

This relied on the psychiatrist's establishment of a sense of identity, industry and belonging within professional communities.

Conclusion. Transition is unique for each individual but there are common aspects, and study of seventeen individuals' experiences enriched understanding of the transition period. Clinicians and managers must not underestimate the challenges faced at transition. This matters for the specialty; consultants form a small proportion of the workforce, but their functioning has a major impact. It would be detrimental to care provision if difficulties at consultant transition resulted in attrition of psychiatrists. The main recommendation is development of a trust-level transition programme to provide support to individuals, which could also be of value to the organisation and wider profession.

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Treating Through "The Sopranos": A Biopsychosocial Approach

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Aims. Television is a medium through which an audience can gain insight into the nuances of psychiatric practice. Nonetheless, the psychoeducational benefits are dependent on accurate portrayals. "The Sopranos" has received critical acclaim from various professional psychiatric bodies for its artistic depiction of psychoanalysis and the psychotherapeutic relationship. The series follows Tony Soprano, a middle-aged Italian-American male engaged in organized crime. He is referred to his psychiatrist, Dr Melfi, by his family physician after suffering debilitating panic attacks. Melfi accepts the referral despite Tony's chequered past, employing a holistic approach to his care. We aimed to analyse the psychotherapeutic relationship between Tony Soprano and his psychiatrist, using a biopsychosocial approach.

Methods. Season 1 of "The Sopranos" was identified by a facilitator and utilized for discussion. The season was viewed individually and virtual case-based dialogues took place between the author and facilitator examining the psychotherapeutic relationship using the biopsychosocial model.

Results. The Sopranos coincided with the popularity of the serotonin theory of depression in the US, promoted by the pharmaceutical industry. Tony Soprano is pharmacologically treated for panic attacks, anxiety and depression. This sparked thematic discussion around symptom control, medication efficacy and adverse effects. Melfi balances the application of medication alongside understanding the psychological roots of symptoms, deprescribing when necessary.

Themes pertaining to conflict between Freud's id, ego and superego persisted, manifesting cognitive dissonance most prominently in relation to Tony's line of work. Symbolism of ducks guided understanding of Tony's biggest fear – losing his family. Projective testing was explored, alluding to the Rorschach test. Scenes depicting transference and countertransference were present, the former representing Tony's unmet needs from female figures in his life. Eventually, Tony's distress induces internally generated pseudohallucinations.

Tony's tender treatment of his children offsets his volatile relationship with his parents, particularly his mother who habitually

antagonizes her son. His personal and professional life are intertwined, with mental health stigma evident in both realms as Tony seeks help surreptitiously to maintain his credibility.

Conclusion. "The Sopranos" depicts the psychotherapeutic relationship between a man suffering from mental illness and his therapist. This layered and accurate portrayal can provide a case-based reference for psychoeducational discussion, and give rise to further discussions of psychiatric themes within film and television.

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Racism in Modern Media (The Sopranos) and the Application to Black Mental Health in Modern Day

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Aims. "The Sopranos" is a well known television show, following the life of an Italian-American mobster suffering from anxiety and depression. Despite the overarching theme of mental well-being, elements of racism still feature within the show. These elements are ever-present throughout society and can act as an additional stressor for black minorities, who have an increased risk of suffering from mental health problems compared to their counterparts. Racism has also been linked with an increased probability of developing depression. This qualitative study aims to look at the portrayal of black characters in Season One episodes 1 and 2, to identify themes and psychiatric associations with black mental health. It identifies negative portrayals and conceptualises how these impact black mental health in the real world. Finally, it aims to use these results to propose ways of engaging with the media and the self, to improve negative stereotyping and bias.

Methods. This qualitative study was performed using thematic analysis via a deductive approach. This included creating themes, to then apply to depictions and interactions of black characters who featured within episodes 1 and 2 of the first season of The Sopranos.

Themes included: occupation, social network, verbal negative connotations, derogatory language, physical appearance.

Three online databases were used: Google Scholar, PubMed and BMJ Journals to identify literature ranging from 1999–2023. This focused on literature exploring relationships between media, cognition, society and/or racism.

Literature of the most recent mental health data collected within the UK Survey featuring Black Caribbean/British/African was also analysed.

Results. Several depictions of negative stereotypes and behaviours of both black men and women were present in both episodes. These were in the forms of: derogatory language, pacification and code-switching and negative interactions with other characters.

Literature has established that negative presentations within media can result in marginalisation of ethnic groups, which can be extrapolated here.

Conclusion. Negative depictions and stereotypes of black minorities may be having an impact on their mental health and could explain finding of mental health within Black minorities. It could affect the way they interact with the world and apply additional stressors via unconscious bias.