



Music Therapy, Recovery And Social Inclusion In A High Secure Hospital

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6th September 2013

Recovery Focused Conference

Presentation Outline

- Delivering recovery focused socially inclusive therapy with patients in a setting which is socially exclusive and risk focused
- Delivering the group
- Evaluation and reflections

Social Exclusion



- Broadmoor's core business is about protecting the public from mentally disordered offenders, i.e. socially excluding our patients from the rest of society.

So society remains unconvinced of the value of social inclusion for our patients

Broadmoor holds sick cig ban party

THE Sun

Tuesday, 6 July 2010

Killers paid to study

NEWS OF THE WORLD
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EXCLUSIVE

The Beastly Boys

By JAMIE PYATT and NEIL MILLARD

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Dilemmas for the organisation

- Dilemmas exist for the organisation
 - Rehabilitation versus punishment
 - Compassion versus judgement
 - Security versus therapy
 - Inclusion versus exclusion
 - Restriction versus risk taking
 - Prison model versus hospital model
- The Fallon Inquiry (1999) into Ashworth hospital revealed a complete loss of boundaries with very dangerous patients.
- Louis Blom Cooper gave the view that high secure hospitals were “much too big....and they carry around the terrible legacy of the criminal lunatic asylum.....they never actually got rid of the idea that they were partly a prison.” (1992)

How Can Social Inclusion Work?

- However, many therapy staff risk being exposed as lacking sufficient security awareness when in fact, it is the development of entirely negative attitudes towards patients that is more worrying.
- How do we balance these two conflicting roles? As a way forward, we need to think of Broadmoor as its own micro society, and social inclusion taking place between the patients and the staff.

The Letter

Ian Merrick,
The Phoenix Unit,
Richard Dadd Centre.

Monday 27/10/04

Dear Ian, This is a line to confirm what I mentioned to you last week. I am recruiting a band who will be to me what the Tennessee Three were to Johnny Cash.

I have written to [redacted] to ask him if he will play lead guitar for us. I would like you to play bass guitar; I will play rhythm guitar and I would like to recruit Alex to play keyboards with percussion. Please be kind enough to show this letter to Alex and ask him if he would like to join our band.

The raison d'être of the band is to promote my songs. I have written 34 songs to date, and I have two copies of the lyrics together with the musical scores.

I am calling the band, [redacted] and [redacted]. If you, Ian, and also Alex want to be my [redacted], please let me know, and we'll see when we can get

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together, so I can start teaching you my songs. I look forward to hearing from you.

Yours ever

[redacted]



Delivering the Group

Client histories

– Barry

- Born in London during 2nd World War, history of family breakdown and abandonment
- In adult life killed step mother with a hammer believing her to be taking power from him, and that he was saving the world by killing her
- Long history in Broadmoor (1977 - 1984), then Ashworth (1984 – 2007) before returning to Broadmoor under repatriation scheme
- Aged 65, he decided that he would “retire” from involvement in work and therapy, concentrating on his music.

– Dave

- Around 25 years younger than Barry
- Another long stay patient (around 20 years in high secure services) repatriated to Broadmoor from Ashworth in 2007
- As a younger man, Dave had successfully breached security on a number of occasions, remaining “high risk” many years later.

Delivering the Group (Continued)

- Staff profiles – “musicians” and “assistants”
 - The group featured Alex and Ian on keyboards and bass guitar.
 - Importantly two OT assistants, Hayley and Karen, a “captive audience” were initially seen as subservient by Barry, part of a general sense of control that gradually ameliorated.
 - Power and impotence? – was the chapel feeding grandiosity, or did the less restrictive environment of the chapel allow Barry to let his guard down?

A Musical Autobiography

- The songs dated from the 1970s (pre-mental health problems) to the present day.
- “I put everything into my songs – I don’t talk to my doctor anymore”.
- Window onto Barry’s internal world, and the effect the external world is having upon it, showing the contours of his “inner landscape”.
 - Gave valuable insights into infatuation with women in powerful roles, the superhero, commentaries on events such as WW2 and the Aberfan disaster, as well as everyday life – such as our first song.

From the unrealistic to the real

- Adapting aims - Songs were whittled down to 8 for recording.
- Others' opinions were taken on board.
- Compromise, democratic effect of group.
- Effect of OT assistants as panel of listeners, Brian asked for feedback and so their opinions helped the process of normalisation.
- Format of group became an open rehearsal with feedback.

Why was all this important?

- A chance to experience success, leading to increased confidence within the confines of enduring mental illness, i.e. it became realistic.
- Outcome was that Barry became more realistic, patient and compromising – shortly after the group finished he was discharged to an RSU.
- Professional role became softened to that of co-worker and collaborator, leading to a less hierarchical therapist - patient relationship.
- Using the patient's lived experience rather than a textbook or manual, allowing for a flexibility of approach and pace.
- Dave liked the enjoyable, relaxed and instructive feel of the group. He said that he enjoyed the atmosphere, the sharing of ideas and the chance to interact socially within a shared project – i.e. social inclusion!!



The Onions

- We suggest that this group was more about a journey than a destination.
- For Brian, perhaps cure isn't an option.....but recovery might be.
- Where is the evidence for social inclusion and recovery? Individuals such as Barry and Dave say "I am the evidence".

- Barry:

"Music is very beneficial therapy, as every musician knows, so the facility to make and record music is a blessing. What was unusual about The Strongmen project was that I, a patient, initiated the project and the staff backed me and accepted me as the leader of the band. Most projects are initiated by the staff who tell the patients what to do. The project was good for me as it helped me to regain confidence in my leadership skills which are an integral part of my personality, which I am happy to say is now well on the way to a complete recovery, thanks in no small measure to the Broadmoor staff."

References

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