

MOVIES, MUSIC AND MEMORY

Emerald Studies in the Humanities, Ageing and Later Life

Series Editor

Kate de Medeiros, Miami University, USA

Emerald Studies in the Humanities, Ageing and Later Life responds to the growing need for scholarship focused on age, identity and meaning in late life in a time of unprecedented longevity. For the first time in human history, there are more people in the world aged 60 years and over than under age five. In response, empirical gerontological research on how and why we age has seen exponential growth. An unintended consequence of this growth, however, has been an increasing chasm between the need to study age through generalizable data – the “objective” – and the importance of understanding the human experience of growing old.

Emerald Studies in the Humanities, Ageing and Later Life bridges this gap. The series creates a more intellectually diversified gerontology through the perspective of the humanities as well as other interpretive, non-empirical approaches that draw from humanities scholarship. Publishing monographs, edited collections and short-form Emerald Points volumes, the series represents the most cutting-edge research in the areas of humanistic gerontology and ageing.

Editorial Board

Andrew Achenbaum, University of Houston, USA

Thomas Cole, University of Texas Health Science Center, USA

Chris Gilleard, University College London, UK

Ros Jennings, University of Gloucestershire, UK

Ulla Kribernegg, University of Graz, Austria

Roberta Maierhofer, University of Graz, Austria

Wendy Martin, Brunel University, London, UK

MOVIES, MUSIC AND MEMORY

Tools for Wellbeing
in Later Life

**Emerald Studies in the
Humanities, Ageing
and Later Life**

EDITED BY

JULIA HALLAM

University of Liverpool, UK

LISA SHAW

University of Liverpool, UK



United Kingdom – North America – Japan – India
Malaysia – China

Emerald Publishing Limited
Howard House, Wagon Lane, Bingley BD16 1WA, UK

First edition 2020

Editorial matter and selection copyright © editors, chapters copyright
© their respective authors
Published under an exclusive licence

Reprints and permissions service

Contact: permissions@emeraldinsight.com

No part of this book may be reproduced, stored in a retrieval system, transmitted in any form or by any means electronic, mechanical, photocopying, recording or otherwise without either the prior written permission of the publisher or a licence permitting restricted copying issued in the UK by The Copyright Licensing Agency and in the USA by The Copyright Clearance Center. Any opinions expressed in the chapters are those of the authors. Whilst Emerald makes every effort to ensure the quality and accuracy of its content, Emerald makes no representation implied or otherwise, as to the chapters' suitability and application and disclaims any warranties, express or implied, to their use.

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

ISBN: 978-1-83909-202-2 (Print)

ISBN: 978-1-83909-199-5 (Online)

ISBN: 978-1-83909-201-5 (Epub)



ISOQAR

REGISTERED

Certificate Number 1985
ISO 14001

ISOQAR certified
Management System,
awarded to Emerald
for adherence to
Environmental
standard
ISO 14001:2004.



INVESTOR IN PEOPLE

For our parents

This page intentionally left blank

CONTENTS

<i>List of Figures</i>	ix
<i>About the Contributors</i>	xi
<i>Preface</i>	xv
Introduction: Mapping the Terrain – Film and Music in Third-Age Care <i>Julia Hallam, Lisa Shaw and Jacqueline Waldock</i>	1
1. <i>Cinema, Memory and Wellbeing: Pilot Projects in Liverpool and Brazil</i> <i>Lisa Shaw and Julia Hallam</i>	37
2. <i>Music, Memory and Wellbeing: A Pilot Project in Liverpool</i> <i>Jacqueline Waldock and Sara Cohen</i>	73
3. <i>Music and Film in Dementia Care in Brazil and on Merseyside</i> <i>Lisa Shaw and Clarissa Giebel</i>	109
Conclusions and Future Developments <i>Lisa Shaw and Julia Hallam</i>	143
Afterword <i>Ros Jennings</i>	149

<i>Appendix: Cinema, Memory and Wellbeing</i>	
<i>Questionnaires</i>	151
<i>References</i>	155
<i>Index</i>	165

LIST OF FIGURES

Figure 1.1	Watching Old Movie Clips at Fazenda Inglesa GP Practice.	52
Figure 1.2	Three Participants in the <i>Cinema, Memory and Wellbeing</i> Event at the Fazenda Inglesa GP Practice.	53
Figure 1.3	Lisa Shaw with Three of the ACSs from the Fazenda Inglesa GP Practice.	56
Figure 1.4	Eleanor [Ellie] O’Hanlon, Lisa Shaw, Debra Murphy and Julia Hallam at the <i>Cinema, Memory and Wellbeing</i> Event at a Company Matters4U Day-care Centre in Liverpool.	65
Figure 3.1	Poster Advertising the Various Events that Composed the <i>Cinema, Memory and Wellbeing Festival</i> , a Collaboration between the University of Liverpool and the Plaza Community Cinema, Crosby, Merseyside.	135
Figure 3.2	Having Fun after the Screening of the Film <i>That Night in Rio</i> at the Plaza Community Cinema, Crosby, Liverpool.	140

This page intentionally left blank

ABOUT THE CONTRIBUTORS

Julia Hallam is Professor Emerita in the Department of Communication and Media, School of the Arts, University of Liverpool. She has written widely on issues of gender, representation and aesthetics in film and media and on women as creators and producers of film and television. More recently, she led three AHRC-funded projects on film, memory and urban space, working with amateur and independent filmmakers, the North West Film Archive and the British Film Institute. She has curated exhibitions for the National Museum of Medicine, Washington DC, and the Museum of Liverpool. In an earlier life, she trained as a nurse and health visitor and led the Liverpool arm of the Neighbourhood Health Project (1977–1979), one of the first projects in the UK to employ community health workers to co-ordinate new initiatives on health and social care issues.

Lisa Shaw is Professor of Brazilian Studies in the Department of Modern Languages and Cultures at the University of Liverpool. Her research interests are Brazilian cultural history, with an emphasis on twentieth-century popular music, theatre and film, and in particular from a transnational perspective. She has written books on the social history of Brazilian samba music, the film star Carmen Miranda and popular Brazilian cinema from the 1940s and 1950s. She leads the *Cinema*,

Memory and Wellbeing impact project, which explores the use of music and film as reminiscence tools to improve the emotional wellbeing of the older population, including those living with a dementia diagnosis, and involves outreach initiatives on Merseyside, UK, and in the states of Rio de Janeiro and São Paulo, Brazil.

Dr Jacqueline Waldock is a researcher at the University of Liverpool. She previously studied Music at Lancaster University and went on to complete a doctorate at the University of Liverpool in Musicology and Composition. Her research focusses on sounds of everyday life, listening cultures and soundscape composition as an ethnographic tool. Selected publications include: Waldock, J. (2016). Hearing urban change. In L. Black & M. Bull (Eds.), *Auditory cultural reader* (2nd revised edition). Bloomsbury and Waldock, J. (2016). Crossing the boundaries: Community composition and sensory ethnography. *Senses and Society*, 11(1), 60–67.

Sara Cohen is a Professor at the University of Liverpool where she holds the James and Constance Alsop Chair in Music and is Director of the Institute of Popular Music. She has a DPhil in Social Anthropology from Oxford University and is author of *Rock Culture in Liverpool* (1991) and *Decline, Renewal and the City in Popular Music Culture* (2007), co-author of *Harmonious Relations* (1994) and *Liverpool's Musical Landscapes* (2018) and co-editor of *Sites of Popular Music Heritage* (2014). She has specialized in interdisciplinary research on popular music, with a particular interest in ethnographic approaches and research on place, heritage, memory and ageing.

Helena Culshaw is an independent occupational therapist and former chair and vice-chair of the Royal College of Occupational Therapists. Helena has previously managed services in

the NHS in both hospital and community services including mental health.

Dr Clarissa Giebel is a dementia care researcher, based at the University of Liverpool at the National Institute for Health Research ARC NWC (Applied Research Collaboration North West Coast). Her main research focus is on enabling people with dementia to live independently for longer in the community, thereby addressing potential health inequalities that might affect access to the right care at the right time. She is leading on a number of projects in this field, and works closely with the Netherlands, Australia, Colombia and Chile in addressing health inequalities on a global level. Public involvement is a key component of all her work, and she is actively working with people living with dementia and family carers in all her projects. She conducts independent research funded by the NIHR ARC NWC, and the views expressed in this book are her own, not necessarily those of the National Institute for Health Research or the Department of Health and Social Care.

Ros Jennings is Professor of Ageing, Culture and Media and Co-Director of the Women, Ageing and Media (WAM) Research Centre, University of Gloucestershire.

This page intentionally left blank

PREFACE

HELENA CULSHAW*

My involvement with this project has been as a catalyst between the contributing authors and practitioner occupational therapists in the North West of England and more specifically those working with dementia patients in the Mersey Care NHS Foundation Trust. When I met with Professor Lisa Shaw and Dr Jacqueline Waldoock they told me about the project with older people and the development of the *Cinema, Memory and Wellbeing* toolkit. I could immediately see the potential for their use within Occupational Therapy services for older people and those living with dementia as part of a range of interventions using meaningful activity to trigger memories and promote wellbeing.

This is a well-researched project involving activities suitable for use within any health interventions by therapists who are always keen to investigate the use of occupation-focussed activities that are evidence-based and that will assist their users in being able to participate as they choose. I was particularly struck by the two creative workshops that the contributors held on Merseyside, where they enabled the

*© Helena Culshaw, 2020.

participants, along with their therapists and carers, to use a variety of crafting techniques to make decorative objects related to the film prior to their viewing it. This created great opportunities for engaging individuals, prompting childhood memories and promoting interaction between the participants. The potential I had seen at the first meeting had come to fruition.

The joy of this book and toolkit is that it can be used to very good effect by staff and carers in nursing and care homes and day centres for older people, as it provides good guidance and tips as well as demonstrating how to use equipment and resources that are easily available every day. Occupational therapists have long used creative activities as meaningful occupation within their interventions with service users, including older people. The outcome of this project is complementary to occupational therapy, and I would recommend its usefulness within specific interventions in health and care settings by occupational therapists seeking to extend the range of opportunities for service users.

Reminiscence work with older people and people living with dementia is constantly moving forwards. As the age profile changes, so does the era of the movies and the music that can be profitably used in reminiscence work. This project shows that these principles and the toolkit could be applied to re-connect people with memories from the eras of Carmen Miranda or Madonna, of Gershwin or Gary Barlow.