

Making Well

A Good Practice Guide



The Fathom Trust

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Funded by:



Accelerate Programme,
Life Science Hub Wales

August 2022

1. Foreword

Fathom is built on the foundational idea of depth and the life-giving connections that result from a deeper interaction with one's own body, mind, and soul, with one's community and the wider natural world. With its focus on craftsmanship, conservation, and contemplation, Fathom helps people to discover this sense of depth and thereby to create a more soulful approach to health and healing. The question for us, and for Dr Lucy Sheehan, therefore, was how to analyse our work without losing this sense of depth. The response was to adopt an ethnographic approach with Dr Sheehan herself acting as a 'participant observer'.

Observation is known to alter behaviour in those being observed, described famously in the so-called Hawthorne Effect. Those doing the observing are prone to following established protocols and norms and to contriving the results – a phenomenon known as the replication crisis. And most importantly of all, observation and evaluation risks disrupting the delicate work of creating a sense of safety and mutual trust, which is of course paramount to Fathom. It is a predicament described famously by Rabbi Gyn. In being asked to define spirituality, he said, "Spirituality is like a bird: hold it too tightly and it chokes; hold it too loosely and it flies away."

You can perhaps forgive me, then, for feeling a little anxious, even intimidated, by the prospect of having an academic sociologist embedded in our very first course! The ethnographic report of 'Making Well' and this Good Practice Guide that Dr Sheehan has produced are testament to her discretion and academic integrity. Though she wore a GoPro camera slung around her neck and took copious field notes, never once did it feel to me, or to anyone else, that she was anything other than a participant. This piece of work, then, is the result of countless hours of footage and going-back through field notes, all of which capture moments and unfolding stories, both as individuals but also as a group. Dr Sheehan manages to combine analysis with depth through patient observation to 'moments rather than measures' and the result is a deeper understanding of how the Making Well course is contributing towards processes of healing and renewal.

I hope this Guide will make a valuable contribution to the wider field of Green Social Prescribing, not least through the five key practices which Dr Sheehan elucidates below. The emphasis, which she has placed on modelling reciprocal connections, helps make sense of the caring and hopeful ethos which was created during the 'Making Well' course, in which relationships of depth and quality were made manifest. The crafter's own stories and the often central role of craft in their own healing and renewal have been instrumental in building this mutual trust within the group. In terms of our focus on craftsmanship,

Dr Sheehan alludes to the distinction between artisanal craft and craft-as-care. Although, in other parts of its work, the 'Making Well' slogan of the Fathom Trust refers to the excellence and beauty in artisanal products, in this therapeutic context, it is concerned with process and the opportunities to re-evaluate habits of sensory perception and embodied awareness.

Dr Sheehan's focus on the processual understanding of craft practices helps us to observe phenomena such as the reality of subjective time and the resulting experience of 'flow' as described below in Heather Dicken's willow weaving; the seemingly inconsequential nature of the tasks at hand, and the learning to hold the materials and tasks lightly, introduces a sense of play, and return to innocence; and movement, gesture, and other forms of bodily expression are all brought into focus in a way which brings us closer to appreciating the transformative potential in craft-as-care. In terms of conservation, this work points to a consistent finding of increased nature-connection amongst all participants and to a range of different habits with regard to peoples' relationship with nature. This is an aspect of the work to be developed but the potential for practical conservation and life-giving habits that come from a closer affinity with the natural world is striking. This is one of the reasons why Fathom also focuses on contemplation and the spiritual dimension to human experience. The metaphors which Dr Sheehan observes in the various exchanges between crafter and participant - with their literal sense of 'carrying across' - give us a sense of how spiritual connections are made on the basis of physical experience. These connections serve to situate individuals in a web of life-giving bonds to body, soul, nature and society, and help us to cultivate a sense of contentment through an exchange of gifts with nature, food, water, fire and shelter on the one hand, and gratitude, protection, creativity and restraint on the other.

For all these reasons and more, it has been a pleasure to work with Dr Sheehan and with the whole team on creating this Good Practice Guide. It will be a key reference point for us as we develop the Making Well course. We hope that other practitioners will find something in here with which to enrich their own practice too, and that together we can further develop the emerging field of Green Social Prescribing.

Dr. William Beharrell
Founder and CEO of the Fathom Trust



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3. Acknowledgements

The Accelerate Programme

This Good Practice Guide was sponsored by the Accelerate programme, a healthcare innovation programme aligned with Welsh Government's Well-being of Future Generations Act (Wales) 2015 and A Healthier Wales Plan for Health and Social Care. Part-funded by the European Regional Development Fund (ERDF) and led by the Life Science Hub Wales in partnership with Cardiff University, Swansea University and University of Wales Trinity Saint David. Accelerate enables collaboration between enterprises, healthcare professionals and academia to engage in innovative, evidence-based health and social care solutions.

Cardiff University's Clinical Innovation Accelerator (CIA) uses a flexible approach to develop and support Accelerate-sponsored projects such as 'Making Well', enabling agile innovation and collaborative working to achieve long-term improvements in health and well-being outcomes. Accelerate's infrastructure is explicitly designed to promote sustainable economic development for Wales, increasing employment and establishing new enterprises with novel evidence-based products, services, and interventions with potential for local, nation and international impact.



4. Introduction

Making Well is a pilot project seeking to understand whether and how participants' health and well-being can be improved through crafting, conservation, and contemplation. Accelerate funding enabled Cardiff University to produce an Ethnography of Making Well and Bangor University to produce a Social Return on Investment (SROI) report. The SROI found that participants in Making Well improved their confidence through increased feelings of social connection and belonging, and also improved their mental health and overall wellbeing. The study found that Making Well provided cost saving benefits for the NHS and a significant social return on investment. The Ethnography of Making Well described the situated processes that led to participants feeling well during the programme. This research suggested that feeling well can be conceptualised as an inherent state made possible through a series of related situated processes, drawing on the notion that moments rather than measures allow for a deeper, experiential understanding of what it means to feel well. A situated and holistic approach to wellbeing is a central value of the Fathom Trust who aim to offer experiences that enable participants to connect with themselves, community, and the world around them.

This guide forms a counterpart to the Ethnography of Making Well and our focus here is on the practices of the crafters that enabled Making Well to succeed. Whilst each of the four staff members in the Making Well pilot came from differing professional backgrounds they engaged in a set of craft practices that spanned their varied activities. These may be broadly considered the craft work of care. This guide is collaborative in nature - it draws on ethnographic description of practice by a researcher embedded in Making Well as a participant, alongside descriptions of practice from the Making Well crafters themselves. It offers a taste of the kinds of activities Making Well offers and how the crafters deliver them, alongside a processual understanding of these practices. It is designed as a starting point from which to develop the Making Well programme going forward. It begins from the starting point that good practice is most usefully described by those delivering and receiving a programme. By highlighting the practices central to the delivery of the programme and situated observations of how they work, this guide provides a practical toolkit for reflection on the craft work of care.

5. Approach

Guides to 'green prescribing' often tell us how to design a programme so that it is measurable and comparable with other programmes, with limited lived examples. For example, the Nature on Prescription handbook from Exeter University provides a useful overview of green prescribing as a complex intervention. It suggests referral mechanisms and develops theory about how nature on prescription works. It makes the case for designing programmes in a manner that can be easily measured and evaluated. In drawing from secondary evidence, it provides decontextualised advice to green prescribers and does not consider the situated practice. One exception is the Nature Connection Handbook from Derby University which draws on a series of case studies that allow the reader to integrate their understanding of nature connection within lived examples. Our guide offers an aligned but diverging approach for two reasons. Firstly, the programme itself is not only focused on nature connection but also on the acceptance and transformation that comes with connection to self, community, and place within the wider world. Consequently, the data we provide touches upon these four spheres. Secondly, the guide focuses on the situated practices of those delivering the programme rather than a decontextualised overview. As a result, we describe a varied set of situated practices central to the delivery of Making Well in the knowledge that the reader can gain an understanding of the programme as a whole, how it works, and the impact on participants from the companion publications on our website.

A collaborative approach to developing the guide ensured the voices of the Making Well Team were at the centre of its evolution. The team provided detailed accounts of their most valued Making Well practices which are drawn together in the 'Case Studies in Crafting' section. These offer a sense of the work from the perspective of the team delivering it and provide insight into the practicalities and purpose of each practice. They also offer a starting point from which to draw out the threads that weave Making Well together, the practices that each crafter shares. Dr Lucy Sheehan experienced Making Well as a participant observer and provides ethnographic description of the five practices that make up the craftwork of care at Making Well. Dr Sheehan also works with The Fathom Trust on retreats in another strand of the project. Through this work, she brings further insights into the craftwork of care. Research such as this, embedded in the practices it describes, forgoes questions of neutrality in favour of an approach that can speak to the lived experience of receiving the programme, and of collaborative teamwork. Each member of the team is a co-author, reflecting that their work built this programme, and their descriptions of their activities, their intentions, and their analytic input support the elaboration of care as craftwork. As a team, we hope this can offer foundations from which to build going forward and to offer insights to others engaged in similar endeavours.

The report begins with an overview of the Making Well team to showcase the diversity of experience and skills within the team. The main body of the report provides descriptions of Making Well activities from the crafters, alongside a narrative of their intentions and hopes for the work. The final section of the report outlines five elements of the craft work of care within Making Well. These five elements are elaborated with relevant ethnographic description and key practice points. The 'key practices' boxes provide detail about the in situ instruction of the five elements of the craftwork of care – these are designed to be of value to practitioners. The recommendations section considers the actions the Fathom Trust needs to take in order to build on the craftwork of care at an organisational level. By articulating the value-led pedagogic processes at play during Making Well, we have created a starting point from which to build on and broaden the programme, as well as a practical toolkit for reflection. The lived examples we provide in this guide highlight the need for adaptive, flexible programmes, which can respond to the needs of a group as they unfold.



6. The team



Dr William Beharrell founded the Fathom Trust and developed the vision for the Making Well programme as its pilot offering. Dr Beharrell brought together the Making Well team with a view to creating a self-sustaining team to lead future iterations of the programme. Dr Beharrell's keen understanding of the difficulties facing the NHS and the people using its services allowed him to create an offering that met the needs of GP surgeries and Community Mental Health Teams, providing a much-needed service for people experiencing mental health difficulties. Dr Beharrell's visionary style meant that he set the tone for the team to organise collaboratively rather than hierarchically. He was keenly aware of how each person in the team had complementary expertise and was keen to allow space for each team member to shine. For the most part, this worked well, and the team collaborated well. Points of tension related to uncertainty and ironing out the detail of the vision.



Jess Tanner is a gardener and ecotherapist working in the Brecon Beacons. Jess set up Green Minds, an ecotherapy programme run by the charity Mind, which uses nature connection activities and mindfulness practices to support people to care for their fluctuating mental health needs. Mind's wellbeing service and their social prescribing service attached to local GP surgeries offered a key referral pathway into Making Well. Jess has always been drawn to being in nature, and working with the natural world is a meaningful spiritual and emotional resource for her. With experience working as a gardener and a therapeutic horticulturalist and her training in ecotherapy, Jess developed the Making Well programme's key themes and offerings in collaboration with the team. Jess's key craft offering was ecotherapy. Practices included: mindful gardening (planting bulbs, coppicing) mindfulness and meditation practices (mindful walking, sit spot, sensory grounding exercises, intentional bundles) and collaborative nature-based artwork (charcoal making and drawing; nature mandalas; plant labels; wreath making).



Heather Dickens is a willow weaver based in the Brecon Beacons. Heather makes baskets to order using traditional willow weaving techniques. She also runs classes for a range of abilities. Heather views the craft of willow weaving as a significant resource for her emotional health. Following a bereavement, Heather found the mindful focus of weaving offered a respite from emotional turmoil and the creation of a basket offered a sense of achievement in conditions of adversity. Heather drew on her passion for weaving in her teaching on Making Well, sharing her story of its benefits and her considerable knowledge of the craft with participants. Heather supported the participants to make willow dragonflies, stars, flowers, lanterns, vegetable trugs, wreaths, and compost bins.



Barnaby Carder or 'Barn the Spoon' is an internationally respected woodworker, he spent three years travelling around the UK selling his spoons on the pavement with a pedlar's license before opening his little Spoon shop in East London. Amongst other things he has set up The Green Wood Guild (a craft school in London) and a spoon carving festival 'Spoonfest' he has also written three books on the subject. Barn has experience of teaching a range of private clients, including many teachers of craft, as well as working therapeutically with school children and people recovering from addiction. Barn understands the therapeutic benefits of wood carving from his own experience which he draws upon when encouraging participants to carve mindfully, focusing on the process rather than the result, and supports clients to let go of expected outcomes. Barn supported the participants to carve 'nothing sticks', spoons, spatulas, butter knives and to build shave horses.



Clare Clark is an Occupational Therapist with two decades of experience working in the NHS. She has particular expertise in the fields of chronic pain and animal-assisted therapy and draws on this experience to assess the physical and emotional safety and the accessibility of activities for participants. Clare frequently participated in the crafting activities herself, building relationships with the group as she went. As a keen crafter and nature enthusiast herself, Clare was able to empathise with the benefits that crafting in nature provided for participants and was frequently heard sharing delight in the activities with participants. Clare provided advice to ensure the comfort of participants, made herself available for one-to-one support throughout each day, and shared ideas for journaling practice inspired by experiences of the programme.

Whilst three of the team, Jess, Barn and Heather, were tasked with sharing a particular craft, Will and Clare also shared activities with the group, such as intentions setting and journaling practice. We call each member of the team a 'crafter' here as each engaged in the craft work of care in the delivery of Making Well. This team of five people with vastly different professional backgrounds worked well together, collaborating on the running of Making Well and sharing critical feedback about what to change to support its running for participants. The particular set of skills and experience of the team is of course unique, as is the particular setting, Llanfellte Farm, in which the programme took place. Nonetheless, it would be entirely possible to offer Making Well in other areas with a different team make up, providing the craft work of care and team cohesion are prioritised alongside valuing place-based community building.



7. Making Well - An overview

It is of value to offer a brief overview of the shape of the Making Well course to provide a backdrop to the practices we go on to describe in more detail. Making Well receives referrals from GP surgeries, through the social prescribing team at Mind, and from the local Health Board's Community Mental Health Team. Each participant fills in a referral form to support the team to understand and assess their needs prior to attending. Participants are invited to a taster day to see if they feel able to commit to the full 8-week programme. At this stage, participants are supported to resolve practical issues, for example, the team provided some participants with transport to ensure they could attend. The 8-week programme was loosely structured around key themes to support consistency across each day of delivery. Discussion of these themes provided an anchor point for staff to discuss and agree on the tone of the work.

Weekly sessions at Making Well involve ecotherapy work or therapeutic horticulture and a 'making session'. Making sessions involve wood carving and willow weaving which are offered on alternate weeks. Each day follows roughly the same structure, allowing participants to feel comfortable with the flow of the day. The team arrive at 8.30 am to set up and to check in with one another, finalise plans for the day, and share a brief grounding practice. The participants arrive at 9.15 for a hot drink and a catch up before a group grounding and sharing exercise to start the day. The group are told about the shape of the day and reminded that they can choose to take time for themselves at any point or seek out a member of staff should they need support. The group splits in two with one half participating in a gardening session and the other half in a crafting session of whittling or willow weaving. The groups switch activities in the afternoon. At 12.30 the group stop to enjoy a freshly prepared lunch of soup, bread, cheese, and cake using locally produced ingredients. After lunch the group come together once again to ground and share before their afternoon session. Following the afternoon session, the group come back together to close through another grounding and sharing. This final grounding changed shape throughout the course and sometimes included readings and poems from staff and participants. Once the participants have left, the team clean up and get together for a debrief and sharing about the day. They discuss what worked well and what might need to change over the coming weeks, as well as flagging up if a participant requires extra support.

The Making Well programme was an exercise in co-creation, with the crafters and participants shaping the programme as it developed. Of course, all interactions are co-created, and it is only through the relationality of crafter and participant that any positive changes occurred during Making Well. In terms of programme design however, creating spaces in which conversations about the shape of the programme itself can take place is essential. Whilst the team did not specify a formal process through which co-creation of the programme could occur, a value expressed by the crafters in conversation with participants was that the programme was in development which allowed for creative shifts and changes to programme design and delivery based on the suggestions of participants. This initially took the form of conversation, sharing ideas about what helped participants and ideas for crafts that inspired them. It developed into practical action as participants and crafters worked together to create sustainable longer-term offerings, such as the Crafters Café. This stemmed from an idea for an urban drop-in centre where more people could come and exchange or learn craft skills. That it came directly from participants during a meeting they had arranged outside the course and has since started with help from the Making Well team, offers an example of co-creation in practise. The Fathom Trust aims to embed this approach as a core value as it expands its offerings. While this guide has been developed by crafters, it is a working document, which will change shape as crafters and participants continue this conversation.



8. Case studies in crafting

In this section the crafters offer examples of the craft they most enjoyed sharing alongside their intentions and aims in guiding these practices. Jess describes the 'sit spot', a meditative activity in which participants can connect with themselves, with nature, with place, and become confident enough to try this in their daily lives. She describes a ritual of noticing in the garden through which participants become comfortable with moments of present awareness and the development of a meaningful relationship with the garden. She also shares the practice of bulb planting, noting how the ritual of 'offering' through planting can connect participants with a sense of hope for the future and with the truth of the seasons. Heather shares the practice of teaching how to make a bird feeder. She offers step by step instructions and physical and verbal demonstration for participants to develop embodied understanding. She describes the process of participants becoming absorbed in the weaving, at times using a mantra for support. For Heather, sharing this process and seeing people enjoy their creations is rewarding. Clare offers an overview of sharing a journaling practice in which participants creatively express their experience of meaningful moments in a day to act as reminders of what they each experienced and accomplished. Barn shares a mindful whittling practice called the 'Nothing Stick' which allows participants to come into relationship with themselves, the tools, the wood, and the process of carving. We hope the detail of some of Making Well's favourite practices brings to life the programme and what we aim to achieve with it. It will be possible to see similarities across all of our practices particularly in the care we provide to participants through our teaching, sharing and holding of space.

Gardening: Noticing

by Jess

Why noticing?

I enjoyed the ritual of tuning into the garden each morning with the group. It gave the whole group and myself quiet time to notice any subtle changes between weeks inwardly and outwardly and instilled a deeper sense of belonging – hopefully a practice of place-based observation that could be taken anywhere to deepen a sense of familiarity and connection to a place and ease feelings of isolation or loneliness.

How I share a noticing ritual

I invite the group to spend some solo time wandering the space with the simple instruction of just noticing. To help with focusing the invitation could be to just notice either texture, colour, scent, or movement. The aim isn't to label or name but rather to enter into a quiet space of curiosity. If the mind wanders and judgements creep in, participants are invited to bring their attention back to what is around them in the present moment and continue these short moments of awareness as they move slowly around the garden. At the end of this practice the group gather again to share what they discovered, what it felt like, and what it meant. Each discovery no matter how simple or small is honoured and the group and the garden become ever richer.

Reflections on noticing

A simple threshold practice and yet such a reminder that we rarely allow ourselves the very simple act of pausing and noticing what is, just as it is. How does it feel within to allow ourselves these moments of calm? Quite often for me, purity... The art of honing in... A single rain drop on a leaf, or the colours of an autumn leaf in all its truth and decay. This morning ritual of garden observation is about being rather than doing.



Gardening: Planting bulbs

by Jess

Why planting bulbs?

Over the autumn and winter months we had lots of opportunities within the various gardening activities to reflect on ourselves and our own lives with the many moments and metaphors present within a garden setting. During the bulb planting session I talked about the life cycle of each plant and the conditions it needed in order to flower again next year. For me this is a practice of working with the imaginal, the future and of hope. The garden offers the unique experience of being able to connect with and tend to the future and there are so many processes that we can feel so deeply part of from one season to the next.

How I share planting bulbs?

Working in pairs participants are invited to design and make something beautiful for the following spring. I explain the depth of soil needed and the flowering time of each bulb. Participants can plant with their hands in the soil or using the tools provided. Participants planted tulips, daffodils and crocus' working with the right amount of compost to create layers within a pot so as to achieve successional flowering, otherwise known as a 'bulb lasagne'.

Reflections on planting bulbs

Through activities such as bulb planting opportunities for meaningful conversation and personal insight arise. We are so disconnected from our food and from the utter magic and mystery of how and why things grow. I offer a safe space for curiosity and questioning and a way back to our own wisdom and remembering. Quite often people arrive feeling fragmented and unsure, but gentle offering acts such as these provide a space for deep restoration, empathy, a coming back to oneself and others. This reminds me of a quote by Gertude Jekyll;

"A garden is a grand teacher. It teaches patience and careful watchfulness; it teaches industry and thrift; above all it teaches entire trust."



Grounding: Sit spot

by Jess

Why a sit spot?

Sit spot is a practice of nature observation that helps to bring a person into closer contact with their immediate surroundings and with themselves. Sit spotting became an integral part of our morning routine. It provided an opportunity for participants to arrive within themselves, to begin to develop a relationship with Llanfellte through their own experience, and to begin to develop a meaningful nature connection tool that could be practiced anywhere. A sit spot is a wonderful and accessible way to help participants develop more sensory contact with the natural world wherever they may be. A sit spot is a place in nature that you are drawn to, a place that feels good and where you feel welcomed, a place that you return to throughout the seasons.

How I share sit spotting

During Making Well, guided morning groundings invited participants to notice any contact with their sense of sound, touch, smell, sight which flowed into the 10-minute sit spot.

When I invite people to find a sit spot I suggest 4 things...

- To find somewhere that you feel drawn to, perhaps that's a feeling of being welcomed, or a sense of warmth, comfort, and safety.
- It doesn't have to be a faraway place, we can access nature everywhere and at any time.
- Be safe, be aware of falling branches and debris etc. and don't stray far from your own limits of safety.
- Walking, without disturbing others, is welcome if you are finding stillness challenging.

Reflections on sit spotting

For some the sit spots went by quickly and for others it felt much longer. Facilitating and holding the space during the sit spots in the first few weeks of Making Well I picked up on a sense of resistance and fear, some participants found it hard to sit still and be with themselves. For the first few mornings, participants were encouraged to try and be compassionate with whatever was coming up for them. If participants were struggling with a busy mind or intrusive thoughts, they were encouraged to keep practising bringing their awareness back to their senses and what is happening around them in that very moment. If that felt like too much, they were invited to take a walking meditation. Over the eight weeks it was lovely to witness and feel a gradual quietening within the group and a real peacefulness as they found their own sense of safety within themselves and the woodland.

Reflection: Journaling

by Clare

Why journaling?

The aim of the journals is to enable people to identify the things that are important to them as well as resources, such as notes on the key elements of a sit spot or ideas and poems collected throughout the course. This can then be used as a resource to refer back to when returning and engaging in life after the course has finished. I believe that this helps people in the transition out of the course as they are able to remind themselves of what they have achieved, the journey they have come on and the tools and skills they have learnt and developed.

How I share journaling

It is important to create protected time for people to add to their journals and reflect. I encourage the use of pictures and drawing so that people who are uncomfortable writing have an alternative. It is important that the journal is meaningful to each person. I encourage people to journal about the 3D element of the items they made on the course. This has the benefit of evoking a sensory element (being tactile and visual and olfactory) reminders of the process, experience and outcome of the sessions. I also encourage people to use their journals between sessions to help embed practices such as the sit spot and help with the transition for moving on after the course.

Reflections

Having allocated time to sit down and focus on the journal enhances people's ability to reflect and identify what the important elements from the day's sessions were for them. While some people reported that they did use their journals at home, momentum can be lost when distracted by home life. It is important that participants see the journal as a resource rather than 'homework'. Overall, I think it is useful for participants to tell a story of their time on the course and record this experience for future reference.





Sit spot



Journaling

Illustrations by Alison Stratford

Weaving: Bird feeder

by Heather

Why a bird feeder?

I enjoy teaching the weaving of a bird feeder. I like to make clear that it is a simple process and that anyone can create it. I really enjoy how calm and focused people become with a task to concentrate on. I hope that each participant will be wholly engulfed in the weaving process. My aim is for the experience to be enjoyable, creative and empowering, and for each participant to feel connected to the whole process and to each other.

How I share making the bird feeder?

I explain the process of how the willow is prepared, soaking in cold water for a day per foot of willow and then "mellowed" for 2 days to complete the process. I then explain what length of willow we will be using for the main 12 side stakes. I demonstrate how to put the 12 stakes into the jig to hold them in place while we weave. I always bring samples of the item being made as it makes it clearer and people can reference against them. I break the instructions down into small stages so as not to overwhelm people with too much information. My thoughts are always to make the instructions clear so that they will be understood. I like to demonstrate my instructions and always make the bird feeder alongside the participants. I observe how each person reacts to my instructions and repeat or assist. I like to demonstrate the weave to each person individually so that they feel comfortable and confident that they are completing the process correctly. I remind participants not to overthink the process of each weave and often give a mantra to recite so that the weave is the total focus of their mind e.g." in front of 2 and behind 1 " and repeat whilst weaving.

Reflections

Once people feel more relaxed with the weaving and the process becomes more fluid, conversation starts, and muscle memory takes over. By the end participants are excited to have completed something that is both useful and lovely to look at. It is empowering for me to have shared how to create something that I was once shown how to make.



Whittling: Nothing stick

by Barn

Why a ‘Nothing Stick’?

A ‘Nothing Stick’ is a practice that is whittling for whittling’s sake, a classic pastime you’d expect to see around a campfire. The individual is focused on the act of making shavings, and of course as the activity continues the stick is just whittled away to nothing. This is used as an exercise in mindfulness, a way to bring calm and invite conversation but also as an introduction to carving techniques. Learning the different ‘grips’ or ‘grasps’ (ways to hold and use a whittling knife) takes time and requires dedicated effort. This session puts all the focus on technique, enabling safe and effective carving that is transferrable to countless whittled projects and useful for such varied things as sharpening a pencil to furniture making. As such the “Nothing Stick” serves as a great introductory session. Taking the pressure off creating a finished product gives an opportunity to focus on the action.

How I share the ‘Nothing Stick’

I aim to create a space everyone feels safe in and able to contribute. The grips are taught in a fairly structured way, it is something I have taught many times, so I have a variety of ways to communicate the techniques, inevitably people learn in different ways and a large part of this is down to their emotional response. I aim to be supportive, and respond to their individual needs, I get them to reflect on how they react to the challenge of trying something new, and I try to help them find a way forward. Interspersed between the different techniques we spend time with tools down doing some stretching as an act of self care, we also reflect on how the carving feels, and how we sense the material in terms of how it feels in the hands, how it smells and sounds, and how the light dances across a three dimensional object as it turns in your hands.

Reflections

Carving a curly wood shaving from your stick using a razor sharp knife immediately brings the participants into the moment. An important part for me is to emphasise the opportunity to enjoy the feeling. Asking them to focus on how it feels tends to deepen this. The sharp tools require focused work and all of the senses are involved in this. Once a technique has been learnt the participants often enter a state of flow, this can often allow for more meaningful conversations to come about. The act of crafting together feels very sociable, a way of gently being together.



Weaving



Whittling

Illustrations by Alison Stratford

9. The craftwork of care

The term 'craftwork of care' pays homage to studies considering 'crafting for health' (see Desmarais 2016 for an overview) and those considering 'care as craft' (Barker et al. 2009). 'Crafting for health' is distinct from the individual pursuit of an artisan crafter who creates through muscle memory, taken for granted technical skill, perhaps in pursuit of beauty. The practical elements have far more in common with the novice crafter for whom technical skill requires conscious attention and a brave step into practical incompetence through sensory engagement (see Atkinson, 2022). Additionally, crafting for health frames the practical endeavour of crafting as an activity done with the pursuit of feeling well foreshadowed, which has consequences for the pedagogy and practicalities of crafting. 'Care as craft' has been studied in medical and public service institutions. Rather than taking a key practice as their focus, these studies view the skilled work of practitioners in navigating the complexities of building and sustaining humane relationships within institutional constraints as a craft. Making Well differs from these settings as it takes an intentionally non-medical approach to healing. Care is not woven through and in tension with institutional norms as it might be in a hospital, but holds relevance, nonetheless. It is tentative and experimental, playing out moment by moment as the team and participants develop new ways of working in this pilot project.

As Making Well practitioners, the craft work of care means staying with the complexity of care, with ideas that are seemingly in tension, and of being conscious of and open to the relational possibilities afforded by offering care through contemplation, conservation, and craft. It views interdependency as the ontological state in which humans and countless other beings live. Care here refers to how we care for our bodies, ourselves, our environment, all of which we interweave in a complex, life-sustaining web (Tronto 1993, 103). Each practitioner, whether teaching a craft or running the practical and social element of each day, is deemed a crafter for this reason. We each shape our work, which bears traces of our histories, education, interests, and style, and whilst we celebrate the differences in our skills and experience, the focus of this guide is the practices that we share – the craft work of care. Our craft depends on repeated interactions with each other, participants, materials, selves, nature, place – a journey without a predefined outcome.

10. Five key practices

Five key practices are evident through the work of each crafter. Although the particularities of each craft are unique, these practices which may be conceptualised as the 'craft of care', run through the Making Well programme and create a sense of framing and continuity between activities. These practices are:

1. Focusing on present moment experience
2. Creating containers for industrious focus
3. Using uncertainty as a resource
4. Initiating sharing
5. Modelling reciprocal connection

Through these five practices, the crafters produced a sense of care and hope, processes that run through each of the days. Whilst generated through these practices, it is only in relationship with one another, with participants, and with the natural world that this sense of care and hope emerge as outcomes of their work. Generating care and hope has a profound effect on the crafters themselves who gain a renewed sense of meaning and purpose in their work through moment-by-moment experience in each Making Well day. To offer a sense of the nature and diversity of each of these practices, below we provide brief examples from ethnographic field work and conversations with practitioners.

1. Focusing on present moment experience

Many therapeutic modalities focus on present moment experience as a means to cultivate mindful awareness. During Making Well this took many forms and the breadth and depth of these practices supported participants to connect with themselves, with one another, with place, and with a sense of wholeness. Often, practices generated multiple forms of connection at once. Examples of crafters cueing a focus on the present can be found in a range of activities from the sit spot, grounding, mindful whittling, weaving, and therapeutic horticulture. These took the form of encouraging focus on the breath and how it feels in the body, on the richness of sensory experience, on the tactility of the wood, soil, or willow in one's hands, on the feeling of connection with one's fellow participants and Llanfellte. Given one pillar of Fathom's approach is contemplation, it follows that the crafters follow opportunities to cue attention to the present moment. Whilst there are many other forms of contemplation, a continued practice of cultivating mindful awareness suited participants, many of whom were new to this practice. The following example shows how a crafter instructs attention to present moment experience in relation to context and relation to care. The sit spot is a formal practice of cultivating present moment awareness. As Jess noted in her writing on the sit spot, it was possible to see participants developing familiarity and comfort with this practice as the weeks went on.

Moments of presence - Sit Spot

"Jess invites us to find a spot in the woods to sit, to sense how it is to be here today. She reminds us to be gentle with ourselves as moments of stillness can bring confronting emotions into awareness. She offers us different 'ways in' through focusing on our senses or our breath. She asks us to notice what arises within us, and what textures, colours and sounds we notice in the woods. We each make our way through the woods, off the main path, to a place that calls. I find the tree I like to sit against, with its familiar moss, the passing stream lower than usual. I settle and see what arises, my back supported by the textured bark. I don't close my eyes today. I can see two fellow participants nearby. I'm drawn to the soil and a sense of nutrients in the darkness. I sit and observe the soil, the stream winding its way through the forest just behind, and feel cooler. This focus on the coolness of the forest, the elements of water, soil, wood, helps me to feel a part of this place. My footprints in the ground show me that truth. A sense of calm washes over me as the rush of daily life drifts away."

In the sit spot exercise, I connected with my sense of sight, taking in the visuals around me, noticing how they had changed from previous weeks, and noticing fellow participants nearby. I connected with my body, feeling the support of the tree at my back, noticing a cooling sensation as I settled. I felt connected to the coolness of the woodland, a part of it, seen in my footprints left in the soil. I dropped into experiencing the woodland, no longer caught up with the busyness of mind, and instead resting in a sense of being just here and just now. This experience was made possible by Jess's instruction to sense into how it is to be here today which connected this moment to a temporality that elicited a noticing of difference, of what has changed. It was enabled by the care shown in offering different ways in and sensory orientations to suit us as individuals. This created a sense of safety that supported me to enter into the sit spot experience. It was also supported by the quiet company of fellow participants, the natural elements, and my sense of familiarity and comfort in these woods. It is possible to see then that whilst the care in Jess's instructions was essential to offering a sense of safety in presence in the sit spot activity, she was not working alone. Her craft and my experience were held in a web of connection, with our previous work, with the woods, and with the people around me. A key skill of Making Well practitioners in cueing contemplation is understanding and utilising this range of resources in their facilitation of present moment awareness.

Key practice points

- Offer alternative 'ways in' to present moment experience
- Offer multiple moments of present moment experience each day
- Affirm the normality of difficult emotions arising
- Draw on the web of resources that surrounds us

A note on contemplation

Contemplative practices can be found in Hindu, Buddhist, and Christian practices, as well as in teachings by Henry Thoreau and Nelson Mandela, amongst others. These practices include meditation, movement, contemplative prayer, and quality time spent with the natural world. There can be a disconnect for many of us between these practices, their traditions, and our sense of our capacity to make space for them in our daily lives. For the participants at Making Well, the idea of sensing into the present often felt alien, and generally, once practiced, felt like relief. At Making Well we aim to offer different ways into present moment experience to allow participants to come to notice the busy contents of conscious awareness and the profound wisdom of deep listening and silence. We offer choices so each person can experiment with what works for them. We hope that this can offer people a resource that places their lives and their experiences within a far greater context, whatever that means to them.

2. Creating containers for industrious focus

Industrious focus through crafting is one of the ways in which participants find flow in Making Well, an experience in which one is so immersed in present moment activity that all sense of concern for internal and external worries fall away. This offers a respite for participants, an opportunity to feel well through making. Some activities, like the whittling and weaving, offer an opportunity for this experience on each occasion. One can also find flow in the garden whilst planting for example. Those participants who struggled with the quieter contemplative activities found respite in the industrious activity of making. Creating a space for this to occur is a particular skill and involves frontloading information, cueing a sense of connection between the body and the material, and constant adaptation to the needs of the group. These fieldnotes showing Heather instructing weaving a dragonfly provides an example of this skill.

"It's wet and cold out so we've come inside to keep ourselves warm and dry, to keep our dexterity as we weave. Heather shows us the beautiful willow dragonflies the group made earlier. This helps me imagine a shape to aim for as I weave. Heather begins to show us how to set up with the black maul willow. Once we have chosen our 5 rods and secured them together, we begin to weave, discussing our difficulties as we go. Heather encourages us not to worry about the final outcome as each of the dragonflies will be uniquely beautiful. Heather tells us this is a similar weave to the one we used for the lanterns. She shows us all each step, then helps us individually. My fellow weavers focus intently on their willow as Heather speaks to them, translating her words into practice as they follow her instruction to pick up the first rod, skip the second, lay it on the third and turn. Heather repeats this a few times, creating a mantra. After a few rounds of this, we find our flow. I gently mutter 'pick up the first, over the second, lay in it on the third, turn' as I weave. I get lost in this repetitive movement, my entire focus on my hands, the willow, the emerging shape, only breaking it to check I am widening each square so that it looks similar to the dragonfly heads made earlier. Heather comes over and sees I am in flow and walks away without speaking. When it is time to move onto the next stage, I feel a slight jarring, I could spend all day in this soothing repetitive moment."

This example, like many others from the Making Well programme, shows the initial flurry of activity when beginning to craft. These moments are filled with the practical activity of getting together the right equipment, positioning ourselves so we have enough space to work, and intently observing the embodied instruction of the crafter. In these early stages, participants often feel anxious that they haven't understood or that they are getting it wrong. Having patient one to one support from the crafter, alongside reassurance of the beauty in unique creations, offers an expression of care that reminds us to let go and allows these anxieties to ease. Here, Heather also draws on our past experiences of weaving, reminding us of our familiarity with this weave. This practical and emotional work lays the foundation for industrious focus. Once this groundwork has been achieved, Heather's mantra works almost as a work song, allowing each of us to become absorbed with the material, our hands, and our imagination of our emerging dragonfly. As Heather noted earlier as she described how she teaches making a bird feeder, it is important to her that she supports participants to make the weave 'the total focus of their mind'. She skilfully observes the participants, allowing quiet focus to remain when she sees a participant in flow. These moments of flow created through industrious focus create a sense of relief which is accompanied by a sense of achievement when we have made something from natural materials with our hands. The crafters created space for participants to reflect on their experiences which almost always involved a reflection on the blissful respite offered by industrious focus.

Key Practice Points

- Frontload embodied instruction
- Ease concerns about imperfection
- Spend one-to-one time supporting participants
- Use a mantra to aid focus
- Leave space and silence for moments of flow to expand
- Allow space for reflection

A note on crafting

It is easy to hold a romantic view of crafting as being primarily focused on creating things of beauty. At Making Well, working with participants who are often new to crafts, the focus is far more on enjoying the process of learning to craft and creating in natural beauty. Each of the crafts offered foreshadows wellbeing as an aim of making, shifting the focus from outcome to process. Each craft offers a way for participants to connect to their bodies, to their imaginations, to 3D thinking, a sense of flow, and to care for each other and for natural materials. Each crafter offers a flexible approach so each person can engage, whatever their mobility or dexterity. We hope this opens up experiences of different ways of being in the world and offers participants the resource of accomplishment, connection with themselves, with others and with nature. We hope it allows people to connect with a sense of beauty as well as their own capacity to create it.

3. Using uncertainty as a resource

Uncertainty was present throughout Making Well in different forms. As a pilot project, Making Well developed each week, taking a new shape as the crafters and participants negotiated new ways of working. Uncertainty was present for the crafters in terms of the longevity of the project, as well as in the running of each day. Uncertainty was also a valuable resource for the crafters who skilfully made the most of unfolding practices in a changing environment to encourage participants into their awareness and imagination. When crafting with wood or willow, the emerging shapes of participants' creations were celebrated for their unique beauty. The unique qualities of the natural materials were celebrated for encouraging us to find ways of working with them that deviated from the 'proper' instructions. Sharing, formal or informal, took twists and turns, ending up in unforeseen and perhaps uncomfortable territory that was of value to us all. It is possible to see then that the crafters exhibited skill in supporting participants to feel comfortable with uncertainty, but they also had to become comfortable with uncertainty themselves, creating space for participants to bring more and more of themselves into the group. The following group reflections on the garden changing through the seasons shows how through allowing space, individual reflections, and drawing on metaphor, working with uncertainty can encourage participants to engage with the imaginal.

"It is a calm, cold, sunny morning as we walk into the walled garden. Jess has asked us to spend some time noticing, noticing changes in the garden and what this evokes for us. When we return from our solo time, a long moment of silence sits heavy. I wonder, will someone share? Jess allows this silence to run on, softened by the sounds of the birds. One man shares he has noticed the plants retreating for protection, no longer reaching towards the sun, how everything is going inwards which reflects how he feels at the moment. The woman to his left tells him we all feel that change, that difference in the seasons, and that we're attuned to this even if we aren't aware. Another agrees 'we're all part of the land'. Another shares she finds reassurance in the changing of the seasons, in the lack of control of the land of which we are a part. The man opposite me talks about the spongy ground underfoot following last week's rainfall. He describes a new stream carving its way through his field and reflects that we should never try to change the course of water, it has its own path. Everyone sits with this reflection for a moment. Jess beams telling us there are metaphors in nature for us if we look, that can help us navigate inner and outer worlds. The first man to share speaks again, sharing his noticing of the dead wood amongst the living branches of the apple tree. He exhales in seeming relief, reflecting on the inextricable interconnection between life and death, how one cannot be without the other."

Working with uncertainty requires confidence and courage on the part of the crafters and the participants alike. For the crafters, encouraging individual connection with their experience of the natural world and inviting this back into the group is fraught with potential difficulty. For example, here, detailed personal discussion of death was considered unsafe for the group, the discussion was kept general, and the crafter followed up with the offer of a one-to-one conversation. Whilst this example worked beautifully, there were also times when a participant's reflections were seemingly in conflict which required repair work by the crafter. Here, we can see the skill of the crafter in inviting individual experience, allowing silence to unfold to invite people to share, in working with arising experience, and encouraging participants to go deeper into their imaginations through the use of metaphor. Metaphors were frequently used by the crafters as a way of holding potentially different experiences in a way that spoke to everyone and allowing participants to find a level of depth they felt comfortable with. Participants spoke about finding parallels with nature outside of the course that supported them to move with the ebbs and flows of their inner experience. As this example shows, the risks of working with unfolding experience are worthwhile when they allow participants to engage with their inner experience, the natural world, and their place in the changing seasons. This allows participants to reflect upon existential questions that rarely receive attention in our daily lives. During moments like these there is also a skill in knowing which aspects of experience to take forward into shared discussion.

Key practice points

- Allow space for individual choice and experience
- Find lessons in unfolding experience and in nature that speak to the group
- Use discernment in sensing what is appropriate to bring into discussion
- Encourage creativity through making, language, and imagination

A note on conservation

Working with natural material brings an appreciation of the unique qualities of varieties of wood, willow, soil, and plants. It encourages respectful engagement with the natural world, including conversations about when and how we can harvest in a way that minimises environmental impact and allows thriving, growth and renewal. Other arms of Fathom are more focused on conservation, but all practices across all Fathom programmes are low impact and encourage awareness of the importance of sensitive, sustainable actions with respect to the natural environment. With a different quality of attention comes greater awareness and a sense of belonging, as described in the quote above. This sense of connection calls into question the idea of 'nature-as-resource' and calls for a re-evaluation of one's relationship with nature. The implications of this usher in life-giving habits, not just for human lives, but for the many different life forms at work all around us.

4. Initiating Sharing

Sharing was a crucial aspect of Making Well with formal opportunities offered three times each day and many informal opportunities offered in the crafting sessions and during breaks. Formal sharing took the form of inviting participants to share their current experience, often focusing on how they felt about arriving, their crafting experience, and leaving. The regularity of this practice supported the Making Well team and participants to develop a shared language of embodied emotion that was built upon as a resource in common. Crucial to the success of this approach was the willingness of the crafters to share from their own experience. During the taster day, the crafters shared their personal stories of struggle that led them to crafting and described the joy, solace, and meditative capacity of crafting for them. During the crafting sessions they would at times respond to participants' sharing with their own experience and their deeply held views about healing, creating a sense of camaraderie. Crafters sharing in this way set a precedent for the kinds of talk that would be welcome in the group and for the capacity of the team to receive people's personal sharing. Heather's poem (below) which she read aloud offers an example of a more formal expression of care for and connection to the group.

The Journey by Heather

Our journey into tomorrow.

Connections formed.

Friendship and understanding.

No words to describe new found bondings.

Only feelings.

The knowledge of our bodies.

Seeing with new eyes.

The land invites us to feel its energy,

innocent and thriving.

It has no judgement.

New colours and senses,

previously gone unrecognised.

Giving willingly,

ever evolving.

Allowing us to share new growth.

Offerings for our journey into the unknown.

*No path mapped out,
only sight into each new day.
Unlocking a hidden energy,
a primitive instinct,
creative and nurturing.
Whittling and weaving our new found sight,
holding strong our new connections.
Fertile and gentle willow intertwine our bonds,
forming a framework of progression and safety,
forgiving, supportive and healing.*

Our journey is underway.

Heather's poem speaks to the idea of initiating sharing in a formal way. It served to even the playing field, dissolving residual threads of otherness between the crafters and participants. Following this sharing, others wrote poems, drew pictures, and shared these with the group. When the crafters share their own experiences, they show vulnerability, a vulnerability that is fundamentally human and understood by participants as an opportunity for connection that is distinct from more traditional forms of professional practice. Those attending the course, like many of us, have had experiences of interacting with health and social care professionals where the sense of power imbalance is apparent in the expectation of a one way sharing of personal information that can feel objectifying. Part of the craftwork of care is to find ways of expressing our shared human experience as a basis from which to connect. Here, the experiences of participants are just as valid as those of the crafters and expressing feeling is encouraged. This requires skilful work by the crafters. Sensing when someone needs silence so they can speak, when they need encouragement and affirmation, and when they need support to continue sharing outside of the group for their and the group's safety, is a delicate process.

As the crafters share, participants share, and together they feel into the safety of that sharing and adjust as necessary. Through this relational process the group develop a language of embodied emotion and begin to talk of how they feel in their heart, feeling grounded through their feet touching the earth, feeling the fleeting nature of life as they watch the stream go by, and feeling safe and held by the love and support of the group. The power of sharing in this way cannot be overstated as it is through this process that hope for a different form of relating emerged for participants.

Periods of group reflection have been surprisingly rewarding, especially when the crafters share their experiences. Individuals have shown great courage in volunteering their own personal reflections for the benefit of others. Others have written and shared poems on the basis of their experience. For some, it may just be a phrase: "this is the first time I can remember feeling relaxed," or "I have, for the first time, felt safe." It is always difficult to judge how much of one's own experience to share but when the craft tutors have shared, there has invariably been a response from the participants with various expressions of their own.

William Beharrell

Key practice points

- Initiate sharing drawing on your experience of your practice
- Develop a shared language of embodied emotion
- Receive the sharing of others with understanding and acceptance
- Build hope that human experience is sharable and welcome

5. Modelling Reciprocal Connection

Care between the team itself was an essential part of the Making Well programme. Formal check-ins in the morning and afternoon, before and after the session, offered space in which to share any troubles or successes. Informally, the team checked-in with one another throughout the day, asking how each other were doing, offering tea, adding kindling to the fires, and offering warm smiles. Formal check-ins tended to mix sharing the personal with attending to practical elements of the day which offered a less intense forum in which to share. Each morning the team would congregate for a check-in which tended to involve a short grounding exercise, sharing how each person was feeling, and ironing out the details of the day. Morning check-ins were invaluable in setting the tone for the day that followed. Grounding allowed the crafters to settle into Llanfellte and their roles for the day, checking in with oneself before engaging in outward connection with others. On the days where grounding was curtailed by other activities such as lateness or putting up shelter for the day ahead, the crafters met the group with a different, less settled energy. The crafters discussed the value they placed on being able to tune in with themselves and each other before the day commenced, noting how it allowed them to model a more authentic form of interaction throughout the day. Safeguarding time for check-ins is important to the crafters, as outlined in the fieldnotes below.

"We meet for our morning check-in on the lawn and briefly ground. Usually, we consider how it is to be here today, with ourselves, with each other and with Llanfellte. One of our team shares he experienced a bereavement the weekend before and is in the midst of grieving. The space and time dedicated to checking in with one another offered the opportunity to share this with the group. This sharing is met with care from the team, who offer hugs and supportive physical contact, acknowledging the depth of his feelings, and encouraging him to be open about what he feels able to lead today and to share with the team if this changes at any point. This sharing affects the whole team and as grief often does, connects us with the depth of feeling that this human experience evokes. The team interact more quietly, with less jollity than usual, a respectful gentleness between us. This form of quiet connection continues as the participants arrive, a tenderness amongst the usual activity."

The check-ins created a container in which the crafters could support one another at times of grief, stress, or low energy levels, in their humanity. Modelling reciprocal connection between the team, alongside enacting the value of shared humanity with participants discussed earlier, also paved the way for participants to support the crafters. Moments of care from participants towards the crafters came when the crafters shared difficulties they were experiencing, and saw the care offered by fellow crafters. This reciprocity between the team and between the team and participants offers another example of how the craftwork of care breaks with traditional understandings of 'professional' practice. Here, it was entirely appropriate for participants to offer care, at times sharing their own experiences with grief. Reciprocity within this shared atmosphere of care provided hope for crafters and participants alike in creating spaces in which pain can be shared and therefore eased. Nonetheless, it was not always easy for the crafters to accept care from participants. Offers of cups of tea, practical help and a listening ear were at times met with hesitancy as the crafters worked out what it felt appropriate to receive. These moments, however small, have a great impact on the programme as a whole.

Key practice points

- Check in with yourselves, with each other, with the space before each day. How is it to be here today?
- Look after one another/model reciprocal kindness
- Receive kindness from one another and participants.
- Build hope by relating in and through emotional difficulty

11. Conclusion & Recommendations

Conclusion

The Fathom Trust offers a distinct approach to wellbeing in the field of green social prescribing. It distinguishes itself from approaches to green prescribing that rely primarily on biomedical outcome measures. Whilst acknowledging the value of such outcome measures, it understands that viewing wellbeing solely in measurable terms is reductive and eclipses the processual nature of the experience of wellbeing. Staying with the processual nature of wellbeing has implications for the way the crafters deliver Making Well. As this guide shows, it leads to interactions that are not instrumental in nature and that honour the whole person and the web of life-giving connections to themselves, their community, and nature. It encourages participants and crafters alike to tune into and trust their intuition and their experiences of their place in the world. Importantly, this work was held within a broader commitment to extending Making Well interactions beyond the programme which enabled the crafters and the participants to invest time and emotional energy in to creating enduring connections.

Articulating the five practices of the craftwork of care and the key practice points within them offers an understanding of the heart of the work at Making Well. We want to spark a conversation within our team and the broader field around how we conceptualise the craft work of care, how we begin to make this way of working a radical alternative to professional care as usual, an alternative that has our interconnection with one another and with the natural world at its heart. In developing this guide, we have created a language to help us reflect on our practice and have conversations about how we work with the complexity of care. If you are reading this as an organisation undertaking similar work, we hope that taking inspiration from the five craftwork practices and key practice points will support you to deliver your programme with greater confidence. The examples in this guide highlight the need for adaptive, flexible programmes, which can respond to the needs of a group as they unfold whilst prioritising team cohesion and place-based community building. We present this guide as just that, a guide, as working with flux, uncertainty, and unfolding experience requires the flexibility for our practices to evolve.

Recommendations

- Provide protected time to allow the crafters to develop ways of supporting one another and to discuss their understanding of embodying the value of shared humanity whilst also being responsible for running the programme. This would support the crafters to make sense of their innovative understandings of 'professional' practice in which reciprocity is key.
- Provide formal training on therapeutic group work and reflective spaces in which to discuss the level of trauma the crafters and the group are willing to hold.
- Provide experiential opportunities for the crafters to experience different forms of contemplation to broaden their capacity to facilitate present moment awareness.
- Create and share plans for the ongoing running of the Fathom Trust to provide crafters with greater certainty about their work, within the limits of a developing charity.

12. About the author



Dr Lucy Sheehan

Lucy is an ethnographic researcher, with a PhD in Social Work and an MSc in Social Science Research Methods from Cardiff University. Her ethnographic work has explored the topics of self-transformation in social work; and the role of nature connection, crafting and mindfulness practices in supporting wellbeing. She is part of a research group writing on ethnography, ethnomethodology, and phenomenology.

After studying International Relations at Exeter University, Lucy completed a master's in social work at Cardiff University. She has experience of working in a therapeutic social work team for addictions, and within mental health and children's social work.

Lucy is a movement teacher and trainee psychotherapist. She specialises in 'being' practices that help us tune in with ourselves, each other, and the world around us through the wisdom of the body. She understands the transformative nature of movement, meditation, and psychotherapy, and draws on her experience in sharing these practices with others. Lucy is a qualified yoga teacher and is currently training in contemplative psychotherapy at the Karuna Institute.

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