

BETHLEM

MUSEUM OF THE MIND



Bethlem Art & History Collections Trust

Impact Report 2014 - 2015

FREEDOM AND CONSTRAINT

CHEMICAL RESTRAINT

In the 19th and early 20th centuries, mental health medications were extremely limited in their effectiveness. The development of drugs in the latter half of the 20th century which addressed specific mental health symptoms was one of the factors in opening up community-based alternatives to institutional mental healthcare. While welcoming the end of the asylum era, some consider that psychiatric drugs are effectively used as a form of chemical restraint.

In most medical contexts, treatment takes place with the agreement, or informed consent, of the person concerned. However, there are some circumstances, defined in the UK under sections of the Mental Health Act, in which the principle of informed consent may be set aside. This is not an easy judgment to make, and mistakes are always possible. The balance between freedom and constraint has always been contested in mental healthcare, and has repeatedly challenged medical practice and the law.

'There is very little difference in the reasoning which made our ancestors keep their patients quiet by means of ropes, chains, and cunningly-devised garments and the modern practitioner's administration of powerful drugs for the same purpose. Advance of knowledge made us in the folly of the one, and I believe the same march of intellect will teach us that the other is not one particle better.'

▷ From Richard Dicks, *Asylum*, 2002



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Bethlem Art & History Collections Trust

Mission Aims & Objectives

The Bethlem Art and History Collections Trust is a registered charity which was established in 1992 to oversee the management of the archives and museum service at Bethlem Royal Hospital.

The **mission** of the charity is:

- to collect, preserve and interpret for the benefit of the public, archives, pictures, artefacts and manuscripts relating to mental health.
- to promote wider knowledge of the history of mental health care and treatment.
- to contribute generally to the public understanding and de-stigmatisation of mental illness.

The **aims and objectives** of the charity are to:

- Safeguard, maintain and administer the art and historical collections of the Bethlem Art and History Collections Trust and develop them in accordance with our declared policies.
- Safeguard, maintain and administer the public records entrusted to us by the South London and Maudsley NHS Foundation Trust in accordance with relevant legislative provisions.
- Promote the use of the collections for purposes of education and lifelong learning in accordance with our declared education policy.
- Promote access to the collections for the widest possible audiences, both national and international, through personal access to the archives and museum displays at Bethlem Hospital, by remote access through information technology, and through programmes of off-site exhibitions and outreach.
- Undertake and facilitate research into the history of mental health care and treatment, and the relationship between art and mental health.
- Form partnerships with other bodies as appropriate.
- Seek to obtain resources needed to realise these aims.

Message from the Chair of Bethlem Art & History Collections Trust



Image copyright, Camilla Greenwell

This has been a difficult but inspiring year for the Trust – the realisation of a long cherished dream to develop an expanded museum which could truly do justice to Bethlem’s long history of caring for those with mental health problems.

I would like to thank all the staff and Trustees for the huge amount of enthusiasm and effort they put in throughout the year in preparation for the opening of the new Museum. Special thanks must go to Fraser Brown MacKenna and Kier who have transformed the hospital’s old Administrative block into an inspirational new site, and to Real Studios who worked so closely with our staff to develop a sensitive narrative of the history of mental health care.

The new Museum will allow us to deliver a much stronger mental health promotion message in future for staff, service users and members of the public, and to considerably expand our educational activities for schoolchildren, and those in higher education.

There is a lot to look forward to in 2015/16.

Dr Nick Hervey

Chair

Bethlem Art and History Collections Trust

To widen access to our Collections

We will:

- ✓ Establish a Community Panel drawn from our target audiences to support decisions about programming and activities
- ✓ Offer four temporary exhibitions a year to encourage a range of audiences
- ✓ Encourage and support the loan of our touring exhibitions throughout the UK
- ✓ Encourage and support loans from our collections to other institutions in the UK and abroad
- ✓ Seek to develop a presence in central London through strategic partnerships
- ✓ Develop our existing and target audiences through partnership working, forums and targeted events
- ✓ Pursue an active policy of community engagement to identify potential new audiences
- ✓ Improve understanding of our collections through consultation and partnerships

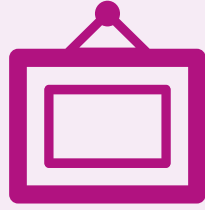
In April 2014, the museum completed its first joint research project with members of the University of the Third Age (U3A).

Our Education Officer writes: "This successful collaboration researched objects from the museum's reserve collection for the new exhibition space and for the new loan boxes. It resulted in sustainable partnerships, a different audience for the museum and a template for future projects with informal learners."



Sacker's Hygienic Comb – one of the many objects researched by the University of the Third Age

One of the U3A participants writes: "I think that for me one of the most fascinating things about the project has been how the objects we have researched lead on to questions beyond those simply of the nature and function of the object itself... each one provides a doorway into a story that tells us about the social history of the hospital and about the people who moulded its history."



45,433

people visited exhibitions in the UK and EU containing paintings loaned by the museum



1,300

people participated in outreach activities

In September 2014, the museum co-curated a month of activities at the Dragon Café, a creative project run by the service user led organization Mental Fight Club.

The programme focused on the theme of ‘Sanctuary’, and included historical talks, music performances, discussions and debates.

Sarah Wheeler, Creative Director of the Dragon Café writes: “Working with the Museum of the Mind and Bethlem Gallery was our first co-curated project. Since then we’ve used a similar model for other creative partnerships.

Our patrons enjoyed the historical and creative elements of the project, although for some the concept of ‘sanctuary’ contradicted their experiences of Bethlem Hospital.”

The Dragon Café is based in Southwark and its regular audience is primarily made up of current and former mental health service users, many of whom live in the four London boroughs served by the South London & Maudsley NHS Foundation Trust.

The partnership provided a valuable opportunity for the museum to raise awareness of the new Museum of the Mind and receive feedback on its plans from those with lived experience.

These activities were made possible thanks to an award from the Wellcome Trust, and were part of a wider project “Mansions in the Orchard” led by Dr Sarah Chaney.



Museums have a duty to be inclusive – to see their audience as everyone and to engage with the widest possible range of people, constantly seeking out new audiences.

(Museums Association, Museums change lives, 2013)



To promote learning around mental health and wellbeing

We will:

- ✓ Offer a range of formal learning activities aimed at primary and secondary school students, higher education students and those studying for the mental health professions
- ✓ Provide on-line access to our learning programme through a range of digital resources
- ✓ Provide a range of interactive on-line learning resources to support informal learning
- ✓ Encourage research by facilitating access to our archives and collections
- ✓ Provide remote access to our archival heritage and collections through on-line catalogues and digitised resources
- ✓ Support early career academics and archive / museum professionals through placements and curatorial opportunities



615

students participated in the museum's formal learning programme



In March 2015, over 130,000 digitized pages from some of the most personal and poignant records in the historic archives of Bethlem and Warlingham Park Hospitals were made available online as a result of the Museum's partnership with the Find My Past family history website.

.....

“These records provide real insight into [nineteenth century hospital] life”, according to Debra Chatfield of Find My Past, “through letters written by patients, photographs at different stages of their illness and reports on their day to day behaviour by close family members and medical staff”.

Our Archivist writes: “The historic records of Bethlem and Warlingham Park can now be accessed 24/7 from anywhere via the internet. This is an unparalleled development in family history research, and heralds a revolution in research into social and mental health history.

Most importantly, it renders visible the otherwise forgotten lives of the Hospital's past patients and staff, lives which still have much to teach us today.”



Museum volunteer Kirsten Tambling worked on the museum's temporary exhibition Bryan Charnley: The Art of Schizophrenia while studying for the MA Curating the Art Museum at the Courtauld Institute of Art. She writes:

“The experience was a perfect complement to the work I was then undertaking as a student, where my studies focused on museum history and the theory of interpretation, but also included working on an exhibition of contemporary art in the Courtauld Gallery, London. I felt very lucky to be able to apply the ideas discussed in the classroom to the practical challenges of curating an exhibition at Bethlem, in an environment totally different from the Courtauld, and working with artworks that were almost diametrically opposed to the kinds of contemporary art I was researching on my MA.

I felt I learnt a lot about the practicalities of the museum world - and different parts of the museum world - through this process, and I received consistently valuable feedback and support from all members of the Bethlem team. Aside from the positive impact working on this exhibition has had on my CV, I also found working on this project at Bethlem thoroughly enjoyable, rewarding, and intellectually stimulating, and I feel I have become a better curator as a result.”



My students have said they have learnt to open their minds – I agree, as a few of them seemed to have preconceptions about mental illness that I hadn't been able to shake from them, until they visited.

Teacher feedback received by the museum



56

The archives accommodated 56 research visits

192

researchers had their enquiries answered by the Archivist



120,902

The museum of the mind website had 120,902 visits

To challenge prejudice and discrimination

We will:

- ✓ Actively seek to involve mental health service users in consultation around the new museum
- ✓ Ensure that service users and those with lived experience are represented on our community panel
- ✓ Encourage debate and offer multiple points of view within the new permanent exhibition
- ✓ Provide a formal learning programme which encourages students to ask questions in a non-judgemental environment
- ✓ Develop a thought provoking events programme to support each seasonal exhibition
- ✓ Create an information point within the museum containing a range of resources to support understanding around mental health

The inclusion of a dedicated learning space within the new museum building has provided an opportunity to plan and deliver a programme of events to complement each temporary exhibition.

Bryan Charnley, the subject of our first exhibition, was strongly influenced by artist William Kurelek (1927-1977), whose work features in the permanent exhibition. A documentary about Kurelek's life and work (created by filmmaker Robert M Young and subsequently reimaged by his sons Nick and Zack Young) was screened at the museum in March 2015.

A museum visitor who attended the event writes:

"The main reason for my email is to say thank you for what you've created in that space. My sister has suffered from all number of disorders her whole life, and was sectioned twice at Bethlem, and hearing about the similarities during the screening today was very moving indeed."



William Kurelek The Maze (copyright the artist's estate)



A museum visitor interacting with the film which inspired the new workshop developed by Dr Sarah Clement (Sarah Chaney)

In December 2014 the museum worked with Dr Sarah Clement of the Institute of Psychiatry to develop and pilot a new interactive workshop for secondary and higher education groups based on a film shown within the permanent exhibition.

Our Education Officer writes:

“Participants are asked to consider the case of a young woman with a history of self-harm now in hospital suffering from depression. She is feeling a little better and now wants to go home for the weekend. After watching the film, participants are given additional materials to consider the case from differing perspectives: the view of the individual, the family, the legal viewpoint and the consideration of risk. They then have to make their own decision about whether it is safe for her to go home for the weekend.”

Feedback from participants in the pilot suggested that the new workshop is a valuable learning tool. One teacher reported:

“The weekend leave activity helped the students to understand the difficulties of drawing lines and making decisions regarding mental health, and the implications of this.”



It seems when it comes to mental health, a key factor is stigmatisation. Through education people will develop an understanding and know that no-one is to blame for their mental illness.

Mental illness does not define who you are but it is a part of your being and no-one should make you feel like a label. Places such as this give us hope that one day we will reach a point where mental illness is accepted and there is no longer any negative associations.

Museum visitor



To encourage social inclusion

We will:

- ✓ Reduce financial barriers to visiting the museum by offering free entry
- ✓ Offer supported volunteering opportunities at a range of levels, with training and travel expenses provided
- ✓ Offer a range of informal learning opportunities on the Bethlem site
- ✓ Dedicate two days a week to pre-booked visits, enabling wards or community groups to visit the museum privately if preferred
- ✓ Develop outreach activities for staff and service users who may be unable to leave the ward
- ✓ Offer regular infant-friendly mornings which enable service users on our mother and baby unit to meet other local parents

In April 2014 the museum recruited a team of 8 volunteers to assist with the preparation of objects for display within the permanent exhibition at the new Museum of the Mind.



The museum's volunteer conservation team prepare objects for display

The team received training from our consultant conservator George Monger, and volunteered throughout the summer and autumn, cleaning and condition checking a wide range of objects. Feedback received from the volunteers indicated that the team enjoyed the social aspect of the course and the experience of learning from experts.

One participant commented:

“I have always been interested in history and the past, the Bethlem Royal conservation course was a dream for me.”

The team were recruited from the local area and included those both with and without lived experience of mental ill health.

More than half opted to stay on following the completion of the project they were initially recruited to, continuing to support the museum with front of house activities following our relocation.

We are delighted that the team have been recognised for their commitment and hard work in the 2015 London Volunteers in Museums Awards.



Visitors to the museum's newly opened exhibition designed by Real Studios (Stewart Caine)



To mark World Mental Health Day 2014, the museum organised an afternoon of activities in partnership with the Cinema Museum.

The Cinema Museum is located a short distance away from Bethlem's former home in Lambeth (now the Imperial War Museum). The event showcased the life and work of artist and former Maudsley Hospital patient William Kurelek (1927-1977) through a talk and film screening, and provided an opportunity for the museum to raise awareness of the new Museum of the Mind within Lambeth (a London borough covered by the services of the South London and Maudsley NHS Foundation Trust).

The event was made possible thanks to a grant of £350 from Maudsley Charity and attracted 36 participants, most of whom were London based. Attendance was lower than anticipated, but considerably higher than average event attendance at the museum itself.

A quarter of those who attended signed up to the museum's mailing list, suggesting that the event had been a success in terms of building new audiences.

One of the key objectives of the event was to encourage discussion around mental health and well-being, and feedback from attendees suggests that this was achieved; one participant commented: "There needs to be a greater awareness of mental health issues and this event is a brilliant way to help raise awareness."



3,350

The museum welcomed 3,350 visitors during the year



19

The museum was supported by 19 regular volunteers



55

volunteers participated in the creation of the museum's new permanent exhibition

To support recovery

We will:

- ✓ Incorporate the stories and personal testimony of mental health service users past and present within the museum's interpretation
- ✓ Involve those with lived experience in the development and delivery of our formal and informal learning programmes
- ✓ Actively seek to recruit volunteers with lived experience
- ✓ Celebrate the achievements of those who have experienced mental ill-health through the display of art by service users past and present
- ✓ Support the work of SLAM's Recovery College by offering a venue for courses and workshops
- ✓ Support the work of the Bethlem Gallery and SLAM's Occupational Therapy department by providing a retail outlet for art and crafts produced on the Bethlem site.



Irene Balaam, Fear of Breakage

The museum's new permanent exhibition displays contemporary art alongside the historic objects which have provided the inspiration for the work.

In 2012 the Bethlem Gallery staged an exhibition Hollow Space and Outgrowth. Irene Balaam's response to her chosen object, an ECT machine, was a ceramic tea-cup and saucer, entitled Fear of Breakage.

Irene said of her work: "I remember 6 of us going in a little mini bus to Warlingham Hospital, all walking down a long corridor it seemed never ending but we got to the chairs all in a circle and sat waiting one by one for a turn. After the ECT we was taken straight to the chairs, even though we were crying and shaking - other patients were trying to console each other - saying - we'll be alright, I was handed a cup of tea and saucer and it was china and I could see from the markings on it that they were Royal Doulton and I was terrified of dropping this cup and saucer, I was very confused, the nurse tried to reassure me that I was OK and I couldn't wait to get home."

Our Director writes: "When the time came to design the new permanent exhibition at the museum we were keen to acquire Irene's work to support our displays around ECT, as we felt it added a unique personal dimension. The work was not for sale, but Irene generously donated it to the museum, and gave permission to use her recollection within the interpretation. Sadly Irene passed away before she had an opportunity to see her work on display in the new Museum of the Mind."



Personal experience of mental illness can be used to build hope and empowerment in others.

SLaM, Social Inclusion and Recovery Strategy, 2010



Allan and Alison Beveridge are Scottish artists with lived experience who travelled to Bethlem on a number of occasions during the development of the new museum to participate in consultation around the permanent exhibition.

Alan's iconic work *Me, Myself, I* was selected by the exhibition designers and is now on permanent display. It has previously been exhibited by the Wellcome Collection (Brains, 2012).

Alison generously agreed to share her memories of being hospitalised in the 1970s and 80s and gave permission for an extract to be incorporated into the exhibition interpretation.



Allan Beveridge, *Me, Myself, I*



I thought the Museum of the Mind informative and moving. My own experience of mental health difficulties (OCD) has been a journey with many twists and turns – but has ended with recovery. I believe recovery from or in mental health difficulties is possible for all.

Museum visitor



To encourage creativity

We will:

- ✓ Encourage the use of the collections to support creative practice through individual and group projects and residencies
- ✓ Work in partnership with SLAM's Occupational Therapy department to offer a range of creative activities as part of our informal learning programme
- ✓ Work collaboratively with the Bethlem Gallery to deliver one temporary exhibition each year which showcases art inspired by the collections
- ✓ Work in partnership with local schools and library services to deliver one creative writing project each year.
- ✓ Support the aims and objectives of the SLAM Arts Strategy through the acquisition and display of art by service users.



Paul Coldwell Charms, 2014 (Paul Coldwell)

The collections were accessed by Professor Paul Coldwell (Chelsea College of Arts, UAL) at the beginning of his research to make new artworks for the Mental Health Foundation's Anxiety Festival 2014.

The artist writes: "I have often used archives as starting points for work and the Bethlem Archive was an exciting source of material and stories that fed my imagination.

The archives proved to be fertile material and I was drawn to a variety of material including the photographic collection, (especially the portraits of patients and staff, the latter in fancy dress being particularly bizarre), some of the personal objects in the collection like combs and drinking vessels and the collection of 'intelligence tests' which for me touched on the way that language is formed by the naming of things and the capacity to construct narratives from parts.

Resulting from this research, I developed a pair of charm bracelets, (cast in aluminium), each with objects like a house, a heart, a wishbone etc that might form a collection of aspirations or dreams. In addition, as a direct result of the 'before and after photographs' of the patients, I cast a group of intimate objects, comb, razor, pills, shaving mirror, in white resin entitled Ghosts and empties as if an imaginary portrait from the objects that we leave behind."



Museums facilitate discovery, share knowledge and inspire thought. They put people into a receptive frame of mind and foster questioning, debate and critical thinking. They stimulate contemplation, curiosity and creativity. They nurture and support artists, help preserve traditional craft skills and encourage people to make things.

New Economics Foundation, The Happy Museum, 2011



Phil Baird, Ponta Cherry Blues, 2011 (detail)

An important acquisition this year has been the purchase of Ponta Cherry Blues by Philip Baird M.F.A., which was exhibited in the Bethlem Gallery show Where is the Work in the Work of Art?

The artist writes: "I first visited the Museum of the Mind about 10 years ago. I was struck by the variety and quality of objects and interested to see artworks by patients and service users.

All those years ago I had an idea that perhaps the museum would like a work for the collection. This dream has been achieved.

Ponta Cherry Blues is based on an imaginary Canadian landscape that arrived during nocturnal drawing sessions. The drawing is a sanctuary. There are various features including a shack in the woods, touch stones and an alligator... The pine cones and needles are scattered throughout sometimes bio-morphing into water.

There has been much interest in this artwork. The drawing was selected for the Jerwood Drawing Prize and was exhibited in the Jerwood Space. I am very pleased that the museum has made the purchase of Ponta Cherry Blues."

To promote the 'Five Ways to Wellbeing'

We will:

- ✓ Provide an opportunity for people to connect within a non-commercial social space, reducing isolation
- ✓ Help people to be active by encouraging visitors to explore the diverse Bethlem site and acting as a meeting point for local walking groups
- ✓ Give people reason to take notice by changing the art and objects on display so that there are always new things to see and discover
- ✓ Encourage people to keep learning through a range of activities from historical talks to creative art sessions
- ✓ Offer people ways to give something back – whether through volunteering or contributing their own content to the permanent exhibition
- ✓ Include wellbeing measures as a key method of evaluation alongside more traditional performance indicators



Image copyright, Camilla Greenwell



In a world that seems increasingly saturated by advertising, a trip to a museum is an all-too-rare opportunity to find sanctuary from commercial messages.

This is no trivial matter, for not only is materialism strongly implicated in our present environmental difficulties, it is increasingly recognised by psychologists as a serious source of dissatisfaction, unhappiness and mental ill-health.

(New Economics Foundation, The Happy Museum, 2011)



“

Research suggests that social interaction is perhaps the single most important factor in distinguishing happy people from those who are merely ‘getting by’...

For many people, a museum visit is not a solitary activity but an opportunity to spend time with family or to meet up with friends.

(New Economics Foundation, The Happy Museum, 2011)

“

Economic austerity can even more diminish the level of concern we have for our fellow human beings.

Museum visitor



Image copyright, Victoria Northwood

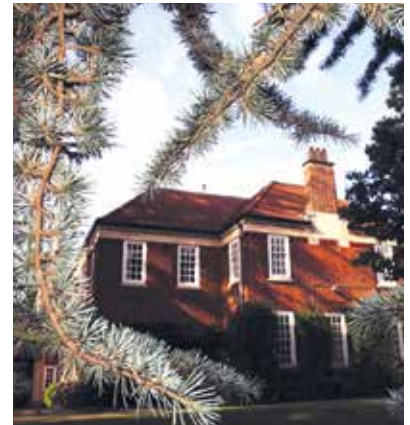


Image copyright, Max Reeves

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“

If differences are valued instead of critically judged we’d all feel more able to be ourselves and genuinely smile.

Museum visitor

”

“

The three of us enjoyed a revealing and educational walk in the sunlight. Fantastic what you’re doing.

Museum visitor

”

”



April 2014

The U3A celebrate the completion of their shared learning project at the museum

Image copyright, Caroline Smith



May 2014

Photographer Dominic Davies captures portraits for the 'Labelling & Diagnosis' section of the exhibition

Image copyright, Victoria Northwood



November 2014

Cibber's "Raving Madness" enters the building

Image copyright, Max Reeves



October 2014

The marble and copper of the museum's 1930 staircase protected during the works

Image copyright, Max Reeves



December 2014

The Project Board tour the (almost) completed building

Image copyright, Beth Elliott



January 2015

Conservator Brendan working on Cibber's "Melancholy Madness"

Image copyright, Victoria Northwood

June 2014

The museum's learning space receives some unexpected visitors



Image copyright, Beth Elliott

July 2014

The green screen set up ready for filming the 'Visiting Bethlem' section of the exhibition



Image copyright, Max Reeves

September 2014

Staff and volunteers ready for a hard-hat tour of the new building



Image copyright, Victoria Northwood

August 2014

Photographer Max Reeves brings images of Bethlem to the Shuffle Festival in Tower Hamlets



Image copyright, Max Reeves

March 2015

Grayson Perry with SLaM Chief Executive Dr Matthew Patrick at the museum's formal opening



Image copyright, Camilla Greenwell

February 2015

Archivist Colin Gale interviewed by the international press



Image copyright, Richard Morley

Visitors' Comments



Completely essential for all student mental health professionals. Powerful stories, images and lives. We need more places like this that open the door to the shared vulnerabilities and care we do and will require.



Mental health is as important as physical health and despite all the advances that have been made, this basic idea is still not recognised. The future is education – in schools, in the media, in the workplace, anywhere and everywhere. Only then will the stigma be reduced and will people feel comfortable recognising and discussing their own mental state. Self-harm is what has affected me and the lack of knowledge and understanding about what it is and why people do it has made my recovery ten times harder. But I still did it.



What an eye-opener! I so appreciate coming here today and feeling the acute emotions of the people concerned in this exhibition.



I would like to see more hospitals and places supporting mental health issues display mental health. Thanks for the experience.



Mental health is such a complicated concept. The wellness of our brains, measured against society. It seems as though we are all full of thoughts and behaviours and I'm proud and full of respect for the support that has been given to me and many others suffering from the battle with your own brain. May our experiences shape our understanding of ourselves and others.



“

I'm getting a bit tired of the phrase "challenging stigma".

Sometimes mental illness can result in violence, or times of extreme distress. By "challenging stigma" one is saying that mental illness isn't so bad, leaving those in distressing situations even more isolated.

We need to be more careful about using the word "stigma" because it's been used in this museum a bit too much for my liking.

However on a positive note, I've really enjoyed the experience and artwork throughout the gallery and museum.

“

Where there's life, there's hope!

Very insightful and interesting visit to the museum. Many thoughts provoked.



Image copyright, Camilla Greenwell

”

“

It could be any of us or mother, daughter, sister, son. Let's include everyone into "people like us" and be thankful that we can walk for a moment in their shoes.

”

“

I think an understanding of the history of mental health is of paramount importance – it is something that affects absolutely everyone, whether they recognise it or not.

This really should be out in the open and it should not just be the preserve of specialists in any one discipline (medicine, history literature etc). It ought to be a genuinely cross-disciplinary thing! It involves confronting the good and the bad.”

”

Media Coverage

Press

The Lancet

(10 May 2014)

The Daily Telegraph

(14 February 2015)

The Independent

(14 February 2015)

London Evening Standard

(19 February 2015)

The Guardian

(19 February 2015)

Southwark News

(26 February 2015)

Time Out

(3 March 2015)

Radio

BBC Radio 4 In Search of Ourselves: A History of Psychology and the Mind

(24 April 2014)

BBC Radio 4 Front Row

(18 February 2015)

Londonist Out Loud: Bedlam

(21 February 2015)

Television

ITV Secrets from the Asylum

(27 August 2014)

BBC Songs of Praise

(1 February 2015)

BBC London News

(18 February 2015)

Media Coverage



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Wolfson Foundation
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Staff

Victoria Northwood (Director)
Diana Chaccour
Colin Gale
Jillian Gregory
Peter Lloyd
Rebecca Lodge
Heather Reed
Debbie Shipton
Caroline Smith

Consultants

Dr Sarah Chaney
Dr Sarah Clement
Renia Jenkins
Isobel Milton
George Monger
Real Studios
ON101



BETHLEM

MUSEUM OF THE MIND

Bethlem Museum of the Mind,
Bethlem Royal Hospital,
Monks Orchard Road,
Beckenham,
Kent
BR3 3BX

museumofthemind.org.uk