**Pono project consumer story: Jenny Fenwick**

**Accessible Transcript**

**VISUAL**

**On a black screen, large white text appears: Pono. Smaller text beneath reads: ‘To be true, valid, honest, genuine, sincere.’ Clusters of seeds hang on reeds that waft in a coastal breeze. A woman, Jenny, wearing a pink top and blue pants and shoes wanders along the water’s edge on a stony beach. Her long hair shifts in tonal gradient from white to grey. She stands in profile looking out over the bay. The white foamy swash of the water laps gently on to the shore.**

AUDIO

Being taken into seclusion is absolutely awful, scary and daunting when you see four people all walking towards you. And for me it was just a total freak-out cos I knew what was happening.

**VISUAL**

**Jenny is interviewed seated in a room in front of houseplants growing in flax woven baskets, a pair of black rimmed glasses on her head.**

AUDIO

No control. You have no control. And you know you've got no control and you can't do anything.

**VISUAL**

**White text appears over the stony shore: ‘Jenny worked as a registered nurse and clinical manager in psychiatric and psychopaedic hospitals for 44 years.’ This text disappears as a tiny, gentle wave rolls in. New text appears: ‘She has also experienced seclusion.’**

AUDIO

I started off as a 16-year-old sweet, innocent, naive country girl and worked in a very large institution in Levin.

**VISUAL**

**Dry grass seed and sharp blades of grass move in the wind on the sand dunes. Jenny walks between sun-bleached driftwood logs that lay half buried in the grey sand. A man in sandals with a red and black tattoo on his ankle follows along behind her.**

AUDIO

Back in those days, we didn't call it seclusion and there were no rules and regulations like there are now. But we often referred to as 'the time-out room'. We grabbed hold of the person under the arms; one person on each arm, one person on each leg, and into the room and dump on the bed, and then out you get as fast as you can and shut the door.

**VISUAL**

**The cuffs of Jenny’s pants are drawn tight with cords. She stands on the fine stones that make up the beach. A pale golden spinifex seed head, resembling a sunburst tumbleweed, sits amongst some round stones.**

AUDIO

Today, of course, it's still a legal option for staff to use. When you're working in these really harsh environments, which is where this happens, it possibly will be happening every now and then. Research has shown now that it can traumatise people and does traumatise people. I'm a classic example of somebody who it has traumatised.

**VISUAL**

**Bright sunlight filters through a thick bush of green leaves.**

AUDIO

On the day that it happened, my husband rang for help and we went in to hospital. I don't remember much else after that, other than waking up, sitting on the seclusion bed, sort of, really, is the next thing I remember, rocking myself to comfort after screaming and yelling and fighting and telling people I wanted to see my husband.

**VISUAL**

**A bracelet of bronze coloured beads around her right wrist, Jenny gently pats the trunk of a thin tree.**

AUDIO

I strongly believe that if they had listened to what I was saying, which was, 'I want my husband,' and they would have been able to accommodate that, that I would never have been secluded in the first place. And so I wouldn't have to live now with the trauma of knowing that I had been in there.

**VISUAL**

**Shafts of sunlight dapple Jenny’s face as she walks along a bush trail followed by a man in a check shirt and a beige coloured hat and sporting short white beard.**

AUDIO

So I want people to know that there's other ways of doing it, you know? Yes, I was demanding. Yes, I was uninhibited. Yes, I was aggressive. I know all that. You know, I know what I would have been like as a 'patient' at the time. And I also know that if they'd listened and had let my husband come in, things would have been a bit better for me.

**VISUAL**

**Jenny’s face becomes emotional and she purses her lips. As she walks, Jenny trails her fingers through long strands of wild grass. Beams of sunlight shine on fern fronds in the bush.**

AUDIO

After I came out of seclusion, I was well enough to be transported out of the district. Because staying in the place where I was was in my work environment. So that was extremely embarrassing and awkward for everybody. The main thing that helped me there was that they allowed my husband to come with me. That's what made the difference.

**VISUAL**

**The man stands beside Jenny on the bush trail. He has a thin braid of hair falling over his left shoulder. He says something to Jenny then nods. Jenny inspects the large flat leaves of a plant that are covered in holes where insects have been eating them.**

AUDIO

And then I came home. And then I went back to work. Then slowly, sorta... two-year mark, flashback sort of memories come.

**VISUAL**

**The sun peeks through gaps in the thick foliage. A close-up look at glossy, deep green leaves.**

AUDIO

That isolation, that sense of isolation, that sense of hopelessness, that sense of needing to smooth yourself. All of those sorts of feelings come when I think about it. I can't stand hearing keys rattling, because that to me is a sign that they're coming to open the door. You know, they come in teams to open the door to make sure that you don't attack them.

**VISUAL**

**Jenny walks under the boughs of a punga tree as she continues her walk along the leaf-strewn bush track.**

AUDIO

It's hard. It's been hard. I want to try and stop it from happening to somebody else.

**VISUAL**

**White text appears over long green leaves, some of which are discoloured with yellow and brown splotches: ‘Jenny works as a consumer advisor to the Nelson Marlborough District Health Board.’**

**Wearing her glasses, Jenny sits at an outdoor table near some potted succulents. She writes in a ring-bound notebook using a pen with a daffodil motif up its barrel. She has different documents before her, and the one on top is a purple coloured pamphlet from the Mental Health Commission titled: ‘Mental Notes.’ The front cover story is headlined: ‘Seclusion can be reduced.’**

AUDIO

As a consumer advisor, my role is to give the consumer perspective to the service. Often the service has its demands from the ministry or other places, and the person has their own demands coming from them. And sometimes those two things don't mix that well together. There are some collective things that do help lots of people. Being listened to is one of them; one-to-one care — you know, not a whole group of people coming in for you; whānau, music, distraction, food sometimes. Sometimes people come in and they haven't eaten for days. So there's lots of sensory stuff that can happen.

**VISUAL**

**A bumblebee crawls over the purple flower of a garden plant. A shower of water sprinkles over a cherry tomato plant bearing two red fruit as Jenny uses a hose to water her garden. Cobwebs cover browning purple flowers that grow in long clusters at the end of stalks.**

AUDIO

But you also have to have the right environment as well. You know, we're talking about

de-escalating people a lot of the time before they go into seclusion. There'll be a restraint or an attempt to de-escalate. And I guess that's one of the take-home messages I want for people to watch, is that my advice would be to learn more than two ways of de-escalating somebody.

Because there is, there's lots of different ways, and you have to think outside the square.

**VISUAL**

**Wispy delicate seeds cling to the head of dandelion. Jenny walks along the pebbly beach. She has a matching red and black tattoo on her ankle. She bends down to pick up a round stone amongst the tiny pebbles.**

AUDIO

I present, in my own organisation, at a training course that they do to learn about de-escalation and restraint holds. I give them a handout to start with and say, 'Hey, thanks for coming to learn how to do your job better, because when you get it wrong, it hurts.'

**VISUAL**

**As she speaks in the room, she holds up her little finger. On the beach, she rubs her thumb over the smooth surface of her collected stone.**

AUDIO

And then I show my little finger as an example of a restraint hold that went wrong that now has given me permanent damage. So it hurts on a lot of levels when the staff get it wrong.

**VISUAL**

**She sits beside the man with the braid on a driftwood log, both looking out at the water.**

AUDIO

It's much more than just the seclusion. It's the whole culture. It's the whole way that we work with people. It's about person-centred care, trauma, informed, recovery-focused. There's always going to be situations that have to be managed, and it's the way that we do that in the future, moving forward. We're not gonna do it like we used to. We're gonna do it differently, you know.

And hopefully that will create less traumatised people.

**VISUAL**

**As they walk hand in hand along the shoreline, the man plucks the stone from Jenny’s hand and flings it into the water. They both smile. White text appears over the gentle swash of the bay: ‘This story is dedicated to Laura Soloman and Monica Cartner. Special thanks Jenny Fenwick and Terry Win.’ The screen fades to black, then white text appears: ‘People are still being secluded in isolation in New Zealand. Seclusion is reducing but there is more work to do. Kua takoto te mānuka. This is our challenge. Produced by Whakapai i ngā mahi hauora hinengaro waranga hoki. Mental health and addiction quality improvement programme.** [**www.hqsc.govt.nz**](http://www.hqsc.govt.nz)**.’ Below this text the logo for the Health Quality & Safety Commission New Zealand, Kupu Taurangi Hauora o Aotearoa. The white and grey company logo comprises of three thin square blocks with black circles of differing sizes within them. To the right of that is the Logo for The New Zealand Government, where the words ‘New Zealand’ are underlined.**

Accessible transcript by Able.

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