify account. Go to page 10 for more information.
[537] Centre for Political Song (2013) 'Centre for Political Song' *Glasgow Caledonian University.* http://www.gcu.ac.uk/politicalsong/ [accessed 20 November 2013].

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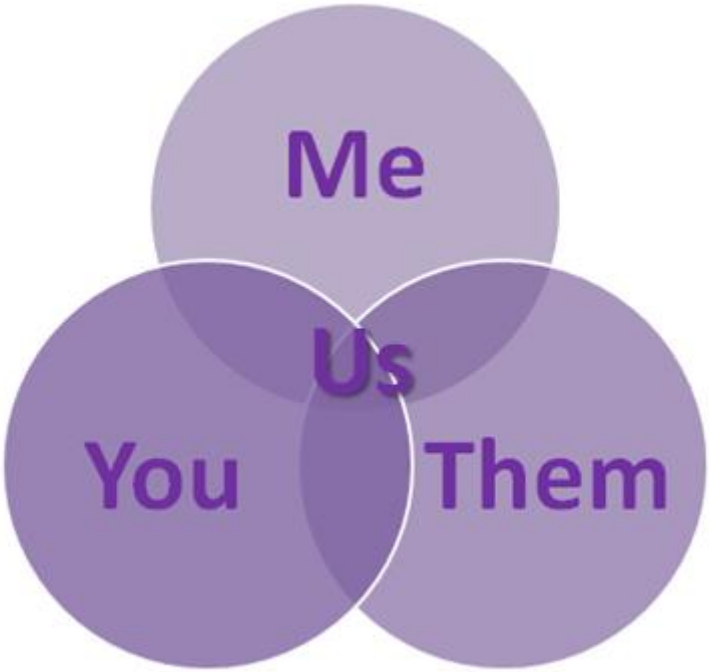
Encouraging Community



Demonstration formats that use pop music to promote community

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Demonstration formats that use pop songs to promote community

This section looks how pop music could be used to promote a sense of connection between people. This could be in a small geographic area as well in an intentional community. By intentional I mean one deliberately created to bond people together. I have also included a demonstration format around consulting with groups in the community.

As before there is crossover. A number of the demonstration formats in other sections also promote a sense of community. These include *Circle Time* on page 154, the choirs on pages 187, 188 and 191 and *We Are a Circle* on page 205.

Go to page 10 to see how to find songs and lyrics mentioned in this document

Lanterns in the Street

Summary: At lantern festivals local people make paper lanterns and then parade them in the street. Both components are intended to build a sense of community and connectedness, which has been shown to be good for health. Music could be used to enhance this experience
Health theme: Building community
Theoretical target group: The local community
Purpose: To add to the lantern festival experience, making it more fun and further strengthening the feeling of connectedness
Demonstration format: Choir and/or communal singing during the parade and during the making of the lanterns
Venue: Places where lanterns are made and paraded
Length: Will vary so as to fit in with needs of parade
Number of singers and musicians: Variable according to the local talent available
Scenery and props: None necessary though singers may want to hold their own lanterns

Theory and practice

'…music's importance in creating a sense of communion, group solidarity, togetherness, and unity. These shared experiences are based on music's ability to enhance interpersonal synchronization and entrainment, emotional communication, and expression of social identity[538].'

American research suggests that people are much less likely now than in previous generations to belong to community organisations such as sports groups, social clubs etc. This has led to a breakdown of community cohesion that in turn has led to social problems, including health ones[539]. Local dances, music clubs and live performances may all add to a sense of community and so improve health. Lantern festivals are another way of tackling this problem. Unlike people attending some of the events I have listed on page 229 around intentional communities, people involved in lantern festivals may not be consciously looking for connection. They may find it anyway.

In lantern festivals local people spend time making paper lanterns for a number of weeks before hand. They then parade them in the local streets one night. Both parts of the festival help build a sense of local community. They are an established part of the arts and health movement[540]. Songs could be used to enhance the lantern festival experience. From the participatory arts and health angle preparing and taking part may also give individuals more confidence and purpose.

My selection of songs reflects all the above assumptions. I have picked some that use light as a metaphor for hope, support etc. I have also chosen a few that are just about community but do not mention light. In addition, so it does not all seem too

[538] Saarikallio, S. (2012) 'Cross-Cultural Approaches to Music and Health' In: MacDonald, R., Kreutz, G. & Mitchell, L. (eds.) *Music, Health, and Wellbeing.* Oxford: Oxford University Press. Kindle Edition: Locations 13419-13421.
[539] Putnam, R. (2001) *Bowling Alone: The Collapse and Revival Of American Community.* New York: Simon and Schuster.
[540] White, M. (2009) *Arts Development in Community Health: A Social Tonic*. Abingdon, UK: Radcliffe Publishing Ltd. pp.177- 198.

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worthy I have added a few songs that are about the light or festivals, as well as some about happiness. A lantern festival is a fun event after all.

Songs could be sung on the procession itself or at a related performance. They could also be sung during the preparation time to publicise the event or motivate and entertain people as they get ready. Performing particular songs over time might become popular rituals with specific ones used to symbolise the beginning and end of the festival. Lantern festivals are not necessarily one-off events but can be a welcome regular occurrence in the calendar of a local community. Over time if the same songs are sung they may be taken up by everyone at the event as communal singing.

Songs

Songs where light symbolises hope, etc

- *This Light Is For The World* by the Waterboys
- *One Light In A Dark Valley* by Harry Chapin
- *Little Bit Of Light* (also known as *I've Got Some Of The Light*) by Carol Johnson
- *Love Is All (Shine Your Light On Me)* by Roxette
- *This Little Light* by the Seekers[541]

(Note that some of the tracks in this section include religious verses.)

Songs about the light

- *Paint The Sky With Stars* by Enya

Romantic songs about the light

- *Bright Side Of The Road* by Van Morrison
- *Eternal Flame* by the Bangles
- *On This Night Of A Thousand Stars* from *Evita*
- *When He Shines* by Sheena Eastwood
- *Shining Light* by Ash

The last two songs could be dedicated to the men and women at the event respectively

Songs about festivals, parades etc

- *Don't Rain On My Parade* by Barbra Streisand
- *Dancing In The Street* by Martha and the Vandellas

Songs about happiness

- *My Favourite Things* from *The Sound of Music*[542]
- *Don't Worry, Be Happy* by Bobby McFerrin
- *What A Wonderful World* by Louis Armstrong

Songs about community

- *With A Little Help From My Friends* by the Beatles
- *Candle On The Water* by Helen Reddy
- *Reach Out And Touch (Somebody's Hand)* by Diana Ross
- *We're In This Together* by Simply Red

[541] Also check out *Amen* by Otis Redding.
[542] *The Sound of Music* (1965) Directed by Robert Wise. USA: 20th Century Fox. [Film: 174 min].

Go to page 10 to see how to find songs and lyrics mentioned in this document

Local Anthems

Summary: Regeneration programme uses a competition to pick a song to be the anthem for the area, as a way of engaging with people, exploring need and promoting itself and the local community in a good light
Health theme: Wider determinants of health
Theoretical target group: A whole community, in an area of need
Purpose: To engage with community, explore need and promote a positive image
Demonstration format: Competition, group/online debate and the ongoing use of the anthem at events
Venue: Various throughout the area
Length: Initial competition would be over several weeks
Number of singers and musicians: Small core plus local competitors
Scenery and props: None

Theory and practice

I have been involved in a number of large regeneration programmes. These have had a specific health focus, as well as concentrating on related issues such as jobs and housing. The involvement of local communities, at a strategic level and as volunteers on day to day projects, was essential. Often however, it was the same people again and again. I am not blaming local people for this. I think agencies need to find new ways of engaging communities. For example, in one programme where local people were suffering from 'consultation fatigue' we worked with artists to come up with alternative, more fun ways of getting people's views[543]. It had the largest number of residents involved in the programme's history. It was also, I believe, a way of sending out a message to look out for projects that might come out of the consultation. They could be fun too.

Pop music could be used to give a message to local communities that getting involved in a programme could be joyful and worthwhile. One approach could be to draw up a list of possible existing songs that could become the anthem of the overall programme. They could be put online and other suggestions asked for from local people. This could include songs written by local residents. These could also be added to YouTube. Local people could then vote for a shortlist.

There could then be a series of local events where people could hear the songs performed live by local people. Then there could be a second vote for the overall winner. There could also be a vote to pick a small number of local musical ambassadors who could perform the anthem at regeneration events. These would be paid posts. Other work could also perhaps be found for them using some of the ideas in this guide/discussion paper. Local people might also be used as the backing band. If not, paid professionals would be needed.

The vote would probably in the end be at least partly on musical merit. However, it is important that there should also be discussion about the values that lie behind the

[543] Common Knowledge and Back On The Map.(2002). *The Heart Of The Matter: An Arts And Health Event*. Sunderland, UK: Common Knowledge and Back on the Map.

Go to page 10 to see how to find songs and lyrics mentioned in this document

lyrics. This could both be online and at events. This would help both workers and local residents decide what they want from the programme. It would give them a way in to talking to each other. Possible songs could either be about current strengths in the area, working together or hopes for the future. Debates should move beyond the idealism of some of the songs to practical ideas about how to make them a reality.

The process of choosing an anthem and ambassador may also get positive news coverage for both the programme and the area.

Songs

Building on existing strengths of an area

- *When I Needed A Neighbour* by St. Martin's Choir
- *Neighbours*[544] theme tune
- *With A Little Help From My Friends* by the Beatles
- *Reach Out (And Touch Somebody's Hand)* by Diana Ross

Working together

- *People Have The Power* by Patti Smith
- *We All Stand Together* by Paul McCartney
- *We Are All In This Together* by Carole King
- *We're In This Together* by Simply Red
- *We're All In This Together* from *High School Musical*[545]
- *Step By Step* by the Last Internationale

Hopes for the future

- *If I Can Dream* by Elvis Presley
- *Dreaming On A World* by Tracy Chapman
- *Let The River Run* by Carly Simon
- *Love In Any Language* by Sandi Patty

[544] *Neighbours* (1985-present) Created by Reg Watson. Australia: Grundy Television (1985-2006). Pearson Television (1985-2001). FreemantleMedia Australia (2002-present).
[545] *High School Musical* (2006) Directed by Kenny Ortega. USA: Salty Pictures First Street Films. [Film: 93 min].

Go to page 10 to see how to find songs and lyrics mentioned in this document

Waking Up to the Needs of Our Children

Summary: Loosely based on the *Sleeping Beauty* story. It is a way to engage people in a consultation about the needs of local children
Health theme: Local needs of children around the wider determinants of health
Theoretical target group: Local residents with children in a priority area
Purpose: To encourage people to take part in a consultation event and to engage them if they do
Demonstration format: Musical with a loose storyline
Venue: Local community centre
Premise: Situational
Length: Two plus hours including discussion time
Number of singers and musicians: Three singers
Scenery and props: It could be performed in pantomime style outfits, in everyday clothes or a mix of the two

Theory and practice

In the past I have worked with artists to successfully put on an event to get over 'consultation fatigue' in a local community[546]. Here I suggest another way to tackle this problem. This is a musical, loosely based on the *Sleeping Beauty* fairy story, about the problems facing young children in a local area of deprivation. It could be performed at a community consultation event, if research showed that this was appropriate. A facilitator would need to explain the format of the day, set the scene and get feedback from the questions.

The songs would need grand rights licences unless the *Sleeping Beauty*[547] story element was removed and the songs were just used to introduce each question.

Another way to use music would be to hold events that are a mixture of health education, consultation and pop. These could include relevant performances of demonstration formats covered elsewhere in this guide/discussion paper as a way to both attract and educate people. A consultation about health services could tie in with this, without necessarily contaminating the research with too much official information. It might even be possible to adapt the complaint choir format developed in Finland, and spread worldwide, to look at the positives and negatives of services. A complaint choir is where a group of people who do not necessarily know each other get together to share gripes on any topic. One is then chosen and turned into a choral piece by an expert.[548]

[546] Common Knowledge and Back On The Map.(2002). *The Heart Of The Matter: An Arts And Health Event*. Sunderland, UK: Common Knowledge and Back on the Map.
[547] The *Sleeping Beauty* story was first published by Charles Perrault in *Histoires ou contes du temps passé* in 1697.
[548] Complaints Choirs (2013) 'Complaints Choirs Worldwide' *Complaints Choirs.* http://www.complaintschoir.org / [accessed May 1st 2013].

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Songs

The musical is set in a living room at a party celebrating the birth of a new baby. The mother, a local woman, representing the Good Fairy from *Sleeping Beauty* sings:

- *Forever Young* by Bob Dylan
  This is about hoping that the child stays positive throughout life

Participant sharing 1: What do you love about your children?

Another relative, representing the Bad Fairy, says she hates children and young people. She insults them and calls them various names including at some point 'short people'. She sings the negative parts of:

- *Short People* by Randy Newman[549]

The Good Fairy finishes the song with the positive verse. She perhaps sings it twice, the second time through replacing the reference to men and brothers to women (or girls) and sisters.

Participant sharing 2: Are children and young people criticised unfairly? If so what do parents, the local community and services need to do about it?

The Bad Fairy then comes back and says whatever, the poor child has no chance, growing up in this area and sings:

- *The End Of The Rainbow* by Richard Thompson

Participant sharing 3: How far does this describe what the local community is like? What do you fear for your kids? Are services and society asleep to the needs of children locally?

(*The End Of The Rainbow* could offend some people because of its negative lyrics. It is about how bad the world is that a child will grow up in. However, by making the Bad Fairly clearly an unsympathetic character, this potential problem should be avoided. It should also be made clear that this is not the official view.)

The next song is:

- *Wake Up Everybody* by Harold Melvin and the Blue Notes
  The facilitator could joke that perhaps it should have been *Kiss* by Prince, but it still seems an appropriate song given the *Sleeping Beauty* theme. (I suggest

[549] *Short People* is sometimes presented as a song full of prejudice, bad mouthing people who are small. This is not the case. Randy Newman is making fun of racial and other prejudices by using the absurd notion that we should discriminate in terms of size. However, the song also works as a comment about discrimination against the young.

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missing out the verse about doctors and older people though. Instead sing everything else through twice).

The track is sung by a man, the father of the child. It is about wishing good things for a child growing up

Participant sharing 4: What 'new land' do you want create for your children now and in the future? What should be done to make this happen and for the fears you talked about earlier not to come about? What resources are there in the local community that can help? Give as much detail as you can in your answers.

The two parents then sing a version of:

- *Child Of Mine* by Carole King
  They end on the lines about the times today's children being born into not being the best but that we can make the future better. The facilitator picks up on this as the purpose of the event, then summarises what people have said. The facilitator can also explain what will happen next e.g. what the consultation feeds into and when there will be a report and action. This should mean that the potential of the area for children will be further awakened, just like *Sleeping Beauty* – and in a lot less than 100 years

As the event finishes, the facilitator thanks everybody and the singers all sing:

- *Yes We Can Can* by the Pointer Sisters
  This is a song about striving for the best and is a way to end on a positive note

Turning the musical into a concert demonstration format

If licencing issues made this difficult to perform this as a musical some of the songs could be used without a storyline to raise issues and to help bring feelings out into the open.

Go to page 10 to see how to find songs and lyrics mentioned in this document

Intentional communities

Summary: Using music in situations where people have agreed to try to create a community, or sense of community, amongst themselves
Health theme: Emotional well-being and the wider determinants of health
Theoretical target group: Perhaps not a target group as such, as people may well be setting up such communities of their own accord
Purpose: To increase a sense of community and perhaps also a way of exploring issues
Demonstration format: Variable
Venue: Could be someone's house or a larger venue rented for the occasion or owned by the group
Length: Variable
Number of singers and musicians: Variable
Scenery and props: Possibly some symbolic or beautiful objects

Theory and practice

Life satisfaction research shows that people following a religion are likely to be more contented than the general population[550]. This may be because it offers them purpose and a sense of belief as well as social connection[551].

Michael Argyle in his book *The Psychology of Happiness* adds that *'Religious services arouse strong positive emotions, through the shared emotions produced by music and the positive messages. Religious rituals also generate prosocial feelings, and a sense of union with the others present.'*[552]

However, in England and Wales the number of people who see themselves as having a religion is declining. In the 2001 census 15% of the population defined themselves as not having a religion. By 2011 this had increased to 25%. Can this group still share in some of the benefits of being religious? Do they want to?

In 2013 it was reported in the British media how a non-religious church had been set up in London. This was for people interested in being part of a community and having a sense of wonder, without being religious[553]. This is the Sunday Assembly movement[554]. They also sing songs e.g. *Don't Stop Me Now* by Queen[555]. Their ideas in some ways echo the Five ways to Well-being, as this includes connect, give and take notice.

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[550] Donovan, N. & Halpern, D. with Sargeant, R. (2002) *Life Satisfaction: The State Of Knowledge and Implications For Government*. London: Cabinet Office of the UK Government. p.27.
[551] Argyle, M. (2001) *The Psychology of Happiness.* 2nd ed. Hove, UK: Routledge. pp.164-177.
[552] Argyle, M. (2001) *The Psychology of Happiness.* Hove, UK: Routledge. p.177.
[553] Wheeler, B. (2013) 'What happens at an atheist church?' *BBC.* http://www.bbc.co.uk/news/magazine-21319945 [accessed 21 November 2013].
[554] The Sunday Assembly (2013) 'Assembly movement of wonder and good' *The Sunday Assembly.* http://sundayassembly.com/ [accessed 21 November 2013].
[555] Wheeler, B. (2013) 'What happens at an atheist church?' *BBC.* http://www.bbc.co.uk/news/magazine-21319945 [accessed 21 November 2013]. In the embedded video [accessed 21 November 2013].

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In a similar vein Tom Shakespeare in *A Point of View*[556] referred to Alain de Botton's comments about atheists learning from religion[557]. He then went on to make the case for everyone having regular encounters with ideals such as friendship, community and gratitude. He argued that these should be ritualised at festivals throughout the year. I look at the role of music in festivals in more detail on page 261.

In everyday language the word 'community' tends to be used to mean small numbers of people in a local area. Alternatively it can mean likeminded people or people with some shared specific identity such as the gay community or the Sikh community. However, M. Scott Peck has written a book that looks at community differently; *The Different Drum: Community Making and Peace*[558].

In this book he looks at how to deliberately create a deeper sense of community. He argues that in a group people must go past conflict avoidance, where everyone pretends to be nice to each other. There must be a space for painful emotions to be expressed too. Initially this may be chaotic. He believes it is necessary to work through the need for power and control, feeling superiority, and other defensive behaviour. This way empathy, positive vulnerability and trust can develop. Conflict still exists but people work to try to sort it out respectfully. Such intentional communities are not necessarily communes though they can be.

In Our Own Hands is a book about how to run psychotherapeutic self-help groups[559]. Many of the approaches it mentions would be helpful in the kind of intentional community M. Scott Peck talks about. One of these is Co-counselling International (CCI). In co-counselling people learn to be both counsellor and client. Once the 40 hour training is completed anyone can then work with anyone else who has also done it, for free.

In the UK it has been taken up mainly by the general public. A simpler version has recently however also been developed for the workplace[560]. In America it has been taught in schools and prisons as well[561]. In Germany clients using a one way professional counsellor have been trained to use it in between sessions[562].

As well as work in pairs, co-counsellors can agree to meet in groups at someone's house. There are also larger residential workshops. Here the charge is simply for accommodation and food. These groups and residential workshops are temporary intentional communities. They illustrate many of the points M. Scott Peck makes

[556] Shakespeare, T. '*A Point of View'* BBC Radio 4. 21 June 2013. 2048 hrs.
[557] de Botton, A. (2012) *Religion for Atheists*. London: Hamish Hamilton.
[558] Peck, M.S. (1988) *The Different Drum: Community Making and Peace.* London: Rider.
[559] Ernst, S. & Goodison, L. (1981) *In Our Own Hands*. London: The Women's Press Ltd.
[560] Suffolk Mind (2013) 'Peer Support Network (PSN)' *Suffolk Mind.* http://www.suffolkmind.org.uk/peer-support-network-psn.asp [accessed 21 November 2013].
[561] This was confirmed to me in private emails on 19 and 20 November 2013 from a representative of Co-counselling International (USA).
[562] Co-counselling International (2013) 'Co-Counselling Sites Worldwide' *Co-counselling International.* http://co-counselling.info/en/wiki/co-counselling-sites-worldwide [accessed 19 November 2013].

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about community. (As well as demonstrating many of the characteristics of the Five Ways to Well-being[563].)

Co-counselling encourages and enables self awareness. Although, in my own experience, I believe it helped me with anxiety and depression, it is not a medical approach. Neither is hierarchical. As well as everyone having to be both a client and a counsellor during session time, there are no leaders. So at workshops people volunteer to carry out tasks or offer groups on different issues, such as work, relationships or children. Alternatively groups may be offered around a particular technique such as psychodrama or an art-based therapy.

Co-counselling is about growth and human potential. It is not a 'treatment'. In my experience these residential workshops offer a space to be open and true about who I am with people. In sessions or small groups I can safely express extreme feelings through crying, raging or words and explore my own prejudices and ideas. This both helps me to feel better in the present and to make decisions about how I want to take my life forward. All this is in contact with other people having similar experiences. Deeper connections become possible.

Music is not essential to this process but does enrich it in many ways. In longer events lasting a weekend or a week, each day begins with an opening circle. Everyone is invited to attend. It is a chance to sort out what activities are being offered and sort out any practical problems. It is also a chance to bond. Music and movement is often used during this period to help this to happen.

Activities in smaller groups have also often included music, e.g.

- Sharing through song
- A workshop that looked at lyrics that you cannot get out of your head. Are they telling you something?
- Dance and movement therapies
- *We Can Work It Out (Reprise)* on page 170[564]

Evening activities tend to be more social, e.g. circle dance or group singing. There is also often a group 'cabaret' where people can express themselves through performance.

Events usually end with rituals often including music.

The non-hierarchical nature of CCI offers an alternative model to how most organisations are run. Its techniques can also be used to explore the whole range of human experience from health to politics[565]. I appreciate however that in the form I

[563] Friendship, or connection to use the official jargon, is one of the five ways to well-being. New Economics Foundation (2008) 'Five Ways to Well-being' *New Economics Foundation.* http://www.neweconomics.org/projects/entry/five-ways-to-well-being [accessed January 21 2013].
[564] Though I did not call it this at the time.
[565] I would also recommend NVC or Non-violent Communication. This is both an organisation and a set of tools. See Rosenberg, M.B. (2003) *Non-violent Communication.* Encinitas, USA: PuddleDancer Press. Alternatively go to the Center for Nonviolent Communication (2013) 'Center for Nonviolent Communication: An International Organization' *Center for Nonviolent Communication.* [accessed 23 November 2013].

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describe it co-counselling is not for everyone. I do believe however that both health improvement and society generally need to move in the direction of greater self awareness, particularly around the importance of emotions. Educational and therapeutic group work need to stop being seen as separate things. Instead they need to become more integrated. The role of feelings as well as intellect needs to be placed firmly at the centre of education from kindergarten to university. I began my involvement with CCI at the same time as I began my career in health education. Both were interested in issues like self esteem and assertiveness. In the NHS however they were generally a misunderstood pale echo of my experiences with co-counselling, where they were more of a lived experience.

Indeed one of the many reasons that I became interested in the use of music in health education was the frustration I felt at this. Pop songs seemed like they might be a socially acceptable way of opening people up physically and emotionally as well as intellectually. This includes staff as well as the public. Maybe some of the approaches I talk about could also help health and care staff to develop more empathy with the people they are looking after. Maybe one day they could close the gap between education with its emphasis on intellectual knowledge and discussion, and therapies that focus more on emotions and the unconscious. To me it is all about learning. One with out the other gives an incomplete picture of the world.

Songs

Many of the tracks in my Spotify playlists[566] could be used by intentional communities, such as CCI or the Sunday Assembly Movement. Similarly some of the demonstration formats in this guide/discussion paper could be adapted for group events and workshops e.g.

- *45 rpm: The 'Book' Club for People too Busy to Read Books* page 175
- *The On Fire Empowerment Choir* page 188
- *Move That Body, Sweat That Brain* page 202
- *We Are a Circle* page 205
- *Is That What You Really Want? Moving Towards the Life You Desire* page 211

[566] See my Spotify account. Go to page 10 for more information.

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Words and music

567

Demonstration formats involving recorded pop songs

[567] It is actually an urban legend that Bob Geldof said these words live on TV during the Live Aid concert in 1985. Thought he did swear. Hepworth, D. (2010) 'The urban myth of Sir Bob Geldof's legendary Live Aid outburst' *The Daily Mirror.* 27 December 2010. http://www.mirror.co.uk/3am/celebrity-news/the-urban-myth-of-sir-bob-geldofs-271609 [accessed 23 November 2013].

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Demonstration formats involving recorded pop songs

This section studies how charity records could be used as a way of raising awareness and/or funds for organisations. In addition, it looks at how charity shops might benefit from their own in-store radio stations.

It also looks at how songs could be used with individuals. This includes computer games, works of fiction and how people could use their own MP3 players to improve their emotional well-being. It also explores how workers can use songs with their clients.

Finally, it includes how to use music in magazines articles and link them to YouTube songs and music websites.

As before there is crossover. A number of the demonstration formats in other sections also use recorded music. This includes the chart countdown on page 111 and the dance events on pages 202 and 205.

A variety of theories are appropriate given the range of formats covered.

Go to page 10 to see how to find songs and lyrics mentioned in this document

Charity songs

Summary: Songs in recorded form or performed live to raise awareness and/or money for charity
Health theme: Various
Theoretical target group: Various
Purpose: To raise money and/or awareness for charity
Demonstration format: Recorded or live music
Venue: Various
Length: Various
Number of singers and musicians: Various
Scenery and props: Possibly for live performances

Theory and practice

Singles

Charity singles may be one of the first thing people think of if health and music are mentioned in the same sentence. There have been UK hits such as *With A Little Help From My Friends* by Wet Wet Wet to raise money for Childline. In the USA *That's What Friends Are For* by Dionne Warwick, Stevie Wonder, Gladys Night and Elton John got to number one and raised money for Aids research. *We Are the World* was used to raise money to combat famine and disease in Africa. Such recordings can be criticised of course as just being a sticking plaster, ignoring underlying problems of poverty and inequality, at home and abroad.

The main practical problem, for this guide/discussion paper, however is that they tend to be cover versions by celebrities. It may be that well placed figures in large organisations such as the NHS or major charities can get famous people involved. They could ask them to do a show or donate an existing track to a compilation CD. For most health workers though this is probably not possible[568].

So are charity records still worthwhile doing? It depends on what the aim is. Within a particular institution, such as a school they might raise a relatively small amount of money if bought by pupils, staff and parents. They may also raise awareness of an issue with the people who took part in making the single or who bought it. It might also be covered in the local media. This may be good publicity for the issue or present the school, the pupils or the area in a better light. Quite a few hospitals have recorded songs about preventing the spread of disease in hospitals. (See page 296.) These have often altered the words of well known songs.

The record does not have to be a single of course. It could be an album including the possibility of recording some of the demonstrations formats in this guide/discussion paper. Other options include:

- An album around different themes, such as self-esteem or assertiveness (see page 111)

[568] An NHS choir was on *The Choir: Sing While You Work: Episode 1, Lewisham NHS Trust.* BBC Two. 20 September 2013. 2100 hrs. They later recorded their own charity song *A Bridge Over You*. (A medley of *Bridge Over Troubled Waters* and *FixYou*.) Of course they were already well known by this time. See NHS Choir (2013) 'Watch the Music Video' *NHS Choir.* http://www.nhschoir.co.uk/watch-the-video/ [accessed 23 December 2013]. For other hospital songs see page 296.

Go to page 10 to see how to find songs and lyrics mentioned in this document

- Albums based round entrainment principles (see page 240)
- An album on the most important songs ever written (see page 175)
- A Christmas collection (see page 117)
- A DIY mini-musical (see pages 127-151)
- An album plus book format (see page 111)

Albums and CDs are becoming less popular as single downloads and playlists take over[569]. However, CDs do have the advantage of being sellable at events. They also may make sense to consumers if they are on a particular theme or are to be used for a particular purpose e.g. songs on a specific topic such as assertiveness.

There are probably many ways to sell tracks on download. However, I asked one arts & health charity how they had done this to get a sense of how easy it would be[570]. They said that they had used Bandcamp[571]. They had chosen this because it was simple to use and works with PayPal. There was a choice of either selling tracks individually or as an album. They could chose how much to charge and had gone for leaving it up to customers to decide.

The tracks they had produced were cover versions. To deal with copyright they went through Limelight, a web based system[572]. This is based in America. Interestingly their understanding was that as Bandcamp is an American company, when a customer buys a track the transaction takes place in America under their law. It is also possible to pay Limelight on a 'pay as you go'. This is helpful if more tracks are downloaded by the public than expected.

It is also possible to put tracks on YouTube. Again copyright permission would be needed for cover versions.

Performances

An alternative to a charity record of course is a charity performance. This does not have to be on the transatlantic scale of Live8[573]. It could be a local concert, a musical or an event where people dance. To promote an event try the gigs4charity website[574]. Whereas the lyrics of many charity records have some connection to the topic they are raising money for, this appears less true of live performances. This is perhaps understandable when well known musicians take part. They will obviously use their own material. However, with local bands the option of relevant songs is worth considering, if the intention is awareness raising. If it is purely to do with raising money, whatever is most popular with the intended audience may be the best choice.

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[569] Ellis-Petersen, H. (2014) 'Album spins closer towards its final track as a viable format' *The Guardian.* 29 July 2014. http://www.theguardian.com/music/2014/jul/29/album-music-format-streaming-playlists-extinction [accessed 12 August 2014].
[570] I'm not going to say who they are just in case they have got the law wrong.
[571] Bandcamp (2014) 'Bandcamp Weekly' *Bandcamp*. https://bandcamp.com/ [accessed 18 August 2014].
[572] Limelight (2014) 'The simplest way to clear any cover song' *Limelight*. https://songclearance.com/ [accessed 18 August 2014].
[573] Live 8 (2006) '2006 To make poverty history To make promises happen' *Live 8.* http://www.live8live.com/ [accessed 23 November 2013].
[574] Gigs 4 Charity (2013) 'About us' *Gigs 4 Charity*. http://www.gigs4charity.org/about.php [accessed 23 November 2013].

Go to page 10 to see how to find songs and lyrics mentioned in this document

Another idea could be a singing telegram service specialising on positive songs from my Spotify playlists[575]. This might work well for student rag weeks. Going door to door singing carols seems to have gone out of fashion but it could be brought back to life. See page 117 for some contemporary ideas.

Other ideas

A social enterprise company, fairsharemusic.com, has a download site that gives money from each track sold to charity[576]. Why not establish a download site dedicated to self help music? It is interesting that the Mind-Body-Spirit category in books, that includes personal development, has had strong sales[577]. The market for self help audio books in the USA alone as long ago as 2000 was over $390 million according to Marketdata[578]. About £50m is spent annually on self help books in the UK. The figure has often been higher in America. Across the globe self help is the biggest category of book sales[579]. A gap exists in the market for music with a similar content. The site could also be educational, giving information on topics such as self esteem, relationships and assertiveness.

Alternatively, tracks on similar themes could be recorded afresh by local musicians and sold as CDs or a CD book combination[580]. (See page 111 for more ideas on this theme.) They could be aimed at adults or children. A larger charity might even be able to join up with an independent company to produce a dance-karaoke CD, DVD or even a Wii disc on empowerment. These could use the original music recordings or cover versions.

[575] See my Spotify account. Go to page 10 for more information.
[576] fairsharemusic (2013) 'you download we donate' *fairsharemusic.* http://www.fairsharemusic.com/ [accessed 23 November 2013].
[577] Puttick, E. (2003)'The Rise of Mind-Body-Spirit Publishing: Reflecting or Creating Spiritual Trends' *Journal of Alternative Spiritualities and New Age Studies*. (1) pp.129-149.
[578] Market Data Enterprises (2007?) 'The Market For Self-Improvement Products & Services... ' *Market Data Enterprises*. http://web.archive.org/web/20070518212804/http://www.mkt-data-ent.com/sample.html [accessed 24 November 2013]. (It is necessary to scroll down to find this article.)
[579] Tonkinson, C. 'Interview' In: *The Bottom Line*. *Episode, Self-Improvement.* BBC Radio 4. 27 February 2014.1730.
[580] Whilst I was writing this guide/discussion paper Love Music Leeds put out CD of covers loosely tied in with mental health issues. It is also available on download at Love Music Leeds (2013) 'Love Music Leeds' *Love Music Leeds.* http://lovemusicleeds.bandcamp.com/ [accessed 23 November 2013].

Go to page 10 to see how to find songs and lyrics mentioned in this document

Singles – Using songs with individuals

Summary: Using pop songs to help individual clients
Health theme: Various
Theoretical target group: Individuals
Purpose: To help individual client
Demonstration format: Individual clients listening and interacting with pop songs
Venue: In the worker's office or a client's home
Length: Could be used as part of one or more sessions with a client
Number of singers and musicians: None uses recorded music
Scenery and props: None

Theory and practice

Some health educators work with individual clients. The National Association for Poetry Therapy in America show how poems (or lyrics) can be used with a range of individual clients. As they put it:
'Integrative Medicine recognises the fact that the efficacy of treatment is enhanced by a multi-modal approach that increases the chances for optimal healing and wellness. Poetry therapy is a holistic approach that respects the various links of wellness, with its attentiveness to body, mind and spirit. It may be used as a primary therapy or an ancillary therapy.[581]'

In practice this includes:

- Listening or reading poetry together to validate clients' experience and to encourage them to be open about who they are
- Using an existing line that means something to clients as a starting point for them to write about thoughts and feelings
- Encouraging clients to take away poems and to turn to them as a place of safety when times are tough

Lyrics or songs can, of course, be used in the same way. Clients may also want to alter the lyrics for their own personal use.

In *Popular Culture in Counselling, Psychotherapy, and play-based interventions*[582] Thelma Duffey also suggests using songs to help clients to tell their life stories. This can be a way of looking for themes and patterns in their lives, as well as exploring thoughts and feelings. Having done this the worker and client can then look at new options and alternatives.

Professionals may also want to look out for whether clients are using songs in a harmful way. This could be by encouraging them to worry and have negative thoughts:

[581] The National Association of Poetry Therapy (2004) *The National Association of Poetry Therapy Integrative Medicine Packe*t. p.1. http://www.poetrytherapy.org/pdf/IntegrativeMedicinePacket.pdf [accessed 27 November 2013].
[582] Duffey, T. (2008) 'Using Music and A Musical Chronology as a Life Review with the Aging' In: Rubin, C (ed.) *Popular Culture In Counselling, Psychotherapy, And Play-based interventions.* New York: Springer Publishing Company. p.81.

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'Indeed there is evidence that the use of media, especially music listening, is associated with both adaptive (e.g. self-reflection) and maladaptive (e.g. rumination) emotion regulation strategies[583]'.

In addition, there is controversy about whether some lyrics encourage unhealthy behaviour such as drug use or violence. There are different views on this[584] [585]

There is an annual competition for poems about health. This is through the Hippocrates Initiative for Poetry and Medicine[586]. As well as the use of poetry as therapy they are also interested in how it can be used in training health professionals.

Music therapists also use songs of course as may dance therapists. It may well be worth talking to any in your area to see if there is any common ground[587] [588].

[583] Miranda, D., Gaudreau, P., Debrosse, R., Morizot, J. & Kirmayer, L.J. (2012) 'Music Listening and Mental Health: Variations on Internalizing Psychopathology' In: MacDonald, R., Kreutz, G. & Mitchell, L. (eds.) *Music, Health, and Wellbeing.* Oxford: Oxford University Press. Kindle Edition: Locations 14438-.

[584] For two different views see the next two references: American Academy of Pediatrics (2009) 'Impact of Music, Music Lyrics, and Music Videos on Children and Youth' *American Academy of Pediatrics.* http://pediatrics.aappublications.org/content/124/5/1488.full [accessed 24 March 2014].

[585] North, A.C. & Hargreaves, D.J. (2012) 'Pop Music Subcultures and Wellbeing' In: MacDonald, R., Kreutz, G. & Mitchell, L. (eds.) *Music, Health, and Wellbeing.* Oxford: Oxford University Press. Kindle Edition: Locations 14013-16650.

[586] Hippocrates Initiative for Poetry and Medicine (2013) 'Hippocrates Initiative' *Hippocrates Initiative for Poetry and Medicine.* http://hippocrates-poetry.org/ [accessed 27 November 2013].

[587] British Association for Music Therapy (2012) 'Find a therapist' *British Association for Music Therapy.* http://www.bamt.org/music-therapy/find-a-therapist.html [accessed 11 August 2014].

[588] Association for Dance Movement Psychotherapy UK (2013) 'Find a Dance Movement Psychotherapist/Find a Clinical Supervisor' *Association for Dance Movement Psychotherapy UK*. http://www.admt.org.uk/find-a-dance-movement-psychotherapistfind-a-supervisor/ [accessed 11 August 2014].

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Your MP3 Player: Essential Health Tool

Summary: Young people taught to use MP3 players to move them out of depression or anxiety
Health theme: Emotional well-being
Theoretical target group: Young people
Purpose: To give young people additional coping strategies
Demonstration format: Listening to songs in order to become more content
Venue: At a youth centre
Length: A single youth work sessions
Number of singers and musicians: None, format uses recorded music
Scenery and props: None

Theory and practice

Probably the simplest technique that health improvement practitioners can borrow from therapy is entrainment. John M.Ortiz wrote about this in *The Tao of Music*[589]. He claims this is a technique to help people change their mood. They make a CD or playlist of music that starts with tracks that reflect their current state e.g. heavily depressed. Then they start introducing pieces that are less depressed and then move to happy and finally joyous tracks. They then can listen to this compilation whenever they need to. (I wondered if singing and dancing along to the music as well, might also help.)

His argument is that playing relaxing or happy music right from the start may not always change a person's mood. The tracks may simply grate with how the person is feeling[590]. He claims the technique can be used for other emotional states too e.g. moving from being anxious to calm.

The technique could be tried out as part of youth work. A session could involve talking to young people about mental health and then asking them to use their MP3 players to make a suitable playlist.

People might choose tracks more for the sound of music than the lyrics. Although for some people the words could well be very important.

All public libraries in England are encouraged to tie in with four basic national themes. One of these is health. The focus will mainly be on providing books on health topics. However, some libraries also have music sections. They might be interested in exploring this approach.

[589] Ortiz, J.M. (1997) *The Tao of Music.* Dublin: Newleaf. (His approach seems similar to that described by Professor David Hendy in his series *Noise: A Human History.* In the episode about Muzak he talks about 'stimulus progression'. This was an idea developed to alter the mood of shoppers or workers. Piped music would subtly alter over time in such a way as to give listeners a lift every 15 minutes so that fatigue did not set in. Hendy, D. '*Noise: A Human History. Episode 28, Music While You Shop, Music While You Work'* BBC Radio 4. 24 April 2013. 1345 hrs)

[590] There are also now apps to download to help people relax. These are often a mixture of guided meditations against a gentle musical background. Again from Ortiz's perspective they presumably may not work for everyone.

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Personally I sometimes deliberately use music to help me get more fully in touch with my emotions if I am down because I am not expressing how I feel. Often as a result I cry and then feel better. I appreciate that this may not be for everyone. (However, see page 282 for more on feelings and weeping.)

I also wonder if some people who are trying to change their behaviour might be able to use music to help them. Perhaps they could:

- Listen to relaxing music rather than having a cigarette when stressed
- Listen to songs giving general encouragement to keep going if tempted to smoke. An example of encouraging music could be *Get Up* by Superchick
- Take time each day to listen to a piece of music celebrating their success and/or encouraging them to keep trying. *Proud* by Heather Small might be a good track to celebrate to

(Also check out my Spotify playlists[591].)

This approach is similar, in spirit, to the approach of William Sieghart, founder of National Poetry Day. He has toured libraries and festivals in the UK inviting people to come to him with their problems. He then prescribed poetry to help them. He offered a poem, or part of it, to learn by heart, as well as to pin up somewhere. It can then be a resource in time of need.

He said: *'I've always thought poetry is particularly good at points of difficulty. That sense that people feel understood. There is this sense that if you feel burdened by something that if you find that burden expressed appropriately it can feel quite cathartic, make you feel not so alone.'*[592] Songs could be used in the same way. (Also see page 238.)

On page 175 I also explore how specific songs could be used by a group to look at topics relevant to everybody such as relationships, upbringing and death.

Individuals might also put time aside each day to consciously reflect on specific songs and what they mean in terms of their own or their community's well-being[593].

[591] See my Spotify account. Go to page 10 for more information.
[592] Bryant, M. (2013) 'Poetry used as therapy in workshop coming to St John's Wood' *London Evening Standard.* 18 June 2013. http://www.standard.co.uk/news/london/poetry-used-as-therapy-in-workshop-coming-to-st-johns-wood-8663226.html#poetry [accessed 26 June 2013]. Perhaps his approach, but with lyrics as well as poetry, could also be tried out at festivals.
[593] I was inspired here by de Botton, A. (2012) *Religion for Atheists*. London: Penguin Books. p.132.

Go to page 10 to see how to find songs and lyrics mentioned in this document

Lovers and Other Enemies

Summary: Romantic novel with a music storyline used to reach women around health issues
Health theme: Sexual health, emotional well-being and relationships
Theoretical target group: Specific groups of women
Purpose: To give women information and suggest additional coping strategies
Demonstration format: Romantic novel with a pop music theme
Premise: Various
Venue: Not applicable
Length: Not applicable
Number of singers and musicians: None, format uses recorded music
Scenery and props: None

Theory and practice

Romantic novels, with a pop music storyline, could be used for health education purposes. Famous British brand Mills & Boon alone sells a book every four seconds. Interestingly sales on Kindles and similar devices have now also overtaken paper copies[594].

Mills & Boon have been criticised however for causing problems in relationships and encouraging poor sexual health. In 2011 psychologist Susan Quilliam in an article in the *Journal of Family Planning and Reproductive Healthcare* said that:
'What we see in our [family planning clinic] consulting rooms is more likely to be informed by Mills & Boon than by the Family Planning Association.[595]'

She did not see this as a problem for everybody and thought there were also positive benefits. She argued that the fantasy storyline might however be a problem for some people. It could encourage the non-use of condoms, unrealistic expectations about sex, seeing pregnancy as a solution to relationship problems and a tendency to start new romances rather than working at existing relationships.

If this negative influence is true and given romantic novels readership figures, it is probably time to subvert them. In Mexico, social marketers and health educators worked with local sex workers[596]. The women read a lot of romantic fiction. As a result they hired a writer to produce a fictional story about the lives of the women. It provided information about safer sex and also advice on skills around negotiating with clients. The story line was about an important emotional motivator for the women. This was to stay healthy for the sake of their children. In other words, once again the cognitive-affective-behaviour approach to health education was used. In a UK take on this approach it would also be good to make use of AIDA.

[594] Adams, W.L. (2009) 'Will Rugby and Romance Be a Match Made in Publishing Heaven?'*Time.* 12 January 2009. http://content.time.com/time/world/article/0,8599,1870660,00.html [accessed 23 June 2014].
[595] Quilliam, S. (2011) '"He seized her in his manly arms and bent his lips to hers…". The surprising impact that romantic novels have on our work' *Journal of Family Planning and Reproductive Healthcare.* 37 (3) pp.179-181. http://jfprhc.bmj.com/content/37/3/179.full [accessed 23 June 2014].
[596] This project was under a USAID contract called AIDSCOM, which was managed by the Academy for Educational Development (AED). It was done in 1988. I have verbal and email confirmations of its existence but have never been able to track down a report about it

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It might be possible to produce a romance with a pop song theme to it if research suggested this would appeal to the intended target group. This could be along the lines of a woman turning to lyrics for advice on how to improve her disastrous love life, hence the potential title of *Lovers and Other Enemies*. It could deal with relationship issues including sex and feelings. It would probably need to follow many of the conventions of the genre. However, it could perhaps be more realistic around the need to work at relationships and what skills are needed to do this. The music angle could help make all this seem less worthy and more fun to readers.

The heroine in the book could turn to a live band or a friend's CD collection to get her through hard times. If the budget allowed, lyrics could be quoted. This can be expensive e.g. £500 for a single line from *Jumpin' Jack Flash* made famous by the Rolling Stones[597]. Alternatively, quotes can be indirect e.g. When the Beatles sang that you can't buy love… She could also talk about the mood and memories different tracks bring up, as well as what advice they offer.

To lighten the mood occasionally, if appropriate, sometimes mondegreens could presumably legally be quoted[598]. These are amusing mishearing of lyrics.

Another option would be to have the heroine look for tracks on Google. The reader could then be directed to listening to the songs or reading the words, alongside her. (However if the book is supposed to be a long term project, this maybe a problem as web pages often disappear.) It may be easier to create a Spotify account that could have a playlist to go with the book[599]. As long as they had access to a computer, readers could then listen to the music mentioned in the book.

Again if the budget allowed it, a CD could be included with a paper copy of the book.

The book could be freestanding or part of a bigger campaign.

It might also be possible to tie in with local libraries books on prescription schemes[600].

Another option would be tour the story with someone reading from the book and playing the music live or from a recording. There could then be discussion around the issues raised.

For an idea for a non-fiction music and health book see page 111.

[597] Morrison, B. (2010) 'Blake Morrison on the cost of quoting lyrics' *The Guardian.* 1 May, 2010 http://www.guardian.co.uk/books/2010/may/01/blake-morrison-lyrics-copyright [accessed 29 August 2013].
[598] For example see Kiss This Guy (2014) 'All Time Funniest 100 Lyrics' *Humor Box Entertainment*. http://www.kissthisguy.com/funny.php [accessed 7 July 2014].
[599] Spotify (2014) 'Music for everyone' *Spotify.* https://www.spotify.com/uk/ [accessed 24 August 2014].
[600] The Reading Agency (2013) 'Reading Well' *The Reading Agency*. http://readingagency.org.uk/adults/quick-guides/reading-well/ [accessed 25 June 2014].

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In 2011, I spoke to the Romantic Novelist Association in the UK[601]. They said that a novella of 10,000-30,000 words could be commissioned for around £500. However, to learn more around writing fiction generally see page 152 or check out:

- *Writing Romantic Fiction* by Daphne Clair and Robyn Donald[602]
- *How To Write Romances* by Phyllis Taylor Pianka[603]

For a choice of songs around sex, relationships and emotional well-being see pages 132, 141, 172, 202 and 211.

Another possible romantic novel could have a theme around the stigma of mental health problems. Again songs could be woven into it if appropriate. The story could be aimed at educating the general reader but also at offering support to anyone suffering from stigma. I have chosen a selection of tracks that start off with prejudice then move onto self understanding, determination and connection, including with one special person. There are also some for the love interest (and others) to help them see the light and become committed to the person with problems.

Songs

- *They're Coming to Take Me Away, Ha-Haaa!* by Napoleon XIV
  This can be considered an offensive song, particularly in some of its language. However, it might be one of the ways that the heroine (or hero) initially experiences prejudice and abuse. Interestingly though the song is famous for its chorus, it is actually about someone falling apart due to relationship problems

- *That I Would Be Good* by Alanis Morissette
  My interpretation of this song is that it about how people's mental health would be better if they accepted themselves more. I also think it is about how other people and society more generally make this difficult. They damage us by wanting us to be a particular way. I hear the song as a cry of pain but also of self understanding. The heroine could listen to this and the next two songs as she is getting things sorted out in her life, and trying to improve things with the love interest and the general community

- *(Something Inside)So Strong* by Labi Siffre
  Though not specifically about mental health, this track is about finding the inner strength not to be destroyed by prejudice. (The story could include tips on developing skills to do this, as well as where to go to get support)

- *Walk A Mile In My Shoes* by Elvis Presley
  Again, this is not specifically about mental health. However, it is about asking people to see things from other people's point of view, particularly those who are disadvantaged in some way

[601] Private email. For contact info try romancematters@romanticnovelistsassociation.org
[602] Clair, D. & Donald, R. (1999) *Writing Romantic Fiction.* London: A&C Black (Publishers) Ltd.
[603] Pianka, P.T. *How To Write Romances* (1991) Cincinnati: Writer's Digest Books.

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- *Man In The Mirror* by Michael Jackson
  This is almost an answer song to *Walk a Mile In My Shoes*. The singer accepts they must change their ways and help others. Perhaps the love interest could be touched by the last two tracks as well as his interaction with the heroine

- *Consider Me* by the Faith Brothers
  This is another song sharing mental suffering, celebrating keeping going and expecting better days. It is unclear whether it is being sung in the first person to one particular person or the world in general. It is more intimate and less confrontational than *Walk a Mile in My Shoes*. Perhaps the heroine could dedicate it to the love interest on the radio?

- *You've Got A Friend* by Carole King
  The title explains it all. In the story it could be a response on the radio to *Consider Me*. Perhaps it could be the moment when the couple come together and as a result other people start becoming more understanding

- *We All Stand Together* by Paul McCartney
  A slightly comic song (it was originally sung by animated frogs) about a community or group of friends pulling together. Perhaps the heroine could say it's the theme song to her life now that she accepted by the love interest and other people around her. This could include other people with mental health problems

Other themes for a romantic novel with a music connection might include losing weight (See pages 95 and 106). In which case, recipes might also be included.

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When You Wish Upon A Genie

Summary: Use of sound books with young children to engage them and their carers about emotional health
Health theme: Emotional well-being
Theoretical target group: Young children and their carers
Purpose: To let young children and carers know that crying is OK
Demonstration format: Story book with sound and musical effects
Premise: Opposing forces
Venue: Not applicable
Length: 20 pages
Number of singers and musicians: None
Scenery and props: None

Theory and practice

This format shows how to use brief bursts of songs in the kind of children's picture books that include sound buttons. The books would aim to appeal to both young children and their carers. This is so that it encourages a dialogue between them.

The songs used need not be the original recordings. The buttons could also include sound effects to go with the story. Each page could also have a symbol to explain which button to press.

When You Wish Upon A Genie also has many mentions of pop music. Some of these might need to be tweaked slightly so as not to break copyright.

In terms of AIDA the look and format of the book is used to get attention. The story is used to keep the readers' interest and create a desire for change. The story also helps caregivers and children actually do this. It gives them new information about the skills needed to deal with feelings. In this it is an adaptation of the cognitive, affective and behavioural approach to health education.

Perhaps *When You Wish Upon A Genie* could also be produced as an enhanced eBook with the option of listening to all the songs mentioned. Perhaps other demonstration formats could also be adapted in this way e.g. some of the musicals.

If a book format was too expensive the story could be told on a CD-ROM or a website. Alternatively a simpler version could be put on You Tube. Stills images with sound, music and a voice over could help bring it to life.

When You Wish Upon A Genie deliberately does not make it clear whether the child is a boy or a girl. The underlying message of the story is that it is OK to have feelings. More specifically it says that it is OK to cry. It's not something to feel ashamed at any age whether you are male or female. Boys especially may have been told that they are 'sissy' or babies for crying.

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It is worth noting that in some Eastern cultures genies are seen as evil creatures and so this book may not work with this audience[604].

Outside front cover
Image: Child and Genie having fun together doing the Twist.
Text: When You Wish Upon A Genie by Mark Burns. Pictures by (Add artist's name.)

Inside front cover
Blank page.

Page 1
Image: Rock'n'Roll genie with a child on a motor bike going past an Oriental Restaurant called 'Bhangra and Mash: Anglo-Indian Fusion Food'.
Text: Jim Genie by Mark Burns. Pictures by (Add artist's name.)

Page 2
Image: Boz, a child who could be either a girl or boy is dancing about. Through the bedroom window static motor bikes can be seen. One is being revved up. On the walls are a variety of wild creatures fighting, looking after their young etc. They are labelled the Animals, the Beetles, the Eagles, the Monkeys etc. The word 'Vroom' is drawn throughout the image.
Text: 'Yeah! I'm going to the zoo today' says Boz.
Sound button: Vroom

Page 3
Image: Boz is crying and walking towards the door. Big brother is pointing. The brother is wearing a rocker's T-shirt and has a motor bike magazine in his hand. A music machine is on the floor. Scattered about are CDs. These include:

- *Stop Your Sobbing* by the Pretenders
- *Baby, Stop Crying* by Bob Dylan
- *Big Boys Don't Cry* by the Cure
- *Big Girls Don't Cry* by Fergie

Crying noises are built into the picture.
Text: '*Don't be such a cry baby. Just because Dad can't take you to the zoo after all'* says Boz's big brother.

Page 4
Image: Boz leaning against a partially dismantled motorbike, holding its disconnected front lamp.
Text: Boz says out loud '*I wish I wasn't so sad and full of tears'*. A strange voice says '*As a Wise Woman once said "I Am What I Am". That means you're fine as you are. So don't listen to your brother. It's OK to feel however you feel, including sad. You'll probably feel better for your tears though. Lots of people do. It helps as well to be with someone nice who will just let you cry. Like me!'*

[604] Kanwar, S. and Whomsley, S. (2011) 'Working with Pakistani Service Users and their families' *Cambridgeshire and Peterborough NHS Foundation Trust*. http://www.cpft.nhs.uk/Downloads/DVD-Documents/Publications/NHS%20Working%20with%20Pakistani%20Service%20Users%202011%20PP%20Low%20a4.pdf p15 [accessed 14 January 2014].

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Page 5
Image: Boz laughing, surrounded by paper hankies. Laughing noises are built into the picture.
Text: '*Yes, you're right I do feel better'* says Boz laughing at the strange figure. '*Who are you?'*
Sound button: Burst of *I Am What I Am,* the Gloria Gaynor song.

Page 6
Image: Comic rocker genie, in a mix of oriental and motorcycle gear, coming out of a motorcycle lamp. The odd paper hankie can still be seen.
Text: '*I am Jim Genie of the Lamp. You have two more wishes.'*
Sound button: Burst of *It's All Right To Cry* by Rosey Grier.

Page 7
Image: Boz putting hankies in bin.
Text: '*I wish I could go to the zoo.'*

Page 8
Image: Boz and Genie on an exciting motorbike ride. It appears both real and fantastical at the same time. A ghetto blaster is strapped to the back of the bike. '*Awop-bop-a-loo-mop alop-bam-boom'* echoes in the picture. Birds are following them, also at full speed.
Text: '*I feel excited, scared and happy all at once'* says Boz to the Genie.
Sound button: 'Awop-bop-a-loo-mop alop-bom-bom' from *Tutti Fruiti* by Little Richard.

Page 9
Image: The motorcycle has now turned into a camel made out of bike parts. The hump is made from a motorbike fuel tank. The logo on the side says 'Sheik Ratl Amrol'. Boz looks angry and is banging his fist on the bike-camel. The Genie looks embarrassed. It is holding an atlas upside down. They are standing at a desert crossroads. It has a sign with a mixture of English and Arabic words on it. The sign says 'Route 66', 'Twenty Four Hundred miles to Tulsa' and '*Echo Beach'*. Banging noises echo all over this picture.
Text: '*What kind of Genie gets lost?'* asks Boz.

Page 10
Image: Boz is still banging about. The Genie looks calm again. Banging noises float in from the previous picture.
Text: '*I don't mind you saying that you are angry with me,'* says the Genie, *'but don't break the bike. We need that. Let's go. I think I know the way now. We're stopping off somewhere else first though.'*
Sound button: Banging.

Page 11
Image: Lots of images of the Genie and Boz. One set of picture is noisy. They are fencing with small twigs, throwing mud at each other, singing, dancing and twirling each other round and rolling in the leaves. They look happy. The other set of pictures is calm. The two of them are sitting quietly just staring at the leaves as they fall from the beautiful trees and blow about.

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Text: 'What do you find is the best thing to do when you're angry, Boz? L After you've done it, we'll go find the zoo. We're really near now' the Genie continues.

Page 12

Image: Genie and Boz in the zoo and heading for the exhibition building. Boz is very excited. The Genie is talking calmly. A '*Yowsah, Yowsah, Yowsah'* noise is built into the text.
Text: '*You've got feelings you know,'* added the Genie, *'because you are an animal too. They're useful things to have. They can help you know what is going on. Is something exciting or dangerous? '*
Sound button: 'Yowsah, Yowsah, Yowsah' from *Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)* by Chic.

Page 13

Image: Boz talking to Genie. We can see that behind the Genie a cat is about to knock a glass bottle on to the floor.
Text: '*Do Genies have feelings too?'* asks Boz.

Page 14

Image: The Genie leaps into Boz's arms as the bottle hits the floor and smashes with a bang. The cat's fur stands on end.
Text: '*Oh Aladdin Sane! What was that?'* shrieked the Genie, *'but yes, genies and geniuses, boys and girls, men and women, all have the same feelings*.'
Sound button: Scared shriek.

Page 15

Image: Genie standing on its feet again and shaking Boz's hand. Behind it is a picture of a bird feeding its young.
Text: '*Thank you for the hug*,' says the Genie laughing, '*It's good to be held when you are scared. Do you want to use your last wish to go home for something to eat before you go to bed?'*

Page 16

Image: Big brother hugging and talking to Boz. There are fresh piles of hankies amongst the motor cycle parts, plus a music player and CD titles such as:

- *The Hug Song* by Fred Small
- *Cry And Be Free* by Marilyn
- *It's All Right To Cry* by Rosey Grier
- *Lean On Me* by Bill Withers

The Genie - and his motor cycle lamp - are disappearing into the distance, on a flying carpet made up of motor bike parts. He is singing the title from *Rocking All Over The World* by Status Quo.
Text: '*I'm so glad you're back,'* says Boz's big brother, *'I was worried about you. I'm sorry I was mean to you. It's really OK to cry.'*
Sound button: Burst of *The Hug Song* by Fred Small.

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Pages 17-18

Image: Genie and Boz singing. The Genie is wearing a *Sultans of Swing* T-shirt and holding an electric guitar with a sticker on it that says JadaL[605].
Text: Perhaps with permission the words to *It's All Right To Cry* by Rosey Grier and *The Hug Song* by Fred Small could be printed here. The actual songs could also be put on YouTube so that children and caregivers could also learn the tune.

There could also be an explanation as to what other songs are mentioned in the story.

Page 19-20

Tears and Fears
Image: Head and shoulders of the Genie and Boz. The Genie is wearing badges saying *Rock The Casbah* and *Walk Like An Egyptian*.

Text (in smaller typeface): This book is about children beginning to work out how to deal with their feelings safely. By safely I mean in a way that doesn't hurt other people physically or with careless words. It isn't though just about how they get on with other children, important though this is. They are also learning lessons to use in adult life.

Both bottling up feelings and acting on them impulsively can cause problems. Some forms of depression may come from shutting down emotions and not being able to feel much at all[606]. Stuffing down feelings such as anger may mean it comes out later as rage or violence[607]. Not being able to talk about feelings safely can damage family relationships or those with future partners[608]. It can also lead to people turning to alcohol or drugs[609].

We learn beliefs and behaviours around feelings very young. This book is one way that grown-ups and children can begin to talk about feelings together. Grown-ups may also want to think about their own experiences, beliefs and behaviours around emotions. This could either be on their own or with other adults.

Here are my own thoughts. Humans both think logically and feel things. Feelings evolved in humans earlier. They are a cruder way of making decisions, but a successful way or we wouldn't be here. Our ancestors would have been eaten by wild animals. Instead their feelings told them to run away or fight. They are crude in that they can get 'stuck' to things. Imagine as a child you were scared of your dad, a big man with a deep voice who dressed in a suit. As you grow up, all of these things might make you anxious; father figures, big men, deep voices, suits. But actually it

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[605] JadaL are a Jordanian rock band, so the Genie may well have followed their careers closely.
[606] Busch, F.N. (2009) 'Anger and Depression' *Advances in Psychiatric Treatment.* 15. pp. 271-278. http://apt.rcpsych.org/content/15/4/271.full [accessed 14 January 2013].
[607] Mind (2013) 'Anger' *Mind.* http://www.mind.org.uk/information-support/types-of-mental-health-problems/anger/ [accessed 30 November 2013].
[608] Heitler, S. (2013) 'How to Express Feelings... and How Not to' *Psychologies Today*. http://www.psychologytoday.com/blog/resolution-not-conflict/201305/how-express-feelings-and-how-not [accessed 30 November 2013].
[609] Mental Health Foundation (2013) 'Alcohol' *Mental Health Foundation.* http://www.mentalhealth.org.uk/help-information/mental-health-a-z/A/alcohol/ [accessed 30 November 2013].

Go to page 10 to see how to find songs and lyrics mentioned in this document

was just your dad who you needed to be careful around. As an adult even that may no longer be true. Feelings are useful. We couldn't feel happy or make decisions without them[610]. However much of the time it is best to make choices based on both feelings and logical thought.

We often also have feelings about feelings. For example, we feel ashamed of feeling scared. We may even cut off from our feelings altogether. It's OK thought to have any feeling or none. Acting on them however is different. So feeling angry is fine but hitting someone isn't.

There are different ways of coping with strong feelings. Sometimes of course the right thing to do is to act on them. This is not always the case though. Feelings are tied in with our thoughts, so we can try switching our attention to something e.g. by watching TV. We also feel emotions in the body. We get worked up. Feeling more relaxed in the body may calm us down. Try deep breaths[611] or exercise[612]

We may also confuse feelings themselves with how the body is designed to deal with them. If our primitive ancestors saw a wild animal they might feel scared and their bodies would get ready to help them deal with the danger. This could be by running away quickly or being aggressive in a fight[613]. After the danger has passed their bodies were designed to get back to normal. And still are today. Sometimes crying and shaking maybe part of this. Tears for example maybe a way to get stress chemicals out of the body and calm down[614]. Crying may also have evolved as a signal to help people get support.[615]. (The belief that crying is weak may mean that some people do not feel better afterwards, e.g. if others disapprove. Research suggests that people may also benefit most if they are supported by another person when they are upset.[616])

If you want to read more about children and feelings try the books of Aletha Solter This includes *The Aware Baby*[617] and *Helping Young Children Flourish*[618].

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[610] Damasio, A. (2009) *'Antonio Damasio: This Time With Feeling. Chapter 04. How Emotion Affects Decision-Making'* ForaTv. (00:00 -04:48/04:48) http://fora.tv/2009/07/04/Antonio_Damasio_This_Time_With_Feeling [accessed 2 February 2014].
[611] Mayo Clinic (2014) 'Anger management:10 tips to tame your temper' Mayo Clinic. http://www.mayoclinic.org/healthy-living/adult-health/in-depth/anger-management/art-20045434?pg=2 [accessed 2 June 2014].
[612] Mayo Clinic (2014) 'Anger management:10 tips to tame your temper' Mayo Clinic. http://www.mayoclinic.org/healthy-living/adult-health/in-depth/anger-management/art-20045434 [accessed 2 June 2014].
[613] Cannon, W.B. (1932). *Wisdom of the Body*. New York: W.W. Norton & Company.
[614] Orloff, J. (2010) 'The Health Benefits of Tears' *Psychologies Today*. http://www.psychologytoday.com/blog/emotional-freedom/201007/the-health-benefits-tears [accessed 30 November 2013].
[615] Science Daily (2009) 'Why Cry? Evolutionary Biologists Show Crying Can Strengthen Relationships' *Science Daily.* http://www.sciencedaily.com/releases/2009/08/090824141045.htm [accessed 30 November 2013].
[616] Carey, B. (2009) 'The Muddled Tracks of All Those Tears' *The New York Times.* http://www.nytimes.com/2009/02/03/health/03mind.html?_r=0 [accessed 28 January 2014].
[617] Solter, A.J. (1984) *The Aware Baby.* Goleta, USA: Shining Star Press.
[618] Solter, A.J. (1989) *Helping Young Children Flourish.* Goleta, USA: Shining Star Press.

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Inside back cover

If the book was being published locally this page could include relevant local websites and contact details. Otherwise it could contain more general information about websites to visit.

Outside back cover

Image: Smoke coming out of an Oriental looking motor cycle lamp
Text: The Arabian Nights were never like this. A biker genie that helps a small child come to terms with emotions and also has a liking for rock and pop music.

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The Music Column

Summary: Writing about well-being in the format of a music column
Health theme: Emotional well-being
Theoretical target group: Various, depending on publication
Purpose: To give people additional coping strategies
Demonstration format: Writing about songs about well-being
Venue: None
Length: Article length
Number of singers and musicians: None
Scenery and props: None

Theory and practice

Monthly magazines dedicated to personal growth such as *Psychologies*[619] could use a music column as a way of exploring different issues such as assertiveness or resilience. This could be either on tablet or as a paper copy. The NHS or charities could do the same thing. This would be as an alterative or supplement to standard NHS trust magazines that simply say how well they are doing.

It would be a move away from expecting people to read what the organisation is interested in, to writing about things that people may actually want to read. This could be their own well-being or an article on pop music (with a connection to health). It could also be linked to YouTube and lyric websites. (For legal reasons, never quote lyrics without permission[620].)

Articles could have a theme such as resilience and different ways of coping with hard times. These could be explored in terms of how songwriters have covered the issues. See my Spotify playlists for song examples[621].

Articles could attempt to give factual information, challenge attitudes and improve skills. In other words, apply the cognitive, affective and behavioural approach to health education.

Of course it may be difficult to link many health topics to pop music, instead link health articles to other topics that will interest readers[622]:

Alcohol

- Drinking To Good Health (Benefits and otherwise of alcohol)

[619] Published in the UK by Kelsey Media. At one time they had a column that used movies to explore different issues.
[620] Morrison, B. (2010) 'Blake Morrison on the cost of quoting lyrics' *The Guardian.* 1 May, 2010 http://www.guardian.co.uk/books/2010/may/01/blake-morrison-lyrics-copyright [accessed 29 August 2013].
[621] See my Spotify account. Go to page 10 for more information. http://www.inspirationjukebox.com/Survival-Guide(1467793).htm [accessed 18 March 2014].
[622] A variation on this list first appeared in Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* pp.74-75. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].

Go to page 10 to see how to find songs and lyrics mentioned in this document

Cancer

- Fashions To Die For – And Live For (Sun safety)

Children

- Downloads – Are They Good Or Bad For Your Kids (Messages in songs, benefits of dancing, hearing damage etc.)

Diet

- Want The Perfect Picnic? (Also includes sun safety and physical activity)

Drugs

- Surviving Christmas Parties

Health Inequalities

- Monopoly: Where Would Your House Be On The Board? (An area could be divided up by income like the real Monopoly. The link to health status could then be explained)

Mental Health

- Stress: What You Can Learn From Dogs And Cats

Physical Activity

- Where To Go With The Kids If It Chucks It Down All Summer (Including local swimming pools)

Sexual Health

- The Ten Most Romantic Places Locally (Family planning clinics could slip in at number ten)

Smoking

- Spring Sales: Dresses Not Smoking Will Buy You

Workplace Health

- Scrooge: What He'd Make Of Today's Workplace (Christmas article on health at work)

I have written more about producing such a magazine in *Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities* [623]. The only thing I would highlight here is the AIDA model. Articles should attract and interest people as well create a desire in them for action. This action can be enabled through information such as who to contact next for help.

It might also be possible to include a themed crossword. I have written about this as well in the same publication[624] [625].

In the past the Department of Health commissioned celebrity magazines that were focused on health issues[626]. If you know a local pop star you might be able to approach them to talk about a health issue they are particularly passionate about.

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[623] Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* p.71-77. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].

[624] Burns, M. (2013) 'Crosswords' *Sex and Drugs and Rock and… Health.* http://www.andhealth.org/page22.htm [accessed 2 May 2013].

[625] Burns, M. (2013) 'More on using crosswords as a health education tool' *Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/Crossword%20supplement%203.pdf [accessed May 2nd 2013].

[626] These included *Your Life!* for young women, *Fit* for young men and *Prime* for older adults. They were produced by Dr Foster around about 2004.

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Popagotchi

Summary: Computer game where the aim is to manage a pop group and ensure that they do not self-destruct through drugs, alcohol and general excess
Health theme: Various
Theoretical target group: Young people
Purpose: To give people information and skills around well-being, as well as challenge attitudes
Demonstration format: Computer game that uses a pop band storyline as well as music itself to explore issues around what kind of life to choose to live
Venue: Virtual
Length: Could be used as part of one or more sessions with a client
Number of singers and musicians: None

Theory and practice

As computer games have become more sophisticated, sound effects and music have naturally become more integrated within them. On page 279 I make one suggestion as to how tie-in a simple computer game with an overall sex education project that involves music. However, if the funding was available it might be possible to make health and well-being computer games where pop music was more intrinsic to the whole experience. My take on this is inspired by the Japanese Tamagotchi toy created in the late Nineties. These were in effect electronic pets. The owner had to look after them from birth and they were programmed to develop differently depending on how well they were looked after.

A variation on this would be to have an online version playable on a mobile device where instead of a pet and an owner, there was a band and a manager. The aim of the game would be for the manager to guide the band to pop success. However, to do this would require that choices are made both about the music business and health issues.

The format would use the cognitive, affective and behavioural approach to health education. Players would gain knowledge and explore attitudes and feelings, as well as to a certain extent learn new skills.

Health topics covered could include:

- Alcohol
- Drugs
- Exercise
- Nutrition and eating disorders
- Mental health
- Sexual health, including contraception
- Interpersonal issues within the band
- Political health issues, e.g. should they accept sponsorship from a tobacco company for a tour of the Third World?

The manager would need to answer questions about these issues and then make decisions about how to help the band avoid problems or deal with them if they arise. This would affect the sale figures of the band. So as not to make the game too

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worthy, most of the decisions the manager must make should be music business ones e.g. who to support on tour. This could affect the fan base. Progression in the game could depend on getting sufficient points in the categories of both sale figures and fan base.

The health problems themselves should be treated non-moralistically and should be realistic. Drug use for example should not always lead to immediate problems. Some of the questions could also be about the health behaviour of the person playing the role of the manager.

Depending on the answers chosen the band would develop in different ways and the challenges they face would also vary. For example, one of the band could start to question what success means if they get to be big stars. Is it fame and money or something else? This would raise questions about both celebrity culture and life satisfaction/emotional well-being in general.

As the band progress their repertoire would increase. The person playing the game can be rewarded for this by unlocking pop classics as well as songs that would reflect the experience of the band more. These could include tracks listed elsewhere in this guide/discussion paper on health and well-being themes.

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Radio Charity Shop

Summary: In-store radio station in charity shops to help promote awareness of issues
Health theme: People based topics such as mental health are probably best suited to this format, though disease-based charities could also possibly use it
Theoretical target group: Users of charity shops
Purpose: To raise awareness of an issue and how to deal with it
Demonstration format: Use of in-store radio to help promote awareness of issues
Venue: Charity shop
Length: Opening hours of shops
Number of singers and musicians: None
Scenery and props: None

Theory and practice

I worked for Age Concern for about 18 months when it was about to merge with Help the Aged to form Age UK[627]. One of the ideas thought about at the time was to make more use of their charity shops. They tended to be used just to sell goods. The suggestion was that they could also be used as centres to help meet the needs of older people. After I left I thought about the fact that some chains of shops have their own in-store radio stations. Perhaps some charity shops could consider something similar, if local market research suggested it might work. Songs could be used to raise awareness of an issue of direct personal concern to the shopper. The DJ could add a few words about what listeners could do next to get help. This could be backed up by displays and leaflets in the store. The playlist could also be focused on campaign issues. This would encourage listeners to change their views or back a call for a change to government policy. Again further information could be provided in the shop itself. A third use could be to ask people to donate money or time to an issue.

I think this approach might work best with charities such as Mind that would have a range of songs to choose from about mental health issues[628]. It might be best to pick those with a positive slant so as not to drive shoppers away. However, many physical diseases require that people with them need to draw on their inner resources, such as resilience. It might be possible for other charities therefore to create a playlist based on tracks about these issues. Similarly some charities, e.g. those connected with heart disease or cancer, could play tracks about how individuals can cut down their chances of getting these diseases. (See pages 93 and 103, for examples.)

As listeners may not be in a shop very long, tracks might need to be faded out after about two minutes. The DJ could then talk a little about the issue before moving on to another track. (This is one of the main differences from the radio demonstration formats on page 267. There the audience has actually tuned in to listen. Here it is playing in the background and the challenge is how to engage a passing audience.)

[627] 2008-9
[628] How about ‘FM And Blinding – The Station for people with Anger Management problems’!

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It may well be that most charities cannot afford their own dedicated in-store radio station[629]. One way round this would be to look for funding from advertisers who are interested in reaching people who use particular charity shops. Alternatively perhaps it would be possible to create a 'pretend' radio station using in-store CD or MP3 players. Suitable tracks could be interspersed with recorded commentary and, possibly, adverts. These 'programmes' could be repeated as customers would not be in the store all the time.

Charities could also think about having stores that were large enough to include a café and performance area. This would allow live acts to sing suitable songs.

Suitable licences would be needed for all this. (See page 76)

As always pre-testing and evaluation would be needed. This would be to make sure that the format works on its own terms, as well as checking out any impact, positive or negative, on sales.

Songs

For possible tracks about mental health and wellness see pages 95 and 135 as well as my Spotify playlists[630].

For possible tracks about resilience and about changing the world also see my Spotify playlists.

[629] Instore Music Solutions offer an in-store radio service to charity shops. However this will not offer specialist health tracks of course. Instore Music Solutions (2014) 'PRS/PPL Fee free music' *Instore Music Solutions.* http://www.imsradio.net/index.php/products.html [accessed 28 July 2014].
[630] See my Spotify account. Go to page 10 for more information.

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Compilations

Network for Health Singers NHS

October 2nd

Dear Elvis,
Thank you for applying to take part in our contest to find singers and musicians to perform songs about health and well-being. Our next event is on November 29th at the

Combining different formats together for maximum effect

Go to page 10 to see how to find songs and lyrics mentioned in this document

Combining different formats together for maximum effect

The formats described in this section are generally for larger events or longer term projects. Here a range of the different approaches described earlier could be tried out together. This may also be a way of embedding them more into the daily life of an organisation e.g. an NHS trust, the church, a museum or a college.

The section ends with a suggestion of how to organise an event to recruit singers, musicians and other talent.

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Zest Fest:
Festival of Music and Well-being

Summary: Open air event, over one or more days, showcasing a variety of performances
Health theme: All aspects of health and well-being
Theoretical target group: Various depending on research evidence
Purpose: Physical activity mixed with mental health education
Demonstration format: A variety of health education and dance activities
Venue: Health fair or outdoor festival
Length: One or more days
Number of singers and musicians: Would vary depending on size of event
Scenery and props: Would vary depending on needs of different acts

Theory and practice

Festivals and ritual

I have stressed the importance of initial research and of then using this to develop specific shows for particular target groups. However, if research suggested that different target groups might come to the same event, it could be worthwhile having a festival. These could include shows based on formats in this guide/discussion paper.

In terms of theory, festival organisers could use the different models, e.g. AIDA, to both plan the overall event and the various shows within it. It might be worthwhile considering timetabling in particular shows in between a looser arrangement of songs. This is so that people could just wander up and listen to a band for a while if they are not taken by a specific show. It may also make an event seem less worthy and help with the pacing of a festival too.

This loose arrangement of songs and shows could be based around the theme of the life cycle. Different agencies could also have stalls in different zones to tie in with the life cycle theme. Music could be used to promote and highlight the different zones at different times.

Alternatively, *Zest Fest* could be more like the lantern festivals described on page 222. The focus would be on building community. As mentioned on page 230 Tom Shakespeare believes that atheists can learn from religion[631]. He quotes Alain de Botton to argue that everyone should have regular encounters with ideas such as friendship, community and gratitude. He believes these should be ritualised at festivals throughout the year. The choice of songs could tie in with these ideas.

Complaint choirs

On a different note, complaint choirs might also be popular at a Zest Fest. These are where people get together and share things they are unhappy about. A musical professional turns one or more on the complaints into a song. This is then performed

[631] de Botton, A. (2012) *Religion for Atheists*. London: Hamish Hamilton.

Go to page 10 to see how to find songs and lyrics mentioned in this document

by everyone taking part as a choir[632]. The complaints usually come spontaneously from issues within a group. However, perhaps the approach could be adapted to be on a particular topic, such as NHS or council services. If people felt like it, they could even have some verses of thanks. It might even be a good idea to record some of the songs and then share them with local decision-makers.

New Games

As well as music the Zest could be put into Fest by including New Games. I have written about these on my *Sex and Drugs and Rock and… Health* website, though in terms of group work rather than pure fun[633]. They were an invention of the hippies and are the opposite of modern competitive sport[634]. The rules are changed to include people where as in sport, the rules often exclude players who are too short, too slow or too heavy. Some have a competitive element. Many do not. Some involve physical activity and others just word play. Participants are encouraged to make up fresh games themselves rather than just following tradition and the rules. There are no typical games but below are a couple to give a flavour. Before playing them a safe area would need to be created in the *Zest Fest* and ground rules sorted out. These would include making sure that everyone can hear what is going on and that safety instructions are not drowned out by loud music.

I Need To Sit Down After That: This involves a large number of people forming into a circle with their left shoulder facing into the middle of it. They then guide the person in front of them on to their lap. Everyone should end up sitting on everyone else's lap. It is possible to shuffle round like this. Anyone who wants to be involved but cannot because of age or disability can help make sure that the spacing is right. They could also suggest people move if a very small person is going to be sat on by a giant. If the group is large enough wheel chair users can go in the middle.

Humanoid Xylophone: This is a musical example. Groups form in lines of six or seven people. Each person chooses their own sound. One person steps out and plays the others as if they were a human xylophone, each individual making their own noise when pointed at.

For more information, check out the New Games UK website[635] as well as books such as *The Second Co-operative Sports and Games Book*[636] by Terry Orlick.

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[632] Complaints Choirs (2013) 'Complaints Choirs Worldwide' *Complaints Choirs.* http://www.complaintschoir.org / [accessed May 1st 2013]. Perhaps this approach could also be used as a campaigning tool to protest outside the headquarters of public bodies or private corporations. It would probably get a lot of attention on the street and from the media. Alternatively complaint choirs could be a way of people seeing that they are not alone and others have similar concerns. Perhaps for some people they are just a way of blowing off steam. There is also always the danger that this approach might also just reinforce a culture of 'isn't it awful' where people do not think things through or try to change them.

[633] Burns, M. (2009) 'Guidelines on Facilitating Co-operative Games Sessions' *Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/GamesCoCounsellorsplay.pdf [accessed 21 September 2013].

[634] Burns, M. (2003 or 2004) What If? (A study of the politics of alternative forms of physical activity) *Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/NewGamesHistory.pdf [accessed 22 September 2014].

[635] New Games UK (2013) 'What are New Games?' *New Games UK.* http://www.newgamesuk.org/index.html [accessed 1 May 2013].

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Arts and science

Given the close connection between music and movement, various kind of dance might also be popular at a *Zest Fest*. It might also be possible to demonstrate the link between our emotions and our bodies or to be precise how they are two sides of the same thing. If this interests you check out *Emotional Anatomy*[637] by Stanley Keleman. You might be able to work with a dance company to produce something both educational and entertaining.

The visual arts could also be involved. There could be a ceramic, painting and photographic competition to illustrate song titles that tie in with well-being. Using song titles does not normally break copyright law as using other people's lyrics would[638].

Whichever model is adopted, there could also be satellite events in other parts of the area leading up to the main *Zest Fest* party.

The *Zest Fest* idea could also develop to be like the science festivals that happen in many parts of the UK[639]. Health, well-being and happiness festivals could include a mix of science, social science and the arts. They could be a mixture of serious discussion and more populist activities, including music[640].

Practical tips

For practical advice on how to run an event check out page 71. It might be easier to begin by building *Zest Fest* into an existing festival, such as one put on by the local council.

Alternatively a schools only festival could be tried out. Local schools could be asked to put together choirs or bands to play particular songs. They could then all perform on the same day, and specific year groups invited to attend the event as part of their PSHE curriculum. Local agencies could staff stalls and provide other support. The choice of music would need to be different from the life cycle tracks given later in this section. However, there are plenty of songs about issues relevant for young people. Many of them are listed in other demonstration formats in this guide/discussion paper.

To learn from existing festivals in the UK with social change themes check out:

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[636] Orlick, T. (2010) *The Second Co-operative Sports and Games Book*. New York: Random House USA Inc.

[637] Keleman, S. (1989) *Emotional Anatomy.* Berkeley*:* Center Press.
For more information on this topic go to Chiron Association for Body Psychotherapists (2013) 'Contemporary Approaches to Psychotherapy' *Chiron Association for Body Psychotherapists.* http://www.body-psychotherapy.org.uk/ [accessed 2 May 2013].

[638] The UK Copyright Service (2013) *Fact sheet P-07: Music Copyright.* http://www.copyrightservice.co.uk/protect/p07_music_copyright [accessed 29 August 2013].

[639] British Science Association (2013) 'British Science Festival 2013' *The British Science Association.* http://www.britishscienceassociation.org/british-science-festival [accessed 23 February 2013]. This is just one example. There are many other local festivals throughout the UK.

[640] There appears to be a lack of social science coverage compared to the natural science in the UK. For example, BBC television has relatively many programmes about bio-medical approaches to health or human behaviour. There appear to be much fewer about social science theory. Perhaps well publicised festivals about social science are even more needed than ones about the natural sciences.

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- Anxiety 2014 - An arts festival in London around anxiety, that includes music in its approach[641]
- Buddhafield festivals in Devon – It includes talks on personal and social change from a Buddhist perspective[642]
- Glastonbury Festival in Somerset – It has specific areas set aside for both green and leftwing issues[643]
- Greenbelt Festival in Cheltenham - Christianity with a social conscience[644]
- How The Light Gets In – a Philosophy and music festival at Hay, that includes educational sessions on amongst other things medicine and psychology[645]
- Leamington Peace Festival – This is an event promoting peace, equality and environmental issues[646]
- Meltdown Festival in London - The 2013 festival was curated by Yoko Ono and, as well as featuring music, was partly on the theme of activism[647]
- Raise Your Banners - Socialist songs about social change performed in Bradford[648]
- Stereo-Hype Festival – This 2014 West Midlands event promoted the idea that improving the mental health of Caribbean and African communities depends on both organisations and the local people affected[649]
- Wilderness Festival in Oxfordshire – A mix of music, theatre, debate and well-being activities[650]

Also check out both:

- The Association of Independent Festivals[651].
- The Association of Festival Organisers[652]

To find volunteers try Wiki Festivals[653].

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[641] Anxiety Arts Festival London 2014 (2014) 'Anxiety 2014 is a new London wide arts festival' *Anxiety Arts Festival London 2014*. http://anxiety2014.org/ [accessed 6 May 2014].
[642] Buddhafield (2013)' Buddhafield Festival 2013: A Fire in the Heart' *Buddhafield.* http://www.buddhafield.com/ [accessed 25 March 2013].
[643] Glastonbury Festival of Contemporary Performing Arts (2013) 'Glastonbury Festival of Contemporary Performing Arts' *Glastonbury Festival of Contemporary Performing Arts.* http://www.glastonburyfestivals.co.uk/ [accessed 24 June 2013].
[644] Greenbelt (2013) 'Greenbelt 2013: Life Begins' *Greenbelt.* http://www.greenbelt.org.uk [accessed 25 March 2013].
[645] How The Light Gets In (2014) 'thinktalkdanceplay' *How The Light Gets In.* http://howthelightgetsin.iai.tv/2014-programme/event-tickets/all-sessions/ [accessed 21 April 2014]
[646] Leamington Peace Festival (2013) 'Leamington Peace Festival June 15-17 2013' *Leamington Peace Festival.* http://ww.peacefestival.org.uk [accessed 25 March 2013].
[647] Southbank Centre (2013) 'Yoko Ono's Meltdown' *Southbank Centre.* http://www.southbankcentre.co.uk/whatson/festivals-series/yoko-onos-meltdown/ [accessed 20 June 2013].
[648] Raise Your Banners (2013) 'Can You Help Organise RYB 2013?' *Raise Your Banners*. http://www.raiseyourbanners.org [accessed 25 March 2013].
[649] Time To Change (2014) 'Stereo-Hype 2014 Festival in Birmingham' *Time To Change.* www.time-to-change.org.uk/stereo-hype2 [accessed 25 March 2014].
[650] Wilderness Festival (2013) 'Wilderness' *Wilderness Festival*. http://www.wildernessfestival.com/ [accessed 28 May 2013].
[651] The Association of Independent Festivals (2013) 'Festival Audiences Inject £213m to UK Economy as AIF Turns Five' *The Association of Independent Festivals.* http://www.aiforg.com/ [accessed 27 November 2013].
[652] The Association of Festival Organisers 'Welcome to The Association of Festival Organisers' The *Association of Festival Organisers.* http://www.festivalorganisers.org/ [accessed 27 November 2013].

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Music and Dance Initiative

An alternative to a festival would be to brand projects under a common banner over a number of months. In the late Nineties I was involved, in a minor way, in Sunderland Dance Initiative[654]. This was a three year programme of dance events and classes involving a range of partners including the NHS. Perhaps a similar programme of dance and music projects could be put together. This could include ideas from this guide/discussion paper as well as more traditional dance and singing events or classes. Maybe some of the demonstration formats could even be choreographed, as long as this did not distract from the lyrics. Perhaps the programme could also include commercial nightclubs where many young people do much of their dancing.

Songs

Returning to the idea of a festival based around the life cycle possible songs at a *Zest Fest* could include:

Babyhood

- *Born To Be Alive* by Patrick Hernandez
- *Forever Young* by Bob Dylan

Childhood

- *Flowers Are Red* by Harry Chapin
- *Greatest Love Of All* by Whitney Houston

Adolescence

- *Slipping Through My Fingers* by Abba
- *Mama by* the Spice Girls

Adult: Lover

- *For Good* from *Wicked*[655]
- *If We Only Have Love* written by Jacques Brel and recorded by various people

Adult: Citizen

- *Man In The Mirror* by Michael Jackson
- *He Ain't Heavy, He's My Brother* by the Hollies

Older person and ageing

- *I Will Not Age* from *Hot Flashes*[656]
- *Young At Heart* by Victoria Williams

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[653] Wiki Festivals (2013) 'Festival jobs & volunteering opportunities'Wiki *Festivals*. http://www.wikifestivals.com/volunteer [accessed 20 June 2013].

[654] Archer, J. & Younger, L. (1998) 'Moving On Up' *Foundation for Community Dance.* http://www.communitydance.org.uk/DB/animated-library/moving-on-up.html?ed=14052 [accessed 2 December 2013].

[655] *Wicked* by Stephen Schwartz and Winnie Holzman premiered in 2003 in New York at the Gershwin Theatre.

[656] This is to the tune of *I Will Survive* by Gloria Gaynor. Hot Flashes (2013) 'Hot Flashes A Hit Musical' *Hot Flashes: The Musical.* http://www.hotflashesthemusical.com/ [accessed 25 March 2013].

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Death and dying

- *My Way* by Frank Sinatra
- *Always Look On The Bright Side Of Life* by Monty Python

Possible song to end on

- *Both Sides Now* by Joni Mitchell (with the fourth verse by Pete Seeger[657])

The *Rise Up Singing* songbook and compact discs are a good source of tracks about the life cycle[658]. Carolyn Hillyer's album *Old Silverhead* also contains songs and chants about the female lifecycle. It might also be possible to use poetry with some audiences. If so check out the double CD audio book *Seven Ages: an Anthology of Poetry with Music[659].*

[657] Pete Seeger's extra verse adds a note of optimism that does not exist in the original version. It is on his album *Young Vs. Old.* He also sung it live with Joni herself and you may be able to find this on YouTube. The lyrics can be found at Over The Fence (2009) 'Pete Seeger, Joni Mitchell: "Both Sides Now"' *Over The Fence.* http://over-the-fence-reflections.blogspot.co.uk/2009/05/pete-seeger-joni-mitchell-and-both.html [accessed 24 February 2014].

[658] Blood, P. & Patterson, A. (1992) *Rise Up Singing*. Bethlehem, USA: The Sing Out Corporation. The same organisation also has CDs which have the melody and some of the lyrics on. Check out which, if any, might be useful to you at http://singout.org/product/rise-up-singing-teaching-cds/ [accessed 31 January 2014].

[659] Murphy, S. (Producer) (2000) *Seven Ages: an Anthology of Poetry with Music.* Naxos Audiobooks.

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Radio Therapy

Summary: Broadcast showcasing a variety of formats
Health theme: All aspects of health and well-being
Theoretical target group: Research would show who to target
Purpose: Physical and mental health promotion
Demonstration format: Radio show
Venue: The radio
Length: Variable
Number of singers and musicians: Mix of recorded and potentially live music
Scenery and props: None

Theory and practice

Many of the various demonstration formats in this guide/discussion paper could also be broadcast. Radio comes in many different forms and includes:

- Mainstream national or local stations broadcast over the air
- Mainstream or specialist stations only available on the internet
- Community radio stations[660]
- University radio
- Hospital radio
- Pirate radio stations
- Stations with special temporary radio licences for a limited number of days[661]

Some of the above are run by volunteers and others by professionals. For free or for a fee they may be interested in including live or recorded music with health content in their shows. This might in part depend on who their audience is or what their licence says.

As highlighted above it is also possible to get a licence to run a limited range radio station for a few days. This could tie in with a date like the International Day of Happiness on March 20th or an event like *Zest Fest* (see page 261). Alternatively it is possible to create an online radio presence[662]. In both these cases it would be important to promote the station to ensure that the intended audience knew about it.

For relevant legal information about playing music on the radio see page 267. Alternatively visit the PRS website[663].

Some of the top-down show or musical formats may even be suitable for TV.

[660] Ofcom (2013) 'A guide to community radio' *Ofcom*. http://consumers.ofcom.org.uk/2011/05/a-guide-to-community-radio/ [accessed 27 November 2013].
[661] Ofcom (2013) 'Radio restricted service licences' *Ofcom.* http://licensing.ofcom.org.uk/radio-broadcast-licensing/restricted-service-licences/ [accessed 5 May 2013].
[662] How To Start Your Own Internet Radio Station (2013) 'Starting an Internet Radio Station in the UK' *How To Start Your Own Internet Radio Station.* http://www.howtostartyourowninternetradiostation.com/starting-an-internet-radio-station-in-the-uk/ [accessed 27 November 2013].
[663] Performing Rights Society (2014) 'Radio Licensing FAQs' *Performing Rights Society.* http://www.prsformusic.com/users/broadcastandonline/Radio/Pages/RadioLicensingFAQs.aspx [accessed 14 July 2014].

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Many of the theoretical approaches looked at earlier would be useful if developing a radio station. These include:

- Doing social market research to find out what might work (see page 26)
- Using the Transtheoretical Model to identify key features of the target audience (see page 22)
- Applying AIDA to attract attention, maintain interest and create and enable action (see pages 27)
- Being aware of the possibilities of the cognitive, affective and behavioural approach to health education. Listeners could gain knowledge, perhaps questions attitudes and feelings, as well as to a certain extent learn new skills (see pages27)

Songs

Many of the demonstration formats in this guide/discussion paper could provide songs to include on a radio show. Alternatively there could be a mix of interviews interspersed with relevant tracks. These could even be used to spark debate e.g. around education or abortion. (See page 168.) Another idea would an interview with a health worker[664]. This could help listeners understand particular professions better. It could also be a way to give out health messages. The interview could be 'a day in the life' and could include music. An example of a typical show is given below:

- Theme from *Casualty*[665]
  The interviewee could be introduced as being a doctor or nurse from a local Accident and Emergency department (A&E). She (or he) could explain when to use the service and when to try elsewhere. Throughout the interview she could talk about her work in a way that might help people think about how not to have an accident. It would be important that the tone was not moralising. Amusing anecdotes might help lighten things
- *Morning Dance* by Spyro Gyra
  This track is an instrumental and so fits anybody. It offers a chance to give listeners some personal information about the health worker by saying how she starts her day
- *I Can't Stand Up For Falling Down* by Elvis Costello and the Attractions
  Accidents are a common reason for having to go to A&E[666]. The health worker could pass on tips about how to avoid typical problems. If there is a local falls prevention service aimed at older people this could also be publicised. Some places may also loan free safety gates to parents with young children. These could be advertised as well

[664] The demonstration format on page 138 is of a fictional interview performed as a musical. The interview here would be real.
[665] *Casualty* (1986-Present) Created by Jeremy Brock and Paul Unwin. UK: BBC Bristol (1986-2011). BBC Cymru Wales (2012-Present).
[666] Health and Social Care Information Centre (2013) *Hospital Episode Statistics: Accident and Emergency Attendances in England (Experimental Statistics) 2011-12 Summary Report.* Leeds, UK: p.11. https://catalogue.ic.nhs.uk/publications/hospital/AandE/acci-emer-atte-eng-2011-2012/acci-emer-atte-eng-2011-12-rep.pdf [accessed 27 November 2013].

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- *Saturday Night's Alright (For Fighting)* by Elton John
  At the weekend 40% of people going to A&E are there because of alcohol. This figure goes up to 70% as the night goes on[667]. Fights are only one reason for this. People may be involved in a road traffic incident or have a mental health emergency[668]. Again the health worker could give advice on what to do if listeners do get into problems on a night out. (If the audience is unlikely to be Saturday night drinkers they could be asked to pass information on to people they know who are)
- The health worker could finally be asked what music that they would like the show to end on. This would be as a way of saying thank you for agreeing to be interviewed

[667] Alcohol Concern *The state of the nation – facts and figures on England and alcohol.* p.2. http://www.alcoholconcern.org.uk/assets/files/PressAndMedia/state.of.the.nation.pdf [accessed 27 November 2013].
[668] Alcohol Concern *The state of the nation – facts and figures on England and alcohol.* p.2. http://www.alcoholconcern.org.uk/assets/files/PressAndMedia/state.of.the.nation.pdf [accessed 27 November 2013].

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Foundation Trusts: The NHS at Play

Summary: How NHS Foundations can meet their legal requirements to involve patients, staff and local people. Find out what interests them and using this to engage them in health issues
Health theme: Healthy lifestyles, use of preventative services, PR, fundraising and recruiting volunteers
Theoretical target group: Patients, local people and staff
Purpose: To create healthy communities supported by the structure of local NHS trusts
Demonstration format: Would vary
Venue: Various, throughout area served by the NHS Foundation Trust
Length: Would vary
Number of singers and musicians: Would vary
Scenery and props: Would vary

Theory and practice

The Government wants all hospital foundation trusts to be membership based organisations[669]. Many people in England will probably have two such trusts in their area, one for mental health issues and one for acute medical care. These trusts will also often manage health centres, health improvement teams and other services.

Membership organisations offer great health opportunities

Foundation trusts can become health promoting hospitals[670]. However their potential goes beyond their own walls. They could be become the heart of health in their communities, as long as they can attract the interest of the public. One way of doing could be to use popular culture.

The need to have members from the community, as well as staff and patients, offers organisations many opportunities. They need however to be clear about what they want. As well as voting for hospital governors, members could:

- Be consulted and involved in a range of strategic and operational issues
- Be a focus for hospital PR campaigns, promoting a positive image of the trust and dealing with any negative stories about it. With an increased move to patient choice this becomes even more important
- Be persuaded to use specific hospital departments more, such as contraceptive services and breast screening
- Be persuaded to become blood donors
- Be helped to become expert patients
- Be offered help and advice on healthy lifestyle choices
- Become volunteers in the trust
- Be persuade to leave money to the trust in their wills
- Become advocates for all of the above, sharing information with family and friends face to face or via email

[669] Monitor (2010) 'How foundation trusts are set up'. *Monitor*. http://www.monitor-nhsft.gov.uk/about-your-local-nhs-foundation-trust/what-are-nhs-foundation-trusts/how-foundation-trusts-are-set [accessed 8 July 2013].
[670] World Health Organization (2013) H*ealthy Settings.* www.who.int/healthy_settings/en/ [accessed 3 August 2010].

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You know what you want. What do members want?

For organisations to use a membership approach effectively depends on a significant number of people from different parts of the community joining and taking an active part. This probably means finding out what their interests are and linking these to the aims of the trust. In some cases people may be actively interested in the trust because of their own experience. This could be because of a disease they have or that a loved one died of. Often however this will not be the case.

One approach would be to work with community development workers. They could find out what medical or public health issues different communities are interested in and tie membership information in with it.

Another approach would be to find out what different groups find fun and link membership to this. They would need to tie in with one of the trust's aims of course. Most of the popular culture topics on my *Sex and Drugs and Rock and… Health* website could be adapted for use by trusts[671]. In addition, as membership grew if useful data was collected about members it could be used to tailor specific emails or letters to them. These could be on different issues related to medical conditions, stages of life or popular culture themed health events and materials. If membership was only open to people over 16, information could also be collected about any children they have.

Membership organisations must be relevant to everyday life

For some communities, e.g. religious groups, health could be linked in with their beliefs, such as giving something up for Lent e.g. fatty food. In other cases events could be organised around specific themes such as the World Cup. When England play a significant match could be shown live in a family-friendly alcohol-free atmosphere. A whole range of other activities could be arranged around the match for both children and adults[672].

Other events could be based around health related music, comedy or stories e.g. movies with a health theme[673]. (Perhaps sometimes so as not to appear too worthy events should just be fun and promoted under a general well-being banner.) Many of the demonstration formats I have written about previously could be adapted for use by trusts. All this need not be expensive if members with specific skills were encouraged to volunteer their time.

Alternatively, more traditional arts and health events such as lantern making festivals might be a way of encouraging local people to get involved. They could meet NHS professionals, feel part of the foundation trust and become healthier. (See page 222.)

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[671] Burns, M. (2013) 'Reach the 'Hard to Reach'' *Sex and Drugs and Rock and… Health.* http://www.andhealth.org/ [accessed 21 June 2013].

[672] For ideas around football see Burns, M. (2013) 'Football' *Sex and Drugs and Rock and… Health.* http://www.andhealth.org/page8.htm [accessed 21 June 2013] and Burns, M. (2013) 'Healthy Hospitals' *Sex and Drugs and Rock and… Health.* http://www.andhealth.org/page29.htm [accessed 21 June 2013].

[673] For ideas around music, see the rest of this document. For film ideas see Niemiec, R.M. & Wedding, D. (2008) *Positive Psychology At The Movies.* Cambridge, USA: Hogrefe and Huber Publishing. For ideas around comedy see Burns, M. (2013) 'Reach the 'Comedy' *Sex and Drugs and Rock and… Health.* http://www.andhealth.org/page7.htm [accessed 21 June 2013].

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Events would only be open to members but other people could join on the day. This way a hospital could become a real part of the community and not only in times of crisis such as illness. Health could become part of people's lives who normally would not think about it.

As well as events, materials and websites could be produced for members. For example, depending on the research members could get a regular crossword magazine[674] [675]. This could be based around themes such as health, hospital services, TV doctors and the local area. If membership was large enough, other public sector bodies might well subsidise it through advertising. This would also be a good way to get people to link to the members' website if answers and additional puzzles were available there.

The membership approach is open to all

Overall, membership organisations offer an excellent opportunity for health services to build a relationship with local communities and become relevant to their lives. In doing so, they could meet the needs of both the public and health professionals.

Although in England foundation trusts have a legal duty to become membership organisations, this does not stop other organisations from taking a similar approach. In America, for example, there is organisation called Warm Cookies of the Revolution. It uses sport, board games, film and music to engage local citizens in debate[676].

[674] Burns, M. (2013) **'**Crosswords' *Sex and Drugs and Rock and… Health.* http://www.andhealth.org/page22.htm [accessed 2 May 2013].
[675] Burns, M. (2013) 'More on using crosswords as a health education tool' *Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/Crossword%20supplement%203.pdf [accessed May 2nd 2013].
[676] Warm Cookies of the Revolution (2013) 'Our Programs' *Warm Cookies of the Revolution.* http://www.warmcookiesoftherevolution.org/our-events/ [accessed 30 November 2013].

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Health Days

Summary: One-off day long events at schools, colleges and other venues about health
Health theme: The full range of physical and mental health issues
Theoretical target group: Staff and students attending particular institutions
Purpose: To improve the health of staff and students
Demonstration format: Variable
Venue: School or college
Length: A working day plus perhaps evening events
Number of singers and musicians: Variable
Scenery and props: Perhaps

Theory and practice

Health days are common in various institutions. My experience of them is that they tend to concentrate on lifestyle issues rather than also looking at the cultural and political factors that affect health. The focus tends to be on issues such as nutrition, physical activity or contraception. There is nothing wrong with this but a look at the wider issues that impact on health could also be easily programmed in. Many of the demonstration formats in this guide/discussion paper show how this could be done using pop music.

In terms of the day itself pop music, as well as art more generally, could have much to offer. This includes the health enhancing 'joy in the moment' of being part of something beautiful or fun. Pop music could also be way of engaging people around issues and helping to explore them. Perhaps they would even change their behaviour as a result. This guide/discussion paper contains a variety of theories and demonstration formats that might help with this. These include activities that might fit into the curriculum of some courses such as media studies (see page 159). Other events would be more stand alone.

It is also possible to see a hypothetical health day in terms of the Five Ways to Well-being model.[677] Some examples are listed below and linked to activities in a school or college. It is not intended to be comprehensive:

Connect

- This is about relationships. There are a range of songs that could be sung on this topic. See pages 141 and 172 for more details

Be Active

- Simply getting people to dance to music would be one option. However also see page 93 for other ideas

Take notice

- This could include encouraging people to really listen to every aspect of a song e.g. sound quality, emotion and meaning

[677] Friendship or connection to use the official jargon is one of the Five Ways to Well-being. New Economics Foundation (2008) 'Five Ways to Well-being' *New Economics Foundation.* http://www.neweconomics.org/projects/entry/five-ways-to-well-being [accessed January 21 2013].

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Keep learning

- People could learn how to perform pop songs and also discuss the ideas in the lyrics of particular tracks

Give

- Singing and performing to a college audience is a form of giving. It would also be possible to perform to an outside audience, e.g. in a hospital or care home. There are a range of possible demonstration formats in this guide/discussion paper that could be adapted e.g. *Spirit of Christmas* on page 117

It is worth thinking about what major gains could be expected from a health day. Are they to do with changes in individuals' health behaviour or more to do with improving the health culture and structures of the organisation itself?

In terms of the former, the cognitive, affective and behavioural approach to health education is useful to remember. Participants could gain knowledge, look at attitudes and feelings, as well as develop new skills.

In terms of the latter for example, consider if the day had any impact on the organisation's health policy and curriculum? Have partnerships, both within the school itself and with external health providers, been strengthened as a result of the day? Has the work been embedded in the everyday life of the institution?

A health day could be a good opportunity to embed the music department firmly into the health education curriculum of a school or college. The theories and demonstration formats in this guide/discussion paper could provide a starting place.

The kind of health days described in this section probably only work in a situation where there is either a captive audience, like school pupils, or at event that people have chosen to come to. At an event like a mall where people are busy doing other things their attention span may be shorter. In this case the Five Ways to Well-being approach should be used differently. One possible example could be:

Connect

- A singer or community choir could sing some songs about love. See pages 141 and 172 .

Keep learning

- William Sieghart, founder of National Poetry Day, tours libraries and festivals in the UK inviting people to come to him with their problems[678]. He then prescribes poetry to help them. He offers a poem or part of it to learn by heart, as well as to pin up somewhere to read in time of need. Others could copy this idea. There are a number of books of poetry that contain appropriate poems[679]

[678] Bryant, M. (2013) 'Poetry used as therapy in workshop coming to St John's Wood' *London Evening Standard.* 18 June 2013. http://www.standard.co.uk/news/london/poetry-used-as-therapy-in-workshop-coming-to-st-johns-wood-8663226.html#poetry [accessed 26 June 2013].

[679] An example of poetry book on the theme of stress and resilience is Goodwin, D. (ed.) (2003) *101 Poems to Keep You Sane: Emergency Rations for the Seriously Stressed.* London: HarperCollins. Another is Sieghart, W. (ed.) (2012) *Winning Words: Inspiring Poems for Everyday Life.* London: Faber and Faber.

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Take notice

- Indian head massages can be done fully clothed. As well as relaxing people, they could be asked to be aware of how their body feels

Give to others

- *Positive Psychology At The Movies* by Ryan M. Niemiec and Danny Wedding shows how to use films to help people become more emotionally healthy and resilient[680]. The sections include love, kindness and social intelligence. There could be a film quiz based around these themes to win appropriate videos

Be active

- Dancers could perform and also give out information on how to join a variety of local dance classes or groups

Alternatively there are a range of other ideas in this guide/discussion paper that could be adapted from the top-down concert or musical formats.

[680] Niemiec, R.M. & Wedding, D. (2008) *Positive Psychology At The Movies*. Cambridge, USA: Hogrefe and Huber Publishing.

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Take Me Higher[681]

Summary: Using music to help unravel the importance of emotions around issues being studied intellectually
Health theme: Can be applied to many topics e.g. sexual or emotional health
Theoretical target group: Students and academic staff
Purpose: To explore how emotions can impact on one's own beliefs and understanding of an issue
Demonstration format: Various
Venue: Educational institutes
Length: Would vary depending on educational session
Number of singers and musicians: Would vary. Recorded music could also be used
Scenery and props: Would vary depending on approach used

Theory and practice

In the last demonstration format I looked at how pop songs could be used in school and college health days. However, music could also be used at these institutions as well as I nhigher education to explore how students (or staff) feelings influence their views on different health issues.

I did a politics degree at Lancaster in the early 1980s. This was based around knowledge and intellectual critique. These are at the core of academia and I still value them. I later did a post-graduate health qualification at Bristol. This was also based around intellectual critique. However, there was also an opportunity to try out co-counselling. This is a therapeutic approach where half the time you are the client and the other half the counsellor. It uses a variety of techniques to access feelings and thoughts, reflect on them and plan future actions. Traditionally counselling tends to be about personal issues such as relationships with family or partners. However, I have also seen it used to explore other topics such as gender, racism or AIDS. (For more on co-counselling see page 230.)

Co-counselling was a revelation to me. I experienced myself get in touch with unconscious memories and irrational beliefs often held in place by painful emotions. It was also both moving and interesting to see other people do the same. It seems likely to me that many of the things I believe in my professional life are likely to be distorted by unconscious memories and feelings. I still think it is important to examine issues rationally using theories, data etc. However, exploring the impact of my own irrationality on how I see the world also seems important.

Co-counselling is not for everyone, so I am interested in how to develop other ways to help professionals and the public explore health and well-being issues at an emotional level. Using approaches from popular culture seems a good place to start. The familiar may seem less threatening. People may also be more willing to take part as it might seem fun or interesting. Pop music has a back catalogue of over 50 years now. There are songs on many different topics. The combination of lyrics

[681] Theoretically song titles can be protected by trademark law. If you want to use one for a show checkout Intellectual Property Office (2013) 'Trade mark search: by word or image' *Intellectual Property Office*. http://www.ipo.gov.uk/types/tm/t-os/t-find/tmtext.htm [accessed 14 July 2014].

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against a tune could also prove very powerful. There is always the danger here of course of being charged with manipulation in an academic context. However, if songs are used simply to get an individual response from a student rather than induce a specific setting of feelings determined before hand, I think this charge can be denied.

In practice I think there are four different stages in using music in an academic context:

1. Clarifying the purpose of using music in a particular piece of work
2. Deciding what musicals formats to use
3. Deciding what techniques to use afterwards with students
4. Deciding how to evaluate the work and share the findings

Clarifying the purpose of using music in a particular piece of work

There are probably a variety of different uses for pop music in health academia. However, at this point it might be particularly useful in:

- Helping student health practitioners examine the emotional component of their own values and beliefs e.g. around sex
- Helping student health practitioners identify undealt with feelings that may get in the way of them doing their jobs, e.g. around authority
- Helping student health practitioners identify undealt with feelings that may cause them excessive stress in their work
- Helping student health practitioners consider ways of tackling different professional situations they may encounter e.g. a song sequence about bullying for student school nurses

Deciding what musicals formats to use

To an extent the formats will come out of the purpose of the work. Formats include:

- Stimulus pieces that provoke an emotional response in students and allow reflection
- Stimulus pieces that provoke an emotional response but, perhaps because of the storyline, also invite consideration of how to respond practically and problem solve
- Pieces that provoke more of an intellectual response, where the lyrics can be discussed

Ears for Fears: Deciding what techniques to use afterwards with students

There is often a paradox in therapeutic group work that clients need to feel safe enough for normally unsafe thoughts and feelings to come up and be shared. Generally, this is way of working is different from my experience of intellectual learning where feelings are less valued. Indeed expressing feelings may be disapproved of as being anti-intellectual or on occasion un-PC. I am interested in how to begin to integrate these two worlds more.

In practice, it is obviously important to start from where any individual group of students is. There needs to be an emphasis on enforcing ground rules of safety, encouraging listening and giving people the time and space to feel and reflect. Beyond this different techniques could be used including discussion, drawing and drama. It is also important to make sure that students (or staff) are not left feeling too

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emotionally vulnerable after a session. Also, that they know where to get additional help if they need it.

Deciding how to evaluate the work and share the findings

This is particularly important when new ideas are being tried out.

Other uses of pop music in university life

In a sense although I have presented the approach as an educational tool it could equally be used as a research tool to examine people's deeper beliefs and influences. I am also interested in engaging student welfare in how to use pop music as a mental health education tool. University human resources department might also be interested

Songs

Demonstration formats that could be adapted for university include:

Teaching with an emotional slant encouraging reflection

- *Helped!* See page 95
- *That Is Your Life- In Music! (Give a Child a Future)* See page 138
- *A Birth Certificate Ain't Nothing But A Death Warrant Anyway* See page 162
- *We Can Work It Out (Reprise)* See page 170
- *Our Favourite Things* See page 198

Teaching with an emotional slant encouraging problem solving

- *The Why Factor* See page 157

Teaching with a more intellectual focus

- *Rock School* See page 159
- *There's No Business Like Health Business* See page 166
- *This House… Rocks!* See page 168
- *45 rpm: The 'Book' Club for People too Busy to Read Books* See page 175

Research

- *Waking Up to the Needs of Our Children* See page 226

Welfare issues

- *Cupid Presents: An Evening of Practical Love Songs* See page 141
- *Health Days* See page 273
- *Best Sex Ever?* See page 132
- *Last Night a DJ Saved My Life* See page 135

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Sex (plus extras)

Summary: Using the 'free contraception' cards given to young people to also give them access to free music and comedy events about health
Health theme: Mainly relationships and sexual health, plus connected issues such as alcohol and drugs
Theoretical target group: Young people using contraceptive services
Purpose: To engage young people around relationship, sex and substance issues
Demonstration format: Variable
Venue: NHS buildings and youth or community locations
Length: Variable
Number of singers and musicians: Recorded music at clinics, but at special events live singers could be used
Scenery and props: None

Theory and practice

It is important that contraceptive clinics are welcoming to everybody. This includes young people having casual sex. However, given that relationship breakdown causes so many problems, education on this topic may be an additional service to offer this age group[682]. It would need to be done in a way however that did not make some people feel unwelcome.

I used to run a health information shop that also housed contraceptive services for young men and women[683]. They were issued with a card that meant they could get free condoms. I think getting a card may have been seen as a mark of passage by some young people. Clinics could build on this and allow the card to be used to access other exciting opportunities as well. For example, these could include giving preferential access to music and stand-up gigs. (Other people would also need to be allowed in. Otherwise parents might realise that their son or daughter were using contraceptive services.) This approach is similar to the loyalty cards issued by supermarkets.

The potential gigs could be on topics such as sex, relationship and alcohol/drug themes. There are examples of what these could be like on pages129, 132 and 141.

Perhaps the cards could also give a small discount on non-alcoholic (sugar-free) drinks from some bars. One day it might even be acceptable for them to give discounts on sexy underwear and better sex guides.

The clinics themselves could show short recorded highlights of the gigs in their waiting areas. This would be to entertain and educate clients, as well as to promote the 'loyalty' card idea.

When new health centres are built I would also like to see them include a space for community use. These could be with or without a bar. They could be used by the community for their own activities. Local people then might also feel comfortable about going to NHS health entertainment events in the same venue. Some of the

[682] See page142 for information on the cost of relationship breakdown to individuals and the country. This includes both physical and mental health problems.
[683] 2003-7.

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demonstration formats listed in this guide/discussion paper could also be put on. (Though for events linked to the young people's contraceptive card, young men and women might prefer somewhere both more anonymous and edgier.)

This approach to health centres is not totally new. It echoes the Pioneer Health Centre, sometimes known as the Peckham Experiment[684]. This was set up before the NHS began.

These projects could also have a website that only members could access. This would be by entering their contraceptive card number. It could be backed up by texted and emailed information and a Twitter account. The website could include a range of information and activities. When I worked for Sunderland Teaching Primary Care Trust, around 2006 we produced a sex education online board game for a young person's sex education website. This was mainly about facts about contraception. As a member of the team involved in this project I know we did think about how to change attitudes and values however. This was in line with the cognitive, affective and behavioural approach to health education. We considered adding some questions that though they still had right or wrong answers might get young people to question their values. The questions were taken from books on different attitudes and beliefs around sex in different parts of the world and at different times in history. Below are some hypothetical examples to give a flavour of what another organisation could produce[685]:

• It's 1660. You are a 25 year-old English woman and haven't had sex. Are you normal?
Yes. Women tended to get married and have sex at a later age at this time[686].
Most of us sometimes wonder if we are normal. At different times and places, this has meant different things. Perhaps, a better question is am I happy or am I hurting myself or other people? (This statement would appear after each answer)

• You are a Choroti man from South America. When you make love, you spit in your partner's face. Are you normal?
No, it's the woman who does this[687]

• You are a man of the Toda tribe in India. Your wife has married several other men. She has sex openly with others as well. You are OK with this. Are you normal?
Yes, you would be considered a bad person if you tried to stop her[688]

[684] The Peckham Experiment was an early attempt in London to create a health centre where people could stay fit as well as seek medical advice. Pioneer Health Foundation (2013) 'The Peckham Experiment In the 21st Century ' *Pioneer Health Foundation.* http://thephf.org/index.php/history [accessed 23 February 2013].
[685] Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* pp.110-111. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].
[686] Tannahill, R. (1989) *Sex in History*. London: Cardinal. p.329.
[687] Ford, C.S & Beach, F.A. (1965) *Patterns Of Sexual Behaviour*. London: London University Paperbacks (Methuen). p.59.
[688] Ford, C.S & Beach, F.A. (1965) *Patterns Of Sexual Behaviour*. London: London University Paperbacks (Methuen). p.120.

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• You are an unmarried young man of the Keraki tribe in the Pacific. You have gay sex. To stop having a baby you eat limes. Are you normal?
Yes. All young men of the Keraki had gay sex until they got married[689]

Pictures could also be included to make the whole things more appealing.

For possible questions for a different health board game see page 180. For other ideas for games for a sexual health website see the Brook website[690]. Also see page 255 for a more expensive possible game idea. (The pub quiz demonstration format on page 180 could also be adapted.)

[689] Ford, C.S & Beach, F.A. (1965) *Patterns Of Sexual Behaviour*. London: London University Paperbacks (Methuen). p.140.
[690] Brook (2014) 'Games' *Brook.* http://www.brook.org.uk/index.php/more/games . [accessed 25 March 2014]. Though I wonder how much educational impact these kinds of games have. Perhaps they can reinforce messages presented in more conventional ways?

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Happy Museums

Summary: Happy museums are a new concept. They could perhaps come to include music as part of their mission to create the conditions for well-being and to protect the environment
Health theme: All aspects of health and well-being
Theoretical target group: This would vary according to individual projects' or museums' priorities
Purpose: Promote human well-being and environmental sustainability
Demonstration format: Traditional museum activities plus musical performances
Venue: Museum setting plus possible outreach
Length: Ongoing throughout the year
Number of singers and musicians: Would vary depending on project
Scenery and props: Would vary depending on needs of different acts

Theory and practice

Zest Fest, on page 261, could be a one off event or could run annually. But even in the latter case, it would only be for a few days a year. Perhaps however its approach and content is important enough to be made available all year round. Tying in with a museum might be one possibility.

The Happy Museum Project began in the UK in 2011. On it website it says *'Whilst many museums appreciate their position at the heart of their community and combine scholarship, stewardship, learning and a desire for greater participation, HMP shows that the context is now different. Climate change, pressures on the planet's finite resources and awareness that a good, happy society need not set economic growth as it most meaningful measure offer a chance to re-imagine the purpose of the museums.*

The project takes a view of sustainability which looks beyond financial and resource management and considers a museum's role as steward of people, place and planet, supporting institutional and community resilience in the face of global financial and environmental challenges[691]*.'*

The revised manifesto principles of the Happy Museum Project are to:[692]

1. Create conditions for well-being
2. Pursue mutual relationships
3. Value the environment and be a steward of the future as well as the past
4. Be an active citizen
5. Learn for resilience
6. Measure what matters

Although it is still labelled the Happiness Museum Project, in the revised manifesto other feelings are highlighted as an important part of being human too.

[691] The Happy Museum (2013) 'About Us' *The Happy Museum*. http://www.happymuseumproject.org/about-us [accessed 28 May 2013].
[692] The Happy Museum (2013) 'The Revised Manifesto Principles' *The Happy Museum*. http://www.happymuseumproject.org/revised-manifesto-principles [accessed 28 May 2013].

Go to page 10 to see how to find songs and lyrics mentioned in this document

Museums have received funding to build this approach into their everyday work. This could be exploring war in the case of the Imperial War Museum North or to create a more positive sense of place in the case of Reading Museum[693]. Pop music could possibly be included into this kind of work depending on the theme.

However, I would argue that there is also a need for a network of Happy Museums that would look more directly at issues of human well-being in a sustainable future. If there was not the money to fund this, an alternative could be a series of touring exhibitions.

The theme of the museums or exhibitions could be 'The Meaning of Life'. (Though it might be best to use this as a subtitle and have something more exciting as the main heading.) It could include exhibits, workshops and other activities.

Talks and exhibition around the meaning of life

Exploring the meaning of life would be both from a biological angle and a philosophical one. The biology side would look at how evolution has given human being certain physical, psychological/emotional and social needs. The philosophy side would discuss how these can be met in a fair and sustainable way for everybody.

An exploration of the importance of all feelings and not just happiness would obviously be important.

Feelings are important partly because without them people's lives lack meaning. This has been shown when the emotional part of individuals' brains has been damaged. They can still reason but find it difficult to make a decision and act[694].

Letting out feelings, in particular crying, may be seen as being a baby or a 'sissy', especially in boys. However, letting feelings out may be part of our biology. It may be a way of getting stress out of the body and returning to a happier state[695]. Crying may also have evolved to bring people closer together[696] (Society's negative beliefs may mean crying does not work for everyone. Evidence also suggests that people get most benefit from crying when there is someone there to support them[697].)

[693] The Happy Museum (2013) 'Commissioned Projects' *The Happy Museum*. http://www.happymuseumproject.org/commissioned-projects [accessed 28 May 2013].
[694] Damasio, A. (2009) *'Antonio Damasio: This Time With Feeling. Chapter 04. How Emotion Affects Decision-Making'* ForaTv. (00:00 -04:48/04:48) http://fora.tv/2009/07/04/Antonio_Damasio_This_Time_With_Feeling [accessed 15 January 2014].
[695] Orloff, J. (2010) 'The Health Benefits of Tears' *Psychologies Today*. http://www.psychologytoday.com/blog/emotional-freedom/201007/the-health-benefits-tears [accessed 30 November 2013].
[696] Science Daily (2009) 'Why Cry? Evolutionary Biologists Show Crying Can Strengthen Relationships' *Science Daily.* http://www.sciencedaily.com/releases/2009/08/090824141045.htm [accessed 30 November 2013].
[697] Rottenberg, J. (2010) 'Crying Is Not Always Beneficial' *Psychologies Today.* http://www.psychologytoday.com/blog/charting-the-depths/201007/crying-is-not-always-beneficial[accessed 30 November 2013].

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Attitudes to crying may be changing however. A 2012 survey showed that 74% of men aged 55 and over had cried to music whereas 84% of 18-24 year old men had[698].

Holding feelings in may be a behaviour people learn early in life, e.g. through muscle tension. This is expressed in the English language in terms such as the 'stiff upper lip'. This may lead to long term distortions of the body[699].

Some forms of depression may also come from shutting down emotions such as anger. People may end up not able to feel much at all and becoming depressed[700]. Not being able to cope with suppressed feelings such as anger may also lead to it coming out in rage and violence[701].

People may also try to cope with difficult feelings by turning to alcohol or drugs[702].

Not being able to talk about feelings safely can also damage relationships with lovers or family[703].

Emotions are important in the workplace too. Research by Daniel Goleman showed that '*… two out of three – of the abilities deemed essential for effective performance were emotional competencies. Compared to expertise and IQ, emotional competence mattered twice as much. This held true across all categories of jobs, and in all kind of organisations'*[704].

In addition in *Emotions and Beliefs: How Feelings Influence Thoughts'* the authors state that *'… the way in which in which beliefs are influenced by emotions is therefore highly relevant to the understanding of socio-political events such as intergroup hostility and violence'*[705]. By extension I would say this is true of all aspects of lives at home, at work or in our communities. It would seem important then that we all learn as much as we can about emotions. I do not believe that this is a subject that is covered well in schools or in everyday life. Yet it seems vital if people are to have meaningful lives.

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[698] And overall almost 90 per cent of women admitted crying to a piece of music. The Telegraph (2012) 'REM's Everybody Hurts voted most depressing song of all time' *The Telegraph*. 31 January 2012. http://www.telegraph.co.uk/culture/music/music-news/9051673/REMs-Everybody-Hurts-voted-most-depressing-song-of-all-time.html [accessed 15 April 2014].

[699] Keleman, S. (1989) *Emotional Anatomy.* Berkeley: Center Press.

[700] Busch, F.N. (2009) 'Anger and Depression' *Advances in Psychiatric Treatment.* 15. pp. 271-278. http://apt.rcpsych.org/content/15/4/271.full [accessed 14 January 2013].

[701] Mind (2013) 'Anger' *Mind.* http://www.mind.org.uk/information-support/types-of-mental-health-problems/anger/ [accessed 30 November 2013].

[702] Mental Health Foundation (2013) 'Alcohol' *Mental Health Foundation.* http://www.mentalhealth.org.uk/help-information/mental-health-a-z/A/alcohol/ [accessed 30 November 2013].

[703] Heitler, S. (2013) 'How to Express Feelings... and How Not to' *Psychologies Today*.http://www.psychologytoday.com/blog/resolution-not-conflict/201305/how-express-feelings-and-how-not [accessed 30 November 2013].

[704] Goleman, D. (1998) *Working with Emotional Intelligence.* London: Bloomsbury Publishing Plc. p.31.

[705] Frijda, N.H., Manstead, A.S.R., & Bern, S. (eds.) (2000) *Emotions and Beliefs: How Feelings Influence Thoughts.* Cambridge: Cambridge University Press. p.4.

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Any focus on emotions should always be on practical information for people to use in their lives. However, depending on the individual Happy Museum the more academic focus could vary. So it could be on the biology of feelings or alternatively how different people have dealt with them at different times in history[706].

Music and the meaning of life

Music can be used as a way of attracting and engaging people. This could include songs and approaches listed elsewhere in this guide/discussion paper. Possible ideas could include:

- Workshops where people use song lyrics to intellectually explore thoughts and feelings on different themes. See page 175
- Workshops where people more actively use music, dance and discussion to explore how to get the most out of their own lives. See page 211
- A music festival where appropriate music could be performed as a way of attracting people to the subject of the meaning of life and then engaging them around it. This could songs about changing the world, as part of the sustainability focus of the Happy Museum Project
- Backup materials including music CDs to support the above. See page 112

In addition to these there could be an indoor or outdoor film festival showing some of the films highlighted in *Positive Psychology At The Movies* by Ryan M.Niemiec and Danny Wedding[707]. The book focuses on films that show how people can become more emotionally healthy and resilient.

There could also be outreach projects to go with the work in the main centre itself.

Other approaches that could be used to explore people's attitude to feelings could include ideas from other parts of the world.

In India, Dr Madan Kataria invented the practice of Laughter Yoga[708]. This is where laughter is brought on without jokes or humour but through physical activities (and fun). This is so that people can routinely access the physical and psychological benefits of laughter.

In Japan there is trend for cafés where people go to watch movies that make them cry[709]. This is as a way of releasing stress. (Of course, merely letting feeling out may not be enough to deal with the underlying problem. This may require discussion between people, therapy or even social change.)

[706] See for example Walton, S. (2004) *Humanity: An Emotional History.* London: Atlantic Books.
[707] Niemiec, R.M. & Wedding, D. (2008) *Positive Psychology At The Movies.* Cambridge, USA: Hogrefe and Huber Publishing.
[708] Laughter Yoga (2013) 'What is Laugher Yoga' *Laughter Yoga.* http://www.laughteryoga.co.uk/ [accessed 28 May 2013].
[709] Witchalls, C. (2007) 'Join the blub: The benefits of crying' *The Independent*. http://www.independent.co.uk/life-style/health-and-families/health-news/join-the-blub-the-benefits-of-crying-444108.html [accessed 28 May 2013].

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Happy Museums could even host a Duke of Edinburgh style award around emotional literacy[710]. This could take in a range of activities including reading, music and art activities and educational/therapeutic groups.

Sex and the Happy Museum

The philosopher Alain de Botton has spoken about the need for museums to help people in their everyday lives[711]. He said:
'Now I believe we should … learn to arrange our museums of art according to the needs of our psyche. That this is the thing that should come first not the date[712],'
and
'Another floor, another area of the ideal museum should I think be devoted to love because love is really tricky.[713],'

As part of exploring the meaning of life Happy Museums could also look at love, sex and relationships. Feelings would obviously be part of this but so would other topics.

Perhaps Happy Museums could also become a focus for sex education. Caregivers who find it difficult to talk to their small children about sex could take them to an exhibition instead. This would explain things in a way that a child could understand and allow a conversation to take place with the caregivers.

To become a sexually happy and safe adult needs more than just knowledge of where babies come from however. Most sexual activity is not about reproduction. Indeed perhaps too much focus on this can lead to homophobia as it makes non-heterosexual activity seems 'unnatural'. Real sex education is therefore also about communication skills, confidence and self esteem, as well as feeling comfortable with emotions, touch and your own body.

Older children and adults might also enjoy and benefit from seeing Western society's attitudes to love and sex in a historical and cultural context[714] [715]. Museums seem an ideal place to do this, as do art galleries.

Music could play a part in all this. See pages 132 and 172.

[710]The Duke of Edinburgh's Award (2014) 'Welcome to The Duke of Edinburgh's Award' *The Duke of Edinburgh's Award*. http://www.dofe.org/ [accessed 1 September 2014].
[711] The Rijksmuseum in Amsterdam agreed that he could actually do this from 25th April to the 7th September 2014. See The School of Life. (2014) 'Art as Therapy at the Rijksmuseum, Amsterdam' *The School of Life.* http://rijks.artastherapy.com/ [accessed 28 May 2014].
[712] de Botton, A. (2013) 'Alain de Botton on Art as Therapy' *YouTube.* (28:21-29:37/45:17) http://www.youtube.com/watch?v=gFnNgTSkHPM [accessed 27 January 2014].
[713] de Botton, A. (2013) 'Alain de Botton on Art as Therapy' *YouTube.*(33:45-33:51/45:17) http://www.youtube.com/watch?v=gFnNgTSkHPM [accessed 27 January 2014].
[714] See for example Ford, C.S & Beach, F.A. (1951) *Patterns Of Sexual Behaviour*. New York: Harpers & Brothers.
[715] Tannahill, R. (1989) *Sex In History.* London: Cardinal.

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Songs of Praise and Reflection

Summary: Use of song with a Christian audience to explore issues common to public health and religion
Health theme: Loving oneself, love and mental well-being in the family and community, and social justice and equality
Theoretical target group: Christian groups
Purpose: To raise awareness of issues around mental and physical health for the individual, community and society
Demonstration format: Choir, groups and/or recorded music
Venue: Religious venues
Length: Could vary
Number of singers and musicians: Could vary
Scenery and props: Religious

Theory and practice

I must confess I am not religious. However, I do see parallels between religion and health education. On a trivial note they are both keen on 'themed days' be it Lent, saints' days or World Aids Day. Both are also interested in issues around the individual, the family, the community, fairness, sex and, often, food. More generally there are issues for both around how to educate people about how to live. Finally both have something to say about how society should be organised.

I once accidentally sat through a Christian stand-up routine in a lecture theatre in a northern city. It was packed. I was wet and hemmed in. It was very good. The Church more than the state, I feel, has understood over the centuries how to use popular culture and a sense of theatre to engage people. Music has been a key part of this.

I am aware that hymns and much contemporary Christian music are often songs of praise, rather than being about promoting Christian values[716]. However, this is not always the case. Superchick were a Christian alternative rock band[717] from the USA. They wrote songs about issues like bullying e.g. *Hero* This does not mention God but promotes Christian values and responsibilities. There are also mainstream pop songs, particularly American ones, which contain Christian references. The song to a new born child *I Hope You Dance* by Lee Ann Womack is one example. In addition, there are many more secular songs about values familiar to Christianity, e.g. of universal love or support for those in need. (See my Spotify playlists for examples[718].)

Perhaps there is an opportunity here for health education workers and churches to explore with each other how to use pop music. It would be a chance to look at issues of interests to both of them. Depending on the priorities of the particular

[716] I appreciate that values can still seep into songs of worship. As a child at school we belted out *All Things Bright And Beautiful*. However, the values behind some of its lyrics have been controversial at times. Christiansen, R. (2007) 'The story behind the hymn' *Daily Telegraph.* http://www.telegraph.co.uk/culture/music/3668059/The-story-behind-the-hymn.html [accessed 3 February 2014].
[717] Christian alternative rock is an actual genre and not just a description I'm giving them.
[718] See my Spotify account. Go to page 10 for more information.

Go to page 10 to see how to find songs and lyrics mentioned in this document

denomination, this could be issues around how individuals should live their lives or how to meet the needs of others in the local community and wider society. Music could be used to attract people to an event and inspire them emotionally or intellectually to look at an issue. In addition, it could create a sense of community and be a motivating tool to use in everyday life.

Secular songs could be mixed with religious ones. They could be performed live by individuals or a choir. Alternatively some pieces could be recorded.

The format of events could vary from being more top-down to being more participative. People could be invited to join in the singing as well as to discuss the issues raised. Support could be offered by health or pastoral staff if needed.

It could be a one off event or something that got built into different parts of Church life.

A variety of different demonstration formats could be used.

I have used Christianity as an example because it is the religion I am most familiar with. However other faiths may also be interested in the approach. It is worth noting though that some, but not all, Muslims are wary of music. This is mainly because of its historical association with sexuality[719].

Songs

Food and drink

Lent is a time in the Christian calendar for giving things up. Traditionally the Church has also pronounced on issues around gluttony and alcohol. *Food Glorious Food* on page 106 could be adapted for a faith audience to look at these issues.

Love and sex

Christianity has a wide definition of love that includes all humanity. In terms of the couple relationship many of the songs on pages 141 and 172 could be used to look at how to love. In terms of sex perhaps the tracks on page132 could be used to start off a debate about values

Emotional well-being

Say A Prayer by Rhiannon is about prayer and keeping going in hard times. *Grateful* by Art Garfunkel is about appreciating the good things in your life and includes a verse about faith. I also particularly like *With You* by Delphys[720]. There is also the Libby Roderick song *Body Is The Temple.* This has a spiritual dimension to it, which may or may not be Christian. As an atheist it reminds me of the relationship between our bodies, feelings and thoughts. Other tracks about emotional well-being can be found on pages 95,135 and 202.

[719] Harris, D. (2006) 'Keeping the Faith' *Link*: *Connecting The Music Education Community*, 11, Autumn 2006.

[720] This is on their album *Ocean Born*. If you ever come across it please let me know, as I have never had a copy of the original. Email me at mail@andhealth.org .

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Family relationships

The musical on pages129 and 170 could be used with a Christian audience to raise issues about family life.

Social issues

Many of the tracks in the Christmas section on page117 could be used all year round. It includes the UK number one *Caravan Of Love* by the Housemartins. This is an openly Christian track. Other demonstration formats that are appropriate here include *45 rpm: The 'Book' Club for People too Busy to Read Books* on page 175, *Our Favourite Things* on page 198 and *Lanterns in the Street* on pages 222.

Death

This is an issue that traditionally the Church has dealt with. The songs of page 162 could be used in training clergy.

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Fully Alive: Centres for Human Growth

Summary: Use of music to recreate or reinvigorate growth centres
Health theme: Emotional well-being
Theoretical target group: Slightly more alterative types originally and then a wider range of people
Purpose: To make growth centres popular again
Demonstration format: Variety of approaches
Venue: Growth centre
Length: 365 days a year
Number of singers and musicians: Would vary
Scenery and props: None

Theory and practice

I said on page 286 that I was not a believer. However, I am still interested in some of the same issues as religions, e.g. how to live your life and relate to others. I described on page 230 my experiences with Co-counselling International. CCI came out of the changes that occurred with the counterculture of the 1960s and 1970s. At the same time and from the same roots, personal growth centres were set up as places where people could try out new ways of being[721]. They were often partly therapy centres but not medical.

The most famous was, and probably still is, Esalen in California. Today it continues to offer a range of courses and other activities[722]. These include:

- Relationship and self
- Mind and psychology
- Mediation and spirituality
- Body and movement
- Arts and creativity
- Leadership and society
- Nature and sustainability

However, from my view point in the North East of England, elsewhere they often seem to have died out or changed their focus. Even spas for the body seem to be more popular now than more holistic centres that look at a wider range of human needs.

Therapy has gone more mainstream of course and is part of the services that the NHS commission. I believe that this is a good thing but I regret that it seems to be so problem focused. I wish it was also about human potential and integrated with other approaches such as those listed at Esalen.

I wonder if such centres could be re-established built around music and including some of the formats described in this guide/discussion paper. These would be both

[721] For more on personal growth check out Postle, D. (2014) 'Welcome to the ebook library Downloads page' *The Mind Gymnasium.* http://www.mindgymnasium.com/ebooks/pages/LTHSWebSpace05.htm [accessed 3 June 2014].
[722] Esalen (2014) 'Learn' *Esalen.* http://www.esalen.org/learn/ [accessed 2 June 2014].

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approaches that might initially attract people in and also those that are more emotionally or intellectually stretching. In particular I am thinking of:

- *Helped!* See page *95*
- *Count Down to Happiness* See page *111*
- *We Can Work It Out* See page *129*
- *Last Night a DJ Saved My Life* See page*135*
- *Cupid Presents: An Evening of Practical Love Songs* See page *141*
- *A Birth Certificate Ain't Nothing But A Death Warrant Anyway* See page *162*
- *There's No Business Like Health Business* See page *166*
- *We Can Work It Out (Reprise)* See page *170*
- *Ann Sinners Parties* See page *172*
- *45 rpm: The 'Book' Club for People too Busy to Read Books* See page *175*
- *Singing for Health Choir* See page *187*
- *The On Fire Empowerment Choir 188*
- *Loud and Clear!* See page *196*
- *Move That Body, Sweat That Brain* See page *202*
- *We Are a Circle 205*
- *Is That What You Really Want? Moving Towards the Life You Desire* See page *211*
- *Lanterns in the Street* See page *222*
- *Intentional Communities* See page *229*
- *Zest Fest: Festival of Music and Well-being* See page *261*

Existing centres may also be able to make use of these approaches.

Good market research would be useful to check out whether I am right or not.

Go to page 10 to see how to find songs and lyrics mentioned in this document

NHS: Network for Health Singers[723]

Summary: Talent contest to find volunteers for a musical health network. Could also be a way of publicising health in the media. There could be a prize for the winners but anyone interested could be asked to stay involved
Health theme: All aspects of individual and community health
Theoretical target group: Anybody with musical talent and/or enthusiasm
Purpose: To recruit music and health volunteers to perform shows and musicals
Demonstration format: Performances and interviews
Venue: Perhaps a college or university performing arts space
Length: A weekend
Number of singers and musicians: A small number of musicians would be needed to support and judge contestants
Scenery and props: None

Theory and practice

A song contest could be used to recruit volunteers to become singers, musicians and directors for a health singers' network. Over a weekend contestants could be tested on a range of different song genres, as well as on their acting skills and health knowledge. In addition they could be mentored on how to develop in these areas, as well as how to work effectively in a group.

Contestants could be categorised in terms of different kinds of music and instrument, as well as acting and directing ability. Winners could receive a prize as long as they agreed to become network members. Everybody entering however would be encouraged to stay involved even if it was only in a choir.

An NHS Foundation Trust could use this format to build up a network of health music volunteers from their membership. (For more on this see page 270.) It would be useful for them to work with an arts organisation on both this event and the resulting network. A local media organisation might be interested in tying in with the contest as well. (The approach could be used by health organisations other than trusts of course.)

Other health agencies, other than NHS ones, might also be interested in creating a network in some places.

A good time to hold the contest might be during Our Big Gig. This is a community music celebration held across England[724]. It encourages both professional and amateur musicians to perform over one single weekend. A key feature is that the audience are also encouraged to take part in music. This is both at the gig and throughout the year at community music making events. In 2014 it will probably be held for a few days in July. There is funding for the event until 2016.

[723] Not to be confused with any other organisation that uses the initials NHS.
[724] Superact (2013) 'Our Big Gig' *Superact.* http://www.superact.org.uk/ourbiggig/ [accessed 14 July 2013].

Go to page 10 to see how to find songs and lyrics mentioned in this document

Nearly finished: Appendices and more

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Final thoughts

I started thinking about writing three pages of new ideas about pop and health music on the train back from the De Haan Research Centre[725]. That was in May 2012. Now over two and a half years later, I am on page 294. Almost finished. Well done me.

Congratulations too to you for reading this far. And even if you have just dipped in, I would still invite you to try some of the approaches to see how they can be made to work.

I'd also encourage you to let yourself enjoy and be moved by the process of working with music and lyrics. I believe that health education should be a living, breathing thing rather than merely sterile and professional. Indeed, I encourage an even greater emphasis on wellness. By this I mean how we relate to other people in our lives, communities and the wider world as well as to ourselves. Much of this is about dealing with feelings and our conditioning.

However, I do also think that it is important for health education to be methodical, so that art and creativity is blended with social science data, research and theory, as well as ideas from the natural sciences.

I'm not a musician and most of the ideas in this guide/discussion paper haven't been tried out. Some may work better others. Some may even be duds. It is impossible to say at this stage. There are also probably loads of possible formats for using pop music that I haven't thought of. I hope so. I also hope that in writing this guide/discussion paper I may have helped you to think of some of your own. Perhaps both the theoretical models and practical issues I have presented will help you here.

If you do think of any new approaches please let me know[726]. Similarly if you adapt or try out any of the demonstration formats I'd love to find out.

Finally if you have enjoyed reading about using pop music as a health improvement tool or found it useful, please tell friends and colleagues about it. Then discuss it whilst perhaps checking out some of the tracks that I have listed[727].

PS
Why is it in the secular world that music is really only used for entertainment? I'd like to issue a friendly challenge to all musicians as well as public sector funded musical venues. Be more adventurous in what you do sometimes. Nurture the human condition.

[725] Sidney De Haan Research Centre for Arts and Health at Canterbury Christ Church University.
[726] Email me at mail@andhealth.org .
[727] If you want to follow me on Twitter go to https://twitter.com/MarkBurns1960 .

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Useful websites

Advertising

- ***Theoretical overview of music in advertising***: http://humdrum.org/Huron/Publications/huron.advertising.text.html
- ***Fresh - Smoke Free North East*** used *Every Breath You Take I'll Be Watching You* to promote not smoking: http://www.freshne.com/everybreath/
- ***Jingle Brokers***: http://www.jinglebrokers.com

Community radio etc

- ***Instore Music Solutions*** offer some services of interest to charity shops: http://www.imsradio.net/index.php/products.html [accessed 28 July 2014].
- ***Radio 1 Radio ballads*** on social themes including HIV: Go to http://www.bbc.co.uk/radio2/radioballads/2006/
- ***Special licences for community radio***: http://www.ofcom.org.uk/radio/ifi/rbl/rsls/

Evaluation

- ***Evaluating Community Arts:*** http://www.arts.vic.gov.au/Research_and_Resources/Resources/Evaluating_Community_Arts_and_Well-being

Festivals and events (UK)

The below festivals may offer inspiration around how to organise your own. It may also be possible to tie in with some of the other national events to promote health and well-being.

- ***Anxiety 2014*** is an arts festival in London around anxiety, that includes music in its approach: http://anxiety2014.org/
- ***Big Green Gathering*** in Hertfordshire, which has an environmental theme: http://www.big-green-gathering.com
- ***Buddhafield festivals*** in Devon, include talks on personal and social change from a Buddhist perspective: http://www.buddhafield.com/index.php?festival=about
- ***Chase Park Festival*** in Gateshead - Mix of able bodied and disabled artists: http://www.keirogroup.co.uk/chase-park-festival
- ***Fun Palaces*** are a network of organisations in October putting on interesting events to meet the needs of their local communities: http://funpalaces.co.uk/about/manifesto/
- ***Glastonbury Festival of Contemporary Performing Arts*** - As well as the music it hosts a range of green, political and spiritual events: http://www.glastonburyfestivals.co.uk/
- ***Greenbelt Festival*** in Cheltenham - Christianity with a social conscience: http://www.greenbelt.org.uk
- ***How The Light Gets In*** is described as the philosophy and music festival at Hay: http://howthelightgetsin.iai.tv/2014-programme/event-tickets/all-sessions/
- ***Leamington Peace Festival*** - Event promoting peace, equality and environmental issues: http://www.peacefestival.org.uk
- ***Learn To Play Day*** is a national event encouraging people to take up music: http://www.learntoplayday.com/

Go to page 10 to see how to find songs and lyrics mentioned in this document

- ***Meltdown*** at the Southbank Centre in London. The 2013 festival was curated by Yoko Ono and as well as music and art included events about activism: http://www.southbankcentre.co.uk/whatson/festivals-series/yoko-onos-meltdown/
- ***Our Big Gig*** is a community music celebration held across England. It encourages both professional and amateur musicians to perform over one single weekend. The audience are also encouraged to take part at the gig and throughout the year at community music making events. For more information see: http://www.superact.org.uk/ourbiggig/
- ***Oxjam -*** Oxfam encourages volunteers to play gigs to raise money for them in October: http://www.oxfam.org.uk/oxjam/what-is-oxjam
- ***Raise Your Banners*** - Socialist songs about social conditions and social change performed in Bradford: http://www.raiseyourbanners.org
- ***Stereo-Hype*** - A 2014 mental health and music festival in Birmingham aimed at the local African and Caribbean community: http://www.time-to-change.org.uk/stereo-hype2
- ***The Wilderness Festival*** in Oxfordshire includes debates as well as music: http://www.wildernessfestival.com/

For more general information about festivals and related issues try:

- ***The Association of Independent Festivals:*** http://www.aiforg.com/
- ***The Association of Festival Organisers:*** http://www.festivalorganisers.org
- ***Gigs4Charity*** is an organisation concerned with helping raise money for charities by putting on musical and comedy events: http://www.gigs4charity.org/about.php
- ***Live 8*** - 'To make poverty history To make promises happen': http://www.live8live.com/
- ***Health at festivals:*** The NHS have tips on this topic at http://www.nhs.uk/Livewell/Festivalhealth/Pages/Survivalguide.aspx
- ***New Games UK*** is a site for people wanting to find alternatives to sport that may work at some festivals: http://www.newgamesuk.org/index.html [accessed 21 September 2014].
- ***Wiki Festivals*** to find volunteers: http://www.wikifestivals.com/volunteer

Health issues CD websites

- ***The Colour's Coming Back*** CD about people with cancer: http://www.thecolourscomingback.ca/en/index2.asp
- ***Manque pas d'air!*** CD for children who suffer from respiratory diseases: http://www.musique-sante.org/en/cd-%E2%80%9Cmanque-pas-dair%E2%80%9D-0
- ***Maria Logis' songs*** about her experience of cancer: http://marialogis.com/landing
- ***Vienna Vegetable Orchestra***, who play music on vegetables: http://www.gemueseorchester.org

Health issues in hospitals

All except * are about hand washing and/or diseases people pick up in hospital.

- ***Chelsea and Westminster Hospital**** a song about flu vaccination: http://www.youtube.com/watch?v=f-bnEShIURo&feature=c4-overview&list=UUK8AuXlCf9OtvKdjGKpfhsA

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- ***Crouse Hospital germ song***: http://www.youtube.com/watch?v=Vhvwhvf4_to&feature=related
- ***Detroit Medical Center germ song***: http://www.youtube.com/watch?v=grlLT2BhR4w&feature=related
- ***Indiana Wesleyan University students***: http://www.youtube.com/watch?v=MVpRlWDRWeU&feature=fvwrel
- ***The Laryngospasms**** are a group formed by anaesthetists who sing parody songs about their work: http://www.thespasms.com/fr_laryngospasmshome.cfm
- ***Lewisham and Greenwich NHS Choir**** sing about looking after people: http://www.nhschoir.co.uk/watch-the-video/
- ***Sierra Vista Regional Medical Center***: http://www.youtube.com/watch?v=NFGIrWLwJ10&feature=related
- ***Northwestern Memorial Hospital Chicago***: http://www.youtube.com/watch?v=16ZN8VPvysE&feature=related
- ***University Hospital of South Manchester MRSA songs***: http://www.youtube.com/watch?v=vL6wI4pX840
- ***WHO Hand Wash Jive***: http://www.youtube.com/watch?v=sS-KyhAzeUY&feature=related

Legal issues

- ***Ofcom***: http://consumers.ofcom.org.uk/2011/05/a-guide-to-community-radio/
- ***Music Publishers Association:*** Legal issues around using printed music: http://www.mpaonline.org.uk/licensing-music-copyrights
- ***Performing Rights Society*:** Licences for recording other people's music or playing it live: http://www.prsformusic.com/Pages/default.aspx
- ***PPL*** - Licences for playing recorded music or music videos in public: http://www.ppluk.com/

Musicals for adults

- ***Hot Flashes - The Musical***: http://www.hotflashesthemusical.com/
- ***Menopause The Musical***: http://www.menopausethemusical.com/

Musicians

- ***The Arts Council*** has local branches and may be able to help: http://www.artscouncil.org.uk/who-we-are/contact-us/
- ***Contact any celebrity:*** http://contactanycelebrity.com/cac/
- ***Equity***: http://www.equity.org.uk/ and
- ***The Musicians' Union***: http://www.musiciansunion.org.uk/ can both advise on rates of pay
- ***Generator*** can help with information about a range of issues around professional music: http://www.generator.org.uk/
- ***Soundsense*** is an organisation for professional community musicians: http://www.soundsense.org/

Older people

- ***Young at Heart*** older people's rock choir: http://www.youngatheartchorus.com
- ***The Zimmers*** pop band of older people: http://www.thezimmers.co.uk/

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Schools and young people

- ***Arts Award*** is an arts certificate that young people can do in their own time: http://www.artsaward.org.uk/site/?id=64
- ***Creative Partnerships*** use music and arts as tools to help young people develop their ability to think for themselves: http://www.creative-partnerships.com/
- ***Broadchart*** - Downloadable chart tracks etc from last few decades for schools: http://www.broadchart.com/
- ***Health education songs and musicals for children:***
  - http://www.healthrock.com/
  - http://www.songsforteaching.com/
  - http://www.cherylmelody.com/
  - http://www.outoftheark.com/
  - http://http://pbskids.org/rogers/songlist/
  - http://starshine.co.uk/
  - http://www.singup.org/
- ***Hip Hop Public Health Education Center at Harlem Hospital***:
  - http://www.nyc.gov/html/hhc/harlem/html/services/hip-hop.shtml
  - http://hiphoppublichealth.org/
- ***Johnny Condom Theme Tune***, a brief sex education message: https://www.youtube.com/watch?v=fz86g-S3OJI
- ***LitTunes*** lesson plans for English classes that tie in with pop song lyrics. Some may be appropriate for health education lessons:
  - http://www.corndancer.com/tunes/tunes_main.html
  - http://www.corndancer.com/tunes/tunes_lp019/lp01_soundtrack.html
- ***M.U.S.I.C. Inc.*** A searchable database of songs for teachers of different subjects: http://www.learningfromlyrics.org
- ***Nathan Timothy Foundation***, addressing the emotional health and well-being of children and young people through song writing in schools: http://www.nathantimothyfoundation.org/
- ***Partnership For a Healthier America*** 'Songs for a Healthier America': http://ahealthieramerica.org/songs/
- ***Orange RockCorps*** is a scheme to encourage volunteering and reward it by free gig tickets: http://www.orangerockcorps.co.uk/
- ***Rock Hall of Fame*** (Lessons plans based around music): http://rockhall.com/education/resources/lesson-plans/
- ***Teeth -The Musical***: http://www.jumpcuts.org.uk/shop/shop/films/teeth_the_musical/
- ***Youth Music*** organisation and their Feedback magazine: http://www.youthmusic.org.uk/

Social issues

- ***Andrew Lansley Rap***, a song about an English health minister and his policies: http://www.youtube.com/watch?v=Dl1jPqqTdNo
- ***BBC history*** programme in part on how music was used in the nineteenth century to educate about alcohol abuse: http://www.bbc.co.uk/radio4/history/pip/b31in/
- ***Born This Way Foundation***, set up by Lady Gaga: http://bornthiswayfoundation.org/

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- ***Complaints Choirs***:
  - http://www.complaintschoir.org/
  - http://www.youtube.com/watch?v=2w84qzHdEms&feature=related
  - http://www.bbc.co.uk/radio4/womanshour/04/2007_52_thu.shtml
- ***Centre for Political Song***: http://www.gcu.ac.uk/politicalsong/
- ***Hepatitis C*** advert around famous rock musicians: http://www.guardian.co.uk/society/video/2010/mar/04/nhs-hepatitis-c
- ***Hip Hop Psych*****,** a site about hip hop and mental health: https://sites.google.com/site/beckyinkster/the-hip-hop-psych-project
- ***Music in Prisons,*** as site about music with prisoners, ex-prisoners and people at risk of offending: http://www.irenetaylortrust.com
- ***Music for Change***, using music to promote social change and cultural diversity: http://www.musicforchange.org
- ***NHS - The Musical***: http://www.youtube.com/watch?v=maiC_TPgl9Q and http://en.wikipedia.org/wiki/NHS_the_Musical
- ***Raise Your Banners*** - Songs about social conditions and social change performed in Bradford: http://www.raiseyourbanners.org
- ***Shipyard Songwriters*** - Songs with meaning: http://www.shipyardsongwriters.com/#/about/4550432392
- ***WHY (World Hunger Year)***, a forerunner to BandAid: http://www.worldhungeryear.org/
- ***ZDogg MD:*** Health parody songs http://zdoggmd.com/
- ***2012 London Olympics:*** Opening ceremony tribute to the NHS/children's literature http://www.youtube.com/watch?v=ReJjvlipXpM

Song books and sheet music etc

- Alternative lyrics for *My Favourite Things* to spark discussion: http://www.hbingham.com/humor/jandrews.htm
- ***The Green Book of Songs***: They produce lists of songs under different categories for a small fee. To contact them email info@greenbookofsongs.com
- ***Sheet music***: http://www.sheetmusichound.com/
- ***Sing Up:*** http://www.singup.org/songbank/songs/index/su-song-bank-search//tags/173-172/sort/#song-bank-listing

Special groups

- ***The Academy of Rock*** is a business school that uses rock music to educate managers: http://www.academy-of-rock.co.uk/
- ***MiXiT*** world's first inclusive pop group: http://www.mixitmusic.co.uk:80/index.php
- ***Prisoner produced music***: http://www.musicinprisons.org.uk/
- ***Workplace teambuilding***: http://www.catalystglobal.com/

Therapy and similar

- ***British Association for Music Therapy***: http://www.bamt.org/
- ***Co-counselling International*** is a network of peers who use simple but powerful therapeutic tools with each other after 40 hours of training. They often use music and dance at their workshops: http://www.co-counselling.org.uk/
- ***Esalen*** is a centre for personal growth and more: http://www.esalen.org/
- ***Five Rhythms Dance***: http://www.gabrielleroth.com/

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- ***Hip Hop Psychology:*** http://www.hiphoppsychology.org/
- ***International Association for Dance Movement Therapy***: http://www.iavmt.org/
- ***Musique et Santé (Music and Health)***: http://www.musique-sante.com/index2.htm
- ***Sidney de Haan Research Centre for Arts and Health***: http://www.canterbury.ac.uk/centres/sidney-de-haan-research

All websites accessed 27.4.14. unless indicated otherwise.

> ***'I hate a song that makes you think you're not any good! I hate a song that makes you think that you are just born to lose. Bound to lose. No good to nobody. No good for nothing. Because you are either too old or too young or too fat or too thin or too this or too that… songs that run you down or songs that poke fun at you on account of your bad luck or your hard travelling. I am out to fight those kind of songs to my very last breath of air and my last drop of blood. I am out to sing songs that will prove to you that this is your world, and that if it has hit you pretty hard and knocked you for a dozen loops, no matter how hard it's run you down and rolled over you, no matter what colour, what size you are, how you are built, I am out to sing the songs that make you take pride in yourself and in your work. And the songs I sing are made up for the most part by all sorts of folks just about like you'***
>
> Woody Guthrie

728

[728] Woody Gutherie Publications, Inc. (2013) 'Woody Gutherie' *Woody Gutherie.* http://woodyguthrie.org/biography/woodysez.htm [accessed 2 December 2013].

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An incomplete history of health improvement and music[729]

In the beginning: The human animal makes sounds to maintain contact and bonding between mother and child. Humans have an incredible sensitivity to voice and song. This extends to music. Music is about connecting and body rhythm, which helps meets basic needs, and that the brain feels as pleasure[730]. Prehistoric people use 'songs' in the form of pitch and sound to communicate e.g. a certain noise might mean 'Mind that falling rock!'[731] (The rudiments of accident prevention are invented around the same time.)

> ***'Actually the human larynx is capable of so much more variety of sound than is required for language, and that to a biologist would mean that there was a function of the human voice which preceded language, so … actually singing is more fundamental to us than speaking'***
>
> David Attenborough in conversation with Björk

[732]

Ancient Greece: In Greek society music is for social uses and is integrated into celebrations, entertainments, rituals, education, and therapy[733].

Mid-eighteenth century: A new concept of music begins to take hold in the elites of the West. This focuses on an aesthetic appreciation of classical music as opposed to its social use[734]. Religions, armies and political movements however continue to use music as a practical way to communicate information and motivate their followers.

Nineteenth century: The comic popular song *Why Should Children Go Into Public Houses?* helps to lead to a change in the law[735].

1930s and 1940s: Songs about poverty and social change are sung by Woody Gutherie and others in the US. Even establishment writers manage some social comment occasionally e.g. about racism in the musical *South Pacific*[736].

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[729] This incomplete history is a modified version of Burns, M. (2008) 'Sex & Drugs & Rock & Health: How music and popular culture can help reduce health inequalities' *Sex and Drugs and Rock and… Health.* pp.34 and 42. http://www.sexanddrugsandrockandhealth.com/userimages/newPCTotalDocument.pdf [accessed 21 June 2013].

[730] Servan-Schreiber , D. (2007) 'Sensual Healing' *Psychologies.* July. p.119. (For more detailed information try Juslin, P.N. and Sloboda. J.A. (eds.) (2001) *Music And Emotion Theory And Research.* Oxford: Oxford University Press.)

[731] Cooper, Q. '*Material World*' Radio, BBC Radio 4. 20 October 2005. 1630 hrs.

[732] Attenborough, D. 'Interview' In: '*When Bjork Met Attenborough'* Channel 4 . 27 July 2013 1900 hrs.

[733] Altenmüller, E. & Schlaug, G. (2012) 'Music, Brain, and Health: Exploring Biological Foundations of Music's Health Effects' In: MacDonald, R., Kreutz, G. & Mitchell, L. (eds.) *Music, Health, and Wellbeing.* Oxford: Oxford University Press. Kindle Edition: Locations 1018-1019.

[734] Altenmüller, E. & Schlaug, G. (2012) 'Music, Brain, and Health: Exploring Biological Foundations of Music's Health Effects' In: MacDonald, R., Kreutz, G. & Mitchell, L. (eds.) *Music, Health, and Wellbeing.* Oxford: Oxford University Press. Kindle Edition: Locations1030-1033.

[735] Hudd, R. '*Tickling Tunes 1: Satire'* BBC Radio 4. 18 April 2006. 1130 hrs.

[736] *South Pacific* is a musical by Rodgers and Hammerstein. It opened at the Majestic Theatre on Broadway in 1949.

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Late 1950s: Rock'n'Roll takes off and new attitudes about sex and other issues begin to form. The lower half of Elvis Presley even is banned from American TV because of his gyrations[737].

The 1960s: Music provides the soundtrack to a generation who want to change the world. Political singers like Dylan even impact on the charts.

1971: Concert for Bangladesh – Ravi Shankar and George Harrison respond to a political and health crisis in South-east Asia with an all-star benefit fund-raising concert.

1978: singer Harry Chapin has a UK hit with *WOLD* and a US number one with *Cat's In The Cradle.* However his true calling is to harass politicians, including President Jimmy Carter, to do something about worldwide poverty. As a result of his efforts a Commission on World Hunger is set up. Chaplin makes sure that half of his concerts every year are benefits for this cause. He also delights in saying *that 'Not one dollar goes to a starving child.*[738]*'* (He thinks that the money is better spent on lobbying politicians and educating the public.) Tragically he dies at 38 in a car crash. His organisation 'WHY: World Hunger Year' still goes on however. (He called it this as every year is world hunger year[739].)

1984: Band Aid release *Do They Know Its Christmas?* in response to the public health crisis in Ethiopia. It is claimed it makes about £100,000 annually for charity[740].

1985: People from all over the world watch TV footage of Live Aid from stadiums in London and Philadelphia. More money is raised.

> ***'Indeed, in the short term, good art may not give a feeling of well-being at all but may be disturbing and highly critical of society, as much of our best post-war drama was. It is a healthy society which allows artists to have their say, encourages that criticism and, all importantly, offers spaces within which that can happen'***
>
> The Earl of Clancarty during the 2013 House of Lords debate on the arts

[741]

1990: *Red Hot + Blue*, a collection of Cole Porter tunes sung by modern artists is released. It aims both to raise awareness about AIDS and to fundraise for the same cause. More records are later released from different genres[742].

2005: Live8 concerts are held in a number of countries throughout the world. They aim to put pressure on world leaders to cut debt in Africa as well as to increase aid and fair trade. The concerts are estimated to be watched by 3 billion people worldwide[743].

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[737] The Official Ed Sullivan Site (2010) 'Top 5 Most Controversial Performances From The Ed Sullivan Show' The Official Ed Sullivan Site. http://www.edsullivan.com/top-5-most-controversial-performances-from-the-ed-sullivan-show/ [accessed 14 April 2014].
[738] Sleeve notes from the 1990 LP *Harry Chapin: The Tribute Concert.*
[739] For more information visit www.worldhungeryear.org [accessed 28 June 2013].
[740] BBC (2004) 'Do They Know It's Christmas?' *BBC.* http://www.bbc.co.uk/radio2/soldonsong/songlibrary/dotheyknowitsxmas.shtml [accessed 28 June 2013].
[741] House of Lords http://www.publications.parliament.uk/pa/ld201314/ldhansrd/text/130725-0003.htm#13072529000237 25 July 2013 : Column 1518 [accessed 2 December 20130].
[742] Red Hot (2013) 'Red Hot News' *Red Hot.* http://www.redhot.org/ [accessed 28 June 2013].
[743] Live 8 (2005) Live 8 'The Story So Far' *Live 8.* http://www.live8live.com/whathappened/ [accessed 28 June 2013].

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2007: Tim Samuels creates a rock band, The Zimmers, to help older people have a voice. The band sparks interest throughout the world[744].

2013: Michelle Obama works with the Partnership for a Healthier America and the Hip Hop Public Health Foundation. They produce an album of tracks for children called *Songs for a Healthier America.* This passes on information about nutrition and exercise, encourages them that they can change and stresses the need to support each other. It also contains songs with actions to move to[745].

The future: Can music ever expand fully beyond its modern roots in aesthetics and entertainment to return to a time when it also has an everyday role in people's physical, mental emotional and social development?

[744] BBC (2007) 'Power To The People' *BBC.* http://news.bbc.co.uk/1/hi/programmes/power_to_the_people/6615695.stm [accessed 28 June 2013].
[745] Partnership For A Healthier America (2013) 'Songs for a Healthier America' *Partnership For A Healthier America*. http://ahealthieramerica.org/songs/ [accessed 2 December 2013].

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Band names

It might be fun to research whether it is worthwhile giving band names to your performers and testing some possible ideas. Here are mine:

- Accident prevention
  - (Don't Run with Scissors) Sisters
- General health service and public health
  - Prevention: Better than The Cure
  - Elvis with the NHS Mended Pelvis
  - Grateful Not Dead
- Nutrition
  - Jackson 5 A Day
  - Earth, Wind and Fibre
  - The Nosh Pit
  - Sugar-free Pop
- Obesity
  - The Gastric Band
- Physical activity
  - Dexy's 30 minutes a day Runners
  - Sweat Sweat Sweat
- Positive mental health
  - The Happy Most Days
  - Heavy Mental
  - U2 (r OK)
- Sexual health
  - The Sex Education Pistols
- Thanking staff or volunteers
  - Tribute Band to Humanity

(Though perhaps some of these names may put some target groups off)

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A holistic approach to health education in schools in the 21st century

This appendix is based on work I did in the late Nineties. It describes a holistic approach to health education. It is holistic because it is not just about the body or particular problems like unintended pregnancy. Instead it looks at all the factors that affect a person's well-being. It takes a whole school approach and could be altered depending on the age of the child or young person. It aims to achieve a change in knowledge, attitude and behaviour in both young people and institutions.

Most of the issues raised are relevant to other parts of the Personal and Social Education (PSE) curriculum too e.g. careers, RE and environmental studies. It also had many cross-curriculum links with other subjects, particularly English. I have updated it slightly for this guide/discussion paper. It is now more appropriate for older students.

Human Needs

The curriculum focuses on human needs, but recognises that those of the planet are also important.

Humans have biological needs which are both physical and psychological. These are interconnected. Physical needs include:

- Food
- Water
- Air
- Hygiene
- A safe environment
- Protection of the body
- Exercise
- Touch
- Excretion
- Rest

Humanistic psychologist John Heron[746] believes that psychological needs are:

- To love and be loved
- To understand and be understood
- To be able to choose and be chosen

He also thinks that it is important that people are able to share and deal with their feelings.

[746] Heron, J. (1998) *Catharsis in Human Development* chapter 4: Human needs and behaviour. South Pacific Centre for Human Inquiry. http://www.human-inquiry.com/catharsi.htm [accessed 1 July 2013].

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If individuals' physical or psychological needs are not met, their health and happiness will suffer. This could be directly through starvation, hypothermia or depression. It may be less directly through turning to drugs or alcohol to get by.

Power

The word power is often used negatively. It can mean power over someone, or simply to do with money, political authority etc. Here it is used to mean how far people can meet their own real needs and those of others. This has obvious implications for health.

Personal power depends on an individual's skills, knowledge and feelings:

1) ***Self esteem***[747]
a) How far a person believes that he or she deserves to have their needs met and be happy
b) How far a person believes he or she can make and work towards life choices, however difficult, and not just be a helpless victim

2) ***Decision-making skills***
a) Self awareness, i.e. an understanding of how the family, friends, media etc. effect a person's judgement as well how he or she makes decisions. Also about the psychological and moral developmental stages individuals go through as they mature
b) An individual's ability to be aware of his or her own real needs
c) Thinking skills including an understanding of risk and of learning from mistakes
d) Emotional intelligence[748], i.e. how far a person understands and can make use of the link between their feelings and their rational thinking processes
e) Ethical awareness, i.e. how far someone has examined some basic philosophical issues, such as their rights against the rights of others, how far individuals should obey society's rules etc. (This is so students can make decisions not only about what they *can* do, but what they *should* do)
f) Specific knowledge, e.g. traditional health education about drugs, sex etc. Extra information that would be useful includes how the mind, body, voice, breathing, movement and emotions all interconnect

4) ***Coping skills***
a) Bodily based approaches for being resilient and coping with life stresses
b) Emotional based approaches for being resilient and coping with life stresses
c) Thinking based approaches for being resilient and coping with life stresses
d) Behaviour based approaches for being resilient and coping with life stresses

3) ***Interpersonal skills***
a) Understanding others and relationship dynamics
b) Communication skills
c) Dealing with conflict

[747] Branden, N. (1995)*The Six Pillars of Self-Esteem*. New York: Bantam. p. 27.
[748] This is my definition for this particular curriculum, as far as I know.

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4) ***Understanding the System***
a) How capitalism works
b) Individuals and organisations that help people
c) Individuals and organisations concerned with making the world a better place

Constraints on our Needs and Power

Individuals of course are not all powerful. Society limits people's ability to meet their real needs, including health, in two main ways. One is through physical and structural constraints. For example not everybody has the same access to resources. The second way is that conditioning limits people. So women may really think that they are not capable of particular things etc. (These beliefs may be conscious or unconscious.) These limits have evolved from how society is structured e.g. around:

a) Gender roles (including sexual orientation)
b) Class
c) Race
d) Religion
e) Age

These are based on inequalities in power and the idea that one group is better than another. So men are superior to women. The rich to the poor. Whites to blacks. 'Adults' to the young or older people.

It is worth highlighting this last point. Although ageism is a well recognised phenomena, adultism is not. This the term given to the way that young people are routinely considered as inferior to adults. Consider the English language: 'childish'. 'act your age', 'grow up' and 'immature'. It also manifests itself in the way that adults have the power to dictate to children what to do. Young people become conditioned to believe that they are stupid or bad, even if they rebel against it. (Obviously young people do need some boundaries, as everyone does.)

The implications of young people routinely being treated in this way are under researched. However, it is possible to imagine that there are three likely consequences in terms of health. One is that some young people may not take health education messages from adults seriously. Secondly perhaps by treating young people in this way they may rush to the freedom of adulthood symbolised by sex, cigarettes and alcohol. Thirdly their mental health may be damaged. This may also mean that use as drugs or drinks as a way to cope.

People with disabilities traditionally also have had less power as a group. Maybe this ties in with oppression around class and gender. Disabled working class people perhaps had less ability to make a living. Disabled people historically may also not had fully met traditional gender roles. They may have been seen as less 'manly' due to issues of strength or less 'womanly' if the are unable to bear or look after children.

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Disadvantages are often interlinked, e.g. health status is linked to various factors such as social position[749].

Though the different areas of the curriculum have been presented in separate blocks, there is much overlap between them.

There are songs about many of the topics covered, so music could play a part in delivering this curriculum.

[749] Marmot, M. (2010) *Fair Society, Healthy Lives: The Marmot Review.* London: The Marmot Review.

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Interview with the author

Name and background please

Mark Burns. I have a background in health education, humanistic psychology and, I'm sure this won't surprise you, as a teenage making mix tapes. I studied politics at university.

I have a website that look at how to use pop music as a health and well-being tool. This is www.sexanddrugsandrockandhealth.com[750]. You can also find it at www.andhealth.org. It's about how to use social marketing research and ideas to produce effective health education campaigns. Particularly with so called 'harder to reach' groups. It looks in detail at approaches such as comedy, romantic novels, computer games and football, as well as pop songs.

I've also used Spotify to produce playlists about emotional well-being[751]. The songs are listed under headings like assertiveness, as well as the scary parts of being human, like dying.

Are you musical yourself?

No. I confound the experts who say that everyone has some musical talent! I like to think that I put this lack of ability to the power of good. I'd love to imagine that I'm a modern day Alan Lomax, who catalogued American folk music and had an influence on a later generation of singers like Dylan. But I'm probably not. I have though tried to collect and catalogue music about social and personal empowerment. I'd like music more widely thought of not just in terms of genres or artists but important themes too e.g. self esteem or resilience. Poetry anthologies are often created under themes, and songs are only poetry with sound after all. I'd like music to be reclaimed as not just being about entertainment, though it should be this too of course. I want songs that help get us in touch with the deepest parts of our humanness and so live better lives. I want music to heal me, you and the world, as well as to sing along to.

What's your favourite song and why?

It really depends on my mood. I mean I obviously listen to stuff that isn't just about health and well-being. I'm a big, big Kate Bush fan. I also love to dance to a whole range of stuff, mainly from the 1950s to the Nineties. This gives away my age I guess. I'm old enough to begin to realise now that death isn't just an unsubstantiated rumour. Comic song *I Will Not Age*[752] means a lot to me! The first song where the lyrics had a real emotional and philosophical impact on me was *Consider Me* by the Faith Brothers. I played it again and again and cried my eyes out. As I did I felt more and more connected to the people I was looking down at from my flat window.

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[750] Burns, M. (2008) 'Reach the 'Hard to Reach'. '*Sex and Drugs and Rock and… Health.* http://www.sexanddrugsandrockandhealth.com/ [accessed 21 June 2013].

[751] See my Spotify account. Go to page 10 for more information.

[752] This is to the tune of Gloria Gaynor's *I Will Survive*. It's about accepting getting old in a youth obsessed culture. It's from the musical *Hot Flashes!* Also check out Hallmark (2013) 'I Will Survive Parody' *Hallmark.* http://www.hallmarkecards.com/products/general/ecards/i-will-survive-parody-birthday-ecards-npg6358_DK/?searchTerm=Birthday [accessed 2 February 2014].

Go to page 10 to see how to find songs and lyrics mentioned in this document

What's your biggest influences?

My Dad liked to whistle, though we only got a record player when I was about thirteen. Musically at that time I first liked Abba and then punk. My tastes are quite eclectic now. I adore lots of different things. For a time I gave up listening to love songs because I felt they were indoctrinating me. I had to have something to listen to so I fell into collecting music about personal empowerment or connecting with others.

I guess this was partly influenced by my interest in politics, feminism etc. from university. I tend to think of this as the end of my 'head' phase. With the benefit of hindsight I was depressed for a number of years. Though I didn't know it, I probably needed to get more in touch with my feelings and my body as well. I stumbled into Co-counselling International, often called CCI. This is a form of self help therapy where half the time you are the counsellor and then you swap over and counsel the other person. Except counsel means listen to and remind the other person of techniques you both know. There is a focus on letting feelings out and thinking about what emotions and beliefs from the past still affect you now. There's also a focus on celebrating, as well as planning what changes you want to make to your life. CCI hold workshops where I've felt very loved and had a great time singing, badly as I said before, dancing and playing 'silly' games, as well as all the therapy stuff. I also at one time did another type of co-counselling that was also very powerful. Most therapy looks at your family life but in RC the focus was more like sociology. It helps you explore how you are because of the messages that society gives you. This could be in terms of being a woman or middle class or English or whatever. But though there is theory, the main focus is on you using therapy techniques to get in touch with any hurts you have around these issues.

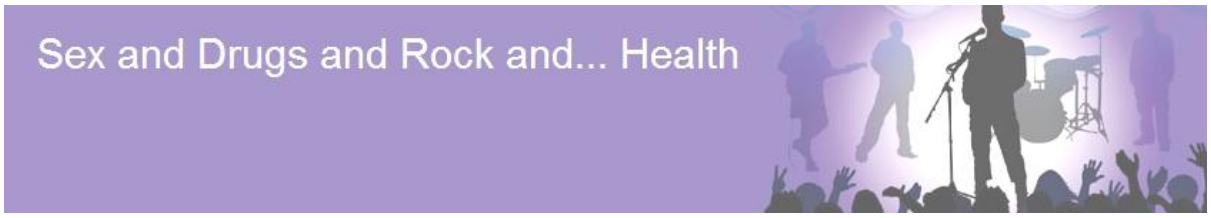
As you might guess my main professional passions are in issues like positive mental health, especially relationships, as well as how social roles limit people. That's not to say that I don't think things like smoking or diet are important but they interest me rather than excite me. I worked in health education and public health for many years, as well as dabbling in both arts & health and community development. These all helped me I think bring logic, evidence and an enquiring mind to things, as well as my own individual quirkiness. I then saw how music tied in with all of this.

Have you had any success popularising your approaches so far?

Well, my work has been featured by the Guardian and the Royal Society of Public Health. I've also worked with a number of universities and other organisations. In the past I've also used music at a local festival and at co-counselling events.

How can people contact you if they want to know more?

Email me at mail@andhealth.org .



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Health Improvement: At Full Volume

In a society in love with The X Factor, YouTube, iTunes and using pop culture to encourage unhealthy lifestyles how can music be used to promote well-being and a better society?

This document shows you how in the Information Age health workers too have easy access to music and lyrics. Research can be used to find out both what style of music and what health content is most effective with different target audiences. This data can then be used to put together shows for live performances, training events and consultations. Songs can even be strung together to produce mini-musicals on health themes. Pop can also be used in other kinds of health projects such as group work in schools or community choirs.

Using music need not be expensive and health bodies may even find it possible to make use of people's goodwill. Health organisations could build on the example of NHS staff, patients and other volunteers' performance in the London Olympics opening ceremony.

The approach might particularly appeal to NHS Foundation Trusts with their requirement to become mass membership organisations of staff, patients and local people.

Mark Burns, UK, 2014 ©

The report is written by Mark Burns who also produced www.sexanddrugsandrockandhealth.com .

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