



1418-NOW
WW1 CENTENARY ART COMMISSIONS

LEAP OF FAITH

Contents



The Coffin Jump was co-commissioned by 14-18 NOW and Yorkshire Sculpture Park, made possible with Art Fund support. Special thanks to Sir David Verey, The Henry Moore Foundation and The Clothworkers' Company. With additional support from Melanie Gee, Larissa Joy and thanks to Midge & Simon Palley, Nicholas & Jane Ferguson and Tony McCallum.

Introduction

This report describes how women from diverse backgrounds took a *Leap of Faith* to explore how interactions between women, horses, creative expression, and time spent in the natural environment could benefit wellbeing and creativity. The project was co-created by artists, therapists, researchers and women from Kirklees WomenCentre and Ashiana Sheffield. The practitioners acted as facilitators and those from the women's centres played the role of participants. However, as the process of co-production evolved, the boundaries between 'helpers' and 'beneficiaries' blurred so that all group members could be viewed more interchangeably under these labels. The project was supported by 14-18 NOW, the UK's arts programme commemorating the First World War centenary after Yorkshire Sculpture Park (YSP) was successful in bidding for a social-engagement project during the Spring of 2018.

The inspiration for the *Leap of Faith* engagement project came from *The Coffin Jump*, a major co-commission with 14-18 NOW and Yorkshire Sculpture Park (YSP), by contemporary artist Katrina Palmer. Combining sculpture, soundtrack and performance, *The Coffin Jump* symbolises the new freedoms afforded to women in the war, with specific reference to the all-female First Aid Nursing Yeomanry

(FANY). The installation takes the form of a recognised horse jump, with a brushwood fence and ditch known as a 'coffin' in cross country eventing. This is a challenging jump that tests the horse's trust in the rider as it can not see over the fence. On the outside of the installation, a collage of words from Palmer's responses to archival research on the FANY's can be viewed, whilst one member's diary entry statement, '*nothing special happened*' is starkly displayed on the reverse. One of the most affective and ambitious aspects of the piece is how it is activated by a female rider and horse making the jump. This regular 'activation' of the sculpture by horse and rider took place regularly throughout the year, some jumps were advertised and others happened without any public announcement, referencing the anonymity of the FANY's. The horse and rider's presence on site is announced by *The Enchantress* sung by Clara Butt broadcast through tannoy. This was sung at the 1911 Festival of Empire, at which the FANY gave rescue demonstrations on horse back. The history and implications of a festival of Empire resonated with the artist, who is of mixed ethnic heritage, and added to her enquiry into power structures relevant to the work, including the fact that equestrian sculptures were usually dedicated to important, white, men. A related poster



PHOTO: FANY ARCHIVE IMAGES



PHOTO: FANY ARCHIVE IMAGES



PHOTO: DANNY LAWSON



artwork appropriated a WW1 public safety notice, with the threat changed from enemy aircraft to women.

The power and beauty of the artwork is also matched by the context in which it is experienced. Five hundred acres of historic parkland afford people the space and opportunity to connect to the natural environment whilst also heightening the experiential aspect of aesthetic experiences. The unique setting of YSP makes it possible to show this complex and ambitious artwork; audiences benefit from the embodied experience of walking through the landscape and all that this implies; fresh air, impressive vistas, interaction with sheep, sightings of kestrels, and Yorkshire weather patterns.

Audiences are often surprised by the horse and rider as they circled back around the trees and gained speed, generating awe and wonder about whether the horse would clear the jump. By witnessing the activation of *The Coffin Jump*, the viewer is inspired to imagine the experiences of the FANYs who, first on horseback and later by automated vehicles, rescued men from the battlefield in WW1. Yet more than this, the element of surprise evokes the power of the moment; encouraging viewers to ponder the contrast between the statement on the reverse of the jump and the act of daring that they just witnessed. The commemorative aspect of the piece also invites spectators to think about how women's contributions in the past and

present have typically not been given the attention they deserve.

Leap of Faith enabled such ambitions to be explored further by participants, firstly through horse-assisted development, at Glint in Huddersfield, which focused on exploring boundaries of relationships. As in *The Coffin Jump* art work, relationships between each other and with horses, and the power of being amongst nature became important features of the project. Furthermore, as the group grew closer and connections developed between participants, self-belief, the strength of women's voices and impact of collectivity, which were reminiscent of the experiences of the FANY's also became present within the *Leap of Faith* team. These experiences were used in a series of workshops where artworks were created and exhibited at a final exhibition at YSP.

From the beginning, a unique combination of complimentary practices was used to co-produce a pioneering and experimental but safe approach. The team aimed to think differently about the relationship between arts, creativity and wellbeing to see what could be achieved. During the six-month project, processes of recognition, being together and reflecting, experiencing creativity in the natural world combined in a powerful way to form friendships where laughter and sadness were shared. The achievements of the project, like the effects of witnessing *The Coffin Jump*

went beyond expectations whilst despite the relatively short time frame, the impacts upon participant's lives were life altering. In contrast to Muriel Thompson's (FANY member) diary entry featured on the back of *The Coffin Jump*, the group proclaimed at the end that '*something special did happen*'.

This report charts the process of the project, identifying unique aspects, draws out the impacts and what has been learnt. It consists of four sections; firstly the broader context of the relationship between arts, health and wellbeing, is outlined, secondly the methodology where each of the practices involved are described, thirdly an analysis of what happened and finally, points of learning. The report adopts an honest and multi-layered approach where process is emphasised, aims to create space for conversations about how to think differently about access to the arts, the impact of creativity on health and wellbeing, and ultimately, what this might mean for broadening cultural democracy.

S O M E
T H I N G
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Broader context

Leap of Faith is timely; it was born into a context where national and local policy in the arts and health sectors are witnessing a range of transformations, whilst there is increasing concern about civic engagement and the representation of women. The project is positioned at the intersection between arts and health, targeted and universal notions of impact, within a context of tightening budgets during times of democratic upheaval and crisis. Historical issues evoked in *The Coffin Jump* which were in turn mirrored and developed in *Leap of Faith*, strike at the core of challenges facing society today. For example, media headlines about dividing borders, mass migration and the dis/belief in women's testimonies of sexual harassment and violence were the backdrop to the project. Such themes of negotiating belonging, difference and representation were present in *Leap of Faith* because participants were given the opportunity to voice their experiences of what it means to experience these issues.

The power of the arts to reconnect the public with the past and draw comparisons with the present day is the starting point for 14-18 NOW, who helped to fund a series of socially-engaged community projects including *Leap of Faith*. 14-18 NOW is commonly known for a much larger programme of public art events spanning

the last four years. The pioneering cultural programme has 'set a new benchmark for the arts and heritage sectors in commemorating national moments' meaning that 30 million people have been re-engaged with events, heritage sites and personal stories of historical significance (Evaluation Report, 2016). In immersive and visual ways, large-scale public commissions have 'created a new, 'un-prescribed' and impactful form of participation in commemoration' changing the way that the past is experienced in the present whilst broadening access to the positive impacts of experiencing art to more diverse audiences (Evaluation Report, 2016).

Such achievements are important in light of the increased interest in how participation in the arts can have a positive impact on health and wellbeing. As Victoria Hume, Director of Culture, Health and Wellbeing Alliance recognises, the broader impacts that actively engaging in arts and culture can have on health and wellbeing is no longer an eccentric idea but is becoming more commonly accepted (London Arts in Health Forum Blog, 20th September, 2018). As Darren Henley, CEO of Arts Council England affirms; 'If you're unwell, the worry can consume you. You tend forget other aspects of your identity. The arts can help you think differently about yourself and distract you from your condition' ('What

can culture do for healthcare?’ blog entry, 16th August, 2018)

With the support of 14-18 NOW, YSP aimed to capitalise on these conditions for Leap of Faith whilst they were cognisant of the possible issues, which can arise with such ventures. For example, caution needs to be exercised against possible reductionist attempts to advocate for social engagement projects as innovative attempts which potentially mask decreasing budgets in state services during times of austerity (Care Commission, 2015/16). Similarly, there is a danger that those working in arts and culture are drawn into situations which go beyond their level of expertise (Pattoni, 2014). Yet advocates increasingly recognise that this is not just an attempt to target participation in the arts for specific groups but to revitalise modes of cultural democracy as decreasing civic engagement is one of the biggest threats facing late modern society (Matarrasso, 1997).

There is also increasing pressure on cultural organisations to demonstrate that publicly funded museums, galleries and arts organisations ‘*should reach out to everyone, regardless of their background*’ (Department for Culture, Media and Sport,

2016). Although progress has been made in broadening access to marginalised groups, successive Taking Part reports (Department for Digital, Culture, Media & Sport, 2018) show that there are still substantial differences in how different groups engage in the arts.

YSP is striving to meet these challenges through investing in a dedicated role under the heading of Arts and Wellbeing Programmer, of which Rachel Massey is the post holder. Currently, she leads an action research programme exploring the wellbeing impacts of the combined effects of internationally significant art, five hundred acres of historic landscape and facilitated interventions. Using a broad and inclusive understanding of forms of creativity, arts and wellbeing together with a range of partners including artists, mindfulness practitioners, musicians and yoga teachers, they are striving to think differently about how targeted and universal approaches can improve access and deliver impact.

Leap of Faith was conceived within this programme but also sought to break new ground through an attempt to challenge power dynamics by using a co-produced methodology which involved a

multitude of complementary practices to support practitioners and participants to come together to create new forms of knowledge. The next section of this report describes the methodology and how the unique approach was achieved in more detail.

Leap of Faith is embedded in YSPs founding mission to be an international centre for the creation, display and appreciation of modern and contemporary art with a view to improving the quality of life in the region. The continued evaluation and interrogation of this also includes currently being the subject of a PhD by a student at the University of Huddersfield that considers whether YSP makes people happy.



Methodology

Leap of Faith was co-created by a team of practitioners from diverse backgrounds, with a range of expertise and experience. The project included artists (Kate Genever, Katrina Palmer), Ashiana Sheffield and Kirklees WomenCentre staff (Rachel Mullan Feroze, Charlotte Worth, Carina Ripley, Sobiya Din, Veronika Susedkova), a number of volunteers and ten women supported

by the centres, therapists (Heidi Dawson – Glint, horse-assisted development, Jacinta Kent - group analyst), a researcher (Harriet Rowley, Manchester Metropolitan University), and an Arts and Wellbeing Programmer (Rachel Massey, YSP). The defining features of the facilitators who were part of the project are described in detail below.

Project facilitators

RACHEL MASSEY – ARTS AND WELLBEING PROGRAMMER, YSP

As project lead, Rachel was responsible for assembling and co-ordinating the project, but rather than establishing a hierarchy or leading the project to a pre-determined outcome, she aimed to create a space where *'all voices could be honoured and ensure that everyone was a participant'*. Her approach is brave and ambitious and she was not afraid to take risks and experiment in order to move practice forward. As an artist and wellbeing expert, she is interested in exploring the relationships between the boundaries of artistic and therapeutic practices, devising a project, which involved a multitude of complementary approaches to enable new relations to be explored. Rachel constantly filtered, processed and managed the opportunities and frictions that came with organising a complex project, which works at the boundaries of disciplines and associated practices. Rachel has a capacity to manage relationships which occupy different power relations, situated ways of knowing and balance the tensions that these produce, ensuring that quality outputs are achieved which satisfy differing beliefs about what is important.

HEIDI DAWSON – CEO AND LEAD FACILITATOR OF HORSE-ASSISTED DEVELOPMENT, GLINT

Heidi's practice is perhaps best summed up in the phrase *'being with horses and communicating with them is a lovely way to be the best version of yourself.'* Participants relate to horses and themselves by being present in the moment alongside the horses (ie: spending time with, looking at, talking to horses), with a heightened sense of awareness to their surroundings and different modes of communication including visual, auditory, and sensory. In doing so, new revelations and ways of knowing oneself emerge because participants start to get in touch with their thoughts and feelings, trust their instincts whilst becoming alert to conscious and unconscious patterns of behaviour when interacting with others. Heidi's approach is structured yet open, there is an atmosphere of care and calmness which is built on astute judgement of the importance of leaving space, a sense of the unsaid and patience for going at a pace which meets participant's needs. The process enables levels of trust and belonging to emerge, both on an individual and group level, which are unexpected and profound. Through interaction with the horses, participants benefit from their non-judgemental and healing presence whilst they also learn how to establish boundaries as horses benefit from a careful balance between passivity and control.

KATE GENEVER – ARTIST

Kate works at the boundaries of art and participation; utilising creative processes which constitute representational and non-representational forms because the outputs can be viewed in the artwork which is produced but also configured through non-visible emotions affective within and between individuals. She is not afraid to take risks or put herself in positions of vulnerability to enable tensions to surface or power to be exchanged because she aims to encourage participants to explore new ways of knowing themselves and others through creative means. At the centre

of her practice is a powerful combination of careful listening and 'holding space'; she aims to walk alongside participants and encourages them to explore the stories we tell ourselves, and others, in a non-judgmental way so that they feel a sense of un-conditional support. Kate is comfortable to create an unstable and insecure place which enables ways of knowing to emerge which trusts that participants have the answer. Thus, she aims to abandon ownership to leave space for others without disregarding her responsibilities to others. Such ways of working enable participants to be creative in ways that they may have not experienced before whilst also understand their emotions through new forms of expression. Acts of creativity and participation are constituted in their broadest sense; there is a symbiosis to the investment in the emotional labour as much as the artwork itself. In subversive ways, Kate uses these practices to convey meanings, which produce connections based on love and care that then get re-signified by participants so they can find new ways of understanding themselves.



KATRINA PALMER – ARTIST

Katrina is a sculptor, she uses a range of materials and media in her work but two common threads are language and risk. As Lisa Le Feuvre, Inaugural Executive Director of Holt/Smithson Foundation describes:

'she builds up words and cuts away assumptions to remould perception. Using sound and the printed page, Palmer creates environments telling stories about interactions with objects. Sometimes these objects are words, other times they are ideas and conventions.' (YSP, 2018).

In the case of *The Coffin Jump*, words from archival material from the FANY's are printed across the wooden structure to directly evoke reactions and questions for the viewer. Furthermore, risk was present both in how Katrina approaches her work and in how she was aware of the inherent dangers to the horse and rider when traversing such a jump. For Katrina, her artwork is deliberately born from a space of anxiety where she is attempting to construct and traverse anxious or insecure situations. *Leap of Faith* was the first time Katrina had taken part in an engagement project inspired by her work but the legacy of her practice ebbed and flowed in overt and discreet ways throughout the project. It was a crucial starting point for how the other practitioners, more skilled in social engagement work, entered the space. Katrina's contribution was providing the stimulus and space for this to happen.

In her creation of *The Coffin Jump* she was aware of the degree of risk involved in horse and rider jumping *The Coffin Jump* and impressed by the skill and discipline of the horsewomen involved.

'It was a surprise to find a parallel experience at Glint that revealed those same impressive skills in a completely different context... at Glint the safety or security of the relationships also relied on the capacity for careful attention, patience and the willingness to take risks.'

In taking part in Horse Assisted Development Sessions with Glint, Katrina gained new experience of risk and trust between woman and horse.

'spending time with the horses was incredible in terms of opening my eyes to their sensitivity. I hadn't previously understood just how powerful and therapeutic communication between a horse and a person could be.'

Katrina was also moved by the participants' response to the project and *The Coffin Jump* and the willingness of everyone involved to take risks, once again echoing her interest in risk within her art practice.

I'm humbled and very moved by the responses to The Coffin Jump and by the work done by everyone involved. It's the bravery of the women that really hits home

This was the first time Katrina has taken part in an engagement project inspired by her work and it helped her see the work through a different lense and understand it from a different perspective.

JACINTA KENT – GROUP ANALYST

Jacinta is a trained therapist but implicit within her practice is an attempt to downgrade the status of the therapist so that rather being in the position of the knower, she recognises the wealth of experience in the room. In contrast to directive approaches, she aims to act like a conductor who accompanies participants in a process that is marked by careful listening, attention and attunement. Her pace is calm and the structure is not fixed but there is belief in the importance of regulating beginnings and endings. The safety of participants is paramount at all times and there is a recognition of how boundaries are important for ensuring participants can explore their emotions in a safe and bounded space. Careful use of open questions enables the group to reflect and process how they can feel and think differently. Her instinctive style means that the questions she asks can produce surprising or new ways of understanding for participants whilst she also is alert to verbal and non-verbal cues.

HARRIET ROWLEY – RESEARCHER

Harriet is an experienced ethnographer; she can often be found scribbling down notes of what is happening - what people were saying, the situated knowledge that is being created. During this project, she observed the practices of others, the relationships which were enacted but she was also part of them. Harriet is interested in exploring the nature of collaborative ethnographic practice through continued engagement, often using research methods which are non-traditional, creative and participatory. She aims to adopt the position of a compassionate witness by seeking to accept that there is a limit to what one can know but also attempts to move beyond comfortable ways of being by putting herself in unfamiliar and sometimes exposing positions. She processes these through writing fieldnotes, which layer different perspectives and happenings, theorises these in light of different ways of seeing and offers interpretations. For her, co-production is not a matter of following a procedure, she has no toolkit or recipe for best practice but believes in the inherent messy and complicated relations which are involved with experimenting with different ways of being. She is responsible for writing this report but the knowledge upon which it is based was formulated in dialogue with the rest of the team.

Process

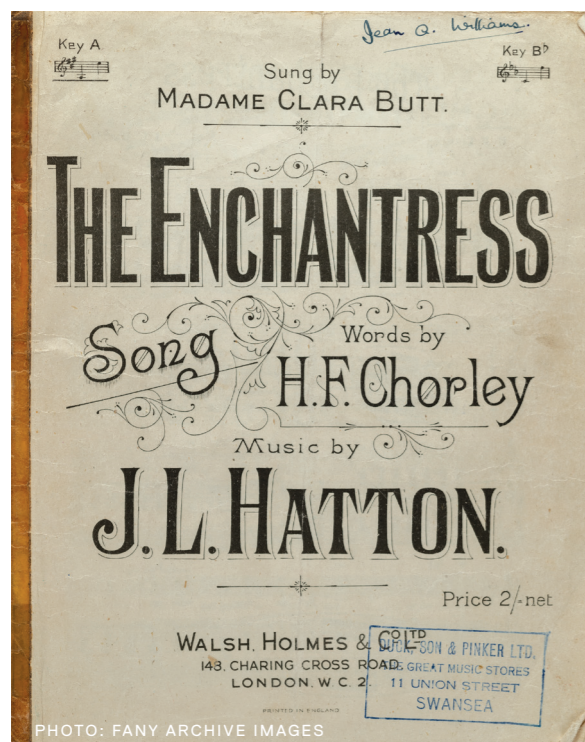
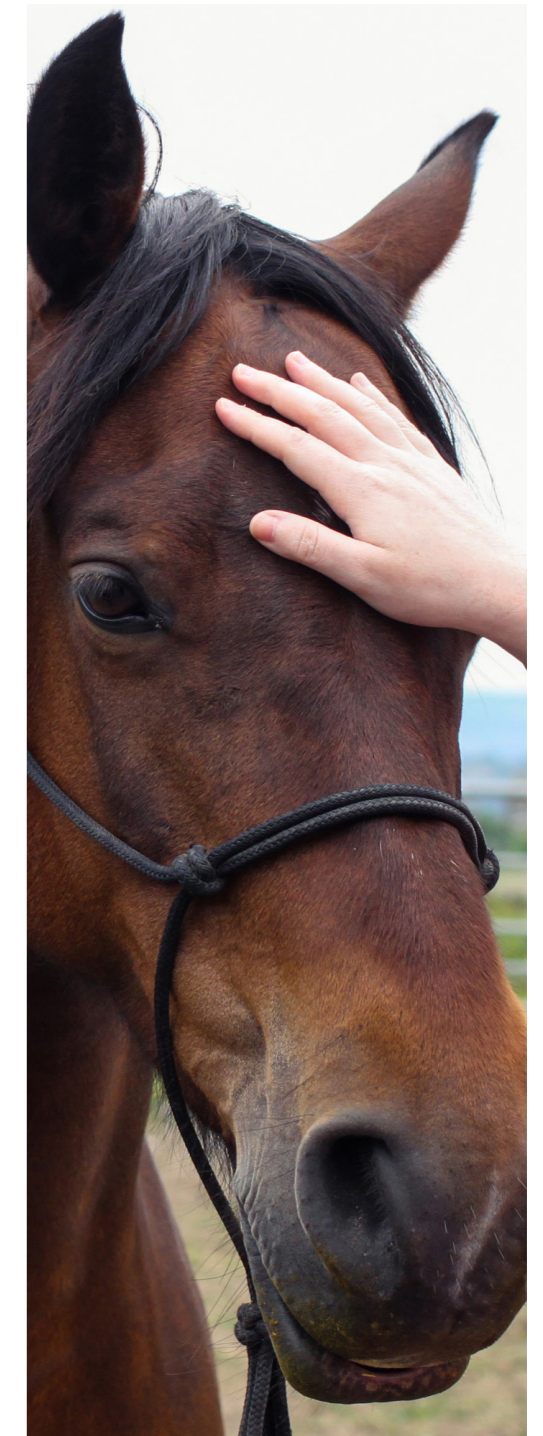
These practices combined together, oscillated and vied for forefront and background positions at different moments during *Leap of Faith*. Before the project began, significant levels of negotiation were undertaken by Rachel Massey, (Arts and Wellbeing Engagement Programmer, YSP) to secure the funding and partnerships with the women's centres. The initial project proposal was for £5k but through support from 14-18 NOW, the project ambitions grew and a more substantial investment of £20k was deployed, which enabled multiple partners to be involved together with a research component. The project was developed between YSP and 14-18 NOW through a series of proposals and conversations, evolving from a fairly

small-scale light touch intervention into something much deeper and more impactful. The additional funding enabled the number of sessions and participants to be expanded and bring in new expertise in the form of a group analyst and a researcher.

The project was roughly structured into three phases across a six-month period, marked at the beginning with a planning meeting and at the end, a final exhibition at YSP. The first phase of the project consisted of six sessions at Glint, a horse-assisted development centre in Huddersfield run by Heidi Dawson. Through a range of activities with her four ponies – Zahra, Billy, Cloud and Gertie, participants were encouraged to explore their relationship with themselves through the medium of horse-assisted development. Facilitators and participants engaged in mindfulness exercises, which involved thinking like a horse and observing their qualities and behaviours. This involved standing close by, holding the rope attached to the headcollar, looking at, speaking to the horses. They also learnt how to greet them, performed different exercises designed to encourage them to interact with the horses, enabling them to think about human and non-human ways of communicating. During these sessions, participants and facilitators also engaged in debriefing sessions run by Jacinta Kent (Group Analyst) to process and reflect upon their experiences.

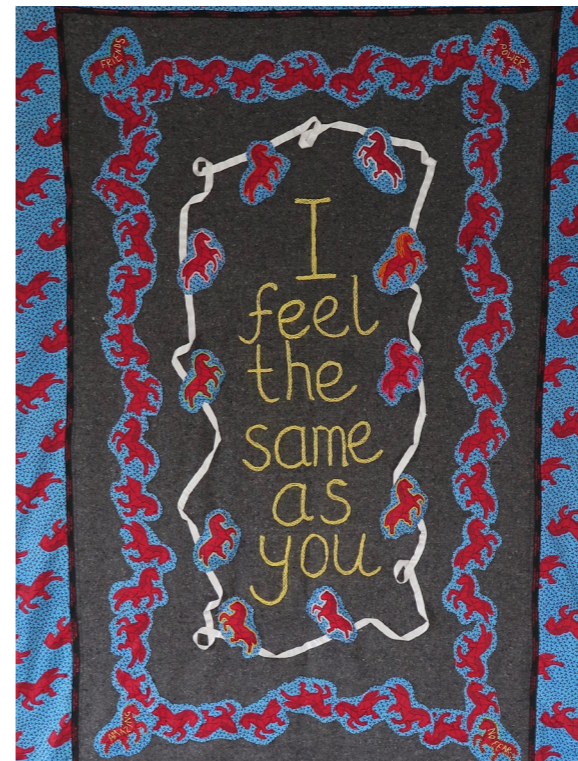
The second phase of the project consisted of five creative workshops led by artist Kate Genever at YSP. Different materials were used such as clay and wire to explore how the act of making and creating can help process experiences of horse-assisted

development. Just as it had been at Glint, rope became an important metaphor to think about how relationships with each other and how different modes of trust and care can be built within a group. Love letters to the horses were written



whilst artworks in boxes were produced to capture revelations or aspects of the experience that participants wanted to hold onto. There was time in these sessions for acts of creativity to be stimulated by different exhibitions in the park which in themselves influenced the artwork and thinking but also time to just enjoy being with each other in nature. The group witnessed the activation of *The Coffin Jump*, watching the horse and rider jumping the artwork, which stimulated discussions of the role of women and forms of empowerment. Finally, the horses from Glint were welcomed to YSP for the first

time and both participants and facilitators worked one-to-one with the ponies and told them about their experiences of self-growth. This powerful exchange was documented by a film crew from 14-18 NOW. This was a complex challenge, protecting the integrity of the session, the anonymity and safety of the participants and the needs of the film crew. A good balance was achieved mainly because of the understanding and confidence that the 14-18 NOW staff and film crew placed in Rachel Massey, the project manager to guide the process due to the strong relationship, which was developed over



the course of writing the proposal and throughout the project.

The third and final stage of the project involved Kate Genever (artist) working with the women during three sessions at each respective centre to produce two stitched wall hangings. Through sewing, talking and being together, participants worked as a collective to produce and proclaim a final message symbolising the project in material form. Together with photos of the artworks produced during the second phase, the hangings were displayed at a final exhibition at YSP where participants shared their work with friends, family, members of the public, funders and interested professionals with expertise in health, art and wellbeing. A set of postcards was co-produced to publicise and have as a keep-sake from the project. The participants selected

the images from the multitude of images which had been taken during the project and sorted through quotes which Harriet Rowley (researcher) had collected which appeared on the front of the postcards. The process was supported by Kate Genever and Harriet Rowley, whilst Rachel Massey and other members of the YSP team were responsible for design and publication.



Distinct contribution through partnership between 14-18 NOW and YSP

Implicit within the process which informed the development of *Leap of Faith* was the partnership between 14-18 NOW and YSP, which began from the inception of the project to the end. The involvement of 14-18 NOW enabled YSP to think about how to maximise the benefits of a partnership between a national public art programme and that of a socially-engaged project in three main ways;

1. The potential to transcend boundaries between professional artists and their involvement in socially-engaged projects.
2. The ability to identify and reflect on the impact that socially-engaged projects can have so that practice can be shared.
3. The opportunities to influence and share learning with those concerned with the impact of creativity on wellbeing in arts, health and social care.

In relation to the first point, it is worth describing how YSP deployed staff and artists so that the benefits of the relationship between collaborations between commissioned and socially-engaged work can be maximised, the other two points will be addressed in later

sections of the report.

Katrina Palmer, the artist who created *The Coffin Jump* was involved in *Leap of Faith* as a participant in two of the horse-assisted development sessions. Unfortunately, an injury prevented her from taking part in any of the planned creative sessions. Despite creating a sculpture inspired by horse women, Katrina had little experience of being around horses herself but taking part in the horse-assisted development sessions at Glint enabled new insights and revelations, as she commented;

'It was a surprise to find a parallel experience at Glint that revealed the same impressive skills in a completely different context as when the rider and horse traversed The Coffin Jump. At Glint, the safety or security of the relationships also relied on the capacity for careful attention, patience and the willingness to take risks. Spending time with the horses was incredible in terms of opening my eyes to their sensitivity. I hadn't previously understood just how powerful and therapeutic communication between a horse and a person could be.'

The *Leap of Faith* project, like much socially engaged work, is not easy to locate in one area of gallery practice. This project afforded YSP Learning and Curatorial staff the opportunity to work together from initial project inception, sharing approaches and experience that strengthened cross-departmental working practices. Rachel Massey, project manager, was involved in conversations with Katrina Palmer from the initial commissioning of the 14-18 NOW artwork and as such Rachel witnessed the development of the creative commission which enabled her to develop a deep understanding of the nuances behind the work. Helen Pheby, Head of Curatorial Programme, in turn helped with the selection of Kate Genever as the artist on the engagement project and was consulted in the planning stages of the project. Helen also took part in the horse-assisted development sessions. The relationship between Rachel and Helen was mutually beneficial and the shared learning is set to form the basis of future collaborative working between the two teams.

The project benefitted from the involvement of two distinct artists who employ different creative, practices and processes. In meeting Katrina Palmer, participants had the opportunity to share experiences directly and equally with an internationally recognised artist, sharing ideas around Katrina's work and their reflections on horse-assisted development – and yet within the sessions her status

as international artist was irrelevant – she was a participant, working with horses for the first time, the same as everyone else. Katrina was able to gain new perspectives and insight into an artwork that she had already created and gain understanding of its potential to support socially-engaged practice. She was deeply affected by participants' responses to the project and *The Coffin Jump* and the willingness of everyone involved to take risks, once again echoing her interest in risk within her art practice. As she reflected;

'I'm humbled and very moved by the responses to The Coffin Jump and by the work done by everyone involved. It's the bravery of the women that really hits home.'

By contrast, Kate Genever created her work with the group (including Katrina) as the project evolved. Katrina has very clearly authored *The Coffin Jump*, whereas the work exhibited at the end of *Leap of Faith* is co-authored by the group – Kate's work is the process by which this took place, the skilful facilitation, creativity and imagination with which she held the group.

The *Leap of Faith* exhibition showcased the creative outcomes of the project participants. The collaborative process, as an intangible artwork in its own right, was apparent and manifest through the collective presentation of individual and co-produced artwork.

Making sense of what happened

This section starts with a more detailed analysis of what happened during the co-production process and then introduces specific themes and impacts of the project. In summary, they include:

REFLECTIONS ON CO-PRODUCTION

- Having a team of multiple practitioners with differing expertise afforded numerous opportunities to develop practice and deepen impact. However, more time was needed for planning and piloting possible approaches due to the complexity of bringing together a new team involving different perspectives.
- Although practitioners used the same language it was found that this doesn't necessarily mean a shared understanding amongst practitioners from different backgrounds/disciplines.
- The co-production process is messy and emergent rather than consistent or straightforward.
- De-stabilising boundaries and established ways of working can be unsettling for practitioners but can afford new learning about their practice.
- Mixing open-ended creative approaches with more bounded, therapeutic approaches afforded the opportunity to use different frameworks to reflect on the sessions and ensure the safety of all participants.
- Support to reflect on changing roles and practices is needed for facilitators and participants during the co-production process.
- Leaving space and adopting an open-ended approach to planning can provide opportunities for participants to feel in more control and safe, whilst some facilitators may find this unpredictability more difficult to cope with.

- Adopting an inclusive approach to sharing emotion and impact can help alter how facilitators and participants are perceived whilst such processes afford opportunities for power to be exchanged.
- There is a need for involvement of partners (in this case the women's centres) which are not freelance workers so there is an understanding of historical cases, triggers and ways to support participants that go beyond short-term interventions.
- The emotional labour involved in adopting such an approach means that reflection time is paramount. Appropriate methods and time needs to be costed into funding proposals.

IMPACT

- Forming friendships helped foster belonging and a sense of social connection for members of the group, which continued beyond the lifespan of the project.
- Horse-assisted development helped participants to overcome fears, be present in the natural world, foster feelings of belonging and connections with themselves and others, whilst developing their ability to name feelings and emotions which they had previously not been able to voice.
- The relationship between 14-18 NOW and YSP presented a unique opportunity to develop ways in which participants can connect to a commissioned piece of art (and artworks elsewhere in the park) through the development of a socially-engaged project which is inspired by the former but has a distinct identity.
- The opportunity to extend the experiential aspects of aesthetic artworks in the natural environment and the use of horses is noteworthy and particular to the benefits of undertaking the project at YSP.
- The act of making can reconnect participants with past, present and

future experiences and emotions through a complex process where cognition and imagination are in play to produce new ways that they can story their experiences and lives.

- The public exhibition at YSP raised the status of the project and displayed the quality of the artwork, which had produced. This in turn helped to build confidence and recognition for those involved.
- Participants visibly grew in confidence during the course of the project, which meant they were able to make lasting life changings. There was evidence that participants had developed their creative interests, skills and wellbeing. They also independently continued to be creative and enjoy broader aspects of wellbeing from engaging with nature.

Feeling our way

At the beginning, Rachel Massey (Arts and Wellbeing Engagement Programmer) led the planning meeting where facilitators on the project met for the first time. The necessary careful allocation of resources meant that the meeting was short and mainly had to concentrate on logistics. However, there was an undeniable excitement in the room. Although practitioners came from a diverse range of backgrounds, there was a sense of shared language and understanding of how to co-create the project despite not working together before. Three main difficulties were encountered during the meeting: firstly the size and basis of selection for the participants, secondly coordination of ethical approval across the different organisations and thirdly, given the obvious power differences, how could the group really co-produce the project? The first two were solved in fairly straight-forward ways; the women would be selected by the women's centres on the basis of those most likely to benefit whilst an invitation and introductory meeting were held to meet participants and co-ordinate consent procedures. The third issue was one which the facilitators would continue to return and grapple with; in many ways it was the conundrum at the heart of the project. Furthermore, as is often the norm in the current funding climate, the intended participants had not been involved in crafting the funding proposal or present

at the planning meeting meaning that boundaries between delivers and receivers were pronounced at the beginning and would take time to be altered.

The descriptions of each of practitioners approaches in the methodology section shows a multitude of similarities, which is testament to the richness and potential for holistic impact. However, this is not to say that there were not challenges. As Pahl (2016; 82) recognises; we needed to '*destabilise our established ways of working, to subvert structures or hierarchies that exist within our own fields, and to build a space where new conversations and new objects can begin.*' Co-production by its nature is '*messy and emergent*' (ibid; 89) so the process was not always smooth.

One example of working this out surfaced at the first horse-assisted development session, which had been facilitated by Heidi Dawson. It had been agreed that, Jacinta Kent, (Group Analyst) would debrief participants from the women's centres separately so that they could fully process the session in a confidential space. However, this left Heidi feeling excluded from the process as she would normally facilitate this part of the session herself. She was not able to gain feedback about the impact of the session so her practice felt unfinished. The issue surfaced later in the staff debrief; it became clear that whilst there were a number of benefits to how practices were overlapping,

boundaries between different practitioners were still being worked out whilst trust was yet to be established.

During such moments, facilitators were starting to re-define borders and professional boundaries. Such structures enable clear lines to be drawn, safety and power differentials to stay intact. However, if ownership is to be created at a grassroots level and for border crossings to become possible, practitioners need to step out of the constraints of professional boundaries so that these structures can be challenged (Batsleer, 2010). Although such attempts involve a certain amount of experimentation, which can be unsettling and involve some risks, border pedagogies or new attempts at working differently across borders can enable practitioners to meet the needs of the group in new and impactful ways.

In hindsight, more time was needed to become familiar with each other's practice and thus a longer period to planning was necessary. As Rachel Massey (Arts and Wellbeing Programmer) recognised later;

'we were using a shared language but it might not have meant the same things.'

Such examples show how facilitators needed time to establish shared meanings amongst the team and understand their role. However, the willingness of staff to take a leap of faith afforded new learning. As Heidi Dawson (CEO, Glint) later reflected after reading participant's love letters to the horses;

'I don't think I can read anymore, it keeps making me cry, I often don't get to hear about the impact of my work.'



Balancing safety and risk

Related to this boundary work was the need to balance risk and ensure that the needs of the participants remained paramount. It was inevitable that as practitioners experimented with different approaches and crossed borders into new territories, there would be times of exposure and messiness. Jacinta Kent, the group analyst played an important role in ensuring that the line between experimenting 'with' participants rather than 'on' was not crossed. By its very nature, therapeutic approaches are more bounded and controlled than the open-ended nature of creative practice. The former often emphasises the need for safety - there is usually an established set of principles or professional framework, whereas the latter thrives on an element of surprise, risk-taking and a more experimental approach. There are crossing points between these borders whilst a balance between them can help to keep one another in check. This was one of the benefits of having a multi-disciplinary team but that is not to say that there were not tests within this process.

One of the challenges related to this, was whether the group analyst's role was as a support for the women from Kirklees and Ashiana or the facilitators. In reality, it became dual but this involved recalibration because such a role is usually intended to support the intended beneficiaries – those who are usually classed as 'vulnerable'

and as a result of the 'intervention' are expected to go through change. However, as the facilitators aimed to experiment with practices whilst leaving space for participants to shape the project, it quickly became obvious that it would not only be the participants who would under-go change and therefore need opportunities to reflect. In this sense, the boundaries between what constitutes a facilitator and participant become blurred whilst this element of co-production encouraged all members to step out of their 'expected' role. This also helped mediate binaries between roles of 'victim' and 'helper' so that those who are used to occupying the former can start to gain more power and feel agency, whilst those in the latter position can challenge the comforts that their profession affords to them, in an effort to push their practice forward. There is a careful degree of balance in such exchanges of power. This meant that having dedicated time for debriefing and regular check-ins between team members became an important part of the project.

Such features became an important aspect of balancing possible risks of trying to co-produce the project with concerns for safety. Interestingly, the open-ended approach and efforts to not have a clear plan of what would happen during the course of the project so that there was space for facilitators and participants to shape this was seemingly more unsettling for the former rather than the latter.

Women from the centres repeatedly affirmed that they felt the sessions were a safe space; this was a consistent theme despite changing locations. The opportunity to be outdoors both during sessions at Glint for the horse-assisted development and during the creative workshops at YSP also added to a sense of feeling at ease in nature. However, for the facilitators this unpredictability was unnerving and at times

confusing meaning that to begin with members would look to Rachel Massey (YSP) to play more of a coordinating or even directive role. If she had stepped into the fore though this would have compromised the degree of opportunity for sharing ownership. However, such features meant that facilitators needed to invest more deeply than they may have originally expected.

Letting emotion show

The creative and therapeutic approaches used in the project encouraged introspection and opportunities for participants to think about their past, present and future. The women who engage with Kirkless WomenCentre get support with their mental health needs, because they are isolated or have been through trauma, domestic abuse or face other social deprivation whereas those who are referred to Ashiana Sheffield are refugees and asylum seekers who may have experience of trafficking, slavery, sexual assault or trauma. However, for this project, facilitators tried to create an atmosphere where such framings were not part of how participants entered or engaged in the various activities. Instead, both facilitators and participants tried to become equals by adopting a more inclusive approach with both groups taking part in therapeutic and creative sessions whilst openly sharing how the project was impacting them. This meant that participants from the women's centres shared their past experiences and how these were impacting their lives but also facilitators let their emotions show because of the affective nature of the work. This produced an atmosphere, which was enabling because it was based on the importance of sharing a space where laughter and sadness could coincide.

As expressed by one participant;

'It felt like we had demonstrated that it is okay to get upset in front of each other, that we can show extreme emotion but also come back from that.'

Such dynamics were also important in aiding participants to feel empowered and feel able to move positively forwards from inhabiting an identity or role within a group, which reinstates their past experiences. Instead, those in positions of power tried to show their own vulnerabilities whilst simultaneously occupying a position of someone who is perceived to be in control. This meant that those in lesser positions of power could start to occupy space and change how they might be perceived by others in positive and affirming ways.

However, this process was not always smooth. For example, it was difficult for facilitators to predict or plan for how triggers may arise due to the relatively short time span of relationships which existed in the group and often limited knowledge of member's prior experiences. It was also challenging for practitioners and women centre staff to balance their professional role with their intention to participate in the project in the spirit of co-creation. As expressed by one member of staff;

At the end of the day, I still have a safeguarding responsibility and there are some professional boundaries that have



to stay in place. If I let too much of myself come into the space then I don't leave room for the women. It could become about me rather than them.

There was also limited consistency between who was able to attend sessions both in terms of those from the women's centres and those who acted as facilitators which presented some barriers for consistency of communication. Such circumstances meant that the staff from Kirklees WomenCentre and Ashiana Sheffield played an important role in providing a more constant point of contact in-between activities and for continuing relationships and opportunities for participants at the end of the project.

It is also important to acknowledge that for those working on the project there were consequences to the emotional labour which was part of the approach adopted,

as summed up by one facilitator;

'What do we mean by co-production? Those critical moments when things get a bit messy! It is also knackering, it's brilliant but really hard.'

Opening oneself up to professional scrutiny by working in multi-disciplinary teams where practice is shared and boundaries are crossed meant that there were opportunities for practitioners to think about the defining elements of what they do and how they do it, their goals and their values. Having opportunities to talk about this with each other during long phone conversations and with trusted colleagues became an important feature of how the practitioners made sense of, and reflected, on their changing practice. Such investments are profitable in terms of self-development but were not costed into budget plans of the project.

Forming friendships and trust

Friendship was also an important feature of the project. The women who attended from each of the centres did not know each other before. Although there were some connections between practitioners in terms of networks they had also not worked together prior to *Leap of Faith*. Therefore, the group was quite disparate at the beginning but by the end, *'it felt like a family'*. It is important to not underestimate the power of women's friendship and what this did to help build belonging and a sense of social connection for members of the group. Furthermore, many of the friendships continued both on professional and personal levels beyond the lifespan of the project. The quotes below are some reflections from the participants from the women's centres.

'At the group I have come out with friends that I have made for life.'

'It was nice being around people that feel the same as you and have similar issues.'

'We are all altogether, I am by myself but with everyone.'

Interactions between humans, horses and the natural world

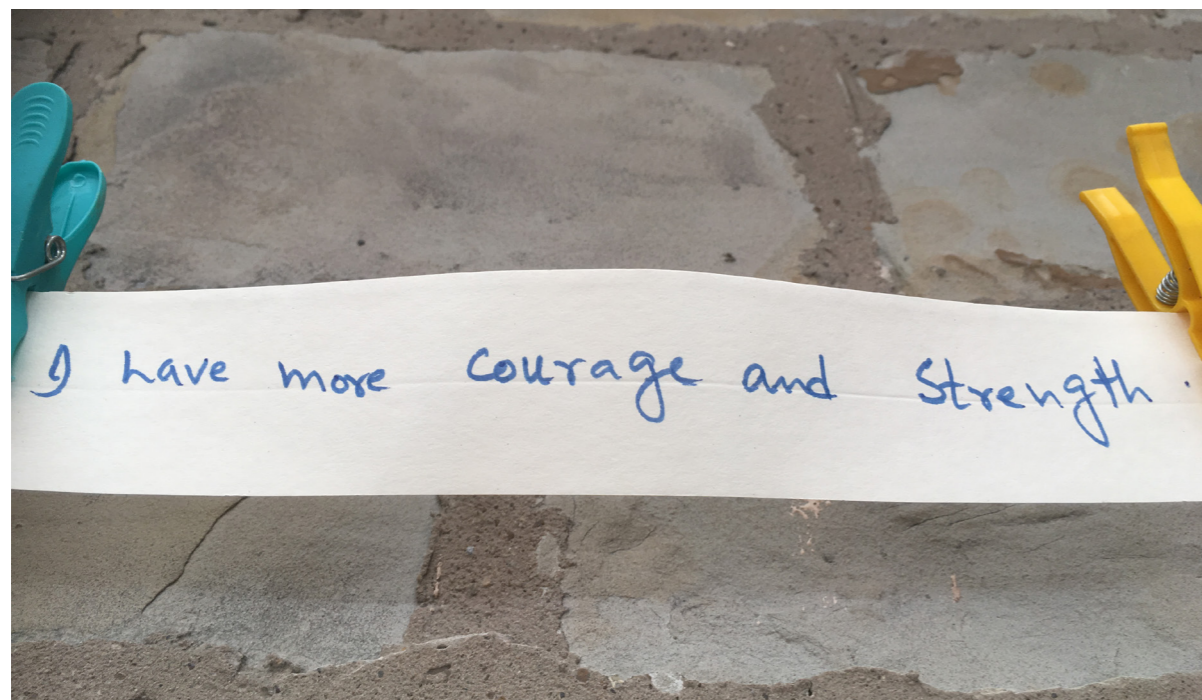
For many of the participants, taking part in horse-assisted development was the first time they had been so close to horses. They expressed fears and anxiety because of their lack of experience and the sheer size of the animals. However, the power of horse-assisted development was quickly apparent. For example, one of the women from Ashiana Sheffield had a memorable first connection with Billy, the largest horse and most reserved of the herd. As this exchange between herself and Heidi Dawson (Glint) describes;

Participant; 'I was very scared. His sheer size! I have never been round horse before. I never thought I would get that close.'

Facilitator: 'He put his nose in your chest and physically tried to make a connection, it was beautiful. I will never forget that image.'

Participant; 'It felt like an opening in here (points to chest)'

Participants also expressed how activities with the horses which were designed to encourage them to think *'like a horse'* had profound long-term impacts on their wellbeing. They were asked to embody the way a horse observes the world around them. As prey animals, horses are on



constant state of heightened awareness, noticing all that is around them to protect themselves from potential dangers. This exercise helped them to be more present in their daily lives, be more thankful and at-one with their surroundings but also to trust themselves more. This also helped them connect to the natural environment, which continued to be an important factor when enjoying the grounds of YSP. As displayed by the following quotes from participants;

'At first it feels like they are weighing you up, judging you, it made me feel vulnerable but when they come towards you it is amazing feeling.'

'I feel like I am building trust with the horses but also building trust in myself.'

'I was out in my garden feeling a bit anxious, going over and over things in my head and then I thought try and be more like a horse, try to be calm, be aware of your surroundings, the here and now, then I noticed the warmth of the sun on my skin and some of my worries started to evaporate.'

Therefore, spending time with the horses did not just have a calming impact upon participant's well-being during the sessions but also in their everyday lives. Different exercises which were designed to encourage participants and facilitators to communicate with the horses also had profound impacts upon their internal

relationships with oneself and external bonds with others. This helped to build confidence and trust but also to name feelings and experiences which members had previously had found difficult to talk about. In some cases, it revealed emotions which had been buried or were surprising, whilst voicing them to the horse first helped participants to build confidence to tell others. Such processes thus supported participant's feelings of being understood, belonging and connectivity to others and themselves, as demonstrated by the following quotes.

'Sometimes it is hard to name how you feel but with the horses it feels like they understand without words.'

'Horses are like mirrors'

'They reflect back your insecurities and turn them into strengths.'

Furthermore, being in the countryside both during the horse-assisted development sessions and at YSP helped participants to feel free, afforded a broader sense of wellbeing from being around nature contributing to feelings of tranquillity. The dramatic and beautiful landscape that YSP is set within also gave opportunity for participants to experience a sense of awe of the natural world, which was in contrast to the more urban and in some cases difficult living conditions that some participant's experienced on a daily basis. As one participant from Ashiana Sheffield

exclaimed whilst grabbing the arms of other participants as they walked across the park;

'Look at the beauty, look, look!!'

The scale of the landscape became important for some participants, who noted their feelings in relation to the open vistas and large skies. One woman described how she felt herself grow and change in scale as the project evolved, moving from feeling very tiny and insignificant towards feeling more powerful in the world. She made the largest artwork of the group, in the form of a textile wall hanging illustrating a tree symbolic of how she had grown to 'fill YSP'.

Being creative

Kate Generver, Artist:

'Care. I write it probably every week on my evaluation. The power of care. And how it's the care for each other, the care for ourselves, the care from the staff team. The care for the art work - the care for what we want to make. The care for looking. The power of care.'

I think art can save you. I think it's at the absolute core of what I do. So of course it's for me totally it. But I suppose what I've realised as well is that not only can art save you, but horses can save you as well. Well actually, it's connection. Friendship can save you. And that's what's interesting when you think about the women in the First World War - the connection they had with their horses, what they were offering the men - all of that. The support, the friendship, the care.'

A central feature of carrying the process through from the sessions at Glint to being creative at YSP was how Kate sought to make love and care at the centre of her practice and in turn the group. She used the experiences with horses as the subject matter for the creative sessions at YSP. This had an equalising effect on the group, as everyone had shared in this experience. The creative sessions didn't focus on past experiences or trauma, nor did they avoid them.

Working with different materials also helped solidify and express feelings and ideas in material forms. For example, using materials helped participants reconnect with what it felt to interact with the horses, as Kate affirmed;

Clay can express how you're feeling about something that's missing that you feel close too.

Writing on making, Ingold (2013) describes how human cognition is never entirely in control, instead the maker's imagination must hurry to keep up with the materials in a process which is forever poised between 'catching dreams and coaxing materials'. As the following exchange between Kate and one of the participants illuminates;

As we work with the clay, what do we remember?

Warmth, texture, nostrils, ears, smell, the tail.

Think about the horse...

but I can't make a horse...

capture the essence...these are traces of the thing.

Words became important in how participants and facilitators processed their feelings and experiences from Glint with the horses. Group members started by writing love letters, which were then converted onto long thin strips which hung around the room, like the rope used with the horses. Each other's words were used so that private thoughts became part of a shared experience. This was an important part of letting go but also an act of reclaiming; how one can think differently about separation or joy, which does

not mean that they have to carry it by themselves. For example, as one facilitator expressed;

It is both mine and another's; I can move away from my loss and turn it into joy through relating it to others, knowing that it is shared and not my burden to bear alone.

The group then began to think how they could move from words to less representational forms and were inspired by the wooden structure of Katrina Palmer's *The Coffin Jump* to create memory boxes. These became places where participants and facilitators could posit their experiences, what they wanted to take away or reflect upon relationships, which they held dear.

As well as making artwork, participants and facilitators experienced different exhibitions at YSP; motifs, use of materials and concepts found their way into their creations whilst walking and being together, sharing food and laughter also helped solidify bonds. This continued when the wall hangings were made at each of the women's centres, which through the act of sewing, tied the threads of friendship and memories of the horses together.



Coming full circle

As one participant remarked;

It's almost impossible to express something by making something. Maybe that's why their needs to be an activation or a ceremony to make an object important.

Witnessing the horse jump over the *The Coffin Jump* was an empowering experience for the group. *The Enchantress* by J.L. Hatton sung by Madame Clara Butt played eerily overhead, transporting spectators to consider the role that women in the First Aid Women's Yeomanry had played in rescuing men from the trenches but also how women are often not appreciated for the roles that they play in society today. However, the power and triumph of watching the horse take a leap of faith over a jump which can lead to death reminded participants and facilitators that they had also overcome their fears and grow in confidence. Such sentiments are expressed in a poem written by one of participants;

'Exposed as watchers on the platform. Contained

Nothing special happened

Women were not appreciated

Females playing a supporting role is very normal

We don't realise how strong we are.'

At the end of the creative sessions at YSP, the facilitators arranged for the group to have their own ceremony by bringing the ponies Billy, Gertie, Zahra and Cloud to visit YSP and see Katrina's work. It felt like the project had come full circle but this time, the participants were the givers of the support, welcoming them into unfamiliar surroundings and telling them about the journey they had been on. As one participant affirmed;

'It is all about love, it started with the love from the horses and it ended with us giving in back to them.

It turns out something special did happen!

The project concluded with a final six-week exhibition in the YSP café from 18th October – 4th December. As participants showed family and friends what they achieved, there was a tangible sense of pride whilst the level of emotion and bonds that had been created could be powerfully felt in the room. It was also clear that much had been achieved during the course of the project, as one member of YSP staff commented who had met one of the participants at the beginning of the project;

I can't believe the difference, she is so much more confident than when I first met her, her body language, her expression, she's visibly grown.



The same participant had recently secured employment, which she attributed to the impact of the project and reduction in anxiety, as she affirmed 'I am not scared to go into new situations or to meet new people now'. Whilst another participant who had experienced significant levels of trauma agreed to start counselling after refusing for a significant period of time because the project had proven to her that she could start to face her fears and that someone would listen and believe her. Other participants talked of how they felt less isolated, more in touch with themselves and those around them whilst others were interested in pursuing other creative practices and spending more time outdoors amongst nature.

Such sentiments were summed up by one participant as;

'I think it's a combination of everything. The horses gave me an insight into my triggers and things like that and helped me sort of understand a little bit more and realise what was going on internally and when I was feeling anxious in new situations. And then through the creative side of things - I just feel as if I've really grown creatively as well. I feel like I'm a bit like a sponge soaking everything in and just loving and embracing everything from walking in the park, to looking at trees and the images and shapes within trees. I've just become really creative. It's a renewed experience. It's something I've not felt for a long time.'

What we learnt

As this report has demonstrated, *Leap of Faith* achieved significant impacts for those who were involved whilst there were a number of opportunities and challenges experienced during the course of the project. In this vein, a set of points in terms of learning about the process and another set concerned with the outcomes of the project are put forward to aid future

development between arts and health to co-produce creative and therapeutic approaches. These recommendations aim to support the efforts of those who seek to contribute to improving wellbeing, broaden inclusivity and impact of the arts and ultimately contribute towards expanding modes of cultural democracy for all.

PROCESS

1. Funders need to support processes whereby participants can be involved in planning and project formation from the beginning so that attempts to co-produce do not just start at the point of delivery.
2. The greater number of partners the more time that is needed to build relationships and shared working practices. Such attempts would benefit from piloting approaches and opportunities for working practices to bed-in first.
3. Collaborative decision-making, attempts to genuinely blur boundaries and alter power relations involve significant time investment and practitioners to be supported by internal and external mechanisms. Organising logistics and managing the emotional labour involved requires face-to-face meetings rather than electronic communication whilst opportunity for reflection needs to be adequately costed and built into funding proposals.

4. Creating a safe space that is open-ended yet respects the needs of participants and facilitators is that paramount for creating trust and enabling practice to move forward. Giving opportunities for stakeholders to have the freedom to more fully understand this process is an important area for future development within collaborations between the arts and health.
5. It is important to keep the conversation open, to adopt a low-threshold, honest approach so that learning can come from gains and shortcomings. Developing ways to research, evaluate and fund co-produced projects in experimental ways has the potential to foster learning and increase impact.

OUTCOMES

1. Working creatively opened up pathways to the participants that had therapeutic benefit which may not have so readily available in a traditional therapeutic setting. The combination between horse-assisted development, being in the natural world and being creative shifted internal barriers for the participants. For some, this meant that they got in touch with a side of themselves that they had lost or forgotten (creativity) and through that made progress on an emotional therapeutic journey which was complimentary to the support they were already receiving from their engagement with the women centres.
2. Leap of Faith supported participants to develop tools and strategies to recognise ways to manage their emotions and develop coping strategies that support autonomous, informed healthy choices. For example, being mindful of their surroundings and making positive choices about how this can have effect on their mood, using creativity as a way to process feelings and experiences, engaging in collective or group work to access support from others.

3. The success of the project was based on the value and authenticity it had, and which remained loyal throughout, to the concepts of The Coffin Jump that inspired it. The project consciously aimed to avoid tokenism – or making a fleeting or marginal reference to female empowerment. Rather the project themes were symbiotic with those of the artwork – giving voice and self-realisation to the forgotten and less represented – repositioning those seen as weak and vulnerable, when in fact they have great strength and resilience.
4. The positive positioning of the project which focused on the benefits of interacting with horses and with each other rather than focusing on past trauma or having clear positions between facilitators and participants meant that positions of power were mediated. This afforded processes which were democratising and a shared sense of commonality between group members despite their differing and unique life experiences.

Conclusion

Leap of Faith was an important project for YSP. The project reflected the values and context of The Coffin Jump, engaging women who are often overlooked and undervalued, and working with horses to raise their confidence and sense of achievement. This reflexive approach was further strengthened by the involvement of Katrina Palmer, completing the circle from an artist's creation, through an engagement activity that 'does' what the art work is 'about'. The quality of thought and reflection afforded by this diverse team of practitioners has imbued the project with a rich seam of new knowledge about collaborative working, cross sector partnerships, artistic integrity and co-creating.

In particular the care and quality of listening throughout the project emerged as important in balancing risk and safety. It enabled the team to tailor activities to the individuals, to respond to and nurture ideas and breathe life into flickers of self confidence. YSP became a place of safety, for women to take risks and try out new ways of being.

'I did something new. I decided to come here and do this, instead of do something that someone else wanted me to do. To do something for myself. This is very important for me'

The project partners are exploring ways to take this project forward together. Through working together, individual practitioners have developed a sense of confidence and trust, forming a strong foundation for future co-creation. Leap of Faith will inform future programming lending further credibility in our conversations with partners in health and social care. YSP works in close partnership with South West Yorkshire Partnership NHS Foundation Trust and Wakefield Council, and regularly input into seminars, network events and conferences. YSP also engages with national arts and health policy as a Strategic Alliance Member of Culture, Health and Wellbeing Alliance and Rachel Massey is a member of Royal Society for Public Health, special interest group for health and arts. She has had input into the work of the All-Party Parliamentary Group on Arts, Health and Wellbeing Inquiry Recommendations, and continues to engage with regional and national forums for arts and wellbeing. YSP has a forty year history of developing risk-taking projects with artists, and Leap of Faith continues that tradition of developing ambitious and inspiring projects in the context of a challenging health and social care landscape.

In the words of Katrina Palmer, 'I'm humbled and very moved by the responses to *The Coffin Jump* and by the work done by everyone involved. It's the bravery of the women that really hits home... the carefully fostered sensitive group dynamics and the modes of engagement that were developed meant everyone felt safe and bold enough to join in which strikes me as a massive step.'

so she was interested at Glint the safety or security of the relationships also relied on the capacity for careful attention, patience and the willingness to take risks.

The issue of care is central to *The Coffin Jump*. It's the quiet unrecognised day to day bravery of so many women who work courageously selflessly maintaining the social fabric, holding it together that seems to be made manifest in the way the women engaged in the *Leap of Faith* and the inclusive, reflective spaces it opened up. I hope the relationships that have developed can find ways to continue.

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