



ADVANCE INFORMATION

FORENSIC ARTS THERAPIES: ANTHOLOGY OF PRACTICE AND RESEARCH

Edited by Kate Rothwell

The field of forensic arts therapies is dynamic and diverse, and so this unique volume covers a fascinating range of work. It brings together a collection of presentations given at FATAG conferences, case studies, research, new developments in theory, and explorations in the peculiarities of forensic arts therapies: art, music, drama, and dance.

Therapists work with male and female offenders in detained in prisons or secure health care units, or sometimes with patients involved in probation or counselling services, victim support, and other services and institutions concerned with understanding the causes and effects of crime. The experiences described are often difficult, but also very rewarding for all involved. Arts therapy (in any of its forms) regularly has a profound and beneficial effect on the life of an offender. This thought-provoking and enlightening work gives an insight into how these skilled professionals have been a necessary part of UK forensic services for more than four decades.

The Forensic Arts Therapies Advisory Group (FATAG) is a voluntary organisation which aims to provide support, advice and opportunities for continuing professional development for arts therapists working in forensic or secure settings and trainee arts therapists on clinical placement in forensics.

Kate Rothwell is the Head of Arts Therapies for the Forensic Directorate of the East London Foundation NHS Trust and current convener of the Forensic Arts Therapies Advisory Group. Kate is also an art therapist at H.M.P Grendon, published author, private practitioner and provides educational and examining input for MA Art Therapy UK programmes.

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Endorsements

'Forensic Arts Therapies is a comprehensive and much needed book for the arts therapies and the forensic services. It documents a range of approaches, which are beneficial to these populations'.

Professor Helen Payne, PhD; Fellow ADMP UK; UKCP Reg.

This anthology provides an excellent practice and research-based insight into the work arts therapists undertake in their everyday practice with some of the most complex offender patients in the UK. As a senior manager within the forensic directorate of the East London Foundation Trust, where Art, Drama and Music therapists are an integral part of clinical provision, I am aware of the benefits that arts therapies has for inpatients with enduring mental health needs and personality disorders; particularly for those service users who are unable to make use of talking therapies, who routinely engage in behaviours that are destructive of themselves and others and who therefore tend to have the longest lengths of stay in secure services. For a significant group of inpatients Arts Therapies is the most effective form of intervention, providing service users with the knowledge, tools and creative insight to map a route to recovery. This anthology makes a clear and coherent case for the quality, value and effectiveness of arts therapies, and the importance of embedding these modalities in service design and delivery through well-considered interventions from acute admissions through to recovery.

John Wilson. Associate Director. Head of Therapy Services, Clinical Performance & Quality. East London NHS Foundation Trust | Forensic Directorate

'this is an interesting and thoughtful book written by highly skilled, creative therapists working with a complex group of people. It is a timely and valuable contribution to the literature '.

Tessa Dalley. Art psychotherapist, Consultant Child and Adolescent Psychotherapist

This book is well overdue but the chapters evidence an authority in sensitive, creative and adaptive arts and psychotherapeutic approaches to the needs of an extremely complex patient group unable to access talking therapies. In this era in which CRES drives austerity in the NHS and prison service, the rigorous and in-depth thinking in this volume will enable practitioners to get creative and achieve clinical progression in offender patients who would otherwise be stuck in the system.

Estela Weldon. MD DSc (Hon) F.R.C.Psych.BPCHon. Memb. A.Psa.A. Founder & Honorary Life President. International Association for Forensic Psychotherapy Author of: Playing with Dynamite and 'Mother, Madonna, Whore'.

Emerging out of the collaborative and collective work undertaken by members of Forensic Arts Therapies Advisory Group (FATAG) over many years, this anthology marks a welcome and important addition to the relatively sparse literature on the contribution made by the arts therapies to forensic psychiatry and psychotherapy.

Written with compassion, commitment and honesty, and with a clear focus on client work, *Forensic Arts Therapies* offers unique insights into this specialist area of arts therapy practice and is a must read for anyone interested in the therapeutic potential of the arts in forensic settings such as prisons, young offender institutions and secure hospitals.

As a clinician and a reader, I particularly appreciated the emphasis placed on the story-telling nature of the therapeutic encounter, be this visually, verbally, through play, dance or other forms of enactment, in so many of the chapters in the book.

David Edwards, Clinical Manager, Share Psychotherapy, Sheffield.

Every change of mind is a creative act. It is for this reason, among many others, that the arts therapies are crucial for the practice of forensic psychiatry. This book is a rich and thought provoking collection of papers that lucidly and cogently set out how arts therapies can bring about change in disabled and dangerous people. It was a pleasure to read this book which, in addition to clear prose, contains powerful images of artworks generated in therapy. **Dr Gwen Adshead. Consultant Forensic Psychiatrist and Psychotherapist. Southern Health Foundation Trust**

"This collection of clinical and research-based stories from the front line of forensic art therapy is testament to the rigour and bravery of its authors. It is essential reading for all who are interested in creativity, the challenges of forensic work and the human condition." **Dr Alan Corbett. Author, "Disabling Perversions: Forensic Psychotherapy with People with Intellectual Disabilities"**

This anthology brings together the evidence base, therapeutic skills and creativity of the Arts Therapies as applied to the challenging arena of forensic practice. So often the Arts Therapies are the key that unlocks an understanding of troubled minds enabling individuals to find a new way of seeing and being in their lives. A fascinating read for all those working in forensics services

Professor Dame Sue Bailey

This Anthology shares a rich variety of work within a range of forensic services, and conveys the vitality and importance of the arts therapies within both mental health and prison settings. It provides a rich opportunity to gain insights into the work of practitioners who make up the FATAG community, where experienced practitioner accounts are offered alongside a number of chapters featuring emerging work with newly developed services. The Anthology is particularly pertinent at this time of extreme pressure to many of these services, which are threatened by funding and staffing cuts. The Anthology evidences the value of the arts therapies work in supporting client's well-being and working towards recovery and healthy future living.

This unprecedented Anthology is a vital read to practitioners and trainees across the Arts Therapies, as well as to members of multi-disciplinary teams and commissioners of services.

The accounts of practice in this Anthology illuminate a wealth of experience of cross discipline co-working alliances within teams of Arts Therapists in various settings. The interventions described in this collection of chapters demonstrates how people held in

secure settings can engage in forms of therapy other than talking therapies, which enables self-expression in a meaningful way, through engagement with the arts process.

The accounts in this Anthology present the journeys of patients, inmates and service users with sensitivity and humanness, often acknowledging the experiences of mental distress and illness within the client population. The practitioners' capacity to engage with their clients through the container of creative expression enables distressing stories of perpetration to be explored with trust and openness. At the same time the work holds in mind with sensitivity, the ripple effect of primary victims and all those impacted by the actions of these real life narratives. The strength of the 'life-drama' connections is a key aspect in many of these chapters. These connections support clients in transforming their lives towards a safer and healthier future.

This Anthology of work highlights what is needed for practitioners to keep safe and exercise self-care in their practice, through their connectedness as a community of peers of co-therapists and multi-disciplinary-team colleagues.

Dr Emma Ramsden (former Head of Arts Therapies at Broadmoor Hospital)

This book demonstrates the extraordinary resilience, skill and compassion of arts therapists working in forensic setting. It provides rigorous evidence of the effectivity of arts therapies interventions and is a significant contribution to the literature in the field.

Anna Seymour PhD PFHEA, University of Roehampton , London, Editor *Dramatherapy*, Journal of the British Association of Dramatherapists

The word Anthology denotes both a collection and a selection of literary 'flowers': this fascinating album gathers and weaves and displays a diverse and many-coloured tapestry of narrative and testimony from the myriad multi-disciplinary practices that have developed or are emerging within the field of arts therapies, as it intersects and cross-pollinates with other modalities for the treatment of forensic patients in secure settings.

The reader is invited into a kaleidoscopic, kinetic, multi-modal experience - here is music, images, sculpture, architecture, choreography, theatre and film, as well as speech and prose and poetry - here are individual and group therapies and interventions in the therapeutic milieu - here is humour and fear; suffering and resilience; chaos and mastery. Throughout this anthology, the reader will encounter the distinctive voices of both patients and clinicians as they dance back and forth across the contested, often terrifying, liminal territories of the imagination that lie between playing and reality.

John Adlam, Consultant Adult Forensic Psychotherapist, Bethlem Royal Hospital, Formerly Vice-President of the International Association for Forensic Psychotherapy, Co-editor of *The Therapeutic Milieu Under Fire: Security and Insecurity in Forensic Mental Health and Forensic Music Therapy*, both published in 2012 by Jessica Kingsley Publishers.

I am delighted to read and endorse this welcome and timely anthology of the varied and consolidated contributions that the Arts Therapies have made in the field of forensic services over the years. It presents us with a rich and valuable testimony to the dynamic and diverse treatments offered by the Arts Therapies in what can be experienced as traumatic and painful processes of healing for patients and practitioners.

Celebrating the uniqueness of each of the Arts Therapies, as well as the potency and strengths of different Arts Therapies when brought together, each chapter in this anthology clearly demonstrates the effectiveness of clinical practice while also giving valuable insight

into the theories underpinning the work undertaken – from Dance Movement to Story Telling in recovering personal stories; the use of poetry; Symbolic Crime Sandplay Therapy to the use of Masks and the visibility of invisible characters; the efficacy of Art Therapy images in Anger Management; Lacan's Mirror Stage and the use of film and camera in clinical Dramatherapy practice – to name but a few.

I believe this anthology will be a valuable and significant contribution to practitioners and will have an important place in any library.

Bruce Howard Bayley, Ph.D.

In creating a book that demonstrates the expertise of all of the arts therapies (Art, Music, Drama and Dance Movement), Rothwell and the FATAG show how their service users and teams have benefitted from their sustained commitment to collaborative working and careful thinking across modalities. This integrated text is timely, it models to arts therapists - the strength created and benefits from working together, and writing together more.

**Stephen Sandford, Music Therapist, Strategic Lead & Professional Head of Arts Therapies.
East London NHS Foundation Trust**

This book makes engaging and vital reading for anyone who aspires to work in forensic treatment. It is about real clinical work by experienced clinicians who wholly embrace their specialism of working in secure treatment settings with men and women who have committed serious offences.

The authors explain how underlying psychological theories and concepts make sense of clinical presentation, with important reference to the great names in the field of forensic psychotherapy, in particular Dr Estela Welldon.

The range of treatment choices covers inter- disciplinary work between arts therapists of different modalities:(e.g chapter 1 drama and art therapy, chapter 19 music and art therapy.

A broad range of topics are covered throughout this book, including anger management in art therapy, gender specific aspects, marginal gains philosophy and story making structures in art therapy,

Notable are Emma Allen's interesting and thoughtful chapter on the importance of symbolism in Sandplay as part of an arson treatment programme. This describes how the patient gained understanding of himself with reference to his index offence.

This chapter is followed by Dr Hackett's fascinating art therapy research project on the treatment of autism, exploring components that created therapeutic change with a reduction of perverse nightmares. The author helpfully links this to specific art psychotherapy processes.

The book continues with chapters in the use of animation as a medium, followed by Kate Rothwell's thoughtful chapter on the value of understanding the patient's experiences in group art therapy for those suffering with learning disability.

Other aspects covered include Dance therapy and an illuminating description of the trainee's experience. The penultimate chapter by the arts therapies team at Broadmoor hospital describes a live multi- media project which was a hugely creative, collaborative and interactive project using all the arts therapies mediums to demonstrate what we as arts therapists actually do in helping patients to diffuse potentially explosive internal material.

The final chapter is a welcome chapter from the Netherlands, which highlights how previously hidden aspects of the patient are revealed in art therapy. This balances the United Kingdom contributions with a European perspective.

All in all, this book is a testimony to the immense value of the Forensic Arts Therapies Advisory Group (FATAG) and the support and continuous professional development that this organisation continues to provide for practising clinicians.

Dr Stella Compton Dickinson, Fellow and Member of The Institute of Mental Health, Nottingham. Affiliate of the Healthcare Economics Department, Institute of Psychiatry, Psychology and Neuroscience. Head of Arts Therapies, Clinical Research Lead 2001 to 2013: Nottinghamshire healthcare NHS Trust forensic services.

This exciting body of work reveals the intense, rich and crucial work of the arts therapies in forensic populations. This rich anthology, skilfully edited by Kate Rothwell celebrates the achievements of arts therapists in engaging with some of the most violent, disturbed and traumatised individuals in society. This is a remarkable collection, carefully and vividly describing a range of arts therapies, from dance movement therapy with violent women, to drama therapy with a mixed sex group, music and art therapy with deeply disturbed and frightening patients. All the authors are highly skilled arts therapists, well aware of their own emotional responses in these intimate and intense encounters with offender patients, both male and female in mental health settings and prisons. Most significantly this book describes the possibilities for change in these patients through their engagement with arts therapies. The courage of those practitioners, and of the patients, in their exploration of their offences, their traumatic histories and their fears of being with one another, is beautifully described throughout. The authors demonstrate the power of their work, and persistence of their engagement with this most damaging and damaged population, bringing theory alive with their vivid and moving clinical illustrations. The power of creativity, within the safe space of an arts therapy encounter, to transform even the most brutal experiences, and to contain primitive emotional states is repeatedly shown through these closely observed descriptions of the work. This valuable text will offer hope to all practitioners working within forensic settings when faced with patients whose pain is too raw and brutal to put into words.

Dr. Anna Motz. Consultant Forensic and Clinical Psychologist and Forensic Psychotherapist, Past President of the International Association for Forensic Psychotherapy.

“While the art therapies in the forensic arenas is still relatively new in the United States, with intermittent publications and presentations covering this wide and vast focus, the United Kingdom has been more proactive and forward thinking in its work for forensic clients, for far longer. Rothwell’s text is a clear reflection of this. *Forensic Arts Therapies: Anthology of Practice and Research* is an extensive and impressive collection of conference presentations from--and inspired by-- the Forensic Art Therapies Advisory Group. It marvelously removes all territoriality of professional identities and theoretical orientations to explore the many contributors’ work with some of the most difficult, disenfranchised and marginalized populations.

This book is simultaneously wide and deep in its scope, lyrical and clinical in its presentation. Through its combination of illustrative narratives and deeply explored theoretical and research positions, it provides an extremely valuable reference for those new to the arena and those immersed in it for decades, on both sides of the pond.”

David E. Gussak, PhD, ATR-BC, Department Chair/Professor, Florida State University; author of *Art on Trial: Art Therapy in Capital Murder Cases*, and co-editor for *Drawing Time: Art Therapy in Prisons and other Correctional Settings* and *The Wiley Handbook of Art Therapy*

This far-reaching book is a timely and important reminder of the powerful role of arts therapies in addressing serious offending. The inner worlds of those who have committed harrowing crimes can be inaccessible, even – perhaps especially – to themselves, repressed and disavowed as too painful and too terrifying to be encountered directly. Through a series of in-depth case studies the authors illustrate how such anxieties can be processed and explored, by engaging with a safe and creative medium. A broad range of chapters allows the therapeutic application of the visual image – including film – drama, dance and music to be chronicled in depth. Again and again, I was struck by the courage showed by both patient and therapist in confronting disturbing and dangerous material of the mind. Arts therapists often work in relative isolation, within secure settings whose culture can be inherently oppositional to the therapeutic task. Both they and other practitioners in the field will find in this book a rewarding source of professional learning, wisdom and community.

Dr. Celia Taylor. Lead Clinician, Millfields medium secure personality disorder unit.

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