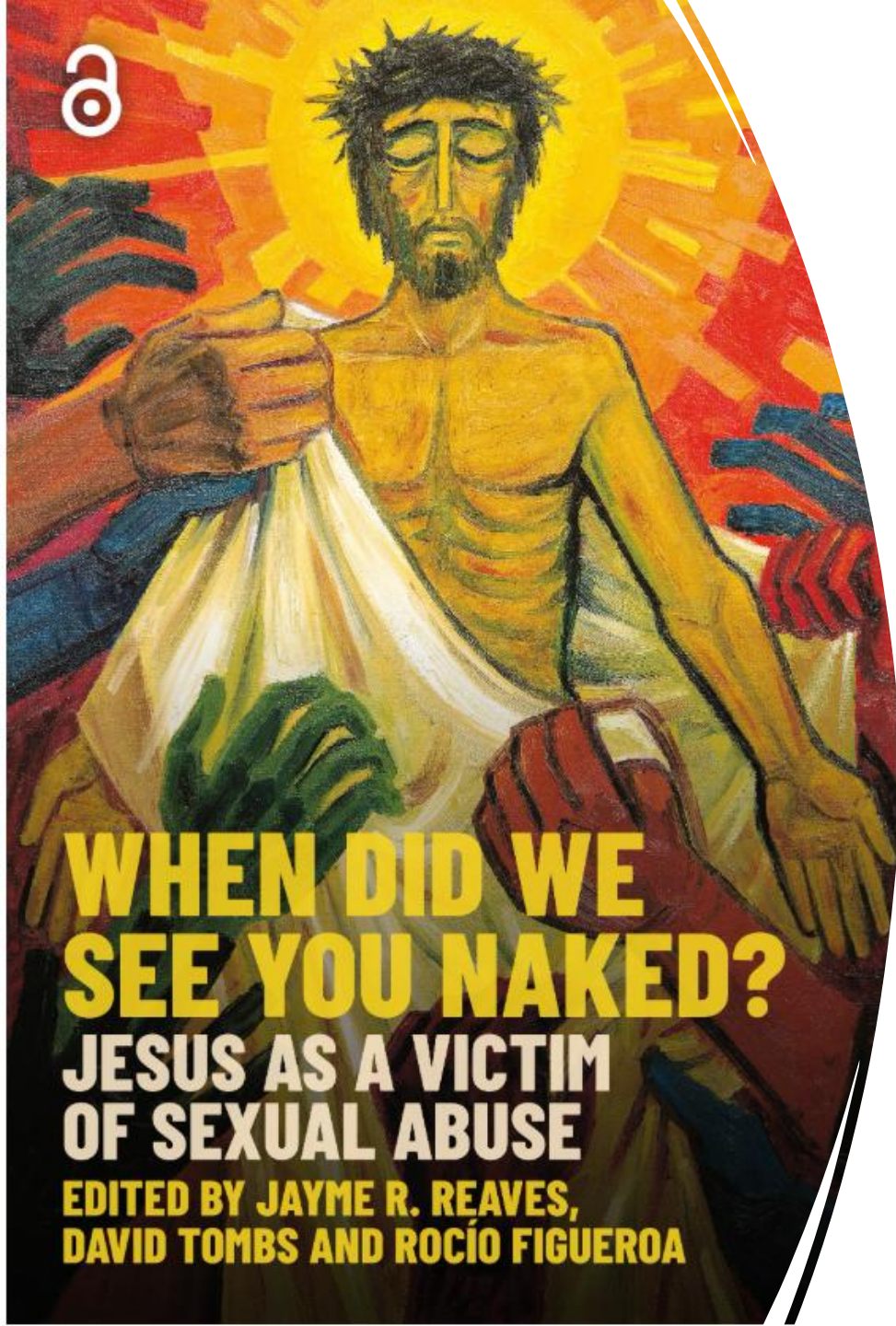


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## Envisioning recovery from moral injury in the context of church-related abuse: Findings of the evaluation and impact study of *Jagged Edges*

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# *Jagged Edges & Moral Injury*

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- Passion Narratives as stories of abuse
- Passion Narratives as stories of moral injury

# The Exhibitions

- SAW – Shieldfield Art Works
- Newcastle day conference
- Newcastle Cathedral
- Canterbury Cathedral
- Impact – workshops, TV, booklets, online resources, SAW reflection event



# Methods



Online survey




Paper survey



Interviews



Workshop - team



## Call and Response – the invitational nature of an arts- based response to moral injury

- Grace and compassion – integral to invitational nature
  - Self-compassion – key to recovery from moral injury and in artistic method
  - Recognising compassion in others
  - Negative space – allows engagement and empathy and provides room for response
  - Integration of trauma into the whole self and whole church/community – through compassion – integration of trauma as a communal experience.

# Initial Response - Expectation



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## *Uncertainty*

- *“I don’t know; I just felt I should come.”*

## *Solidarity*

- *“We saw some work from this artist beside the loud fence at Newcastle Cathedral. To see more of the same and to feel for the survivors in some way.”*

## *Spiritual development*

- *“To see the exhibition displayed as intended, to show my support for the creators and to aid my own spiritual preparation for Holy Week and Easter.”*



## Initial Response - Expectation

- **Understanding/to learn** – *pain, trauma, suffering, Holy Week*
  - *“To understand how others have processed their experience of abuse through art.”*
  - *“To learn, to have my perspective changed and to be opened up.”*
  - *“To see and understand the Easter Story from the perspective and experience of survivors. To understand Holy Week a bit more.”*

# Initial Response - Expectation

- *Emotive – to be moved*
  - *“To be moved by the art, to understand experiences of survivors, to view the church through a critical lens.”*
- *Inspiration and hope*
  - *“I’m interested to see how survivors of abuse in the church can use creativity as a healing method and also a positive way of using difficult experiences.”*
  - *“To understand more of survivors’ experiences and how they are still able to relate to the church.”*
- *Challenge*
  - *“I really liked the concept and wanted to witness something healing which doesn’t reject Christianity but does challenge it.”*



## Initial Response - Expectation

- 34 of the 37 responses indicated that their expectations had been met, with the other 3 responses indicating that they were met ‘to some extent’.

# Response - Engagement

- **Synergy** – interaction of various art forms
  - *“The synergy between the pieces. They are incredible in their own right but the way they speak together strengthens their effect.”*
  - *“The interaction of the different artworks on display. Being able to move round the ‘stations of the cross’ listening to the music, the reading and seeing the readings and the artwork all together as one was pretty incredible.”*
  - *“The poetry, the layers of meaning from the Greek. Some unforgettable moments, e.g. ‘it is because we were not worth saving’. Also, the music was brilliant – it enhanced the art and the poetry.”*
  - *“The combination of music, words and art is a fantastic medium for those who understand words and music more but struggle with art. The interplay of all 3 brought the pictures to life. All 3 contributors were excellent. I’m just not usually a visual learner, but this combined exhibition spoke to me.”*

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# Response - Engagement

- Reactions to disclosure – second betrayal
  - *“The poem about reactions – do you realise you are ruining a career.”*
- Forgiveness
  - *“The Father forgive them station of the cross.”*
  - *“The word and text, particularly ‘They do not know what they do’.”*
  - *“The poem ‘Father forgive them’ both heard and read. The linocut of the resurrected Jesus.”*

# *Forgive Them*



VII

FATHER, FORGIVE THEM, FOR THEY DO NOT KNOW WHAT THEY ARE DOING

πάτερ, ἄφες αὐτοῖς· οὐ γὰρ οἶδασιν τί ποιοῦσιν  
(Luke 23.34)



# Response - Engagement

- Experience - of the artists
  - *“It was a beautiful parallel between the suffering of Jesus and the survivors of abuse.”*
  - *“Just incredible. So understated but so powerful. It gave such an amazing subjective angle on the experience of survivors.”*
  - *“It allowed me to understand more about survivors’ experiences without the need for prurient detail. The poems were very moving and thought provoking.”*
- Humanising Jesus – connection with the artists’ suffering
  - *“The humanising of Jesus has completely changed how I engage with the Easter story and the connection between the artists’ suffering and the passion was hugely powerful.”*
- Vulnerability – opening space for empathy
  - *“Vulnerability in the poems.”*



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# Response - Engagement

- Space – moving around
  - *“I enjoyed the spacing, the ability to take space between exhibits and the multi-media nature of the exhibit.”*
  - *“The interaction of the different artworks on display. Being able to move round the ‘stations of the cross’ listening to the music, the reading and seeing the readings and the artwork all together as one was pretty incredible.”*
- Prophetic
  - *“Well done! This is important, prophetic work.”*
- Gratitude
  - *“It is such an important expression of an important job that’s being done. I’m happy for the opportunity to be at SAW and to see this exhibition. Thank you very much for the opportunity. I hope the work continues and expands.”*
  - *“Thank you!! This matters – your bravery and artistry and collaboration matter.”*
  - *“A huge thank you for sharing this.”*



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# Response - Engagement

- Transformation – personal change in response to experience, moving away from hatred
  - *“As an artist with a very difficult relationship with Christianity, this has helped me engage with the content and learn. It has helped me face Christianity in my journey to less hatred of religion. It is my own journey and should not be influenced by those who have made it a bad experience. This exhibition has helped me broaden my knowledge and have my own personal experience.”*



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# Outcomes



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- Call and response: engaging from a place of compassion instead of anger; constructive dialogue rather than shouting.
- Artists able to communicate their own moral repair; witnessing that helps others heal morally
- Response to the call helps reduce isolation and stigma
- Dynamic compassion: self-compassion, compassion for others

# Web links & Contacts

- For more information about *Jagged Edges*, including resources and future events, please visit [www.newcastle.anglican.org/jagged-edges/](http://www.newcastle.anglican.org/jagged-edges/)
- To learn more about Newcastle Diocese's Chaplaincy to Survivors, please visit [www.newcastle.anglican.org/chaplaincy-to-survivors/](http://www.newcastle.anglican.org/chaplaincy-to-survivors/)



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